



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 editor-reviewed journal.

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

SUBMISSION GUIDELINES

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

REVIEW GUIDELINES

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

SUBMISSION DEADLINES

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

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

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http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/july08/biblio0708.doc

NEWSPAPERS REDEFINING VIDEOJOURNALISM

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ence

INTRODUCTION

In the mid-90s I attended a regional Associated Press/RTNDA workshop and heard a newspaper editor from Florida's Space Coast describe their breakthrough of posting video of shuttle launches and landings on the paper's website immediately after the event. Still working in TV news at the time, I said to myself, "Here's my competition for the future."

Now it is hard to find a newspaper website that does not carry video in some form. Yet video on newspaper sites has evolved so that they aren't just using feed video: they're posting their own video from reporters and photographers as well. In the process, newspapers, the late bloomers in videojournalism, are redefining what video storytelling is all about.

Meanwhile, videojournalists, or VJs, are proliferating at newspapers around the country as newspapers seek ways to remain competitive. They are being aided by the cheaper and lighter equipment that make it affordable for one person to carry out the jobs that TV news operations had normally assigned to two.

As newspaper VJs establish their roots, they are challenging the concept of what good videojournalism is all about—and redefining the genre for the online age.

There seem to be two basic styles of video storytelling on newspaper websites. For lack of better terms to describe them, they are high end and low end. The high end is epitomized by work at the websites such as the *Washington Post*, *New York Times* and *San Jose Mercury News*. VJs at these operations often produce what their operations call documentary videojournalism, although they are not the 30- or 60-minute documentaries TV viewers are used to watching. Instead, newspaper VJs, usually working solo, create three to ten minute pieces that often have a wide range of multimedia elements such as additional links, graphics and slide shows.

On the low end of the videojournalism spectrum, newspapers are sending out reporters with point and shoot video cameras to capture b-roll and interviews. They post those online along with the reporters' text stories. Many cite YouTube as their model for videojournalism instead of the long-established genre of well-written, polished, slickly edited news packages produced by TV reporters and photographers.

These newspaper reporters with a camera have the potential

to produce more video than a comparable TV news operation in the same market. And some are even trying their hand at producing video webcasts.

Over the past year I visited three newspapers to research how they produce video-journalism. In this article I am focusing on Washingtonpost.com, HamptonRoads.tv and the *Fort Myers News-Press*.

WASHINGTONPOST.COM¹

The multimedia operation for this newspaper has become one of the standard bearers of the legions of traditional print websites turning to videojournalism.

Videojournalists at Washingtonpost.com have won multiple national and local Emmys. The operation also has won video awards from the White House Press Photographers Association and even Murrow awards from the Radio Television News Director's Association.

The website gives its VJs the freedom to experiment in ways that TV news cannot because of its locked-in, time-compressed newscast format. "If the full power of narrative visual story telling were going to emerge, it was going to have to be on the web," says Washingtonpost.com's managing editor/multimedia, Tom Kennedy.

Now there are six solo VJs at Washingtonpost.com—usually doing what they call documentary work but also sometimes covering daily events

The Post's style of video stories de-emphasizes the role of the reporter, has no time constraints and uses a true multimedia experience with links, graphics, and text to bring various elements of the story to life for the audience.

Kennedy prefers the *cinema vérité* style of video storytelling: "I want to try as much as possible to put the subjects front and center," Kennedy says, "and follow the story arc through their lives, their experiences, through their eyes and let the videojournalist essentially work as still photographers traditionally have...very directly observational, but not necessarily steering, shaping, artificially amplifying the drama."

The Post is training its VJs in-house to the preferred style. Christina Pino-Marina started as a reporter at the website in 2000 then started shooting video little-by-little. Now she has converted to being a full-time VJ. She now prefers video for her storytelling: "Voices, intonations, expressions, action and emotion come through on camera in a way they sometimes can't in written stories," she says.

Getting comfortable with the new medium has not been easy, however. Pino-Marina admits making many mistakes: "I think anyone who does this or picks up a camera and looks at what they shot after the first time, over time some of those early errors sink in and you're like 'Oh wow, I have a lot to learn,'" she says. "You see mistakes, you find holes. Sometimes I come back and I say 'Oh whoa, why didn't I shoot that?' And so you learn the hard way and you really learn it through editing."

To get more comfortable with the shooting and editing, she attended a National Press Photographers Association workshop in 2004. "It was really good for me because I think it probably prevented some really bad habits from forming," says Pino-Marina.

Besides having its VJs do high end work on documentaries and special projects such as the series "onBeing," that looks at the lives of a variety of people, Washingtonpost.com is also training the Post's newspaper reporters to use rudimentary video equipment to shoot interviews and b-roll. "I'm going to have 20-30 people on the street with video," says Chet Rhodes, the deputy multimedia editor for breaking news. "I'm going

to be able to generate more video than a TV station in my market can generate.”

After a short training session, the reporters can go out with the camera and return with video that will be edited by someone more fully trained in-house. That editing takes place in what Post staffers call the Multimedia Cave, a small room stacked with video gear that would rival a small-market TV station.

Despite some award-winning pieces, Washingtonpost.com has also posted some stories that would never be seen on even the smallest TV stations because of bad lighting, shaky video and in some cases, undecipherable sound.

In fact, judges for the NPPA's first online video competition were afraid of setting the bar too low for that contest. “It is obvious,” wrote Erica Simpson from San Diego's KGTV, “these were people who came mostly from newspapers and were trying to learn a craft. They were making basic mistakes in telling stories with pictures.”²

Though they strive for higher quality, Washingtonpost.com editors cite the online video site, YouTube, as their model—at least for awhile. “We have a window of time,” says Rhodes, “I'm guessing two to three years max, when we can fail a whole bunch and nobody's going to really care.”

HAMPTONROADS.TV³

HamptonRoads.tv is the video arm of the *Norfolk Virginian-Pilot*. The paper launched its website in 1993, and used video quite a bit over those years. In December 2005 the paper launched its website totally dedicated to video. Now, working out of an old savings and loan building, HamptonRoads.tv is producing individual VJ stories and two daily video newscasts called “The Dot.”

The editors don't just cite YouTube as their model, they glorify it.

In conjunction with that online brand, editors and VJs here use the word freedom liberally in describing the style of their work.

One of the VJs, Brian Clark, moved to Virginia from his former job at a TV station in Oregon. “When I was in television,” he says, “I really liked what I did, but I didn't really like the system.” Now he uses the terms freedom and liberty to describe his VJ work on the web. He doesn't have the time constraints of TV news stories, nor does he have to constantly watch the clock to make sure he is making a live shot or package deadline. Plus in this new venture, Clark is getting a chance to break out of the TV story mold, to tell stories in different and creative ways. “If I want to add more nat/snd, there's nothing stopping me from doing that,” he adds



Brian Clark and Patrick Buchanan are videojournalists who work at HamptonRoads.tv, the video website for the Virginian-Pilot newspaper.

While other newspapers' video sites often have printed stories alongside the video link, at HamptonRoads.tv, less is more. "We want to tell you what it is about right off the bat," says lead video producer Les Robinson, who was hired away from a local TV station and approves all copy before VJs edit their video. Thus the only writing viewers see along with the video is a one or two sentence blurb on the link setting it up.

Several newspapers are doing video webcasts. But with four TV stations in the market, HamptonRoads.tv is counter programming to target a younger demographic, 18-34 year olds. The Dot is the anti-TV, a way to position the overall website for that younger demo. "Traditional broadcasts and traditional newspapers are having less and less viewership from the younger generation," says director of content and strategic development Chris Kouba, "so there's something about those products that doesn't meet their needs or what their definition of news is."

The strategy at HamptonRoads.tv is to grow for the future.

A keystone of that strategy is The Dot, a quirky three to five minute long newscast—far from anything you would recognize on traditional TV. The first three minute version is online by 9 a.m. The second five minute version, rehashes the three minute webcast, adds new content and is online by noon.

The Dot is produced by a solo VJ. In July that was Audrey Esther. She shoots her standups with a green screen, then puts the newscast together with Final Cut Pro, using six video and eight audio tracks, keying in graphics on the green screen background. She takes information from Virginian-Pilot.com and Associated Press video feeds as well as HamptonRoads.tv's own VJ stories. The VJ packages stand alone on the website; for The Dot, Ester cuts them to run them as voice overs or VO/SOTs.

There is also a music bed underneath it all—an up tempo instrumental to keep The Dot fast-paced, "something definitely upbeat that keeps it young," says Esther.

This is very much a niche product. The Dot normally gets at least 1,200 hits a day and sometimes as many as 1,700. "The Internet is not about large audiences," says Kouba. "It's about giving people what they want when they want it." As a result, the webcast reflects the topics that are most interesting and most important to young viewers.

HamptonRoads.tv is a separate profit and loss entity from the Virginian-Pilot, yet still works with the newspaper to achieve success: "We assume and require a fair amount of collaboration between units," Kouba says. The video site has a target to be profitable within five years of its startup.

The operation employs five VJs. A couple of them have been hired right out of college. Esther came from the University of Kansas where she studied a multimedia curriculum and enjoyed doing both print and broadcast. Another, Patrick Buchanan, arrived fresh from Western Kentucky University. So this is certainly one place where multimedia-skilled students can get their foot in the door to start their career.

FORT MYERS NEWS-PRESS⁴

The News-Press is part of the Gannett chain of newspapers and has received a lot of press about its use of MoJos—mobile journalists that are different from VJs. MoJos are print reporters who have laptops, point and shoot video cameras, and can file text and photos wirelessly.

The News-Press has most of its reporters ready to do that, but in the last few years

realized those little Nikon Coolpix could also shoot video. So editors have been requiring their reporters to shoot b-roll and sound bites while out on stories as well.

Usually the reporters turn the video into a more experienced person to be edited.

“There was a little resistance at first, as there’s always going to be when you’re expected to do something new for a change,” chuckles Jackie Winchester, an online editor who does a 30 minute training session on using the cameras for reporters. But this is very basic video training. The MoJos discover they should not shoot into the sun to avoid backlight problems; they learn to hold the camera close to people they are interviewing because the tiny built-in microphone doesn’t have much range; they cover the concept of cutaways.

Yet some of the reporters who already know how to shoot still pictures come back to the office with unusable video because they turned the camera vertically for what they think will be a better-framed shot. That, of course, turns the video sideways on the screen. “Usually only took once to tell them, don’t do it again,” Winchester laughs.

The paper is equipping many of the staff, editors, writers, even non-news staff with the point and shoots, so if they come across something deemed newsworthy they can post video on the website. “We want to be the first with video in this market,” says Kate Marymont, the newspaper’s executive editor. “TV is our primary competitor.”⁵



News-Press editors use their “Mission Control” display to track hourly hits on the paper’s website.



Christine Lee worked for more than a year producing traditional narrative VJ packages at the Fort Myers News-Press. When she left for a TV job, editors decided web viewers prefer quick hit, breaking news video, so they did not replace her.

Equipping all those folks will give the newspaper about 140 people with video capability. It's all part of the Southwest Florida paper's web effort to be "hyper local," very neighborhood centric in its coverage. "And it's paying off," says Marymont. "We've had copy editors who are on their way to work got stuck in a traffic jam, so they sat there and they take pictures and they e-mail, you send it by their cell phone and we get it on our website."

But the newspaper also has been dabbling in more traditional VJ work as well. In what editors call a "constant evolution" of the website's video product, they hired a dedicated video reporter assigned to cover stories.

Christine Lee started as a VJ in November 2006. She may also be the paper's last. Her heart was in doing TV news and she left for a TV news position in Arizona in February 2008. Editors say they do not plan to replace her. They don't think the effort of doing daily packages was paying off in the types of hits they would like to see on the website.⁶

Editors keep an eye on what it calls "Mission Control," a huge screen that displays the hits on the web page, hour by hour. They can also break it down to see what stories received the most viewer interest. What they are finding is that short, quick videos of breaking news seem to receive the most hits—not narrative VJ packages.

Here again the newspaper's model is YouTube. "Everybody gets in their e-mail every day some crazy thing from YouTube, whose production quality and editing quality are terrible, sound quality is bad," says managing editor Mackenzie Warren. "And so, that really changed the bar for us."

As a result, the paper is rededicating its efforts to training reporters to be MoJos. One of those is Amy Sowder, who is the consummate Mojo: she gathers information, writes text stories, shoots still photos and video for stories and on occasion has even voiced a narrative for her video stories: "It was a little nerve wracking because I'm not really used to it," admits the Mojo. "Like anything, a little weird when you first do it."

Sowder always likes to take different angles for her text and video stories so they don't seem exactly alike. But one of the hardest things she says is deciding at the scene of a story whether to take notes or take pictures first.

But editors realize from watching the rollercoaster-like bars on the Mission Control display that they need to post video when there is breaking news. Digital editor Mark Bickel says, "Just make sure you get out to that fire and put it on your website and you're going to have a lot of people looking at it."

But is all this emphasis on breaking news putting the paper's journalistic reputation at risk, just as television newscasts have been reeling from their "if it bleeds it leads" rap? Some of the editors admit that could be an issue, but say they are still committed to doing "First Amendment" investigative coverage of issues. "We're not 22 minutes of blood and guts on our website," says Warren. "It happens that our video will skew more that way, but that's just a component of the many, many things we offer."

CONCLUSIONS

Though they have been posting video for more than a decade, newspapers are rushing to create their own brand of videojournalism, a new genre of video storytelling. The standards are different for TV and newspaper web video, yet with potentially more people on the street with cameras, newspapers are viable contenders and competitors in

the realm of videojournalism

For now newspaper editors embarking on this venture believe the public is willing to settle on small format, shaky video for a diet of quick video hits on breaking news events. Yet there also seems to be a market online for the more thought-provoking style of online documentary storytelling as well as newspaper-produced webcasts.

Training will be the key to improving the quality of online video storytelling. Newspapers need to step up their in-house training to improve beyond YouTube standards. Educators need to make sure their students are multimedia ready to face the challenges of convergence.

Once journalists are multimedia capable, the new media landscape offers a wider variety of jobs: VJs won't be locked into just working in TV. They can move from newspapers to TV or TV to newspapers or maybe even radio news websites as they join the rush to do online videojournalism as well.

ENDNOTES

1. Unless otherwise noted, information for this section is from the author's visit to Washingtonpost.com from July 12-13, 2007
2. Tompkins, Al, "Tuesday Edition: 2007 Best of Television Photojournalism Contest," March 5, 2007, www.poynter.org/content/content_print.asp?id=119369
3. Information for this section is from the author's visit to HamptonRoads.tv from July 9-10, 2007
4. Unless otherwise noted, information for this section is from the author's visit to the News-Press from Jan. 7-8, 2008
5. Phone interview with Kate Marymont by author, Dec. 5, 2007
6. E-mail from Managing Editor Mackenzie Warren to author, March 5, 2008

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FAIRNESS UNDER THE LAW

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One of my media studies students walks into my office with a small, hardback book on Edward R. Murrow under his arm and says he is struck by what he has just read. “Did you know that CBS News in the 1950’s had to give equal time to a whole bunch of people Murrow had made mad?” this student asks incredulously, putting the book on my desk. At the same time he let me know how proud he is that his history professor allowed him to use such a thin volume—less than 200 pages—for a book review that carried tremendous weight in that particular class.

Quickly glancing at the cover, I notice a special promotional sticker glued to the front saying the book’s Murrow subject matter is also explored in the movie, *Good Night and Good Luck*. The student continues his conversation pointing out that from 1951 through 1954 CBS management, specifically chairman William Paley, would routinely offer equal time for everyone from Senator Joseph McCarthy to President Eisenhower’s secretary of agriculture (who was angry over a particular Murrow program on price supports).

The student is incredulous, not at CBS’ apparent cave-in at a time in broadcast journalism history that is generally regarded as the bravest, least “weak-kneed” moment ever in the annals of TV news, but at the fact that the book uses the term, equal time.

“How could this book make the mistake everybody else made?” asks the student more rhetorically than anything else. He could have phrased it just a little differently—the mistake everyone else is still making.

PERSONS, NOT ISSUES

The published treatise on Edward R. Murrow and the impact of his program failed to realize that then, just as now, the term Equal Time is greatly misunderstood and actually misused constantly.

As a former television news director and a veteran investigative reporter in Arkansas, I would hear this complaint and threat quite often: “I’m going to demand equal time for what you have done.” What I had done—one of many similar kinds of stories during a rating book—is follow a county health inspector as he found roaches and rats in a local Mom and Pop or dirt in the ice machine in a nearby chain restaurant. Staying true to journalistic standards I tried to get the owners’ reaction but was told they had no comment. No comment, that is, until the story aired. Then that particular threat would come bellowing over the news-

room telephone.

What I had done—a spot news development—was interview the picketers during a certain labor action saying at the end that management declined to be interviewed. Later, management would change its collective mind using the same kind of confrontational language the restaurateurs had: we want equal time.

What these two angry groups, and many others, failed to realize was they were demanding fairness not equality. The poor, lamented, and long dead Fairness Doctrine deals with issues. The Equal Time Law, still in effect, deals with people or more correctly official political candidates not the wannabes everyone assumes are running, but who have yet to pay the necessary fees to the local secretary of state.

Senator Joseph McCarthy, Republican of Wisconsin, was a politician and a public figure. He was not, at least in 1951 through 1954, an official candidate running for public office. When Paley and Murrow, et al, decided to give McCarthy that all-important CBS air time, it was not equal time they were offering, it was reply time, out of the goodness of their heart (and perhaps a bit fearful of the fact the government licenses all commercial broadcasters).

CBS was under no real obligation, other than for appearances' sake, to give McCarthy, Eisenhower, or anyone else access to the network's air time. Even under the future definition of what the Fairness Doctrine really meant—a sense of fairness regarding controversial issues over a period of time, taken as a whole, not tit-for-tat on every program, every hour—the CBS bosses faced no definite, certainly no legal, arm-twisting to surrender their air time to incessant demands.

YOU COVER THAT, YOU'RE OUTTA HERE

The year: 1974. The place: Columbia, Missouri. After graduating from the University of Missouri, my first television job was right down the block at the local ABC-TV affiliate. As news director, I was given explicit instructions by the owner about what NOT to cover—nothing whatsoever about the big municipal issue of the day, cable television. Why? Because the owner considered cable TV the one major threat to his profit margin. Competition so terrified him that he ordered the news censored.

I really couldn't explain the reason why very well to the angry city fathers who called to complain about the lack of coverage. "I would be fired if I did that" was not something I could bring myself to utter, even though it was true. The callers demanded equal time. I gently explained what they were demanding—13 years before the Reagan Administration did away with it—was the strict application of the Fairness Doctrine. The difference was lost on them, as was the opportunity for this small ABC affiliate to recover a semblance of credibility.

The Fairness Doctrine means giving balanced coverage to controversial issues. This approach, prior to 1987, did have the potential to affect newscasts. For example, if a regularly scheduled news show decided to focus on gay rights during a rating book and emphasized the gay element over the straight element, or vice versa, there would be no Fairness Doctrine violation as long as the station eventually provided coverage to the other side. The industry long opposed the idea of the Fairness Doctrine, saying good journalism always is fair and gets the other side of the story. Even though stations currently do not have to worry about fairness as much as they do about the accurate

application of equal time, the country's highest court at one time was more than willing to let the Doctrine continue with the justices' blessing.

The high court originally upheld the FCC's Fairness Doctrine in a case called *Red Lion*, a company that owned a radio station featuring conservative Christian broadcasters, who attacked liberal writer Fred Cook on the air. Cook demanded free airtime under the Fairness Doctrine and *Red Lion* refused. The Supreme Court upheld the Fairness Doctrine especially the Personal Attack Rule that applied directly to the Cook claim.

In 1987, under pressure from the industry and the White House, the FCC removed the Fairness Doctrine but left intact the Personal Attack Rule. So if someone feels he or she has been attacked unfairly without a chance to respond, they can demand free air time to reply. But what station, under good journalism rules, will not want to get the other side's reply anyway?

Is it any wonder the general public, not to mention broadcasters and educators, are still a bit confused about all these terms?

As I kept telling those angry citizens of Columbia, Missouri, and continue to tell anyone else angry over any broadcast news product, equal time deals with living, breathing people, not the particular hot topic of the day. And here is something else they don't like to hear: newscasts are exempt from equal time, as are news interview programs, news documentaries, where the candidate is not the main feature, and spot news coverage where a candidate is involved in a news story that does not involve his campaign (for example a mayor running for state senate who is suddenly involved in a major rush-hour traffic accident that a station's helicopter is covering live during a commercial break in the *Oprah Winfrey Show*.)

And those political debates have populated the landscape thanks to cable 24 hour news? They fall under the news interview category that is why third party candidates may legally be excluded from those live broadcasts.

The Telecommunications Act of 1996 and the Federal Election Campaign Act of 1972 have helped define what a candidate can and cannot expect and how much money he or she must pay for a political spot. The laws prohibit stations from charging candidates more than the broadcasters' lowest advertising rates—Congress' lame attempt at election costs reform.

For example, if a car dealer gets a discount for buying 100 spots over three months, then a political candidate is entitled to that same discount if he buys just one commercial—if that car dealer contract was made within a certain number of days of the coming election.

THE 45/60 RULE

Broadcasters are required to sell political advertising at the lowest rate they have charged for a category of advertising in the 45 days before a primary, and 60 days before a general election, when candidates make their final crunch-time ad pushes. Also, under the Equal Time Law, broadcasters cannot censor what a candidate uses as content in a political ad. It can be unfair, or argumentative, or inaccurate. The broadcasters have no control over what a candidate says or shows in his commercial, even if the material is libelous. The only exception to this rule is if the content is deemed obscene—and good luck getting a definition on that term.

But the other side of the coin is, the TV stations cannot be sued. If they have no control over content, they can't be held responsible for that content, either. So when an angry caller blasts the station for a Candidate X commercial, the station can rightly say, "We have no authority to do anything about it."

CABLE IS OH, SO SPECIAL

Not to malign the Federal Communications Commission, but the broadcast audience would better understand what is going on if it looked at the FCC as a relic from the 1950's. Think rabbit ears. That's what all these regulations regarding equal time really boil down to: The idea that we are only dealing with public airwaves. The keyword is airwaves. In the FCC's dream world, cable stations do not really use the airwaves, that is why they are called cable stations. Equal time only applies to individual stations, not networks and, certainly, not cable. (The fact that a local station can literally be forced to pay the price for a mistake or for an illegality committed by its affiliate network should not be lost on any broadcast employee. Just remember Janet Jackson.)

That's why Bill Clinton can go on the *Arsenio Hall Show* during the presidential campaign, play his saxophone, and Arsenio does not have to invite every other presidential candidate to appear. Talk show hosts like Hall are either in syndication or on a network and the individual stations are the ones that have to worry about equal time not the network or the syndicators themselves.

The same applies to Arnold Schwarzenegger running for governor of California on Jay Leno's show. The former movie star's opponents could not ask the network for equal time; they had to send certified letters to all the 11 NBC affiliates in California demanding equal treatment in that same time slot as *The Tonight Show*. That is why many candidates pursuing the youth vote appear on VH-1 shows. VH-1 is on cable and therefore is not bound by the equal time provision.

Editorially Speaking

If you want to see angry phone calls, wait until your station has the audacity to endorse a political candidate. Most TV stations will not bother with political endorsement editorials because they do not want to face the heat, unlike newspapers, that publish endorsements all the time.

TV stations may endorse political candidates, but they must notify opposing candidates for the same office and offer reply time for free, at the same time the endorsement ran, even if the original broadcast was inside a newscast block. That is an important distinction because most TV stations try to keep political ads away from a commercial break in a newscast, or at least place them in breaks before, during, or after weather or sports, where it does not look like the political ads are part of the news content. The candidates want that time at the first or second break in the show, though, because it gives them more credibility. So if a general manager or an owner insists on endorsing a candidate and running that endorsement during a newscast break, then Katie bar the door.

Remember what we said about TV stations not being able to censor the content of political ads? Many such spots try to simulate a newscast or the look of a newscast thereby making the viewers think they are watching a bona fide news story that gives the ad, and the candidate, more credibility. So when a TV station broadcasts an

endorsement that decision will likely muddy the waters even more. No wonder even politically active owners and GM's shy away from taking a stand supporting a particular candidate.

SOME STATIONS JUST DON'T WANT TO BOTHER—BUT CAN THEY?

Can a station decide it does not need the hassle and forbid political advertising totally? The answer is no, because the law forces TV stations to accept political ads from candidates for federal office, namely U. S. House of Representatives, U. S. Senate, and U. S. President.

Candidates for those seats can demand, and get, airtime at the lowest cost as stations that normally refuse to accept any other kinds of political advertising. But what stations would follow that self-defeatist policy when, in many election cycles where the ads come fast and furious, accepting any and all political ads is almost a license to print money?

SEE IT NOW, THEN YOU DON'T

The pressures Edward R. Murrow faced from his audience and government regulators in the late 1940's until his somewhat-forced retirement from CBS in 1961 are certainly still around today; perhaps in different forms, but still as prevalent and ominous, especially from the government side. But knowledge is power. If someone is going to threaten broadcasters they should at least know the law and how it is applied. News gatherers need to know when to take a complaint seriously and when to explain patiently but firmly that equal time often means equal treatment and that, with deregulation a fact of life, broadcasters probably do not have to worry about it anyway.

As another popular show in the 1950's would proclaim, "Just the facts, ma'am."

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IN THE HEART OF THE DRAGON: REFLECTIONS ON A FULBRIGHT-HAYS FACULTY SEMINAR IN CHINA

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THE ROOF OF THE WORLD

Jagged brown mountains speckled with green tower above us on one side while the Yellow River snakes beneath us on the other. I wonder why they call the river “yellow” because it is the color of turquoise. The river is wild yet somehow welcoming, beautiful but ominous and mysterious from my vantage point, as I peer through the window of our tour bus and hang onto my seat high above it.

The bus seems to be traveling at the speed of light as we round consecutive hairpin turns. The driver blares his horn but it echoes off the walls of the narrow mountain pass, empty except for the occasional flock of sheep or a passing truck. The passengers bounce and jounce in their seats, some laughing and bravely gripping the armrests while others appear as if they may want to get off and hitch the next ride back to Beijing. But there is no turning back.

This journey through Qinghai Province, the third poorest in China, was one of the highlights of the 2006 Fulbright Hays Seminar Abroad in the History and Culture of China. In fact, the 2006 Fulbright group was the first Fulbright Hays Seminar Abroad group to ever visit this remote part of China. Our purpose was to meet with students and faculty at the English language program for Tibetan students at Qinghai Normal University and travel to several remote villages and townships to observe and participate in local and cultural traditions.

Qinghai is located on the northeast part of the Tibetan plateau (Chang Tang)—the infamous “Roof of the World” with an area of 2.5 million square feet, which makes it four times the size of Texas or France. The average elevation is 3,000 meters above sea level.

Most of Qinghai Province is part of the traditional provinces of Kham and Amdo of Tibet. Qinghai is the birthplace of many influential figures in Tibetan history including Tsongkapa and many of the Dalai Lamas, including the present Dali Lama. In 1928, Qinghai became a province of the then Republic of China and for many years served as a remote penal colony.

The province borders the Tibetan Autonomous region in the southwest and is said to offer a glimpse into traditional Tibetan culture.

But perhaps what is most appealing about this little known province is that it is home to many of China's 55 different national minorities. Though Han Chinese now comprise about 54



Little Girl with a Parasol, Summer Palace, Beijing

percent of the population in the province, Tibetans account for twenty three percent, while the Hui, Tu, Salar and Mongol national minorities account for the remaining twenty three percent. It is not unusual to see Tibetans in cowboy hats and Muslim women in traditional clothing walking on the streets of the capital city of Xining. But this is not where our journey began.

OVERVIEW: THE FULBRIGHT HAYS SEMINARS ABROAD

On June 30, 2006, 16 college, university and high school faculty from across the United States and their American Scholar Escort Dr. Ann Thurston Associate Professor of China Studies at Johns Hopkins University, embarked from San Francisco on an ambitious one-month study tour of China.

Our group adventure in The People's Republic of China began in Beijing on July first and wound its way through the ancient capital of X'ian, in Shaanxi Province, home of the Terra Cotta Warriors; Shining, the capital city of Qinghai and several smaller villages and towns in Qinghai province; Shanghai and concluded in Hong Kong at the end of July.

This fascinating pilgrimage offered a window into the complexities and contradictions of the heart of the "Chinese Dragon", as China is often called. However, now, several months later, as I reflect back on thirty days in China, it seems as if we barely scratched the surface of this ancient and complex society, despite the intensity and variety of the experience.

Yet, the Seminar Abroad was a once in a lifetime opportunity to experience China as it emerges from its years as a closed and often misunderstood socialist state. Witnessing first hand China's transformation into a growing economic giant and world superpower was also an experience that seemed to have a powerful impact on each and every educator who had applied to the program and had been selected to participate.

"We got a much more realistic view of China which books and journals read prior

to our trip could not really show us” said Dr. Daniel Metraux, Fulbright fellow and Chair of the Asian Studies Department at Mary Baldwin College in Virginia. Metraux has lived and studied extensively in Asia, including participating in a previous Fulbright Hays Seminar Abroad in Taiwan. He is now writing a book about



Billboards, Wang Fujing, Beijing

his experiences as a Fulbright Fellow in The People's Republic of China,

“ We heard that China was a police state, and to some extent that is certainly true, but I was amazed at how much freedom ordinary Chinese have. They can travel everywhere in China and abroad, start any business, go to school, marry and to some extent pray as they wish, as long as they maintain a quiet, low profile and do not openly criticize the state,” said Metraux.

The Fulbright Fellows, 13 women and three men, represented a wide variety of disciplines, from art, to economics, Asian Studies, English as a Second Language, education, law, music, and in my case media and journalism. Each had his



Chinese Flag, Bund, Shanghai

or her own professional and personal interest in China.

Before we began our journey we were required to participate in a three-day pre departure orientation in San Francisco led by Ms. Meredith Champlin, Program Officer of the National Committee on U.S. China Relations. (NCUSCR). The committee has

administered the Fulbright-Hays Seminars Abroad Program since 1980 and worked to organize our seminar with the Chinese Exchange Association for International Education (CEAIE). The two groups joined forces on behalf of the U.S. Department of Education and the Chinese Ministry of Education.



Fellows' Chopstick Training

According to Champlin, the seminars in China are based on the theme “Tradition and Transformation” with the goal of giving American educators an overview of imperial, revolutionary and contemporary China.

“... Transformation might also be used to describe the process the teachers themselves undergo over the course of their month in China, as site visits, lectures by historians, economists and other and time spent in such places as markets, Internet cafes, temples and schools shape the Fulbrighters’ perspectives on China” said Champlin in a recent interview. Champlin noted that post seminar evaluations attest to the fact that the seminars in China have been very valuable to participants,

“They return to the United States with a much more informed and nuanced view of China and develop curriculum projects that speak to that learning process”



Fulbrighters share photo with Tibetan student, Xining, Qinghai Province

Fulbright Fellow Dr. Teresita Ramirez is Associate Professor and Chair of the

Economics Department at the College of Mount St. Vincent in New She said that her most rewarding experience in China was meeting the Tibetan students in Qinghai Province,

“I will never forget the experience we had interacting with the Tibetan students.

Their passion for learning and their kind and gentle spirits were simply remarkable. I will always remember the stories they shared with us expressing their love for their families and their deep concern for the needs of their villages.”



Fulbright Fellows, Beijing Normal University

THE LEARNING EXPERIENCE

In part, the seminars in China were organized to allow participants to gather resources and information for curriculum projects, which were part of each participant’s application proposal. The seminars are also based on a “multiplier effect” meaning that the projects we would create for our classrooms and the experiences we would share with colleagues and the community would “spread the knowledge” we gained about China.

But accommodating the diverse academic interests of a group such as ours was not an easy

task. To make matters even more challenging, none of the participants had ever spent time in China before and except for the brief introduction to Mandarin at the orientation, few of us had studied Chinese. Xie Xie (thank you) and Nihao (hello) and a few



Greetings with Barley Wine, Minhe County, Qinghai Province

other words of “survival Mandarin” were all most of us knew.

Fortunately, our Scholar Escort, Dr. Ann Thurston, brought fluency in Mandarin and more than thirty years of experience with China to the seminar. Dr. Thurston worked closely with our Chinese guides, headed by Senior Program Officer of

the Beijing based China Education Association for International Exchange (CEAIE), Mr. Liu Yan, to help the group transcend the language barrier so not too much was “lost in translation.” She also regaled us with tales of her days in China and prepared us for our trip to the western provinces which included advice on everything from the etiquette of sleeping on the brick kangs in traditional Chinese homes to how to politely refuse offerings of the very potent barley wine that is a common and frequent gesture of hospitality.

Looking over my now dog-eared itinerary and schedule, the amount of actual physical distance we traveled along with the breadth of topics and issues covered in just one month was very ambitious. For example, our first full day in Beijing began with a 7AM breakfast call, followed by a 9AM lecture on Chinese Palace Architecture

and the Forbidden City delivered by a professor at Beijing Normal University and a 2PM departure for the Great Wall at Mutianyu, about an hour’s bus ride from Beijing.

At the Great Wall, we did not merely observe, but climbed and walked as far as we



Jade Buddha Temple, Shanghai



Lama Temple

were able. We were told by one of our guides that this was the same section of the Great Wall that former president Clinton had visited and if we looked closely we would see his name imprinted on one of the cable cars ascending to the starting point of the Wall.

Most days in each location included at least one

to two or more lectures from government officials, representatives of non governmental organizations and university professors on a wide variety of topics ranging from Chinese medicine, Chinese painting, religion, economics, foreign relations, media/journalism, business, folk music, HIV and AIDS and the science and technological aspects of the 2008 Olympics, just to name a few. Many of the presentations were given in Chinese and translated by Mr. Liu Yan of the CEAIE.

The schedule also included numerous site visits to universities and secondary schools, museums and such historically significant locations as Tiananmen Square, The Forbidden City and The Summer Palace in Beijing; the Kumbum Monastery in Qinghai Province; the Bund, the Jewish Quarter and former

residences of Zhou En Lai and Sun Zhongshan in Shanghai; the Terra Cotta Warriors Museum and The Wild Goose Pagoda in the ancient capital of X'ian in Shaanxi Province and the High Court in Hong Kong, just to name a few.



Modern Art, Songnian Central Arts Academy, Beijing



Old Meets New, Beijing

The lectures and site visits provided an almost overwhelming amount of information. However, several prominent themes seemed to emerge. One was the deep and rich historical traditions in China that seemed to influence almost any topic area and the other, the current, rapid economic transformation of a socialist economy into a market economy.



Serving Barley wine

“I was truly amazed at how much China has embraced the market economy” said Economics Professor Teresita Ramirez

“The benefits of private entrepreneurship are evident in the bustling cities of Beijing and Shanghai. One has to be there to appreciate the many choices that they have in the goods and services that they purchase...I hope though in this fast paced transition to a market economy, the Chinese government does not forget how to take care of its people who may be left behind and who do not have the resources to compete in a market economy.”

Though most of the lecturers represented the Chinese government in an official capacity, many were surprisingly candid about China’s current



The Great Wall at Mutianya

achievements and problems. Many speakers noted the growing disparity between the newly wealthy and the working poor and the efforts of the government to address these issues.

“The poverty was also quite shocking, expected in rural areas, but not in big cities” said Professor Metraux of Mary Baldwin College

Though prosperity was evident in China, so was poverty. I was quite surprised to see people, even in the streets of Beijing and Shanghai, begging. Many were disabled. Our guides told us that though disabled

people were eligible for government subsidies, some felt that they could make more money begging from tourists in the streets.

As we were to learn, in China today, there is a huge “floating population” of migrant workers, some displaced from rural enterprises and farms, who come to the big cities in search of day labor. The issues of education for the children of migrant workers and health care and other necessities for the families of migrant workers is a major concern for the Chinese government. Many NGO organizations have also sprung up to help alleviate some of these problems.



Tibetan Buddhist Prayer Wheel, Kumbun Monastery, Qinghai Province



Victoria Peak, Hong Kong

THE PEOPLE

Though the seminar was structured as a group experience, there were several opportunities to spend time one on one with Chinese families, in Beijing and in Qinghai

province. These two experiences provided a stark contrast between the “haves” and “have-nots” in China. In Beijing, each member of the group was matched with a student at one of the top high schools and his or her family for a short overnight “home stay.”



Village women, Minhe County, Qinghai Province

I was matched with a 17-year-old student athlete with

an interest in science. Though at first he seemed rather withdrawn (“I am a shy boy” were the first words he spoke, adding that he didn’t know much English) thankfully, he later opened up. He was especially enthusiastic about sports, mainly the NBA, which is very popular in China due to the prominence of Yao Ming, the Chinese basketball star whose picture seems to be everywhere in Beijing.

“Michael Jordan

is God”, were among the first words spoken to me by my young student friend as we walked along on the perfectly groomed playing fields of his school.

As it turned out, there must have been some careful thought given to this pairing since I, too, am a sports fan and had written of this in the biography I submitted to the seminar organizers.



Welcome banquet Hosts, Minhe County, Qinghai Province

All of the students matched to our group had English names. My student called himself Ted. Ted was responsible for entertaining me for an afternoon in his home while waiting for his parents, both working professionals, to return home. As it turned out,

Ted was very fluent in English and also very curious about life in the West.

Surprisingly, we were able to carry on a four-hour conversation about a variety of topics, all the while with the rather large television set tuned to the World Cup Soccer matches in the background. Ted seemed genuinely pleased with himself at being able to converse with me in English. Whenever he didn't know a word, he would punch it into a small-computerized device to find the translation. Truth be told, I couldn't imagine being able to carry on a four-hour conversation with a typical 17-year-old American boy!

When Ted's parents eventually arrived home we all cooked a dinner of traditional Chinese dumplings together. My dumpling-making skills weren't up to snuff, much to the amusement of my hosts. Neither of Ted's parents knew English so Ted acted as the interpreter. Somehow, we managed to communicate quite well.

By Beijing standards, the family's two-story condo style apartment was comfortable and spacious. Ted's room was festooned with large posters of NBA and other sports stars, though his mother later confided through an English-speaking friend that she had taken some of them down in anticipation of my arrival. Ted also had his own computer and he seemed to spend a lot of time text messaging his friends on his cell phone.

After dinner, I told Ted and his parents that they were welcome to ask me anything they wanted about the U.S. Much to my surprise, Ted's dad asked me, "What do you know about Tiananmen Square?" I was rather taken aback and didn't quite know what to say. So, I carefully described what I knew from the television and other media reports at that time. This led to a surprisingly frank and lively discussion about politics in our two countries.

In Qinghai province, Fulbright Fellows were offered another opportunity to participate in a brief home stay, this time with a Tibetan family in the town of Tongren. We were warned in advance that the conditions would be spartan, most likely with no running water, showers or indoor toilets. We would sleep on a traditional Chinese kang, a kind of brick bed that is heated with pipes during the winter and covered with thick quilts.

Though a few members of the group declined to participate, most were excited about this rare opportunity to spend time with a family in a traditional country home. Two Fulbright Faculty were assigned to each family, all in the same small village. Each pair of Americans was accompanied by a Tibetan student from Xining who acted as an interpreter.

My "roommate" and I were assigned to a family living in the last house in the village, which we reached by hiking along a dirt trail. Friends and relatives seemed to drop by unexpectedly, most likely to get a glimpse of a foreigner, rare in this part of China.

Our host family made it's living by farming and like many families in the village was considered fairly well off by local standards. But the home had no indoor toilet or kitchen and far fewer amenities than the middle class family's apartment in Beijing. In order to cook, the woman of the house got up very early in the morning to make a fire in what looked like grill in the outdoor courtyard and though there was a kind of wooden outhouse in the courtyard, we were told it was "too small" for us to use. So, we hiked into the woods in the evening with a flashlight to use the "facilities."

But we considered this an adventure, not a hardship. When we were invited to visit the next-door neighbors—who were hosting two of our group members—we encour-

tered a very lively situation. The lady of the house smiled and laughed constantly. She urged us to help make the special type of barley bread common in the province and we all joined in, washing our hands in an outdoor basin in the courtyard before rolling the barley dough in our hands. We were served the infamous Tibetan yak butter tea and even though it was not something that tasted like anything we had ever had before, it would have been rude to refuse it.

Later, the lady of the house dressed us up in the traditional Tibetan robes worn by nomads who herd yaks. We posed for photos in our new outfits, our robes draping across the floor.

Then the real fun began. It seemed that every young girl between the ages of 10 and 15 had been invited by the young pre teen daughter in the family to come by and have a Tibetan dance party. The twinkle-eyed dad hauled out a boom box and when the music started up everyone was dancing. I will always remember gliding rather ungraciously around in a circle under the moonlight trying to follow the steps of the traditional Tibetan dances with a group of beautiful dark haired young ladies, the merry, laughing woman of the house and her husband and two children joining my three Fulbright colleagues and me.

THE MEDIA

Since I teach in the fields of Journalism, Communication and Broadcasting I was of course interested in creating a Curriculum Project about media in China. Prior to the trip, I had read quite a bit about censorship of the Internet and the lack of a free press in China. I expected that media in China would be monotonous and rather dull, perhaps almost non-existent.

The reality was far different. There is media everywhere in China. Even on a city street on a hot summer day, one can see people crowded around a TV set, laughing at a sitcom. China Central Television or CCTV, the state owned broadcasting network, offers numerous channels, including a very popular news channel featuring a 7PM nightly newscast watched by millions of people across the country.

Other CCTV channels are devoted to what appeared to be soap operas, sitcoms, game shows, sports programming, talk shows and documentaries. The production values of the Chinese TV programs that I saw, both in my hotel and in private homes, were surprisingly good. Had I known Chinese, some of the content may have equally been of interest. I remember one CCTV talk show in X'ian that was actually quite fascinating, even though I didn't understand much of the conversation. It featured a group of young Chinese men sitting in a circle discussing relationships between the sexes in modern China.

Newspapers, magazines and television abound in China, especially in the big cities and even in a province as remote as Qinghai. Several national and regional newspapers have huge circulations. Many of the poorest Chinese can read and write and seem to be avid media consumers. I even observed saffron robed monks at various temples who appeared to be technologically savvy, cell phones in hand.

In the big cities, people who can afford computers use the Internet at home and those who can't, use Internet cafes. A recent report about Internet use in China by the state news agency Xinhua says that there are now 132 million people online in China according to the Chinese Ministry of Communication, though this may be a conservative

estimate. I must admit, however, that after one sojourn to a smoky back alley Internet café my interest waned. As one of my fellow travelers remarked, the Internet cafes aren't populated by activists yearning to email about democracy but with teenage boys playing video games.

The issue that most Westerners seem to be interested in regarding media in China, is that of a "free press." While in Beijing, our group had the opportunity to meet with an editor of the English language "China Daily" newspaper. At that time, a proposed law by the Chinese government to have journalists request prior permission to cover "events" such as natural disasters was being discussed in China and also in the U.S. press. The proposal also called for news organizations that were "inaccurate" in reporting about such events to be fined substantial sums. There were news reports in the U.S. press that this regulation could also be extended to foreign journalists in China.

During our meeting with the China Daily editor, our group politely turned the tables in what almost seemed like a press conference, with the American teachers firing questions at the good natured editor. When asked about the proposed new laws and censorship,

The editor calmly told our group that there were no "government censors hanging over the desks of every reporter" as Professor Metraux put it. As the editor said the newspaper had the freedom to cover what it wanted to but that the editors were also aware of what the owners i.e. the government, approved and disapproved of. The conclusion that I draw is that the newspaper may not be overtly or directly "censored" but as a government owned entity, it practiced a form of self-censorship.

According to Asian scholar and Fulbright Fellow Metraux, though there is no "free press" in China, "the media is not entirely a propaganda tool of the government."

"Yes, the paper was carefully monitored, so reporters had to be careful with what they said and wrote about," he said, " But even here there is room for some interpretive independence."

Metraux recounted asking the China Daily Editor during our meeting what would happen in the event of a plane crash where a reporter at the scene counted 100 bodies but the government said only sixty people died.

"Our informant replied that the journalist would face little recrimination if he reported both sets of numbers. He also told us of instances where the paper had launched independent investigations of lower level government corruption which it felt safe in exposing without recrimination from authorities. Naturally, he did not say what he would do if his paper found that a high official was involved in some criminal acts."

The China Daily and other English language newspapers in China sometimes employ what are called "writing coaches" to assist the Chinese staff. These coaches are usually Westerners and are employed to ensure that the English language is being used properly. But some coaches also act as unofficial editors. They may at times encourage the Chinese reporters to develop stories in more depth and utilize more direct sourcing in stories. It is a common practice among Chinese journalist to use surnames only for attribution so as not to identify sources, since there are only about 300 surnames in the Chinese language. Attribution with a source's full name is a small journalistic step forward.

The China Daily and other news organizations support training in Western style journalism for their employees, with some being sent to the U.S. to participate in

journalism education seminars. The NCUSCR has also been involved with journalism exchange and education with China on an ad hoc basis for nearly thirty years.

The NCUSR also sponsors a student internship program with Time Warner Corporation for students at Fudan University in Shanghai to work at various Time Warner companies in the U.S. According Champlin, since its inception nine years ago, the program has helped 36 Chinese students interested in journalism to work at TIME magazine; Fortune Magazine; HBO; CNN and Warner Brothers, among other divisions.

While in Shanghai, our seminar group met with two of the Time Warner interns, one who had just returned from working in New York at Time Magazine and the other who was headed to Atlanta to intern at CNN. The returning student was about to begin working in China with Xinhua, the government news agency. Champlin said about a third of the program alumni have continued on to graduate school to study in a program related to their work with Time Warner and some have gone on to work in the media in the U.S. and China.

POSTSCRIPT

My journey to China continues. In Spring 2008 I traveled again to China as part of the Institute for Shipboard Education “Semester at Sea” Faculty”. In less than two years China has continued to change and grow in preparation for the 2008 Beijing Olympics. Members of our shipboard community who visited Beijing reported that the city appeared to have been “cleaned up” for the Olympics. There were no beggars in the streets and things seemed to be almost boarded up, according to one observer.

In the coming weeks and days, all eyes will be on China prior to and during the August B Olympic Games. The run up to the games has been a bumpy road, strewn with controversy and calamity including the protests in Tibet and Western China and the devastating Sichuan earthquake and its aftermath. The role of the press has been called into question in both of these situations.

Since I visited China in 2006, there has been a relaxation of some of the laws regarding foreign press coverage in China. Most notable are the new regulations granting foreign journalists more freedom to report in China, mainly due to the 2008 Beijing Olympics.

Though the regulations went into effect on January 1, 2007 and are set to expire on October 17, 2008, a report by the Xinxua News agency in December 2006 quoted a top publicity official of the government saying that “if the new regulations prove beneficial to our development and to exchanges between us and foreign media, and if they aid communication with the international community, then I imagine there will be no need to change the policy.”

The recent events in China have put this new law to the test. In March 2008, with protests erupting in Tibet, reports of a media blackout in the Chinese press were rampant in the West. However during and immediately after the devastating earthquake in Sichuan, the state run press in China received praise for its more open coverage of the disaster and rescue efforts, though some newspapers such as the Boston Globe have called for more in depth coverage of the disaster and the government’s response.

As I learned in China, the overriding philosophy of China’s leaders is to seek change but to seek it at a measured pace. China has certainly grown tremendously in the last 15

to 20 years. Even those who have re-visited China as recently as two to three years ago say they don't recognize it today. As the saying goes in Beijing, the construction crane is the new national bird.

The old is making way for the new in China. On the one hand, one can witness the older generation out practicing Tai Chi or playing Chinese chess in the early morning while young people openly stroll arm and arm in the streets. In Beijing, one will see the omnipresent building of vast new structures but can also walk through the old hutong, or ancient alleyways that once dominated Chinese cities.

I was fortunate to get a glimpse of China in transition with the old and the new co-existing. Some Chinese and China watchers fear that the new will eventually obliterate the old ways. Only time will tell how this "sleeping giant" will evolve. As for me, I am eager to take the next step in my journey to know this country and her people.

RESOURCES:

Images and Voices of China website: For password and information, email Marilynvdp@hotmail.com

The Fulbright Hays Seminars Abroad: <http://www.ed.gov/programs/iegpsscep/index.html>

The National Committee of U.S. China Relations: www.ncusr.org/info@ncusr.org

The Chinese Exchange Association for International Education (CEAIE): www.ceaie.edu

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THE BROADCAST JOURNALISM HANDBOOK
GARY HUDSON & SARAH ROWLANDS
PEARSON EDUCATION LIMITED 2007
PEARSON LONGMAN
ISBN 978-1-4058-2434-7

The Broadcast Journalism Handbook is a well-organized text that presents the basics of electronic news production and delivery, with a British flair. While references to the United Kingdom, British journalists, foreign news organizations and English terminology may seem a bit foreign to U.S. students, the basics of broadcast news are evident. Authors Gary Hudson and Sarah Rowlands draw on their extensive broadcast experience to explain news value, story development, interviewing, newswriting and location reporting. Students focusing on international affairs might find the chapter on foreign reporting interesting.

This comprehensive text features color photographs illustrating the angles and shots beginning journalists need to know. Hudson and Rowlands include a Thinkpiece feature, Tip box and case study to compliment the content in each chapter. A rundown of life in the newsroom gives readers a behind the scenes view of what journalists do to research, produce, report and present the news.

Hudson and Rowlands provide students and faculty with some outstanding tools and tricks of the trade on a helpful DVD. The DVD includes simple but effective video segments on how to conduct video and audio interviews. One of the video clips uses a soccer match to demonstrate the rule of 180, a topic always difficult to explain in a text or illustrate in class. Faculty will find this DVD useful for class and lab.

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2008/2009 NATIONAL SCHOLARSHIPS IN BROADCASTING

Thirteen students from twelve different campuses were awarded scholarships in the Broadcast Education Association's 2008-2009 competition. Dr. Peter Orlik, Committee Chair, announced the winners at its fall meeting in Washington, DC. They include the following:

Abe Voron Scholarship - Sponsored by the Abe Voron Committee

Adam Cavalier / Marshall University

Meagan Hachey / New England School of Communications

Alexander M. Tanger Scholarship – Sponsored by Alexander M. Tanger

Jill Irvin / DePauw University

BEA 2-Year / Community College Scholarship – Sponsored by the Broadcast Education Association

Lisa Schleef / Parkland College

Harold E. Fellows Scholarship - Sponsored by the National Association of Broadcasters

Susan Plungis / Ohio University

Seth Tober / Indiana University

Caitlin Mallory / University of Montana

Laura Donaldson / Ball State University

Helen J. Sioussat / Fay Wells Scholarship – Sponsored by the Broadcasters' Foundation

Alissa Griffith / Ohio University

Candace Braulick / St. Cloud State University

Vincent T. Wasilewski Scholarship – Sponsored by Patrick Communications, LLC

Thomas Ksiazek / Northwestern University

Walter S. Patterson Scholarship - Sponsored by the National Association of Broadcasters

Mallory Lyn Thompson / George Washington University

Laura Schnitker / University of Maryland

BEA Scholarships are awarded to outstanding students for study on campus that are Institutional members of the organization. The 2009-2010 competition begins January 14, 2008.

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BEA NATIONAL SCHOLARSHIPS IN BROADCASTING FOR ACADEMIC YEAR 2009-2010

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 fourteen scholarships annually, to honor broadcasters and the electronic media profession. The BEA Two Year Award is for study at member schools offering only freshman and sophomore instruction, or for use at a four-year member school by a graduate of a BEA two-year campus. All other scholarships are awarded to juniors, seniors and graduate students at BEA Member institutions.

HELEN J. SIOUSSAT/FAY WELLS

Two scholarships; \$1,250 each

Study any area of broadcasting - Sponsored by the Broadcasters' Foundation

HAROLD E. FELLOWS

Four scholarships; \$1,750 each

Study any area of broadcasting - Sponsored by the National Association of Broadcasters

WALTER S. PATTERSON

Two scholarships; \$1,750 each

Study toward a career in RADIO - Sponsored by the National Association of Broadcasters

ALEXANDER M. TANGER

One scholarship; \$5,000

Study any area of broadcasting - Sponsored by Alexander M. Tanger

TWO YEAR/COMMUNITY COLLEGE BEA AWARD

Two scholarships; \$1,500 each

For study at a BEA 2-year/community college, or at a BEA 4-year institution by a graduate of a BEA 2-year campus

ABE VORON

Two scholarships; \$5,000 each

Study toward a career in RADIO- Sponsored by the Abe Voron Committee

VINCENT T. WASILEWSKI

One scholarship; \$5,000

Graduate students only. Study any area of broadcasting Sponsored by Patrick Communications, LLC

Scholarships will be awarded for full-time degree work FOR THE FULL ACADEMIC YEAR. One semester grants are NOT made. Scholarships must be used exclusively for tuition, student fees, university bookstore course purchases, dormitory and related items eligible to be charged to a student's official campus account. Current scholarship holders are not eligible for reappointment in the year following their award.

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CRITERIA FOR SELECTION:

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DEADLINE FOR REQUESTING PRINTED APPLICATION FORMS FROM BEA: SEPTEMBER 29, 2008, BY CLOSE OF BUSINESS. DEADLINE FOR SUBMITTING ALL APPLICATION MATERIALS: OCTOBER 10, 2008, BY CLOSE OF BUSINESS. NO FAXED OR E-MAILED MATERIAL WILL BE ACCEPTED.

To request scholarship application forms or BEA membership information you may contact: BROADCAST EDUCATION ASSOCIATION; 1771 N Street, N.W., Washington, DC 20036-2891; 202.429.3935 or BEAMemberServices@nab.org.

More information about BEA & BEA Scholarships is located at www.beaweb.org.

2008 BROADCAST EDUCATION ASSOCIATION DISTINGUISHED SCHOLAR AWARDS PRESENTED TO DR. JAMES E. FLETCHER AND DR. MICHAEL C. KEITH

Washington, D.C. – Dr. James E. Fletcher Professor Emeritus at the University of Georgia, and Dr. Michael C. Keith Associate Professor in the Communication Department at Boston College, have been named the recipients of the 2008 Broadcast Education Association (BEA) Distinguished Scholar Awards.



**Dr. James E.
Fletcher**

Professor James E. Fletcher is a Professor Emeritus at the University of Georgia. He was vice president of the University and a member of the Telecommunications Department faculty. He has just recently returned from the United Arab Emirates where he worked for several years developing a graduate research program for one of the universities there.

Professor Fletcher is a long-standing research pioneer. He has an abundance of behavioral science publications and activities - research texts, books, monographs, peer reviewed journals, conference papers and presentations. His research has crossed into both original peer reviewed works and professional industry service. He has published in the leading journals and he has conducted research for some of the leading media companies as well acted as a research consultant for the National Association of Broadcasters (NAB). He is the recipient of countless research awards, teaching awards and special honors including the 2000 Hugh Malcolm Beville Jr. Award presented by NAB and BEA.



**Dr. Michael C.
Keith**

He has an astonishing record of inquiry in both original and professional research camps and was the editor of BEA's *Feedback* and the *Journal of Broadcasting & Electronic Media (JOBEM)* and developed the first all electronic manuscript review process for *JOBEM*. Throughout his career he has worked to mentor young scholars irrespective of his own activities and individual interest and has reached across disciplines to encourage, assist, and inspire scholarship.

Fletcher's academic vitae can be downloaded from:

http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/may08/fletchervitae.doc

Professor Michael C. Keith is the author of more than 20 acclaimed books on electronic media as well as a published memoir. He is currently at work on his next volume—*Sounds of Change: FM Broadcasting in America* (with Christopher Sterling, 2005 BEA Distinguished Scholar Award Recipient). What he refers to as his “fringe group” series consists of a book that examines the use of radio and television by Native Americans—*Signals In the Air*, a book that explores the nature and role of counterculture radio in the sixties—*Voices In the*

Purple Haze, a book that probes the right-wing's exploitation of the electronic media airwaves—Waves of Rancor (with Robert Hilliard), a book that examines the role of gays and lesbians in broadcasting— Queer Airwaves (with Phylis Johnson), a book about broadcasting and the First Amendment—Dirty Discourse (with Robert Hilliard), and a book that evaluates the loss of localism in American radio—The Quieted Voice (with Robert Hilliard).

Keith is also the author of the most widely adopted text on radio in America—The Radio Station, 7th edition, an oral history—Talking Radio , a study of nocturnal broadcasting—Sounds in the Dark, and The Broadcast Century, 4th edition (with Robert Hilliard). He is also the author of the critically acclaimed memoir, The Next Better Place, and the recently published Radio Cultures. He is also the author of numerous journal articles and has been invited to speak at many international conferences.

Prior to joining Boston College, Keith served as Chair of Education at the Museum of Broadcast Communications, taught at George Washington University and Marquette University, was the director of the telecommunication program at Dean College, and worked as a professional broadcaster for a dozen years. He is the recipient of many honors, including the Stanton Fellow Award. Professor Keith continues to be one of the most widely cited authors in radio studies, while pursuing further research on the oldest electronic mass medium.

The Broadcast Education Association's Distinguished Scholar Award recognizes significant contributions to research and scholarship involving broadcast and electronic media. Recipients are evidenced by related extensive publication in books and leading journals, for at least twenty years.

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2008 BROADCAST EDUCATION ASSOCIATION DISTINGUISHED EDUCATION SERVICE AWARD (DESA) PRESENTED TO DR. DONALD G. GODFREY

Dr. Donald G. Godfrey, professor in the Walter Cronkite School of Journalism and Mass Communication at Arizona State University, has been named the Broadcast Education Association's 2008 Distinguished Education Service Award (DESA) winner.

Dr. Godfrey was selected as the 2008 DESA recipient in recognition of his unlimited and dedicated service to media education. He received his Ph.D. from the University of Washington, graduating cum laude, and has spent over 35 years in the profession, lecturing, and teaching aspiring electronic media professionals.

While his involvement has been extensive over the years, one of his key contributions was his role as Interest Division Representative on the BEA Board of Directors, where he successfully balanced interest division concerns and agendas while moving the organization ahead. Dr. Godfrey went on to serve on the Board of Directors for eight years and he was BEA President, 1999-2000. Following his BEA Board service, Dr. Godfrey was the main driving force behind establishing BEA's Festival of Media Arts that has since become a prominent part of BEA's annual convention in Las Vegas. The festival continues to generate enthusiasm and increase convention attendance while showcasing the best faculty and student produced work. Additionally, Dr. Godfrey was the driving force in the creation of the Philo T. Farnsworth scholarship and secured the donations to assist top electronic media students from around the country to further their studies and launch their careers.

Dr. Godfrey's current role with the association is that as editor of the *Journal of Broadcasting & Electronic Media*. The *Journal of Broadcasting & Electronic Media* is the scholarly journal published quarterly by BEA and is considered one of the leading publications in the Communication field. For the past few years Dr. Godfrey has masterfully accommodated both quantitative and qualitative research in BEA's international journal solidifying its prestigious rank in the industry.

The DESA is awarded each year to an individual who has made a significant and lasting contribution to the American system of electronic media education by virtue of a singular achievement or continuing service for or in behalf of electronic media education.

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Student Video Competition
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Faculty and Student News

Competitions

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Two-Year and Small Colleges

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Faculty Documentary Competition

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Festival Committee

In addition to the Festival Competition Chairs the Festival Committee includes: Steve Anderson, James Madison University; Robert Avery, University of Utah; Louise Benjamin, University of Georgia; Dennis Conway, Marist; Jan Dates, Howard University; Bill Davie, University of Louisiana; Pam Doyle, University of Alabama; Todd Evans, Drake University; Joe Foote, University of Oklahoma; Don Godfrey, Arizona State University; Rustin Greene, James Madison University; Ken Harwood, University of Houston; Price Hicks, emeritus, ATAS Foundation; Scott Hodgson, University of Oklahoma; Robert Jacobs, Bradley University; Evan Johnson, University of Wisconsin-River Falls; Andy Lapham, United Kingdom;

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The Review Process

Working with the Festival Chair, Festival Committee and the Competition Chairs, the Review Board serves much like an Editorial Board would for a scholarly refereed journal. The Review Board constitutes a large group of nationally recognized professionals and professors, who are organized into panels, which assist in judging individual full time faculty entries in specific categories. This blind review focuses on the following criteria: professionalism, the use of aesthetic and/or creative elements, sense of structure and timing, production

values, technical merit and overall contributions to the discipline in both form and substance. The Festival Committee targets an acceptance award rate of twenty-percent within full time faculty awards.

Faculty Award Categories

Awards Presented are as follows:

- **BEA Award of Excellence:** these awards connote superior quality work, parallel in idea to research accepted for publication in a refereed journal.
- **BEA Best of Competition:** these awards are selected from within each competitive category.
- **Best of the BEA Festival:** this award is selected from among the “Best of the Competition.”

Student Award Categories: Student award categories are currently established by the specific competition. They are generally designated as first, second, and third place awards.

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Max Utsler, University of Kansas

FEEDBACK INDEX

Feedback's index is now in Microsoft Word format. It is available by clicking on the link below:

http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/may08/index0508.doc

NAB/BEA FUTURE CONFERENCE DATES

<u>Year</u>	<u>NAB Show</u>	<u>BEA Show</u>
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