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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 editor-reviewed journal.

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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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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.

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MEDIA EMPLOYMENT IN THE UNITED STATES: AN EXAMINATION OF SELECTED INDUSTRIES

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This paper was previously presented to the Management and Sales Division at the 2007 Annual Convention of the Broadcast Education Association.

ABSTRACT

The topic of employment in the United States media industries has been all but ignored by scholars. The studies that do exist focus almost entirely upon employment success among new graduates or skill sets identified for different types of jobs. This paper examines media-related employment in the U. S. using information from the government's Bureau of Labor Statistics for the period from 1990-2006. The data clearly indicates most media-related employment peaked around 2000, but many industries have contracted since then including employment in the Internet sector. Implications of these findings are discussed including the impact on traditional media programs at colleges and universities.

MEDIA EMPLOYMENT IN THE UNITED STATES: AN EXAMINATION OF SELECTED INDUSTRIES

This paper examines the role of employment in the United States with a particular emphasis on a select group of media industries. As one of the largest developed countries in the world the United States is also one of the largest employers in the world, with nearly 150 million people working in the country in non-farm and non-military roles.

The United States is also the long-term global leader in media, evidenced by the voluminous amount of content generated in the form of television and radio programs, motion pictures, newspapers, books and magazines, sound recordings, and websites. The United States has been labeled an "entertainment economy" (Wolf, 1999), as content generated in Hollywood and other cities spans the globe.

Surprisingly, there has been little examination of media-related employment in the scholarly literature in the United States. What studies do exist have a tendency to focus on topics related to surveys of new graduates seeking industry employment. A few studies look at the topic of employment from the standpoint of analyzing skills needed by employers for specific types

of positions. Data-based papers showing employment trends are simply not available. Further, many trade associations for specific media industries lack accurate and timely employment related data. Clearly, there is a need for more research and analysis of media related employment in the United States.

This paper attempts to provide some benchmarking data on U. S. media employment. As such, this paper analyzes a 15 year period of employment from 1990 through 2006. In the next section, the literature on media employment that can be identified is reviewed and analyzed.

LITERATURE REVIEW

The following is a review of previous research and literature on employment in the media industries. Much of the literature focuses on the ability of new college and university graduates to locate employment in an area related to their field.

Harwood (1989) provides one of the earliest studies on media employment with an examination of employment trends during the 1980s. Becker (1992) found that the unemployment rate among journalism and mass communication graduates went up in 1990, citing possible causes as the recession in the national economy and the influx of a record number of journalism and mass communication graduates into the labor market. Questionnaires were mailed to graduates from 80 different programs, and seeking data about job offers, employer types, part-time versus full-time employment, salaries, job satisfaction, job responsibilities, and type of degree received. The study concluded that more journalism and mass communication students than ever before were looking for work.

Giles (1993) explored trends in the newspaper industry including the restructuring and rethinking of management, news coverage, advertising, and hiring practices. These changes were warranted by a change in customer needs because customers had more choices than ever before. When old models and expectations of increasing profits through customer sales no longer proved sufficient, the newspaper industry's focus shifted to marketing and research tools to attract advertisers. Newspapers also became faced with new challenges in how they managed their workforce, particularly in areas such as performance standards and technology.

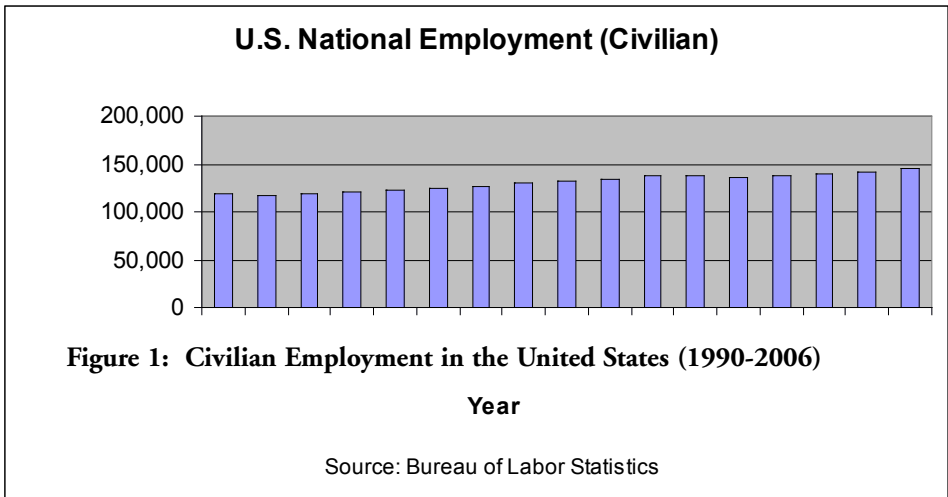
Hilt and Lipschultz (1996) studied career preparation for broadcast newsroom hiring. The study surveyed two groups, students who completed a broadcast internship and hiring managers in the industry. Students were surveyed during the last week of their internships as part of a weekly meeting they attended to discuss internship progress. Between 1993 and 1995, students were queried about their opinion on a variety of items, including factors affecting their likelihood to be hired as well as what they consider the most essential job skills in their industry. Student responses were then compared to an earlier mail survey administered to newsroom employers. Both groups reported writing, listening, oral communication, self-motivation, and dedication as very important skills for working in a broadcast newsroom. Employers considered news judgment of great importance, while students placed emphasis on college degree and major. But employers reported that these were among their least important factors in influencing hiring decisions. The study has implications for the future of teaching methods and effectiveness, questioning the value and correct mix of theory, skills training, and liberal arts content in broadcast news degree programs.

Becker, Lauf, and Lowrey (1999) studied the correlation between affirmative action programs and hiring practices in the journalism and mass communication labor market. Intended as an assessment of social policies and their effects as well as a development of social and organizational theory, this study was administered via a mailed questionnaire to bachelor and master degree recipients at a sampling of schools from the Association for Journalism and Mass Communication's (AEJMC) annual *Journalism and Mass Communication Directory*. The study queried graduates about a number of items including job seeking, salary and benefits, and university experiences. It concluded that the journalism and mass communication industry still needs affirmative action programs, finding informal hiring practices tended to indirectly discourage the hiring of minorities. Race and ethnicity proved to be a negative predictor of hiring success among graduates. But it also cautioned that this particular situation in the journalism and mass communication labor market is a complex issue and warrants further study.

Berryman (2004) explored how the digital world, particularly the Internet, has changed the role of the radio producer in Australia. According to the author, the repackaging of audio for online delivery has become paramount in this changing role. Berryman reports on a degree program at one Australian university that prepares students for these changes.

Farhi (2006) investigates how bad the state of affairs was for newspaper industry employees in 2006. According to Farhi, the issue appears even more problematic when examined in context over the past couple of decades, stating that 2005 was almost as bad as the record worst period for the industry during the national economic recession in 1991-1993. Recounting how the industry has survived major upheavals before, the author warns that the newspaper industry needs to protect and preserve its legacy of daily reporting while also reinventing itself to adapt to changing times in order to compete with the wide variety of other media outlets.

Speckman (2006) reports the journalism job market is on the rebound and is ideal for new college graduates, with more entry level jobs available than in the previous five years. However, openings for mid-level journalism jobs are rarer.



EMPLOYMENT IN THE UNITED STATES

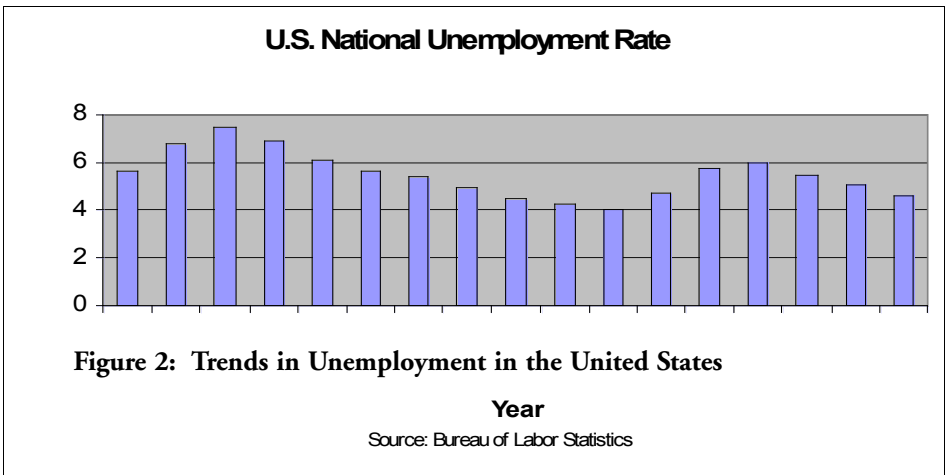
In order to understand employment in the media sectors operating in the United States, it is first helpful to understand basic employment patterns and trends. The best source that exists on employment in all sectors of the U. S. economy is a government agency, the Bureau of Labor Statistics (BLS). The BLS aggregates data from numerous industry sources and is the primary source of labor employment statistics in America.

It is helpful to understand how many people are actually employed in the United States, across all sectors of industry and work. As of 2006, nearly 150 million people in civilian occupations were employed in the United States as shown in Figure 1.

Note the use of the term “civilian;” this group includes all private industry and State and local government workers. Federal government, military, and agricultural workers are excluded. As can be seen in Figure 1, civilian employment has slowly trended upwards since 1990.

Another widely used metric to look at labor issues is the unemployment rate. The unemployment rate is expressed as a simple percentage, and details how many Americans are out of work and filing claims within the various states they live for unemployment compensation. Unemployment statistics do not include those people in the population who are retired, choose not to work or seek employment, or are too young to work. This data is detailed in Figure 2.

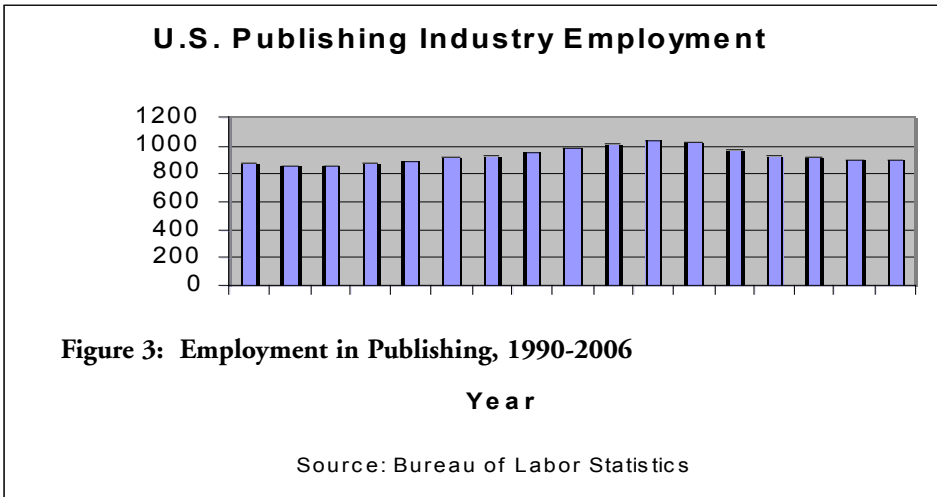
Historically, the unemployment rate in the United States has averaged around five percent since 1990, with higher rates reported in years associated with recessions. The unemployment rate in the United States peaked in 1992 at seven percent, and reached its lowest point in 2000 at four percent. The unemployment rate tends to stir controversy, with the data used in political circles and by labor unions and other employment groups to illustrate their causes and concerns. Compared to other developed countries, the United States usually holds one of the lowest unemployment rates, especially for such a populous country.



EMPLOYMENT IN THE MEDIA SECTORS IN THE UNITED STATES

Having reviewed the national employment and unemployment picture in the U. S., our attention turns to employment in the various media sectors. For the purpose of this study, the focus here is on the following industries where data was available: publishing, broadcasting, motion pictures and sound recordings, and Internet employment.

Publishing Industries: The BLS includes several different industries under the heading of “publishing,” such as employment in newspapers, magazines, book publishing, etc. Figure 3 presents trends in publishing employment in the United States since 1990. As can be seen in Figure 3, employment in the publishing sector peaked in 2000 with just over 10 million employees engaged in some aspect of publishing. Since 2000, there has been contraction in the publishing sector. One problem with the BLS data is its broad inclusion. Separately, non-governmental statistics on specific industries breakdown data in to smaller sectors. For example, one website, www.bizstats.com, uses NAIC classifications for U. S. Industries and census data in presenting their statistics. Bizstats.com reports the U. S. newspaper industry employs 393,543 people, while the book publishing industry employs 81,391. So, the actual portion of the true media sector is difficult to discern based on the BLS data.¹



Nevertheless, for someone with a degree in journalism or related field, the totality of the publishing sector and the data on total employment is helpful to researchers.

Broadcast Industry: The broadcast industry encompasses traditional television and radio stations, networks, and associated entities. Here the BLS data is not as broad and inclusive as the publishing industry, and offers a clearer picture of employment. Broadcasting is one of the smallest media sectors in the United States in terms of employees. Here as in the publishing industry, we see employment peaking during the 2000-2001 years, with more than 300,000 people employed in the broadcasting industry. Since 2001, a slight reduction in employment has occurred, but not too significantly. Bizstats.com estimates there are 126,000 employees in the U. S. television industry, and 114,825 employees in the U. S. radio industries. The data is presented in Figure 4.

U.S. Broadcasting Industry Employment

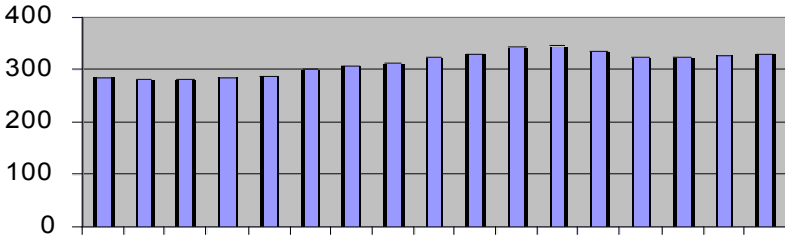


Figure 4: Trends in Broadcast Employment, 1990-2006

Year

Source: Bureau of Labor Statistics

It is interesting to note that despite the high consolidation in the broadcast industry brought about by the 1996 Telecommunications Act, it has not resulted in fewer employees in the industry.

Motion Pictures and Sound Recording Industries: The BLS data combines the motion picture industry with the sound recording industry in monitoring employment statistics. The data includes many sub-areas aside from the actual production of motion pictures and sound recordings. For example in the motion pictures area, the data encompasses film production, services related to the film industry, and employment in movie theaters. According to Bizstats.com, actual employment in the film production area in 2006 peaked around 72,500, making this one of the smallest sectors in the media industries in the United States. Employment in these sectors reached 300,000 in 1995, and has remained above that figure over the past decade. However, employment has more or less flattened and not shown any discernable growth since 1998-1999. Figure 5 details employment trends from 1990-2006 in this sector of the media.

U.S. Motion Picture & Sound Recording Industry Employment

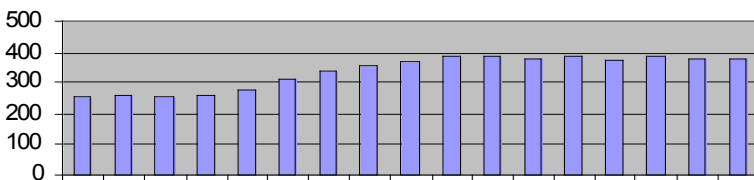


Figure 5: Motion Pictures and Sound Recording Employment, 1990-2006

Year

Source: Bureau of Labor Statistics

Internet Industries: The expansion of the Internet grew rapidly in the early 1990s with the development of hypertext markup language or HTML, the original code language used to develop websites and web pages. The Internet, which before had been limited to just a text display, now could offer graphics and within a short time of development, audio and video files as well. Almost overnight, the World Wide Web came into existence, creating an incredible amount of activity and employment opportunities for web designers, marketers, and content specialists.

Internet-related employment in the United States grew rapidly during the 1990s. The Bureau of Labor Statistics compiles Internet-related jobs across several different sectors, and labels this area as Internet employment. This category includes individuals engaged in such areas as Internet Broadcasting, Internet Publishing, Internet Service Providers, Search Portals, and Data Processing. Employment varies within these sectors widely. The data on Internet employment is presented in Figure 6.

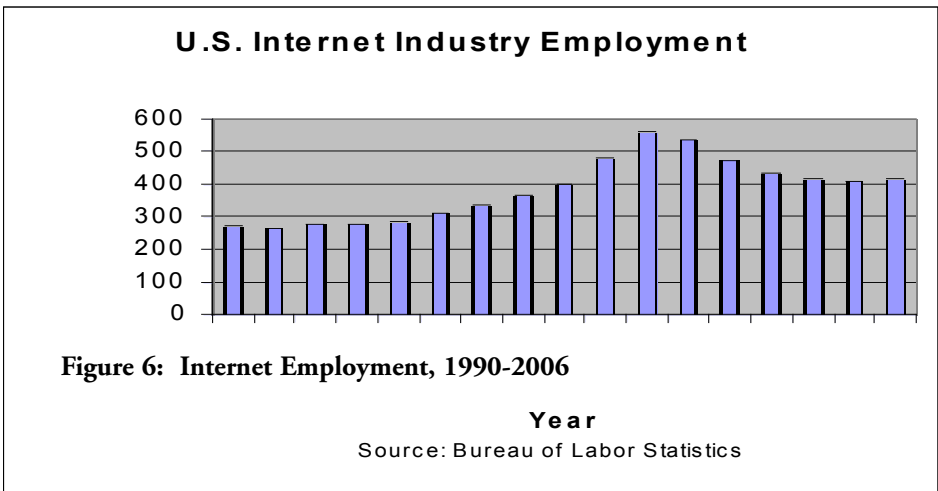


Figure 6 shows employment growing to more than 300,000 by 1995, to nearly 550,000 by the year 2000, at the height of the so-called “dot-com” boom. But as the Internet bubble began to break along with the rest of the U. S. economy in 2001, employment would eventually drop off to just over 400,000 by 2006. However, all expectations and projections suggest the Internet sector will continue to add jobs as the Internet continues its development and expansion.

DISCUSSION AND CONCLUSIONS

This paper describes employment patterns in the various media sectors operating in the United States of America from 1990-2006, using public data compiled by the U. S. government’s Bureau of Labor Statistics. In order to first understand employment in America, the paper presented an examination of data related to civilian employment and also reviewed the level of unemployment reported from 1990-2006. The American economy, built on capitalism, is driven in large part by employment and consumer spending in various sectors. The United States has also transitioned since the country was founded from an agrarian economy to an industrial economy to what is now an information and services economy early in the 21st Century.

Within the various areas that make up the media sector identified in this chapter, it is clear employment has contracted or flattened across all sectors, including the Internet. In the media industries, several factors have contributed to the decline of employment. Consolidation has been one key factor. During the expansion of the U. S. economy in the 1990s, the large number of mergers and acquisitions often resulted in a reduction of employees. As employees are the most expensive part of any organization, efforts to trim payrolls and control costs are critical among media operations.

Technology has also led to a decline in jobs, especially in areas like media-related production. For example, today a television news reporter often reports a story from a field location alone; the reporter shoots and packages the story, does any necessary editing, and uploads the story via the Internet. Just a few years ago, it would take a reporter, a photographer, a lighting technician, and perhaps a writer and editor to do the same story. Multiple processes can be managed by fewer employees in a digital environment, leading to leaner departments and people skilled in multi-tasking.

What do these changes mean for the future of the media industries? Perhaps one of the greatest challenges is for colleges and universities who are training graduates for employment in some aspect of the media. As employment continues to contract in traditional industries, a new emphasis on generating and distributing content across multiple platforms is upon us. In all likelihood, there will probably be fewer employment opportunities in traditional media in the years ahead, but far greater opportunities for people who can work in different media modalities across different media platforms. This will mean, among other things, changing and refining university curriculums and degree requirements to meet the changing employment nature of the media industries.

History also shows us the media industries adapt to change, although at times the pace seems rather slow. Newspapers and radio have had to redefine themselves many times, especially with the debut of television in the 1940s and 1950s; today these same industries—along with television—are redefining themselves in the age of the Internet. By understanding how this transformation takes place, we will have a clearer picture of how this will affect and impact future employment in the media sectors operating in the United States.

This study was limited by the time frame used in the analysis and the reliance on a single data source, which in itself has many limitations as to how employment is aggregated. Nevertheless, it is a start on a topic largely ignored by researchers.

More studies on media-related employment are warranted, and should be of interest to researchers engaged in studying the media from a management and economics perspective. Too little attention has been paid to employment trends in the media, and hopefully this study will provide some initial trends and benchmarking data for other scholars to build upon.

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FOOTNOTES

¹ The Bizstats.com website was not used as a primary data source in this paper; only data from the Bureau of Labor Statistics are reported here. The Bizstats information was used to clarify employment in various sub-sectors, given the wide definitions of employment under the BLS headings.

THIS AIN'T YOUR DADDY'S NICHE NETWORK: AN ANALYSIS OF G4 PROMOTIONAL ACQUISITION, RETENTION, AND RECYCLING STRATEGIES

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INTRO/GROUNDING

Until last year, I had always kind of avoided G4. This decision was less for the nerdy stigma the channel carried (G4 stands for four generations of games: text, sprites, polygons, and textures, according to an entry on the station's website) (Urban Dictionary, 2004), than the utility for what the station had to offer me, given its fixation on videogames, youth culture and cutting edge technology.

However, the network piqued my attention when it started showing a series of inventive acquisition promos for their repurposed *Star Trek 2.0* packaging of the original *Star Trek* series. Using action figures and stop action animation, these vignettes eschewed the established series character archetypes in a fun and irreverent way. In place of aliens and interstellar adventure, one promo placed the Kirk and Spock figures in a coffee shop. The Kirk figure talks to someone on his communicator, while Spock complains about his ability to get a clear Wi-fi signal. Another promo finds the crew in a karaoke bar. As Spock prepares to perform, the Uhura figure shouts out "Do it Vulcan style, baby!" To many Trekkers, such portrayals were akin to heresy. However, with this kind of attitude, perhaps G4 did indeed have something to offer a low-tech Luddite such as myself.

G4 SPECIFICS

Launched in 2002 and owned by Comcast Entertainment Group (Haugstead, 2007), G4's primary target audience has been tech-savvy males between the ages of 12 to 34 (Umstead, 2002). The network concentrated its grip on the market when it purchased its primary videogame niche network competitor TechTV in 2004 (Terdiman, 2004). The network shares a headquarters with Los Angeles-based sister stations E! and the Style

Network (Hibberd, 2006).

Retooling of the network took place in 2006 when creative control was placed under E! (Gamespot, 2006). With this move came an announced shift in programming strategy to that of “a lifestyle channel, peppered with videogame culture, as opposed to wall-to-wall games” (Martin, 2006), that was seen as a way to widen the network’s mainstream appeal.

METHODOLOGY/FINDINGS

Given it was at this time that the network appeared on my own personal network radar with the *Star Trek 2.0* promos, I decided to further examine the network’s promos. In order to gain a representative sample of this promotion, I relied on collateral contained within the three shows that seemed to have the heaviest promotion on the station:

- *Star Trek: The Next Generation*: a repurposed offering of the second entry of the *Star Trek* franchise that ran during the late 80s and early 90s. While this program has been repackaged by G4 in a 2.0 format modeled after *Star Trek 2.0*, this study taped a non-modified version.
- *Attack of the Show*: a live half hour in-studio magazine show that looks at videogames, comic books, movie releases, and Internet culture.
- *X-Play*: a show similar in production aesthetic to *Attack of the Show*, this half hour program deals exclusively with videogame reviews.

One of the most striking promotions I found was a sixty-second station image promo placed in a primary position in an *Attack of the Show* pod. Here, a young man, who bears a striking resemblance to the title character in *Napoleon Dynamite*, is woken from his slumber by an Amazon-sized, well-endowed blonde vision. As she beckons the gawky teen to mount her back in preparation to fly, Peter Pan style, out the window, an announcer VO compares her to G4: “G4 is like being visited by a bad ass videogame goddess who’s way into anime and tight circuit-laced apparel.” The announcer speaks of her interest in high-tech gadgetry, radical blogs and the like. He then tells of her desire to take viewers to “A land where master chief and transformers rule the landscapes.” The promo closes with “G4’s like that – you know, basically” as the teen swats his mounted ride on the rear. Keeping with the fantasy, she doesn’t mind. Then image then fades to a G4 logo.

Despite its naïve, if not misogynistic, perceptions of women as objects, this promo was indeed well produced, and, given its sexual overtones, stands a good chance of resonating with its primary target audience while propagating the network’s image.

The *Star Trek 2.0* acquisition promos that piqued my interest in this network admittedly set the bar pretty high. As such, very few acquisition promos stood out. However, the live in-studio nature of programs such as *Attack of the Show* allowed the hosts to plug new programs seamlessly with the program itself rather than relying on placing promos in pods. One example of this was a roughly sixty-second plug for *Free Stuff*. Here a graphics card showed the show title and hosts, while the *Attack of the Show* hosts described the premise of the show (reviewing high-tech equipment and then giving it away to viewers who register on the website). This ability to capitalize on the live nature of in-studio production for promotion was inventive, if not entirely effective.

Overall, maintenance promos from program to program were given short shrift on

G4. However, when programs were preparing for commercial breaks, the network did consistently keep to a protocol of having the tagline under the G4 bug change from “TV that’s plugged in” to “Stay plugged in” regardless of the format of the program. Furthermore, the network did again make creative use of the in-studio format of *Attack of the Show* and *X-Play* to stimulate viewer interest in upcoming segments of shows by creating 15-second bumpers with specifics of upcoming segments.

Given the transient and evolving nature of G4’s programming grid, recycling promotions proved to be the weakest link for G4, and were limited, in the case of the in-studio shows, to simple “Find out the results of our Internet poll Monday” or pre-produced VO and clip segments stating along the lines of “Tomorrow on *X-Play*, we’ll be looking at...”. The only recycling promotions noted in pods were geared toward the shifting of viewers to other dayparts rather than upcoming episodes of specific shows.

While maintenance and recycling promotions may have been lacking, website promotions were not. G4 appeared to place its highest priority on hawking its G4TV.com website both within its programming and through special segments that were all grouped together under the title of the “G Spot.” One of the most interesting entries with this awkward double entendre grouping was a fifteen second text-based segment entitled “Urban Dictionary,” that provided witty definitions for geekspeak terminology.

Analysis of G4’s website revealed a black and orange color scheme and font usage congruent with the network’s on-air promotion. The page featured a vertical scroll design that extends for approximately three screen lengths. On initial loading of the site, drag down navigation tabs appeared in the top half of the initially loading screen, while the lower portion was committed to news items targeted to be of interest to visitors. The bottom of the initial screen noted current and upcoming network programming.

Scrolling down, the second portion of the screen provided Internet-exclusive content, such as viral videos and videogame and movie reviews while the bottom third of the initial splash page returned the site focus to previously televised offerings and promos. All were accessible via clicking on the respective images or text. However, by doing so, I found them to be unstable and prone to stuttering, especially when other CPU operations were taking place.

CONCLUSIONS

While the re-branded G4 as a whole does have the potential for producing effective promotions targeted to its core demographic of male video game enthusiasts between the ages of 12 and 35, as well as producing some that can appeal to mainstream audiences, such as those for *Star Trek 2.0*, my overall assessment of the network’s promotional collateral is mixed at best.

G4 does make good use of promotional placement within its first run original programming itself, rather than relying on placement within pods. However, the network does little to expand beyond the basest desires of its perceived viewers in their quest for prolonged adolescence, scatological humor, instant gratification, and implausibly proportioned women. Moreover, as the network does not seem to place a priority on positioning promotion of any significant quantity within its repurposed programming, it seems to do little to reach out to mainstream viewers.

It is possible this study assessed G4 during a time of flux. Admittedly, much of the

perceived problem with G4's present promotion agenda seems to stem from its lack of a concrete programming grid. Without predictable scheduling it is difficult, if not impossible, to condition viewers to tune in for specific programs. Should E!'s new management solidify G4's programming grid, either in the form of original programming or shows more conducive to mainstream audiences, this situation could be rectified. However, at this time, G4 stands as a house hesitantly divided between past and present.

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NEW WAY TO COUNT LISTENERS SHAKES UP RADIO ARBITRON'S ELECTRONIC METERS BEAT DIARIES FOR ACCURACY; PHILLY STATIONS CUT AD RATES

By Sarah McBride

September 6,
2007; Page B1

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Philadelphia radio listeners started hearing less Marc Anthony and more Modest Mouse in May, when WRFF 104.5 flipped to alternative rock from a Spanish-language format called Rumba. The [Clear Channel Communications](#) Inc. station made the change after a new electronic method of measuring radio audiences showed rock music is more popular in Philadelphia than older, diary-based measurements had indicated.

The switch shows how much power the new ratings system may have to shake up radio. For years, [Arbitron](#) Inc. has measured radio ratings based on paper diaries filled out by listeners. But it's now in the early stages of moving to a new electronic system, called the Portable People Meter. Already in use in Philadelphia and Houston, the system will be rolled out more widely soon.

The People Meter, a pager-sized device that automatically registers what radio station survey participants are listening to, is already yielding more specific -- and, in some cases, surprising -- data. The results from the first two markets indicate that people flip among stations more frequently than they say, that men listen to significantly more radio than women and that employed people listen a lot more than people who don't work. While the diary system pointed to some of these findings, it typically missed how broad they are.

In the markets that have switched to the electronic ratings, rock and classic rock rank higher than before, while hip-hop and other urban music generally don't stack up as well. Perhaps most important, radio stations typically pull in a bigger audience than they thought, but that audience spends less time listening to them.

New York will begin using the electronic measurements in October, followed by Los Angeles and Chicago early next year. By the end of 2008, the system is expected to be in use in all of the Top 10 markets.

Who's Listening?

Philadelphia radio stations ranked differently among listeners 25 to 54 using the electronic meters than they did under the old diary system.

Station	Old rank (Summer '06)	New rank (July '07)	% of listeners tuned in*	
			Meter	Diary
WDAS 105.3 (R&B, classic soul)	1	4	6.6%	8.7%
WMMR 93.3 (Rock)	2	3	6.9	6.8
WBEB 101.1 (Adult contemporary)	3	1	8.8	6.6
WOGL 98.1 (Classic hits)	4	5	5.7	4.5
KYW 1060 AM (News)	5	6	5.0	4.3

*Share of average radio audience in any given quarter hour

Source: Arbitron Inc.

Arbitron cites several reasons for the differences in the two systems' findings. First, the sample size used for the People Meter dwarfs that used for the diaries. In Philadelphia, about 380 people reported results during any given day under the diary system, compared with a goal of about 1,530 for the People Meter.

The company also says people who record in diaries tend to report their habitual behavior -- listing shows they often listen to, for example -- rather than their actual behavior. Thus, a diary participant who said he or she listened to Rush Limbaugh every day might now be found by the People Meter to change stations more than the diary showed.

Another insight is the role that appealing to employed people -- who tend to listen to a lot of radio while commuting or on the job -- can play in boosting a station's ratings. In Philadelphia and Houston, where men make up a sizable majority of the work force in key age groups, rock stations are ranked higher than they were using the diary system.

That situation won't necessarily be replicated in cities where women make up a bigger chunk of the work force, though. "We're going to see very different results based on the makeup of the market," says Arbitron's John Snyder, vice president for People Meter implementation.

Some groups aren't tracking well under the People Meter, particularly younger people, who often forget to carry it. And because African-Americans tend to listen to more radio than most other groups and because more listening hours lead to more rounding up in the diaries, the more accurate People Meters are hitting the rankings of some urban stations.

The National Association of Black Owned Broadcasters is putting pressure on Arbitron to improve the measurement of young urban listeners. Arbitron says it's working with the group to address the issue, noting that finding enough young listeners was also a challenge with the diaries.

The situation isn't unlike what happened when Nielsen introduced its own People Meter to measure local-television viewing a few years ago. (The Nielsen and Arbitron

devices work very differently, despite the shared name.) Television companies such as [News Corp.](#)'s Fox were incensed that the rankings for some of their minority-oriented shows had declined.

Lower radio ratings are already hitting stations in their pocketbooks. Mary Meder, president of advertising buyer Harmelin Media Inc. in Bala Cynwyd, Pa., says some stations have already been forced to cut rates because of their decline in the rankings. Some radio advertisers are holding back from buying more ads in Philadelphia until they see what happens with rates in the New York market when the People Meter rolls out there.

But Ms. Meder says that many stations will ultimately be able to raise rates simply because advertisers trust the electronic ratings far more than the diary-based ones. "We think it's a positive thing for radio in the long run," she says. Ms. Meder saw a similar pattern play out in rates when Nielsen started measuring the Philadelphia television market electronically in 2005.

"Radio is now on the same level playing field as top TV stations and the Philadelphia Inquirer," says John Fullam, Philadelphia market manager for Greater Media Inc. His classic rock station, 102.9 WMGK, rose to No. 2 among 25-54-year-olds when the People Meter was used, up from No. 9. "It's really given us an opportunity to go visit with some [advertisers] we've not been doing business with before," he says.

Some events may end up commanding considerably higher rates than they do now. For example, while the diary system showed that [CBS Corp.](#)'s WPHT 1210 AM won more listeners during baseball season when it aired Phillies games, it seems to have underreported the spike. The diaries showed the station had an average of 412,300 weekly listeners during baseball season; the People Meter shows the number is closer to 744,500. The meter also shows a level of detail the diaries couldn't match, such as the fact that daytime games get about 60,000 more radio listeners than nighttime ones, when fans typically prefer to watch them on television.

Potentially, these tidbits could affect rates for advertising spots. For Phillies games, the spots are mostly sold by the team, which doesn't yet subscribe to Arbitron data. Rob MacPherson, director of corporate partnerships for the Phillies, says rates have moved higher already, but it is more a function of the team's strong season than results for the People Meter. The team is working on cutting a deal with Arbitron so it can tout the data to prospective advertisers in time for next year's season.

Previously, "the emotionalism is what drove advertisers to the [game] broadcasts," says Mason Meyer, manager of custom research at Arbitron. "Now, you have the information."



The People Meter could reshape radio programming.

10 WAYS TO INSPIRE YOUR TEAM

Michelle LaBrosse, PMP®, Founder and Chief Cheetah, Cheetah Learning



Michelle LaBrosse is the founder and Chief Cheetah of [Cheetah Learning](#). An international expert on accelerated learning and Project Management, Michelle is a graduate of the Harvard Business School's Owner & President Management program for entrepreneurs, and is the author of *Cheetah Project Management* and *Cheetah Negotiations*.

Inspire. Just the word itself causes us to pause and think. We may remember our own personal heroes like Martin Luther King, Jr., Mother Theresa, a teacher or mentor who brought out the best in us and showed us the power of one person.

It's easy in business to get cynical when we are surrounded by, what I like to call, faux inspiration. I'm talking about the corporate posters with motivational sayings that are easy to spoof when the actions of management do not reflect the glossy images and quotations.

In my experience, inspiration comes from example. As Albert Einstein said: "Example is not the main thing in influencing others. It is the only thing." So, that means we all have the power to inspire others by our actions. As project managers, you are in a prime position to inspire your team. Here are ten ways to get you started.

1. Have a clear goal with a reasonable approach to achieve it.

Shooting for stars may work for you when you are developing your personal goals, but when you are inspiring a team, people need to be able to clearly see how they are going to get from point A to point B and believe it is possible.

2. Be enthusiastic about each person's contributions.

Remember how good it felt when a teacher recognized your contribution? You glowed all day and nearly flew home. It costs nothing to tell people how they are doing. Recognizing what they are doing well, and also giving ideas on how they can work even better, goes a long way.

3. Wear your blue hat and leave the black hat at home.

You may have played the game where you wear different hats to assume different roles. The black hat starts with the negatives and tells you everything is going wrong. This is the person who can kill idea generation in any meeting. Wear the blue hat to inspire a team. See the possibility and opportunity in every challenge. Begin with what is working and then build on it.

4. Focus on the strengths of each person.

One of the biggest myths in business is to focus on weaknesses instead of building strengths. That is a backward way to approach problem solving—like fitting the proverbial square peg

into the round hole. It is faster and more effective to focus on the strengths of your team members and develop them. Not only will you see results faster, you will have a happier team because people are doing what they are good at and contributing at their highest level.

5. Clear hurdles like a Super Hero.

How do you get your team to feel like rock stars? Think like Superman and clear any hurdles that are in their way. When you remove obstacles, you show your team you have their back.

6. Get the slackers off the team.

Nothing brings down a team like a slacker. When people do not pull their weight it lowers the standards of everyone and makes it seem like quality does not matter. When you remove people who are not performing, it improves morale and shows your team you are serious about the best results.

7. Roll up your sleeves.

When you work with the team in the areas where you can contribute, you send a strong message that you are part of the team.

8. Acknowledge people's contributions every week.

Many managers make the mistake of recognizing people once a year. Recognition is not a holiday. It should be a regular part of your team dynamic. Make time every week to tell people how they contribute to the team.

9. Be the model of accountability you want to drive through your team.

If you are telling people to be accountable while not meeting your own deadlines, it does not take long for the eyes to roll. Keep your team inspired by keeping your commitments to them and meeting every milestone.

10. Show and communicate your progress.

Do not make the mistake of doing project updates only at milestones. Communicate the progress of the project weekly to make sure the team is on track.

And inside every one of these steps, add one key ingredient: Fun! Whether it is a quick team-building exercise during a milestone meeting or an inside joke that has come to define your team, give people every reason to laugh out loud and let the sound of laughter inspire your team to be the best they can be.

The Know How Network is a monthly column written by Michelle LaBrosse, the founder and Chief Cheetah of Cheetah Learning. Distributed to hundreds of newsletters and media outlets around the world, the Know How Network brings the promise, purpose and passion of Project Management to people everywhere. Visit www.cheetahlearning.com to learn more about Cheetah PM, the fastest way to learn about Project Management and get your PMP. You can also get your career in gear with [CheetahWare](#), free Project Management tools from Cheetah Learning.

SUMMERTIME NEWS – A CASE STUDY: DEVELOPING A CURE FOR THE DEARTH OF DAILY DEADLINES IN BROADCAST EDUCATION TO MEET AN UNMET COMMUNITY NEED

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This work has not
been presented at a
prior venue.

This case study outlines one college's effort to extend its regular daily student newscast into the summer by offering an institute to broadcast journalism and meteorology students at schools that do not produce a daily newscast. Goals for the program included giving qualified students the experience and responsibility of a broadcast news job within an academic setting and providing additional local news coverage to fourteen Vermont towns surrounding the campus.

DAILY DEADLINES: A MISSING CURRICULAR COMPONENT?

Graduates of broadcast journalism education programs who find work in their field immediately face daily deadlines. Yet very few have faced that performance pressure during their undergraduate studies.

There are roughly 460 journalism and mass communications programs in the United States. The University of Georgia's Grady College of Journalism & Mass Communication enrollment survey found that 5.6% of the 48,764 undergraduate degrees handed out in 2005 were telecommunications related, but the exact number of broadcast journalism degrees/programs remains shrouded in the statistics.¹

A review of the AEJMC 2006-2007 Journalism & Mass Communication Directory finds about 231 of the college and university listings include mention of some form of broadcast journalism training - that training covers basic newsgathering and video story-telling techniques. Student productions in these programs are wide-ranging; from a newsmagazine show produced periodically to newscasts of various lengths on various broadcast schedules. In nearly every case the undergraduate program will include some type of internship at a professional broadcast outlet to give students a taste of the "real world."

A June 2002 review of membership rosters of the Broadcast

Education Association (BEA), the Accrediting Council for Education in Journalism and Mass Communication (ACEJMC), the Society of Professional Journalists (SPJ), the National Student Television Association, as well as listings of mass communications schools on Google and TVRadioWorld websites identified two hundred ninety-nine colleges and universities with some form of broadcast education. A survey of those schools' websites that summer found only thirty that appeared to have a student-produced local newscast originating from their campus at least four times a week. At the time, that student broadcast schedule met the definition of "daily newscast" for the SPJ Mark of Excellence awards.²

The daily newscasts uncovered in the 2002 website review came in many different forms. Some were student clubs. Some only covered campus news. Some did not broadcast to the surrounding community. Some were going dark due to curricular changes spurred by "convergence." Only about a dozen were using the live daily local newscast and its unforgiving deadline pressure as a component of their curriculum. One of those was Lyndon State College.

THE LYNDON EXPERIENCE

Since 1979, some 9-thousand cable subscribers in 14 Vermont towns have to come to expect a live, local television news report from Lyndon State College students on a daily basis. The coverage area is two hours away from major media centers in Manchester, New Hampshire (Nielsen Market #7), Burlington, Vermont (Nielsen Market #90) and Montreal, Quebec (Canada) so the LSC students are *the* local television news outlet for the towns that range in size from 621 to 7,560 residents.

This community information service provides a capstone experiential learning experience for students enrolled in the Television Studies and Meteorology programs at Lyndon State. While the newscasts are "on-air" for twelve to thirteen weeks in the fall and spring semesters, the newscasts do not air during the summer. Long-time viewers who help evaluate student performance through Lyndon's unique community ratings project frequently wish for more coverage. "I watch everyday and record you on my VCR," wrote a female viewer (age 35-54.) "I will miss you all over the summer." Another female viewer (age 65+) said simply, "We miss them during vacations."

Other programs with daily student newscasts have had similar requests. The Dean of the College of Mass Communications and Information Studies at the University of South Carolina Charles Bierbauer says that state's educational television network was interested in broadcasting the USC students' newscast statewide but required it be on the air year-round. Bierbauer says the school's two semester academic calendar just couldn't provide the number of students necessary to produce the newscast.³ On-going staffing concerns helped ground Ball State's ambitious 2003 plan to launch a student-produced 30-minute nightly newscast in the wake of a \$ 21-million dollar grant from the Lilly Endowment.⁴

Over the years, Lyndon State faculty discussed what it might take to extend student newscasts into the summer to serve the community. A brain storming exercise in early 2006 seemed to yield a potential solution. A solution that would offer upper level broadcast journalism students at schools without a daily newscast a chance to experience the reality of their first news job within the friendly confines of a college program.

THE LSC-TV MODEL

Lyndon State College is a liberal arts college located in the upper Connecticut River valley a little over an hour north of Dartmouth College. Approximately twelve hundred students are enrolled. Television Studies majors make up about 10% of the student body. The Television Studies and Meteorology programs are considered signature programs when it comes to recruitment, retention and marketing within the Vermont State Colleges' system.

Lyndon State is literally grounded in telecommunications history. The campus is built on the former Speedwell Estates – the Vermont summer home of Theodore N. Vail, the president of American Telephone & Telegraph who oversaw construction of the first coast-to-coast telephone system.

The Television Studies program began as a “media specialization” component of teacher training at the school in 1972. Tape recorded student productions began appearing on the local cable system in the mid-1970's at about the same time the Meteorology program arrived on campus as a refugee from Belknap College in New Hampshire.

Live broadcasts by student newscasters and meteorologists began in fall of 1979 thanks to a \$70-thousand dollar federal grant underwriting a microwave link to the head-end of the local cable system. Live broadcasts have been part of the curriculum ever since.

These days, the LSC-TV capstone experience involves nine different courses⁵ taught by six faculty and staff in two departments. In addition, three courses that occur every other semester⁶ contribute stories to the *News 7* newscast.

The live newscast begins at 5:30pm and is 30-minutes long. The use of CNN feed pieces is discouraged unless students are able to “localize” the CNN stories. Campus-based stories are also discouraged unless they have relevance to off-campus viewers. The student meteorologists create their own weather forecasts. The “mets” are graded on their forecasting ability as well as their presentation.

The live 5:30pm newscast is broadcast on the local public access channel, streamed on the web and recorded for replay at 10pm. Students produce a live two-minute *Newsbreak* at 3pm. The cable system reaches more than twice as many households as the smallest Nielsen DMA of Glendive, Montana.

The student newsroom opens at 8am weekdays and closes at 9:30pm Monday through Thursday. Students in the practicum courses are assigned three shifts a week at the start of each semester.⁷ The shifts are scheduled so as not to conflict with other courses. Upper level students must also provide weekend coverage. Practica students attend one class each week and have one-on-one sessions with instructors. Typically between 35 and 50 students work at *News 7* each semester. The newscast has won over sixty regional and national awards since 1995. The program was named best student television newscast in the nation by the Society of Professional Journalists in 1997 and the Academy of Television Arts & Sciences Foundation in 2004.⁸

ALTERING THE MODEL FOR A SUMMER 7

In modifying the successful LSC-TV model for a potential summer institute, the first question to answer - “What is the minimum number of students required to produce the current line-up of *News 7* newscasts in the summer?”

By dividing the news day into two shifts (8a-6p & 1p-9:30p) instead of three, and

then assigning reporters and photographers to existing ENG kits, rotating people through all of the existing producing, anchoring, master control, pre-production and studio positions, the answer was ten reporters, ten photographers, and one meteorologist.

On-campus housing dictated the maximum number of participants. The summer institute students would live on a single floor of a new dorm, so maximum enrollment was set at twelve reporters, twelve photographers, and three meteorologists.

Three days of orientation to the LSC-TV newsroom, its non-linear editing facilities, studio configuration and coverage area followed by five weeks of newscasts would result in 300 hours of work for each student. Using Lyndon's ratio of internship work hours to college credit awarded meant participating students would be eligible for up to six credits at the discretion of their home institution. Five members of the existing TVS/Met instructional team would oversee the program.

To help provide continuity with the Lyndon State undergraduate program, three teaching assistants selected from the regular *News 7* team would help *Summer 7* students meet their daily deadlines and negotiate residence hall life: one representing the editorial "side of the house," one from the production "side of the house," and one to be the resident assistant in the dorm. In addition to explaining how the Lyndon system works, the student teaching assistants would have a vested interest in making sure equipment and facilities were being properly used by the *News 7* short-timers.

Existing Vermont State Colleges' tuition, room and board rates put the package price for the summer institute at \$4,251-dollars for a non-Vermont resident student and \$3,465 total for in-state students. Participants would have to underwrite transportation to LSC, but mileage would be reimbursed for students using personal cars to cover stories. Instructor payment rates were set to guarantee college overhead was covered and a small profit would accrue to the Television Studies Department budget.

FLOATING THE CONCEPT

Armed with a preliminary okay from the academic dean, a TVS department member handed out nearly thirty brochures to people from local broadcast outlets, news associations and twenty-five colleges and universities at the AEJMC Convention in San Francisco in August of 2006.

The brochure touted an "Ultra-Internship Summer Program for 24 students ready to take total responsibility for live local news coverage on a daily basis..." with an estimated cost of \$4500-dollars per student. The brochure stressed the concept was designed for third-year college students with basic competency in writing, reporting, performance, photography & editing (as well as non-traditional students and journalists early in their broadcast career.) Those seeking to enroll would have to submit a resume reel with a job-like application to get in the program, and their most recent broadcast journalism professor must be listed as a reference.

Nearly everyone who received a brochure at the AEJMC convention declared a favorable interest in this type of program. The Lyndon faculty member was unable to determine how much of this was professional "kindness" as opposed to a clear interest.

Initial contacts in other venues during the spring of 2006 with colleagues and students at schools like Emerson, Keene State, Quinnipiac and the University of Connecticut did indicate that students in those programs would find such a summer

program attractive as it would let them further refine their broadcast journalism skills and create material for a high-quality resume tape for use in finding the first job.

MAKING THE PITCH

The favorable reaction to the summer institute trial balloon prompted the Lyndon administration to give the green light to proceed. Armed with a \$500-dollar promotion budget, the TVS Department attempted a guerilla-marketing campaign. A postcard and poster were designed. One thousand cards were printed professionally. Posters were printed in-house on a college color copier as the design and card printing had decimated the promotions budget.

In March 2007, postcards were mailed to 276 schools identified as having some form of broadcast journalism program. A letter with three postcards for distribution was mailed to 65 contacts made while floating the summer institute concept the prior spring and summer. Finally, thirty posters with some postcards were sent to 30 schools in the northeast that were thought to be most likely to provide participants.

As the direct mail effort commenced, a summer institute webpage was established off the LSC-TV *News 7* streaming website. It listed answers to frequently asked questions about the program and had buttons to download the universal application and a meteorology specific question page for applicants. A download counter was installed to track application requests.

TVS faculty and students took posters and postcards to conventions and conferences in March and April 2007 for distribution.⁹ A blurb was placed in the SPJ Leads e-newsletter. E-mails were sent to student television news operations in New England, student chapters of SPJ Region 1, and members of the BEA Media Advisors group.

INFORMAL RESPONSE TO MARKETING

Nine of the 371 promotional pieces mailed were “returned to sender.” 153 applications were downloaded by the April 30th deadline for submittal indicating a return rate of over 15-percent on the one thousand postcards distributed. In the direct-mail business this rate would be considered extraordinary as 3-percent is considered very good.¹⁰

Two students from Wisconsin & Georgia sought more information about the Institute via e-mail after reading the SPJ Leads newsletter. The institute dates were added to the events calendar at the Center for Integration and Improvement of Journalism’s homepage thanks to a mailing to the website editor.

Face-to-face meetings at conferences produced a number of interesting reactions; a lead on a possible alliance with a Massachusetts community college program; an assistant dean of a Communications Department expressing interest, but needing to clear distribution of materials with her higher-ups; a student at a school without a daily newscast noting the summer package price was \$500 less than he pays for just six credits at his institution; a professor from a Michigan program seeking answers to questions posed by his students who were intrigued by earlier mailings; and a request to submit the case study you are reading now for publication.

Two posters were removed from tables in the Las Vegas convention center either by competitors or for souvenirs, as the posters were very colorful in a sea of blah.

ACTUAL RESPONSE TO MARKETING

The planned Summer Institute (June 27 - August 2, 2007) did not occur. Only one application was received and while the meteorology candidate would have qualified for the program, there were no applications for the reporter and photographer positions.

E-mail inquiries to the two student reporters who had sought further information as to why they did not apply went unanswered.

Theories as to why the lack of applicants included the institute being a first-year start-up; difficulty in arranging transportation to and during the session; and the time commitment (38 precious summer days.)

However, the program design and price-point seem to be appropriate in light of curricular goals to be achieved and other summer institutes and internships offered to broadcast journalism students.

DISCUSSION AND NEXT STEPS

The failure to launch the institute was a big disappointment to the faculty who were looking forward to working with *Summer 7* students without the distraction of other classes. It was also a disappointment to some *News 7* students who had hoped to have teaching assistant jobs over the summer. LSC-TV's broadcast technician was not as downcast. The lack of a summer newscast schedule took the pressure off plans to continue the TVS program's analog to digital conversion by replacing the classic Grass Valley 110 switcher with a new Kayak board over the summer. *News 7* viewers were not disappointed because they were not alerted to the effort to bring them an additional five weeks of local coverage.

The Administration took heart in the fact the Lyndon State College Television Studies & Meteorology Departments now have higher visibility and name recognition within the academy among programs offering similar educational opportunities. The Dean has asked that the Institute be offered for enrollment again in 2008 (25 June to 1 August tentative.)

It appears the summer institute concept outlined here is attractive to many,¹² but the 2007 promotional effort was unable to entice the minimum ten reporters and ten photographers needed to launch. The TVS Department will be refining existing mailing lists and researching other avenues so that promotional materials next year might go directly to students who would benefit from the program.

It also appears more colleges and universities are taking a look at integrating a daily newscast into their curriculum. In the wake of the *Summer 7* promotional effort, a number of broadcast journalism programs¹³ have contacted the Lyndon State TVS Department asking how LSC-TV works and expressing a desire to add daily deadlines to their broadcast journalism curriculum to help students better prepare for the rigors of their profession.

MORE BACKGROUND

You can see more information about the Lyndon State College Television Studies Department program and staff on the web at <http://www.lsc.vsc.edu/tvs/index.swf>

You can view past student LSC-TV newscasts on the web at www.lyndonstate.edu/news7

You can contact the author at Timothy.Lewis@lyndonstate.edu

ENDNOTES

¹ Becker, L. B., Vlad, T., Tucker, M., & Pelton, R. (2006). *2005 Annual Survey of Journalism & Mass Communication Graduates*. Athens, Georgia: University of Georgia. Presentation handout at AEJMC Convention, San Francisco, California - August 2006

² The SPJ Mark of Excellence Awards dropped the “Daily Newscast” television category in 2005. www.spj.org/a-moe.asp

³ Conversation with author at AEJMC Convention, San Antonio, Texas - August 2005

⁴ Miller, A. (11 Jan 2005, 2/1/06). *NewsLink Indiana ends in May: University does not plan to renew 4 faculty contracts*. Retrieved 17 June, 2007, from http://www.bsudailynews.com/home/index.cfm?event=displayArticle&ustory_id=0f26cae0-d2ee-4fd5-ba6f-3be467b40477 ; Koch, G. (2005, January 11). Ball State pulls plug on NewsLink Indiana. *The Star Press*. <http://www.thestarpress.com/articles/5/032287-3335-004.html>

⁵ The LSC-TV capstone experience is made up sophomore, junior and senior practica in the broadcast news and production & design concentrations; two performance courses, and the broadcast meteorology class within Lyndon’s meteorology department.

⁶ The every other semester courses include a one-person band course, a video journalism course, and an I-Team special projects course.

⁷ Sophomore and Junior practicum students on the broadcast news concentration must do three shifts a week in the newsroom selecting from the 8a-1p, 1p-6p, or 5p-9:30p slots for the 3 credit courses. The Senior practicum students in the 6 to 9 credit courses must do three full days in the newsroom. On one of those days, the student will produce the newscast. Students in the production and design concentration crew the studio in the Sophomore practicum; shoot and edit nightside stories in the Junior practicum; and in the Senior practicum they do pre-production graphics work, are dayside photographers and editors as well as directors and tech directors during the newscasts.

⁸ www.emmys.com/foundation/collegewinners/2005collegetv.php - the national student Emmy award for LSC-TV *News 7* came after a third place finish in the competition the year before www.emmys.com/foundation/collegewinners/2004collegetv.php

⁹ Northeastern Storm Conference in Springfield, MA; NPPA Northern Short Course, Warwick, RI; CMA/CBI Conference in NYC; AP/RTNDA/Emerson Conference, Boston MA; New England Educational Assessment Network meeting at UMass-Amherst; SPJ Region 1 Convention at Hofstra, Uniondale, NY; BEA Convention, Las Vegas, NV

¹⁰ The Summer Institute webpage link was taken off the *News 7* streaming website on May 1st but the downloads from the hidden page continued. Another ten were recorded in the next six days and they continued into the summer (181 as of 6/12/07) leading us to believe that some form of automated scanning program may have been clicking on the application button and thus distorting the return rate calculation.

¹¹ www.cijj.org

¹² Faculty at the University of South Carolina are closely watching Lyndon’s efforts with an eye to offering a similar summer institute at their campus.

¹³ St. Bonaventure, Ithaca, and Utica have all sought advice about daily student newscasts from the LSC TVS Department. Representatives from SUNY Plattsburgh and

Hofstra have also indicated a desire to join the small group of undergraduate programs with daily deadlines.




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www.lyndonstate.edu/news7

Fig. 1 – Basic postcard & poster art for 2007 *Summer 7* Institute promotional materials. Art will be modified for proposed 2008 session to run from June 25th to August 1st.

**2007-2008 NATIONAL SALARY SURVEY RESULTS
BROADCAST EDUCATION ASSOCIATION**

Following are the results of the fifteenth annual BEA national salary survey conducted in Fall, 2007. Respondents encompassed all types of institutions ranging from small, private, 4-year liberal arts colleges to major public universities offering the doctorate in the field.

Please note the following:

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

	<u>LOW</u>	<u>HIGH</u>	<u>MEDIAN</u>	<u>MEAN*</u>	<u>RESPONDING SCHOOLS</u>
Instructor	28,924	68,859	43,000	43,946	24
Asst. Prof.	37,988	79,000	52,727	53,034	32
Assoc. Prof.	43,154	124,600	62,093	63,696	34
Full Prof.	48,000	192,374	82,394	84,861	30

*Average of means compiled by each respondent for each rank

Salary most likely to be paid to an incoming INSTRUCTOR without prior full-time teaching experience (mean of those responding): **\$39,779** (35 schools)

Most likely salary for an incoming ASSISTANT PROFESSOR who has just completed the terminal degree (mean of those responding): **\$51,335.53** (38 schools)

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

2008-2009 BEA SCHOLARSHIP WINNERS ANNOUNCED

Thirteen students from twelve different campuses were awarded scholarships in the Broadcast Education Association's 2008-2009 competition. The winners were selected by the BEA Scholarship Committee at its Fall meeting in Washington, D.C., announced Pete Orlik, committee chair. They include:

Abe Voron Scholarships

Adam Cavalier, Marshall University

Meagan Hachey, New England School of Communications

Walter Patterson Scholarships

Laura Schnitker, University of Maryland

Mallory Lyn Thompson, George Washington University

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Lisa Schleaf, Parkland College/Eastern Illinois University

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2009/2010 competition begins on January 15, 2008.

BROADCAST TELEVISION: A COMPLETE GUIDE TO THE INDUSTRY

Walter S. McDowell

New York: Peter Lang Publishing, 2006

ISBN 0-8204-7485-1

Broadcast Television sets forth its goals in the title of the first chapter: “Understanding the Television Industry as a System.” By maintaining an intense focus on one area of mass communication, specifically over-the-airwaves television, the author seeks to explicate the workings of the various fields that comprise the single medium.

The author’s organization of the topic is straightforward, based upon his primary interest in television as an industry. For example, separate chapters are devoted to programming and audiences, advertising, and ratings, rather than lumping the three topics together as some texts do. The author does well at explaining the often-arcane steps of the different processes involved in the various sectors. The chapter on regulation of the industry includes the clearest explanation of the FCC decision-making process this reviewer has yet encountered. This chapter also clearly calls attention to broadcasting’s unique, and not necessarily enviable, position in regards to government regulation.

An especially effective chapter is devoted to a comparison of the histories of the two “fourth networks.” The author uses the widely disparate fates of Dumont and Fox to illustrate how the interaction of technological development, government regulation, audience behavior, and content providers brought success to one and disaster to the other, and makes some thought-provoking application to the possible futures of the analog-to-digital switch.

Also thought-provoking are the list of discussion questions that end each chapter. Unlike some texts, most of the questions require the reader to apply the concepts discussed in the chapter, rather than simply recall the facts. The glossary of shop talk terms and acronyms that are so much a part of the industry is also effective. The terms range from venerable (analog) to remarkably current (zapping)

Of course, any current analysis of any medium requires some examination of the influence of other media. In the case of broadcast television, the most obvious is the codependent relationship with the cable industry. The narrowness of the title’s focus precludes much in-depth exploration. Thus, this book would be even more effective with a companion volume focused on cable. (The title is part of a series on “Media Industries,” that already includes works on radio and magazines, so such a work may be forthcoming.) Still, the author presents most of the primary issues in the relationship between cable and broadcast, and the title can stand on its own.

The final chapter is the author’s attempt to gaze into the future. In addition to the more obvious points about new business models, new technology, new governmental decisions, and so forth, the author makes a point that seems startling simply because it so often gets lost: “People don’t watch ‘delivery platforms,’ they watch programs, and the future of the television industry ultimately rests on content.” Industry professionals

and academics alike might do well to heed this simple fact. For this point alone, the title could be recommended to anyone who cares about television. From an educational standpoint, the book would work well as a supplemental text in an introductory course on television, and as a quick refresher reference for more experienced scholars of the industry.

Reviewer:

Carey Martin,

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A REVIEW OF “BOB WOODRUFF REPORTS”

Review: *World News with Charles Gibson*. ABC News, New York, 26-28 February 2007. *Good Morning America*. ABC News, New York, 27-28 February 2007. *Nightline*. ABC News, New York, 26-27 February 2007. *To Iraq and Back: Bob Woodruff Reports*. ABC News, New York, 27 February 2007. *World News Now*. ABC News, New York, 27-28 February 2007. *America This Morning*. ABC News, New York, 27-28 February 2007.

On January 29th, 2006, ABC *World News Tonight* co-anchor Bob Woodruff and cameraman Doug Vogt were seriously injured while reporting in Iraq. The two were hit by shrapnel when an explosive device exploded near their military convoy. Both men were hospitalized and underwent surgery. Woodruff's injuries were by far the more serious of the two; he was near death after the accident, and was unconscious for five weeks. Woodruff suffered a traumatic brain injury (TBI) and underwent months of healing and rehabilitation. It was uncertain when, or even if, he would return to television again. He had been an anchor of the evening news only 27 days.

Just 13 months later, Woodruff appeared on a series of programs across the ABC News platform. When I first heard of the extent of his injuries, I, like many others, feared he would never fully recover, let alone report again. The ABC programming over three days in late February 2007 proved my fears wrong. It was an example of some of the best -- and, unfortunately, some of the worst -- trends in network news.

The centerpiece of the coverage was the riveting prime-time documentary *To Iraq and Back: Bob Woodruff Reports*. Original programming also appeared on ABC's signature shows: *World News with Charles Gibson*, *Good Morning America*, and *Nightline*. The offbeat overnight news program *World News Now* and ABC's early morning newscast *America This Morning* repeated stories which had initially aired on other newscasts, as is typical for these two shows. The timing of the Woodruff reports coincided with both the February sweeps as well as the release of a book co-authored by Woodruff and his wife, Lee. In addition to the broadcast segments, the documentary was posted on the ABC news website: <http://abcnews.go.com/>.

Timing aside, the programs offer a intriguing look at how news is showcased during a time of increased competition and declining viewer ship. ABC news producers used the documentary as ground zero of sorts to springboard other coverage. *To Iraq and Back: Bob Woodruff Reports* was a gracefully-produced hour which moved seamlessly from Woodruff's injuries to his rehab and recovery and, finally, to the struggles of soldiers with TBI. The show, produced by Keith Summa and Gabrielle Tennenbuam, takes the viewer to blast that injured Woodruff and Vogt, through the interviews with the producer on the scene, military personnel and Woodruff's family. The former anchor isn't heard or seen until midway through the second segment, and then only in nat sound as he begins the therapy to bring him back to "normal." Woodruff doesn't track a piece until the second half hour of the show. By then, the story has moved from his personal experiences to those of TBI-afflicted soldiers who served in Afghanistan and Iraq.

This larger story was then repackaged and newly presented in each of the signature news shows to both promote and reinforce the message of the documentary. For instance, a Diane Sawyer interview with Woodruff which appeared on *GMA* the morning of February 27th featured comments of family and co-workers culled from the documentary. *Nightline* ran a similar, but shorter, piece that same day. In ways, this repetition is bad for the viewer; how many stories were shoved aside in order to present these various mutations of content? However, from the network perspective, the news division is behaving prudently, attempting to reach as many viewers as possible for story in which it has invested significant time and money.

As a result, each show attempted to make the repackaged information appear fresh. The nat sound/interview packages from the first half hour of the documentary were the basis for a package tracked by Woodruff on *Nightline* (February 27), where he contrasted his personal impressions of his experience with those of his family, co-workers and doctors. The segments about the experiences of soldiers from the second half of the documentary were used as the foundation for several other stories, including a piece tracked by *GMA* news reader Chris Cuomo on problems at the Walter Reed Army Medical Center (February 28).

World News offered a particularly elegant job of repositioning content. On February 26th, the first night of coverage, Gibson tracked a story about a soldier who would be featured in the documentary the next night. The package twice used Woodruff's questions to the soldier's family, but Woodruff himself never appeared on camera. The next day, the show aired a re-cut version of the nat sound/interview documentary segment, followed by Gibson interviewing Woodruff on set. It wasn't until February 28th that Woodruff finally reported for his former network show, this time doing an in-depth feature on one Marine who had been first introduced in the documentary the night before. The newscast's leading of the audience, which mimicked the format of the documentary, hooked me as a viewer and made me want to watch each night.

Interestingly, however, *World News* wasn't the place where Woodruff was first interviewed about his experiences. That honor went to Sawyer at *GMA*. It wasn't the place for Woodruff to first appear live; again *GMA* got those honors in a touchy-feely segment with Sawyer, co-host Robin Roberts and a visibly uncomfortable Cuomo (weathercaster Sam Champion eventually also joined the group). It wasn't even the place for Woodruff's first post-TBI reporting; his packages aired on *Nightline*, the documentary special, and even the non-signature news shows before *World News*. The only element that ABC's nightly newscast of record "broke" for this story was the first time the audience heard Woodruff speak since the injury, in the two off-camera interview questions during the February 26th newscast. In this case, the newscast of record failed to offer any important advancement of the story of Woodruff's return to network television.

Thankfully, it also avoided the excesses of *GMA*. By February 28th, coverage on the morning news program had devolved into cringe-inducing ruminations by Sawyer and Roberts about the "miracle" of Woodruff and his "amazing" family. "We're still walking on air this morning after yesterday Bob -- and Doug -- being here," gushed Roberts. Sawyer then called Bob and Lee Woodruff, "One of the great love stories we know at ABC News." Lee Woodruff, for her part, attempted to diffuse the praise by saying during a live interview that she was just doing what hundreds of other women

were doing. The interview segment itself was fairly inoffensive. More grating were the multiple teases before the live interview aired in the third half-hour of the show, each upping hyperbole and praise.

It seems churlish to criticize Woodruff's reporting; to come back to any level of network news work after an accident like his is remarkable. However, it is his very experience in the world of recovery and rehabilitation which adds to his credibility as a reporter on these issues. So why, in the *World News* piece on February 28th, did he fail to act as an effective reporter when covering the family attempting to cope with traumatic injuries of their son? He didn't question military leaders as to why they dropped the ball on a soldier's rehabilitation away from Walter Reed. As a result, the piece was a simply a poignant profile. It could -- and should -- have been so much more.

But despite these flaws, the series of reports offered viewers a unique insight into the world many soldiers and marines will face upon returning home from the current war. A good deal of this success is due to the sense of personal responsibility Woodruff brings to the story and conveys to the audience. On the February 27th *World News*, Woodruff said, "There's no question I'm filled with guilt. I feel guilty for having come back as much as I have." Viewers are fortunate he has.

If you go <http://abcnews.go.com/Video/playerIndex?catId=1206825> and then click on "Bob Woodruff Reports" you will find segments from the documentary.

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NAB/BEA ANNOUNCE FUTURE CONFERENCE DATES

<u>Year</u>	<u>NAB Show</u>	<u>BEA Show</u>
2008	April 14-17	April 16-19
2009	April 20-23	April 22-25
2010	April 12-15	April 14-17
2011	April 11-14	April 13-16
2012	April 16-19	April 18- 21
2013	April 8-11	April 10-13
2014	April 7-10	April 9-12
2015	April 13-16	April 15-18
2016	April 18-21	April 20-23
2017	April 24-27	April 26-29
2018	April 9-12	April 11-14
2019	April 15-18	April 17-20
2020	April 20-23	April 22-25

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BEA's interest divisions are a great opportunity to become an active member in the Association. Each division offers newsletters, paper competitions with cash awards and networking for research, curriculum and job opportunities. Leadership in the divisions provide visibility for your own work to other BEA members and to the electronic media industry. The following links take you to a information about each division and a listing of leadership you can contact if you would like more information.

Visit <http://www.beaweb.org/divisions.html> to see information on each division.

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<http://www.beaweb.org/feedback/feedbackindex1107.doc>

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Nanyang Technological University
New England School of Communication
Normandale Community College
North Central College
Northern Arizona University
Northern Illinois University
Northern Kentucky University
Northwestern College
Northwestern University
Northwestern University
Oglala Lakota College
Ohio Northern University
Ohio University

Oklahoma Baptist University
Oklahoma City University
Oklahoma State University
Onondaga Community College
Oral Roberts University
Otterbein College
Pacific Lutheran University
Palomar College
Parkland College
Pennsylvania State University
Piedmont College
Pittsburg State University
Plattsburgh State University of NY
Regent University
Richland College
Rogers State University
Roosevelt University
Rowan University
Saddleback College
Saint Xavier University
Salisbury University
Sam Houston State University
San Antonio College
San Diego State University / School of
Theatre, Television & Film
San Francisco State University
San Jose State University
Santa Ana/Santiago Canyon College
Santa Monica Community College
Savannah State University
Scottsdale Community College
Sheridan College
Shippensburg University
Slippery Rock University
South Suburban College
Southeast Missouri State University
Southern Illinois University at Carbondale
Southern Illinois University Edwardsville
Southern Utah University
St. Bonaventure University
St. Cloud State University
St. Francis College
St. John's University
St. Mary's University
Staffordshire University
Stephen F. Austin State University
Stephens College
SUNY - Brockport

SUNY - Oneonta
SUNY - Oswego
Sunny Alfred WETD
Susquehanna University
Syracuse University
Temple Univ/Dept of Broadcasting,
Telecom. & Mass Media
Texas Christian University
Texas State University - San Marcos
Texas Tech University
The American College of Greece /
Communications
The University of Akron
Towson University
Towson University
Trinity University
Truman State University
Univeristy of Wisconsin at River Falls
University of Advancing Technology
Education
University of Alabama
University of Arkansas
University of Central Florida
University of Central Oklahoma
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University of Delaware
University of Denver
University of Georgia
University of Hawaii, Manoa
University of Houston
University of Illinois, Springfield
University of Indianapolis
University of Iowa
University of Kansas / Willaim Allen
White
University of Kent
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University of La Verne
University of Louisiana, Lafayette
University of Maryland, College Park
University of Memphis
University of Miami
University of Minnesota
University of Missouri
University of Montana
University of Nebraska at Kearney
University of Nebraska at Omaha

University of Nebraska at Lincoln
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University of Nevada at Reno
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Greensboro
University of North Carolina at
Wilmington / Communication Studies
University of North Carolina Pembroke
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University of Southern Indiana
University of Southern Mississippi
University of St. Thomas
University of Tennessee - Martin
University of Tennessee at Chatanooga
University of Texas at Arlington
University of Texas at Austin
University of Texas at El Paso
University of the Incarnate Word
University of Toledo
University of Western Ontario / Faculty of
Info & Media Studies
University of Wisconsin - Madison
University of Wisconsin - Oshkosh
University of Wisconsin at Eau Claire
University of Wisconsin at Platteville
University of Wisconsin-Whitewater
Utah State University
Valdosta State University
Vincennes University
Virginia Polytechnical Institute & State
University
Wake Forest University
Washington State Community College
Washington State University
Wayne State University
Western Illinois University
Westminster College
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