



*Educating tomorrow's
electronic media professionals.*

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Feedback

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

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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.

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3. Reviews must be 350-500 words in length.
4. The review must provide a full APA citation of the reviewed work.
5. The review must provide the reviewer's name, employer, professional rank and/or title, email address and complete mailing address.

SUBMISSION DEADLINES

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

Please email submissions to Joe Misiewicz at joedr@sbcglobal.net. If needed: Joe Misiewicz, *Feedback* Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA.

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ACTIONS SPEAK LOUDER THAN WORDS: TEACHING THE SUBTEXT IN SCRIPTWRITING

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In today's culture, the subtext speaks more loudly than the actual words. Tone, content, body language, and facial expression all deliver more meaning to the listener than the verbal utterances themselves. This is true for television and film scripts as well. For many scriptwriting students, however, there is a tendency to over-write; to add more and more words to try and explain the truth of things rather than relying on the subtext, as seasoned professionals do.

Teaching students to write the subtext can be difficult, however. This paper identifies four different types of subtext, and gives examples that can be used in class to help students learn to add these to their writing style. In each case, I recommend that students read the script before class (www.scriptorama.com is an excellent source). I play a short clip, then we identify the elements of the subtext and discuss how the author wrote it into the screenplay.

The Action of Emotion. Many powerful scenes are built on emotion and action, not dialog. Viewers identify fear, passion, embarrassment, and distress much more readily from the subtext, from the actions and reactions of the characters in the scene. We don't want the characters to voice these feelings; rather, as viewers, we want to get caught up in their experience the same way they are. This brings power to the scene.

One excellent example of this is the end of an *ER* episode called "Love's Labor Lost." In this scene, a woman whose baby has just been delivered by Dr. Green begins to crash. As he battles furiously to save her, the dialog turns into mostly medical jargon--- but the power of his fear and helplessness plays through his frantic attempts to keep her alive. At the very end, played out in silence, he tells the husband that his wife is gone. There are no discernable words, as it is shot through a window, but the subtext is very clear.

For a comedic example that students can relate to, look at "The One Where Ross Finds Out" from *Friends*. This episode gives Jennifer Aniston, as Rachel, an opportunity to use physical comedy to show her embarrassment and humiliation.

Although Ross has dialog of a sort, Rachel has no words to express what she is feeling-- but the audience has no trouble reading her body language and experiencing it with her.

Words & Context as Subtext. Sometimes words are given to characters, but the meaning is below the surface. This is especially clever when one dialog has two meanings: a double entendre. Although the characters may have one on-going conversation, it is obvious to the viewer that each character is interpreting the conversation in a different context. For the scriptwriter, this means setting up the two interpretations, then writing one conversation with two meanings.

One of the best examples of using a double entendre in context is the prison welcome scene from *My Cousin Vinny*. In this scene, Stan assumes that Vinny is a new inmate looking for action, while Vinny is actually discussing the case. Every sentence is layered with two meanings, providing wit and comedy to the scene.

Subtext as Preparation. Good foreshadowing is always necessary to a script, but works best when it is invisible. It should not call attention to itself when offered, but still come quickly to the viewer's mind when the revelation comes. It must be seamless and logical.

There are a number of examples of this in *Back to the Future*. One of my favorite scenes is "Save the clock tower." In this scene, Marty McFly is talking with his girlfriend in the park, when a woman asks him to donate money to help repair the clock tower. He gives her some change; she gives him a flier outlining the demise of the clock. As Marty's girlfriend leaves to catch her ride, she writes her grandmother's phone number on the flier so he can call her while she's visiting. She adds an "I love you." These actions prompt Marty to put the flier in his pocket instead of the trashcan. Later, in the 1950s, when Marty realizes he needs a bolt of lightning to get back to the future he has all the information he needs on the front of the flier.

Actions as Definitions. Beginning writers have a huge tendency to over-describe their characters in great detail. Scripts in the BEA student scriptwriting competition are heavy on physical description and character analysis. Students need to realize that the best characters are those who are defined by what they do. The actions and decisions made by the character speak more loudly than any words put in their mouth.

One movie that is worth having students watch in its entirety is *Legends of the Fall*. Each of the brothers, the father, and the wives are well-drawn, fully fleshed-out people, complete with obvious strengths and flaws. They make decisions based on who they are inside, and this allows the audience to relate to them and drives the plot forward as well. This film provides an excellent exercise in character study.

Conclusion. Subtly, the subtle layer of a script below the surface, is vitally important to a good screenplay. By using the theory that "actions speak louder than words" in teaching as well as writing, scriptwriting teachers have an effective way of communicating subtext to their students. Using a comparison of reading and watching, we can assist students in developing skills in writing subtext.

SELECTED SCRIPTS:

- Borkow, M. (1995). The one where Ross finds out (P. Bonerz, Director). In S. Goldberg-Meehan, K. Bright, M. Kauffman, S. Silveri, D. Crane (Producers), *Friends*. Season 2, episode 31. Los Angeles: NBC.

Gentile, L.A. (1995). *Love's Labor Lost* (M. Leder, Director). In J. Orman, C. Chulack, M. Crichton, J. Wells, C. Flint, L. Woodward, N. Baer (Producers) *ER*. Season 1, episode 20. Los Angeles: NBC.

Harrison, J., Shilliday, S., and Wittliff, W. (Writers), Zwick, E. (Director), & Bartelme, J., Caplan, S., Herskovitz, M., Wittliff, W., Zwick, E. (Producers). (1994). *Legends of the Fall*. (Film). (Available from Tristar Productions).

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Zemeckis, R. & Gale, B. (Writers), Zemeckis, R. (Director), & Canton, N., & Gale, B. (Producers). (1985). *Back to the Future*. (Film). (Available from Amblin Entertainment).

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RATEMYPROFESSOR.COM: MANAGING STUDENT FEEDBACK OF FACULTY IN AN AGE OF INSTANT GRATIFICATION

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A presentation given
to the National
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Presentation: Human
Communication and
Technology
Division (HCTD)
& Broadcast &
Cinematic Arts
Department
Representative
at Central Michigan
University's 2005
Faculty Excellence
Exhibition

INTRODUCTION

Back in the old days (read “Twentieth Century”), students went to class for a semester, formed opinions about the professor’s teaching style, classroom management techniques and personality, and at the end of the semester shared those opinions through university administered and monitored teacher evaluations. However, thanks to RateMyProfessor.com, airing opinions and grievances about a professor or class by students and non-students alike is now but a few keystrokes away. This paper will examine the impact this site has had on teachers and teaching, as well as prescribe a few modest suggestions for maintaining control of this electronic instant gratification “assessment” tool.

Background
RateMyProfessor was launched in 1999 by John Swapceinski, then a San Jose State University student. As of October 2004, the site boasted over 2,337,000 ratings for 434,098 professors at 4,172 schools (Swapceinski, personal communication). To put this number into a clearer context, Swapceinski estimates that the site contains ratings for a quarter of the college professors and instructors in the U.S. and Canada.

Professors on this site are given Likert scale ratings ranging from 1 (not good) to five (very good) on three main criteria: Easiness, Helpfulness, and Clarity. The sum total of helpfulness and clarity scores are averaged together to provide a color-coded index for the professor.

This index is weighted as follows: a sum helpfulness and quality rating of 5.0-3.5, according to the site, denotes a “good quality” instructor. A rating of 3.4-2.1 represents “average quality,” and totals of 2.0 and less tag the instructor with a “poor quality” rating. To expedite viewer understanding of totals, the site places icons next to instructors’ respective names. A “good quality” rating yields a 1970s style yellow smiley face, an “average quality” features a green neutral facial icon, and “poor quality” recipients receive a blue frowning icon.

The site also allows users to rate professor “se iness” (depicted as a hot chili pepper) as well as provide a limited space for comments (initially 70 characters, but recently e panded to 255 characters.) A final category of “rater interest” (ostensibly in the course prior to enrollment) was added in October 2004.

Although RateMyProfessor wisely makes no claim of being statistically accurate in its ratings, it does promote itself as being a useful resource for students. Swapceinski proudly proclaims on the site “Every semester, thousands of students use the site to help plan their class schedules and improve the quality of their educations.” While this site might provide assistance to the students who place heavy reliance on it to choose or avoid certain teachers (and, indeed, while not the majority, they are out there) it is my feeling that it is in the best interest of instructors to adopt strategies to minimize its impact upon their own careers.

WHY DOES THIS MATTER?

Firmly believing in the affective, almost time-released, nature of education, I’m not a big fan of student evaluations of teaching. Don’t get me wrong - I do fine on them, having once received a perfect 4.0 score in every category (admittedly, it was a class of two people). However, as a student many of the classes I had the most vehement initial reaction to and enjoyed the least turned out to be the ones I realized months or years later that I learned from the most. Regardless, with the RateMyProfessor system, all the timeframe speed bumps separating classroom e igencies from educational assessment are removed. The test that covered more material than they e pected, the poor grade on a half-hearted paper, the quiz a student wasn’t allowed to make up because he overslept, all become fodder for an instant, anonymous, and undisputable quid pro quo available to anyone with Internet access.

Furthermore, it is foolish to dismiss the impact of the site’s ratings as merely limited to student consumption. Rather, these ratings impact the reputation of instructors at collegial and administrative levels within their college or university, as well as affecting one’s reputation when seeking future employment options. Think about it - if you have been to this site, as I would wager the majority of people interested in this subject have, how long did it take you to start investigating the status of friends and colleagues?

Indeed, I am aware of at least one instance in which information on this site has led to administrative censure as in conducting research for this paper, I was told (confidentially, of course) by a graduate director that he had been made aware of graduate teaching assistant’s habitual lateness from commentary left on the site. While in this anecdotal case the claims posted about the GA’s behavior ultimately proved to be accurate and a valid cause for intervention, the open nature of posting on RateMyProfessor leaves it open to create potentially damning “documentation” by anyone with Internet access and an a e to grind.

Apart from the effect that such ratings have on instructor perception by students, colleagues, and people outside the college, a far more troubling aspect of RateMyProfessor is the emotional toll that it can take on the person being evaluated. All too often I have seen friends and colleagues enter a familiar three-stage pattern with the site:

- a flushed e hilaration upon discovering that they, too, have achieved a degree of Internet immortality by being listed on the site (that more often than not is a “good

quality” rating, as adding a new professor to the list takes more effort than disgruntled students wish to invest)

- an aura of uneasiness when the bi-modal nature of the ratings shunts them toward the green faced icon of “average quality”
- inevitable depression and/or biting dismissal of the site once the person settles into the bell-curved norm of “average quality,” or dips into the sour blue frowning face of “poor quality.”

MANAGEMENT TECHNIQUES

Ratings-triggered depression does not always have to be the case, however. Other than taking a course of ignoring the site and its ratings altogether, there are strategies one may adopt to manipulate their online image and counter the effects of RateMyProfessor. In taking this tact, three methods come to mind:

- reactive reporting
- e igencial countering
- proactive management

Reactive reporting is simply a method of noting inaccurate qualitative comments left by users to the site’s school moderator. Although the site steadfastly proclaims its free right to post such comments, in general questionable qualitative comments will be removed. While the numerical ratings, and summed facial icon remain unchanged, this is a small victory in image protection as these comments, due to their unique nature, tend to be more memorable and hence damning than the Likert scale ratings. The second method that can be used is e igencial countering, or, simply put, adding in your own responses and ratings. Although questionable in its ethics, this method is effective both for boosting one’s scores over either of the two ratings thresholds (i.e., moving one from below average to average or even above average) but also bumping hurtful qualitative comments down in the queue of viewable comments to the general public, as the site is currently set up to limit ratings access for casual non-paying users to the ten most-recent ratings for an individual.

It should be noted that if students become aware of this action, e igencial countering can have the unintentional consequence of inciting additional negative ratings by students, many of whom will harp with indignant comments along the lines of “I think this professor rates herself - beware!” further disempowering and discrediting the instructor.

A wiser, although far more time-consuming course of action, is proactive management. I have used this technique with relative success over the past three years. Key to this technique is classroom acknowledgement of one’s presence on the site. I generally do this during the minutes prior to the start of class, casually dropping a sense of bemusement about my new Internet fame or infamy. It is my feeling (although this is changing with the passing of time) that many students are under the impression that instructors are oblivious about the presence of the site. Acknowledging student wit (of which seems to be a main goal, regardless of the quantitative rating) often defuses student anger as it gives them the impression that their complaint has been heard. Furthermore, given the class and date information left with each rating, it is fairly easy to deduce who complaining students are, despite their perceived anonymity. Noting the reciprocal nature of the system, a simple check of the grade book for a poor score on

the day a bitter rating appears often yields a couple of prime suspects. Teaching writing classes, I am fortunate to have the additional benefit of being well aware of each of my student's writing stylistics, that tend to be as identifiable as fingerprints.

Besides addressing the issue, proactive management tends to elicit multiple additional ratings, as other students seem to become motivated to express contrary, and generally positive, opinions.

Additionally, this technique has a possible tangible benefit that impacts education beyond the artificial confines of the RateMyProfessor arena as I believe that addressing the issue of wrathful ratings tends to boost actual university-administered student evaluation scores. My basis for this is that it allows irate students to feel that their issues have been addressed, while moving the non-whining majority of students to redress the perceived injustice via more favorable evaluations. This, of course, is just a working and, given the variables, ultimately un-provable, theory. But I like it.

FINAL THOUGHTS

RateMyProfessor tends to be viral in its nature. This is to say that usage spreads from campus to campus, during which time it rapidly ramps up in popularity as students discover and spread word of the site to their friends, and then, like a flashy Christmas toy that has lost its allure, slows down to a trickle of users. One of the most striking examples I found of this phenomena took place on March 2nd 2005, when the University of Wisconsin Washington County campus received the site's "most rated" award for the day with 40 ratings. Prior to this the campus's last (and singular) entries had occurred on three days in 2004; December 29th, December 6th, April 13th 2004, and May 11th 2003.

Having tracked site statistics of number of ratings added and most-rated schools for the past year (see Appendix A for 40 day usage statistics compiled at the midpoint of the Fall 2004 and Spring 2005 semesters) it is my feeling that RateMyProfessor, as a quasi-assessment tool, is facing a national decline in popularity. This decline, however, does not signal the end of the problem as it is possible that another similar evaluation site, such as Pickaprof.com or the acrimoniously entitled MyProfessorSucks.com, could supersede RateMyProfessor as the preeminent source of student evaluations of their professorate.

Regardless of the outcome, given the indefinite shelf life of Internet information, wise instructors will consider and enact management methods to counter the impact of today's evaluation will have on their classrooms, campuses, and reputations for years to come.

¹ The midterm point was chosen as this tends to be the most active time for the site as students prepare scheduling for the upcoming semester.

APPENDIX A: FORTY DAY RATEMYPROFESSOR USAGE STATISTICS FALL 2004 SEMESTER (N=40)

Date	No. of Ratings	Most-rated School
Sept. 30	3,314	Auburn University(Auburn, AL)
Oct. 1	2,193	Auburn University (Auburn, AL)
Oct. 2	1,530	St. John's University (Jamaica,NY)
Oct. 3	2,082	Ohio Wesleyan University (Delaware, OH)
Oct. 4	2,977	Nicholls State University (Thibodau , LA)
Oct. 5	3,354	Miami Dade College (Miami, FL)
Oct. 6	3,768	Miami Dade College (Miami, FL)
Oct. 7-8	Data lost	
Oct. 9	1,602	DePaul University (Chicago, IL)
Oct. 10	1,782	Auburn University (Auburn, AL)
Oct. 11	3,003	University of Wisconsin - EauClaire (Eau Claire, WI)
Oct. 12	3,419	DePaul University (Chicago, IL)
Oct. 13	4,143	DePaul University (Chicago, IL)
Oct. 14	4,268	DePaul University (Chicago, IL)
Oct. 15	3,207	Georgia Perimeter College(Lawrenceville, GA)
Oct. 16	1,981	Temple University (Philadelphia,PA)
Oct. 17	2,174	Central Michigan University (Mount Pleasant, MI) (36)
Oct. 18	4,123	Central Michigan University (Mount Pleasant, MI) (52)
Oct. 19	4,708	DePaul University (Chicago, IL)
Oct. 20	5,401	Central Michigan University(Mount Pleasant, MI) (71)
Oct. 21	5,480	DePaul University (Chicago, IL)
Oct. 22	3,935	DePaul University (Chicago, IL)
Oct. 23	2,187	Rutgers-The State University ofNew Jersey (New Brunswick, NJ)
Oct. 24	2,882	Hope College (Holland, MI)
Oct. 25	5,969	James Madison University (Harrisonburg, VA)
Oct. 26	6,109	Georgia Perimeter College (Lawrenceville, GA)
Oct. 27	6,972	Indiana University of Pennsylvania (Indiana, PA)
Oct. 28	6,989	East Carolina University (Greenville, NC)
Oct. 29	4,642	Gwynedd-Mercy College (GwyneddValley, PA)
Oct. 30	2,555	Virginia Commonwealth University(Richmond, VA)
Oct. 31	3,583	University of Central Florida (Orlando, FL)
Nov. 1	7,492	James Madison University (Harrisonburg, VA)
Nov. 2	7,010	James Madison University (Harrisonburg, VA)
Nov. 3	8,097	James Madison University (Harrisonburg, VA)
Nov. 4	8,736	East Carolina University (Greenville, NC)
Nov. 5	6,284	University of Central Florida(Orlando, FL)
Nov. 6	3,570	Boston University (Boston, MA)
Nov. 7	4,976	Boston University (Boston, MA)
Nov. 8	9,911	James Madison University(Harrisonburg, VA)
Nov. 9	10,939	East Carolina University (Greenville, NC)
Nov. 10	12,376	James Madison University (Harrisonburg, VA)
Total comments = 189,705		Mean = 4,743 comments per day

SPRING 2005 SEMESTER (N=40)

Date	No. of Ratings	Most-rated School
Feb. 10	4,548	DePaul University (Chicago, IL)
Feb. 11	3,179	Santa Monica College (SantaMonica, CA)
Feb. 12	2,048	Santa Monica College (SantaMonica, CA)
Feb. 13	2,208	Santa Monica College (SantaMonica, CA)
Feb 14	3,233	Santa Monica College (SantaMonica, CA)
Feb 15	4,048	Santa Monica College (SantaMonica, CA)
Feb. 16	4,611	Santa Monica College (SantaMonica, CA)
Feb. 17	4,434	Santa Monica College (SantaMonica, CA)
Feb. 18	3,177	Ohio State University (Columbus,OH)
Feb. 19	2,154	Ohio State University (Columbus,OH)
Feb. 20	2,146	Ohio State University (Columbus,OH)
Feb. 21	3,244	Ohio State University (Columbus,OH)
Feb. 22	4,004	Liberty University (Lynchburg,VA)
Feb. 23	4,284	Wright State University (Dayton,OH)
Feb. 24	4,174	Seattle University (Seattle, WA)
Feb. 25	3,199	Ohio State University (Columbus,OH)
Feb. 26	1,852	DePaul University (Chicago, IL)
Feb. 27	2,204	DePaul University (Chicago, IL)
Feb. 28	3,953	Western Washington University (Bellingham, WA)
March 1	4,056	Western Washington University (Bellingham, WA)
March 2	4,571	University of Wisconsin -Washington County
March 3	4,616	Western Washington University (Bellingham, WA)
March 4	3,407	De Anza College (Cupertino, CA)
March 5	1,985	University of California Irvine (Irvine, CA)
March 6	2,359	University of California Irvine (Irvine, CA)
March 7	3,835	University of California Irvine (Irvine, CA)
March 8	4,462	Kansas State University (Manhattan, KS)
March 9	4,768	University of California Davis (Davis, CA)
March 10	4,847	Friends University (Wichita, KS)
March 11	3,584	DePaul University (Chicago, IL)
March 12	2,413	University of California Davis(Davis, CA)
March 13	2,431	Ohio State University (Columbus,OH)
March 14	4,091	University of California Davis(Davis, CA)
March 15	4,908	Ohio State University (Columbus,OH)
March 16	4,717	University of California Davis (Davis, CA)
March 17	4,768	University of California Davis (Davis, CA)
March 18	3,782	University of California Davis (Davis, CA)
March 19	4,473	University of California Davis (Davis, CA)
March 20	4,476	University of California Davis (Davis, CA)
March 21	4,806	University of California Davis (Davis, CA)
Total comments = 140,655		Mean = 3,651 comments per day

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HDTV: A NEW FACE FOR TV BROADCAST TALENT

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What does new high-definition TV (HDTV) have in store for talent in 2005? Well, consider how TV broadcasters apply TV and film make-up. Conventional applications include oil-based products, pancake make-up, liquid bases, and dual-finish foundations. Whether you apply your own make-up or have a licensed professional work with you, expect a new experience in the future.

The unsanitized image that HDTV will bring offers very little room for traditional make-up application because the foundations are so “thick” in consistency. Veteran film make-up expert Cynthia McCourt claims talent will come across too artificial, even “corpse-like.” Make-up artist Rose Hill of Los Gatos, California, was quoted in *The Orlando Sentinel*, “In high def, the concentration is on the eyes and lips – and keeping the skin looking like skin, instead of a floured cake pan.”

Simply put, every facial imperfection, including blatant make-up brush strokes, will be obvious to the viewer. *The Arizona Republic* reported that NBC Commentator Mary Carillo was panicking when she heard the Summer Olympics would be on HDTV. “I didn’t realize there was a whole pore issue.” So how do TV news stations and the rest of the industry overcome this challenge? For now, the answer is airbrushing.

Director of Make-up Design for Film and Television at the Vancouver Film School in Canada, Charles Porlier, claims the concept of airbrushing gained the attention of the film industry in the late 1950s. Large casts in films like *Ben-Hur* required actors to have complete body make-up in order to convincingly portray people of Middle-Eastern descent. Airbrushing afforded make-up artists more time, avoiding the tedious task of applying traditional make-up on thousands of actors. So the technique primarily was used as an artist’s tool for special effects and in large, epic films.

Some TV producers require a touch-up or change within 10 minutes! The days of just using people’s powder puffs with a little foundation for touch-up are gone. National make-up artist Vickie Lynn Phillips, specializing in multi-cultural make-up, talks about on-location shoots today. “If you are required to make up eight people or more with different skin shades on location for TV, you will have time because today’s machines have multiple connectors for different shades of foundation, making it easier to get the job done.”

The concept of airbrushing did not become standard in TV until about 15 years ago when the FCC introduced HDTV. Other industries adopted the application, too. For example, the tanning and artificial nail businesses now are using airbrushing quite frequently.

Imagine equipment (resembles a thin garden hose nozzle) containing foundation bottles of any shade being lightly sprayed on your face. The result is a porcelain image, correcting most imperfections and providing a natural look. Polier enjoys the staying power, citing that actors do not have the color shift problems conventional make-up can cause because of perspiration and oils in the skin. Also, new silicone bases are preferred with airbrushing. Interestingly, film on-location shoots used to be difficult because the equipment and the supplies were very cumbersome. Today, artists can bring back-packs with units weighing ten pounds or less. Even single bottles are available with sprayers!

Are there disadvantages to air brushing? McCourt believes it only will solve a portion of the challenge to create a natural look on HDTV. For example, wigs, fake beards and fake blood will look phony. Only lighting and other filter diffusion products will aid producers in complementing a broadcaster's appearance. *Wall Street Journal* Correspondent Emily Nelson wrote, "To flatter their stars, cameramen on sitcoms and dramas can use a feature called 'skin detail' on their lens, and it's getting more of a workout with HDTV. It involves an adjustable setting that blurs flesh tones but keeps the rest of the scene in focus." These devices create the look of film. Even set colors are becoming softer to flatter actors. Basically, actors will have to spend more time in the studio or on location for checks in aesthetics.

But what about TV news anchors? Former Florida WKMG-TV anchor Leslye Gale also was cited in *The Orlando Sentinel*. "It's so hard for women in the TV news business already. But with HDTV coming, it's a good thing that plastic surgery and Boto are acceptable." The article indicated Gale left the TV station to spend more time with her family. She now works in radio and is very happy because she won't have to worry about make-up and HDTV!

Another issue will be cost. Can TV news stations and independent production houses afford make-up artists? Industry airbrushing machine leader DINAIR and other prototypes cost between \$500 - \$5,000, depending on need and product requirements. Professional make-up schools are just starting to incorporate airbrushing into their curriculum. Classes are pricey, too – anywhere from \$600-\$2,500, depending if you want to learn more than just corrective make-up. So how will news stations deal with these issues?

Will news anchors and reporters be expected to master airbrushing? If not, would stations be able to afford make-up artists? McCourt thinks the industry is in for a rude awakening once HDTV becomes standard. The audience inevitably will respond as they always have – through ratings. Nevertheless, as broadcast performers, airbrushing will allow for a new experience. Stay tuned!

NOTE: Karl Idsvoog specializes in investigative reporting. He can be reached at kidsvoog@kent.edu. Michelle McCoy is the author of *Sound and Look Professional on TV and the Internet*, Bonus Books. She can be reached at michelle.mccoy@tri-c.edu

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LEFT-BRAINED VERSUS RIGHT-BRAINED: WHICH IS THE BETTER FOR LEARNING?

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“Almost everyone has heard about this research on learning, memory and hemispheric specialization in a general way, but reviewing it in a bit more than the usual level of detail may enhance its value to our teaching.”

As educators, we present vast amounts of information to our students. We try to have interesting lectures and relevant projects but students’ performance on e exams frequently suggests what we’ve presented hasn’t stuck. We know we covered material adequately, yet students struggle with memorizing everything that we impart in time for the e exam.

The past 30 years have seen a great deal of research on learning and memorization. One area of research has looked at the two hemispheres of the brain and the activities performed by each side. The left side of the brain performs the more logical functions, which deal with verbal and analytical processes. The right side performs activities thought of as more creative, those dealing with patterns and relationships. By understanding how the brain works, researchers hoped to be able to figure out optimal ways for learning.

Traditional instruction in higher education has long been about words: the professor’s lecture, the textbook descriptions, the writing assignments and the eaminations. These activities make use of the left side of the brain. If student performance has room for improvement, do we need to do more with the “left brain” or should we focus on the “right brain”? The answer is “both,” for the functions of each hemisphere are complementary, and when tapping into both sides of the brain, the mind is at its greatest power and flexibility (Williams, 1983).

Almost everyone has heard about this research on learning, memory and hemispheric specialization in a general way, but reviewing it in a bit more than the usual level of detail may enhance its value to our teaching.

LEARNING

Learning is the process through which experience causes permanent change in behavior or knowledge (Woolfolk, 1993). There are two primary schools of thought regarding how people learn, the behavioral and cognitive schools, each of which encompasses many individual theories and principles. Cognitive theory focuses on the internal mental activities that bring about a change in knowledge. They focus on mental activities such as thinking, remembering, creating and problem-solving. Behavioral theory focuses on the effects of external events on the person. Scientists, like Pavlov and Skinner, looked at how external stimuli could produce observable responses.

MEMORY

According to Woolfolk (1993), memory has three components: the sensory register, short-term memory and long-term memory. The sensory register is the original source of input to the memory. It constantly receives input from all senses and retains all of this information briefly. It encodes what it perceives to be important and passes it along to short-term memory. Much of what we perceive is related to how we give meaning to sensory input. Many theories, such as Gestalt, bottom-up processing and top-down processing, indicate that people tend to organize sensory information into patterns and relationships for enhanced learning and storage.

The short-term memory can retain five to nine separate items at a time that will last approximately 20-30 seconds. Long-term memory holds information that has been learned well. It has unlimited capacity and duration, although information can take some time to be learned well enough to be stored here. The brain is capable of absorbing more than 36,000 images per hour (Hyerle, 2000).

Woolfolk (1993) cites Paivio, who suggests that information is stored in long-term memory as a visual image, verbal unit or both; information that is coded both visually and verbally, as a “course graphic” attempts to do, is easiest to remember. Woolfolk also cites Craik and Lockart, who have an alternative view of memory from the three component model above. Craik and Lockart suggest that what is remembered is related to how the information is analyzed and connected with other information; the more the person processes the information, the better the recall of it.

Using graphics in presenting material to students can provide the framework to help them analyze the key topics in the course and interconnect them. Careful design of a course graphic and periodic review of it by the students create the familiar image that organizes information and becomes memorable.

HEMISPHERIC SPECIALIZATION

For decades, scientists have studied the brain to understand how it functions with respect to processing information. As technology has advanced, scientists have been able to do more sophisticated research. We know that certain areas of the brain control various processes in the body.

Buzan cites many research studies conducted in the 1960's and 1970's, especially work done by Nobel prize winner Roger Sperry, Robert Ornstein and Eran Zaidel. In summary, the brain has two halves that are connected by a complex network of nerve fibers. Initial research concluded that each hemisphere specialized in different types of

mental activity. In most people, the left cortex deals with logic, words, numbers and reasoning, “the so-called academic activities” (Buzan, p. 17). The right cortex deals with images, imagination and patterns. While one side is actively processing information, the other side tends to rest. Research showed that when people worked to develop weak mental areas, all mental performance seemed to improve.

Further research has discovered that each side of the brain actually replicates to a large degree the other side’s abilities. Each hemisphere is capable of wider and subtler mental activities than previously thought. Both Perelman (1983) and Springer and Deutsch (1998) find no evidence that only one side of the brain is involved in a given cognitive task. Instead, both sides are engaged during mental processes, even though one hemisphere might be more dominant in a particular process.

IMPLICATION FOR INSTRUCTION

The key implication of this research for teaching is that use of a variety of techniques that appeal to both areas of brain function will improve student learning. For example, enhancing lectures with graphical aids or using color, music or other sensory experiences with a presentation or assignment will touch both logical and creative brain processes. As with a muscle, the more the brain is exercised, the more it develops, leading to an increase in the capability to learn and remember. If we educators can exercise the entire brain, the student should be able to learn and remember more. Hence the need for a variety of stimuli—aural, visual, tactile—has a scientific basis, just as the findings of behavioral psychology support the need for activities in addition to other means of presenting information. Learning, after all, isn’t just about information; it’s about understanding.

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BEA AT 50—PAST, PRESENT AND PEERING FORWARD

A transcript of the
BEA convention
keynote presentation

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Kathleen: For a half century now, BEA has focused upon the combined interests and needs of the electronic media business and education . . . representing both sectors, we want to provide you with three or four quick “snapshots” of how things have changed over BEA’s first half century . . . and offer a glimpse of the future . . .

BACK IN 1955 . . .

Chris: As few here will remember, let’s set the scene . . . Dwight Eisenhower was in his first term...the Cold War was nearly a decade old. . . .the first artificial satellite was still two years into the future (and it would be Russian!) . . . Bill Haley’s “Rock ‘Round the Clock” headed the charts of something called “top 40” and a young man named Elvis would soon be famous. . . .the first transistor radios had just gone on sale . . . and virtually nothing (save for a few huge mainframe computers) was digital.

Kathleen on broadcasting a half century ago:

- Just over 400 commercial and less than a dozen educational TV stations; save for a very few wealthy households,
- TV came only in black and white
- CBS and NBC dominated the business—ABC came in a very weak third, even with Disneyland which had begun the year before,
- DuMont network about to leave the air
- Almost nobody had heard of cable television (served just 1% of households)
- First demonstration of videotape was a year away
- 2,700 AM outlets, but only 552 declining FM stations (was that band disappearing?)

Chris on early broadcast education:

- Until recently, radio had dominated college programs in electronic media
- Focus was on “professional” education—training future employees
- Dominant courses included announcing, radio drama, writing, production—and not much about effects and impact, policy, or theory

- Formative meeting of APBE in Washington in 1955 (first convention was a year later in the same city) with perhaps a couple dozen attending for 2-3 hours of meeting
- Focus on sharing course outlines and teaching ideas
- Institutions (17 at first), not individual members
- Creation of the Journal of Broadcasting as first scholarly focused journal in the world to aid development, recognition of this field academically
- Meetings usually in Chicago or (every four years) Washington, with the NAB

A QUARTER-CENTURY LATER, IN 1980. . .

Chris: Some of you still remember . . . Jimmy Carter was president. . . American hostages had been held a year in Iran . . . inflation was awful and so were the lines at gas stations . . . GM was introducing its new “X” cars, the first small American cars designed for an era of high-priced gas . . . IBM would introduce its first PC within a year (and Apple already had done so) . . . the first video rental store had opened the year before . . . nobody yet had a cell phone (hard to imagine). . .

Kathleen—on an industry on the eve of change:

- Now more than a thousand commercial TV stations and 725 “public” TV stations
- Programming still dominated by same three legacy networks
- Twenty percent of homes now had cable
- CNN (“Chicken Noodle Network”) began that year to widespread ridicule—but a pioneer in what would quickly become a host of cable/satellite networks

Chris – on changing BEA and broadcast education:

- We had become BEA seven years before . . . suggesting we were interested in more than only “professional” training . . .
- Dr. Harold Niven was in his 17th year as BEA executive secretary, and still running the NAB convention where he toiled around on his golf cart
- We began a steady run of Las Vegas meetings—with perhaps 250-300 participants and more research papers each year
- JOB had added “& electronic media” to its title as an indication of widening academic interest beyond “just” broadcasting
- Curricula had been transformed—production was still dominant in most schools, but now students learned something of theory, process and effect, policy implications and even criticism

NOW, A FULL HALF CENTURY LATER, IN 2005

Kathleen—on today’s dramatically changing industry:

- Digital threats, digital opportunities: satellite radio and television, MP3 players and iPods
- more networks than you can readily count—and thus decline in legacy network audiences over past dozen or so years
- yet television matters—look at the policy debates on indecency, ownership and the like

Chris—on today’s BEA:

- Just look around you—now well more than a thousand convention participants with dozens of sessions on all topics, the big Festival, etc.
- New TWO journals—one showing the revival of radio interest (though decades after radio’s arrival on the scene!)
- Louisa Nielsen has been our executive director and public face for 18 years—hard to imagine we ever operated without her!
- Broader curricula integrating “broadcasting” (now usually electronic media) into concerns for media literacy—and the role of the Internet.
- Digital classrooms

AND, WHERE WILL WE BE 25 YEARS FROM NOW?

By the time we get to 2030 . . .so much will be different, most it probably not conceivable today . . .

Kathleen: We will ALL be doing very different things with very different media . . . all media will be digital—along with most other things. . .

The commercial system will have survived and thrived and expanded. . .

Chris: We will be teaching different things in different ways in (or, even more likely, outside of) very different classrooms!

Today’s students will be directing that brave new world when whatever BEA has become reaches the ripe old age of 75!

KATHLEEN KEEFE

Kathleen Keefe is a broadcast television sales executive whose varied experience includes positions within an advertising agency, a “rep” firm, major stations and a leading station group, joined Hearst-Argyle Television, Inc. in 2001 as vice president, sales, and today helps oversee sales efforts at the Company’s 28 television stations.

Keefe previously was vice president, sales and marketing for Post-Newsweek Stations, Inc. the television station group of the Washington Post Company. During a 14-year career at Post-Newsweek, she served in sales positions at WFSB-TV, Hartford and KPRC-TV, Houston, before becoming general manager of WKMG-TV, Orlando. Among her accomplishments at the Post-Newsweek group, she oversaw the creation, development and implementation of a major television environmental campaign, “Get Down to Earth,” which was nominated for a national EMMY Award.

Prior to joining Post-Newsweek, Keefe served as an account executive and then as a sales manager for MMT Sales, Inc., a leading television ad-sales “rep” firm. She began her career at Young & Rubicam, rising to the position of spot broadcast buyer.

Kathleen is a graduate of Trinity College in Washington, D.C., She currently serves as a member of the Board of Directors of the Television Bureau of Advertising, the Broadcast Education Association and the International Radio and Television Society. She also serves as the Vice Chairman for the IRTS Foundation Board. She also has acted as a director or advisor for numerous civic, charitable and industry organizations including Give Kids the World, Florida Hospital, American Red Cross, United Way, Galleria (Houston) Chamber of Commerce, Houston Advertising Federation, and New

England Broadcasters Association.

CHRISTOPHER H. STERLING, PH.D.

Career: Dr. Sterling has been an academic for 35 years, and has served as a member of the GW faculty since 1982. He directed the university's graduate telecommunication program from 1984 to 1994, and again from 2001 to 2003. He served as associate dean for graduate affairs in the arts and sciences from 1994 to 2001. Before coming to GW, he served as a special assistant to one of the members of the Federal Communications Commission from 1980 to 1982. Through the 1970s he was on the communications faculty at Temple University in Philadelphia.

Publications: His primary research interests focus on the history of and policy for both electronic media and telecommunications. He has authored or edited nearly 20 books since the first appeared in 1973 (these are pictured on the full listing reached by clicking on "publications"). He is general editor of a three-volume and multi-author Encyclopedia of Radio (2004), edits Communication Booknotes Quarterly, and serves as on the editorial boards of several scholarly journals. His most recent books are Stay Tuned: A History of American Broadcasting (co-author, 3rd ed., 2002); and History of Telecommunications Technology: An Annotated Bibliography (2000). Among his earlier monographs are The Focal Guide to Electronic Media (editor of this CD-ROM, 1998), and Broadcasting in America: A Survey of Electronic Media (co-author with others, several editions). Sterling has also contributed articles to a variety of scholarly books and journals (the most recent is "U.S. Communications Industry Ownership and the 1996 Telecommunications Act: Watershed or Unintended Consequences?" in a festschrift volume honoring media sociologist Jeremy Tunstall) and numerous encyclopedia entries and essays.

International Experience: Sterling has enjoyed wide experience overseas, having been a part of conferences, delivered talks or courses, or undertaken consulting in (among others) Belgium, Chile, England, France, Hong Kong, Monaco, Spain, Venezuela, and Central Europe.

Education: Sterling grew up in Wisconsin, earned his B.S. (political science, 1965) and M.S. (communication, 1967) and then his Ph.D (communication, 1969) from the University of Wisconsin-Madison.

Avocational Interests: His recreational interests include development of commercial air transport, passenger liners, medieval castles and fortification history, pre-Columbian archeology, and works by and about Winston S. Churchill. He has published articles and reviews in several of these fields.

Personal: Chris and Ellen Sterling have lived in northern Virginia since 1980. They have two married daughters, and one grandchild, all living nearby.

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BEA STUDENT NEWS DIVISION AWARDS

The best college student news work of 2004 was exhibited and celebrated at the 2005 Broadcast Education Association national convention in Las Vegas in April. Once again this year, awards in radio and television were given in hard news reporting, feature news reporting, sports reporting and newscasting. In addition this year, the television division named the nation's best news, weather and sports anchors.

In the television division, 35 colleges and universities across the country sent in 179 entries; in the radio division, 51 entries came from 10 different schools. This level of participation made the News Division's student competition the single biggest component of the BEA Festival of the Media Arts.

TOTAL STUDENT NEWS ENTRIES

	Newscast	Hard	Feature	Sports	Anchor News	Anchor Sports	Anchor Weather	TOTAL
TV	27	43	64	19	8	9	9	179
Radio	8	11	25	7	-	-	-	51
Total	35	54	89	26	8	9	9	230

Radio competition chairman Tim Brown of the University of Central Florida is encouraged by the radio numbers.

"While these numbers may seem small in comparison to the television category," he says, "it is important to point out that this is the second year in a row that more than 50 entries have come in, up from 34 in 2003. In addition, we saw huge jumps in sports reporting and newscast categories, which is always good to see."

Television entries were first sent off for preliminary judges with newscast entries judged by professionals in newsrooms in Shreveport, LA (DMA 81), thanks to the recruiting and shepherding of Mary Brocato at Northwestern State-Louisiana. Then the best ten sent to Richmond, Virginia (DMA 60) for a final round of judging where a newscast from Elon University was found to be tops. Rounding out the top three in student television newscasts was a pair of shows from the University of North Carolina at Chapel Hill.

Hard news reporting packages were first sent to working journalists in Kansas and Texas before the top twelve were sent on to WESH-TV/NBC2 in Orlando, Florida (DMA 20) for final judging. With so many feature reporting entries, preliminary judging was shared among the WMUR-TV, WPTZ-TV and WOWK-TV newsrooms in New Hampshire, New York and West Virginia respectively. From there, the television features were sent for final round judging at WJAR-TV in Providence, Rhode Island (DMA 49).

Sports reporting entries went first to the WINK-TV sports team in Fort Myers, Florida (DMA 68) and then got shipped north to ESPN for the final round of judging. Judges there included: Michael Fountain, Coordinating Producer for College GameDay and ESPNNews; Lee Fitting, Producer of both college football and basketball College GameDay; as well as Scott Turken and Ben Webber, Associate Producers for GameDay and SportsCenter.

ESPN judging team captain Joseph Disney said, “Believe me, the feedback they got from these four judges is the best then can get in this business!”

In the television category, 61 finalists, 34% of the entries, were chosen from the original field. Each of these student journalists, representing 20 schools, was awarded a certificate of merit during News Division award ceremonies at the BEA convention.

STUDENT NEWS ENTRY FINALISTS

School	Newscast	Hard	Feature	Sports	Anchor-News	Anchor-SPORTS	Anchor-WX	Total
Arizona State		3	5	3				11
Central Michigan		1						1
Colorado State	1	1			1			3
Eastern Illinois	1							1
Elon University	1		1					2
Ithaca College	1							1
Lyndon State	1						1	2
Southern Illinois			2		2	2	2	8
U of Alabama						1		1
U of CA/Berkeley			1					1
U of Maryland			1					1
U of Miami	1		1					2
U of Montana		2		1				3
U of NC/C. Hill	2	4	3	3	1	1		14

U. of North TX	1							1
U. of Southern CA			1	1			1	3
U. of Utah				1				1
VA C'wealth	1							1
WV University			1					1
Western Kentucky		1	1			1		3
Total	10	12	17	9	4	5	4	61

From this impressive body of student work, first, second and third place winners were chosen in each of the three reporting competitions.

STUDENT TELEVISION NEWS REPORTING WINNERS

Category	1st place student / slug / school	2nd place student / slug / school	3rd place student / slug / school
Hard news reporting	Tom Murray <i>Teen Chain Gangs</i> Arizona State	Joe Mott <i>H. Williams Airport</i> U. of North Carolina	Courtney Robinson <i>Hazardous Toys</i> U. of North Carolina
Feature reporting	Erin Flynn and David Douglas <i>Facebook Fear</i> Elon University	Carina Sonn <i>Debate Preps</i> Arizona State	William Pitts <i>Marching Band</i> Arizona State
Sports reporting	Jesse Aron <i>Profile on Jovan Vavic</i> U. of Southern CA	Jessob Reisbeck <i>Serge Angonounou</i> Arizona State	Sarah Lench and Dustin Blanchet <i>Scott McGowan</i> U. of Montana

The television anchoring competition got off to a slow start, with fewer entries than had been anticipated, though the talent displayed in this first year of the competition was tops. Judging was done across Michigan, coordinated by Rick Sykes of Central Michigan University.

Top news anchor in the country is Whitney Self of Eastern Illinois University. Best weather anchor, forecasting at Lyndon State College in Vermont, is Jared Kaplan. And the highest ranked sports anchor in the land is John Huddleston who reports mainly on the Roll Tide of the University of Alabama.

Radio results saw journalists from some of the same schools with top television work taking first, second and third place awards while students from a pair of other strong programs took home prizes as well. Judges came from KTRH in Houston, WLAC in Nashville, KFBK in Sacramento, WMFE in Orlando and WTVN in Columbus, Ohio. Tim Brown reports comments such as, “This kid just flat out HAS it,” and, “I wish I had a job opening,” were common themes in feedback from those judges.

In the newscast competition, the University of North Carolina at Chapel Hill came out on top, Dan Siler and Joe Mott, producers. Second place honors went to producers James Flaskamp and John Wheaton of the University of Central Florida. Third place student radio newscast was produced by Bobby Puppione at the University of Alabama.

STUDENT RADIO NEWS REPORTING WINNERS

Category	1 st place student / slug / school	2 nd place student / slug / school	3 rd place student / slug / school
Hard news reporting	Tom Murray <i>Piestewa Memorial</i> Arizona State Univ.	William Pitts <i>Marine Exercise</i> Arizona State Univ.	Dan Siler <i>H. Williams Airport</i> UNC/Chapel Hill
Feature reporting	Ross Weidner <i>Allen & Sons BBQ</i> UNC/Chapel Hill	Russell Wilde <i>Punk Voter</i> Southern Utah Univ.	Tom Murray <i>Singing TV Guys</i> Arizona State Univ.
Sports reporting	John Liddle <i>Mean Green Volleyball</i> U. of North Te as	Courtney Hanson <i>U of M Equestrians</i> Univ. of Montana	Derek Buerkle <i>Golf</i> Univ. of Montana ---- tie ---- Wesley Wilson <i>Identity</i> UNC/Chapel Hill

The results of the entire student news competition lead to the three biggest awards of the competition: Top Student News Team, Best of Festival radio winner, and Best of Festival television winner.

Every finalist gave his or her home school one point in the Top Student News Team competition. Then points were awarded for first (5), second (3) and third (2) places to determine which college or university had the consistency across medium and news types to earn top team honors. The 2004 Top Student News Team is the University of North Carolina at Chapel Hill, under the major direction of Charlie Tuggle, Ph.D.

The best of the best is what the BEA Festival of Media Arts is all about and the news division was proud to promote the work of a pair of student journalists who entered a body of work that competed strongly across categories.

The Best of Festival-Radio winner flew in for the grand Friday night awards ceremony from his television job in Minnesota! Go figure. He had hard news and feature reporting radio pieces that scored high with judges, taking first and third place wins in those categories, respectively. He is Tom Murray of Arizona State University.

The Best of Festival-Television winner made strong showings in hard news reporting, feature news reporting, anchoring and was part of a radio award winning duo to boot. He is Joe Mott of the University of North Carolina at Chapel Hill.

Academically, we are half way through the 2005 competition year. Before you head off to libraries or beaches, or before the students grab internships or graduate to "real jobs," be sure to dub the best work and file away the scripts. Complete written scripts along with one copy of each entry (all on individual tapes) are due to competition chairs by Friday, December 9th (*note*: this is a RECEIVED BY date, not a postmark date). Radio entries will be coordinated this year by Dale Edwards who will soon take up teaching at the University of Northern Colorado in Greeley.

News Division thanks go out to past competition co-chair Tim Brown of the University of Central Florida. He was a great colleague to work with and I would



Elon University news producer David Douglas and Television Services Coordinator Linda Lashendock are all smiles over their BEA News Division student awards presented in Las Vegas.

gladly do so again: and intend to.

Once again this year, the flood of television tapes is expected to find its way to me. Stay tuned for mailing addresses to send your entries.

Dana Rosengard, assistant professor in the Department of Journalism at the University of Memphis, is co-chair of the BEA News Division student awards and a member of the Festival of Media Arts Committee.



BEA News Division student awards co-chair Tim Brown of the University of Central Florida awards Best of Festival honors in radio to Tom Murray of Arizona State University. That's BEA Executive Director Louisa Nielsen in the background.

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Members of the University of Montana news team pose proudly with their collection of television and radio reporting award plaques from the national BEA News Division student competition.

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.

IMAGES FROM THE BEA CONVENTION

These photos were taken during the BEA Festival Awards Ceremony on April 22, 2005 at the Las Vegas Convention Center. Photos by Ed Fink. For more photos, visit <http://www.beafestival.org/2005photoalbum.html#>



Steve Anderson (James Madison University), 2004-2005 President of the Broadcast Education Association.



Festival Program Producer Steve Anderson and Festival Awards Reel Producer John Woody (James Madison University) pose at the end of the ceremony.



Larry Patrick (2005 BEA Distinguished Education Service Award Recipient and former BEA President) at the 2005 BEA Festival of Media Arts.



Louisa Nielsen (BEA Executive Director) and Don Godfrey (Arizona State University) at the 2005 BEA Festival of Media Arts.



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schleicher@fhsu.edu

DV Enlightenment produced by DVcreators.net demonstrates to the DV auteur the dramatic results that can be achieved with a basic knowledge of lighting. Ideally targeted to the beginner, looking to improve entry level skills, this one hour DVD is a great aid for educators, students, and independent filmmakers. The quality and content of DV Enlightenment keeps the viewer engrossed without becoming boring.

The first section; The DVcreators.net Four Point Lighting Method, gives a comprehensive overview of the four point lighting system. While this same information can be found in many text books and online articles on the subject, moving images speak louder than words. The examples provided on the DVD will change ones mind that the four point method is only for interviews and non-narrative content.

While shooting outdoors seems to be the best way to work around lack of lights, not everyone does it correctly. The techniques presented in the Working with Sunlight section, offer simple, cheap and effective solutions for shooting in direct or indirect sunlight.

The key to lighting green screen, white, or black backgrounds is even lighting. The third portion of the DVD is relatively short, and one that could have been expanded upon. The host only mentions in passing why shooting green over blue screen in the DV space is better, but could have gone into a more in-depth explanation. For educators and students working in the DV realm, who plan on doing green screen work, this section gives a basic understanding on how to proceed, but lacks in-depth information for complete understanding.

The final section contains tips and tricks for lighting in a variety of situations, including how to light a scene to simulate moonlight, special effects lighting, and accent lighting.

The biggest plus for this DVD is all the video examples were shot with the Canon XL1s and GL2 camera using the out of the box lenses. This gives the instructor and student excellent examples

ples of the kinds of results they may expect using similar equipment they have access to in the classroom.

In addition to being shot with prosumer cameras, the DVD clearly demonstrates these shots can be accomplished with a simple Lowel light kit, and a few inexpensive materials (foam core, a home built diffuser, etc.).

The DVD would be more valuable if it included a lighting setup for each of the scenarios presented. While many of the wide shots do show where the lights are in relation to the subject, nowhere does it state the wattage of each of the lights nor an exact placement/angle. It would have been preferable to include PDFs of all of the lighting setups for the educator or student to review later or even duplicate in the classroom.

Even with the minor shortcomings, DV Enlightenment is a very impressive first offering and can be used effectively in the classroom as an introduction to lighting.

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SYDNEY W. HEAD

(1917 -1991)

Dr. Sydney Head is best known as the first author of *Broadcasting in America* (1956), a classic text in broadcast education that is now in its 10th edition. He assisted in founding the department of radio-TV-film at the University of Miami in 1946 and received his Ph.D. in Communication from New York University in 1952. Dr. Head spent most of the 1960s studying educational radio in Africa, living much of that time in Ethiopia. He joined the department of radio-TV-Film at Temple University in Philadelphia in 1971, and edited the text *Broadcasting in Africa* in 1974. He published *World Broadcasting Systems: A Comparative Analysis* in 1985. He was the first president (1955-56) of the Broadcast Education Association, then known as the Association for Professional Broadcasting Education, and received BEA's Distinguished Education Service Award in 1985.

(Thanks to Chris Sterling for access to his biography of Sydney Head)

ERIK BARNOUW

(1908-2001)

Erik Barnouw was emeritus professor in dramatic arts at Columbia University and served as the first President of International Film Seminars, and was the first film curator at the Library of Congress. He was one of the founding figures in the field of university level communications programs. His books include *Indian Film* (1963); *Documentary: A History of the Non-Fiction Film* (1974); *Tube of Plenty: The Evolution of American Television* (1975); *The Sponsor: Notes on a Modern Potentate* (1978); *The Magician and the Cinema* (1981); *The International Encyclopedia of Communications* (1989); the 3-volume *History of Broadcasting* (1966-70); and a memoir, *Media Marathon*, published in 1996. Professor Barnouw was a co-editor of the Temple University Press book series, *Wide Angle Books*, (Thanks to Temple University and Patricia Zimmermann for their biographies of Erik Barnouw)

ED BLISS

(1912-2002)

Ed Bliss spent more than 25 years as a broadcast journalist working at CBS with Edward R. Murrow and Walter Cronkite. For many years he was a writer-producer of the *CBS Evening News* with Cronkite as the host. After leaving broadcasting in 1968, he assisted in founding the broadcast journalism program at American University in Washington DC, where he established an esteemed record as a teacher and scholar. He published the book *Now the News, The Story of Broadcast Journalism* in 1991. Professor Bliss was named 1977 Professor of the Year by the Society of Professional Journalists and was given the Paul White Award from the Radio Television News Directors Association in 1993. He was an advisor and mentor to two generations of broadcast journalists and scholars.

BRADLEY GREENBERG

Dr. Bradley Greenberg is emeritus University Distinguished Professor of Communication and Telecommunication at Michigan State University and former chairperson of the Departments of Communication and Telecommunication. His primary research agenda is centered on the study of the social effects of mass media on children, adolescents and adults. He is the author of over 200 academic articles over his long and distinguished research career. Professor Greenberg is the author of *Communication and Terrorism: Public and Media Responses to 9/11* (2002) and co-author of *The Alphabet Soup of Television Program Ratings* (2001), among many other books. He has been an advisor and mentor for many students during his career, a number of whom went on to successful careers as scholars.

CHRISTOPHER STERLING

Dr. Chris Sterling is Professor of Media and Public Affairs and directs the graduate telecommunication program at the George Washington University. Professor Sterling earned his Ph.D. in mass communication from the University of Wisconsin-Madison in 1969 and during the 1970s served on the faculty at Temple University in Philadelphia. His primary research interests concern the history of and policy for electronic media and telecommunications. He was general editor of the three-volume *Encyclopedia of Radio* (2002) and edits *Communication Booknotes Quarterly*. He has authored or edited over 20 books including *Stay Tuned: A History of American Broadcasting* (co-author, 2002), *History of Telecommunications Technology: An Annotated Bibliography* (2000), and was a co-author on several editions of *Broadcasting in America: A Survey of Electronic Media* (1982 through 1998). Dr. Sterling was a recipient of the BEA's Distinguished Education Service Award in 1992.

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BEA: ANNOUNCING ‘CALL FOR APPLICATIONS’ FOR THE 2006-2007 ACADEMIC YEAR

BEA National Scholarships for Full-Time College Students at BEA Institutional Member Schools

Application Deadline: October 1 , 2005

<http://www.beaweb.org/scholarships.html>

BEA is the professional development association for professors, industry professionals and students involved in teaching and research related to radio, television and other electronic media. BEA administers a variety of scholarships annually, to honor broadcasters and the broadcast industry. The BEA Two Year Scholarship is for study at schools offering only freshman and sophomore instruction or for study at 4-year institutions by graduates of BEA 2-year programs. All other scholarships are awarded to juniors, seniors and graduate students at BEA Member colleges/universities.

The following application forms are in “interactive” .pdf format. You can fill in the fields and then print. These files cannot be save with fields filled in, so you may want to type answers in your Word application, save, then copy-and-paste te t into the PDF documents to be sure te t isn't lost in the event of a computer crash or other problem.

[Description of Scholarships](#) (PDF)

[Directions & Checklist](#) (PDF)

[Application Form #1](#) (PDF)

[Application Form #2](#) (PDF)

[Application Form #3](#) (PDF)

The campus on which you wish to use this scholarship must be a BEA Institutional Member in order for you to be eligible for a BEA Scholarship. To find out if your school is a BEA Institutional Member, call the BEA Customer Service office, toll-free, at: 1-888-380-7222 or 240-243-2200, in MD

MAIL COMPLETED BEA 2006-2007 SCHOLARSHIP APPLICATION MATERIALS, ABOVE, TO:

Dr. Peter B. Orlik, BEA Scholarships Chair

344 Moore Hall

Central Michigan University

Mt. Pleasant, MI 48859

Questions? E-mail Dr. Orlik at orlik1pb@cmich.edu.

Due to the large volume of scholarship related business, phone calls cannot be returned.

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CALL FOR PAPERS

Special theme issue of the *Journal of Broadcasting & Electronic Media*
Broadcasting and Electronic Media of the Americas

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

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

Submission deadline for manuscripts is June 30, 2005.

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

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

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

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

Canadian, and U.S. North America
David Spencer, Professor
Faculty of Information and Media Studies
NCB-201
University of Western Ontario
London, Canada N6A 5B7
dspencer@uwo.ca

Mexico, Central, and South America
Joseph Straubhaar, Professor
Department of Radio Television Film
(CMA 6.120)
1 University Station
University of Te as, Austin
Austin, TX 78712-0108
jdstraubhaar@mail.ute.as.edu

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CALL FOR PAPERS: INNOVATION AND MEDIA: MANAGING CHANGES IN TECHNOLOGY, PRODUCTS, AND PROCESSES

Papers are being sought for presentation at an international workshop to be held in Stockholm, Sweden, November 11-12, 2005. The workshop is sponsored by the Media Management and Transformation Centre at Jönköping International Business School (Jönköping University), Europe's premier centre on media business issues.

The main objective of the workshop is to promote discussions on how media companies are currently embracing innovation, the levels at which they are doing so, and how their development needs can be best met in the future. The workshop will evaluate the importance and the role of innovation within the media sector and help identify and evaluate the drivers of innovation. Papers should demonstrate and build upon an understanding of the issues and strategies that bind media firms to new processes and technologies and offer clear guidelines on how media companies can accelerate growth through effective internal and external collaboration.

The management of innovations has implications for the organizational development, human resource management, marketing and financing of media companies. The Media Management and Transformation Centre at Jönköping International Business School is hosting the workshop in order to gather contributions covering relevant issues that influence company strategies, organizational structures, media content management and public interest.

Papers are solicited on issues including:

- Defining and understanding innovation within the different sectors of the media industry
- Technologies enabling innovations within media firms (CRM, editorial management systems, advertising systems)
- Co-operation activities enhancing innovation within the media industry such as strategic alliances, joint ventures and merger and acquisition
- Convergence of media, telecommunication and Information technology as enabler of innovation
- New media firms as drivers of innovation
- Interactivity and online communities as drivers of innovation
- Human resource management tasks for supporting development and implementation of media firm innovations
- Innovation and leadership, change and resistance management within leading media companies
- Processes and development of content innovations
- Marketing and sales as innovative activities for media companies
- Environmental monitoring as condition to detect and enable innovation
- Creativity and innovation
- Knowledge management and innovation
- Innovation and rights management

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- Innovation theories application to the media industry

100-word abstracts are due June 17, 2005, with notification of accepted proposals on July 1, 2005. Completed papers are due in mid-October. Send abstracts to:

Dr. Cinzia Dal Zotto, Research Manager
Media Management and Transformation Centre Jönköping International Business
School P.O. Bo 1026
SE-551 11 Jönköping - Sweden
For more information: cinzia.dalzotto@ihh.hj.se

WEB SITE: COMMUNICATION ARENA

Dear NCA Colleague,
Routledge, NCA's journal publisher, invites you to visit their brand new
Communication Arena.

<http://www.communicationarena.com>

What is the Communication Arena?

The Communication Arena is an online resource for Communication academics, students and practitioners, where we invite you to keep up-to-date with Communication issues, news and events, explore our collection of Communication journals and books, and offer the opportunity to request online samples copies and gain access to specially selected articles. We will also provide information about jobs, special offers, research projects and links to key Communication Associations.

Contribute to the Communication Arena

If you have ideas, opportunities, events or resources you would like to share within our online Communication community you can contribute by emailing us at commarena@tandf.co.uk or via <http://www.communicationarena.com/contact.asp>

Justine Gonzalez
Marketing Manager

WEB SITE: TOP 12 INTERNET RADIO STATIONS

What are the Top 12 Internet Radio stations? For the answer, visit
<http://www.kurthanson.com/archive/news/040705/index.asp>

NEWSLETTER: AEJMC MEDIA MANAGEMENT AND ECONOMICS DIVISION

The Spring 2005 Newsletter of the MME Division is on line.
<http://www.miami.edu/mme/newsletter.htm>

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TEACHING TIPS

MME members: (AEJMC's Media Management and Economics Division)

As promised in the last newsletter, we now have two great teaching tips articles from our past Sherman Teaching Award Winners on the MME division web site under teaching resources. Please click on this link to find the articles listed below:

<http://www.miami.edu/mme/resources.htm#teaching>

Title: Towards A Unified Approach to Media and Telecommunications Management Curriculum

Author: Richard A. Gershon, Western Michigan University (Sherman Award Winner 2001)

Title: Teaching tips for "Introduction to Telecommunications Programming and Management" course

Author: Ann Hollifield, University of Georgia (Sherman Award Winner, 2003)

Don't forget that you can also contribute your teaching tips. Just e-mail the article to louisah@bgnet.bgsu.edu.

TIMELINE OF MAJOR MERGERS

January 3, 1986 - Capital Cities Communications Inc. purchases American Broadcasting Co. for \$3.5 billion to create Capital Cities/ABC Inc.

June 9, 1986: General Electric Co. buys RCA Corp., parent company of National Broadcasting Co. and NBC television network for \$6.4 billion. At the time, the deal was the largest non-oil acquisition in U.S. history.

November 7, 1989 - Sony Corp. buys film and television producer Columbia Pictures Entertainment Inc. for \$3.4 billion.

January 10, 1990: Warner Communications Inc. and Time Inc. complete \$14.1 billion merger, creating world's biggest media conglomerate.

January 3, 1991: Matsushita Electric Industrial Co. of Japan buys MCA Inc. for \$6.9 billion.

September 31, 1993: The New York Times Co. buys Affiliated Publications Inc., parent company of The Boston Globe, for \$1.1 billion, the biggest take over in U.S. newspaper history.

March 11, 1994: Viacom acquires Blockbuster Video for \$8.4 billion.

July 7, 1994: Viacom Inc. buys Paramount Communications Inc. for \$10 billion after winning a bidding war against QVC Inc. to buy the movie, publishing and sports company.

August 29, 1994: Viacom Inc. buys video rental chain Blockbuster Entertainment corp. for \$8 billion.

June 5, 1995: Seagram Co. buys MCA Inc. from Matsushita for \$5.7 billion and renames it Universal Studios.

November 24, 1995: Westinghouse Electric Corp. buys CBS Inc. for \$5.4 billion.

February 9, 1996: Walt Disney Co. buys Capital Cities/ABC for \$19 billion, creating a media conglomerate in movies, television and publishing.

October 11, 1996: Time Warner and Turner Broadcasting System complete \$7.6 billion merger.

December 31, 1996: Westinghouse Electric Corp.'s CBS unit buys Infinity Broadcasting Co. for \$4.7 billion, combining the nation's two biggest radio station

operators.

December 1, 1997: Westinghouse Electric Corp. changes name to CBS Inc. shortly after deciding to sell its traditional businesses such as power-generated equipment and light bulbs.

December 9, 1998: CBS corp. raises \$2.9 billion by selling a 17 percent stake in Infinity Broadcasting Corp., its radio and outdoor advertising business. The initial public offering of stock is the largest ever in the media industry.

December 10, 1998: Seagram Co. buys the PolyGram music company for \$10.4 billion.

April 1, 1999: CBS Corp. announces agreement to buy King World Productions Inc., the leading syndicator of television programs, for \$2.5 billion.

September 7, 1999: Viacom Inc. announces deal to buy CBS Corp. for \$81.5 billion.

October 4, 1999: Clear Channel announces plans to take over the number two radio chain, AMFM, in a \$23 billion deal.

Jan. 10, 2000: America Online agrees to buy Time Warner Inc. in \$135 billion merger agreement, the largest-ever combination in the media industry.

March 13, 2000: Chicago Tribune publisher Tribune Co. agrees to buy Times Mirror Co., publisher of the Los Angeles Times, for \$6.5 billion.

June 20, 2000: Vivendi, Seagram and Canal+ merge, creating a fully integrated global media and communications company for the wired and wireless world.

November 3, 2000: Viacom agrees to purchase BET in a deal valued at \$3 billion.

October 28, 2001: EchoStar attempts to become the dominant satellite television provider in the United States by announcing merger with DirectTV in a \$25.8 billion deal. In 2002, the U.S. Justice Department successfully thwarted the merger.

December 17, 2001: Vivendi Universal announces plans to acquire USA Networks (USA) in a deal valued at \$10.3 billion.

December 19, 2001: Comcast Corp. announces merger with AT&T's broadband unit in a deal valued at about \$52 billion. The new company — AT&T Comcast Corp. — will have about 22.3 million subscribers.

April 10, 2003: News Corp. agrees to acquire control of Hughes Electronics, the parent company of DirecTV, in a \$6.6 billion deal.

September 22, 2003: Univision Communications' \$3.2 billion purchase of Dallas-based Hispanic Broadcasting Corp. wins final approval from regulators, creating a company with the biggest U.S. Spanish-language television and radio networks.

October 8, 2003: French media firm Vivendi Universal and U.S. conglomerate General Electric sign a final deal to combine GE's NBC television unit with Vivendi's Universal Studios and cable channels, creating a \$43 billion entertainment powerhouse. The new company, to be called NBC Universal, will compete with entertainment giants such as Walt Disney Co. and Viacom Inc.

February 17, 2004: Cingular Wireless agrees to buy AT&T Wireless Services Inc. for about \$41 billion, topping a rival \$38 billion bid from Vodafone of Britain, in a deal that would create the nation's biggest mobile phone company.

August 6, 2004: Sony Music Entertainment and Bertelsmann Music Group (BMG) complete their merger, creating Sony BMG Music Entertainment. Sony BMG Music Entertainment will be 50 percent owned by Bertelsmann and 50 percent owned by

Sony Corp. of America.

December 15, 2004: Sprint and Nextel announce plans for a \$36 billion merger, creating a new major wireless phone power with a customer base to challenge its two larger rivals — Cingular and Verizon. The new wireless company—— which will be called Sprint Nextel — will have about 40 million customers.

January 27, 2005: SBC Communications Inc. announces plans to acquire AT&T in a deal worth \$16 billion. The new company combines AT&T's national and global IP-based networks and expertise with SBC's strong local exchange, broadband and wireless assets. SBC says the merger creates a “premier, global provider for new era of communications.”

February 14, 2005: Telephone giant Verizon Communications agrees to acquire MCI for more than \$6.7 billion, scuttling a competing bid for MCI by Qwest Communications.

March 16, 2005: Media giant Viacom announces plans to split into two public companies. One company would consist of the firm's cable networks — including MTV, Nickelodeon, Comedy Central and Showtime — and entertainment properties led by Paramount Pictures. The other company would control older assets, including CBS, the Infinity Radio unit and the firm's billboard business.

April 8, 2005: Cable giants Time Warner and Comcast Corp. reach agreement to buy bankrupt cable operator Adelphia Communications Corp. in a \$17.6 billion deal.

Michael E. Gerhard, (mgerhard@bsu.edu) Ph.D., Associate Professor, Ball State University, compiled this list from various news sources.

NEW JOURNAL: SPORTS MEDIA

I'd like to announce a new academic journal from the University of Nebraska Press that will begin publication in Fall 2005/Winter 2006.

The Journal of Sports Media will be a traditional media research journal that encourages unique social science research using a variety of methodologies, including qualitative, quantitative, and empirical. In addition, JSM will encourage and publish short essays on key topics, comments and responses on published articles, book reviews and review essays, and reports on the major relevant conferences and research seminars of the year. The articles will be sought mainly from academicians and researchers in relevant fields, but key industry leaders and/or figures from sports media will be encouraged to submit appropriate topics that have an appeal to a non-academic audience.

The journal will be open to researchers in all aspects of sports, including law, economics, ethics, sociology, psychology, history, gender and race studies, etc., insofar as those apply to areas of media and mass communication such as television, radio, the Internet, newspaper, magazine, advertising, public relations, etc. It is hoped that this journal will fill a niche in the academic community and give sports media researchers a primary outlet for publication.

If this is not your particular area of interest, I would encourage you to tell other faculty and students about this new research opportunity. We will have information forthcoming about submitting papers for review for the first issue. Please contact me if you have any questions, or would like to contribute to the journal in some way.

Dr. Brad Schultz, Editor-in-Chief, Journal of Sports Media

Dept. of Journalism, University of Mississippi (662) 915-5161 bschultz@olemiss.edu

NAB AWARDS BROADCAST RESEARCH GRANTS

Washington, DC - NAB's Research and Planning Department has announced the award of five research grants to academic scholars as part of its annual "Grants for Research in Broadcasting Program." Each year, this highly competitive program attracts research proposals from broadcast scholars throughout the country.

David Allan, St. Joseph's University, "Comparative Effectiveness of 30- versus 60-Second Radio Commercials on Recall."

Carolyn A. Lin, University of Connecticut, "Audience Adoption Intentions and Action in a Competitive Radio Marketplace: Testing a Technology-Choice Model."

Jennifer E. Moore, University of Minnesota, "Negotiating Consolidation: The State of Small Radio Groups."

Kartik Pashupati and Alice Kendrick, Southern Methodist University, "HDTV and the Advertising Industry: A Survey of Factors Inhibiting and Aiding Adoption in Ad Agencies."

Debora Halpern Wenger, Virginia Commonwealth University, "Resource Allocation and Managerial Oversight of Morning Television Newscasts."

The NAB Grants program is designed to stimulate interest in broadcast research, and especially research on economic, social, or policy issues of importance to the commercial broadcast industry. The goal is to make high quality academic research available to industry practitioners, as well as to other academics. The proposals are evaluated by an independent panel of academic and industry research professionals and by representatives of NAB's Committees on Local Radio Audience Measurement (COLRAM) and Local Television Audience Measurement (COLTAM). The final awards are based on criteria that include problem conceptualization, research method, contribution to the field, and the clarity and thoroughness of the proposed research. The competition is open to all academic personnel.

The final reports from these research projects are due by May 2006. For further details about these studies, please contact the NAB's Research and Information Department at 202-429-5489. Details about the Research Grants program are available at: www.nab.org/research/grants/grants.asp.

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.

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CALL FOR MANUSCRIPTS: JOURNAL OF MEDIA BUSINESS STUDIES

The Journal of Media Business Studies is seeking manuscripts related to business aspects of media including strategic, organizational, financial, marketing, and entrepreneurial issues and practices. Its purpose is to convey research that develops, tests, and applies theories and business analytical approaches to managerial and economic aspects of media enterprises and the issues confronted by media businesses.

The journal has particular interests in contemporary issues faced by media firms. The editors are interested in topics including strategic problems of media in mature industries, growth strategies and management for emerging media operations, company renewal and rejuvenation processes, effectiveness of different types of corporate governance in media, best practices in organizational structures and operations of media firms, leadership in media enterprises, and issues of small- and mid-sized media and family-owned media businesses.

The journal will consider manuscripts on relevant topics up to a maximum of 25 double spaced pages in length. Authors should include a 75-100 word abstract, and 5 key words under which the article should be indexed and searchable. The journal uses reference style rather than footnotes and authors should follow APA reference style.

Manuscripts submitted should not be currently under review elsewhere. Authors should submit the manuscript as an e-mail attachment to robert.picard@ihh.hj.se or 3 physical copies of the manuscript and a 3.5" disc or CD-ROM containing captured keystrokes, can be sent to:

Prof. Robert G. Picard

Editor, Journal of Media Business Studies Media Management and Transformation
Centre Jönköping International Business School P.O. Box 1029

SE-551 11 Jönköping

Sweden

For more information: www.jombs.com

BEA DIVISION MEMBERS COUNTS

As of April 6th, 2005

Broadcast Internet Radio	339	Production	349
Management & Sales	88	Gender Issues	86
Communications Technology	305	Research	202
Multicultural	170	History	200
Courses & Curricula	267	Student Media Advisors	174
News	342	International	158
Documentary	202	2 Year/Small College	74
		Law & Policy	203
		Writing	141

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BEA 2005 MEMBER COUNTS

As of April 6th, 2005		Domestic Und Student	105
Institution Dom 2yr.	32	Emeritus	15
Institution BA/BS	98	BEA Staff	3
Inst: Domestic MA/MS	70	Intrnt'l Regular	28
Institution Dom Phd.	29	Int'l UnderGrad Stdt	2
State Bcast Assn	13	Dom Reg at 2yr Inst	24
Inst: Intrnt'l 2 Yr	2	Domestic Grd Student	85
Inst: Intrnt'l BA/BS	3	Intl Reg @ 2 yr Inst	1
Inst: Intrnt'l MA/MS	2	Total Members	1231
Inst: Intrn'l Ph.D.	3	Free-JB,FB,JRS	6
Domestic Associate	14	Total Non Members	6
Domestic Regular	702	Total Records	1237

BEA'S DIVISION BYLAWS

Fourteen of the 16 BEA Divisions have completed their Bylaws. The two remaining divisions are Communication Technology and the new Documentary division.

Click on the link below to view the pdf file.

[Broadcast Internet Radio](#)

[Multicultural](#)

[Courses & Curricula](#)

[News](#)

[Gender Issues](#)

[Production](#)

[History](#)

[Research](#)

[International](#)

[Student Media Advisors](#)

[Law & Policy](#)

[Two Year/Small College](#)

[Management & Sales](#)

[Writing](#)

BEA'S INTERNATIONAL DIVISION

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

At our site you will find what the International Division did at the BEA 2005 conference, including our 11 panel offerings, the paper competition winners and our scholar-to-scholar presentations.

Leo A. Gher

Past International Division Chair

BEA 2005

For questions about membership or Division activities, contact:

Chair (2006 & 2007):

Brian Pauling, Director

paulingb@cpit.ac.nz

paulingb@clear.net.nz

P.O. Bo 540

Christchurch 8031, New Zealand

Telephone (office): +64 3 9408264

Fa (office): +64 3 348 7523

Brian Pauling, Director

Centre for Media Policy and Research

Christchurch Polytechnic Institute of Technology

Vice Chair (2006 & 2007), Chair Elect (2008 & 2009)

Grace M. Provenzano

gprovenzano@casa.sjsu.edu

Grace M. Provenzano

School of Journalism and Mass
Communications

San Jose State University,

One Washington Square

San Jose, CA 95192-0055

(408) 924-3289

Fa : 408-924-3229

For questions about Division paper competition rules, or to submit a paper to the blind-refereed competition, contact:

Co-Chair – Paper Competition (2005 & 2006):

Greg Pitts, Associate Professor

gpitts@bradley.edu

Greg Pitts, Associate Professor

Department of Communication

Slane College of Communications and
Fine Arts

Bradley University

1501 W. Bradley Ave.

Peoria, Illinois 61625 (USA)

(309) 677-4116

To contribute to the Division newsletter and/or webpages (personal activities and publications, conference reports, organizational announcements), contact:

Co-Chair – Webmanager/Newsletter (2005 & 2006):

Larrie Gale, Associate Professor

Larrie_Gale@byu.edu

Larrie Gale, Associate Professor

Theatre & Media Arts

F-362 HFAC

Brigham Young University

Provo, Utah 84602 (USA)

(801) 422-7082

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PATRICK IS BEA 2005 DESA WINNER

Larry Patrick serves as President of Patrick Communications, LLC, a media investment banking and brokerage firm that also provides management consulting services, as well as Legend Communications, a radio group owner. Patrick Communications was established by Mr. Patrick in 1984 and is based in Ellicott City, Maryland, located between Washington, D.C. and Baltimore, Maryland.

Mr. Patrick has consulted more than 300 broadcasting and cable companies as well as 38 financial institutions, including Fleet Bank, Bank of America, Goldman Sachs and Citicorp. His firm has handled more than \$3.0 billion in transactions, financings and appraisals since the firm's founding. It has also sold television stations in markets such

as Oklahoma City, Kansas City, Salt Lake City, Le ington, Wilkes-Barre/Scranton, Green Bay, Roanoke, Champaign, Peoria, Honolulu, Billings, Sherman-Denison, Wilmington, Charleston, San Antonio, Syracuse, Des Moines, Spokane, Shreveport, Casper, Grand Junction and Greenville, Mississippi as well as radio stations in Atlanta, Sacramento, Milwaukee, San Francisco, Fresno, Kansas City, Charlotte, Modesto, Lincoln, Salt Lake City, Reno, Wichita Falls, Duluth and Owensboro.

Patrick Communications is also active in representing buyers and sellers of broadcast towers. The company also regular provides detailed station appraisals to broadcasters and financial institutions. On the cable side, Mr. Patrick has managed cable systems, provided appraisal and brokerage services to several dozen cable companies and advised numerous financial institutions on the value of cable their credits and investments.

He also currently operates 16 radio stations in Wyoming, Missouri, Ohio and West Virginia under the Legend Communications name. Those stations are worth a combined value of \$35.0 million.

Mr. Patrick has served as a federal court receiver or bankruptcy trustee in four cases involving 13 broadcast stations. He served at the request of the Federal District Court in Fresno, California in cases involving stations in Fresno, Modesto, O nard-Ventura and Salt Lake City. He also served at the request of the Federal Bankruptcy Court in Boston for stations in Allentown, Rock Island and Savannah. He recently completed an assignment for two radio stations in Dayton, Ohio under U.S. Bankruptcy Court jurisdiction. In addition, Mr. Patrick served as a consultant on voluntary workouts of more than 30 other stations and represented National Westminster Bank, Fleet Bank, AMRESKO, RECOLL Management and MLQ Investors in these distressed property situations. Overall, Mr. Patrick posted a recovery rate of 93 percent in these bankruptcies and workouts and returned over \$100.0 million to the creditors. All senior creditor claims were paid in full in these cases.

Mr. Patrick has testified in 16 federal and state court cases as an e pert witness on



station valuations, contract damage claims, libel damages and station management and operations. He also has testified before committees of both the U.S. Senate and the House of Representatives, the Federal Communications Commission, the Federal Trade Commission, the Copyright Royalty Tribunal and the Australian Communications Department.

Previously, Mr. Patrick also owned 12 radio stations from 1986 through 1992 valued at more than \$75.0 million. These stations included WJDX/WMSI, Jackson, Mississippi; WKJN-FM, Baton Rouge, Louisiana; WSSL-AM/FM, Greenville-Spartanburg, South Carolina; WSOM/WQXK, Youngstown-Canton, Ohio; WYCL-FM, Reading, Pennsylvania; WMTR/WDHA, Morristown, New Jersey; and KMNS/KSEZ, Siou City, Iowa.

Mr. Patrick also previously served as a consultant and later as Chief Operating Officer of Gilmore Broadcasting of Kalamazoo, Michigan. Gilmore owned four radio and three television stations as well as 18 cable television systems. Prior to this, Mr. Patrick served as Senior Vice President of the National Association of Broadcasters in Washington, D.C. from 1979 through 1983.

Mr. Patrick also served as a professor of communications at both the University of Tulsa and the University of Maryland for four years fulltime prior to joining NAB and continued to teach at Maryland for an additional 12 years as an adjunct professor. Mr. Patrick also previously held operations and management positions with both Nationwide Communications' WATE-AM/TV in Knoxville, Tennessee, Bluegrass Broadcasting's WKYT-TV in Lexington, Kentucky and at Kentucky Educational Television also in Lexington.

Mr. Patrick also has lectured in the International Training Program for the Voice of America and has traveled to a number of foreign countries, including Russia, Ukraine, Spain, Great Britain, Barbados, Australia, Hungary, Bahamas, Czech Republic, Jamaica, Canada and Mexico to teach and consult with cable operators and broadcasters there. He also regularly appears as a lecturer at Georgetown University Law Center's Entertainment Law Program.

Mr. Patrick holds a B.A. in telecommunications from the University of Kentucky (1972); a M.S. in communications from the University of Tennessee (1973); a Ph.D. in communications and management from Ohio University (1975); and a J.D. from the Georgetown University Law Center (1979). He was admitted as a member of the Maryland bar in 1980. Mr. Patrick has co-authored two books on broadcast station management and finance as well as several journal articles. He is a regular speaker at both corporate meetings and state media association conventions. He was named the outstanding alumnus at both the University of Tennessee (1996) and Ohio University (1995).

Mr. Patrick currently serves as President of the National Association of Media Brokers and is a past President of the Broadcast Education Association. He is also Trustee of the Television and Radio Political Action Committee (TARPAC) as well as a member of the Board of the Michigan Association of Broadcasters Foundation. He is married to Susan Patrick, B.A., M.B.A., who also serves as Executive Vice President of Patrick Communications. He has four children ranging in age from a six-year-old to a 25-year-old.

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IRTS 2004 KEYNOTE

Click below to view the IRTS 2004 keynote address by Tom Wolzien.

[QuickTime movie](#)

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2004 IRTS STANTON FELLOW: MARK HARMON

Good evening. Welcome to the 2004 Faculty/Industry Seminar. I am very happy to be here with you today to present the annual Stanton Fellow Award for outstanding contribution to electronic media education.

Though this ceremony honors an individual who has exhibited special dedication to the study and teaching of electronic media, I would like to commend all of you on a job well done in preparing tomorrow's communicators for what lies ahead.

As many of you already know, President Emeritus of CBS, Dr. Frank Stanton, is highly regarded for his dedication to the advancement of broadcast education, and has long stressed the need for interaction between campus and our industry. Each year we look to honor an outstanding professor who embodies the same spirit of the person who inspired this special award.

This year's Stanton Fellow is Dr. Mark Harmon, whose exceptional dedication to electronic media education has touched the lives of many students through his more than twenty-four years of teaching and scholarly work.

Dr. Harmon is Associate Professor at the University of Tennessee's School of Journalism and Electronic Media, where he teaches Broadcast News Writing & Reporting, Radio TV & Society, Mass Media Research Methods, Public Opinion, and

Broadcast News Content...and that's only naming a few.

Mark has a great deal of experience in radio and television production. He's been TV News Producer for KAMC-TV, the ABC affiliate in Lubbock, Texas; producer and editor for KTXT-TV in Lubbock; creator and host of a weekly news interview program called "Conversation Starters" on KYFO Radio; producer for the 5 o'clock newscast for WVLT-TV in Knoxville, Tennessee and lastly, field reporter and general news assistant for KCRA-TV in Sacramento, California where he was one of the Radio and Television News Directors Foundation "Excellence in Journalism Education" participant.

Currently, Mark is a Radio Host/Panelist for WKVL-AM and the Horne Radio Network in Knoxville, a Guest Columnist for a number of prestigious newspapers, and Chair of the Faculty Senate Government Relations Committee for the University of Tennessee.

He is the author of countless academic publications and refereed publications and presentations – too many to list. His CV is impressive, to say the least. But what's most impressive is what you won't find in his CV. The many nominations we received for Dr. Harmon had a common theme running through each of them -- the description of him as a true leader and inspiration to his students and colleagues. Please allow me to share with you some of the comments from those who nominated him.

"Dr. Harmon is an innovator who has created several teaching aids using the Internet and wireless networks. He has designed two websites that are used to enhance student learning and understanding. His website, *Thinking Visually*, demonstrates the proper uses of equipment and production techniques for broadcast journalism. Dr. Harmon also led a team of faculty members in creating the website, *Measuring Media Audiences*. In addition to overseeing the project, Dr. Harmon solely authored the media ethics module. Dr. Harmon has also created a plan for using the campus wireless network to simulate live or tight-deadline TV field reporting, and has shared his techniques with fellow instructors."

"Dr. Harmon has continued to impress me with his level of productivity, not only as a scholar, but also as a teacher and community leader. He has published numerous scholarly articles in well-regarded academic journals and has also written several columns that have appeared in daily newspapers and in the Chronicle of Higher Education."

"Dr. Harmon is a popular speaker in community forums about politics and the journalism of the electronic media. He is a strong spokesman for a free press in a democratic society, and his students catch his enthusiasm for careers in the journalism of new media."

"Professor Harmon has always been one of the highest rated professors where he's taught. I've had the opportunity to observe his teaching on numerous occasions, and have consistently been impressed by his preparation, efforts and effectiveness in teaching, and his ability to create a rapport with his students."

And finally...

"Professor Harmon embodies the spirit of the award by his academic achievements, his innovative teaching and his advising of students of electronic media."

We couldn't agree more. Dr. Harmon, please join me at the podium at this time to be recognized for your outstanding achievements.

[Click here for Dr. Harmon's CV](#)

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CONVENTION DATES: APRIL 27, 28, 29, 2006

The Broadcast Education Association, BEA, www.beaweb.org announces that the 51st Annual Convention, Exhibition & 4rd Annual Festival of Media Arts dates will be Thursday- Saturday, April 27-29, 2006. 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.

The theme of the 2006 convention is Convergence Shockwave: Change, Challenge and Opportunity.

BEA is a 50-year old, worldwide higher education association for professors and industry professionals who teach college students studying broadcasting & electronic media for careers in the industry and the academy. BEA has 1,200 individual, institutional & industry members, as well as an additional 1,200 subscribers to its scholarly journals, the Journal of Broadcasting & Electronic Media and the Journal of Radio Studies.

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

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