



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.

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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.
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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.
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VH1: CONTINUING CABLE DOMINATION THROUGH PROMOTION

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INTRODUCTION

Although it probably will not win any Emmys soon, VH1 offers its own unique brand of “can’t miss TV.” Their approach to “celebrality” is resurrecting the ideal of the game show celebrity. Not since Brett Somers, Fannie Flagg, and Charles Nelson Reilly became household names through the likes of *Match Game* has fluffy, fun TV catapulted seemingly unknowns into the realm of fame. Thanks to this strategy, we now have “Heather,” “Destiny,” “Hoopz,” and “Rodeo” joining the ranks of famous one-name-nomenclatures like “Cher” and “Prince.”

The key to “celebrality” success with VH1, and the means with which they catapult unknowns to dubious levels of fame, is the anchoring of many of their shows with icons who are still — or at least once were — famous. Although the median age of VH1’s viewers is 28 (Becker, 2008), the foundations of many of their most popular shows are far older than their average viewers, who came into this world in the early 80s. Some successful VH1 elder examples:

- Luke Campbell of *2 Live Crew* and star of *Luke’s Parental Advisory*, born 1960
- Hulk Hogan, professional wrestling icon, former star of *Hogan Knows Best*, and now cameo dad on *Brooke Knows Best*, born 1953
- Brett Michaels, front man for *Poison*, and star of *Rock of Love I and II* and the new *Rock of Love Bus Tour*, born 1963
- Flava Flave, member of *Public Enemy*, and star of *Flavor of Love I, II, and III*, born 1959.

The use of older pop culture icons as the basis for their shows has proven to be a winning formula for VH1, that creates appeal — not only for the very desirable 18-34 demographic to please sponsors — but also pulls in the icons’ much older, original fans. The result is a multi-generational approach to pop culture that seems to be working.

A look at the numbers confirms the network’s business acumen. VH1 has become an advertising powerhouse:

- It ranked as the number one cable network on IAG’s

Program Engagement Measurement with non-sports primetime programming for the highly desirable 18-34 demographic during the fourth quarter of 2007. (Becker, 2008).

- With 869,000 average viewers in prime time, the network broke its own viewership record in the first quarter of 2008— that, according to Nielsen, was the 23rd consecutive quarter of growth for VH1 (Becker, 2008).

- It ranks in the top 10 cable networks for ad spending with \$500 million in 2007 (TNS Media Intelligence, quoted in Becker, 2008).

This rapid advertising growth is critical to VH1's parent company, Viacom, that has suffered dropping stock prices and a slowing in advertising growth to 1 percent in second quarter 2008, compared to its expected increase of 3 to 4 percent (Arango, 2008).

NETWORK BACKGROUND

VH1 was developed in 1985 as a music video network, targeting older viewers than those courted by its sister network, MTV. By the 1990s, VH1 had expanded into original programming, bringing with it such hits as *VH1 Top Ten Countdown*, *Pop-up Video*, and *Behind the Music*. In 2003, the network shifted its focus, acquired its current logo, and began exploring celebrealty as a cornerstone of its programming. Today, VH1 broadcasts 13 versions of the channel in other countries, including Australia, India, Poland, and Russia. In 2007, VH1 also celebrated the 10th anniversary of the founding of its own charitable foundation, Save the Music.

Promotional Analysis

For this study, I analyzed three examples of VH1 "Celebrealty" programs: *Luke's Parental Advisory*, *I Love Money*, and *Brooke Knows Best*.

As previously mentioned, *Luke's Parental Advisory* stars Luke Campbell of *2 Live Crew*. This half-hour reality show features the real-life exploits of the rapper as he tries to parent his 17-year-old daughter and 15-year-old son. In an odd way, Luke reminded me of Mike Brady as both try to set up situations from which their children could learn a life lesson.

I Love Money offers a TV lifeboat for those who did not win while playing *Flavor of Love I and II*, *Rock of Love I and II*, and *I Love New York*. Contestants battle to be "paymaster," the powerful determiner of who gets kicked off and loses their chance at \$250,000. The Mexican hacienda they were staying in looked just like the logo for Taco Bell. (I was very surprised to learn the episode I watched was sponsored by Subway, instead.) Each week, challenges are set up that are take-offs from those conducted during the three *Love* shows.

Brooke Knows Best is the spin-off of *Hogan Knows Best*, a VH1 reality series about Hulk Hogan, his wife Linda, and their family life together. But when their son Nick was sentenced on felony charges and the marriage ended in divorce, the network re-created the show around their daughter Brooke as she tries to launch a singing career.

Throughout my three hours of viewing, recycling promos were by far the most prominent. In both *Luke's Parental Advisory* and *I Love Money*, this was accomplished through a gray translucent VH1 bug, which allowed the action to be viewed through it, and announced the date and time of new episodes. This very subtle visual was the only tip someone unfamiliar with the shows might have that they were actually watching a rerun. This bug was on the screen for the majority of *Luke's Parental Advisory*, while it

appeared eleven different times during the frenetic promotions of *I Love Money*, as other bugs and promos popped on and off the screen. During *Luke's Parental Advisory*, VH1 also occasionally used a multi-colored, patterned show identifier that corresponded to the background behind Luke whenever he speaks directly to the audience, shattering the fourth wall.

From a recycling standpoint, it is clear that VH1 approaches *Brooke Knows Best* differently than they did the other two shows I watched. The gray new episode bug that dominated the screen during *Luke's Parental Advisory* and *I Love Money* only appeared once in Brooke's show. In its place was a VH1 identifier all in pink, with a very shapely outline of the female form. Unlike the gray bug, it does not serve a dual purpose as both station logo and new episode date. Instead, it merely acts as a static logo throughout much of the program. There is, however, an equally feminine new episode bug, that appears for just seconds at a time. Perhaps this use of a feminine color spectrum and silhouette is in direct response to some of Brooke Hogan's detractors who claim she looks too manly.

VH1's use of acquisitional bugs was very conservative in comparison. Each of the three shows I watched aired an icon proclaiming Thursday to be "FABGLAMCHO," that refers to three new VH1 series:

- *The Fabulous Life* — A copycat of *Lifestyles of the Rich and Famous*, this show takes viewers inside the careers, houses, and pastimes of the ultimate First Class.
- *Glam God* — The reality challenge, hosted by Vivica A. Fox, pits amateur vs. professional, yet unknown, stylists against each other for a contract with a major styling agency and a \$100,000 prize.
- *The Cho Show* — Features popular comedian Margaret Cho as she interacts with family and friends as only she can.

Perhaps the most significant and effective of the promos during the three shows were the pre-commercial teasers of what was still to come. Upon seeing the commercial breaks throughout the three hours I recorded, I understood why this was necessary. The breaks ranged from a low of seven to a high of eleven ads, enough to make any self-respecting viewer forget what they were watching to begin with. Of interest, however, during those breaks, were commercials for other VH1 programs, including *I Love Money*, *The Cho Show*, and *Sordid Lives: The Series* on Logo, VH1's gay, lesbian, bisexual and transgendered sister station. Despite the lengthy commercial pods, VH1 rarely used more than one ad per pod and often times none at all to promote their own programs. Instead, the pods reflected the network's very healthy advertising program.

NEW MEDIA PROMOTIONS

Prior to commercial breaks for each of the three shows, viewers were urged to "Watch and Discuss." This is a two-tiered promotion, designed to get viewers involved with their favorite shows away from their TV sets. What a great way to while away those long commercial pods by communicating online with fellow fans about the action so far? An expansion of this promotion not only encourages fans to respond to what they have seen, but to create and upload their own videos to share as well. VH1 has established www.watchanddiscuss.com for this new fan forum, which explains:

Shoot. Share. Get on air. Get ready for your close-up! It's easy: Pick a channel, shoot

a video response, and upload it here. Get started by checking out the videos that other people have created. Comment, and vote for your favorites, the best get aired on VH1's Nocturnal State, starting at 3am/2c.

Another web promotion nested within the programming was for *Famous VH1Friends.com* where viewers chat online with their favorite stars. During *Luke's Parental Advisory*, Luke invites viewers to chat with him and his family members online. Each show has its own website, that is featured at the end of each of the three shows. Luke Jr. implores, "If you ladies can't get enough of me..." and then pitches *lukesparental.vh1.com* as the solution for their pining. *I Love Money* uses a similar pitch for its website, *llovmoney.vh1.com*, by intriguing viewers with the promise, "Check out the behind-the-scenes stuff you didn't get to see on TV." Given what the show is willing to air, these clippings definitely have the potential to titillate.

A crawler reminiscent of CNN and MSNBC during *I Love Money* attempted to pull viewers to the web with the following message: "Strippers, catfights, meltdowns, and breakups. They're all right here! Watch Awesome VH1 Moments now at *video.Vh1.com*." The sensationalism seems the perfect fit for the wild child crowd who loves the *Money* show.

But the new media productions go beyond the Internet. During *Luke's Parental Advisory*, a crawler urged viewers to "Take your VH1 shows to go. Visit TV Shows/ VH1 at the iTunes store and download *Luke's Parental Advisory* to your Ipod." *Brooke Knows Best* is also available as an episode download. Another Ipod-related crawler helps advance the singing career of Brooke Hogan and, one could argue, by extension, her TV show: "Brooke knows a good ringtone. Make a Brooke Hogan song your ringtone compliments of VH1 Mobile. Just text BROOKE to 66555. Standard rate messages apply." Given that these messages were packed full of text and moving at a high rate, their success is questionable. It would be interesting to learn why the decision was made to leave the VH1 static logo on the screen for four and five-minute blocks, and then to scroll active text once for just seconds. It was very difficult to read the message in real time and comprehend what it said, let alone master the details so that viewers could execute the instructions.

The VH1 website offers clips of shows, whole episodes, blogs, online communities and, in the case of famousVH1friends.com, the opportunity to communicate with the stars themselves. At times, the onscreen references to the website seemed like the network was trying to pull viewers away from their screens and onto the Internet. That didn't make sense to me until I was watching TV with my college-age daughter who was curled up in the recliner going online using wireless service on her laptop in the middle of the show. It was then I realized how blurred the lines between TV and cyberspace really are. VH1 already knows, and they are planning their promotions accordingly.

Given this change in promos during the episodes, it is important to understand the emphasis the network places on its website. Phil Delbourgo, VH1's senior VP of brand and design explains, "We look at our audience as a community. 'Watch and Discuss' is a reflection of how our audience uses digital content and that audience is really active on social-networking sites" (Shields, 2008). This comment was referring to the network's

teaming up with SuperPoke!, the popular online application, to allow Facebook and MySpace users access to 30 SuperPoke branded icons for *Rock of Love*, *Flavor of Love*, and *I Love New York*. But this philosophy goes far beyond one promotional poke. Instead, it offers a new marriage between the traditional TV screen and the online environment.

CONCLUSIONS

The reason I selected VH1 as the subject for a study on broadcast promotions was because of my past experience with the network and the very aggressive way it performed acquisitional promotions. Having not watched the network's programming closely since the *Rock of Love 2 Finale* aired in April 2008, I was expecting to see many acquisitional promotions in the form of animated bugs that made sound, spread across the picture — and otherwise took away from the programming on the TV screen. This commotion was usually to promote a different program — or at least to call attention to an upcoming new episode of the show being watched.

But, instead, I found the on-screen promotions to be near static most of the time. Gone are the distractions and, except for a few animated bugs, most of the movement in general. As previously mentioned, the exception was the scrolling texts, that each appeared once per episode and were very difficult to catch and follow instructions.

What has changed since my last VH1 experience is the great success the network has had with its programming, and by extension, its ability to deliver the highly desirable 18 to 34 demographic to advertisers. The network no longer needs crackling, exploding, and sizzling acquisitional bugs begging viewers to tune into other shows. Instead, relatively reserved bugs are used infrequently throughout the shows. Most of their promotional efforts are spent on recycling by very quietly promoting the new episode's air date — no motion, no sound effects, and often times, no color. Instead, they use a sedate little gray icon, perhaps a silent reminder of the medium's simpler black and white days.

VH1 sells lots of advertising which means they do not have to fill up ad space within their pods with self-reflective ads. Instead, generally one ad per pod of seven to 11 ads promotes their own shows. It is important to note, however, that through its derivative programming, VH1 has created perhaps the strongest possible system of self-promotion: its shows, through their very existence, provide promotion for other shows. By watching *I Love Money*, for example, one meets the competitors from all versions of *Rock of Love*, *Flavor of Love*, and *I Love New York*. The *Money* challenges are not so much a nod to the original shows but rather a big shove and a robust slap on the back. The result is viewers who have never seen these other shows when they tune into *Money* will have “friends” whom they will recognize when they are channel surfing and encounter the original *Love* shows.

In discussing my students' relationship to the Internet with them during my multimedia class, one student explained, “I don't need a TV or any other kind of media. My computer meets all my needs.” This shift away from television, which was once king with no real competitors, has not been lost on VH1. They have created an online presence as rich and diverse as their onscreen programming. The difference is that through the Internet, network decision makers have found a way to make the audience part of the production. Why be passive when you can create your own video and share it with the world? Why simply watch your faves on TV when you can email them and, ostensi-

bly, make personal contact? Whatever the future holds for media development, I think we can rest assured that VH1 will already be there, waiting for the rest of us to catch up.

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1. Acquired by Nielsen in May 2008, the IAG measurement conducts "research with viewers to measure the effectiveness of advertising and program engagement across television and the Internet" (Nielsen, 2008).

KEEPING UP WITH EMERGING MEDIA: USING THE DELPHI METHOD AS A PEDAGOGICAL TOOL

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ABSTRACT

The acceleration of the introduction of new and emerging media technologies and services continues at an unprecedented rate. This presents a challenge to broadcast educators who must stay current with the changing media environment. One way to investigate the thinking that any new or future technology and/or services are understood is to look into the field of forecasting. This paper reviews a surprisingly simple manner in which broadcast educators particularly in the field of new media can help their students and themselves understand where the broadcast environment is and where it is going by 1) learning the basics of forecasting and 2) tapping the knowledge base of academic and other experts on emerging new media. This article shows the steps in how to use the Delphi method to forecast where one genre of emerging new media are going using interactive television as one example.

INTRODUCTION: THE PROBLEM

Clearly the explosion of emerging new media technologies and related services in the last few years has created a real challenge for staying current by anyone in the broadcast, broadcast education, and allied fields including, for example, telephony. Five years ago and even as recently as 2 years ago, few predicted the meteoric rise in social networking. Blogs reached nearly the same status as web sites in terms of depth and breadth. In addition, “old media” like radio and television have learned to incorporate blogs into their electronic arsenal by getting aboard the emerging media train rather than getting run over by it. Even newspapers have come to appreciate that there is nothing to prevent them from competing with their electronic brethren by creating companion web sites with audio and video content. (This difficult newspaper transition would make an excellent candidate for a forecasting study.)

appearing *during* a single semester. Who predicted “citizen generated content,” blogs, podcasts, etc., and where do these belong in the broadcast curriculum?

BACKGROUND

Unlike social networking which shocked the new media world, interactive television is a poorly kept secret. The cable industry tried to create interactive television with Qube the obvious example. Qube was created at least as much as an attraction to municipalities who, in the 1970s and into the 1980s, were enjoying keen competition between various multiple system operators (MSOs) as they vied for the rights to get local franchises to operate their cable television systems. No one in the U.S. came up with a financially viable form of interactive television, although electronic program guides arguably began to introduce audience members to a more and more viewer oriented television experience. Suffice it to say that the U.S. trails much of the rest of the developed world in interactive television offerings, but iTV services are inevitable. This statement alone may seem debatable, which is why iTV is an excellent candidate for new media forecasting.

METHOD

Forecasting the future of emerging new media forces the researcher to consider the variables that will impact that future. This is one way to organize thoughts about the emerging new media environment. While professors of new media have had a more difficult time keeping their instructional materials up to date, those who teach more static content such as scriptwriting, media history, introduction to media law, and even digital content editing, do so in a much less chaotic environment. Good writing and story telling, a sense of how we got to where we are (history), video editing concepts, and the importance of the legal challenges such as copyright are based inherently on firm foundations. Clearly new media courses can be designed under a theoretical umbrella such as the diffusion of innovations, but students and instructors need to understand emerging new media as well as a vehicle for knowing where emerging new media are going.

There are two unique problems that are faced by new media instructors: 1) the new media environment continues to advance and morph into new media forms at a continually accelerated rate, and 2) understanding emerging new media is an ongoing process, not a static one. One interesting example is interactive television. A universally agreed upon definition for interactive television does not exist. Nevertheless, there are people working in what they will certainly call the interactive television arena, and perhaps the majority of them are working in industries *other than broadcasting*.

In the past, many courses in broadcasting had excellent textbooks upon which instructors relied to furnish information about the course topic. In the last decade web sites have been created to accompany textbooks, giving the author(s) a relatively simple way to post updated information related to the book's contents. There is no readily identifiable research that has shown how many of these companion web sites exist, let alone how well they have kept information current (how often author(s) update their

textbook companion web site), and how the class uses the what new material is posted to the book's web site.

One source of information not always used in higher education coursework is that of tapping current practitioners and experts in the field (the “ivory tower” metaphor). Who knows better what the current issues facing an emerging medium like interactive television are than those who are building interactive television technologies and services, and others who are trying to incorporate iTV into their existing content offerings? In their work, they are realizing what roadblocks and accelerators exist that may or may not be picked up by a textbook nor even the most well-informed new media professors. The next question is how to access the expertise of those working in a new media environment, and what to ask them are the most important issues to the development of their technology and/or service.

Understanding interactive television (iTV), for example, seems especially relevant as the transition to digital television (DTV) is completed, because DTV's technical specifications include interactive capability. The very rapid introduction of IPTV-based video services, whether for the television or computer screen, is another avenue that will encourage experiments in interactive broadcast television. Expertise in engineering and computer science might be one way to stay current about and understand iTV's capabilities. While experts in computer-mediated communication may, in fact, be somewhat comfortable with computer applications and engineering designs, 1) such CMC courses are often taught in speech rather than radio/TV/film-focused programs, and 2) few if any social science-based programs in electronic media come with the expectation that the new media teaching or research professor also be an expert in engineering or computer science.

Therefore, it can be argued that experts in the allied professions have a more “up close and personal” knowledge of current and pending emerging media (whether public or not); they can be tapped and brought into the classroom. Understanding the basic principles of forecasting as revealed through the Delphi forecasting method allow us to tap that expertise through picking their brains on the current and future status of emerging new media. Finally, three scenarios for the future of any media system can be found through asking experts for their opinions, and forging those into 1) optimistic, *relatively* rapid adoption and diffusion; pessimistic, obstacles that the experts believe will prevent adoption and diffusion of a new media system; and neutral, a forecast that fits between the optimistic and the pessimistic scenarios; note that neutral forecasts may come directly from the experts rather than the researcher trying to “average” the optimistic and pessimistic scenario (Klopfenstein, 1989).

THE DELPHI APPROACH

One way to tap directly the opinions of experts about an emerging new medium is via the Delphi method (Linstone & Murray, 1975). The name comes from the Greek “Oracle at Delphi” that was once believed to be a place where the future was told. The forecasting method, “Delphi,” was created at RAND during the Cold War in 1964, mainly to forecast science and technology. A panel of experts is created on a topic of interest. For this article, we will settle on “interactive television” as a case study in how the Delphi method can be used not only for research, but for pedagogical reasons, some of which were stated above.

It is beyond the scope of this paper to detail the field of forecasting and Delphi's presence within it. The Delphi method is used to reach consensus expert opinions in virtually any field imaginable from medicine to politics (Hsu & Sandford, 2007). This versatility is one of the key advantages in the use of the Delphi method. An example of a new media Delphi study is Harman and Klopfenstein, 1995 (see archived example <http://web.archive.org/web/19970731060938/http://www.bgsu.edu/departments/tcom/nab-radio.html>, accessed 31 December 2008). While Delphi is used for forecasting, its utility is in overcoming interpersonal biases inherent with a method such as the focus group (Krueger, 2009; Armstrong, 2006).

A common mistake made by the audience for a forecast study is whether or not it is "accurate." In fact, most forecasts quickly gather dust and are replaced by newer forecasts. The forecast assumptions are at least as important as the final results. In addition, there is the concept of self-fulfilling prophecies. That is, if there is a strong consensus in the industry that something will or will not happen, that shared belief might create a future based on that consensus as efforts are put into then creating that future. The Delphi forecast does an excellent job of exposing assumptions of the participating experts.

Disadvantages of the Delphi method

The Delphi method has come under more scrutiny in recent years. Some believe that it is not a better forecasting tool than other "objective" methods of forecasting. Although our example study does ask interactive television experts to judge statements made about the future, once again rather than the ultimate *accuracy* it is the *variables* about iTV into the future that create more or less consensus. What's very interesting about the results of a Delphi study is not just where the experts agree (and that agreement assures nothing about the future), but where the experts *disagree*. For example, experts on interactive television may agree that most television stations will be using a certain application of iTV in the future, they may disagree on how important that application may be.

Weaknesses include the scientific reliability of the method. A test of Delphi reliability could be tried by running two parallel studies of, for example, interactive television, and see the extent to which the final results agree between the two groups. A literature search found nothing to indicate such tests have been published. Although the Delphi method is absolutely not a survey, it does use a questionnaire and, as in a survey, the questionnaire must be pretested for precision of item wording. Obviously, the selection of experts is very important, and researchers will want to get a diverse panel of experts on the subject. That is, rather than creating a panel of experts from commercial broadcast networks, if the study is generally on interactive television and not limited to broadcast networks, experts must be chosen from different organizations (i.e., anyone in video production). There would be little point to creating a Delphi study in which the experts are already singing from the same choir book.

Depending on the complexity of the Delphi questionnaires (there can be 2-4 rounds of questionnaires), it may be difficult to find experts willing to take the time to complete the entire study. Succinct information on the Delphi method may be found at Dr. Scott Armstrong's The Delphi Decision Aid <http://armstrong.wharton.upenn.edu/delphi/>, accessed 31 December 2008.

AN APPLICATION OF DELPHI

Interactive television has been around since Warner Communications created the impressive “Qube” interactive television system in the mid-late 1970s. This was not a trial; the company committed itself to making iTV work. The incentive was winning competitive cable franchises at a time when municipalities held a much tighter grasp on the franchise renewal process. Qube was headquartered in Columbus, Ohio where state-of-the-art production facilities were constructed. The system was so advanced that it helped win Warner Communications franchises in cities including Pittsburgh, Houston, Dallas and Milwaukee. The idea of interactive television had been around for years and Qube worked.

Like most interactive television trials of that era, Qube did not succeed although there is no question that Qube came closest to making a viable cable iTV system that worked from a technical standpoint. More recently, interactive applications have been slowly appearing in the U.S. Ironically, and as has been the case with the slow rollout of HDTV, the U.S. lags behind other countries who have had interactive television systems in place for years. The U.S. has a unique chance to learn from these successful interactive television systems around the world.

THE FALL 2008 CLASS PROJECT

A senior seminar (11 students) was held in fall 2008 called “Interactivity and the Future of Television” at a large, public university in the southeastern U.S. Much of the first half of the class involved research on interactive television including existing iTV systems and prototypes. The seminar turned to forecasting methods (particularly the Delphi method), the benefits and pitfalls of forecasting emerging new media, and learning to use the online tool for creating a Delphi study “on the fly” using the freely accessible “Delphi Decision Aid” referenced above and at <http://armstrong.wharton.upenn.edu/delphi2/> last accessed 31 December 2008.

Experts were picked in a variety of ways; e.g., conference speakers, iTV companies, broadcast organizations, and especially a list furnished on a “one time basis” from a very large database used by the Interactive Television Alliance advocacy group at www.itvaliance.com/. *Although not a survey, the university’s Institutional Review Board considers Delphi to fall under the required protection of human subjects. Our Delphi had to meet the requirements of The Belmont Report* (<http://ohsr.od.nih.gov/guidelines/belmont.html> accessed October 2008). *Each student had to complete CITI training (Collaborative IRB Training Initiative, http://www.citiprogram.org, accessed October 2008) on the protection of human subjects. By following the university’s complete IRB review process, the project moves from being a class project to a viable research study with publishable findings.*

In preparing the IRB application as well as the Delphi itself, several broad research questions were created for our panel members such as: What is the definition of interactive television? When will iTV reach the majority of U.S. Households? What impacts will iTV have on the broadcast and related industries? Once prospective panel members are identified, they are invited via email to go to the Delphi forecasting site, create their own userid and password. Once the research questions were decided, the statements about iTV and its future were prepared for Round 1 of our project (as noted above, a Delphi study can be up to 4 or more rounds and Armstrong says as few as five experts are needed).

The first round included an open invitation to prospective panel members and 10 open-ended questions from asking the anonymous panel volunteer what their area of expertise is, how they define interactive television, what competition exists for iTV, and other statements about the future of iTV. The ease with which the Delphi website made completing this project cannot be overstated. We've moved from snail mail paper-based invitations, reminders to those who have not replied, and all correspondence being electronic. This literally allows the researcher to ask the panel members to answer the invitation, then complete Round 1 and Round 2 at 1 week intervals.

DISCUSSION

Anecdotally, it was clear that the 11 students in this senior seminar left class with more and insightful questions than answers which is probably appropriate for the rollout of a new medium (in our case, interactive television). The Delphi method allowed the students to see what top experts in the field believe to be true about the future of interactive television as of the end of 2008. It must be emphasized that the "accuracy" of the forecasts is far less important than gaining an understanding of what experts in the field see at this point in time. In any subsequent round, the experts who continue are asked to defend their answers versus those of the entire pool of experts.

The ability to do this study would have been far more time consuming if not for Dr. Scott Armstrong's Delphi web site at the Wharton School. The system worked as it was supposed to, and generated all the responses in round one and descriptive statistics in round two. The anonymity of the panel members was easily kept as they had to create their own userid and password at the site. The results practically write themselves, and students were charged with getting this done. Understanding descriptive statistics was not a problem. The students showed great enthusiasm for the process as they took ownership of the project when they saw how well the site worked. Clearly, no one has to have access to this web site to do a Delphi study, but it removes the tedium that is otherwise present if the researcher and students had to do all correspondence and generate the statistics manually.

Conclusion

The accelerating pace of emerging new media introductions shows no signs of slowing just yet although some shakeouts are inevitable. All new media courses and professors have a great challenge in keeping up with emerging new media. Professors are also challenged to help their students understand the emerging media marketplace, and by its very nature, forecasting forces students to concentrate on the identifying the most important variables, and the feedback from the Delphi method allows them to see what experts say quickly and almost effortlessly.

Once a Delphi study is perfected, it can be repeated over time to create a longitudinal study, and such studies probably are too rare in new media teaching and research. In retrospect, our Delphi would have benefited from first doing a mock Delphi using the Wharton School web site (<http://armstrong.wharton.upenn.edu/delphi2/>). Students could act as the experts with the instructor acting as the researcher. This "shake-down" cruise will allow the students to see what the process looks like from the point of view of the experts. Other professors on campus could also be asked to serve as experts in a mock Delphi.

One important side benefit is the implied academic/professional joint project.

New ties with industry professionals will be forged, and it's hard to imagine that as being anything other than very positive for both parties. One variable that cannot be controlled by researchers is the maintenance of the web site. It's offered as a "public service" and there is no reason to believe the site will be taken down. It has not been revised since 2005, but this is one web site that works well and its application does not require any changes as it works very well now. It is hoped that this article will generate enough interest in the broadcast education field that others will try the method and write about their own experiences and other suggestions on how the Delphi method can be used specifically to understand the current thinking about the prospects for an existing, emerging or planned introduction of new media.

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1 Ironically, the economic crisis in the U.S. may slow the introduction of emerging new media technology and services.

2 Pedagogically, assigning a research task to identify efforts to create new media taxonomies, let alone creating one, is another excellent assignment for new media classes.

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THE POLITICAL STRUGGLE TO ORGANIZE THE FCC, 1934-1952

INTRODUCTION

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The period stretching from 1934 to 1952 was a critical era in the organizational development of the FCC. During this time, three organizational controversies were debated and settled: 1) whether the agency should be organized as an independent commission or integrated with a cabinet department, 2) whether the commission should act *en banc* or be permanently separated into broadcast and common carrier divisions, and 3) whether the commission staff should be organized into professional units (law, engineering, accounting) or functional bureaus dedicated to specific segments of the industry. Out of these debates emerged the FCC as it basically exists today: a multi-member, collegial independent commission with staff organized into functional, industry-specific bureaus.

In theory, the purpose behind an independent commission is to separate the more professional business of administration from politics, increasing effectiveness and efficiency in the process (Goodman and Gring, 2000). In practice, however, the struggle to organize the FCC became protracted and at times contentious precisely because political actors sought to create an agency that would serve their political goals rather than produce effective, efficient administration. The creation of the FCC was motivated by President Roosevelt's desire to circumvent a Federal Radio Commission (FRC) controlled by the opposition party. It was not until after the FCC was created that the administrative problems associated with consolidating broadcasting and common carrier regulation within a single agency were fully addressed. As a result, an eighteen year battle ensued in which elected officials, interest groups, and bureaucrats bargained over the creation of a workable administrative structure.

CREATING THE FCC, 1934

In February of 1934, President Franklin Roosevelt sent a message to Congress advocating the creation of a Federal Communications Commission, to which would be transferred nearly all regulatory authority over electronic communications. In a message to Congress proposing the new commission, Roosevelt emphasized the need for "clarity and effectiveness"

in communications regulation (US Senate, 1934a). The sentiments expressed in the message echoed the recommendations contained in a study by an interdepartmental committee, that stressed such a commission was “in the interest of the most economical and efficient service” (US Senate, 1934b, p. 6).

A closer examination of the evidence, however, reveals President Roosevelt held other motivations. For Roosevelt, the reorganization of the FRC was a way to circumvent an agency dominated by Republican commissioners, none of whom were willing to resign. From the standpoint of political control, the best reorganization option for Roosevelt probably would have been to transfer the FRC’s regulatory authority to the Department of Commerce (DOC), thus placing it under the direct supervision of a single political appointee. Roosevelt advocated the creation of a new commission, however, out of a desire to curry favor with commercial broadcasters. By 1934, broadcasters had made their peace with regulation by independent commission. Roosevelt, who had failed to win the support of newspaper editors during the previous two years, hoped to establish a better relationship with broadcasters. Thus, he was careful not to upset the status quo of radio regulation (Rosen, 1980; McChesney, 1988).

The question of how such an agency might be made to function in an effective and efficient manner, however, was left up to Congress. Recognizing that each segment of the communications industry presented its own distinct regulatory challenges, the Senate proposed to create a five-member commission whose membership would be permanently split into separate broadcasting and telephone/telegraph divisions. In justifying this proposal, the Senate pointed to past experiences with regulatory commissions:

“Experience has shown that commercial broadcasting takes the attention of the members of the radio commission. Railroads and other transportation take most of the attention of the Interstate Commerce Commission. Your committee believes that unless the law provides a clear division of powers, broadcasting problems being so numerous, the commission would give most of its attention to radio and neglect the problems of telephone and telegraph regulation.” (US Senate, 1934c, p. 3).

The House bill, by contrast, provided for a seven member, bipartisan commission with an organizational structure patterned after section seventeen of the Interstate Commerce Act. Under this arrangement, the commission would have the discretion to divide its membership into no more than three divisions, leaving it up to the agency to determine the specific jurisdiction of each (US House, 1934). Due to the greater flexibility it provided, the House structure was ultimately incorporated into the final version of what became the Communications Act of 1934. With the new law passed in June of that year, the FCC officially began operations July 11, 1934.

THE CONTROVERSY OVER DIVISIONS, 1934-1947

Soon after the commissioners were sworn in, the FCC took Congress’ suggestion and formally allocated work among its members through the establishment of divisions. The FCC’s very first official order, issued on July 17, formally divided the Commission into separate telephone, telegraph, and broadcast divisions (US FCC, 1934). Within a few short years, however, experience with the division system had generated so much political controversy the FCC chose to abandon it.

The controversies that led to the abolition of divisions almost exclusively surrounded

the division charged with regulating broadcasting". The broadcast division, which was largely staffed by former FRC commissioners, was thought to favor the needs of the industry over the public interest (McChesney, 1988). Furthermore, the broadcast division frequently found itself in conflict with other commissioners such as George Henry Payne, a Progressive Republican who made public speeches emphasizing the need for a more adversarial relationship with the industry (Barnouw, 1968). In addition, the Commission received negative news coverage for allegations of undue influence by the major radio networks. In calling for an investigation of this matter, one prominent member of the US House accused the FCC of "playing the game of the big broadcasting systems to the detriment of the smaller ones" (New York Times, 1936).

By 1937, President Roosevelt was so dissatisfied with the work of the FCC he called upon Congress to eliminate the agency and transfer its functions to the DOC (New York Times, 1937a). While the measure never advanced through Congress, Roosevelt attempted to institute a shakeup of the FCC that same year when he appointed Frank McNinch as the new chairman (New York Times, 1937b). McNinch, a former Federal Power Commission Chairman, quickly proceeded to abolish the FCC's divisions (US FCC, 1937). McNinch later explained the rationale behind this organizational change, noting "after three years of experience with [the division] method, it was found that to subdivide a small commission in such a manner had a divisive effect and was not conducive to cooperation and mutual understanding" (US FCC, 1939, p. 3). McNinch blamed these problems on the organizational features of the division system, that allowed major decisions to be made "by two members of the commission, constituting a majority of [a] division, without an opportunity to exchange views with, and to profit by free discussion and expression of opinions by other commissioners" (US FCC, 1939, p. 3). McNinch's comments here seem to reference the conflicts among FCC commissioners over the making of broadcast policy.

The organizational changes initiated by McNinch, however, did not resolve the problems at the FCC in the eyes of many Washington politicians. In early 1939, President Roosevelt once again stated he was "thoroughly dissatisfied with the . . . administrative machinery of the commission" and asked Congress to revise its structure (New York Times, 1939a). A Senate bill prepared with the cooperation of Chairman McNinch proposed to reduce the size of the FCC to three commissioners with no divisions (New York Times, 1939b). Senator White also proposed a reorganization bill that would have created an eleven-member commission with five commissioners serving on a broadcast division, five serving on a telephone/telegraph division, and a chair who served on neither (New York Times, 1939c). While neither bill moved forward at the time, variations on the White bill continued to be introduced in Congress over the next eight years.

The notion of reinstating the division system seemed counterintuitive given that this organizational scheme was viewed by some as the source of many of the FCC's earlier problems. The motivations behind these proposals, however, were frequently more political than practical. One particularly controversial House bill, authored by the Federal Communications Bar Association and the National Association of Broadcasters, proposed the same basic reorganization contained in the White bill. In defending the proposal before Congress, Herbert Bingham, the Former President of the Federal Communications Bar Association, noted that the organizational changes were necessary

because of “a tendency on the part of the commission . . . to ignore the less interesting problems of [telephone and telegraph] regulation and devote an inordinately large portion of . . . time and attention to the more attractive . . . questions involving broadcasting (US House, 1942, p. 24).”

Later on in the same hearing, however, FCC Chairman James Lawrence Fly drew attention to the highly political nature of the proposal. Fly pointed out “the only suggestion that we are not giving telephone and telegraph . . . enough attention has come from the broadcasters, who apparently want less attention (US House, 1942, p. 751).” Fly went on to argue the reorganization bill was merely an outgrowth of the interests of network broadcasters who wanted to redirect the commission’s efforts following the controversial chain broadcasting rules of the previous year (Barnouw, 1968). Finally, Fly advanced the opinion that instituting a division system would be counterproductive because it would simply mean a return to the kinds of organizational problems that had plagued the commission several years earlier (US House, 1942).

Charles Denny, FCC Chairman during the late 1940s, also supported reinstating the division system and lobbied his fellow commissioners to support a plan of his own. Denny’s efforts, however, proved ineffective because of disagreements among the commissioners. As two close observers of the FCC would later note “the [commissioners], most of whom wanted to be on the broadcast panel, could never agree on the identity of the . . . commissioners who would be assigned only to the non-broadcast areas” (Henck and Strassburg, 1988, p. 19).

Amid disagreement among bureaucrats, members of Congress, and broadcasters, plans to reinstitute the use of commission divisions were largely abandoned by the end of 1947. During the next year, these same political actors turned their attention toward reform of the FCC’s system of staff organization.

The FCC Reorganizes its Staff, 1948-1952

Upon its creation in 1934, the FCC had more or less adopted the staff organization of the FRC that consisted of major offices organized around the specific professions of law, engineering, and accounting. During the years immediately following World War II, however, a backlog of work developed. Believing a new system of staff organization might lead to more efficient task completion, the FCC began an internal study of staff reorganization options (Hyneman, 1950).

The need to consider alternatives to the profession-based system of staff organization intensified in 1949 when the Hoover Commission released its report. Charged with making recommendations for the reorganization of the federal executive branch, the Hoover Commission devoted specific attention to the FCC through its Committee on Independent Regulatory Commissions. Following a thorough study of the FCC, the committee staff reported profession-based organization fostered “a sense of professional pride” among staff rather than a sense of common purpose in the completion of tasks (Hoover Commission, 1949a). The staff report further noted the structural separation of professionals

“ . . . produced an inefficiency and waste in staff operations. There has been an inevitable duplication of work and an excessive number of clearances required. In addition, when matters have been presented to the Commission, the staff have been represented not by one person, but by at least three . . . More importantly, the diffusion of responsibility has resulted in an absence of direction in the planning and programming of

activities. No single person has been in the position to take the initiative in the supervision of the staff work that is done with respect to any area of Commission activity. This situation has given rise not only to the duplication of effort, but also to possible oversights in the marshalling of information required for sound administration” (Hoover Commission, 1949b, section IV, p. 50).

As a result of the staff findings, the Committee on Independent Regulatory Commissions ultimately recommended reorganization of the staff into “functional” rather than profession-based bureaus. Under such a system, staff from a variety of professional backgrounds would be integrated into a single bureau with responsibility over a specific area of policy. Working together in a more unified organizational setting, the professional staff would then report to a single bureau chief, who would in turn report to the commission (Hoover Commission, 1949b).

The Hoover Commission recommendations also coincided with a growing concern in Congress that FCC staff operations were in need of an overhaul. Congress became concerned about FCC staff organization in 1948 during a broader investigation of the agency. During a hearing held that year, it became apparent to some members of Congress the FCC’s staff bureaus were in a position to exert tremendous influence over the commissioners, sometimes drafting policy decisions before the commission had even conducted a substantial investigation (US Congress, 1948).

Building on these concerns, several prominent Democrats in the Senate sought to make FCC staff reorganization a top priority the following year. Senator Edwin Johnson, chairman of the Interstate and Foreign Commerce Committee, expressed concern the FCC was being dominated by its legal and engineering staff, noting “the plow horse has usurped the plow handles and seized the whip, and the commission is now pulling the plow (Trussel, 1949).” In response, he scheduled hearings on a bill sponsored by Senator Ernest McFarland that required the FCC to reorganize its staff into the kind of functional bureaus recommended by the Hoover Commission (US Senate, 1949).

The McFarland bill was reported to the full Senate later that year along with a detailed rationale. The committee report advanced the bill as a solution to the same problems cited by the Hoover Commission, including the need for administrative efficiency. It was asserted the integration of professional staff into functional bureaus would improve coordination and reduce time delays and work backlogs. The report also reiterated concerns over professional pride and staff domination, noting “the three [profession-based] bureaus have become self-contained and independent little kingdoms, each jealously guarding its own field of operations and able to exert almost dictatorial control over the expedition of cases” (US Senate, 1949, p. 8). While the McFarland bill did not pass before the end of the legislative session, it was reintroduced in 1951 and passed the following year.

By that time, however, the FCC had already instituted its own version of the functional arrangement. By the end of 1950, the FCC had established three integrated staff bureaus organized around the major sectors of the communications industry: telephone/telegraph, broadcasting, and safety and special radio services (US FCC, 1952). In an annual report to Congress submitted right around this time, the FCC cited both practical and political considerations, noting that the functional staff reorganization was “initiated by the commission as the result of a long-range study of its administrative

needs [and] conforms in general to certain recommendations made in the staff report of the Hoover Commission . . . and to like provisions contained in proposed legislation” (US FCC, 1951, p. 17).

CONCLUSION

The passage of the McFarland bill in 1952 marked the end of an eighteen-year struggle to organize the FCC. Born of politics, the FCC was not initially conceived as a mechanism for more effectively and efficiently coordinating the distinct responsibilities associated with broadcasting and common carrier regulation. As the FCC subsequently undertook the task of creating a division of work for commissioners and staff, the end results were shaped by politics. During the first three years of operation, the Commission cordoned itself into industry-specific divisions resulting in rivalry and dissension among the commissioners.” Although the industry divisions were discarded by the FCC as an ineffective administrative mechanism, broadcasters and members of Congress quickly moved to reestablish them for political reasons. Political pressure from Congress also influenced the FCC to move toward a “functional” system of staff organization at the end of the 1940s. Arguably, concerns for effectiveness and efficiency ultimately prevailed in the case of staff organization. However, they did so not simply because of the Hoover Commission’s thorough study and recommendations, but because of the political support provided by Congress. Thus, for the FCC, the solution to its organizational struggles could only be found where efficiency and politics coincided.

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CREATING A CONVERGED NEWSROOM EXPERIENCE IN A NON-CONVERGED CURRICULUM: A CASE STUDY

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The importance of developing a curriculum and student newsroom experience at schools with strong broadcast journalism programs that reflect the convergence of media in the workplace has been an ongoing discussion for a number of years. In 2001, faculty at the University of Kansas described their efforts in a *Feedback* article to come up with a converged program (Utsler, 2001). Other institutions of higher learning, such as Kent State, have seen the value in moving to a convergence curriculum and newsroom experience. They launched their converged newsroom in 2007 and in a 2008 *Feedback* article discussed the challenges they faced trying to decide how it would operate (Endres, 2008). Kent State's converged newsroom included television, newspaper, magazine, radio and the Internet.

While there are examples of this level of convergence in the industry, like the *Tampa Tribune*, WFLA-TV, and TBO.com (Wenger, Potter, 2008, pp. 26) the more likely convergence of media involves print or broadcast outlets producing content for Internet sites or mobile devices. A 2007 RTNDA/Ball State University survey revealed nearly every TV station regardless of market had a website and local news was an integral part of the content on each of those sites (Papper, 2007, pp. 13). According to Meredith Broadcasting group interactive media manager Sam Licavoli, a good Internet site must have local content and timely updates. Licavoli relies on his web producers as well as the reporting staff from the local Meredith television station to produce content (S. Licavoli, personal communication, May 21, 2008).

So how does a program that may have begun offering courses that address the emergence of new media and the demands of multi-platform reporting begin to offer converged media experiences if they lack the financial resources to create a converged media environment? At Central Michigan University, the answer to that question grew out of a series of discussions spearheaded by a graduate assistant who worked with Professor Rick Sykes overseeing a nightly student produced newscast.

In the fall of 2008, the decision had already been made that

the news division would produce a special election night edition of the nightly broadcast. Graduate assistant Bryan Carr suggested a way to make this election night different from previous election night coverage—faculty and students who worked on the website, in radio news, and in television news would work as a single unit to produce a coordinated, comprehensive night of coverage that would give students the experience of what it might feel like to work in a converged newsroom environment.

PREPARATION

With the concept of a converged newsroom in place, planning for the election night coverage began September, 2008. These conceptual meetings involved Sykes, Carr, WMHW-FM Radio operations manager Dr. Jerry Henderson, and WMHW-FM news director Greg Ghering. From the outset, the exercise was intended to bring both the television and radio news operations together in practice as they had recently been brought together at an organizational level. There was no precedent for such an undertaking, as there had never been an attempt at a converged effort of this nature at Central Michigan University. As such, the meetings proved important in developing a baseline from which to further develop the coverage.

The meetings at first focused primarily on what the coverage should look like and what its focus should be. The evening's coverage was split up between television, radio, and the News Central 34 website. The website would begin updating first with preliminary results at 8 p.m. Eastern, followed by the initial wave of radio reports at 9 p.m. Eastern. News Central 34's half-hour election night special would air an hour later at 10 p.m. At 11 p.m., radio coverage would resume and continue throughout the night, presumably until a new president was elected.

It was agreed the television coverage and the early radio coverage would focus on electoral issues at the state and local level, as there were many competing outlets to provide national coverage. However, as the night went on, the radio coverage would begin to weave in more coverage of the national election. In this way, all aspects of the election would be covered without mitigating the unique strengths of the three outlets reporting on local events.

Once the basic structure of the evening was fleshed out, the actual mechanism for execution of the plan began to take shape. It was decided the simplest way to both execute a successful newscast and provide an educational opportunity was to assign specific tasks to producers and talent from both outlets. In addition, it was determined the most effective method would be to make these tasks as limited in scope and direct in nature as possible to avoid confusion. These smaller tasks were arranged in an organizational chart that had certain individuals reporting to specific producers, with the idea that having clear responsibilities and a chain of command would lead to a smoother overall execution (See Exhibit A).

News Central 34 / WMHW 91.5 FM
Election Night Organizational Chart

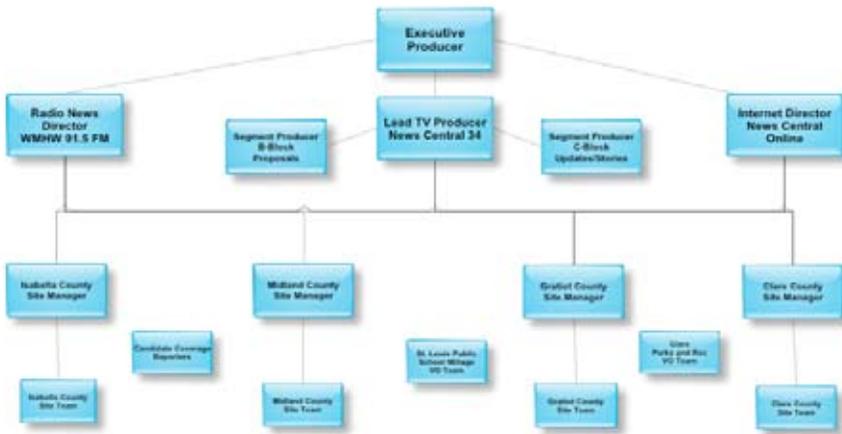


Exhibit A – Election Night Organizational Chart

At the top of the organizational chart was an executive producer who oversaw the overall process. Reporting directly to the executive producer were the WMHW-FM news director, the lead producer for News Central 34, and the Internet director for the News Central 34 website. Reporting specifically to the lead producer were two segment producers, one of whom focused on the two Michigan ballot proposals and another that focused on poll updates and stories germane to the coverage.

On the second rung of the ladder were four site managers, each of whom oversaw one of the four counties represented in the evening’s coverage—Isabella County, Midland County, Gratiot County, and Clare County. Directly under the site managers were site teams of two reporters tasked with obtaining up-to-the-minute poll results from the clerks of their assigned counties. Midland County was covered only on the radio component of the evening’s programming because News Central 34 is not aired in that county and WMHW-FM’s reach extends there. As a result, the Midland County site manager reported exclusively to the WMHW-FM news director. The job of the site managers was to report the results and information they received from the site team to the WMHW-FM news director, News Central 34 lead producer, and News Central 34 Internet director for collection and broadcast.

Finally, there were other reporting crews that did not directly report to any of the aforementioned positions. Three of these groups were largely tasked with obtaining voiceover footage for the newscast about some of the pertinent issues in the election as well as candidate celebration parties. Two reporting crews were charged with producing packages about the two major ballot proposals for the television newscast, as well. There was some difficulty with this aspect of the presentation, as will be discussed later.

Once all of these matters were settled, there were a series of organizational meetings with the producers to affirm their roles. These meetings took place in October shortly after the assignments were made and consisted of discussions about the specific details of the assignments and a general overview of how the night would progress. These meetings helped to clarify the producers expectations and what the staff, many

of whom had not covered elections before, could expect from an election night atmosphere.

The production team was also present at several of these meetings to offer feedback on the feasibility of the plans and advance their own understanding of the night's programming. The production director also met with the lead producer to develop much of the look of the show, focusing on visual elements such as backgrounds and name keys. Another production element discussed how to simulcast the audio portion of the television broadcast on the radio. It was agreed this would be a good method of furthering the spirit of convergence, however the logistics did not come together in time for the idea to be realized.

ELECTION NIGHT

Election night preparation began officially at 7 p.m.; an hour before the polls were expected to close and Internet coverage was slated to begin. Record turnout levels at many precincts delayed the returns but not enough to greatly affect the plan set in motion. Generally, the evening moved smoothly, however some issues did occur primarily on the television side.

One of the first issues that surfaced for the crew assigned to cover the victory parties for the local and state representative candidates was candidates that arriving at the parties much later in the evening than anticipated. As a result, we did not get the interviews and footage we planned to use for the television broadcast. In addition, one of the packages on the state ballot propositions was not completed on time. The reporter assigned to complete the package misunderstood the due date. As a result, the package had to be shot at the last minute with an anchor from the earlier newscast shooting stand-ups around the interviews and information the reporter had collected. There was also some uncertainty over what was needed from the site crews in terms of numbers and which races to focus on that briefly led to confusion until the uncertainty was resolved.

Also the television broadcast did not air at the promoted and predetermined time due, in part, to some of these issues but primarily because the producers and production staff were still working out the finer points of what would happen during the start of the show. An executive decision was made to briefly delay the start of the show since we had the flexibility to do so in terms of our time slot.

[Exhibit B – Television Coverage Video \(CLICK TO PLAY\)](#)

The radio and Internet coverage, by comparison, went smoothly. Once the issue over what the site crews were supposed to report was resolved, updates went live on the website as they were received by the Internet director. The radio coverage utilized much of the same information and as such was subject to the same difficulties, but once those were smoothed out the broadcast went well and tossed directly into the television coverage at the appointed time. The radio coverage was initially planned to go into the early hours of the morning with the task of wrapping up state and local races as well as following the presidential election; however, the early victory of Barack Obama condensed plans quite a bit. Most networks called the race for Obama just as the radio coverage hit the airwaves, and as a result the radio coverage aired for only an hour and a half.

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Democrats Clean Up in Union Township
 11/5/2008
NEWS

Union Township in Isabella County was dominated by the Democratic Party yesterday. Voters chose a new Supervisor, Clerk, and three new Board of Trustee members with one incumbent, all of which were Democrats.

The only Republican winning office was Pam Stovak, who ran unopposed for county treasurer.

John F. Baker defeated Richard Haynes for supervisor with a 54% to 45% margin.

Incumbent Margie Henry was beaten by Peter Gallinat for County Clerk in an extremely close election. Gallinat received 1,780 votes to Henry's one 1,751 (that's only a 29 vote difference).

John Verwey returns to the Board of Trustees along with newcomers John Dinse, Tim Lannen, and Phil Mikus.

[back to top](#)

Gratiot County Voter Turnout
 11/5/2008
NEWS

In Gratiot County, one thing was certain, there was an improved voter turnout this year.

Turnout in the county was clearly higher than in previous years. In 2004, between 62 and 65% of registered voters went to the polls.

This year more than 70 percent of eligible voters exercised their right

Exhibit D – News Central 34 Website

LESSONS LEARNED

- **Make sure everyone is on the same page**—It is not a new lesson but it bears repeating. It is critical that faculty, staff, and students working on the project are all on the same page. We had several meetings to discuss the project and the roles of everyone involved. The meetings helped immensely during the evening's coverage but there were still more details we should have worked out. For instance, there was confusion over what information was to be gathered from what sources and which races should be covered. These issues, along with how this information was to be presented should have been finalized earlier in the process.

- **Expect the unexpected and talk about your options**—We spent a lot of time talking about what to do if the returns came in late. We also discussed how we could create a flexible show to allow for late video and breaking developments. Even so, issues we did not plan for still surfaced during the production such as the candidates arriving late to their own election night parties.
- **Communication is key**— In this project, as with any production, communication needs to be consistent, coherent, and frequent. Conversation between producers and production staff is vital and should be encouraged—the more the better. While the production turned out very well there were several small aspects that could have been improved with more frequent and consistent conversation about the expectations of all parties involved. Additionally, deadlines must be clearly established from the outset and fully understood to eliminate confusion about when the elements of the show need to be in place.
- **Remember that they are still students**—Even though we discussed what story angles to cover and we trained the reporters for specific stories, there were still some interesting issues that surfaced. For example, during the coverage a reporter decided to hand the microphone to the person she was interviewing during the piece. It turned out she knew the person she was interviewing so she gave him the microphone during the interview on voting. We also had the misfortune of a reporter assuming her story on a key statewide ballot proposal would not be needed until *after* the election was over.

HOW TO CREATE CONVERGED MEDIA COVERAGE

1. *Plan ahead, meet often:* The key to successful converged broadcasting is planning. Planning should begin well before the day of the broadcast and should involve all concerned parties as much as possible. There is no such thing as too much planning – meeting at least once a week to further discuss the issues involved is a necessity, and more meetings may be required. Discussing the plan one or two more times before the actual broadcast is also a good idea.
2. *Devise a plan and stick to it:* Once it is decided what the converged broadcast will consist of, get as much of the plan set in stone as possible so all involved parties are aware of what is expected of them and what needs to be done. This will avoid any potential personnel or talent issues down the line. In addition, any technical considerations should be anticipated as far in advance as possible—we were too slow in moving on the simulcast of television audio on the radio broadcast and as such lost what could have been a worthwhile component of the night’s production. Know what is needed on a technical, talent, and production level and get it ironed out as soon as it is feasible.
3. *Troubleshoot:* Nothing can derail a well thought-out broadcast faster than technical miscommunication or glitches. While some mishaps may be unavoidable, most can be solved with simple communication and planning. Have a backup plan ready in case an element of the broadcast is not working or is not in on time. Inform your talent and personnel that they will be asked to remain flexible and could be required to take on additional responsibility should something not go according to design. A key component of protecting against delays and glitches is thorough communication between producers and production staff – make sure both entities report back to the executive producer to confirm their readiness.

4. *Delegate and simplify*: Converged broadcasting is a difficult undertaking replete with many different variables. More than one student expressed feelings of being overwhelmed by our project, but these feelings would have been exacerbated had we not decided to delegate tasks and simplify what was expected. Establish an organizational hierarchy with a clear “chain of command” in terms of which positions report to which positions, and make each position’s job as simple as possible by splitting up the responsibilities. For example, in our coverage we sent out teams to specific counties that focused solely on those counties and obtaining specific data, that was in turn reported to “site captains” whose job it was to collect and report that data to the appropriate division directors. Each job was simple, small, and to the point. The smaller and simpler each job, the less room for error.
5. *Monitor and adapt*: Once the broadcast is underway, make sure that all components of the broadcast have some way to monitor the other components to make sure there is not conflicting, contradictory, or incorrect information. The goal of converged broadcasting is a uniform message and accurate content, and if one hand does not know what the other is doing, it can lead to confused viewers and listeners who may decide to tune elsewhere for their information.
6. *Evaluate and discuss*: Once the broadcast is completed, take time to review the footage, audio, and other elements that were recorded in the process. Determine what elements worked well and which others could be improved for future broadcasts of this nature and discuss them with the students involved. Our organization has learned a great deal from this undertaking and have a better frame of reference for not only future converged broadcasts but also our standard nightly newscast. It goes without saying this is beneficial for awards submissions, as well.

CONCLUSION

For the students who participated in the election night coverage, the experience was invaluable. It was clear from post-production discussions the students gained a clearer understanding of what a working converged-news environment looks like. For the faculty and staff the experience served to remind us what challenges lay ahead as we strive to provide students with a sense of the new world of broadcast journalism.

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THE RESEARCH AGENDA FOR THE DISCIPLINE OF COMMUNICATION IN THE YEAR 2030

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Predicting the future of communication has traditionally *not* been a very successful enterprise. It rather amazes me how consistently *incorrect* people have been about where communication is going. At Ball State University, I currently teach a course, called “The Digital World,” that provides the introduction to the University’s minor in digital communication technologies. In this course, I survey some 13 historical documents that seriously attempted to predict the future by the year 2000. The vast majority of these documents are problematic. For example, Gerald Celente’s *Trends: How to Prepare for and Profit from the Changes of the 21st Century* already seems to have major accuracy problems with a number of its predictions. Other predictions are vague (such as Toffler’s *Powershift*), unknowable (such as Broderick’s *Year Million* and Kurzweil’s *The Singularity is Near*), explicit efforts to control rather than predict the future (such as Schneiderman’s *Leonardo’s Laptop*), or actually descriptions of the present rather than the future (such as Cortada’s *Making the Information Society*).

Yet, I am particularly impressed by those who have guessed correctly about the future. For example, if we go back to 1969 and consider Hal Hellman’s *Communications in the World of the Future* and consider the last prediction in his volume, he aptly predictions that printed information will have acknowledged limitations, but that it will remain a powerful medium, be a “superb” way to display information, and provide the kind of flexibility in style and formatting that ultimately will allow readers to “control the rate of input,” for print is “small, light, cuttable, clippable, pastable, movable, disposable, and inexpensive” (p. 172). Likewise successful are a set of predictions-written in the late 1980s--provided by John Naisbitt and Patricia Aburdene in their volume *Megatrends 2000: Ten New Directions for the 1990s*. Of their ten major predictions, I think most people would agree that nine of the ten predictions seem to be right on the mark (Naisbitt & Aburdene, 1990, p. 12). Additionally, within this category of successful predictions, I would include Messaris and Humphreys’ *Digital Media*. In all, of the 13 studies I survey in my course, only five of the 13 stud-

ies—or a little over one-third—offer predictions that seem to have materialized. So, we are in an unreliable arena, and skepticism is perhaps the best attitude to adopt in terms of anything I say here today.

AN APPROACH TO FUTURE PREDICTIONS

So, while predictions are clearly a risky business, sometimes they are accurate and instructive. In making predictions, it is appropriate to identify specific systems that seem more reliable than others. For me, employing Martino's (1972) set of methods for technological forecasting, I believe that trend extrapolation, when combined with forecasts by panels of experts (i.e., the Delphi procedure), generate the most accurate predictions. In terms of the predictions, then, I believe the most accurate projections are shaped by a combination of trend and expert predictions. In this presentation, I specifically want to focus on the role of technology in the communication agenda of the year 2030. In this context, for me, the most reliable of these projections are currently provided by Pew Internet & the American Life Project in its 2005 *The Future of the Internet*, its 2006 *The Future of the Internet II*, and its 2008 *The Future of the Internet III*.

In this presentation, my points of departure are the forecasts offered in the 2008 Pew future report. This report particularly identified eight scenarios projected for the year 2020. Some 1,196 participants served as members of the Delphi panel, and each of the scenarios was initially developed based upon known trends believed to be reliable. While not without its problems, I am using this foundation for the agenda I think will exist in the year 2030 for the discipline of communication.

THE FOUNDATION FOR A SPECIFIC FUTURE FOR THE YEAR 2030

In offering this agenda, I do not want to predict what area of the discipline, who or what group will propose the agenda. Nor do I want to identify which professional association will lead the effort to develop the agenda. Likewise, I would not want to predict if the agenda will be in the hands of social science, qualitative, critical, applied, or action researchers, or a combination of diverse research strategies.

The communication research agenda I see in the year 2030 will be shaped and unified by technology. Specifically, I find Pew's 2008 prediction for the year 2020 to be an important point of departure. I would specifically focus on four of its claims:

“The mobile device will be the primary connection tool to the Internet for most people in the world in 2020.”

“The transparency of people and organizations will increase, but that will not necessarily yield more personal integrity, social tolerance, or forgiveness.”

“Voice recognition and touch user-interfaces with the Internet will be more prevalent and accepted by 2020.”

“The divisions between personal time and work time and physical and virtual reality will be further erased for everyone who's connected, and the results will be mixed in terms of social relations.”

THE DISCIPLINE OF COMMUNICATION'S AGENDA IN THE YEAR 2030

If these four Pew predictions are realized, and I think they will be, I anticipate the

discipline of communication will adjust in a host of ways. Let me mention three here:

1. Interpersonal communication will increasingly be treated as computer-mediated communication, with the impact of technology explicitly recognized as a formatting factor affecting content and images conveyed to others. While some will proclaim the power of face-to-face as a recipe for interpersonal satisfaction, the comparison between face-to-face and computer-mediated interpersonal communication will essentially be over. Face-to-face interpersonal communication will certainly exist, but especially by the year 2030, it will also be recognized as a fact of life that computer-mediated communication exists, and that it does diminish the time and attention people give to face-to-face interpersonal communication (Small & Vorgan, 2008). Accordingly, communication courses and research projects will reflect this orientation.

2. The Internet will function as a central system organizing and establishing relationships among virtually all people. By 2030, the Internet will constitute a virtual reality as well as a global system unified by digital technology. It will function as a virtual reality as powerful as everyday reality. While diverse subsystems or virtual realities will exist on the Internet, many of these virtual realities will possess a sense of completeness, coherence, and immediacy as well as function as cultural, political, social, economic, and belief systems for their users. Reflecting what is possible, Facebook now has some 175 million members globally and 125 million members in the United States; the number of minutes on Facebook has increased from 1.1 billion in February 2008 to more than 3 billion in February of 2009 (Hempel, 2009). On Facebook, a typical user has an average number of 100 “friends” (Stross, 2009). And, finally, the percentage of adults on social networks have increased from 8% in 2005 to 35% in 2009 (Pew Research Center, 2009). In my view, among other things, it will become a universal principle of communication that a significant part or feature of reality is a social and symbolically as well as technologically, constructed reality for human beings.

3. While some will reject technology in significant and massive ways, others will embrace and even extend the link between human and computer interdependence. We have already seen the power that computerization has contributed to the development of prosthetics, especially involving amputees and athletes (Marriott, 2005). Others identify potential medical contributions in terms of the development of artificial muscles (Ashley, 2008). For some with nerve or limb injuries, controlling robots with the mind are now seriously under development (Nicoletis & Chapin, 2008). And, in the entertainment world, EPOC has provided demonstrations of its mind-control gaming system controlled solely with visual and facial muscles (Smith, 2008). These kinds of developments suggest that closer links between humans and computer systems are viable and useful, if not essential for some. In my view, I fully expect that by the year 2030, some will seek and successfully employ computer-brain implants as ways of increasing their immediate access to information, maximize their communication efficiency with others, and provide them with access to virtual realities perceived to be critical and essential to their lives. While the development of effective input/output systems are still required, such implants hold the promise or the nightmare of dissolving and ultimately transforming a host of distinctions between work and home, degrees of friendship and intimacy, and traditional conceptions of privacy.

CONCLUSION

I am offering a twenty year projection here that I believe is likely to influence the research agenda of those in the discipline of communication. For some, such projections will be challenging. Adopting the skeptical orientation I recommended earlier, others will simply dismiss the projections as the product of pure fantasy. Yet, there is a kind of “test of reality” that I often employ at these moments. I can go back twenty years ago in this discipline. At that time, predictions were made. Many of them have been fulfilled; others have not. When changes have clearly occurred, I do know that many members of our discipline have just ignored the changes. The universal truths that dominated their classrooms continue to this day, virtually unchanged regardless of how social systems and technologies have changed. I fully expect that same kind of reactions to changes we experience in the next twenty years. Others, however, will embrace and foster the changes they are experiencing. For example, I think of several of those getting Ph.D.s in the Indiana University program directed by Edward Castronova’s (2005). Castronova explicitly and directly focuses that program on synthetic worlds. We can expect a host of these new Ph.D. candidates to be entering our discipline shortly. I personally look forward to how these young scholars will want to change our curriculum, our research programs, and the structures that control our professional associations. I totally expect to enjoy the changes our discipline will experience during the next twenty years.

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DIGITAL TV TRANSITION IN OHIO PANEL WEBCAST AVAILABLE

The Department of Telecommunications of Bowling Green State University organized a panel on digital TV transition in Ohio panel on February 4, the day the delay of the analog turnoff date to June 12 was passed in the Congress. The webcast, slide shows and handout are available at:

http://www.bgsu.edu/departments/tcom/2009_DTV_Panel.html

You are welcome to use it for class teaching or other references.

Digital Television Transition in Ohio: Challenges to Consumers and the TV Industry
February 4, Wednesday, 4:30 p.m. BTSU Theatre, Bowling Green State University

Moderator: Pat Fitzgerald, General Manager, WBGU-TV

Industry Speakers

Christine Merritt, Executive Director, Ohio Association of Broadcasters: Digital TV Transition in Ohio: An Overview.

Pat Deville, President and General Manager of Erie County Cablevision, Ohio Cable Television Association: Digital Must Carry - the debate and how it will affect consumers and TV stations in Ohio.

Bob Chirdon, Vice President and General Manager, and Steve Crum, Chief Engineer, WTOL: The implementation of DTV transition by WTOL-Toledo.

Academic Speakers:

Dr. Louisa Ha, Professor and Acting Chair, Department of Telecommunications, Bowling Green State University: Ohio TV stations' digital TV education efforts and business models.

Dr. Sung-Yeon Park, Assistant Professor, Department of Telecommunications, Bowling Green State University: DTV readiness of Northwest Ohio residents and WBGU-TV Viewers.

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2009 BROADCAST EDUCATION ASSOCIATION DISTINGUISHED SCHOLAR AWARD PRESENTED TO DR. ALAN B. ALBARRAN

Washington, D.C. – Dr. Alan B. Albarran, Director of the Center for Spanish Language Media and a Professor in the Department of Radio, Television and Film at the University of North Texas in Denton, has been named the recipient of the 2009 Broadcast Education Association (BEA) Distinguished Scholar Award.

Dr. Albarran holds B. A. and M. A. degrees from Marshall University and a Ph. D. from The Ohio State University. He has authored or edited nine books including *The Handbook of Spanish Language Media* (summer, 2009), *Management of Electronic Media*, 4th edition (2009), *The Handbook of Media Management and Economics* (2006), *Time and Media Markets* (2003); *Media Economics: Understanding Markets, Industries and Concepts*, 2nd edition (2002); *Understanding the Web: Social, Political, and Economic Dimensions of the Internet* (2000), *The Radio Broadcasting Industry* (2000) and *Global Media Economics* (1998). In addition, he has published numerous articles in scholarly journals and chapters in edited volumes. He is finishing a new book entitled *The Media Economy*. Dr. Albarran previously served as Editor of *The International Journal on Media Management* (2006-2008) and Editor of *The Journal of Media Economics* (1997-2005).

Internationally recognized as one of the leading scholars in the field of media management and economics, Dr. Albarran has lectured and presented workshops in Spain, France, Germany, Sweden, Great Britain, Italy, Finland, Switzerland, Portugal, Mexico, Taiwan, China, Russia and Colombia. He also serves as an industry consultant and is a member of the Gerson Lehrman Council of Advisors.

Dr. Albarran's recent awards include the Journal of Media Economics Award of Honor (2008), a Fulbright Senior Scholar Award (2006), and the Toulouse Scholar Award recognizing him as the outstanding member of the graduate faculty from the University of North Texas (2006). He previously served as the President of the Broadcast Education Association and the Texas Association of Broadcast Educators.

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. This year's award will be presented to Dr. Alan B. Albarran at BEA's annual convention in Las Vegas during a ceremony and reception on the evening of Thursday, April 23rd.

GENDER ISSUES NEWSLETTER

The March 2009 newsletter for the Gender Issues Divisions can be read here:

http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/may09/gendernews09.pdf

2009 BROADCAST EDUCATION ASSOCIATION DISTINGUISHED EDUCATION SERVICE AWARD (DESA) PRESENTED TO DR. MICHAEL D. MURRAY

Washington, D.C. – Dr. Michael D. Murray, University of Missouri’s Board of Curators Distinguished Professor in Media Studies and Department Chair on the UM-St. Louis campus, has been named the 2009 Broadcast Education Association’s Distinguished Service to Education Award (DESA) winner.

Recognized as one of the nation’s leading authorities on curriculum development in mass communication, Dr. Murray published two books on this subject: *Teaching Mass Communication* (1992) and *Mass Communication Education* (2003). He also led development of four programs: Virginia Tech, University of Louisville, University of Missouri-St. Louis, and the University of Nevada in Las Vegas. He founded the academic program at the University of Louisville and was the first person tenured in the field there. He was Founding Director of the School of Journalism and Media Studies at UNLV in 2004, and held fellowships at Stanford University, University of California, University of London and Cambridge University.

Dr. Murray completed a B.A. from St. Louis University and Ph.D. at University of Missouri. He worked for CBS News and the News Election Service (NES) while an undergraduate student and served in the U.S. Army Reserves as broadcast officer, completing military service as a Captain in the Signal Corps. He wrote his dissertation on Edward R. Murrow’s *See It Now*. As national president of the American Journalism Historians Association, he worked for issuance of a U.S. Postage stamp to honor Murrow. His campus hosted a first day of issue with the Postal Service. His scholarly specialty is the history of broadcast news and he has published many articles including interviews with “Murrow’s Boys,” as well as Walter Cronkite, David Brinkley, and Tom Brokaw. He has also published scholarly books: *The Political Performers* (1994), *Television in America* (1997), *Encyclopedia of Television News* (1999), *Indelible Images* (2001), and *Media Law and Ethics*, 3rd edition (2007).

He recently completed service as Review and Criticism Editor of the *Journal of Broadcasting and Electronic Media*, published quarterly by BEA, considered one of the leading publications in the communication field. He previously led BEA’s On-Line Syllabus project. He serves on the Board of Governors of the National Academy of Television Arts and Sciences Mid-America, as judge for EMMY Awards and administrator for Walter Cronkite Scholarships. Other honors include a Goldsmith Research Award from Harvard University (1992), Missouri Governor’s Award for Teaching Excellence (1993), Clevenger Award from the American Communication Association (2000) and Kobre Award for Lifetime Contributions from American Journalism Historians Association (2003).

The DESA is awarded 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 on behalf of electronic media education. The award will be presented to Dr. Murray at BEA’s 2009 annual convention ceremony in Las Vegas on Thursday, April 23rd.

**MINUTES OF THE BEA BOARD EXECUTIVE COMMITTEE
NOV. 8-9, 2008 (REVISED AND CORRECTED 4/21/09)
WASHINGTON, DC**

Members present: Mark Tolstedt, Glenda Williams, Max Utsler, Tom Berg, Augie Grant, Barry Umansky, Greg Newton, Sam Sauls, Ric Harris, Barry Umansky, Augie Grant, Gwin Faulconer-Lippert, Tom Berg, Fritz Messere, Robert Avery (ex-officio), Vic Costello (ex-officio)

Members absent: Eric Farber, Dex Allen, Mary Schaffer

Staff members present: Heather Birks, J.D. Boyle, Traci Bailey

Visitors present: Anthony Moretti, Stacey Irwin

1. President Mark Tolstedt called the meeting to order.
2. Grant moved approval of minutes. Sauls seconded. Motion passed.
3. Convention 2009
 - a. Boyle demonstrated the Website. Tolstedt asked for approval of the inclusion of the “Ethics and...” as a marketing message. Avery moved to accept the change. Berg seconded. Motion passed.
 - b. Slate of sessions presented by Anthony Moretti
 - i. 200 proposed sessions
 - ii. Most proposals: 27 from news, 24 from CCA (some combined)
 - iii. Each division got 10 if more than 10 recommended. If fewer than 10 recommended, all accepted
 - iv. By day: Wed. 2, Thurs. 60, Fri. 52; Sat. 27
 - v. Grant raised the question of whether the number of panels per division should more accurately reflect the number of members in that division. Discussion followed.
 - vi. Tolstedt suggested looking at adding one more session to the Saturday schedule. Utsler suggested moving the festival to Saturday night. Discussion followed.
 - vii. Birks reported the availability of 10 more rooms for Friday afternoon. Also, Saturday afternoon has more availability. Moretti will proceed to add more sessions.
 - viii. Berg moved approval of the slate presented by Moretti. Grant seconded. Motion passed.
4. Convention 2010
 - a. Irwin presented the proposed focus for 2010 as “Balancing Form and Content.” Discussion ensued concerning the role of a focus/theme/spotlight. Birks mentioned a title such as that one can help in the marketing. Avery questioned if a title made it sound too limiting and might hurt submissions and attendance. Costello suggested some kind of marking in the program that would reflect spotlight sessions and also some kind of designation as a festival-related session.

- b. Williams moved the adoption of “Balancing Form and Content” as the 2010 spotlight. Berg seconded. After discussion and minor editing the motion passed.
5. Reports
- a. President—Mark Tolstedt
 - i. Newly elected District Representatives
 - 1. Dist. 1 Wenmouth Williams, Ithaca College (uncontested)
 - 2. Dist. 3 Greg Newton, Ohio University (uncontested)
 - 3. Dist. 5 John Allen Hendricks, Southeastern Oklahoma State
 - 4. Dist. 7 Gwin Faulconer-Lippert, Oklahoma City Community College (uncontested)
 - 5. Dist. 8 Anthony Moretti, Point Park University
 - ii. Taylor & Francis report
 - 1. New contract coming up
 - 2. Will hire an attorney to look it over
 - iii. Scholarships
 - 1. Current policy is only accepting endowed new scholarships
 - 2. Company has approached staff with a proposal for a 5-year contract.
 - 3. Williams moved to change the policy from “only endowed” to “endowed or extended contracts.” Grant seconded. Discussion followed. Motion passed
 - iv. Relationship between state broadcasting associations and BEA
 - 1. Friday breakfast at BEA Convention with one state assoc. rep from each district
 - 2. Birks presented a proposal to provide comped membership to each assoc. director. Current revenue stream from that category is \$1400 from 14 members.
 - 3. Berg moved to give complimentary memberships to executive directors of state broadcast association. Grant seconded. Motion passed.
 - v. Policy on registering for the convention
 - 1. Tolstedt noted current policy as spelled out in the by-laws allows a presenter to come to the convention, present and leave without registering. Executive committee is asking for “must register to attend” policy. Boyle said policy should be “every attendee must register.” The non-member registration fee is \$10 more than enrolling in BEA and registering for the convention. Grant moved every attendee to the BEA Convention must register.

Williams seconded. Motion passed.

- b. Executive Director—Heather Birks
 - i. Renew membership online—now enacted
 - ii. Members can update own records online—most questions revolve around passwords and access
 - iii. BEAFestival.org—now up and running
 - iv. PSA competition—done with McCormick Foundation and NABEF. 50 entries. Judges “floored” by quality. Will do it again. Launch will be in the next few weeks.
 - v. Association ballot—online voting started this year. Voter turnout was 75% for Interest Division chairs and 35% in District 5. Other associations report 25% voter turnout.
 - vi. Membership Numbers down
 - 1. Individual at 981 down from 1013 in 2007.
 - 2. Institutional and student numbers similar.
 - vii. Outreach
 - 1. Quest for more BEA members
 - 2. Creating and expanding partnerships and strategic alliances
 - a. NAB, NABEF, RTNDA, RAB, Avid, Apple, CCA, Panasonic, Sony, SNL Kagan, CPB, T&F, News University, Research Professional Assoc., WJEC, CNJO, Adobe, SVG, NATPE, ACS, YAB
 - 3. BEAweb.org
 - a. Using the Website to cut costs
 - b. Classroom project/curriculum database
 - c. Student internships
 - d. “Best Practices” database
 - e. Resources section on Website
 - 4. BEA 2009
 - viii. Sales and Marketing Report—J. D. Boyle
 - 1. Report on logos and branding
 - 2. Website—new functions
 - a. Advertising on the Web (Adobe)
 - b. BEA 2009
 - i. Apple, Panasonic, Avid, Sony, Adobe in as sponsors
 - 3. Certification programs—way to add value for attendees, certification at convention prices. Conversations with Apple and Adobe.
 - 4. Keynote—two going at the same time. One on research and one on post-production. Grant suggested keynote should tie everyone to a central theme. May need to change the keynote name.
 - 5. Documentary workshop—expand for this year

6. Sports block—similar to documentary
 7. Adding value
 - a. Member benefits
 - b. More than just the convention for relationships, year round
- c. Treasurer—Max Utsler
- i. 12-year look back emphasis areas
 1. Salaries—bump in 2007 reflects staff raises, but comparison to 2000 noted
 2. Printing—costs reduced greatly because of Web applications
 3. Postage and shipping reductions also reflect move to the Web
 4. Awards and plaques have new accounting categories entered for 2007
 - ii. Convention and Membership P&L Summary
 1. Discussion of convention income and questions about the effects of downturn of economy. Concern voiced over 2008 revenues.
 2. Discrepancy in Convention Expenses caused by way the numbers in the Sarfino & Rhodes audit gets reported.
 3. Discrepancy in Corporate Sponsors line as King Family Foundation dollars folded into that line in 2008.
 - iii. 3 pages added as appendix
 - iv. Motion to approve budget by Harris. Williams seconded. Motion passed
- d. Festival—Vic Costello
- i. Reported on development of Festival Web site
 - ii. Each category had its own rules. Began standardization and consolidation. Now has one call for entries for faculty and one call for entries for students. Thinks this will encourage more entries. Also relates rules back to the by-laws.
 - iii. Costello presented a proposal from Scott Hodgson and Ken Fischer at the University of Oklahoma to produce the 2008 Best of Festival Awards Show. Faulconer-Lippert moved Hodgson and Fischer be appointed as producers for two years. Newton seconded. Motion passed.
 - iv. Question of how to integrate the Sports Division into the competition. News Division had voted to hand off the sports competition to the new Sports Division. It will still operate under the News Division in 2008, with the assumption the Sports Division will take full ownership in 2010.
 - v. Festival also has a goal of moving more of its activity to the Web including: entry forms, entry fee payment, online submission, online judging

- vi. Written report attached as Appendix B.
- e. Publications—Robert Avery
 - i. JOBEM and JRAM had smooth transitions to new editors.
 - ii. Involved in process of putting the review system online, now working.
 - iii. Feedback also doing well. Call posted for new editor for January 2010. Active discussions for a name change. Concern that Feedback doesn't fit. Contributed negatively to contributions. Will not try to pass it off as a peer reviewed publication. Possible name might be Journal of Electronic Media Education. Would also make it more parallel to the educator publications of NCA and AEJMC. Even if the name change took place, it would remain online. Sauls asked if the committee had considered becoming a peer-reviewed journal. Avery said that had not come up. Board recommends the committee continue its discussion.
 - iv. Committee met with Taylor & Francis at AEJMC. Possible relationship between T & F and Journal of Sports Media. Conversations have begun in that direction. Need to go slowly with new publication ventures. Birks is negotiating a reduced rate for members.
 - f. Research Symposium—Glenda Williams
 - g. Ad hoc Research Group Study
- 6. Executive Committee elections—Tom Berg
 - a. Three nominees for three positions
 - b. Sec.-Treas.—Sam Sauls
 - i. Grant moved acceptance by acclimation, Messere seconded, motion passed
 - c. V-P—Academic Relations—Max Utsler
 - i. Grant moved acceptance by acclimation, Faulconer-Lippert seconded, motion passed.
 - d. President—Glenda Williams
 - i. Grant moved acceptance by acclimation, Messere seconded, motion passed
- 7. District Reports
 - a. Dist. 1—Messere
 - i. Held district conference in NYC, 45 attendees but turnout pretty much limited to speakers
 - ii. Messere said if he had to do it all over again, he would not do a district conference
 - b. District 2—Augie Grant
 - i. Held conference in October in conjunction with annual Convergence Conference
 - ii. 31 out of town registrants. Not all were BEA members
 - iii. Competitive paper, research in progress, creative work, panels and speakers
 - c. District 3—Greg Newton
 - i. Didn't crack double digits with attendance

- ii. Research in progress worked well
 - iii. Learned a lot of things not to do next time around
 - iv. Suggest to tie them to something else
 - d. District 4—Barry Umansky
 - i. Set up a symposium for the Digital Institute for the fall and folded that into a district conference. 150 people turned out—most not members of BEA. Drew some members outside of D4.
 - ii. Great sessions but problem with the university promoting it and lots of paper work
 - iii. Plans to do it again. May take it on the road.
 - e. District 5—Max Utsler
 - i. Previous experience putting together an RTNDA Regional Conference—very unsuccessful
 - ii. Looking at working with Michael Bruce to do a sports-themed meeting.
 - iii. More interest in attending other state meetings
 - f. District 6—Mary Schaffer (not present)
 - g. District 7—Gwin Faulconer-Lippert
 - i. Two-year/small schools seeking to get together more than just electronically. Division is thriving.
 - h. District 8—Sam Sauls
 - i. Comm Tech has changed its name to Interactive Media and Emerging Technologies
 - ii. Management and Sales has changed its name to Management, Marketing and Programming Division.
 - iii. Sports Division has submitted it by-laws. Will go before the board for approval at April meeting.
 - i. President comments
 - i. Other possibilities in lieu of a strict district conference
 - ii. May have district reps do other activities such as attending state conferences with a much smaller program
 - iii. Faulconer-Lippert suggested a District social at the beginning of the Las Vegas Convention.
- 8. Research Promotions Task Force—Glenda Williams
 - a. 2009 already being promoted. Linda Kaid, Symposium Chair.
 - b. Want to move ahead on 2010. Andrew Billings of Clemson will head it up on sports and the media. Title--Sports Media: Transformation, Globalization, Integration
 - c. Paper competition as part of it. Would like to have \$600 to support it. Williams moved to have BEA cover the \$600. Sauls seconded. Sauls clarified what monies are available for other paper competitions. Grant mentioned the need to keep the monetary awards reasonably parallel. Tolstedt added BEA would seek continuous sponsorship/ funding for the symposium. Motion passed.
- 9. Ad Hoc Research Study Group—Mark Tolstedt
 - a. Would look at the long-term promotion of BEA-based research.
 - b. Don Godfrey pushing the idea. Asking for a formal committee from

the board, outline for what the committee would do (replace the Research Task Force in planning the symposium), plan to publish the symposium papers (special issue of JOBEM). Tolstedt it would cost \$14,000 to publish a special issue each year. May have to publish it online. Also want to establish a research awards program. Goal in 2011 is to establish a Best Book Award (BEA members only). Messere questioned if it was the best idea to award it only to BEA members. He would prefer it open to every author. Avery agreed saying BEA should recognize the very best.

- c. Grant voiced a concern over a special issue of JOBEM. Suggested publishing a proceedings. Sauls said the issues should go before the Publications Committee first.
 - d. Next question is whether to have a standing committee in this area. Newton said adding this committee and inviting this person to board meetings would add credibility to the research role of BEA.
 - e. Sauls raised the question of the board possibly bypassing the Research Division in research activities.
 - f. Newton moved to establish a standing committee called the Research and Symposium Committee. Grant seconded. Avery said the Publications Committee should be involved in this. Tolstedt said he sees the new committee working with the existing committee. Costello suggested the chair of the research committee should be a member of the RSC. Max Grubb, head of the Research Interest Division, is a member of the Ad Hoc Research Group. Avery voiced a concern over possible overlap. Grant questioned the name and said it should be called the Research and Symposium Committee. The group reached a consensus in calling it the Research Committee. It will be a standing committee with its chair becoming an ex-officio member of the board. Tolstedt said he would make sure in the development of their by-laws they would include members and officers from the research division. Motion passed. Grant moved the new committee develop a book award. Berg seconded. Motion passed. Grant moved the publications committee handle the details of publishing the output from the symposium. Berg seconded. Avery said the publications committee should talk with Linda Bathgate of T&F to see about how to proceed in publishing. Motion passed.
10. DESA—Glenda Williams
 - a. Call has gone out but no nominations at this time.
 11. DSA—Robert Avery
 - a. Call has gone out. One nomination received.
 12. Scholarships
 - a. Nothing new to report. Peter Orlik thanked the board for granting the money to bring all of the committee members to meet for the selection process.
 13. Council of Professionals
 - a. Constantly doing outreach but nothing formal at this time
 - b. COP very willing to help round up guest speakers
 14. Sustainability

- a. Fred Thorn has brought a specific request for BEA to establish a Sustainability Committee.
 - b. Birks put together a breakfast last convention of people interested in that area. Few attended.
 - c. Questions asked about role and scope of the committee.
 - d. Boyle mentioned NAB's effort to make the convention "more green"
 - e. Harris said from a moral standpoint it's a given, but he's not sure BEA needs a separate committee. It would not be consistent with the specific charges of BEA.
 - f. Birks said the central office could do some things on the Web to address this.
15. For Discussion/Action
- a. Potential change in policy for creation of new division. Tolstedt asked for changes to include: 40 signatures needed rather than 25. Then petition would go to the District 8 rep who would run that by the other divisions and report back to the board. Sauls said several divisions were concerned about pirating members. Tolstedt said board may need to create a committee to look at the number of divisions already in existence. Berg moved adoption of that policy. Grant seconded. Motion passed.
 - b. Geographic districts and alignment. Tolstedt said this would be a significant by-laws change.
16. Other New Business
- a. Three professionals currently on the board. Two openings. Board asks for recommendations.
17. April Board meeting in Las Vegas, April 22. Meet in mid-morning following the Executive Committee Meeting.
- a. Tolstedt raised the question of meeting on Tuesday evening. Discussion ensued. Full board will meet Tuesday evening at 6:30. Executive Committee will meet Wednesday. Full board will meet again for one hour sometime prior to the opening reception.
18. 10:35a, Sec-Treas. Max Utsler leaves for airport. Sec.-Treas. elect Sam Sauls takes over in writing minutes.
19. a. International Division
- Formation of District 9 International: Motion by Grant, 2nd Berg.
 Discussion: Tolstedt stated that the new District would represent International on all issues. The International Division would remain. There is a financial issue regarding funding travel to board meetings. Possible help to compensate coming to the April Board meeting. Motion Approved. Tolstedt to bring to spring April 2009 meeting for final approval.
- b. Convention deadlines: Tolstedt recommended having papers submitted at same time as panel proposals (Sept 15th). Would all for papers to be considered as part of a panel presentation. There were 8 responses from queried Interest Divisions on the proposal with 7 yes and 1 stating that they use presentations at NCA as feedback to use for their BEA paper preparation. Possible Sept. 15th deadline for both papers and panels starting in 2010 (Sept) for 2011 convention. Moretti: Papers would

plummet as it is too early, particularly for graduate students and junior faculty. Grant: Thinks it would be ok. Williams: Concern of paper presence by other organizations. We appear to be technology and panel driven from the outset. How do we change the culture of BEA to be more research focused? Moretti proposed postponing 1 more year (2011, Sept. for 2012 convention).

Grant made the Motion: Create a uniform deadline for panel and paper submissions to Sept. 15th starting in 2010 (Sept) for 2011 convention. Avery 2nd. Discussion: Moretti asked for a friendly amendment to move to next year. After discussion, Grant turned down friendly amendment. Fauconer-Lippert called question for vote: Motion Approved.

- c. Tolstedt said he and Birks will provide PowerPoint templates for Districts.
- d. New Discussion item: Report of Ad-Hoc High School Committee report. Grant reviewed committee report included in Board packet. Noted aspect for giving continuing education credit for convention attendance. Grant stated committee plans to continue research and present further findings at the April 2009 meeting and possible motions for action.

20. New Business:

- a. Boyle: Starting BEA Facebook. Motion to incorporate social networking in the BEA marketing plan. Newton moved, Umansky 2nd. Discussion. Motion Approved.
- b. Boyle at CBI a few weeks ago had a discussion regarding list of attendees. Motion to allow once preregistration starts to generate a registration list with name and institution only. Williams moved, Berg 2nd. Discussion. Motion Approved with 1 abstention.
- c. Boyle: Promoting registration of Deans to come to the convention as they are the ones who control travel funding and are the ultimate decision makers. Avery has hesitancy in that some Deans would not understand and appreciate the culture at BEA conventions. Berg disagreed. Discussion ensued. Grant recommended a Dean's summit as an alternative. Umansky liked the original idea, but noted travel budget cuts and proposed a targeted mailing to Deans promoting BEA and travel requests. Tolstedt recommended targeting specific Deans and providing programming for them at the convention. Costello stated that programming is key to attract Deans and recommended a Dean's Advisory Board for BEA. Newton noted that the CCA (Courses, Curricular, Administration) Division should be brought into discussion. Discussion to continue.
- d. Birks: Stacey Irwin recommended having a convention comp raffle at 2009 for the 2010 convention at District meetings. Must be present to win. Birks to have Irwin bring something forward at spring April 2009 meeting.
- e. Costello: Showcase in RTNDA program? Birks: Planning to continue, to do at least something at RTNDA.
- f. Berg moved to close the Fall 2008 Board Meeting, Williams 2nd. Tolstedt: Make it so. Meeting adjourned at 11:27am.

Respectively submitted November 11, 2008.

Max Utsler, Sec.-Treas. 2008-09, Sam Sauls, Incoming Sec.-Treas. 2009-10

2009-2010 BEA SCHOLARSHIP WINNERS ANNOUNCED

Fifteen students from fourteen different campuses were awarded scholarships in the Broadcast Education Association's 2009-2010 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 – *Sponsored by Abe Voron Committee*

Mark Long, Illinois State University
Raymond Nelson, Central Michigan University

Walter Patterson Scholarships – *Sponsored by the National Association of Broadcasters*

Gabrielle Boward, Cedarville University
Michael Houchin, University of Montana

Harold Fellows Scholarships – *Sponsored by the National Association of Broadcasters*

Andriana Fletcher, Pacific Lutheran University
Alysha Mendez, Texas State University
Shea Northcut, Elon University
Laura Beth Ward, Elon University

Vincent Wasilewski Scholarship – *Sponsored by Patrick Communications, LLC*

James Wallace, California State University/Northridge

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

Michael Valerio, George Washington University

Helen Sioussat/Fay Wells Scholarships – *Sponsored by the Broadcasters' Foundation*

Colin Greene, James Madison University
Suyun Hong, University of Texas/Austin

VISION Scholarship Award – *Sponsored by VCI Solutions*

Christi Ann Mitchell, Oklahoma Baptist University

BEA Two Year/Community College Scholarships – *Sponsored by BEA*

Mary Wilkins, Isothermal Community College
Yeiber Cano, City College of San Francisco

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2010/2011 competition began January 20, 2009.

2008-2009 NATIONAL SALARY SURVEY RESULTS

Following are the results of the sixteenth annual BEA national salary survey conducted in Fall, 2008. 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>RESPONDING</u>	<u>LOW</u>	<u>HIGH</u>	<u>MEDIAN</u>	<u>MEAN</u>	<u>SCHOOLS</u>
Instructor	31,000	70,300	43,692	49,034	28
Asst. Prof.	36,000	72,500	53,500	58,705	41
Assoc. Prof.	45,782	100,000	65,952	68,855	40
Full Prof.	50,000	183,600	80,000	90,721	35

*Average of means compiled by each respondent for each rank

Salary most likely to be paid to an incoming INSTRUCTOR without prior full-time teaching experience (mean of those responding):

\$41,873.76 (37 schools)

Most likely salary for an incoming ASSISTANT PROFESSOR who has just completed the terminal degree (mean of those responding):

\$51,641.59 (46 schools)

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

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Convention Program Chair
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E-mail: amoretti@PointPark.edu

Members:

Stacey Irwin, 2010
Convention Program Chair
Bob Avery, Publications Chair
Vic Costello, Festival Chair
Heather Birks, Executive Director
Glenda Williams, Vice President for Academic Relations
Sam Sauls, District 8 Chair
Mary Rogus, 2008
Convention Chair
Distinguished Education Service Award (DESA)
Glenda Williams, Chair
Erica Farber
Max Utsler

Committee on Scholarship (Distinguished Scholar Award)

Bob Avery, Chair
James E. Fletcher &
Michael Keith, Vice Chairs
(2008 DSA recipients)
Donald Browne (2007
DSA recipient)
Steven Dick
Joseph Dominick (2006
DSA recipient)
Susan Tyler Eastman (2006
DSA recipient)
Don Godfrey (JOBEM)
Glenda Williams

Research Promotion

Glenda Williams, Chair
Steven Dick
Fritz Messere
Greg Newton

Diversity Committee

Mary Shaffer, Chair
Gary Corbitt
Barry Umansky

Long Range Planning and Membership

Fritz Messere, Chair
Thomas R. Berg
Gary Corbitt
Erica Farber
Max Utsler

Nomination Committee

Thomas R. Berg, Chair
Dex Allen
Greg Newton

Publications Committee

Robert Avery, Chair
Alison Alexander
Glenda Balas
Paul Haridakis
Michael Keith
Rebecca Ann Lind
Debbie Owens

Festival Committee

Vic Costello, Chair
Members: Steve
Anderson, Robert Avery,
Lou Benjamin, Dennis
Conway, Kevin Corbett,
Vic Costello, Jan Dates,
Bill Davie, Tony DeMars,
Pam Doyle, Todd Evans,
Joe Foote, Rustin Greene,
Don Godfrey, Tom Hallaq,
Ken Harwood, Price
Hicks, Scott Hodgson,
Robert Jacobs, Evan
Johnson, Warren Koch,
Andy Lapham, Tom
McDonnell, Thomas
McHardy, David Muscari,
Patricia Phalen, Cynthia
Savaglio, Melanie Stone,
Michael Taylor, Max
Utsler, Gary Wade, John
Woody, Ed Youngblood

Scholarship Committee

Peter Orlik, Chair
Marianne Barrett
Marilou Johnson
Bill Parris

Council of Professionals

Gary Corbitt, Chair

**Strategic Alliances
Committee**

Joe Misiewicz, Chair
Dex Allen
Gary Corbitt
Erica Farber
Ric Harris

**District Conference
Planning Committee**

Glenda Williams, Chair
Gary Corbitt
Sam Sauls

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

BEA Representatives
Joe Foote
Doug Boyd

[2009 BEA FESTIVAL]**Festival Chair**

Vic Costello
Elon University
vcostello@elon.edu

Festival Competition Chairs**Faculty Audio Competition**

Melanie Stone
Georgia Southern University
mstone@georgiasouthern.edu

Student Audio Competition

Tony DeMars
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**Faculty Interactive Multimedia
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Student Multimedia Competition

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Faculty Scriptwriting Competition

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dennis.conway@marist.edu

Student Scriptwriting Competition

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Faculty Video Competition

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Student Video Competition

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Two-Year and Small Colleges

Competition

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Faculty Documentary Competition

Jay Rosenstein

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Champaign

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Student Documentary Competition

Ralph Beliveau

University of Oklahoma

beliveau@ou.edu

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; Vic Costello, Elon University; Jan Dates, Howard University; Bill Davie, University of Louisiana; Pam D. Tran, 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; Thomas McHardy, James Madison University; Patricia Phalen, George Washington University; Gary Wade,

Drake University; John Woody, James Madison University.

Review Board

Mary Beadle, John Carroll University; D Artagnan Bebel, KRIV; Barbara Cloud, University of Nevada, Las Vegas; John Craft, Arizona State University; Michael Keith, Boston College; Judi Moore Latta, Howard University; Elizabeth Leebron, Temple University; Larry Lichty, Northwestern University; Paula Matabane, Howard University; Fran Matera, Arizona State University; Norm Medoff, North Arizona University; Nikos Metallinos, Concordia University; Michael Monty, Seneca College; Mike Murray, University of Missouri, St. Louis; Peter Orlik, Central Michigan University; David Reese, John Carroll University; William Slater, University of Nevada, Reno; Max Utsler, University of Kansas; Herbert Zettl, San Francisco State University.

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

BEA Best of Festival King Foundation Award - this award is given at the discretion of the competition chair to the best overall entry in the following faculty competitions: Audio, Interactive Multimedia, Scriptwriting, Video, News, and Documentary.

BEA Best of Competition Award - this award connotes superior quality work, parallel in idea to research accepted for publication in a refereed journal. This award is generally given to the first-place submission within a faculty competition subcategory.

BEA Award of Excellence - this award connotes superior quality work and is generally given to the second or third place finisher within a faculty competition subcategory.

Student Award Categories

Student award categories are established individually for each competition. They are generally designated as first, second, and third place awards.

BEA Best of Festival King Foundation Award - this award is given at the discretion of the competition chair to the best overall entry in the following student competitions: Audio, Interactive Multimedia, Scriptwriting, Video, Two-Year/Small Colleges, Radio News, Television News, Television News Team, and Documentary.

[DIRECTORY]

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2009-10 Board of Directors

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Broadcasting & Cable	http://www.broadcastingcable.com/
Cable Connect (Cable In the Classroom)	http://www.ciconline.com/default.htm
Cablevision	http://www.reedtelevision.com/
College Music Journal (CMJ)	http://www.cmj.com/
Editor & Publisher	http://www.editorandpublisher.com/eandp/index.jsp
EQ Magazine	http://www.eqmag.com/
Mix Magazine	http://www.mixonline.com/
Multichannel News	http://www.multichannel.com/
Production Weekly	http://www.productionweekly.com/site.html
Pro Sound News	http://www.prosoundnews.com/
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NAB/BEA FUTURE CONFERENCE DATES

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

FEEDBACK INDEX AND BIBLIOGRAPHY

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

http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/may09/feedbackindex.doc

http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/may09/feedbackbiblio.doc