



FEEDBACK

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Feedback is an electronic journal scheduled for posting six times a year at www.beaweb.org by the Broadcast Education Association. As an electronic journal, Feedback publishes (1) articles or essays—especially those of pedagogical value—on any aspect of electronic media; (2) responsive essays—especially industry analysis and those reacting to issues and concerns raised by previous Feedback articles and essays; (3) scholarly papers; (4) reviews of books, video, audio, film and web resources and other instructional materials; and (5) official announcements of the BEA and news from BEA Districts and Interest Divisions. Feedback is editor-reviewed journal.

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

SUBMISSION GUIDELINES

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

REVIEW GUIDELINES

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

SUBMISSION DEADLINES

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

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

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THE GENESIS OF SOUTH PARK & POLITICAL CORRECTNESS

By **Brian Dunphy**
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The idea for teaching a class on South Park has been in the back of my mind for many years. Before I was a professor in the CUNY system, I attended a Master's program at the University of Amsterdam. It was during this time that I started to design courses I thought students would connect to and South Park was one of those ideas. I dismissed it rather quickly and focused on designing safer courses rather than radical ones.

When I returned from Amsterdam my first teaching job was at Kingsborough Community College in the Communications department. The school was very flexible with regards to the way professors were able to design and teach their courses. I was given a title for the class and was then encouraged to create my syllabus from that title. It usually went in a direction that they least expected.

One of my classes was a Film Genres course titled: Hollywood Musicals. I must readily admit that out of all the genres of film, this is my least favorite. Instead of exclusively screening the classic Hollywood musicals, I stepped out of the box and showed lesser-known and darker musicals. One of those films was "South Park: Bigger, Longer and Uncut," a film I view as musical regardless of whether or not critics choose to classify as such. The class was a success. Not only was I able to show a different kind of musical, but because it was South Park, I reached the students in a new way. Surprisingly, after the initial lecture on the rules of musicals, the subject matter turned towards censorship, obscenity laws and freedom of speech. It was the best class of the semester but at the time I failed to recognize its potential. However, the genesis of 'South Park and Political Correctness' began with that class.

Once I left Kingsborough and moved to Brooklyn College, I started teaching an Introduction to Mass Media course with two different sections per week. The course covered the history, controversy and the current state of all forms of media. I equate the class to a whirlwind tour through Europe: 5 countries in 8 days. During my first semester with this course, I taught a class about the record industry. The main controversy in this section revolved around illegal downloading and what it means for music, the musicians and the music industry. A large majority of the students in the class illegally downloaded music, so the debate was rather benign and not as interesting as I had hoped it

would be. I decided during the second section of the course I would show an episode of South Park called “Christian Rock Hard.”

The episode was about the record industry, the artists, illegal downloading and governmental (and law enforcement) responses to those who are illegally downloading songs and Christian rock music.

The students immediately connected to the episode. Besides laughing at all the right points, they understood why I was showing the episode in class and its relevancy to what we had been studying. The conversation that emerged between the students was passionate, exciting and above all—educational. We engaged one another in debate over the many issues that South Park brought up in the episode. Instead of lecturing on the controversy, I had South Park bring the various issues to the forefront and it allowed the students to take the lead in the discussion. Of course, I had questions prepared to stimulate the students just in case the conversation lagged, but the students remained engaged.

After the class ended I realized that South Park could be used as a teaching tool to discuss religion, social issues, and terrorism -post 9/11. I immediately pitched the idea to the chair of the TV & Radio department, Dr. George Rodman. He had previously supported some of my more radical ideas and lectures, and he saw, just as I did, that this approach could actually work as a class. He had the foresight to believe that we were tapping into a new method of teaching. We began to create a class proposal for Brooklyn College to look at and it was approved for the fall 2008 semester.

CREATING THE COURSE

South Park has over 150 episodes and not every one of them is relevant to teach in a collegiate setting. I had in mind a select few that would provide the structure, and form the foundation of the class.

South Park has aired many episodes about religion, particularly the evils of religious extremism and the hypocrisy of organized religion. “Trapped in the Closet” was a famous episode about Scientology, Tom Cruise and the hypocrisy of the ‘religion.’ I knew that I wanted to feature that episode in the class and I subsequently created a section titled: “Religion in South Park.”

This became the basis for my syllabus. Because I felt that I needed to create a trust and an understanding in the course, as well as establish a rapport with the students; I knew that I needed to begin the semester by showing South Park at their MOST offensive. Brooklyn College has the proud distinction of being one of the most religiously and ethnically diverse schools in the country. Rather than spend the first four weeks showcasing benign, quaint episodes; I decided it would be best to go in headfirst.

Religion is a difficult topic for people to discuss in a genuine and candid manner. Many are worried about offending someone or being called anti-anything. I firmly believe that in this politically correct world, the public needs to be less concerned with hurting someone’s feelings and more focused on keeping the lines of communication open.

I did however; recognize that showing South Park might not be enough to start a conversation that could sustain a 14-week class for 2 hours and 40minutes per week. So I began to research books on religion – the positives and negatives. I also read parts of each of the major religious holy books.

Ultimately, I had decided that the class would analyze South Park similarly to the way English majors would analyze William Shakespeare's plays or film majors would analyze Stanley Kubrick's films, by focusing on the motives, intentions and ideology. However, I would also use the show as a starting point for lectures about the important issues that currently face our society.

South Park has the technology to create episodes while controversies remain fresh in the public's consciousness. Keeping this in mind, I designed the next section of the course to focus on social issues.

Because the show is done on computers as oppose to being hand-drawn, Trey Parker and Matt Stone have the ability to create an episode and get it on air within 5-6 days. This modus operandi allows them to be more relevant to the zeitgeist of the times and gives them the opportunity to provide commentary better than any other fictional television show currently on air. In my opinion, this is what allows South Park to stand alone within the community of animated television. The show's creators owe much to Matt Groening, the creator of *The Simpsons*, however because of the nature of their production, it takes months to animate and air an episode of *The Simpsons*. South Park has found a way to keep their material unique and relevant and as such, allows the show to have unlimited storylines.

What may surprise those who do not watch the show is that South Park airs both sides of a 'hot-button' issue. What's more, they provide a solution to the problem. South Park has been called both liberal and conservative but they are in fact, libertarians and believe in personal responsibility and moderation above all else. It is this centrist approach that allows them to understand issues better than most. While I do not always agree with everything they say in the show, I do think they make valid points.

South Park has created episodes to preach, what they believe is the right way to live. They do not push it on the viewer but instead present it—whether someone chooses to follow their example is not the show's concern.

The social issues section was one of the easiest sections to create because South Park has aired many episodes dealing with hot button issues like racism, media, euthanasia, assisted suicide, immigration, xenophobia, global warming, corporate America, cloning, stem cell research to name a few. As such, it provided an ample pool from which to select episodes to screen and discuss in class.

After deciding on these episodes, I would look for written text to further enhance the discussion. For example: in week 5, when I showed episodes about cloning and stem cell research, I introduced articles that were for and against the practice. I also would assign each student a side (for or against) that they would then research, bringing in at least one article on the issue.

Finally, came the Post 9/11 section. This proved to be a somewhat effortless section to design. The only challenging part was finding appropriate readings to accompany the extremely sensitive subject matter. I wanted to proceed the same way South Park would—by presenting both sides of the issue. I found a book that had primary as well as secondary sources that would help explain the confusion after 9/11.

TEACHING THE CLASS:

I had 10 goals for the class:

1. To establish an environment where students could converse in a constructive manner about the most pressing issues of our time.
2. To teach all sides and theories of the issues covered by introducing students to the value of primary sources as well as authoritative writers on the issues.
3. To challenge students on their beliefs and make them stronger by allowing them to argue for or against issues more effectively. But also to encourage the student to remove pre-conceived notions, personal beliefs or any other influential biases that may cloud their judgment, preventing them from see the other side of any argument.
4. To introduce South Park as a literary text and present the show as a worthy piece of educational value. As well as providing the students the opportunity to unconsciously absorb information and learn while being entertained.
5. To dissect, interpret and analyze South Park and its creators as iconoclasts, satirists and as representatives of the zeitgeist of the 21st century.
6. To breakdown and destroy the myth of South Park as the lowest form of entertainment.
7. To have them write clearly and effectively about topics they feel passionately about.
8. To present a wide variety of readings, creating new avenues of knowledge that have yet to be explored by the students.
9. To create a course that will be challenging, informative and useful to their major. One that not only would they enjoy, but if ridiculed by other students, would provide them the opportunity to engage their peers and showcase how valid and practical the course truly was.
10. To allow the student to have creative input with regards to the readings, episodes and overall direction of the course. This class was as much about them and their willingness to embrace the material, as it was mine.

The students not only developed a new and unique appreciation for South Park, but they now have the both pleasure and curse of not being able to view any form of entertainment without dissecting or interpreting it. Their success, as well as the success of this class was evident in their papers and in the classroom discussion.

I believe that this class provided my students with a challenge that surpassed many of the other courses that they have taken.

Each student that I have spoken with, either during the class or after its conclusion, has told me that it was one of the best courses they have ever taken at Brooklyn

BROOKLYN COLLEGE
Department of Television and Radio
Special Topics: South Park & Political Correctness
TV/R 73 Section R3 (Course Code 5273)
Fall 2008, Thursdays 3:40-6:20pm
503A Whitehead

Prof. Brian Dunphy

Office: 406S

Office Hours: Monday 3:30-4:30 or by appointment

Phone: 718-951-5555 Fax 951.4418 e-mail: profdunphy@gmail.com

Prerequisites: TV/R 16.5 or permission of chair.

Credits:

EXPECTED OUTCOMES/ LEARNING OBJECTIVES:

1. Students will be able to analyze South Park as a literary text.
2. Students will be able to discuss the meaning and significance of South Park from interdisciplinary perspectives, including cultural, social, historical and political contexts.
3. Students will use a wide-range of strategies to comprehend, interpret, evaluate, and appreciate South Park as a text dealing with relevant religious, political, and social issues.

ASSESSMENT:

Fulfillment of course objectives will be evaluated through one of two paper options:

Option A: 3 papers. Students will be required to write 2 short papers and one final paper.

Option B: 5 papers. Students will be required to write 5 medium length papers.

All papers are due throughout the semester on dates designated. The papers will revolve around a character, plot or element of the program pertaining to a specific episode, assigned readings and/ or in-class discussions. Students will present their ideas in class (mandatory, at least ONCE) and workshop them with other students.

***Class discussion and participation will be an important determinant of the fulfillment of the learning objectives. ***

COURSE DESCRIPTION:

Students will become familiar with the theory of political correctness and its place in modern society. Themes to consider: Has political correctness hurt us as a society? What are the problems and/ or advantages of being politically correct?

We will explore the libertarian philosophy of the creators, Trey Parker & Matt Stone, and their treatment of the many issues facing the world. The show's ability to discuss 'hot-button' issues is at the core of its strength. The "un" PC world of South Park, creates a dialogue often ignored by the mainstream media, government and other interest groups.

COURSE TEXTS:

You are responsible for the designated material contained in the following required texts:

1. Arp, Robert. Editor. 2007. *South Park and Philosophy: You Know I Learned Something Today*. Malden, MA: Blackwell Publishing 2007. ISBN: 1405161604
2. Johnson-Woods, Tony. *Blame Canada! South Park and Contemporary Culture*. New York: Continuum International Publishing Group. 2007. ISBN: 9780826417312
3. Okerstrom, Dennis. *Peace, War, & Terrorism*. New York, NY: Pearson Longman Publishing. 2006. ISBN: 0321292308
4. Andrea Lunsford. *Easy Writer: A Pocket Reference 3rd edition + iCite CDR*. New York: Bedford/St. Martins, 2006. This is a required text for all TV/Radio classes, so please retain it.

*Websites for cheaper books: bigwords.com – it works! Trust me.

Other articles for the assigned readings are in the required course packet and will also be distributed online via email.

**Initials: For EMAIL: (E), Course Packet (CP)

SUGGESTED READING LIST:

1. Hershberg, Eric & Kevin Moore, editors. *Critical Views of September 11th: Analyses from Around the World*. New York, NY: The New Press. 2002
2. Sharpe, Eric J. *Understanding Religion*. Great Britain, UK. Duckworth Publishing. 1983.
3. Sharpe, Eric J. *Comparative Religion: A History*. 2nd Edition. Great Britain, UK. Duckworth Publishing. 2003
4. Gumery, Keith. *International Views: America & The Rest of the World*. New York, NY. Pearson Longman. 2007.
5. Anderson, Brian. *South Park Conservatives: The Revolt Against Liberal Media Bias*. Washington, DC. Regnery Publishing. 2005.
6. Christopher Hitchens. *God Is Not Great: How Religion Poisons Everything*. New York, NY. Twelve: Hachette Book Group. 2007
7. Gardner, Lloyd C. & Marilyn Young, editors. *Iraq & The Lessons of Vietnam: Or How NOT to Learn From the Past*. New York, NY. The New Press. 2007

COURSE GRADING:

Option A: Paper 1 & 2 - 5-7 pages each, minimum -- 30%

Final Paper – 17-20 pages, topic to be determined -- 35%

OR

Option B: 5 papers, 5-10pages each, with wiggle room – 65%

*** One paper missing 20% drop in grade ***

Class work, presentation, attendance, punctuality, participation, effort -- 35%

PAPER REQUIREMENTS:

Your paper should be 1.5-spaced with one-inch margins all around, in Times New Roman 12 point font. No papers will be accepted that are hand-written!

As many of you are aware, plagiarism (i.e., using the words of another without attribution) is on the rise at college campuses across the country, including Brooklyn College. Plagiarism violates canons of proper scholarship and, if detected, can result in a failing grade for the course and, in extreme cases, expulsion from the university. Please be aware that instructors, through the use of computer software, are now able to detect plagiarism in student papers with increasing ease.

PRESENTATION:

Every episode is available online at southparkstudios.com

Please use this site to watch episodes you will be presenting on.

You will discuss the readings, the episodes, etc. Presentations will last throughout the class but you will not be the focus throughout its' entirety. Obviously, your presentations can be papers and vice-versa

SCHEDULE OF CLASSES & READINGS:

Section I – Introduction to South Park

Week 1, August 28th – Introduction to course and South Park

Episodes: “Cartman Gets an Anal Probe” & “Goin’ Down to South Park”

Section II – Religion in South Park

Week 2, September 4th – Religion, Faith and South Park

Readings:

Johnson-Woods: Chapters Introduction, 1, 11, 15

Arp: Introduction by Robert Arp

Arp: Chapter 20 – “Religious Pluralism and The Super Best Friends” by J. Dueck

Arp: Chapter 3 – “Blasphemous Humor in South Park” by Kevin J. Murtagh

Episodes: “Super Best Friends” & “Trapped in the Closet”

Week 3, September 11th – Religion Cont’d

Readings:

Arp: Chapter 8 – “The Philosophical Passion of the Jew: Kyle the Philosopher” by William J. Devlin

Arp: Chapter 5 – “You know, I Learned Something Today: Stan Marsh & The Ethics of Belief” by Henry Jacoby

Johnson-Woods: Chapter 2

Passion Play (E)

Mormonism (E)

Hitchens (E) – Chapter 1

Episodes: “All About the Mormons” & “The Passion of the Jew”

Week 4, September 18th – Religion Cont’d

Readings:

Arp: Chapter 12 – “The Satirized My Prophet... Those Bastards! South Park &

Blasphemy” by David R. Koepsell
Johnson-Woods: Chapter 10
Hitchens (E) – Chapters: 2, 7, 8, 11
Episodes: “Red Hot Catholic Love” & “Bloody Mary”
Special Note: Option A – Paper 1 Due – Religion, Option B – Paper 1 Due -
Religion

Section III – Social Issues & South Park

Week 5, September 25th – Cloning & Stem Cell Research

Readings:

Arp: Chapter 15 – “Four-Assed Monkeys: Genetics & Gen-Ethics in Small-Town Colorado” by Scott Calef

Applied Ethics (E) – Cloning: Chapter 9 (Against) & Chapter 10 (For)

Johnson-Woods: Chapters 5, 12

One Article – For or Against cloning/stem cell

Episodes: “Elephant Makes Love to a Pig” & “Krazy Kripples”

Week 6, October 2nd – Euthanasia, Assisted Suicide & Individual Rights

Readings:

Applied Ethics (E): Euthanasia: Chapter 11 (For) & Chapter 12 (Against)

Arp: “Oh My God! They Killed Kenny... Again: Kenny & Existentialism” by Karin Fry

Johnson-Woods: Chapter 6

One Article – For or Against topic

Episodes: “Death” & “Best Friends Forever”

Week 7, October 16th – Global Warming, Media & The Government

Readings:

Dunphy: “Why The World Needs South Park” – working project

Johnson-Woods: Chapter 10

Arp: “The Chewbacca Defense: A South Park Logic Lesson” by Robert Arp

Hurricane Katrina update

One Article – For or Against from any form of media

Episodes: “Two Days Before the Day After Tomorrow”

Week 8, October 23rd – Corporate America

Readings:

Arp: Chapter 9- “The Invisible Gnomes & The Invisible Hand: South Park and Libertarian Philosophy” by Paul A. Cantor

One article on Corporate America

“Rich Media, Poor Democracy” – Robert McChesney chapters 1-4

Episodes: “Gnomes” & “Something Wall-Mart This Way Comes”

Special Note: Paper Proposals Due. Option B - Paper 2 Due, Option A – Paper2 due.

Week 9, October 30th – Politics and The US Electoral System

Readings:

Arp: Chapter 11 – “Vote or Die, Bitch” – The Myth of that Every Vote Count & The Pitfalls of the Two-Party System by John Scott Gray

Johnson-Woods: Chapter 13

McCain v. Obama – articles on each

The Fusion Ballot System

Episodes: “Douche & Turd”

Week 10, November 6th – Xenophobia, Immigration & Terrorism

Readings:

Applied Ethics: Immigration – Chapter 13 (For) & Chapter 14 (Against)

Johnson-Woods: Chapter 14

Arp: “Flatulence and Philosophy: A lot of Hot Air, or the Corruption of Youth” by William W. Young III

One article on Immigration

Episodes: “The Snuke” & “GooBacks”

*** SPECIAL EPISODE – “... About Last Night” – Obama v. McCain

Special Note: Option B – Paper 3 Due

Section IV – South Park in a Post 9/11 World

Week 11, November 13th – 9/11

Readings:

Arp: Chapter 10 – “South Park & The Open Society: Defending Democracy Through Satire” by David Valleau Curtis and Gerald J. Erion

Peace, War & Terrorism: Chapter 1 – The New Face of War

Preface

Osama Bin Laden, Jihad Against Jews & Crusaders

George W. Bush, President’s Radio Address

Peter Simpson, The War on Terrorism: Its moral justification and limits

Daniel Benjamin, Two Years After 9/11: A Balance Sheet

Richard Engel, Inside Al-Qaeda: A Window into the World of Militant Islam & the Afghani Alumni

Michael Meacher, This War on Terrorism is Bogus

Readings on 9/11 Conspiracy Theories

Episodes: “Osama Bin Laden Has Farty Pants” & “The Mystery of the Urinal Deuce”

Week 12, November 20th --- Terrorism

Readings:

Peace, war & Terrorism: Chapter 3, 4

John Ashcroft, USA Patriot Act “honors” Liberty & Freedom

Susan Herman, The USA Patriot Act and the US Department of Justice: Losing our Blances?

David Tell, John Ashcroft Maligned Again

Stephen Gale & Lawrence Husick, From MAD to MUD: Dealing with New Terrorism

Robert Hutchings, Terrorism & Economic Security

John Bolton, The International Aspects of Terrorism & Weapons of Mass Destruction

Paul Wilkinson, Overview of the Terrorist Threat to International Peace & Security

George W. Bush, The New Measure to Counter the Threat of WMD

Episodes: “The Imaginationland Trilogy: Full Length Feature Film- Director’s Cut”

Week 13, December 4th – The Iraq War

Readings:

Peace, War & Terrorism – Chapter 2: Pre-Emptive War, Chap. 3

Jim Hightower, In a Time of Terror, Protest is Patriotism

John R. Macarthur, The Unchallenged “Evidence” for War

Condoleeza Rice, A Balance of Power that Favors Freedom

William Galston, Perils of Preemptive War

Richard Grimmett, US Use of Preemptive Military Force: The Historical Record

William Saunders, Possible War with Iraq

Arthur Schlesinger, Jr., The Immorality of Preemptive War

Steven Weisman, Doctrine of Preemptive War has its roots in early 1990s

Steven Welsh, Preemptive War & International Law

Ulrich Arnswald, Preventive War or Preemptive War

2. False Pretenses: Print out— centerforpublicintegrity.org

Episodes: “I’m A Little Bit Country”

Special Note: Option B – Paper 4 Due

Special Note: Paper Proposals Presentation Part II

Week 14, December 11th – Religion, Politics, Social Issues, Terrorism & Mass Media

Readings:

Peace, War & Terrorism – Chapter 5: Ethics, Peace, & Tomorrow

Alberto Gonzales, Memo for the President

Martin L. Cook, Ethical Issues in Counter-Terrorism

Episodes: “Cartoon Wars Part I” & “Cartoon Wars Part II”

FINAL PAPERS DUE – Week of December 15th or 21st – To Be Determined

Option A – Final Paper Due

Option B – 5th & Final Paper Due

IMPORTANT DATES:

9/18 – A: Paper 1, B: Paper 1

10/16 – B: Paper 2

Paper Proposals due in class

10/23 – A: Paper 2

11/6 – B: Paper 3

12/4 – B: Paper 4

Paper Proposals due in class

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WHERE ARE WE HEADED

By William G. Christ
wchrist@trinity.edu

INTRODUCTION

I would like to thank Jeff Guterman for inviting me to be on this panel. I have been asked to talk for between 5 and 7 minutes. I thought the best thing I could do was to ask questions so that we could get a dialogue going. Before I get to the questions, there are two things I want to mention. First, by 2020, the Baby Boomers will be dead, retired, or thinking about retiring. The importance of this is that there is a whole new generation of faculty who will be moving up the ranks. A new generation of faculty who will see many of the media changes over the last 20 years as “normal.” Second, I thought the best way to try and figure out about 2020 was to go back to the kinds of questions that were asked in the 1870s and are still being asked today. Back then, these were fundamental questions about the importance and relevance of journalism education. Now, they are questions that can apply to all media education. So, in order to answer the question, “Where are we headed?” I have prepared 10 more questions that I think we need to answer as we prepare our students for 2020.

Curriculum 2020: Where Are We Headed?

William G. Christ

Department of Communication; One Trinity Place San Antonio,
 Texas

Handout as part of *Planning for the Next Decade of Mass Media Education's* Administrator's Roundtable at the Broadcast Education Association's Convention, April, 2009, Las Vegas.

10 Questions

- 1) Who are we? Media education is not monolithic, so who is the “we” in “where are we headed”?
- 2) What is our mission [preparing people for a specific profession (e.g., broadcast news reporting); preparing students broadly for a profession in the communication field (e.g., communication practitioner); preparing students to be critical consumers; and/or preparing students to become informed, thoughtful citizens]? How does our answer to this play out in our courses and curriculum?
- 3) When do we stop defining ourselves as broadcast, telecommunications, or RTV programs (and, parenthetically, as the Broadcast Education Association)? Using

the logic of being called the BEA, when will we become the Internet Education Association or the Web Education Association?

- 4) What is “mass” about mass media (e.g., Should we study social networks like Facebook? Is Facebook mass media or interpersonal communication or some hybrid? What do we gain and lose when we think of ourselves as media departments or communication departments and not departments of broadcasting, etc.)?
- 5) When we talk about “media,” which media (which industries) should we study? Are our programs defined and driven by where we, and our students, think there are jobs? What do we gain and lose by doing this? Where, for example, do journalism (losing jobs), public relations (gaining jobs), or organizational communication (crosses over professions) fit into our programs?
- 6) Do we think of ourselves as educating specialists or broad based practitioners? (should we teach “PR Ethics” classes or “Media Ethics” classes; “Broadcast Journalism” classes or “Multiplatform Journalism” or simply “Journalism classes; “Television Production” classes or “Narrative Production” classes)?
- 7) What should we teach? What should students learn?
 - a. What is core to our field/discipline?
 - i. Should programs have core classes? If so how many and what kind (practitioner versus studies core? Universal versus sequence core?)
 - b. What should be the balance between competencies (skills) and knowledge requirements?
 - c. What competencies/skills should be taught (General literacy—competence in the use of language. Visual literacy—understanding of visual grammar and phenomena in mass communication. Computer literacy—especially a general knowledge and ‘hands-on’ skills in computer applications in journalism/mass communication fields. Information gathering—ability to systematically gather and use information for various sources pertinent to mass communication. Media writing capability—ability to produce media messages in two or more areas (news, advertising, etc.)? (*Planning for curricular change*, 1987, p. 52)
 - d. What knowledge areas should be taught (Mass communication and society. The history of mass communication. The economies of mass communication. The philosophy and ethics of mass communication. The legal and regulatory aspects of mass communication. The technology of mass communication. Communication theory. International communication systems (*Planning for curricular change*, 1987, p. 52)
 - e. As regional accreditation requirements move from an input model to an output model, what student learning outcomes do we think are critical? (“The Accrediting Council on Education in Journalism and Mass Communications requires that, irrespective of their particular specialization, all graduates should be aware of certain core values and competencies and be able to:
 - understand and apply the principles and laws of freedom of speech and press, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of griev-

ances;

- demonstrate an understanding of the history and role of professionals and institutions in shaping communications;
- demonstrate an understanding of the diversity of groups in a global society in relationship to communications;
- understand concepts and apply theories in the use and presentation of images and information;
- demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;
- think critically, creatively and independently;
- conduct research and evaluate information by methods appropriate to the communications professions in which they work;
- write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;
- critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;
- apply basic numerical and statistical concepts;
- apply tools and technologies appropriate for the communications professions in which they work.” <http://www2.ku.edu/~acejmc/PROGRAM/STANDARDS.SHTML>. Retrieved April 11, 2009)

- 8) As programs, including for-profit schools, move from in-the-classroom instruction to on-line (distant learning) instruction, what is gained and what is lost and what does it mean for our courses, curricula and students’ education?
- 9) As schools continue to add adjunct professors at the expense of tenure-track positions, what is gained and what is lost and what does it mean for our classes, curricula and students’ education?
- 10) How do we develop curricula now that are flexible and responsive to change and prepare **our students** for 2020?

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TO SPOOF THE IMPOSSIBLE DREAM: THE PARODY AS LEARNING TOOL

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Miguel de Cervantes would have done just fine as a late-night TV host.

Aside from inventing the modern novel with his 17th Century classic *Don Quixote*, Cervantes helped pave the way for those who ruthlessly mock the media. He gave us the parody.

In Cervantes' tale, a simple man from La Mancha who is besotted by the fantastic tales he has read about the knight-errant of the Middle Ages goes on his own quest. Mounting his rickety horse and donning a homemade helmet, he sets out on adventure in the name of his ladylove, a local farm girl who knows nothing about him. Quixote is the model of sincerity, a true believer; yet the story reveals him to be a foolish dreamer, duped by the impossible stories created to glorify the aristocracy. This knight-errant comes up well short of anything romantic or chivalrous. The difference between the illusion and the reality is exactly the point. Cervantes effectively skewers not only the ideology of the Quest, but uses the same vehicle—the adventure tale—to deliver his critique. This one-two punch has served critics ever since, down to *The Daily Show* and *Saturday Night Live*.

Parodies (or spoofs) are entertaining but they are more than that. They can be instructive. They reveal the truth (or at least an alternative view) behind the artifice of the mass media. They can criticize because they allow the parody's audience to see the king's underwear. Parodies can be political in that they can question the status quo and point to the ideology (or what Roland Barthes calls mythology) that the original subtly and unquestioningly supports.

Which is to say that Jon Stewart and Weird Al Yankovic have a lot to teach us.

Spoofing is an act of cannibalism. You take an original work, exaggerate its extremes, and reprocess it to say something new. The spoof comments on both the form and content of the original.

In my media literacy classes I have experimented with the spoof as a tool students can use to expose our unquestioned assumptions about mass media. One exercise is a spin-off from the excellent work of AdBusters, on its website. There you will

find spoofs of the classic Joe Camel cigarette campaign, where Joe, who has morphed into Joe Chemo, is laid up in a hospital bed and is dying of the cancer that resulted from smoking. By turning Camel's ultra-hip cartoon spokesman back upon itself, the spoof more clearly reveals the advertiser's magic by replacing an illogical, self-serving, arbitrary, improvable proposition ("Smoking will make you cool") with a reasonably well-researched proposition ("Smoking will kill you"). The trick of AdBusters and the spoof in general is that you use the advertiser's *métier* to both reveal a different possible outcome and expose the process by which the advertiser's outcome was made to seem so natural. Spoofs reveal both the ideological components of advertising (underlying meaning) as well as the production values (how meaning is created). Understanding both is instrumental to intelligent, critical reception of advertising messages.

A second exercise my students try is a spoof of the local television newscast. This genre has become so laden with conventions that students find plenty of material to work with. They produce big-haired weatherwomen, empty happy talk, over-hyped pedestrian events, and nonsequiturs aplenty to reveal how the news is often merely a stage play.

Spoofs are possibly even more relevant in today's postmodern consciousness than they were in the time of Cervantes. Copies of media productions now reproduce and circulate through our culture at light speed. More people have access to the tools of media production—video cameras, Photoshop, video editing programs—and have at least informal acquaintance with conventions of particular genres. In the postmodern consciousness, the sanctity of the original is nearly nonexistent, thus freeing the spoof-artist to exploit the original to fullest effect.

Spoofs also gain more relevance today because the media are so highly conventionalized. The formulas, plots, characters, and other tools have become so common they seem almost natural. Critics can complain all they want about how poorly these features serve their respective arts, but nothing makes the point as clearly as a spoof. The 1984 film *This Is Spinal Tap* exposed the genre of the rock documentary as a banal descent into ego, promotion, and self-importance and launched a genre in itself, the mock-documentary, now staple of television in *The Office*.

We also turn to the spoof when the older forms of argument become exhausted. For instance, how does a politician criticize his opponent when the old standby, the attack ad, doesn't do the job? During the 2008 election, the Obama campaign turned to the spoof. In a 30-second spot on YouTube, a group of McCain strategists are sitting around a table trying to come up with replies to criticisms of their candidate. When one staffer offers the criticism, "He voted with Bush 90 percent of the time," the lead strategist counters with a one-word response: "Maverick." And then, in rapid fire, to each of the succeeding criticisms, he repeats "Maverick." He finishes with, "We just keep saying 'Maverick, maverick, maverick' until that's all they hear. It's not that hard." During the dialog the camera cuts to shots of the other perplexed staffers in documentary fashion, as if even these Masters of Message Manipulation are skeptical of such an empty political ploy.

People wrung out by the attack ad genre can take comfort in the campaign spoof. Parody works like a velvet glove: it packs a punch but it does not leave you bleeding. Campaign wizards may eventually discover that humor, even if a bit acidic, goes farther with the electorate than zealotry.

The spoof has reached its zenith in *The Daily Show*, watched by legions of college students. While humorist-in-chief Jon Stewart prefers to describe his show as fake news, even he cannot deny the underlying truths the parodies deliver. In class, I show Jason Jones, a *Daily Show* correspondent, spoofing the reality show *Laguna Beach*. The spoof lays bare the fact there is no reality in reality TV. Jones plays with the conventions of the genre, stumbling through his own version of the opening credits and greeting the always-sunny California day by diving into the hotel pool while still in his business suit. During an interview with one of the Laguna Beach locals, Jones suddenly stops the interview and directs the subject to remove his shirt before continuing with the interview. Later, Jones asks his interview subject to redo some of his comments, as if Jones is directing an actor in a film.

It is no great surprise to students that reality TV is not real. But the degree to which other media are carefully constructed can be harder for them to discern. They often judge the news media as biased based on the overt punditry on Fox News, CNN, and MSNBC. Students are less aware of the more subtle ways in which the news is shaped, down to the very definitions of news that determine which events receive media attention and the techniques of journalism that transform a mere event into a story. All too often they are willing to accept the notion that because they saw something on TV, it must be true.

From an education perspective, spoofing is tantamount to reverse engineering. It allows the audience to understand how things were put together so they may examine those parts in isolation. Media messages do not arrive of their own accord. There are people behind them in the form of sources, writers, photographers, editors, as well as entire media organizations and political ideologies. The media system develops its own codes and conventions that in time become invisible to the unschooled audience member.

Not only does Stewart's mocking mode give students the opportunity to learn how to deconstruct media messages, it may be spreading to the conventional news media as well. Some journalism critics note the model of objectivity, which evolved in the 19th Century, may fail to get at the truth in the way spoof, parody, and satire can. Geoffrey Baym, an assistant professor at the University of North Carolina at Greensboro, argues that *The Daily Show's* techniques revive "a journalism of critical inquiry and advance a model of deliberative democracy." Parodies are not lacking for point of view, and perhaps what consumers of the 24-hour-a-day, 400-channel media universe may want more than anything else is orientation.

The culture of the spoof has its downside. When you come to see so much of your world is merely an artful construction, and therefore somewhat arbitrary, you risk becoming jaded. You might conclude no one is telling the truth, even under the best of circumstances (an occupational hazard for journalists). A 2006 study revealed that, indeed, *Daily Show* viewers considered themselves well informed by the show's spoofing, mocking, satirical content, but they also trusted the news even less than most people. The result may be little more than educated cynics, but perhaps it is better than tilting at windmills.

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THE CELL PHONE

By Ron Steiner

Ron Steiner is retired, after 43 years in the commercial television business.

He now keeps busy volunteering for organizations that help disenfranchised people in our society.
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Just about everybody today has a cell phone. I used to have one.

After many years of not owning one..... when everyone around me was proudly displaying theirs, talking very loudly on it and boosting about their great new long-distance rate, I succumbed. In addition to their miniscule tariff per minute, all my cell phone buddies seemed to have about 87,000 free weekend minutes per month. I was puzzled by the math. After calling my kids, my brother in Indianapolis and my sister in Pittsburgh (neither sibling would I normally call more than once a month on land lines), I wouldn't know who to call on the weekends. Two days per weekend (that's 48 hours); four weekends per month (that's 192 hours); times 60 minutes, that's 11,520 weekend minutes per month. What in the world did they do with the 75,480 extra minutes they received as a bonus for signing a year's contract?

Being a technical retard, when I bought my cell phone, I was overwhelmed by the wide array of things it would do, none of which I knew how to mobilize. Had I wanted it to, my pocket-sized marvel would have offered 60 different rings, beeps and buzzes; stored 300 telephone numbers in a directory; provided directions to any train station in the country; shown a six year calendar; and space for twenty-four delicious recipes featuring tofu as the main ingredient. It taxed me to be able to do the simplest of functions. I could dial a number. After a few weeks and many instructions from my techno-geek friend Spencer, I finally learned how to collect my messages.

Actually, dialing the number was not that easy. First, the keys were so damn small. Between stubby male fingers (without long nails) and 66-year-old eyes that require reading glasses for anything below 16 pica, dialing wrong numbers was a frequent occurrence. The fact that one's cell phone was tiny seemed to be a great sense of pride for many of my "early experiencer" friends. For the first time in "**mankind**", members of the male specie were proud of having the smallest something.

I am not sure why I did give in to the cell phone mania. Maybe it was because I was taking frequent car trips between Albuquerque and Salem. Being on the road that often, I figured a cell phone would come in handy to call the AAA if in fact I experienced car trouble. Well, if anyone would look at a map, one would see that the trail between these southwest to north-

west destinations was mostly on desolate two lane highways over the picturesque landscapes of New Mexico, Colorado, Utah, Idaho and Eastern Oregon. This journey offers awe-inspiring vistas, featuring millions of cactus and jackrabbits and very few people or houses. Save the short times traveling through Salt Lake City or Boise, seldom is there a signal to be had on my tiny, weekend minute laden cellular wonder.

The cell phone seemed to me to become the status symbol of the new millennium. Everywhere I went people were talking on their hand held alter ego. Sometimes the sighting / hearing was a source of great amusement. More than a few times I was mystified by the person walking down the street, or through an airport, carrying on a conversation with themselves. I got used to the fact that some advanced cellularphiles had hand's free phones so they could multitask and still talk about whatever. The hand's free idea should be more popular with drivers of vehicles. According to the National Transportation Safety Board, accidents caused by cell phone distraction now outnumber the stars in the galaxy.

I have good friends, people I like, people who I respect, people who I love spending time with, who are starting to become less attractive to me because they insist on calling and answering their phones, no matter what the occasion, surroundings or circumstances. During meals, in the movies, at a concert, mid-meeting, while going to the bathroom and in restaurants.

My friend Doug owns the Le Peep Restaurant in Albuquerque. Recently he instituted a policy, displayed on small tent cards on each table. The wording was gentle and benign. Something like, "Out of respect to all patrons, we ask that you refrain from using your cell phones in the restaurant". It was much more sensitive than the NO SMOKING signs that appear in most restaurants. Some people appreciated the courtesy, yet some devotees of the "can't do without it attitude" went crazy. One patron came close to challenging Doug to step outside to settle his dispute. He screamed that his First Amendment rights were being violated. He loudly called for a show of hands of those in the restaurant who would boycott Le Peep in protest of this request. It is a good thing that the scrambled eggs with cheese and green chili are so delicious at Doug's place, so no one joined in the would-be protest.

Worst of all for me is the ringing of cell phones on the golf course. I draw the line there. A golf course is the sanctuary of all sanctuaries. The richness of manicured green grass, glistening white sand traps, lush trees that slump into a fairway, cutting off the shortcut over the shimmering pond that protects an expansive green is a place of true tranquility. A golf course is a place where men can boast of glorious shots and curse the errant. Private or public links are places where men can scratch and spit and commune in the embrace of nature, without being on a hike. Golf is the true metaphor for life and the golf course is the stage it is played upon. Therefore, when the peace of St. Andrew's is shattered by the ringing of a cell phone or buzzing or the playing of Yankee Doodle Dandy, right in the middle of my back swing, I must put my foot down.

The real reason why my little telecommunications wonder went back to Version as soon as the clock struck 12 on the 365th day of my contract.....it had started to change my life. The cell phone was starting to erode one of my core beliefs and a major element of my inner work. In my maturity, now that I am starting to edge into an era when I should possess some wisdom, I mightily attempt to discern the difference between "urgent" and "important". The cell phone seductively distorts the difference

between these monumental concepts. A cell phone may exert unwarranted influence on how we choose to spend our time and live our lives. The only way to control one's own soul is to solely have the power to self-select what is "important" and what is "urgent". When we start to respond to the ringing of a bell, the deadlines of others, the mandates of 21st century living, we are doomed. Doomed to expend our time, energy, power, value, productivity, reflection into misplaced endeavors.

These decisions, when altered by an on-body communications devise, take us too close to Dick Tracy and his walkie-talkie wrist watch..... Always on call.....Saving the day. The only way we can do our part to serve and save the universe is to be in conscious control of the choices we make. I can make mine better without the benefit of a cell phone.

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SO YOU WANT TO BE A TV NEWS ANCHOR? IT'S SURVIVAL OF THE FITTEST IN ONE OF THE SMALLEST NEWSROOMS IN AMERICA

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ABSTRACT

Students who enter the television news profession face a dilemma at the initial stage of the hiring process. News directors review resume tapes and online videos to select candidates. However, students typically do not have professional-quality resume tapes. The majority of these broadcast journalism hopefuls must break into the smallest markets, where the starting pay is lower than virtually any other profession. Their goals are to gain experience and to construct a resume tape good enough to attract on-air job offers in larger, more lucrative markets. The recent economic downturn has affected those larger markets, making the move up more difficult and less rewarding.

BREAKING IN, AND GOING BROKE

Her car died in one of the worst possible places—the middle of a serious northern Michigan snowstorm. But Jennifer DiDonato had no choice except to continue on foot; she had to get to her job as a news anchor at WBKB-TV Alpena. If she did not get there, the evening news program would not get on the air. She could not call a co-worker to fill-in for her because everyone else from the small news team had driven to Detroit for Super Bowl XL. Frustrated, the petite DiDonato clambered out of the news vehicle and set out, trudging through the blowing, knee-deep snow. Two miles later, out of breath and half frozen, she unlocked the door and turned on the lights in the tiny newsroom to begin writing the newscast, which she anchored that night. “It was the worst day of my life,” she recalled.

Jennifer and her younger sister Nicole were living their dream as television journalists, although they soon learned it was not the high-paying, glamorous profession they once fantasized. Jennifer’s starting pay in Alpena, located in one of the smallest television markets in America, was \$13,000 a year. After a year, she received a raise—to \$14,000 annually. Given the 12-hour days required for the job, DiDonato’s career as a TV news anchor

situated her squarely in the minimum-wage tax bracket.

Those who pursue a career as a TV news reporter face a Catch-22: You can't get a job without a resume tape, but you can't make a resume tape without a job. Except at the very bottom.

Alpena, Michigan, and other small markets are the minor leagues of TV news, where hundreds of young, ambitious broadcast journalists toil for low pay, with little technical or editorial support, for a chance to make it in TV news. It is the lowest paying profession in America. A recent annual study of the industry found the median salary for reporters in the smallest 25 percent of the markets to be \$20,000 a year, and the lowest salary for on-air reporters \$10,000 yearly. That's below the poverty level.

And it's getting worse, as advertising dries up in an economy gone sour. Smart money says the fat salaries in TV news are gone forever, along with many of the jobs. Both the networks and local stations are following the lead of print and radio, slashing budgets and payrolls. For the past year, cuts have swept across the broadcast industry as never before, often sweeping away veteran anchors and reporters. The cuts sacrificed institutional memory and sources, but balanced the new budget model.

The current economic downturn has crippled advertising revenue, the lifeblood of most news programs, for the country's 1,300 television stations with network affiliations. TV station ad revenue is projected to be down as much as 30 percent for 2009, a figure local news directors say was on track during the first quarter of the year. Managers in one major market station recently told employees its January 2008 profits were \$1.8 million, while January 2009 profits plummeted to \$200,000. If the networks stop distributing their programs through the affiliates, as has been speculated, some stations will undoubtedly fade to black.

The advertising crunch comes at a time when station budgets are already being pinched by investing in equipment required to switch to digital signals and high-definition cameras. Even the biggest, most profitable stations are hurting. As one veteran photographer at a top-rated station put it, "Each department is ordered to make drastic cuts. This is becoming problematic... (live) trucks are not getting fixed and equipment is falling apart. A lot of people have their tails permanently fixed between their butt cheeks."

Bob Papper, professor of Journalism, Media Studies, and Public Relations at Hofstra University, compiles salary data each year in an annual report for the Radio and Television News Directors Association. He has suggested that young people may find the military a more lucrative career path than TV news. At least the military is still hiring.

"When stations start to cut back on how much news they're doing, then the employment picture has gotten really serious. So far, we've seen a few small stations cut secondary newscasts and a few larger stations cut tertiary ones (like Saturday morning)," Papper wrote.

Yet other stations have actually expanded news programming. "So far, the indicators tell me that what we're dealing with in TV is a temporary cutback in response to bad economic times. That's different from the far more fundamental changes we're seeing in print," Papper continued. "There is also no evidence that people are not interested in news anymore, so students have to decide what they really want to do—because they are going to do it for a half-century, and there will be plenty of ups and downs along

the way.”

STARTING AT THE BOTTOM

Most rookies in TV news launch their careers in small markets. They instantly attain one of the most visible positions in the communities they serve, and typically do it for the lowest salary. With a population of 11,000, Alpena is one of the smallest TV markets in the country. Markets are ranked according to the Nielsen Designated Market Area (DMA), that lists Alpena at number 208 out of 210. The Alpena television market has a total of 17,520 television homes in the viewing area that includes eight sparsely populated counties stretching across the northeastern quadrant of Michigan’s mitten. Only two markets have fewer viewers: North Platte, Nebraska, with 15,250 TV homes, and Glendive, Montana, with 3,940 television homes. At the other end of the spectrum, New York is ranked number one, with 7,433,820 television homes. In terms of viewers, the Big Apple is more than 400 times bigger than this tiny “Cement City” on the shores of Lake Huron’s Thunder Bay.

WBKB is the bottom of the barrel. Those who have worked there say the call letters stand for “We Barely Know Broadcasting.” For some, the hopes quickly sour. They have little social life beyond the walls of the tiny, cramped newsroom and the studio that resembles a big garage. Thomas Kippen, one of the station’s former weather anchors, said most of the on-air talent usually stayed in—but not because of the region’s harsh weather. “It’s cheaper just to buy a case of beer,” Kippen said, “and go to someone’s place.” Even though they are on TV almost every night, reporters at WBKB often have to ask their families for financial support. Jennifer DiDonato, whose anchorwoman take-home pay was \$192.50 per week, advised students: “Don’t piss your parents off.”

It is sage counsel. At 25, Courtney Roemer became one of the youngest news directors in American TV history when she was promoted after her predecessor was fired in June 2006. While she managed the meager newsroom budget, her own budget was running in the red. She learned to hunt for food bargains, such as the nearby restaurant that offered free appetizers after 8 p.m. Roemer had saved some money from working as a teacher before accepting the job offer from Alpena, but when that money ran out she was on the verge of losing her car. “It took a lot for me to ask my parents for help,” she recalled. “I finally told my Dad I was going to have to leave.” Instead, her parents agreed to cover her car payments for a year.

Repaying student loans was out of the question. Jason Fielder was hired as the station’s sports director/anchor after graduating with a master’s degree in broadcast journalism from Syracuse, where he borrowed \$58,000 in student loans. When the first paycheck arrived, the sports anchorman said his only choice was to declare financial hardship and defer paying off his loans.

“DO YOU KNOW HOW TO WORK THE LIVE TRUCK?”

WBKB’s news programs often appear to be one notch above a high-school or college production. Live reporting is the norm at TV stations across the country, but not at WBKB. The station’s owner, Stephen A. Marks, president of Thunder Bay Broadcasting, purchased a live truck a few years ago, but it is rarely used for live reporting. One reporter said the truck’s range was only five miles, negating any live reporting of news

across most of WBKB's far-flung coverage area.

Even within the limited range, reporters rarely did live shots, which would provide valuable experience and allow them to put together more impressive resume tapes to seek better jobs. The station has used its live truck for reports from the area's big summer highlight, the annual Brown Trout Festival, and some election coverage. "It works, but they don't use it much because no one's trained to use it," said Stephanie Parkinson, who started as a reporter/anchor in December 2008.

TV stations of all sizes regularly experience problems with cameras and editing equipment, forcing managers to hire maintenance engineers. It is usually a full-time job to keep a TV station and news programs on the air. In 2006, WBKB laid off its chief engineer, who had worked there for 20 years. He said he was called back to work two weeks later "when everything started falling apart." But the new job was only one day per week. "I don't have any problems with (the owner)," the engineer told a visitor. "If I have a problem, he doesn't get on the air. But he treats me okay." One bad sign for the station's technical potential—the engineer was walking to work.

Routine maintenance was lacking editorially, as well. While a small station with good supervision could be a positive learning experience for budding journalists, the on-air staff at WBKB essentially operated in a vacuum. Roemer said she received little feedback from the station's mostly absentee owner, and her own experience was too limited to critique her reporters, whose average age was 22. Roemer tried to break the vast coverage area into separate beats but the reporters lacked even the most basic knowledge of how to cover a beat, such as making cop calls. She assigned herself to covering the city of Tawas, which meant the news director was frequently out of the newsroom, making the three-hour roundtrip to chase a story for the evening newscast that she anchored. Typically, other reporters did not appear live anywhere in the news program. Rather, they took turns running the teleprompter for the anchor.

The writing and videography, essential elements for any television newscast, were uneven, at best. A story about a boating accident over the 4th of July holiday included no video of the boat, or even the lake. Instead, viewers saw a couple of shots of cop cars parked outside the local police department building. In another story about a law enforcement supervisor eavesdropping on deputies, Roemer could not get an official statement. She told viewers during the broadcast the "undersheriff regretted to comment," which was inaccurate at best and made no sense at worst. It was a minor, rookie mistake—the kind of gaffe a more seasoned writer would have caught and fixed before going on the air.

Reporters in most small markets, including Alpena, gather the information and shoot their own video. The practice is called "one-man band" or, in modern parlance, video journalists or VJs, and it's now spreading to the larger markets like a virus. Whatever the name, it can be a cumbersome process, especially when reporters shoot a standup. Essentially, they have to set up the camera on a tripod, hit the record button and then run around in front of the lens to deliver their lines. Lugging a heavy tripod and camera all day is a challenge similar to weightlifting, and the results are often poorly lit, badly framed, out-of-focus video.

The video journalist method hurts reporters' career aspirations in other ways, too. Working as a one-man band prevents reporters from moving around to demonstrate some aspect of the story, because the camera cannot follow the movement without

someone operating it. This movement, aptly named “walking and talking,” is highly valued when news directors in bigger markets are looking to hire new reporters. Without any movement, reporters simply appear as ‘talking heads’ on their resume tapes, or—worse—don’t appear at all, only to be trashed by news directors in the hiring process.

ESCAPING ALPENA

Many of those who have worked for WBKB over the years eventually decided TV news was not a good career path. Jennifer DiDonato moved back to suburban Detroit to work as a personal trainer, and is now hosting health and fitness videos online. Her sister Nicole moved back home, too, taking an off-camera newsroom job in Detroit. Others found WBKB a great place to start, and to leave.

The path to success from Alpena typically leads south along I-75. Several WBKB alumni have graduated to the Detroit news market, particularly at WXYZ-TV7, a Scripps station. Typically, reporters make a couple of stops along the way, in medium markets such as Flint and Saginaw, where Fielder tripled his salary as a sports reporter.

Glenda Lewis needed only a few months in Alpena before she began moving up into bigger markets. She said she was happy to leave the community, in part because people tended to stare at an African-American female. For several years now, she has worked as a reporter and anchor at WXYZ, where her mother Diana Lewis has anchored the news for decades.

Colleen Clement is another WBKB alumna. She serves as executive producer of WXYZ’s top-rated 11 p.m. news program in Detroit, and looks back fondly on her days in Alpena. Clement majored in broadcast communication at Marquette University in Milwaukee, where she used the student-run TV newscast to put together her resume tape. She also interned at WJR radio in Detroit and the CBS-TV affiliate in Milwaukee. By the fall of 1989, she was sending out tapes and looking for a job. Even though she mailed nearly 100 resume tapes, she did not receive any job offers for a year. Desperate, she turned to WBKB.

“I actually called Alpena and told them I was coming up to the area and would love to sit down with them,” Clement recalled. “You have to get them to meet you, get your foot in the door, say ‘Here I am’ to somehow distinguish yourself from the crowd.”

Her face-to-face strategy worked. She started working in the fall of 1990 as a TV news reporter. It was rich in experience, if not salary. “I think it was \$11,500 a year and I was there for a couple of years. It was very difficult to make ends meet.” She piled up credit card debt that was not paid off for a couple of years.

But she was learning fast and building the foundation for her career; reporting, anchoring, shooting and editing videotape, and meeting sources. She covered a couple of cold-case murder trials and a friendly judge guided her through the maze of the legal system. She admits making “some pretty big mistakes” in her stories. Fortunately, not many people were watching.

“A lot of people question going to such a small market. Wherever you can break in is good. You do it all, so you are the one who is making the calls; you go to the township board meetings, and county board meetings. You see it. I remember one of the most shocking things to me was seeing how slow government works. I learned the difference between the state police, the sheriffs department, and the local police.”

A few months after she began reporting, the first Gulf War began. Wurtsmith Air Force Base was nearby, and she was soon flying in B-52 bombers and adding war stories to her resume tape. Later, when the base closed, she had more stories. "It was a good opportunity for me," she said. "The value of Alpena for me was just learning how all that stuff works. It made me a stronger journalist in the long run."

BUILDING A CHEAPER MODEL

These days, even entry-level journalists are finding it tougher to land that first job and to advance to more lucrative positions. WBKB reporters were recently told the Alpena station would not replace two on-air people who left. Some medium-market stations are practically doing away with reporters altogether, moving to a modified crowd sourcing model to obtain free news content. Barrington Broadcasting, which owns 15 stations including WEYI-TV25 in Flint, recently recruited a U.S. Marshal to host its weekly fugitive segment and a pediatrician to host its health franchise. The Flint station is now asking University of Michigan-Flint journalism students to produce weekly news stories on a variety of topics.

The path to a career in TV news is lined with professional and personal challenges, including some that many students never encounter in their university curricula. The key is to become backpack or solo journalists who are able to utilize small, lightweight gear and produce everything from a 90-second TV package to a multimedia Web story, even mobile news summaries from their story location, with little support and low pay. In addition to resume tapes news executives are looking at students' websites and blogs.

Another key for graduates is the realization that whether they fail or succeed the prospects of landing a lucrative, big-city anchor contract are slimmer than ever. Broadcast managers say those jobs will still exist but without the inflated salaries of the past. Even so, young journalists who are talented and hardworking may be able to advance more rapidly as older, higher-priced people are forced out from larger markets in order to save money.

"I CAN'T KEEP DOING THIS."

Of all those who have toiled on TV in Alpena, Dan Springer has gone the farthest. Springer is now a FOX News correspondent based in Seattle covering some of the biggest stories of this generation: the wars in Iraq and Afghanistan, Hurricane Katrina, the Israel-Lebanon conflict.

However, there were times Springer wondered if his dream of working in TV news would survive. He made all the right moves as a student: earning his degree from Michigan State University, working on the campus radio and TV stations, and doing two internships at WDIV-TV4, the NBC affiliate in Detroit. Springer had another advantage. He had the right look—tall, lean, dark hair, and a square jaw as if molded for TV news.

None of it helped him find a job, however. Before he graduated from Michigan State University, Springer began sending tapes all over the country but did not receive any bites for four months. Finally, Alpena called. "I accepted the first job offer I got," Springer said. "A \$9,000 salary and I was the sports department—the producer, camera-man, reporter, and the anchor—six days a week. I literally could have been making

more flipping hamburgers. I had enough for a cheap little place up in Alpena. I ate a lot of baked potatoes and macaroni and cheese, and I had a little beer money. But you'd look at it and say, 'I can't keep doing this.'

But he did, and soon he was promoted. The staff was so small and the turnover so rapid that after six months he was the senior guy. "Our news director left, so I became the news director, and main anchorman, making \$13,000."

Springer soon left, too, moving to the state capitol in Lansing, where he was quickly promoted from reporter to weekend anchor earning just \$20,000 a year and jealous of his friends who were getting paid twice that much immediately upon graduation. "You're 24 years old or so and you're making \$20,000 and that's when a lot of people say, 'The hell with it!'"

But Springer stuck with his dream, and it paid off for him. He took a reporting job at WXYZ in Detroit for \$45,000 a year. Then he followed his wife, Heidi, to California, reporting in Monterey, Los Angeles, and San Francisco before taking the FOX position in Seattle. Although it was difficult at the time, he now values his days as a rookie in Alpena. "The one thing about that first job is that you do everything, so you have appreciation for everyone else's job. I shot, edited, I was the assignment editor, I produced. It does make you better in the business, in the long run."

For Springer, it has been a long run. He covered Katrina, and has reported from conflict zones such as Iraq, Afghanistan, Pakistan, and Israel. "It's been a wild ride," he says. "It's a long way from the Brown Trout Festival."

FIVE YOUNG WOMEN TACKLE TV NEWS

J-schools have been flooded with women in recent years, making it harder for them to stand out from the crowd of applicants. Here are stories from five women who recently entered the profession. One succeeded, one gave up, and three are still trying.

BREAKING IN AND BREAKING THE CAMERA

Kristin Sommer's first week as a reporter for WOAY-TV4 in Oak Hill, WV, should have served as a warning. "I already broke a camera," she wrote. "The tripod's tilt lock didn't lock...and there's this thing called gravity, you get the picture. My news director wasn't too excited about that."

That's one of the hazards of the one-man-band model. "I'm out on my own, reporting, shooting, editing, etc. I didn't realize I would have to carry 35 pounds of gear all day every day, but people are nice and usually offer to help me. Today my story is the opening of a Family Dollar store in Glen Daniel, a town of about 1,500 people—really exciting. But it's fun and experience, so I can't complain. Hopefully I'll get Internet at home in the next few weeks, because we don't have it at the station."

Internet was one of several tools lacking in the newsroom, as she learned during a story involving a health scare at the local prison. "Since my station doesn't have live trucks, I got to go live from the weather wall in the studio. It was just a live voiceover, but I think I did pretty good. Unfortunately, the director spelled my name wrong for my super. Then this past Monday I had the lead story and went live again; this time with a sound bite and everything. Granted, they didn't turn the volume up on it, so you could see the guy but not hear what he was saying."

Her experience trying to move up shows the value of patience. "I've been trying for

a new job since June 2007. After two years and seven months and at least 100 resumes sent out, it finally worked. My news director is terrible. He's made me watch the air check and discuss why I think I deserve to be on TV, because I don't have the face/talent for it. When he promoted me to assignment editor/reporter in July, he told me he was doing me a favor because I would probably never get another job in front of the camera.

"So I got a new job Monday at WCTI and it brought me great happiness to see his face Tuesday morning when I quit. I'll be a reporter in the Jacksonville, NC bureau. I applied there in September and made it to the top five, but was not hired. In early December the executive producer emailed me to say there was another opening so after a few emails and DVDs rushed delivered, the news director called me Monday morning and offered the job over the phone.

"Oh, and I got to interview John Stossel a few months back! I know it's unprofessional but I had him sign my book too."

BURIED IN THE GREAT WHITE NORTH

Teresa Pizzorni worked as a waitress for several years after graduation, then decided to put her journalism degree to work. Landing her first job was difficult, in part because she had not completed a resume tape when she graduated. Eventually, she found work on the air as WBUP in Marquette, located on the shores of Lake Superior in Michigan's Upper Peninsula.

"I'm learning a lot, and I made best friends with one of the girls I work with. I'm on an early morning schedule right now. I started anchoring our cut-ins during *Good Morning America*. I also go out and do a package after that.

"I really like all the opportunities and freedom I have here. I am getting a lot of good experience in many different areas. I also am getting a lot of good stuff for a new tape. I am hoping I won't have to be here longer than six months before I can make a move. Life at this small of a market has its downfalls."

Along Lake Superior, those downfalls included an abundance of snow—nearly 20 feet last winter—and a lack of money. "We are a very low-budget operation. We don't have a police scanner or AP news wire, so we mostly just cover local events. People here are friendly, which is nice, but I can't wait to move to a place with more hard news," she wrote. "It's good because I am learning to do everything here on my own, so the experience I'm getting is immeasurable. However, it can also be frustrating when you need help or guidance, or even just a story to cover. We are kind of left to figure it alone."

She looked into professional image and vocal training to boost her job search. "It's sounding like I just need a nicer bow on the package and I'll be better able to land that second job I'm after."

Her short-lived career in TV news hit a wall recently, when Pizzorni resigned and moved back home, returning to waitress work. "I'm looking around for a new job," she wrote. "I have had a few bites but nothing major." She is attending broadcasting conventions, hoping to find a job by meeting people rather than mailing tapes.

CHASING ELK AND MAKING TAPES

As a journalism student, Stephanie Parkinson worked for OUTV at Oakland University and a community cable program, and interned at WDIV-TV4 Detroit. After

graduation, she landed a job as an anchor-reporter at WBKB in December, 2008.

“It’s freezing, but it’s fun,” she said recently. “I’m having a good time. It’s definitely a learning experience. It’s not Detroit any more, that’s for sure.”

WBKB’s starting salary is now \$16,000 a year. “We’re basically a one-man band. I produce the six, and report for it. I’ll write everything and then anchor it.”

Times are getting tougher in Alpena, too. The newsroom recently laid off two reporters—40 percent of its on-air roster. “We don’t have any reporters,” Parkinson said. “The anchors are the reporters.”

As soon as she was on the air, she started thinking about her next job. Recently, she shot a story about a local elk hunter. The sports guy volunteered to help her with the camera gear. “I walked like 10 miles in knee deep snow to go elk hunting. So I’m starting to think already what I’m going to put on my resume.”

She doesn’t feel guilty about looking ahead. “I made more money working part-time as a waitress than I make working full-time here.”

SWITCHING FROM NEWS ANCHOR TO PERSONAL TRAINER

The struggle of trying to make it in TV news was wearing on Jennifer DiDonato.

“I left WBKB because I was burned out from working 55 hours a week producing three shows, hosting two, and reporting one-man-band, while making less than what a fast food cashier makes. I was still using my connections, sending out tapes...but not able to get out. I was getting depressed and became resentful, which is a terrible thing to feel about a career...but I admit it!”

She moved back to Detroit, taking a job as an overnight associate producer at WDIV-TV4, a Post-Newsweek station. Although it’s ranked the number 11 market in the country, she found the proverbial pot at the end of the rainbow full of sludge rather than gold.

“I thought being back at a top news station with my experience and working as hard as I did up north would get me exposure. I would offer to do more than what I was doing, but the news director just laughed in my face. That didn’t feel too good.”

The snapping point came early one morning, when the other stations in town broke a major story about the capture of an escaped killer in a case that had dominated local news for weeks. WDIV had nothing on the story.

“It was such a blow that we couldn’t even get confirmation on the capture, let alone report it, until about 10 minutes later,” she wrote. “I was trying to help with all the chaos, but no matter what I did, it wasn’t enough. I felt like I was worthless and was taking things so personally—which I know you can’t do in TV news. That’s when I said to myself: ‘Jen, this isn’t the last time this is going to happen. If you can’t handle it, then you’re just not cut out to be in this business.’ I gave in.”

DiDonato, who had been a serious gym rat for years, quit TV news and became a certified personal trainer. “I’ve never been happier, and more importantly, I don’t make myself feel worthless.”

JUMPING FROM AN AIRPLANE AND FLIPPING OUT

A few months after her May 2006 graduation from Oakland University, Liz Dueweke began to get nibbles on her resume tape. But it was far from her home, and even though she grew up in the Detroit area, she was fearful. “I’m nervous about living

in Yuma. Crime looks really bad... I'm FLIPPING OUT!!!!!!

A former professor suggested she begin a journal.

Lol here is the first entry...

Dear journal,

I'm scared—less of what my life is going to bring!

Love,

Liz”

Her next email was dated Friday, Dec. 15, 2006:

“I got the job! I'm not sure when I leave, but I am nervous, excited, and a little scared! Eeeek!”

Dueweke drove across the country, and was soon hard at work doing the morning news and covering Yuma's business beat for KYMA News Channel 11. One of her first assignments resembled a rookie hazing—jumping out of a plane with the U.S. Marines.

“The plane jump was ammmmmmmazing!” she wrote. “My package came out so great. I was up against a tight deadline but made it. People loved it.”

“I work crazy hours. I wake up at 2 a.m., go in at 2:30, produce and write an hour and a half show and then anchor and produce it as well, and I do the weather. Then, after we do promos, set up live satellite interviews, *Today Show* cut-ins, and I produce the midday and go on and solo anchor that and do the weather as well.

“At the end of this gig I will be able to anchor, report, produce, write better, edit, and shoot. So this is more than a good experience. Everyone needs this first job. It's like getting paid to learn. It's amazing.”

Soon, Dueweke was exhausted, but also encouraged by the success of her predecessor, who had moved up to anchor a national sports show in Canada.

“It is literally a boot camp here. There is no time to chill...you're just going, going, going. And it's an automatic ten- to eleven-hour shift. On Friday I worked 15. It's wild. But the girl from Toronto wrote me and said the wild hours are worth it because she now has her own producer, editor, stylist, and hair/ makeup people...and gets to report and anchor on what she loves. She says it's easily the job of her dreams. So that gets me through...even though I am tired and worn out most of the time.”

Last October, Dueweke accepted a job as weekend anchor and reporter at WJRT-TV12 in Flint, Michigan. The jump of 100 markets brought a substantial pay raise and proximity to her family. She still does her own hair and makeup.

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AVAILABILITY AND CHARACTERISTICS OF HIGH-DEFINITION VIDEO STREAMING CONTENT

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In May 2003, the first author tested high-definition (HD) video streaming playback with 1280 x 720 pixels clips encoded at 2, 3, 5, and 7 megabits per second (Mbps) on a 2 Ghz Pentium 4 computer. The result was video choppiness—a sign this technology was not quite ready for prime time, at least with mainstream computers (Dupagne, 2003). Since then, much has changed in terms of computer processor speed, HD streaming encoding solutions (see Huang & Marsiglio, 2008), and penetration and bandwidth of high-speed Internet service (see Akamai Technologies, 2008; comScore, 2008; Horrigan, 2008; In-Stat, 2008). In light of this evolving technological environment, a new look at HD video streaming playback is warranted. What are the main HD video streaming sites available on the Internet? What type of HD video streaming content do these sites offer? What are the encoding parameters and playback requirements for HD video streaming programs and clips? Answers to these questions are important for electronic media educators because HD video streaming is likely to revolutionize online video in this decade. The U.S. transition from analog to digital television (DTV), scheduled for completion by June 12, 2009, has already had a profound effect on the development of HD video streaming.

WHAT IS HD VIDEO STREAMING?

HD video streaming (or HD streaming) refers to the process of encoding high-definition video into a streaming file and making it available in real time to users for viewing from a streaming or web server. Currently, this technology is mostly used on demand, not live, for public consumption. This definition of HD video streaming is flexible enough to incorporate native high-definition television (HDTV) formats (1280 x 720 or 1920 x 1080 pixels) at different frame rates (see Seel & Dupagne, 2008), high-definition video (HDV) formats (1280 x 720 or 1440 x 1080 pixels), and even upconverted standard-definition sources to HD output.

For viewers, the difference between regular video streaming

and HD video streaming may appear obvious based on image quality, especially in full screen. The bit rates of standard video streaming range from 300 kilobits per second (Kbps) to 750 Kbps (Daily, 2008). In contrast, the minimum bit rate for HD video streaming often starts at 5 Mbps (Dickson, 2008). Akamai Technologies (2007) recommends different encoding rates for different video streaming resolutions: 700 Kbps for recreational quality video, 2 Mbps for TV quality video, 4-6 Mbps for DVD quality video, and 6-10 Mbps for HD quality video. Adobe argues that 480p video encoded with the H.264 video compression standard needs 1.5-3 Mbps, 720p video needs 3-7 Mbps, and 1080p video needs 8-15 Mbps (Daily, 2008).

Yet, the exact nature of what constitutes acceptable HD streaming video quality has been subject to debate, as streaming companies are testing new compression and delivery systems to reduce the high bandwidth necessary for online HD viewing. Some content providers even consider video encoded at 1.2 Mbps as HD video (Dickson, 2008). But George Ou (2008), blogger and technical director of ZDNet, contends that HD movie downloads are inferior in image quality to the 8 Mbps-encoded standard DVDs and should not be called HD because these movies are compressed at very high rates (e.g., 1.5-4 Mbps for 720p in H.264, compared to 19.4 Mbps for terrestrial HDTV and 40 Mbps for Blu-ray discs). Research has yet to document how variations of encoding rates affect user perceptions of HD streaming video quality, but Dupagne (2003) reported in his informal tests that “there were some subtle, but noticeable, video quality differences between the 2/3 Mbps clips and 5/7 Mbps clips” (p. 8).

HD VIDEO STREAMING SITES

In late July 2008, we identified seven English-speaking sites that provided at least five freely available HD video streaming clips or programs with sufficient technical information. Naturally, online HD content could be viewed elsewhere, but these seven sites collectively represented, in numbers and diversity, a major portion of HD video streaming offerings available on the Internet at the time of this writing. Microsoft's HD showcase was excluded from this list because the downloadable Windows Media clips fall outside the scope of streaming video. These clips cannot be viewed in real time from a streaming or web server. This section will describe the encoding parameters (see Table 1 for a summary) and playback requirements for each of these seven HD video streaming sites. Our subjective quality tests will be based on a 6 Mbps home-based DSL connection and a Microsoft Windows XP Professional personal computer equipped with an Intel Pentium D 3.6 Ghz processor, 4 GB RAM, and an integrated 224 MB video card.

ABC (<http://abc.go.com/player/>)

In July 2007, ABC became the first U.S. broadcast network to offer full episodes of prime-time programs in HD streaming video on its website. Viewers must download and install the free Move Media Player plug-in for Mac and Windows computers before playing the 1280 x 720 videos. Move Networks' streaming technology (called Move Simulcode) breaks down the video file or live stream into smaller segments called streamlets to optimize video delivery (Merli, 2007; Move Networks, 2008). Each streamlet is then encoded at multiple bit rates. “While Flash streams video at a constant rate using the proprietary Flash Media Server, Move Networks streams its videos at an adaptive rate off commodity [non-proprietary] components on standard HTTP servers”

(Johnston, 2007).

Thus, the Move Media Player shifts up or down the bit rate (and the image quality) of the video in response to the traffic conditions of the Internet, the bandwidth of the connection, and the hardware configuration of the computer user. For instance, if latency (packet delay) is higher than usual on the network, the player will make corresponding adjustments by lowering the quality of the stream. In our DSL tests, we observed this adaptability feature when, for instance, the player bandwidth fluctuated from 1573 Kbps to 1973 Kbps when viewing an episode of *Desperate Housewives*. Not surprisingly, the higher bit rate showed crisper images, especially for close-ups, but the transition from one bit rate to another did not produce any interruption in the data flow. Once we clicked on the proper program and the HD video was loaded, the image quality improved within a matter of seconds from standard video streaming (e.g., 227 Kbps) to HD video streaming (e.g., 1973 Kbps). The HD button illuminated when the bandwidth indicator reached 2 Mbps, the optimal speed to watch the ABC HD videos.

The ABC HD videos were supported by advertising. For instance, four 60-second commercials from the same advertiser were embedded in the *Desperate Housewives* episode. Interestingly, viewers had to click on a link to return to the program. On August 1, 2008, there were 97 full episodes available in HD streaming video: the last aired episodes of *Ugly Betty*, *Desperate Housewives*, *Eli Stone*, and *Grey's Anatomy*, as well as four seasons of *Lost*. Programs could not be seen outside the United States. Besides a fast broadband connection of at least 2 Mbps, ABC recommended the following hardware requirements for best viewing conditions: dual-core processor, 128 MB video card, 1 GB RAM, and a monitor with a least a screen resolution of 1300 x 770.

Apple (<http://www.apple.com/quicktime/guide/hd/>)

In addition to countless HD movie trailers, Apple provides an extensive gallery of HD clips encoded with H.264 for video and with AAC (Advanced Audio Coding) for audio. These two codecs, that compress and decompress digital video and audio data, respectively, are more efficient than older compression technologies, such as MPEG-2 and MP3 (MPEG-1 Audio Layer 3). On August 1, 2008, there were 46 clips available in 720p and/or 1080p, encoded at various bit rates (see Table 1). The content ranged from music videos to documentary promos to movie trailers. In our tests, we experienced some smoothness problems and frame skips because the data rate of the clips often exceeded the throughput of our 6 Mbps DSL connection. While the bandwidth of a broadband connection refers to the *potential* amount of data that can be transmitted over a network, the throughput is the *actual* amount of data transferred from one point to another on a network. Not unexpectedly, the 1920 x 1080 clips did not play smoothly and were constantly interrupted for rebuffering because the Internet connection could not keep up with the high bit rate of the encoded clips. Theoretically, the problem of rebuffering could be resolved or diminished if we allow greater start-up time on QuickTime's Enable Instant-On (located under the Streaming tab in Preferences). The trade-off, of course, is users will have to wait longer for the streamed media to play. But this QuickTime feature did not work effectively in our tests. We also noted the recent versions of the free QuickTime player for Windows had full-screen capability (Control+F keys), but for some reason the cursor remained visible in the full-screen mode, an avoidable annoyance. For playing 1280 x 720 streaming videos, Apple suggested that Windows computer users have at least a 2.8 Ghz Pentium 4 proces-

sor, 512 MB RAM, and a 64 MB video card. For 1920 x 1080 videos, the minimum requirements included: 3.0 Ghz Intel Pentium D (dual-core) processor, 1 GB RAM, and a 64 MB video card.

CBS (<http://www.cbs.com/hd/>)

In July 2008, CBS became the latest content provider to offer clips and full episodes of prime-time programs in 720p resolution. Users must download and install the free Adobe Flash Player 9.0 or higher, that is available for Windows, Mac, and Linux operating systems. The minimum required user bandwidth is 2.5 Mbps. On August 1, 2008, the CBS HD gallery contained 122 full-length episodes or clips from the following programs: *Star Trek*, *CSI: New York*, *How I Met Your Mother*, *Flashpoint*, *NCIS*, *CSI: Miami*, *Numb3rs*, *The Unit*, and *CSI*. In our tests, the video quality was generally good, but we experienced some minor, occasional motion choppiness, that did not exist with the ABC shows, probably due to bandwidth slowdowns. Like the QuickTime Player, the Flash Player did not do away with the cursor in full-screen viewing. Like its ABC counterparts, the CBS HD shows had embedded commercials that could not be fast-forwarded. There were three 15-second and three 30-second advertisements from the same sponsor in a *Star Trek* episode (2:15 min), and two 15-second and four 30-second advertisements in a *CSI: New York* episode (2:30 min). But the commercial interruptions were shorter on the CBS site than on the ABC site, and the player automatically returned online viewers to the program after the break. For Windows users, CBS recommended a 3 Ghz Intel Pentium 4 processor, 128 MB RAM, and 64 MB VRAM to play the 720p clips.

HD Web (<http://www.thehdweb.com/>)

Launched in October 2007, this web portal was designed to showcase HD video delivery by content delivery network Akamai. On August 1, 2008, 25 clips were available in 720p and/or 1080p from 14 different content providers. While most of the clips used the QuickTime streaming format, some relied on Windows Media and DivX. As reported in Table 1, there was a variety of encoded bit rates for the two resolutions, but the encoded data rate often revolved around 5 Mbps and 8 Mbps for the 720p and 1080p clips, respectively. Once we entered the site, HD Web conducted a bandwidth test to determine whether our computer met the minimum speed requirements: 7.5 Mbps to play the 720p videos and 13.5 Mbps to play the 1080p videos. Quality-wise, we observed frequent interruptions and rebuffering of the clips due to high bandwidth requirements exceeding the throughput of our DSL connection. We also noted some of the QuickTime HD videos exhibited jagged horizontal edges, a problem that could be associated with interlacing artifacts or imperfect scanning transcoding. The minimum recommended system requirements for 720p viewing included a 2.4 Ghz processor, 384 MB RAM, a 64 MB video card, and a 1024 x 768 screen resolution. For 1080p viewing, the minimum hardware requirements were: a 3 Ghz processor, 512 MB RAM, a 128 MB video card, and a 1920 x 1440 screen resolution.

Hulu (<http://www.hulu.com/hd/>)

Founded by NBC Universal and News Corporation in March 2007, Hulu offers an HD gallery of clips in 1280 x 720 resolution. Like CBS, Hulu uses the Adobe Flash streaming technology and the Flash Player 9.0 and requires a 2.5 Mbps broadband connection. Eric Feng, chief technology officer of Hulu, observes that a throughput of 3-4 Mbps is necessary for viewing the HD videos to avoid buffering caused by network

congestion (Winslow, 2008). He also points out that “Hulu chose the Flash platform because of its ‘very healthy’ user base and customizability, and because there are identical players for Mac, Windows, and Linux platforms” (Ozer, 2008, p. 168). The video codec is H.264.

On August 1, 2008, there were 29 excerpts from four movies (*Die Hard*, *Independence Day*, *The Day After Tomorrow*, and *Alvin and the Chipmunks*) and two National Basketball Association (NBA) highlights. Access to the *Die Hard* clips required registration. In our tests, our viewing experience was adversely affected by smoothness problems. Interestingly, the embedded Flash Player interface displayed the videos in full screen without the presence of the cursor. Thus making the cursor visible or invisible in full screen can be dictated by the Flash programmer. The minimum hardware requirements for Windows users were the same as those for the CBS HD gallery.

Research Channel (<http://www.researchchannel.org/tech/desktophdsamples.asp>)

The Seattle-based Research Channel at the University of Washington, a consortium of leading research centers and universities, has long been at the forefront of uncompressed and compressed Internet HDTV transmission experimentation. On August 1, 2008, five HD clips were available in both 1080i and 720p resolutions. The 1080i versions were encoded at 19.2 Mbps and could be played using the VLC Media Player. The 720p versions were encoded at 5 Mbps and used the Windows Media streaming format. Unfortunately, we were unable to play the 1080i clips on a gigabit office connection due to address errors. It is unclear whether these clips still resided on the Research Channel server. With both our 6 Mbps home DSL and gigabit office Ethernet connections, the bandwidth in use for the Windows Media files was less than 1 Mbps, producing a slide show instead of continuous video. It is unknown whether the physical distance between the server and the player, the protocol (RTSP), or other factors played a role in curtailing the bandwidth available for playing these HD video streaming clips. No hardware requirements were listed on the page of the desktop HD samples.

Vimeo (<http://www.vimeo.com/hd>)

Vimeo, a video file sharing service, now offers support for 1280 x 720p Flash-based HD video. There is no specific length requirement on any video, but each member receives a weekly quota of 500 MB. Vimeo recommends to upload HD video files encoded with the video codec H.264 at 1280 x 720 resolution, 3-5 Mbps bit rate, and with the audio codec AAC at 128 Kbps, stereo. The final bit rate for conversion to an HD Flash file is 1.6 Mbps.

On August 1, 2008, there were 460 HD videos (four per each of the 115 pages). While the navigation was somewhat problematic because it took time to go over the entire collection, the Flash Player interface provided full-screen capability with the fading of the cursor and an indicator with the duration of each clip. Given the nature of a social network, the video quality varied greatly. The Vimeo HD videos were not necessarily produced by professionals, but they could be unusually diverse and creative. Vimeo did not specify the computer hardware requirements to view the HD video clips.

CONCLUSIONS

Fueled by the availability of DTV technology, the growth of HD video streaming content in the United States is inevitable and is here to stay. Even though this study only provided a snapshot of available online HD content, it demonstrated that 786

HD video streaming clips or programs were freely available from seven sites on August 1, 2008. This content was primarily entertainment-oriented. Once Internet users grow accustomed to the quality of HD video, it seems unlikely they will ever return to standard streaming video so popularly disseminated on YouTube. Incidentally, we were surprised the leading user-generated video site, YouTube, had yet to launch an HD component at the time of the survey, even though it provided a high-quality video option.

It is also clear from the description above that HD video streaming viewing needs a relatively fast processor: at least 2.4 Ghz Intel Pentium 4 to play 720p clips and 3.0 Ghz Intel Pentium 4 to play 1080p clips. However, computer processor speed is less of a problem today than it was in 2003 because faster machines supplanted slower ones in significant numbers based on a typical computer replacement cycle of 3-5 years. In addition, computer LCD displays capable of supporting the HD 1280 x 720 resolution are increasingly common and affordable.

Nevertheless, the widespread use of HD video streaming is not without obstacles. Specifically, not all broadband users have a sufficiently fast connection to view HD video streaming content optimally, and that could explain why four of the seven reviewed HD video streaming sites offered lower-bandwidth HD videos (less than 3 Mbps). Akamai Technologies (2008) reported that while 62 percent of the connections accessing its network exceeded 2 Mbps in the first quarter of 2008, only 20 percent were faster than 5 Mbps. In addition, some Internet Service Providers are considering or have already implemented usage-based pricing (e.g., gigabyte caps) or limits on heavy Internet users for broadband service (see Eggerton, 2008; Stelter, 2008). This and other HD video streaming challenges need to be examined in future research.

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TABLE 1

Encoding Parameters of Seven HD Video Streaming Sites (On August 1, 2008)

Site	Number of Clips	Player	Resolution	Bit Rate	Frames Per Second
ABC	97	Move	1280 x 720p	2.0 Mbps	60
Apple	46	QuickTime	1280 x 720p 1920 x 1080p*	4.7-10.9 Mbps for 720p 8.2-21.8 Mbps for 1080p	24, 25, 30, 60
CBS	122	Flash	1280 x 720p	2.5 Mbps	24, 30
HD Web	25	QuickTime Windows Media, DivX	1280 x 720p 1920 x 1080p	3.7-7.1 Mbps for 720p 5.7-11.6 Mbps for 1080p	24, 25, 30, 60
Hulu	31	Flash	1280 x 720p	2.5 Mbps	24
Research Channel	5	VLC Windows Media	1280 x 720p 1920 x 1080i	5.1-5.3 Mbps for 720p 19.2 Mbps for 1080i	30
Vimeo	460	Flash	1280 x 720p	1.6 Mbps	24
*Many clips in the Apple HD Gallery were shot originally in 1080i but were presented in 1080p.					

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MY RADIO STATION HAS BEEN TAKEN OVER BY ALIEN PSYCHOS!:

A BIBLIOGRAPHY OF VIDEO RESOURCES FOR INSTRUCTORS OF RADIO

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Finding audio and video materials for use in radio courses, or for introductory media classes that include radio, can be challenging. A considerable amount is available for television and film studies, but fewer resources seem to be found that deal with various aspects of radio. As recently noted by Morris (2008), “with radio’s rapidly changing landscape and increasing emphasis put on other media, current and up-to-date books are hard to find” (p. 34).

Keith (2006) provided an overview of print materials discussing various aspects of radio, particularly of more recent vintage. I have outlined some online resources, including airchecks and other audio from the rock ’n’ roll era (Etling, 2002). A web search will reveal numerous sites dedicated to various aspects of radio’s “golden age,” but fewer dealing with more recent years of radio broadcasting.

This article is intended to help radio instructors by providing a bibliography of video material. The information was obtained from numerous web searches. Many, although not all, of the programs are available on DVD or VHS tape. They are divided into two categories: programs about radio, including documentaries and interviews, and movies in which radio is an element of the plot. The first category should be useful for introductory media classes, or courses such as media history or criticism. Excluded are videos from suppliers such as First Light Video and others. This article is intended to supplement their catalogs.

The second category contains thumbnail descriptions of movies having radio as a plot line, or in which a radio station is the setting for some of the action, or which depict announcers. These might be useful for student viewing assignments, particularly for analyzing ways that radio and disc jockeys have been portrayed, or for popular culture classes. Common themes include: pirate radio stations, often operated by teenagers;

psychotic listeners who threaten or become involved with disc jockeys; aliens or other supernatural phenomena that use a station's airwaves; and the taking over of stations by those wishing to use the airwaves for their own ends. Murder at a radio station, particularly set in the 1930's and 40's, has also been popular. The fact that these situations rarely if ever occur in real life should not detract from our enjoyment of such films, and a thesis topic might even be found in an analysis of radio-themed movies. The production values are uneven, with many definitely falling into the B-movie category.

PROGRAMS ABOUT RADIO

Behind Your Radio Dial (1944) Behind-the-scenes look at NBC, including the mechanics of network broadcasting. Usually comes with *Westinghouse Presents*, a filmed network radio show starring singer John Charles Thomas.

Musical Miracle (1948) Musical biography of Patty Clayton, singer with Paul Whiteman's band on CBS Radio.

The Spike Jones Story (1988) TV documentary now on DVD looks at the career of the zany radio bandleader and includes comments from friends and coworkers.

American Experience: The Radio Priest (1988) PBS show about 1930's radio priest Father Charles Coughlin, using clips from his programs and personal recollections.

Ball Talk: Baseball's Voices of Summer (1989) Larry Kings hosts a program that includes interviews with Mel Allen, Jack Buck, Red Barber and Ernie Harwell.

Empire of the Air: The Men Who Made Radio (1991) Jason Robards narrates Ken Burns' documentary on the contributions to radio of Lee De Forest, Edwin Armstrong, and David Sarnoff.

Sweet Talkin' Guys (1991) "Cousin Brucie" Morrow hosts a documentary about DJ's that includes archival footage or interviews with Alan Freed, Jocko Henderson, Murray the "K" and others.

Tesla: Master of Lightning (1993) PBS documentary about the inventor, featuring the voice of Stacy Keach.

African American Heroes of World War II: Tuskegee Fighter Pilots & Black War Time

Radio (1995) One of this trio of wartime shorts focuses on black radio shows broadcast on the Armed Forces Radio Network, including clips from the shows.

Radio Daze (1996) Documentary demonstrates how global technology and culture have influenced life in remote regions of the world, by focusing on Israeli radio addict Rivka Solarsky.

The History of Talk Radio (1996) Documentary about talk show hosts such as Larry King, Rush Limbaugh, Bill Ballance, and Bob Grant. Due to a dearth of video from their radio days, however, the program relies mostly on reminiscences and excerpts from the TV shows of King, the late Morton Downey, Jr., and others.

Making Waves (1996) British documentary celebrating the centenary of the birth of the wireless.

Howard Stern: Radio Rebel (1996) Profile of the DJ.

Corwin (1996) Profile of the great writer/producer/director of radio's Golden Age.

Charlie Rose with Howard Stern (March 28, 1997) Interview includes a discussion of Stern's movie *Private Parts*.

Charlie Rose with Don Imus (April 9, 1997) An hour-long conversation with the

shock jock.

Howard Stern: Shut Up and Listen! (1997) Documentary examines First Amendment issues raised by Stern's program, with comments from Alan Dershowitz, Larry Flynt, Ed Koch, and others. Looks at the early years of Stern's career, including program excerpts.

A&E Biography—Edward R. Murrow: Voice of America (1997) Begins with a look at his radio career.

Charlie Rose with Larry King (March 26, 1998) Includes a discussion of King's start in radio.

Rock 'n' Roll Invaders: AM Radio DJ's (1999) Documentary looks at many of the radio stars of the 1950's and 60's, including African-American DJ's such as Martha Jean and Jocko Henderson. Includes a segment on payola and its effects on the career of Alan Freed.

A&E Biography: Rush Limbaugh (Always Right) (2000) Biography of the talk show host.

Modern Marvels: Radio: Out of Thin Air (2000) A&E documentary on the birth of radio includes some early broadcast clips. Historians discuss the effects of radio on society.

Charlie Rose with Philip Short; Bob Edwards; Robert Wright (March 3, 2000) Includes an interview with former NPR morning host Bob Edwards, who now hosts a program on XM Public Radio.

The Agronomist (2002) Documentary about Jean Dominique, founder of Radio Haiti. The film demonstrates how an oppressive government deals with media who threaten its control.

The Poet Laureate of Radio: An Interview with Norman Corwin (2004) Filmmaker Michael James Kacey talks with the writer/producer/director.

Nikola Tesla: The Genius Who Lit the World (2004) Documentary looks at the many inventions of the man who explored radio and other technologies.

Making Waves (2004) Documentary about pirate station operators in Tucson, Arizona.

Charlie Rose featuring Michael Powell; Patrick Byrne (March 11, 2005) Includes an interview with then-FCC Chairman Michael Powell.

The Day That Panicked America: The H.G. Wells War of the Worlds Scandal (2005) DVD of uneven quality about the production of the famous Orson Welles broadcast.

Left of the Dial (2005) HBO documentary about the launch of Air America.

Making Waves: Louisiana's Radio Story (2005) John Larroquette narrates this production of Louisiana Public Broadcasting.

Shut Up & Sing (2006) Explores the aftermath of the Dixie Chicks' controversial statements about President Bush, including a look at country music stations that banned their music.

Pirate Radio USA (2006) Documentary about unlicensed radio, including inside looks at various stations that defy FCC regulations by airing unauthorized broadcasts.

Bob and Tom Radio: The Comedy Tour (2006) Live performance of the popular morning DJ's, taped in Anderson, Indiana.

Irritation: A Radio Saga (2006) Documentary about Dead Air Dave, New York air

personality at now-defunct 92.3 K-Rock and Howard Stern's in-house censor.

Hello Again Everybody: The Harry Caray Story (2007) Biography of the sports-caster.

ABC News Nightline: Studs Terkel (2007) DVD release of a Ted Koppel chat with the legendary Chicago radio interviewer.

60 Minutes—Imus (April 15, 2007) A 1996 Mike Wallace profile.

All About Tesla—The Research (2007) German documentary examines Tesla's inventions.

Garrison Keillor: The Man on the Radio in the Red Shoes (2008) Portrait of the NPR personality, based on a year's worth of filming.

Hey Dillon—The Last Great DJ (2009) Biography of DJ Brett Dillon.

MOVIES DEPICTING RADIO

Remote Control (1930) Announcer discovers that a colleague is involved with the mob.

The Big Broadcast (1932) Radio crooner Bing Hornsby (Bing Crosby) is fired and re-hired.

Are You Listening? (1932) British film in which an announcer leads an on-air hunt for his wife's killer.

The Phantom Broadcast (1933) Radio crooner gets involved with the mob and winds up dead.

The Loudspeaker (1934) Wannabe radio star lands a job as host of a network program and lets success go to his head.

Death at Broadcasting House (1934) British whodunit involving a murder during a live broadcast.

The Woman Condemned (1934) Reporter tries to solve the murder of a female radio star.

Radio Follies (1935) British comedy in which employees bail out a failing station by staging a variety show.

She Shall Have Music (1935) Shipbuilder hires a band leader to do a radio show from his ship; hijinks ensue when a rival shipowner bribes the crew to abandon them on the high seas.

Every Night at Eight (1935) Three young women are fired from an ad agency and end up working at a radio station.

Millions in the Air (1935) Daughter of a radio show sponsor enters a contest under an assumed name when her father won't let her on the air.

Radio Pirates (1935) British comedy in which three youngsters start a pirate station.

The Old Homestead (1935) New York talent scout looks for rural talent to appear on a new radio show; first screen credit for Roy Rogers (as Leonard Slye).

Sweet Surrender (1935) Hijinks ensue when a fired radio singer heads for Europe on a ship; cameo appearance by Jack Dempsey.

The Big Broadcast of 1936 (1936) A mélange of song, dance and comedy, with little

plot, starring Jack Oakie, Burns and Allen, Bing Crosby and others.

Panic on the Air (1936) Radio stations are knocked off the air by a mysterious tone-generating device.

The Big Broadcast of 1937 (1936) Radio stars conspire to save a station threatened by low ratings.

Dancing Feet (1936) Disinherited dance hall dancer helps her friend get a job as a radio dance instructor.

Love is on the Air (1937) Ronald Reagan is radio crime reporter Andy McCaine, who uses a kid's show to solve a murder case.

Larceny on the Air (1937) Doctor uses radio broadcasts to expose dangerous patent medicines.

Behind the Headlines (1937) Radio reporter comes to the rescue of his kidnapped newspaper reporter girlfriend.

Mr. Dodd Takes the Air (1937) Small town radio singer hits the big time when an operation changes his voice.

Behind the Mike (1937) New York City radio producer loses his job, moves to a small town to start a new station, and foils embezzlers.

Meet the Boyfriend (1937) Romantic comedy in which the girlfriend of a singing announcer is kidnapped.

The Big Broadcast of 1938 (1938) A radio broadcast is produced aboard an ocean liner. Stars W. C. Fields, Bob Hope, and Martha Raye; best known for the introduction of Hope's theme song *Thanks for the Memory*.

Danger on the Air (1938) Radio sponsor is murdered and a station engineer tries to solve the crime.

International Crime (1938) The Shadow (Lamont Cranston), amateur detective with a radio show, becomes involved in a robbery.

Men are Such Fools (1938) Secretary uses any man she can to help her become a radio star.

Kentucky Moonshine (1938) New York radio star goes to Kentucky to find new talent to boost his sagging ratings, gets involved with moonshiners and takes them back to New York.

Rovin' Tumbleweeds (1939) Gene Autry gets a job singing on the radio to support his rancher friends and then gets involved in Washington politics.

Up in the Air (1940) Murders at a radio station.

Strike Up the Band (1940) Musical in which Judy Garland and Mickey Rooney get a high school band entered into a national radio contest.

The Great American Broadcast (1941) Musical in which two WW I vets start a radio station.

Pot O' Gold (1941) James Stewart is a wealthy young man who gets a job with a band and persuades his uncle to let them perform on a radio show.

Freedom Radio (1941) British film in which Hitler's doctor uses radio to counter Nazi propaganda.

International Lady (1941) FBI and Scotland Yard investigate an espionage plot possibly involving a woman singer on the radio.

Puddin' Head (1941) New York radio station discovers some of the land under its new headquarters building is owned by Arkansas hillbillies; complications arise when

the station tries to buy the land from them.

Swing it Soldier (1941) Army conscriptee returns to civilian life as a radio station executive and hires a woman he mistakenly believes is his buddy's wife.

Whistling in the Dark (1941) First of three films with Red Skelton as radio detective Wally "The Fox" Benton, who solves real-life crimes.

Whistling in Dixie (1942) Second of three films starring Red Skelton as Wally "The Fox" Benton.

Who Done it? (1942) Abbot and Costello are radio mystery writers who play detective when the station's president is murdered.

What's Cookin'? (1942) The Andrews Sisters star in a musical about a DJ who wants to update the music on his show but runs into opposition from his wife.

Sherlock Holmes and the Voice of Terror (1942) Basil Rathbone as the detective investigating mysterious Nazi broadcasts over the BBC.

Manila Calling (1942) aka *Calling Manila* Japanese troops capture an American radio station in the Philippines but the staff escapes into the jungle to hook up with guerillas and use radio to fight the invaders.

You're Telling Me (1942) Hijinks at a radio station when a woman gets her eccentric nephew a job as an executive; not to be confused with the W. C. Fields film of the same title.

A Tragedy at Midnight (1942) Murder mystery involving a radio detective who solves crimes the police can't.

Whistling in Brooklyn (1943) Third of three films with Red Skelton as Wally "The Fox" Benton.

Mystery Broadcast (1943) Radio detective explores a haunted house to solve an old murder case.

They Got me Covered (1943) Fired announcer (Bob Hope) tries to get his job back by tracking down Nazi spies in Washington.

Reveille with Beverly (1943) Two buddies fall in love with a female radio morning show host.

True to Life (1943) Radio writer seeks inspiration for his show, moves in with a typical middle class family, and begins secretly writing about their daily antics.

Hi, Good Lookin'! (1944) Radio station usher pretends to be an executive to help a girl become a singer.

Meet Miss Bobby Socks (1944) Teenager starts a fan club for her favorite radio star (Bob Crosby) and tries to win his heart.

National Barn Dance (1944) Musical comedy set at the WLS National Barn Dance show.

Charlie Chan in the Scarlet Clue (1945) Sidney Toler as the detective investigating a case that takes him into a radio station.

There Goes Kelly (1945) Radio station pages get the receptionist a singing job and also solve a murder when a singer is killed.

I'll Remember April (1945) Girl tries to get a singing job on radio but instead becomes involved in a murder.

Senorita from the West (1945) Girl runs away from her desert home to become a radio singer.

Radio Stars on Parade (1945) Talent agents take their clients to audition for radio

shows.

The Blonde from Brooklyn (1945) Woman pretends to be a Southern belle to land a radio job.

The People's Choice (1946) Complications arise when a boy develops laryngitis, gets an announcing job because of his new voice, and jokingly claims to be a bank robber.

Breakfast in Hollywood (1946) Based on the morning show of Tom Breneman, starring the DJ, with cameos by Spike Jones, Nat "King" Cole and others.

People are Funny (1946) Title comes from Art Linkletter's popular radio show. Radio producers compete to come up with an original idea for a show. Stars Rudy Vallee, Ozzie Nelson, and Linkletter.

Genius at Work (1946) Two radio detectives go up against a real-life killer called the Cobra.

Midnight Serenade (1947) Just before his wedding, a DJ realizes he still has a crush on a former girlfriend (Peggy Lee) and they eventually reunite.

Ladies' Man (1947) Man becomes rich by striking oil, heads to New York and meets a radio interviewer; cameo by Spike Jones and his City Slickers.

I Surrender Dear (1948) Antics of DJ's and big band leaders in Los Angeles.

My Dream is Yours (1949) Doris Day as a radio star in a musical featuring Bugs Bunny in a dream sequence.

A Letter to Three Wives (1949) Soap opera writer is one of three women who receive letters from a friend saying she is eloping with one of their husbands.

Make Believe Ballroom (1949) Loosely-based dramatization of the early years of the country's first DJ, Al Jarvis of KFWB Los Angeles. Cameo appearances by Nat "King" Cole, Frankie Laine, Jimmy Dorsey, and others.

The Next Voice You Hear (1950) Listeners' lives are changed when they hear the voice of God coming from their radios.

No Trace (1950) British film in which a writer broadcasts his crime stories and becomes a blackmail victim.

David Harding, Counterspy (1950) Radio commentator becomes involved in espionage in this film based on a long-running radio series.

Disc Jockey (1951) An article in *Variety* about the influence of television on radio ratings leads to complications at a New York radio station; cameo appearances by Russ Morgan, George Shearing, Sarah Vaughan and others.

Queen for a Day (1951) Based on the popular Mutual Broadcasting radio show.

The Prowler (1951) Policeman becomes involved in the life of a late-night DJ when he investigates a break-in at the DJ's home.

The Great Man (1956) Few people have good things to say about a popular radio commentator after his death.

The Key Man (1957) British film in which a radio crime reporter helps solve an old robbery.

A Face in the Crowd (1957) Andy Griffith is a hayseed who gains stardom on radio and TV and becomes a political megalomaniac.

Jamboree (1957) aka *Disk Jockey Jamboree* No plot, but features Dick Clark's film debut as a Philadelphia DJ who introduces teen stars of the day; cameos by DJ's such as Jocko Henderson.

Mister Rock and Roll (1957) The Alan Freed story, starring the DJ.

The Teenage Millionaire (1961) Son of a station owner secretly records a song and plays it on the air; needless to say, it becomes a hit.

The Young Ones (1961) British film in which Cliff Richard and friends start a pirate station to play their songs to raise money to save a nightclub.

WUSA (1970) Paul Newman is a liberal drifter who becomes a DJ at a conservative radio station.

Play Misty for Me (1971) California DJ (Clint Eastwood) becomes the obsession of a listener who begins stalking him and his girlfriend, and eventually tries to kill them.

Vanishing Point (1971) Barry Newman is Kowalski, who is hired to drive a Dodge Challenger from Colorado to California. Pursued by police, he evades capture with the help of blind DJ Super Soul (Cleavon Little), who provides guidance via the airwaves.

Melinda (1972) Blaxploitation film in which a fast-talking DJ avenges the death of his girlfriend at the hands of the white mob.

Slipstream (1973) DJ broadcasts from an old farmhouse, fights with management about his music and gets involved with four young people who land a plane near his house.

American Graffiti (1973) AM radio provides the beat for this film set in the 1960's, which includes a short scene with Richard Dreyfuss and then-XERB DJ Wolfman Jack.

The Night that Panicked America (1975) TV dramatization of *War of the Worlds* broadcast, showing how the sound effects were produced, and the show's impact on some listeners. Stars Vic Morrow, John Ritter, and Eileen Brennan, with Paul Shenar as Orson Welles.

FM (1978) DJ's at Los Angeles station QSky take it over in a protest against management policies. Starring Michael Brandon, Eileen Brennan, and Martin Mull, the film is thought to be the inspiration for the TV series *WKRP in Cincinnati*.

American Hot Wax (1978) Loosely-based dramatization of the Alan Freed story, with Tim McIntire as the DJ.

On the Air Live with Captain Midnight (1979) Teenagers operate a pirate station from their van; John Ireland is an FCC investigator trying to shut them down.

The Warriors (1979) DJ comments on the battles of a gang returning to its home turf.

The Secret of Nikola Tesla (1980) The life of the inventor, with Petar Bozovic as Tesla, Orson Welles as J. P. Morgan, and Dennis Patrick as Thomas Edison.

Times Square (1980) A DJ helps runaway girls become punk-rock stars.

The Great American Traffic Jam (1980) aka *Gridlock* TV movie with Howard Hesseman as an unseen DJ who entertains motorists stuck in a huge traffic jam.

Kings and Desperate Men (1981) Canadian film with Patrick McGoochan as a talk show host taken hostage by terrorists demanding an on-air trial for a convicted comrade.

Girls Nite Out (1984) Killer in a bear suit calls the local radio station with clues about sorority girl murders.

Choose Me (1984) Los Angeles radio sex therapist with her own personality problems gets involved with listeners.

Comfort and Joy (1984) British film in which a DJ gets involved in a battle between ice cream companies after his girlfriend leaves him.

La Radio Folla (1986) Sex comedy in which a popular DJ turns his listeners on. In

Spanish with English subtitles.

Motown's Last Radio Station (1986) aka *The Last Radio Station* Every other radio station has switched to video and the last DJ continues to play Motown hits; thin plot but performances by numerous Motown stars.

Haunted Honeymoon (1986) Gilda Radner's last movie. She and Gene Wilder are stars of the Manhattan Mystery Theater and get married in a haunted house. An early scene is set in a 1940's studio and shows the production of a radio drama with sound effects.

The Texas Chainsaw Massacre 2 (1986) DJ broadcasts recordings of murders to help police catch the killer and becomes a target as well.

Open House (1986) Radio psychologist and real estate agent team up to find the killer of real estate agents and their clients.

City in Panic (1986) Talk show host helps police catch a psycho who has been killing homosexuals.

The Couch Trip (1987) Dan Aykroyd escapes from a mental institution, gets a job as a radio psychologist, and becomes a sensation with listeners.

Good Morning, Viet Nam (1987) Robin Williams is Armed Forces Radio DJ Adrian Cronauer, who shakes up the military establishment with his on-air antics. The 2006 Special Edition DVD includes commentary from Cronauer about his career and Williams' portrayal.

Radio Days (1987) Radio's influence on a young man (Woody Allen) growing up in the 1940's.

Rachel River (1987) Divorced DJ tries to put her life together in a small Minnesota town as she investigates the death of an old woman.

Break of Dawn (1988) Based on the career of the first Mexican-American DJ, a former member of Pancho Villa's army who becomes a civil rights activist.

Talk Radio (1988) Based on the career of Denver talk show host Allen Berg, who was killed by neo-Nazis in 1984. The Oliver Stone film stars Eric Bogosian as talker Barry Champlain and Alec Baldwin as the station manager.

Freeway (1988) Killer calls a radio psychiatrist from his car as he cruises for more victims.

Do the Right Thing (1989) DJ provides running commentary on street action in Brooklyn's Bedford-Stuyvesant district.

Psycho 4 (1990) TV movie in which the early years of Norman Bates (Anthony Perkins) are explained when he calls a radio psychologist to discuss "Why boys kill their mothers."

Pump up the Volume (1990) Christian Slater is a nerdy high school student by day but pirate DJ Hard Harry by night. He's a hero to the other students but school officials and the FCC move to shut him down when a listener commits suicide.

Tune in Tomorrow . . . (1990) Peter Falk is a soap opera writer who counsels a love-sick young man in 1950's New Orleans.

Zoo Radio (1990) Two brothers engage in a ratings war to win their father's inheritance.

The Fisher King (1991) Despondent DJ establishes a symbiotic relationship with a homeless man.

Young Soul Rebels (1991) British film in which the operators of a pirate station try

to find the killer of their friend.

Straight Talk (1992) Shirlee Kenyon (Dolly Parton) leaves Arkansas for Chicago, where she accidentally becomes a talk show host; her advice makes “Dr. Shirlee” a hit. James Woods is a reporter who tries to dig up dirt about the phenomenon and ends up falling in love with her.

Bad Channels (1992) Alien takes over small-town station, using a DJ to attract women to the station, shrink them, and capture them in bottles. Listeners, however, think it’s part of the DJ’s schtick.

Laser Moon (1992) DJ helps police solve murders committed with a laser because the killer calls his show after every crime.

Older Model (1992) aka *Modelo antiguo* Mexican film about the relationship between a cabdriver and an aging announcer.

Night Rhythms (1992) Talk show host gets women to discuss their sex lives on the air. When a dead woman is found in the studio, he must prove his innocence.

Sexual Response (1992) Talk show sexologist has an affair with a sculptor, leading to complications with her husband.

Sleepless in Seattle (1993) Boy calls a talk show to get his widowed father (Tom Hanks) a new mate. Complications arise when a listener (Meg Ryan) decides to meet him.

Radioland Murders (1994) In 1939, a new radio network is about to begin broadcasting when cast members begin dying and a whodunit ensues.

Dead Air (1994) TV movie in which a DJ (Gregory Hines) becomes targeted by a deranged listener who may also be his girlfriend’s killer.

Airheads (1994) Brendan Fraser, Adam Sandler, and Steve Buscemi comprise a rock band that takes over a Los Angeles station and holds the staff hostage with fake guns until they get airplay for their music. Joe Mantegna is the hostage disc jockey.

On the Air (1995) Aging Mexican hippie and classic rock DJ faces challenges as the station shuts down and his marriage fails. The music he plays underscores the story of his life.

Strawberry Switchblade (1994) Futuristic film in which an underground radio DJ gets involved with a beautiful rock singer.

Midnight Confessions (1995) Host of a talk show dedicated to sexual topics becomes the target of a psycho who kills prostitutes.

Power 98 (1996) Ratings for a Los Angeles talk show host (Eric Roberts) soar when a psycho killer becomes a regular caller, and seems to be knocking off the DJ’s lovers.

Love Serenade (1996) Australian comedy in which two sisters fall in love with a DJ who plays Barry White records.

Signing Off (1996) Last broadcast of a 1950’s DJ as he takes listener requests.

The Truth About Cats and Dogs (1996) Host of a radio show for pet lovers finds her lack of self-esteem leads to complications when she gets involved with a listener.

Mother Night (1996) The past of an American expatriate Nazi radio propagandist (Nick Nolte) catches up with him when he tries to resume a normal life after World War II.

Private Parts (1997) Fictionalized account of the career of Howard Stern, starring the DJ.

Vanishing Point (1997) TV remake of the 1971 film of the same title, with Viggo

Mortensen as Kowalski and Jason Priestley as the DJ.

Telling Lies in America (1997) Kevin Bacon is a DJ who befriends a teenage boy who wins a station contest. Both get caught up in the webs of lies they spin, in a semi-autobiographical screenplay by Joe Eszterhas.

The Night Caller (1998) Radio psychologist becomes the obsession of an emotionally disturbed listener, who goes on a killing spree in order to meet the talk show host.

Shattered Illusions (1998) Psycho stalks Los Angeles talk show host.

Possums (1998) Complications arise when the play-by-play announcer for a high school football team continues broadcasting fictitious games after the football program is canceled.

High Freakquency (1998) aka *Da Station Antics* at a Los Angeles urban format station.

Winchell (1998) Stanley Tucci is the crusading radio reporter of the 1930's, 40's, and 50's.

The Day Silence Died (1998) DJ sets up loudspeakers in a Bolivian town square and broadcasts local gossip along with music. In Spanish with English subtitles.

Outside Ozona (1998) Future victims of a serial killer listen to an all-night DJ (Taj Mahal).

Mr. Rock 'n' Roll: The Alan Freed Story (1999) TV movie with Judd Nelson as the DJ.

Requiem for Murder (1999) Molly Ringwald is a DJ whose listeners are being killed.

Captive Audience (1999) Late night talk show host is taken hostage. Shot mostly at WFNX Boston, the film features many station staffers in cameo roles and as call-in listeners.

Kalozok (1999) aka *The Radio Pirates (You or Me)* Polish film in which two young men operate a pirate station from a van to play their favorite songs.

O Brother, Where Art Thou? (2000) Includes scenes set in a 1930's radio station.

Women of the Night (2000) Blind pirate DJ in an 18-wheeler on the city streets broadcasts stories of lust and betrayal as a means of getting revenge on her father, who tracks her down. Produced by Zalman King of *Red Shoe Diaries* fame.

Radio Free Steve (2000) Futuristic film in which a radio pirate seeks a music video career.

Radyo (2001) Philippine film in which a female DJ is targeted for death by a suicidal listener whose song request she ridiculed on the air.

Frau2 Sucht HappyEnd (2001) aka *Female2 Seeks Happy End* German film in which a lonely DJ finds companionship via the Internet.

Amy's O (2001) aka *Amy's Orgasm* Best-selling self-help author reexamines her theories when she meets a male chauvinist shock jock.

Joe Dirt (2001) Janitor looks for his parents and is helped by listeners of a Los Angeles station after a shock jock (Dennis Miller) makes fun of him on the air.

American Nightmare (2002) On Halloween, a DJ invites callers to share their worst nightmares. Seven people call in from a café, unaware that a female psycho lurks nearby to turn their nightmares into reality.

The Night Watchman (2002) Bitter talk show host faces his own failures as he tries to save a suicidal caller.

Radio Samurai (2002) Fired DJ stages a dance party to get back both his job and his

girl.

Radio! The Musical (2002) Behind the scenes at a small Midwestern station during its final days.

Eight Legged Freaks (2002) A paranoid announcer helps battle huge bloodthirsty spiders.

Seabiscuit (2003) William H. Macy is announcer Tick Tock McLaughlin.

Night Owl (2003) TV movie in which a mysterious female DJ takes over the air waves of a New York City station and causes male listeners to commit suicide.

Face for Radio (2003) During his last broadcast, people close to a New York DJ are dying.

Made in Estonia (2003) aka *Vanad ja kobedad saavad jalad alla* Estonian film in which improvised radio soap operas get out of control.

The Radio Mechanics: Apocalypse of the Dial (2005) Sci-fi short in which a late-night talk show host receives a call from a scientist about an alien takeover via his broadcast.

The Booth (2005) Broadcasting from a dilapidated studio abandoned since a DJ committed suicide there, a talk show host begins receiving disturbing calls. In Japanese with English subtitles.

The Urban Demographic (2005) aka *K-HIP* Seattle classical music station K-SOF changes its format to urban contemporary and its call letters to K-HIP. An advertiser boycott ensues due to the nature of the rap music lyrics.

The F Word (2005) Talk show host, who is losing his show *The F Word* because of FCC indecency fines, goes to the Republican National Convention in New York for a final broadcast.

Piter FM (2006) Russian comedy in which a female DJ gets involved with an architect.

The Night Listener (2006) Robin Williams is a gay talk show host who gets involved in the life of a teenage boy suffering from parental abuse.

I'm Reed Fish (2006) Small town DJ's life unravels when his former high school crush returns on the eve of his marriage.

A Prairie Home Companion (2006) Robert Altman's last film, based on the NPR program. Garrison Keillor stars as the host of a variety show on a station about to be closed; with Meryl Streep, Lily Tomlin, Virginia Madsen, Kevin Kline, and Tommy Lee Jones.

Radio Seuta (2006) aka *Radio Star* Korean film in which a washed-up singer finds success as a small-town DJ.

Talk to Me (2007) Don Cheadle is "Petey" Greene, an ex-con who cons himself into a talk show job at WOL Washington and becomes a community activist. Martin Sheen portrays station owner E. G. Sonderling.

Cosmic Radio (2007) California station verging on bankruptcy becomes the voice of an environmental movement to stop a senator from cutting down a nearby forest.

The Brave One (2007) Jodi Foster is a New York announcer victimized in a brutal street attack who buys a gun to seek revenge and hates the vigilante she becomes.

Radio Dayz (2007) Korean film in which an unlikely team produces a live serial for the country's first radio station in the 1930's.

Dead Air (2008) DJ's help save Los Angeles from zombies created by a bio-terrorist

attack.

Tesla the Superman (2008) Biographical movie about the inventor with Gianfranco L'Amore as Nikola Tesla.

Radio Cape Cod (2008) Radio interviewer copes with the loss of her husband.

Flick (2008) British film with Faye Dunaway as a one-armed cop investigating the death of a man brought back to life by the broadcasts of a pirate radio station.

45 r.p.m. (2008) Canadian film in which two boys in Northern Saskatchewan pick up the signal of a New York station and plot to win its contest as a way out of their small town.

Pontypool (2008) Canadian film in which the staff of a radio station discovers that a deadly virus has infected their town.

Quid Pro Quo (2008) Wheelchair-bound radio reporter investigates an underground sect of people who want to be disabled.

The Accidental Husband (2008) Preparing for her upcoming wedding, a talk show host discovers a prank has already made her a married woman and she has to track down her mystery husband to get an annulment.

Morgan's Summit (2009) Bruce Willis is a gentle late-night DJ who becomes vengeful after a brutal crime turns his life upside down.

The Boat that Rocked (2009) Comedy set aboard a British pirate radio ship in the 1960's, with Philip Seymour Hoffman as an American DJ.

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REVIEW: WORLD NEWS WITH CHARLES GIBSON. ABC NEWS, NEW YORK, 26-28 FEBRUARY 2007. GOOD MORNING AMERICA. ABC NEWS, NEW YORK, 27-28 FEBRUARY 2007. NIGHTLINE. ABC NEWS, NEW YORK, 26-27 FEBRUARY 2007. TO IRAQ AND BACK: BOB WOODRUFF REPORTS. ABC NEWS, NEW YORK, 27 FEBRUARY 2007. WORLD NEWS NOW. ABC NEWS, NEW YORK, 27-28 FEBRUARY 2007. AMERICA THIS MORNING. ABC NEWS, NEW YORK, 27-28 FEBRUARY 2007.

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

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

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

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

the show. By then, the story has moved from his personal experiences to those of TBI-afflicted soldiers who served in Afghanistan and Iraq.

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

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

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

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

Thankfully, it also avoided the excesses of *GMA*. By February 28th, coverage on the morning news program had devolved into cringe-inducing ruminations by Sawyer and Roberts about the "miracle" of Woodruff and his "amazing" family. "We're still walking on air this morning after yesterday Bob -- and Doug -- being

here,” gushed Roberts. Sawyer then called Bob and Lee Woodruff, “One of the great love stories we know at ABC News.” Lee Woodruff, for her part, attempted to diffuse the praise by saying during a live interview that she was just doing what hundreds of other women were doing. The interview segment itself was fairly inoffensive. More grating were the multiple teases before the live interview aired in the third half-hour of the show, each upping hyperbole and praise.

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

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

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

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LAZY VIRTUES: TEACHING WRITING IN THE AGE OF WIKIPEDIA

REVIEW BY ASHLEY M. DONNELLY

Robert E. Cummings's book *Lazy Virtues: Teaching in the age of Wikipedia*, explores a new method of addressing college composition courses based on Yochai Benkler's economic model of commons-based peer production (CBPP). Cummings painstakingly addresses the link between composition theory and the market theory of capitalism, spending the first 52-pages of this 189-page text explaining the overlap of rhetorical, composition, and economic theories. This segment of the text is challenging and undoubtedly interesting, but it weakens the text in terms of its general appeal to large audiences. As a research tool for WPAs or other rhetoric and composition professionals, the book works in its entirety, but it would not be a practical text to distribute casually to all of a department's rhet/comp instructors.

Beyond chapter one, the rest of the book explores practical ways of engaging students in CBPP-based writing with an emphasis on using Wikipedia in the college composition classroom. Cummings offers clear lesson plans complete with objectives and rationales of each step and well-presented case studies that highlight how this mode of teaching actually works in real world situations. This tangible, practical part of the book would benefit instructors engaged in shifting their traditional composition courses to CBPP-based courses. His assignments are very straightforward, clearly explained and outlined, and he addresses the types of student problems that may occur with each assignment. Overall, *Lazy Virtues* is a fascinating read, though some of Cummings key ideas get lost amongst the elaborate explanations of the technological aspects of his theories.

Many writing programs today are actively engaging with new media and new modes of production in their first-year writing classrooms, and Cummings's book would certainly support new course design and writing assignments that engage with such innovation. He argues that engaging in online discourse helps to particularly develop audience recognition and student awareness of responsibility. He emphasizes peer-response and the breadth of feedback that students receive almost immediately when they publish their work in public forums like wikis. Acutely aware of the types of criticism and bias that exist in academia about sights like Wikipedia, Cummings takes the time to address common concerns and argue that student engagement with the site can more beneficial than most instructors realize.

Though Cummings arguments are cogent and admirable in many ways, his theory as a whole does have limitations. For example, he seems to base his hypotheses on the assumption that most first-year writing students come into to the college classroom prepared to write with authority, and that the role of the composition instructor is simply to facilitate that knowledge into audience-appropriate writing. He argues that in the traditional composition classroom in which the instructor assigns writing topics, "students are limited by the instructor's imagination, not their own" (126). His emphasis is on student collaboration and autonomy, but he does not address the concern that students come into to first-year classrooms with large holes in their basic liberal arts

knowledge and that many lack the critical thinking skills needed to begin to engage in online writing with any sort of actual authority.

As outlined in the text, a solely CBPP-based course would be an ideal scenario for professional writing courses or for technical institutions or for writing courses for students beyond their first year. It must be argued, however, that replacing the traditional classroom model of college composition for incoming university freshman with only assignments like the ones detailed by Cummings threatens the instruction of critical thinking and academic discipline. Though the audience of Wikipedia entries for whom students write may be actively engaged enough in their field of interest to offer specific feedback regarding “spelling, punctuation, and style” or content, they are not necessarily able to help students mature as writers and thinkers in the way that traditional models of composition, which often emphasize the importance of entering into academic discourse, can.

Despite the debates that Cummings may instigate as he addresses the fundamental purpose of the composition instructor, *Lazy Virtues* is a well-written, thoughtful, and extremely timely book that deserves serious consideration by writing scholars.

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DRISCOLL, P., MCDOWELL, W., MCGREGOR, M. (2010) HEAD'S BROADCASTING IN AMERICA: A SURVEY OF ELECTRONIC MEDIA. BOSTON, MA: PEARSON ALLYN & BACON. ISBN 13: 978-0-205-60813-3

Professors offering an introduction to broadcasting course have recently leaned on the 2nd edition of Davie and Upshaw's *Principles of Electronic Media*. The text was lengthy, readable, full color, and modernized (reasonably) with a 2006 publication date. However, much has changed in the digital convergence marketplace over the last three years and *Principles of E-Media* has slowly turned into a relic.

Allyn and Bacon's newest electronic media offering is "*Head's Broadcasting in America*," an admirable choice for anyone needing to replace POEM. This is the tenth edition of *Broadcasting in America*, trimmed to thirteen chapters with over 300 full color pages. The first time you crack the spine of the textbook, you notice a timeline of broadcasting's development. The frame runs from 1883 "first mass produced penny press newspaper," through 2009 "conversion from analog to digital television broadcasting," giving readers the immediate sense comprehensiveness.

Chapters nine through twelve are standouts, covering PPM and DVR research, technological determinism, cross media ownership, XM/Sirius merger, COPA, localism hearings, and digital copyright. The authors have gone out of their way to steer clear of any expanded conversation about the Internet or World Wide Web, *Broadcasting in America* is truly a discussion concerning terrestrial and cable/satellite distribution.

The thirteenth chapter, "A Global View," can be characterized as a letdown. The authors dedicate 19 pages to the issue but sidestep hot topics like Al Jazeera and the impact of September 11th, 2001 on the global communication paradigm. The authors also fall short on any meaningful dialogue regarding the British Broadcasting Corporation. The BBC currently reaches 200+ countries, serves over 270 million households, and employs nearly 30 thousand. This international communication chapter is a dramatic improvement over its 2001 predecessor; however, the authors never fully recognize the chapter's potential. Other shortcomings include a failure to address the impending impact of 3D television and mobile TV on the industry. These two seemingly future proof technologies will soon be a mainstay in American households.

Professors will appreciate the extra attention given to the instructor's resource package. Pearson is now offering an instructor's manual, test bank, Power Point slides, and "*MyCommunicationKit*" with this edition. Faculty can expect powerful tools and applications that will certainly elevate the student experience in the course. All things considered "*Head's Broadcasting in America*" is a welcomed success that should serve faculty and students adequately.

Reviewed by:

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NEW BEA JOURNAL “CALL FOR REVIEWERS”

As some of you know Feedback will “fade into the past” after the November 2009 issue. It will be replaced by the Journal of Media Education under the editorship of David Byland. As David begins the transition he has issued a call for reviewers. This is a great opportunity to read current literature and share views.

Journal of Media Education (JoME)

Call for textbook reviewers

JoME is now soliciting textbook reviews of the texts listed below. If you currently use this text, or are an expert in the subject of the text and would like to author a review, please send your name, contact information (including mailing address so we can get the textbook to you), and the text you prefer to review. Reviews should be no longer than 1,000 words. Please refer to the guidelines below as you write your review. I will notify you by the end of July if you have been selected to write a review. Please contact me at: David.Byland@okbu.edu

1. Read the whole book and any ancillary materials (CD/DVD, websites, etc)
2. What is the book’s focus?
3. Does the book accomplish the stated purpose?
4. Is the book a contribution to the field or discipline?
5. Does the book relate to a current debate or trend in the field and if so, how?
6. What is the theoretical lineage or school of thought out of which the book rises?
7. Is the book well-written?
8. What are the books terms and are they defined?
9. How accurate is the information (e.g., the footnotes, bibliography, dates)?
10. Are the illustrations/ancillary materials helpful? If there are no illustrations/ancillary materials, should there have been?
11. What courses would this book be appropriate for?
12. How does the book compare to other books in the field?

Classic book review structure is as follows:

1. Title including complete bibliographic citation for the work (i.e., title in full, author, place, publisher, date of publication, edition statement, pages, special features [maps, color plates, etc.], price, and ISBN.
2. One paragraph identifying the thesis, and whether the author achieves the stated purpose of the book.
3. One or two paragraphs summarizing the book.

4. One paragraph on the book's strengths.
5. One paragraph on the book's weaknesses.
6. One paragraph on your assessment of the book's strengths and weaknesses.

(These guidelines adapted from Writing the Academic Book Review by Wendy Belcher, www.chicano.ucla.edu/press/siteart/jli_bookreviewguidelines.pdf)

Books available for review:

Head's Broadcasting in America: A Survey of Electronic Media, 10/e
McGregor. ©2010 Allyn & Bacon. Estimated Availability: 2/2009 ISBN-10:
0205608132 ISBN-13: 9780205608133

Broadcast News and Writing Stylebook, 4/E

Papper

©2010 | Allyn & Bacon | Published: 01/27/2009
ISBN-10: 020561258X | ISBN-13: 9780205612581

Broadcast/Broadband Copywriting, 8/E

Orlik

©2010 | Allyn & Bacon | Estimated Availability: 07/24/2009
ISBN-10: 0205674526 | ISBN-13: 9780205674527

Television Field Production and Reporting, 5/E

Shook, Larson & DeTarsio

©2009 | Allyn & Bacon | Published: 05/22/2008
ISBN-10: 0205577679 | ISBN-13: 9780205577675

Reaching Audiences: A Guide to Media Writing, 5/E

Yopp, McAdams & Thornburg

©2010 | Allyn & Bacon | Published: 03/24/2009
ISBN-10: 0205693105 | ISBN-13: 9780205693108

NEW WEB PAGE FOR SPORTS DIVISION NOW ACTIVE

The new Web page for the division is now active at <http://beasportsdivision.wordpress.com/>. Like all new division pages, this one is a blog on WordPress.com and can be easily updated, so it will take the place of our electronic newsletter.

The first entry on our blog is a message from new division chair Rick Sykes, and you can also find division updates and news from the convention. Soon, there will be an RSS-feed link added to the page, as well as additional features.

If you have suggestions for content, please let me know.

Dr. Steve Hill, assistant professor of media studies

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**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.

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

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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