# Feedback Summer 2001 (Vol. 42, No. 3)

Feedback is a correspondence journal published quarterly by the Broadcast Education Association. As a correspondence journal, Feedback publishes (1) articles or essays—especially those of pedagogical value—on any aspect of electronic media; (2) responsive essays—especially industry analysis—reacting to issues and concerns raised by previous Feedback articles and essays; (3) scholarly papers; (4) reviews of books and other instructional materials; and (5) official announcements of the BEA. Feedback is not a peer-reviewed journal. Feedback is distributed to all members of the BEA; it is available to others at an annual subscription rate of $20. All communication regarding business, membership questions, and changes of address should be sent to the BEA Executive Director, 1771 N Street NW, Washington, D.C. 20036.

EDITOR
Joe Misiewicz
Department of Telecommunications, Ball State University

EDITORIAL ASSISTANT
Lori Rader
Department of Telecommunications, Ball State University

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6. The review should summarize important themes of the material, identify the audience(s) for which the material is relevant, and evaluate strengths and weaknesses of the material.

Please send submissions to Joe Misiewicz, Feedback Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA. E-mail to jmisiewicz@bsu.edu. Fax to (765) 285-1490.

This issue of Feedback was produced with support from Ball State University.

## Contents

# THE CONVERGENCE CURRICULUM — WE GOT IT. NOW WHAT ARE WE GONNA DO WITH IT?

Max Utsler, University of Kansas
utsler@ukans.edu

Many colleges and universities around the country are struggling over how to either incorporate new media into the curriculum or develop full-fledged convergence curricula. The BEA Convention has featured several convergence panels in the past three years. Representatives from schools in all shapes and sizes have informed members of their progress in making those changes.

The panels drew significant crowds, thoughtful questions, and many post-session comments. The reports ranged from "nothing has changed" to the development of what the University of Kansas thinks is the first full convergence-based curriculum in the BEA and perhaps the country. A look back at what KU did to create that curriculum might offer some helpful insights for other institutions trying to move in that direction.

## The Process

Curriculum change at KU had its roots in 1995 but wasn't fully implemented until Spring 2001. While a change in the school's administration might account for a bit of the time lapse, the single biggest cause of the delay was (surprise!) the faculty.

Faculty opposition generally narrowed to three basic objections:

1. This course should be a requirement for all students.
2. What happened to my course?

3. Our more than 50-year old system of sequences had served our graduates quite well.

Dr. Jimmy Gentry joined KU as dean in 1997. He began laying the groundwork for change by assigning faculty committees to determine and assess the school's core values, develop a mission statement and conduct a SWOT (strengths, weaknesses, opportunities, threats) Analysis. Through those activities, reports, and ensuing discussions the KU faculty found we had more areas of common practices, beliefs and values than originally thought.

That background helped us move to the first crucial planning step — developing a core of required courses. We had agreed on the principle of core courses back in 1995. We had just failed to agree on which core courses. The Curriculum Committee had worked through numerous proposals most of which recommended 30 or 40 hours of core requirements. That would leave no time for electives, plus would put us crosswise with the AEJMC accrediting organization. That wouldn't be such a great idea because the head of the accrediting organization, Susanne Shaw, is a member of the University of Kansas journalism school faculty.

A new committee formed in 1999 and soon developed a plan, a radical plan, to overcome those three objections.

1. Required core courses consist of elements from several existing courses.
2. Blow up the sequences.
3. My course isn't in the core. In fact my course doesn't even exist anymore.

In operational terms this meant all courses would carry new names and new numbers.

## The Core

As expected, the faculty spent a great deal of time on the core. What should we require of all of our students? The original wish list included:

A. Writing
B. Research
C. Information Gathering
D. History
E. Law
F. Ethics
G. Visual Communication
H. Survey of Mass Media
I. Media Theory
J. Basic TV Production
K. Interactive Media
L. Online Journalism
M. E-Commerce
N. Media Economics
O. "My Course" (appeared in a dozen or so different forms).

At three hours each, that's a sleek 45–50 hour core. And, we still haven't begun to develop the strong professional skills that will ensure employment upon graduation.

So, let the cuts begin!

The faculty found Visual Communication and History as the two toughest courses to drop. We accounted for most of the other drops usually by saying, "We'll cover some of that in the Mass Media course." (More on the folly of that notion in a later article.)

That core ended up looking amazingly similar to the cores developed by the work groups in the 1999 International Television and Radio Society Faculty Seminar which had "Curriculum 2000" as its theme. Seventy-six professors from schools of all shapes and sizes could agree on a curriculum in two days, but the 29 members of the KU faculty couldn't agree in four years. Sound familiar?

The curriculum committee and the full faculty took the better part of a year trying to trim that core requirement list. The speed of that process, or rather the lack of it, made us wonder how we had ever moved away from teaching linotype, Morse Code, and the Bell & Howell DR. The core requirement survivor list took the following form:

A. Intro to Research and Writing (includes audio, video, Web production)
B. Ethics (includes advertising and public relations in addition to news)
C. First Amendment (includes law)
D. Survey of Mass Media (which supposedly would include everything we had cut from the original list).

Dean Jimmy Gentry wisely recommended the full faculty approve the core before proceeding to any other steps. When it passed (in principle) the faculty heaved a big sigh of relief that led to another six months of stalled negotiations.

The next movement came when we defined our school in the following way. (Note: The William Allen White School of Journalism and Mass Communications had been a very traditional program. The school emphasized "journalism" and did not offer courses in the fictional/dramatic aspects of the media). The school offered familiar sounding sequences such as magazine, news-ed, photo, advertising, business communications, broadcast news, and broadcast management.

KU had followed a familiar-sounding curriculum development practice: "Whenever someone invents a new medium (TV, Web) add a new sequence. Whenever someone invents a new communications practice (Corporate TV, E-Commerce) add a new sequence."

Many of the earlier "sequence" discussions were based mostly on questions of how to deal with the Web. If we followed our traditional practice, we would just add a half dozen or so new sequences: Web Magazines, Newspapers and the Web, Broadcasting and the Web, Web Advertising, Web Management, Business Communications and the Web. But, that would mean new required courses offered every semester by an already strapped faculty. After many hours of fruitless discussion we decided our old practice was just that — old.

So, we began taking a broader look at what we had been teaching. We decided we really only did two things: news/information and strategic communication. Notice the absence of a designation by medium. That was the first significant step towards convergence.

So we took the idea of a common core to the next level. We began by calling it a sub-core. The sub-core would respect the idea that both the News/Info and Strat Comm students had different needs in the areas of skills and concepts.

We easily agreed on the need for a second-level writing course. We assumed that after taking Survey of Mass Media and Intro to Research and Writing, a student could choose between News/Info and Strategic Communication.

We called the News/Info course "Multimedia Reporting" and the Strat Comm course "Message Development." MM Reporting would include reporting for print, radio, TV, and the Web. Message Development would include the writing of press releases, newspaper and magazine ads, and the production of radio and TV spots, media kits, direct mail pieces, and brochures.

We also decided we could meet the News/Info student's needs with a sub-core course in Multimedia Editing. The Strat Comm students could most use an Intro to Strategic Communication that combined information from previous classes in advertising, public relations, business communications, and promotions.

## So, What's Your Major?

The question probably originated two hundred years ago in a bar in some college town. But, for students in journalism, mass comm, broadcasting, and telecom programs, the answer to that question often provided the very essence of their being. KU students were no exception. They were proud of "majoring" in broadcast news or one of the other designations. But, in the history of KU, the school has only given one degree to its graduates — a B.S. in journalism. Nowhere on the sheepskin will you find words such as advertising, news-ed, or broadcasting.

From this point on, the process moved more smoothly and quickly. The next major point of agreement came in the acceptance of the concept of a capstone experience. Each of the old sequences would meet and come back with the course(s) that would define the professional-based experience needed before graduation. At this point we actually started reinstating some of our existing courses. Even then, we gave them new names and numbers. At the very least it would cut down on confusion. At most it reminded us we were changing.

The old sequences had little difficulty defining the capstone experience and any necessary prerequisites. In News/Info we would still allow students to work the final semester or two in the medium of choice. The only difference was on the Strat Comm side. A PR campaigns class and an ad campaigns class merged into one integrated marketing campaigns class, but we had been experimenting with that concept for a couple of years.

We now had the core, the sub-core, and the capstone in place. All that was left was determining what would happen in the middle. The simple answer was "anything you want." One of the great planned benefits of the new curriculum was its versatility. The sub-core became the pre-req for all other courses. In other words, once you had finished Message

Development and Intro to Strat Comm OR Multimedia Reporting and Multimedia Editing, you could take any other course in the school. We wanted to prevent additional pre-requisite building. We also had another key point in mind that would prevent an old problem from staying an old problem.

If a student started down the News/Info road, took those two sub-core courses and decided "I think I'd rather work in public relations," we would allow that person to directly cross over to the mid-level courses without taking any additional classes. Remember, at that stage, regardless of choice of track, every student in our program would know how to write for print, write for broadcast, produce radio pieces, produce TV pieces, and develop for the Web.

At this point, we discovered another key advantage to the new curriculum. We could add a new program without having to create a whole new set of courses, just a capstone and perhaps one pre-requisite.

### Perspective

We've also learned several lessons from this experience.

- Because of the media-specific skills of our faculty, we must team teach the first two writing courses.
- Our faculty must learn new technologies, terms, and techniques.
- In hiring new faculty we must look for versatility.

Perhaps the main advice we can offer is a reminder of one of the key principles of management, the dynamics of change. When you change one thing, by definition, everything around it changes. When you change one small component of your curriculum, such as your beginning writing class to make it multimedia, every subsequent course must change also. That's why the University of Kansas School of Journalism and Mass Communications found it necessary to change everything. Five years of tinkering had changed nothing.

(To look at the curriculum in more detail and see how we try to explain it log on to: www.ku.edu/~jschool)

# STUDENT LEADERSHIP AT A COLLEGE TELEVISION STATION: THE FOUR-FRAME LEADERSHIP MODEL

Stacey O. Irwin, Towson University
sirwin@towson.edu

John L. MacKerron, Towson University
jmackerron@towson.edu

This submission is an adaptation of a paper presented by Stacey O. Irwin at the
Student Media Advisor's Competitive Paper Session BEA Annual Convention, April 2001, Las Vegas, Nevada

### Introduction

Student leaders at college radio and television stations bring with them a variety of leadership skills. For example, at Towson University over the last decade, student leaders have illustrated a variety of different ways of leading their organization. The TV station's first president was a spark plug whose strength was motivating and organizing people. The second president was an active hands-on manager who was not a dynamic leader, but well respected by the station staff. The third manager developed a structure for station operation. The fourth president had a very strong take-charge personality. Weak in the human resource area, the station membership fragmented into coalitions, and the organization became divided. The fifth president utilized political skills to accomplish organizational goals. The sixth president was strong in human resources and utilized the structure of the station to accomplish goals. The seventh president attended to the human relations side of the organization through her good rapport and enthusiasm in knowing many members of the organization. The eighth president was the only president to serve the station for two and a half years who demonstrated more of a variety of leadership skills than other presidents. He attended to the human resources, was structurally focused, and held meetings on a timely

basis. He also attended to the symbolic needs through staff parties, group events, and organizational rituals that other presidents had not thought to develop or maintain.

Given this variety of leadership proficiency, the question arises as to how to determine an approach appropriate for a college radio or television station seeking to cultivate student leadership. Turn to any online bookstore Website and look up "leadership" and you will find thousands of citations under the heading. A recent search on Amazon.com turned up 8,618 books on leadership with the following titles occurring in the top twenty list; The 21 Irrefutable Laws of Leadership: Follow Them and People Will Follow You, Lives of Moral Leadership, Leadership and Self-Deception: Getting Out of the Box, Eyewitness to Power: The Essence of Leadership, Nixon to Clinton, The GE Way Field book: Jack Welch's Battle Plan for Corporate Revolution, Leading Change, Encouraging the Heart: A Leader's Guide to Rewarding and Recognizing Others, Results-Based Leadership, and Developing the Leaders around You. A reading of several of these titles reveals that a good definition of leadership is ambiguous.

Leadership can certainly be identified as a crucial element within an organization, and while leaders make things happen, it is also true that circumstances also develop leaders. Context influences both what leaders must do and what they can do. No single formula is possible or advisable for the great range of situations that potential leaders encounter (Bolman, 1997, p. 296). Student media advisors know this to be true. Station operation is in a continual state of flux with student leaders at the helm of the organization. The circumstances and structure of student media organizations are difficult to manage and students encounter a wide variety of situations as they lead their organization.

One of the biggest challenges for student media advisors is cultivating leaders within their organizations. A student who leads in the production studio doesn't necessarily lead in the station office. Student leaders come to college with a variety of leadership abilities. These skills may come from assimilating leadership from role models like coaches, parents, and supervisors or through an experience like holding an office in a high school organization. So, how can student leadership be cultivated?

Reconceptualizing the idea of leadership will clear the path in a way that will help you better cultivate leadership. This can be accomplished by shifting the focus from developing leadership qualities and skills to learning to interpret the fabric of the organization. For many inexperienced student leaders, organizations may seem ambiguous and difficult to understand. Teaching students how to read or "frame" their organization is the key to a good start for interpretive analysis and problem solving within their organization.

### Framing the Organization

One principle in organization theory today is identified as "framing" (Bolman, 1997, p. 12). The interpretive schema, coming from root disciplines of psychology, political science, and anthropology (p. 13), is worthy of consideration by media advisors. Those of us in the media understand how to read text and visual images, and our students are learning to do this as well. The use of metaphors, then, as an aid, becomes particularly helpful when trying to provide students with a way that they can frame a situation in their organization to understand the issues at hand.

The idea of framing a situation comes from the hermeneutic approach to social analysis that views social life as a 'text' that can be interpreted and 'read.' Taking the domain of organization theory as a reference point, it shows how we can open the way to different modes of understanding by using various metaphors to bring organizations into focus. Each metaphor opens a horizon of understanding and enacts a particular view of organizational reality (Morgan, 1997, p. 427).

Teaching students to read or interpret the text of their organization as a metaphor helps them better understand their organization. When they can view their organization as, say, a factory or a jungle, specific elements within these metaphors emerge that help sort out complexities and clear the way for decision making.

Lee G. Bolman and Terrence E. Deal, in their book Reframing Organizations: Artistry, Choice, and Leadership, (1997) describe a four frame analysis explaining organizations based on metaphors that helps bring issues to the surface to be identified and analyzed by the leader (p. 229). Much of the following analysis will involve use of four different structures outlined in Reframing Organizations. Organizations are ambiguous because there are many divided interests and goals set at many different levels. By utilizing Bolman and Deal's four frame model, students can learn to read their organization, and then lead their organization.

### Organization as a Machine (Structure)

Many times a student will look at their station as a structural organization, somewhat like a complex machine in motion. Students begin each semester with the orderly process of setting goals and solidifying formal roles and relationships. Through elections and appointments, students fill their positions, create agendas, and get the wheels of the semester turning. For most

student groups this involves planning events and recruiting new members. Most officers feel that they've done their job if they've put the structure in place by organizing the environment and the division of labor. We might call this the machine metaphor, based on a structural frame.

> The assumptions of the structural frame reflect a belief that the right formal arrangements minimize problems and increase quality and performance
>
> the structural perspective focuses on designing a pattern of roles and relationships that will accomplish collective goals as well as accommodate individual differences (Bolman, 1997, pp. 39-40).

One of the key issues in any leadership position is power. How does power influence the structure of the student organization? One way is through legitimate authority. In many student media organizations defining legitimate authority is not easy. Sifting out and uncovering the structure of an organization can enlighten students about how their organizational structure works. Utilizing the metaphor of a machine, how does the conveyer belt weave through the organization to reach the end result? Hanging up a flow chart of command in the organization's office would be helpful to clearly identify the organization's structure.

When media advisors explain and cultivate an organization that is clearly aware of its structure, success frequently follows. The student leader who adheres to this structure and finds this as his or her most comfortable leadership style will be a very successful leader as long as the issues and problems are structural in nature. But what if problems are not structural in nature? One helpful interpretive suggestion is to view the station through a different metaphor.

### Organization as a Family (Human Resources)

Why do students participate in extracurricular activities? What prompts them to make room between their hours of work, school, and home life to volunteer for a shift at the radio station or to produce a show for the TV station? There can be many reasons: development of career skills, earning academic credit, and socialization. Sometimes the organization falters when there is a mismatch between the organizational goals and the students running the organization. One of the main things student media advisors can do, according to Bolman and Deal (1997), is to focus on how to foster empowerment in a family environment.

> This perspective regards people's skills, attitudes, energy, and commitment as vital resources capable of either making or breaking an enterprise. We all know that organizations can be alienating, dehumanizing, and frustrating. Such conditions waste talent, distort lives, and sometimes convince individuals to fight back, devoting most of their time and effort to beating the system. The human resource frame champions another possibility — that organizations can also be energizing, productive, and mutually rewarding (pp. 101-102).

When there are human resource issues within the organization, using legitimate authority is problematic because the "one right way approach" (p. 39) doesn't allow for integration of individual and organizational needs. By focusing on collaboration, participation, and openness, student leaders can move the organization to a place where student members feel empowered.

The focus of the human resource frame is on the needs and perspectives of the family and the members in it. How can students dialogue to explore differences and find common solutions? What is the interplay between the organization and the members? Student officers, editors, producers, and managers can cultivate an empowering environment that takes into account belongingness, being valued, and reaching full potential through the ways they organize and administer the human needs within their organization.

Many times participative management, where all students are involved in decision making, helps move the stagnant organization forward to improve morale and productivity. A student leader who traditionally focuses on the machine (structure) metaphor for leading now has a new way of looking at the organization with the additional frame of organization as family (human resources.)

### Organization as a Jungle (Politics)

An organization with multiple, inconsistent goals, and underlying political intrigue would be an organization appropriate for the jungle (p. 346) metaphor. When coalitions of individuals are at odds, showing strong enduring differences among individuals and groups on values, perceptions, and beliefs, the organization is politically entangled (p. 182). A decision about allocation of scarce resources might be at the heart of the conflict. This means that conflict is key in the dynamics of the media organization, and power is the most important thing.

> The assumptions of the political frame define sources of political dynamics in organizations. A coalition forms because of interdependence among its members; they need one another, even though their interests may be only partially in synchrony. The assumption of enduring difference implies that political activity will be more visible and dominant under conditions of diversity than under conditions of homogeneity (p. 164).

From the political point of view, when organizational goals are largely the result of bargaining, negotiations, and an exercise of power, how can goals be set? Moving to goal setting by authorities is a structural idea but many times this cannot work because of the political power plays by organizational factions. Many times goals set by negotiations among members which is the only way to move forward.

The jungle metaphor shows that the organization has divergent interests. How does each group articulate preferences and mobilize power? When the organization can view conflict not as a problem, but as a natural process within the organization, then the organization can move forward. “A student leader needs to be able to sort out the players; who are the authorities or targets of influence and partisans or initiators of influence” (p. 168).

The key to leadership in this organizational environment is in determining the sources of power. Sometimes the power source can be the formal power of the organization’s president or editor as authority figure. Other times, the organizational member with the most information and expertise can informally control an organization. Sometimes student groups can become entangled in coercive power where blocks of students interfere and punish others. A jungle metaphor can help untangle and illustrate the political struggles of the organization.

The first step in diffusing power plays for the good of the organization is to recognize where the power lies in the organization. Once this is done, both the students and the media advisor can facilitate alliances and networks and increase access to and control of the organizational agenda (p. 170).

While the political environment, like the jungle, can be hostile, it can also be creative and constructive. One of the most well-known political strategies has been named the “Win-Win” approach. This has come to mean taking a position, and then making concessions to reach agreements so that each interest group or coalition leaves the bargaining table with something they wanted (p. 187). Use of space, time, equipment, and access can all be politically motivated issues within student organizations. Using the jungle metaphor can help reveal the text in a way that allows for interpretation of the situation to further organizational goals that benefit the entire organization while giving a voice to each interest group.

## Organization as a Temple (Symbols)

The symbolic frame interprets and illuminates basic issues of meaning and faith that make symbols a powerful aspect of human experience (p. 216). The underlying assumption of the symbolic frame is that what is most important about an event is not what happens but what it means within the organization. The temple metaphor suggests that the organizational events and processes are ambiguous and uncertain. So, how can a student interpret this organization to provide leadership? The key is to create symbols in the face of ambiguity and uncertainty to resolve confusion, increase predictability, and provide direction. Many events and processes are more important for what they express then for what they produce. Myths, rituals, and organizational ceremonies bring out meaning and order to this ambiguity and uncertainty about what the future may hold. Symbolic interaction allows students to interpret organizational symbols and history so they feel more a part of their organization. What organizational symbols does your organization have? Is there a logo, design, or masthead that heralds your organization in an identifiable way? What myths prevail throughout your organization? Do the students in your organization have a ritual end-of-the-year ceremony? An organization makes a culture all its own. Knowing how to read the culture of your organization can be another key to success for student leadership within your organization.

## Conclusion

Reframing an organization through metaphor can be a successful way for the student leader to interpret and act within the organization to deal with problems and issues central to the organization’s existence. Bolman and Deal’s interpretive schema provides the groundwork for the student to begin leading from a place of information and strength. Through analysis from multiple vantage points or multiple metaphors, an even richer illustration of the tapestry of the organization can be revealed. The advisor’s and students’ abilities to view the organization simultaneously as machine, family, jungle, and temple may illustrate problem areas within the organization and inform students, who can then act as leaders to alter the path of the organization in a positive, knowledgeable way.

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# GOING BACK TO CLASS

Larry Patrick, Patrick Communications
larry@patcomm.com
www.patcomm.com

## Introduction

As a former academic who is now a radio group owner and media broker, I am often asked to visit university campuses to talk with students about station and career issues. These experiences over the past twenty years are always rewarding as I meet the next generation of broadcasters and broadband communicators. Even when I can spend two or three days at a time, the appearances in a half-dozen classes or more are enjoyable but often only scratch the surface. Both more time as well as unstructured time create a stronger experience both for the students and the visiting professional.

After some discussion with a number of faculty from different universities about making a longer commitment, Dean Kathy Krendl from Ohio University's College of Communication proposed that I design a one-hour, graduate credit course to be taught over a one-week intensive visit to campus.

## The Course

The course focused on the financial aspects of station management as well as transactions involving the purchase and sale of broadcast stations. The class met Monday through Friday for two and a half hours each day in the late afternoon during the first week of classes. The goal was to pack in a great deal of information when the students had not yet faced the pressures that occur closer to the end of a semester. The topics that we covered included:

- Inventory management and rate controls
- Sellout levels, raising rates, and increasing profit margins
- Evaluating a market and station for possible purchase
- Building pro forma budget projections and selling them to investors and a bank
- Negotiating the capital structure — debt and equity — of an acquisition
- Dealing with bank covenants, capital expenditures, and working capital needs
- How to double the value of any broadcast station every five years
- Measuring the performance of station managers
- Adding on additional stations to a group
- Exiting the industry through the sale of your station

The class focused on real world experiences of determining how to maximize the financial operation of a station as well as how to evaluate and actually purchase a small market radio station. Students learned the basic rules of sales pacing and the Rule of the fifteenth which says that you must make budget at a station by the fifteenth of each month in order to sell ahead for the next month. They understood that broadcasting is a business first and that they must return a profit to themselves and their investors or they were out of a job.

The students also learned both to build and trim a budget at target stations. This often made for some difficult choices while they balanced public interest obligation against the ability to repay their bank loan. We discussed topics such as how to deal with advertisers who were angry about increased advertising rates or what to do when the station's health insurance costs increased 35 percent in a single year and broke your budget. The cost of talent and promotions were explored. We even discussed how much the station should spend on its annual Christmas party as well as annual bonuses. Again, all the case studies were from real stations.

Brief homework assignments were made each of the first four nights of the class. These dealt with analyzing a market in terms of retail sales, population growth, radio revenues, and economic characteristics of the workforce. Another dealt with making budget cuts at a new acquisition in order to increase the operating margin from 10 to 25 percent. Another required the students to define a number of terms used in the class and also explain their operating philosophy for serving the public while making a reasonable profit. Near the end of the class, they were asked to write an essay on what two decisions were the most important for a station manager to make in order to increase the profitability of a weak station.

At the end of the final class on Friday, the students were given a final exam case study that they had to complete and turn in via mail to me two weeks following the end of the class. This final project was worth 50 percent of the grade in the course. The four homework assignments were each worth 10 percent and class participation composed the final 10 percent.

The final project assumed that the students were each the vice president of a forty-station small market radio group operator that was considering the purchase of three new stations from two different sellers. These were real stations — KGWY(FM) and KIML(AM)/KAML(FM) — located in Gillette, Wyoming. These stations were then currently under negotiation for sale by two different owners through my firm. They are the only commercial stations in Gillette, a town of 30,000 in northeast Wyoming. The stations were also far enough away from Ohio that the students could not possibly have any inside information on them. The students were not allowed to contact the owners of the stations but could query me via e-mail.

Here's a brief profile of those stations with the staff size, revenue, cash flow, and margin figures for the combined KIML/KAML operation listed together under just KIML:

| Station | Freq. | Power/Tower | Format | Staff | Revenues | Cash Flow | Margin |
|---|---|---|---|---|---|---|---|
| KGWY | 100.7 | 98 kw @ 620' | Country | 13 | $875,000 | $235,000 | 27% |
| KIML | 1270 | 5 kw-Days | News/ | 11 | $600,000 | $120,000 | 20% |
| | | 1 kw-Nights | Country | | | | |
| KAML | 96.9 | 100 kw @ 456' | A/C | — | — | — — | |

The students were to analyze the market and make assumptions from the facts provided concerning the stations and a recommendation of whether to purchase the stations or not and at what price to the president and board of the company. They were also told that the company would expect to achieve the company-wide performance of a 35 percent operating margin within one year of their purchase. They, therefore, had to make recommendations for both revenue growth strategies as well as specific expense cuts once the stations were merged. We assumed an average annual revenue increase of 8 percent so some serious cuts were required in staffing and other areas.

Their response was limited to three pages, placing a premium on clear, concise writing. They generally were required to write several drafts in order to make all of their points succinctly. They were given priority mail envelopes to return their projects with a promise that they would have feedback and a grade within ten days.

During the week the lectures involved both numerous Powerpoint presentations and handouts. We covered a lot of ground each day, so missing a class was impossible. Eleven graduate students and one senior were enrolled. We role played and worked on case studies each day, and the students learned to think as capitalists. They reviewed real budgets, discussed how to raise rates, made tough personnel decisions, and learned how to negotiate with their money sources—investors and

bankers. In all, it was an excellent learning experience that showed the students the business side of broadcasting as well as how stations are bought and sold. These are areas where most communications programs are weak.

## Evaluation

At the end of the course, I was asked to evaluate the experience. For me, it was a welcome test of returning to a university to deliver more than the standard fifty-minute overview of the broadcasting business and what group owners and media brokers do. It allowed the students to dig into a subject that was somewhat foreign to them and to learn some business concepts. I described the course as a "mini M.B.A." in media management and finance. I think from the feedback from the students that they valued the experience and learned something entirely new about the broadcasting world.

Scheduling the course at the start of the semester was a good choice. Packing everything into one week worked from a scheduling standpoint, although there was a lot of material to cover and little time to reflect on it because there was always more coming tomorrow. Dean Krendl and I are now exploring ways that we might make this an experience offered over four or five Fridays and Saturdays throughout the semester. We have even discussed making this a class that could also be offered through the university's extension arm to members of the Ohio Association of Broadcasters. I know from similar teaching that I have done for the NAB's Educational Foundation that there is a big need for the business side of broadcasting to be presented to students and those who hope to become managers and owners.

The negatives of the week on campus were that it was difficult for me to conduct any real business from the campus. I was also exhausted from lecturing in other classes, meeting for several hours a days with my own students plus dozens of others who wanted career advice as well as meeting with faculty and the president to discuss the communications program. Balancing everything, however, it was a great experience that might serve as a model for other visiting professionals who desire to make more of a contribution than just appearing in a class or two for a few hours.

## Recommendations

Identify an alumnus or local broadcaster who might be willing to design and teach a one-hour special topics course over a week or throughout a semester. If a local broadcaster is involved, then the course could be spread out throughout the semester. Topics for these courses can range from promotion, ratings research, management and finance, the new digital technology, or a host of other items. Many broadcasters would welcome the opportunity to come back to campus, whether for a few days or across a month or two, to share what they know with your students.

Schedule the compressed courses early in the semester or quarter and have a current faculty member screen the students who wish to enroll in the class during registration. Ohio had the primary management professor review registrations for me, and it was helpful to have a core of quality students in the class.

Keeping the course an upper-division or graduate class is helpful in that the students should already know enough to understand the material and contribute to the discussion. The dean also handled turning in my course grades for me at the end of the semester. I simply graded the finals, returned them to the students with my comments, computed the grades, and sent in the grades.

Explain the nature of the course to the faculty so that they can buy into the idea and fit it into what they are already teaching. In this case, I laid out the course on paper the semester prior to being on campus and circulated the syllabus to the key faculty who taught management courses. They made suggestions and also steered the best students into the class.

Be reasonable in your expectations of the visiting professional. Don't schedule them into six to ten other classes during that week or send every student needing career counseling to them. These people have other jobs and may need to be in contact with their offices. Give them some down time plus some unstructured time with the students. You want them to enjoy the return to campus and not see it as a grueling marathon.

Build relationships with your area or alumni professionals so that one or two can come back to campus each semester and become really involved in your program. Occasional guest lectures are fine but the opportunity for students to tap into a special topics course is a real bonus for them. It gives them a current look at some aspect of the industry that they may not find in their regular course schedules.

Be creative. Try topics that are outside of what the curriculum offers. Experiment with new ideas and allow the professional to deliver something special to the students. Students should learn hands-on station promotions, explore the conversion to digital technology, and take in as much as they can about sales and the business side of our industry.

At the same time, make sure that the professional is delivering serious material and not just reminiscing about the industry. In the end, this can be a great experience for your program, the students, and the visiting professional. As for me, I cannot wait to visit more campuses in the years ahead.

# SO WHERE'S THE LUSTER IN YOUR CLUSTER?

Ray Garon, Manchester Radio Group
raydionh@wzid.com

For decades the primary goal of local radio stations was to simply serve a generous helping of entertainment and information to listeners in your city of license. For fifty years, stations across America were owned and operated privately by spirited entrepreneurs. Some had a knack for showbiz, others were gunslingers looking to turn a fast buck, and some would combine the two. Back then, other competitive media voices were limited, and while we sold plenty of commercials on our stations, we hardly practiced what we preached, especially in medium to small markets. It was not until the '90s that the typical radio station started to take a formal, aggressive marketing stance. Up to that point, strategic thinking was foreign, and staffs were lean and not so mean.

Enter Big Business! Now, after fast forwarding into the new millennium, the FCC's loosening of the ownership limits has had tremendous consequences in the manner that the industry operates. Sizable broadcast and non-broadcast based companies, many of which are publicly held, have pervaded the landscape, instilling a new kind of corporate mentality. Marketing, strategic thinking, research, digital technology, and newfound efficiencies consume us. The radio industry today is made up of fewer owners representing an array of voices, all striving to entertain the same target markets. The owners have voracious cash flow appetites and expect each of their stations to make healthy financial contributions to corporate coffers, hopefully resulting in maximized shareholder value. Today's radio manager is desperately in search of the "luster in the cluster."

Soon after acquiring new stations to be embraced by a cluster, formatic decisions abound. Are you going to dominate a specific, aligned demographic from young to old or does it make more competitive sense to broaden the demographic appeal, including a variety of target markets? In all instances, the Big Catch will lie in between the ages of 18 and 54, either with men, women or both. The cluster-programming goal is to efficiently reach listener's en masse who will be attractive to the average media buyer and/or advertiser. Today's advertising client primarily wants to reach people in their 20s, 30s and 40s, so almost every one of the 10,000 radio stations in the country wants to be number one with that constituency. Every station operator or cluster manager has the same goal — to dominate that demo!

## Operational Efficiencies

The next objective is to realize operational efficiencies by sharing applicable resources amongst the stations, but there is a danger. While networking, sharing of announcer voices, and joining group contests is cost effective, the local orientation and uniqueness of a station can be damaged. Most broadcast professionals would agree; losing the local flavor of a station is the kiss of death. Designing a format or a complement of formats to produce respectable ratings and a viable local image is no easy feat, and in typical group, there will ultimately be winners and losers.

Creating a successful cluster consisting of nothing but market leaders is unheard of. Consequently, in order to keep everyone motivated, managers find themselves acting like the parents of a radio brood. In order to thrive, the family members need equal amounts of unconditional love and attention so not only are you faced with competition in the marketplace, now a sibling type of rivalry is inbred amongst the different stations in the cluster.

Overall, the manager can find himself walking on tightrope deciding what station gets the available marketing and/or programming resources. Everyday inane acts like which station coffee cup you're using or which station promo shirt you're wearing or which station is being played in the telephone "hold" system are constantly scrutinized by the entire staff. In a business that relies on high-strung, type "A" personalities, it is imperative that you are sensitive to peoples' perceptions of fairness. You must remain vigilant.

Another significant consideration when building a radio cluster is the design of the selling structure. Two perfectly legitimate approaches have surfaced over the last few years. One approach involves a sole department that will sell commercials and promotions on all of the stations (cluster sales). Another involves separate sales departments for each

station. Either method has its strengths and weaknesses. The biggest fear when combining the sales departments together is that usually one or two of the station(s) will prevail over the others. The station(s) with the deepest roots and best ratings outdistance the others in popularity and total revenue, so the salespeople naturally will gravitate toward the path of least resistance, which is what the superior station(s) offer to them. Clients do enjoy the convenience of having one person call on them for more than one station, and the ability to combine different promotional opportunities from the various stations can also make the cluster selling approach more creative and fulfilling for both parties.

On the other hand, when dedicating a sales staff to a station, the chances of that particular station getting it's fair share of attention increases, because now the focus is on the only bread winner in the salesperson's mind. The disadvantage to the salesperson comes when a client wants to buy advertising only on one of the "sister" stations. These situations can be frustrating and "de-motivating." Radio sales trainer Dave Gifford best expresses it this way: "Here is the bottom line as I see it. There is no single, one size fits all, magic formula for structuring consolidation sales efforts. Given the difference in market realities, every situation is different. New Game/No Rules!"

Adding new stations to a cluster happens fast. One day it's all about an AM/FM combo, the next day its a five-station group. Interestingly, the general public hasn't caught on to the mania taking place behind the microphone, but those in the know are awestruck by the changes while being 'underwhelmed' by the lack of planning and foresight. The net effects are startling, and the tidal wave of consolidation's impact is far from digested. "Digital" is the watchword of new operational architecture. Sales expectations by detached stockholders are often anything but realistic. Management is compelled to juggle endless tasks from the minute to the catastrophic, coming from above the chain and below.

So where's the luster? It lies somewhere between organization and blind faith!

## Organization

Forging ahead in lockstep, at a rapid pace, is derived from clear, believable objectives. Job descriptions minimize confusion. An organizational chart helps paint the whole people picture. Thorough orientation for new hires and on-going training enhances growth. Performance reviews and constant feedback foster honest dialogue. An unfettered commitment to hiring known, proven talent will reduce turnover. Surrounding yourself with trustworthy, bright allies will mitigate the pressure to outperform. The necessity to delegate to those allies also cannot be overstated. A mission statement that sets into motion one clear vision is paramount. This is a good example:

MISSION STATEMENT

- It is the mission of WXYZ to be the most listened-to and community-oriented radio station in the Smithtown market. Formatically, WXYZ will feature a '60s-based music format with news, weather, and fun contests appealing primarily to adults in the 35 to 54 target market. The goal is to foster powerful listener loyalty by producing the highest quality on-air product possible.
- Moreover, it is our mission to utilize this powerful listener loyalty to build client partnerships and super-serve their marketing needs by constantly striving to produce impressive advertising results.
- We will be the most desirable broadcast operation to work for in the entire region.
- We will only hire employees who are qualified to understand our mission and who treat our listeners, advertisers, and fellow employees with dignity and respect.

## Blind Faith

Never give up hope that your cluster will achieve success. Believe in the formats. Support your people and give them the tools they need to win. Communicate and listen intently. Enjoy the listeners' excitement. Convey a beaming enthusiasm to advertisers. Be the most renowned dreamer on staff. Cheerlead every day. Recognize and reward superior performance often. Eliminate detractors. In theory, cluster management should not be any different than overseeing a large staff in most any type of

business. If automotive or pharmaceutical sales-driven industries can do it, so can broadcasters. When the decision-making hierarchy is well balanced, no problems are insurmountable, and seizing opportunities becomes commonplace. Managers overseeing hundreds or thousands of employees is nothing new to American business; but it is still uncharted territory to the veterans in the radio industry. Consolidation is today's reality in American business. Ask a local banker.

The radio bygone days are permanently reposed, so the modern day manager must embrace the new challenges. The luster in the cluster is waving, asking to be adopted. Staying young (minded), being dead serious about hiring only proven winners, constantly learning and injecting some humor into your modus operandi are essential habits in developing the edge it takes to prevail.

The chant for today's new radio manager should very well be "There is luster in the cluster, baby"!

# INTERNET RADIO ON-DEMAND

Michael Brown, University of Wyoming
MRBrown@uwyo.edu

This paper was presented at the 2001 Broadcast Education Association convention as part of the paper competition panel for the Broadcast and Internet Radio division.

In 1997 a group of broadcasting students at the University of Wyoming began exploring ways to start a student-operated community radio station. UW students had operated radio stations at various times in the past. KUWR, the university's public radio station, was started in 1966 by students and was student operated until the 1970s when a professional staff was hired. Another student station operated in the mid-1980s and broadcast to the dormitories over the university's closed circuit cable system. The station ceased broadcasting in 1990 and became a production lab for broadcasting students.

Students attempting to start a station in the late 1990s found the cost for a full-scale broadcasting facility too prohibitive. The existing cable system was an option, but planned campus renovations threatened to disrupt the system, and suitable studio space was virtually impossible to find. Finally, one student suggested using the Internet. Why not develop a low-cost Internet radio station that uses a Web page to present the programs and use the university's existing Internet infrastructure to reach the community? In 1998 Wyoming Internet Student Radio (WISR) was born, an on-demand audio Website designed to feature a variety of UW student programs. This essay discusses the development of the University of Wyoming's Web radio and the benefits of on-demand audio for college broadcasting programs.

## Webcasting on rise

The number of college radio stations webcasting over the Internet has increased dramatically in the last few years, and recent research has shown that audiences for college radio Websites are growing (McClung, 2001). In 1994 KJHK at the University of Kansas became one of the first student stations to broadcast over the Internet (Kay and Medoff, 1999). Currently Radio Locator (MIT list of radio stations) and Yahoo! list over three hundred college radio Websites, and Radio-on-the-Internet lists over two hundred that have "live" or "on-demand" audio available. Like their commercial counterparts, most college radio Websites provide information about the station, many stream their existing programming, and a few provide archived on-demand audio. Only about ten of the colleges listed with Radio-on-the-Internet promote Internet-only radio, and only two promote on-demand audio: Texas A&M and the University of Wyoming. WISR is the only college station listed that exclusively features on-demand audio. (It is likely that there are more on-demand sites, but unless the term "radio" is used as an identifier they are unlikely to appear in radio directories and are more difficult to locate.)

WISR's decision to provide on-demand audio rather than live programming was the result of several factors. There is no existing live radio station on campus to provide technical support and programming. Producing on-demand audio programs is relatively easy: it involves recording an audio program onto a computer to create a digital signal, coding the digital signal as an audio file, and placing it on a Web page where it is accessed (in the case of WISR, this is done using RealAudio). Programs can be produced using a standard computer with relatively inexpensive software. Audio files are easy to manage and programs can be easily added and removed as new ones are produced and old ones are archived. Because of these factors, on-demand programming provides a cost effective way to turn student radio productions into accessible broadcasts.

The low start-up cost and ease of operation make Internet radio an appealing option for delivering student programming. An Internet-only radio station can be started for as little as $10,000, and the cost is less for an on-demand-only operation (Sullivan, 1996). WISR was financed with approximately $12,000 from grants awarded by the Associated Students of UW, the university's Center for Teaching Excellence, and the Department of Communication and Mass Media. The money was used to purchase three computer work stations/studios that include recording and playback machines (cassette, CD, and minidisk), microphones, audio boards, and software (Software Audio Workshop or SAW, Goldwave, and RealAudio Producer Plus). The computers' storage systems include CD burners, Zip, and tape drives. A sound-effects library and a music library were also purchased. Through this funding WISR purchased the equivalent of three recording studios.

## Licensing Required

Although the Internet is largely unregulated, webcasters are required to have music licenses similar to those required by traditional broadcasters. ASCAP, BMI, and SESAC require licenses specific to the Internet. WISR obtained an ASCAP Experimental Internet License in order to use music with productions. Other professional groups are currently negotiating royalty rights associated with Internet radio. There are a variety of litigations and arbitrations concerning how Internet audio services should be licensed to deliver recorded programming and what fees are appropriate to charge webcasters. (Webcasters are encouraged to register their sites with the Federal Copyright Office in order to receive some protection from copyright infringement.) However, if a webcast consists exclusively of original material, there is no regulation or licensing that applies. Currently WISR offers primarily original programming with very few music programs and will continue to do so until these issues are resolved (see Appendix A for a list of Websites that address legal issues).

Programming WISR as an Internet site rather than a radio station meant adjusting the programming philosophy to reflect the new medium. Community radio is described as being close to its listening audience, participatory, with alternative programming, and minimal funding (Thompson, 2001; Hendy, 2000; Lewis and Booth, 1990). The "community" represented by WISR was not difficult to determine. The site is a product of students at the University of Wyoming and is designed to reflect the interests and character of the university and the state of Wyoming. Therefore, the programming is grounded in this community. The use of on-demand programming allows listeners to choose programs and determine when to listen, and the "links" and "e-mail" encourage interaction with the site. The operation reflects a community radio philosophy by using a staff of student volunteers who work with minimal resources to produce a wide variety of programs.

The programs for WISR feature university students and their community, and students other than broadcasters are invited to participate. The Web page was designed by and is operated by students. They developed a logo that identifies WISR and a slogan that reflects the worldwide reach of the Internet: "Made in Wyoming … Heard in Timbuktu." Currently, seven audio pages are offered on the station's Website, and programs are updated every week. The "Welcome" page describes WISR, identifies the staff, and offers an audio recording of the station's mission statement. The "Retro Radio" page features historical audio recordings produced in Wyoming or about Wyoming, such as excerpts from an album produced in 1967 by broadcasting students at UW. The "Destiny" page features a student-produced twelve-episode melodrama titled, "Destiny Always Rings Twice … Sometimes." A new episode is featured every week. The "Sports" page presents weekly reviews and commentary about University of Wyoming sports and includes photographs by student sports photographers. The "World Tour" features three links to audio Web pages from various parts of the world. The page is designed to follow the content of the "World Music" class offered on campus. Each week the "World Tour" features at least one site from an area of the world discussed in the class. This page introduces listeners to the variety of audio programs available worldwide through the Internet.

The "Weekly Special" page is the most dynamic and popular site. It features an odd collection of programs. Projects from radio classes are edited into programs. Theater students have written and performed several short skits. Several melodramas have been written and produced, including two that served as senior projects for the honor's program. Students have interviewed local bands, developed talk shows, and presented children's stories. In addition, the Internet allows for the site to grow and change with the community.

## The On-demand Concept

The on-demand, community radio philosophy is problematic because of its eclectic character. It does not fit very well into existing classifications used to describe traditional radio stations. By calling WISR a radio station, the site can be registered with a number of Internet directories that specialize in radio, but "radio" may not be an accurate description of WISR or other on-demand audio sites. There are few directories that attempt to identify and classify on-demand sites. The directory at About.com demonstrates the classification problems with on-demand sites. The list includes audio by Al Lewis (Grampa Munster) and Churchill Downs race results from various years. Affiliate Radio Network features interviews with "top experts in the affiliate industry," and Executive Insights interviews top executives from a wide range of major corporations. Radio drama fans can listen to "Dirk Galaxy, Space Detective" or 'The Soul Patrol," while humorous recordings can be found at Farm Report Radio, which is produced from a "jerry-rigged hog shed," or at Radio Hairball (see Appendix B for a list of on demand community radio sites).

There are some liabilities that come with an on-demand Website. There is no clear way to generate funds. Using an existing university Internet connection may mean that advertising cannot be used to support the broadcasts (the .edu status as an educational nonprofit system governed by university regulations may exclude ads). Even if an Internet station has its own

server (.com or .org designation controlled by the station), it is uncertain how much monetary support advertising can generate. Although the cost of on-demand is less than traditional broadcasting, there are still expenses such as music licenses, discs and tapes, repairs, and other miscellaneous costs. The staffing needs for an Internet station are also unique. In addition to traditional radio personnel, a Web-based operation requires the talents of a graphic artist for the visual layout, a photographer for pictures, a copywriter for written text, a webmaster/mistress with computer knowledge, and an information manager who can monitor Web activity and maintain site registration with search engines. Another liability is that students do not gain the experience provided by the live-board operation of a traditional radio station.

The on-demand community radio philosophy is also liberating. It invites creativity, diversity, and freedom from many of the constraints of traditional radio. Students learn traditional radio production techniques, but the Internet provides an opportunity to produce programs outside of the traditionally defined province of radio. Students are positive and enthusiastic about the new technology and production opportunities beyond traditional broadcasting. The technical quality of audio productions increases with the precision of desktop digital editing. Without the need to provide a continuous stream of live programming, students are free to spend time developing and recording complex programs and exploring forms, such as melodrama, that have largely disappeared from radio broadcasting. There are few job openings for experienced melodrama producers in radio, but these programs require creative thinking and promote complex production skills. Students have an opportunity to use cutting-edge digital production techniques and new media delivery through the Internet. On-demand, rather than live ("What are they going to say next?!"), broadcasting increases quality control while reducing the overall cost of operation and maintenance. In addition, the potential audience is expanded to include the friends and family of students who would otherwise have no opportunity to hear broadcasts. Prospective students can hear what UW students are producing, and alumni can stay informed and maintain contact with the university.

## Beyond Radio

WISR also serves as a community production facility for projects other than its own Web page. WISR labs have developed sound effects for plays produced by the university's theater department. A CD of poetry readings was produced to accompany the student literary magazine. Personal statements by faculty and testimonials by students are being added to departmental Web pages so prospective students can hear what faculty and students have to say about a department. Students recently developed programs for two local off-campus businesses that have expressed interest in paying for additional services that could provide some funding for the operation.

On-demand Internet radio provides a way for universities and colleges to offer cost effective production and management experience for students, but it differs from the traditional operation of a radio station. This is the primary limitation for students who wish to enter the traditional radio market. However, on-demand audio can be a valuable addition to an existing college radio station. Lind and Medoff (1999) suggest that radio stations are not utilizing the Internet to the extent that they should and recommend that stations put more time and energy into their Web operations. University-operated on-demand Internet radio provides students with a familiarity and understanding of Internet radio's possibilities. As professionals these students can take the lead in operating Internet sites for traditional radio stations and developing new audio programming as other communities begin to add audio to their Web pages. Webcasting reflects much of the same chaos as broadcasting did in the 1920s. Today's webcasters experiment in a freewheeling yet uncertain regulatory climate with programming aimed at uncertain audiences who are just beginning to settle into identifiable listening routines. As a result, the Internet is encouraging the emergence of a new generation of radio enthusiasts who are at the forefront of the medium.

The Internet is a medium that supports specialization, encourages interaction among participants, and gives voice to communities and individuals that might not otherwise be heard. The Internet provides an easy, relatively regulation-free, low-cost, and efficient way to offer audio services, reducing the need to generate large profits to support the station. Audio can be added to a Web page without the financial burden that comes with a broadcasting station, the regulation that accompanies an FCC license, and the organizational and programming constraints that come with traditional broadcasting. University-operated Internet radio stations can take the lead in establishing Internet radio's place in American culture and emerging cyber communities.

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Appendix A
Websites for copyright information
Recording Industry Association of America www.riaa.com
About.com www.radio.about.com
Digital Media Association www.digmedia.org
Special Libraries Association www.sla.org/govt/digital.html

Appendix B
List of on-demand community radio Websites
GAYBC www.gaybc.com
IRA Radio www.iraradio.com
Public Radio for the Front Range www.prfr.org
Radio DelRay http://radiodelray.com
Radio Al-Islam www.islam.org/radio
WGDS Goddess Internet Radio www.witchwayisup.com/wgds.htm
Wyoming Internet Student Radio www.uwyo.edu/comm/wisr

# COMBINING SCHOOL-SPONSORED PROGRAMMING WITH PUBLIC ACCESS: A NEW, HYBRID MODEL FOR STUDENT TELEVISION

Suzanne Williams-Rautiola, Trinity University
swilliam@trinity.edu

This paper is updated from a presentation at the BEA annual convention in Las Vegas, Nevada, in April 1998.

The establishment of a student television station offers a number of pedagogical benefits that are immediately apparent to those who teach electronic media courses. “A school television station will provide opportunities for your students to work together in a creative environment while learning more about the medium of television.... students have an opportunity to develop skills in problem solving and decision making while also discovering their creative talents.... Just having to work together as a team provides myriad learning possibilities” (Silvia and Kaplan, 1998, p. 15). Silvia and Kaplan urge universities that are establishing student stations to identify their educational goals and let those goals guide the structure of the station.

When the Department of Communication established TigerTV on Trinity University’s closed-circuit system in April, 1996, there were a number of employment-related educational benefits that were obvious. First, a station requires an operating staff, thus providing an opportunity for practical management experience. Second, the necessity to fill many hours of airtime requires students to dig deeply into their own creative and programming resources. Third, dealing with a genuine (albeit restricted) audience rather than a hypothetical audience provides valuable “real world” experience. Thus, in developing the mission statement for the station, one proposed goal was: “The channel is being established as a part of the curricular mission

of the University, with the production of original programming and management of the station to be part of the pedagogical mission of the Department of Communication" (TigerTV Closed-Circuit Cable Channel Policy, 1996, p. 1).

However, there were some on our faculty who had been involved with and benefited from public access stations who suggested a community-based model for the station. They argued that while our majors would benefit from the first goal, students outside the major would benefit only from receiving the programming and would not experience the learning opportunities afforded by the television communication medium. They noted that providing an avenue of expression for diverse groups outweighed the benefits of a management and operating structure in which only a limited number of students could participate. In addition, they argued that programming driven by pedagogical expectations tied to current industry practices may lead students to try to imitate what is currently on television rather than to innovate through programming guided by other ideas and principles. They urged the adoption of a public access model in which equipment would be readily available to anyone in the university and programming would be aired on a first-come, first-served basis. Thus, a different goal was proposed: "The channel is being established to support and enhance Trinity community life" (TigerTV Closed-Circuit Cable Channel Policy, 1996, p. 1).

The community access model raised several concerns. First and foremost was the need to protect valuable but limited technical assets. As with any university, our equipment budget is finite, and if untrained operators break the equipment, it may not be replaced. Second, several felt that a well-run closed-circuit station would be an opportunity for the department to showcase its students and their work. They feared that if all of the programming was devoted to public access and some of it was unpolished or unprofessional, viewers may be unaware of this mission and could mistakenly think that majors or departmental classes produced the unprofessional programming. Finally, since public access advocates feared that complicated organizational structures or scheduling procedures would have a chilling effect on participation in the station, they argued for a simple access system that would provide little discretion for student managers.

After extensive debate, the faculty decided that since both goals were important, we would adopt…both! In order to provide students with the type of experience that would translate into jobs in the commercial sector, we established a management structure and programming that mirrors commercial offerings. However, we also provided the structure, equipment, space, and airtime for public access programming. What follows are the important considerations that were taken into account, the policies that were established, and some of the lessons that were learned.

## Important Considerations

Audience—The compromise between the two positions was facilitated by the realization that the station has two distinct audiences. Since it is a closed circuit system, the potential audience is smaller than for other types of broadcast or cable stations and easily identifiable without subscribing to costly rating services. There are campus outlets located in all of the dorm rooms, in several areas of the student center, in the lobbies and conference rooms of administrative and academic offices, and in university-owned residences. In the daytime, the audience includes students, administrators, faculty, and visitors to campus, who watch in a variety of settings. However, at night the audience is almost entirely made up of students. There are few evening classes; much of the viewing is in the dorms and to a lesser extent in the student center (which has relatively few off-campus visitors in the evening). Thus, viewers are naturally segmented into an audience that is more diverse in age and type from 8:00 AM to 5:00 PM and a more homogenous student audience in the evening after 5:00 PM and during the weekends.

Programming—Since production classes that would air live programming are scheduled during the day, since the campus speakers are only available for interviews during the day, and since many of the administrators and faculty who might wish to see Department of Communication programming are on campus mostly during the day, it was determined that the 8:00 AM to 5:00 PM portion of the schedule would be reserved for programs sponsored by the Department of Communication, the management of TigerTV, and the staff and/or faculty of other departments within the university. This block of programming would be identified as Department/TigerTV programming, and the pedagogical missions of the departments and the university would take precedence. Students who want to develop programs to be shown during the day must work through the TigerTV management team or find a department to sponsor them. However, during the evening and early morning hours between 5:00 PM and 8:00 AM, when there are mostly students on campus and few classes, the station becomes a public access forum and movie channel. For this time period faculty members, administrators, or students may submit programming produced in any venue or create live programming to be aired on a first-come, first-served basis.

As with any media outlet, there is an unrelenting need for programming. A typical daily 8:00 AM to 5:00 PM schedule includes programs produced by the student managers under the direction of the faculty (such as "Trinity Today", a daily morning magazine show which is rerun throughout the day), programming produced in classes (such as "The Live Show," a

weekly newscast produced when the Broadcast News class is in session), programming sponsored by other departments (such as “Sports Xtra,” sponsored by the Athletic Department), and a message system which consists of scrolling announcements for campus activities and audio from the university’s radio station.

There are a number of programming services such as the College Television Network or Burley Bear Network that provide programming for college-aged viewers at little to no charge; however, for a variety of reasons the managers decided not to commit to the multi-year contracts that were often required. Ultimately, this decision was a good one since some of the public access programming has proven to be exceptional in terms of quality and content and is being rerun during the day. As a result, the schedule is now crowded. Finally, with the financial backing of Student Activities and the support of TigerTV management, the university contracted with Swank Motion Pictures Inc. to provide the station with movies that are scheduled in the afternoons, in the evenings after prime time public access, and on weekends.

In the evening the programming and responsibilities of the management team change dramatically. After 5:00 PM, the audience of the station changes to mostly students, and the station becomes a public access facility. The managers train student participants, schedule programs on a first-come, first-served basis, and program the automated playback system for tapes that are aired. Students instantly embraced the opportunity to produce programming for their peers. The first access shows were talking heads; however, as the students became comfortable with the equipment, they brought music and videotapes to enrich their shows, prepared graphics, and encouraged call-ins.

Logistics: Equipment and Space — When TigerTV went on the air, Trinity had one major production studio that was used by classes and a second smaller studio utilized for audio production. The faculty felt that it would not be prudent to use the university’s only production studio with its expensive equipment for public access programming unless there was extensive training for the participants and a trained engineer to supervise the production. However, without equipment, public access would be meaningless. To facilitate public access, the staff Operations Manager (James Bynum) developed an easy-to-operate alternative to the main studio. The public access area included a portable camera, a simple switcher, a videotape player and a recorder, a computer for graphics or Internet access, a microphone, an audio mixer, and a telephone for call-ins. Students who had no experience in television production could be trained in ten minutes to operate this simple set-up. Also, programs could be produced with a minimal crew. One person could operate all of the equipment and even walk to the desk to be on-camera. This solution pleased public access advocates who feared that having a complicated technical structure would be a deterrent to participation.

Further, the public access space is adjacent to a computer lab that is open in the evenings, so there is ready access. The original set was a basic news desk with the computer area in the background; however, some groups moved the camera to create different backdrops or brought in props to dress their sets. So, while at first the equipment was simple and the set was spare, the set-up provided flexibility and was used to good advantage by the students.

While the simple equipment and set was a good start, the students asked for more. In response, the university purchased additional digital video equipment for our audio studio. The changes brought new challenges to the management team, such as devising a training program and rules of operation to protect the more complicated equipment while keeping the process as simple as possible to facilitate access. In addition, the new equipment and improved look to the video generated interest in developing new programs, so scheduling became more complex as well. However, the managers felt that the excitement and response generated by the equipment was worth the additional work.

Management Structure - In keeping with the departmental curricular mission, the management of the station is the responsibility of a student management team under the supervision of a faculty advisor (the author) and the staff Operations Manager. The original management positions mirrored that of a commercial station—station manager, production manager, programming manager, promotions manager, and public relations manager. There was no sales manager, as we are not allowed to sell advertising. However, the management staff has grown and changed with the changes in the station; currently more attention is being given to coordination of volunteers, graphics, Web page design, etc. The station managers are part of the RCC (Richardson Communications Center) Management Council, convened by the Chair of the Department of Communication and composed of representatives of other student media organizations, so there is open communication and cooperation among the campus media groups. The decisions of the RCC Management Council are reported to the faculty of the Department of Communication, who function as the Board of Directors for the television and radio stations.

## Policies

Since TigerTV operates solely within the facilities of the university with the permission of the local cable franchise, the department decided to rely upon established university policies as much as possible in developing TigerTV’s policies. A central provision of the TigerTV Closed-Circuit Cable Channel Policy (approved by the University Information Technology

Committee in 1996) states, “The absence of prior restraint being the foundation of freedom of speech, TigerTV, its management, and Board of Directors shall not engage in censorship of programs prior to their broadcast” (p. 1).

To establish the responsibilities of the participants, the policy relies upon the following existing university policies:

> Trinity faculty, staff, and students shall be allowed freedom of expression on TigerTV subject to their responsibilities as outlined in the Faculty and Student Handbooks (under applicable sections which include, but are not limited to Academic Freedom, Academic Responsibility, Code of Ethics for Computing, World Wide Web Policy, Policy Concerning Harassment, Trademark Integrity, and Standards of Conduct for Students) and under federal, state, or city laws and regulations with regard to public access cable operations and obscenity (TigerTV Closed-Circuit Cable Channel Policy , 1996, p. 1).

The participants must sign a form (Requirements for Cable Casting Programs on TigerTV ) in which they acknowledge that they: 1) understand and will comply with the university policies above; 2) will produce proof of copyright clearances if necessary; 3) will indemnify the university against any legally obscene, libelous, slanderous, or defamatory program material; 4) warrant that the programming will not contain any material designed to promote products; and 5) (if a public access producer) will air a disclaimer. Each Department/TigerTV producer must clearly identify the sponsorship within the credits. Each public access producer must air a disclaimer either aurally or visually (preferably both) at the beginning and end of the program, in which they: 1) accept responsibility for the programming, 2) acknowledge that the views expressed are not necessarily those of the management of Tiger TV or the faculty or staff of the university, and 3) provide a means for program-related feedback to reach them. In the event of a complaint that alleges a violation of university regulations, the above-listed codes provide a mechanism to investigate and act upon the complaint.

Knowing that our students will be seeking jobs in public and commercial stations, Department of Communication and TigerTV-sponsored programming and procedures also take into account current industry practices. Thus, programming sponsored by the Department or TigerTV aspires to meet standard practice in the industry.

## Lessons That Were Learned

Our experiment with this hybrid station has been more successful than anyone on either side of the discussion could have predicted. First, the management structure has provided an excellent learning experience. Student managers must balance procedures that safeguard the equipment with recognition that motivates volunteerism. While the first managers were communication majors, more recently business administration majors have been applying for management positions. TigerTV has become a laboratory where students can experiment with management theories as well as learn more about mass communication.

From the beginning, students responded favorably to the public access opportunity to communicate with their peers. In our first season our most popular show was a public access show called “Sportz for tha Nutz,” a rap based, sports-comment show. Currently, our programming includes a wide range of topics: ‘Tiger Politics,” “Investment Question,” “Tiger Chef!,” “Entertainment Forum,” etc. The energy and innovation in the public access arena has challenged the managers to come up with more creative ideas. Their most popular new show is “Studio 21,” a show produced in conjunction with Trinity’s radio station, featuring live music and interviews with local musicians.

At times, there has been controversy; students involved in TigerTV are learning that words spoken carelessly can often have repercussions far wider than they expect. For example, one producer stirred up a controversy with a discussion of under-aged drinking at fraternity parties. Dealing with inquiries from the administration, outrage from the fraternities who came under administrative scrutiny, and the ethical responsibility to openly and truthfully discuss an important campus issue was a learning experience that would have been impossible to duplicate in the classroom. So through participation in TigerTV, students from many majors are getting valuable lessons in the difference between private and mass communication. Also, the campus newspaper has realized that they no longer have a monopoly on campus communication and that they too can be the focus of criticism.

A third important lesson is that even with students’ excitement over the opportunities presented, the additional work can be heavy, and students want to get credit for their experience. To answer the demand, the author established a one-hour, pass/fail internship called TigerTV Production. This course can be taken three times and begins with equipment training. Once trained, participants work at least two hours per week on Department/TigerTV shows. Also, now that TigerTV is established as an important part of our curriculum, courses are being developed to address particular educational issues that have arisen.

Finally, although in 1996 we began with a daily magazine show, we found that even with the internship course, a daily show was too difficult to sustain on a small campus with a limited pool of volunteers. Therefore, in 2001 all of our programs became weekly or bi-weekly but are rerun several times.

Our hybrid experiment was more successful with the students than we had imagined, and slowly other departments are learning the value of TigerTV. For example, last year the administration found TigerTV public access to be a valuable way to communicate with students about campus issues. The dean of students, the president of the student association, and a campus personality produced a bi-weekly show that addressed serious topics in a casual and often humorous way.

Our fears about the campus at large not knowing the difference between public access and Department/TigerTV-sponsored programming have been realized as we must constantly educate the administration and other faculty members about our goals. However, this is a small price to pay for such a valuable learning resource both for our department and for the university.

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# SO YOU WANNA START A STUDENT NEWS SHOW

Rick Sykes, Central Michigan University
sykes1wr@mail.cmich.edu

Tim Pollard, Ball State University
tpollard@bsu.edu

This paper was initially presented at the 2001 BEA annual convention.

### Introduction

College programs across the country are always looking for ways to enhance the learning experience for their students. One way is to start up a program that allows students to get “hands-on” experience in an environment that is as “real world” as possible. Since many programs across the country have news and video production components in their curriculum, several have started news shows to combine both the editorial and production elements. But, for those universities and colleges who do not have a program, how do you begin?

This article will present a step-by-step guide to getting a program started. It will cover pre-planning, the people and resources, and conclude with a framework that many successful college programs have used to get a newscast on the air. With these guidelines, a department should be able to get a program up and running. Although there are no guarantees that any program will last, these suggestions will give a starting point, then it's up to the department, its students, and hard work.

## Pre-planning

In the 1940s film "Strike Up the Band," Mickey Rooney and Judy Garland's characters secure a barn and enthusiastically throw together a musical from scratch. In exploring the possibility of putting together a college news production, one might be tempted to adopt this "Hey gang, let's put on a show" approach, but don't fall into this trap. A news show is a serious commitment of time, talent, and the department's money. During the pre-planning process, some tough questions must be asked, the benefits must be weighed against the disadvantages, and then it is all a matter of timing.

Before going any further, ask some fundamental questions that will serve as the foundation for this project. Why start student news shows? What is the purpose? Who will benefit? By finding the answers to these questions, a foundation for growth has been set.

The best way to start is to analyze the upside and downside of doing such a production. Get out a sheet of paper and make a list of the "pros" and "cons" relative to the department's situation. There are some universal benefits all programs will see. For example, the opportunity for students try out what they have been taught in the classroom is always a plus. Doing an actual production puts theory into practice by giving students experience with deadline pressure, teamwork scenarios, working with "real world" newsmakers and experts, and more. Depending on the way the show is run, some student volunteers could gain experience even before they have their first news class, making them better prepared to learn the finer points once they get into the upper level classes. Consider, too, the positive public relations a program could create for the department, as well as providing a service to the university and community. In the end, determining the "upside" potential of this endeavor in the pre-planning stage will not only help focus on the bigger picture, but give the department the material it needs to sell the idea to other areas of the university and the community.

Likewise, the downside of doing a student production should also be evaluated. First, consider the time commitment for the students and faculty who will have to juggle a show on top of classes and all their other activities. Second, be prepared for the "revolving door effect." The student mix will vary from year to year and even from one semester to the next as students graduate, change programs, or choose other activities. This means the training, talent, and management of the show will be in a constant state of flux. Third, anticipate the costs. The money involved to start up and keep a news show running will drain a department's budget. There will be other pros and cons based on each department's situation, but this process helps to create a realistic picture before making a commitment.

If the negative side wins in the initial analysis, don't be discouraged. Re-evaluate the situation and watch for the right conditions. There are some signs to look for. Observe the upcoming student talent. There may be some talented underclassmen in the current program that will be ready for an increased level of commitment in a year or two. Cultivate those minds. Ask their opinions and seek their input. Determine what kind of news shows you want (daily, weekly, and/or monthly) and work up a budget. While grooming the students and making more concrete plans, get the faculty and the college on board. Fly it by the administration and members of the faculty. Share the vision and get their input. When the conditions are favorable and the excitement is building within the college, it will be the time to leap.

If the "pro" side wins, it is time to take the next step.

## People

People are key to making a successful student news program. Four groups need to be committed before a news show can become a reality: the administration, the department, the faculty, and the students. The administration needs to be committed to a student production due to the obvious budgetary and staffing issues. The department, as a whole, needs to decide whether this will be a voluntary and/or co-curricular program, because this decision could affect class syllabi and course structure.

The faculty, particularly the advisor for the news show, is an important ingredient to a student production because they make the commitment of their time and expertise. This faculty member is available during taping or live broadcasts (at least initially) to provide proper guidance during the show and to critique the final product. Once the show is up and running smoothly, it may not be as necessary for the advisor to physically sit through each show, reducing the time commitment. Faculty should be up-to-date on the latest newsgathering and dissemination techniques to provide the latest industry standards to the students. This will make the students more marketable upon graduation. If the advisor doesn't have this background,

experience can be gained through professional internships at a news organization or by bringing in industry professionals who can advise the faculty. In the end, the show advisor is responsible for pointing students in the right direction.

The students are the key to a successful news show. They need to be willing to make the time and talent commitments to keep the enterprise going. Find and cultivate the leaders that will run the operation. Go after the students that have "stars" in their eyes. They will be the ones who are always there, ready to work, no matter how long it takes or how difficult the conditions. They will also be the ones who want to experiment and work toward improving the on-air product. Most importantly, these diehards are the most potent tools for recruiting other students to the show-both as on-air talent and behind-the-scenes crew. Their enthusiasm will get their peers on board. Students who once focused only on taking classes will now show up and want to become part of the team. This "core" group will be the program's biggest asset.

If any of these groups — administrators, the department, faculty, and students — fail to support the effort or do not follow through, the endeavor will be in jeopardy. If the department is unsuccessful in starting up a news show the first time, it's always harder to try again. The "failure" mentality within the department can prevent faculty from giving it another shot. It is also harder to sell outside people on an idea the second time around. Make sure the administration, faculty, and students are all on board for the long haul.

As a side note, there is another group that should be recruited to try and sell the news show idea: industry professionals. This group is made up of alumni and friends of the department's program. While it is not critical to tap into this population, there are many benefits in doing so. Alumni are proud of their college and often have a desire to "give something back." It doesn't always come in the form of a monetary gift. They may have access to used equipment that can be donated to the program as a tax write-off. Often they will conduct workshops or critique show tapes in order to help the program get started. Likewise, departments can develop friendships with industry leaders who also get involved for the same reasons former students do. If anyone can see the benefits of a student news program, these people do, and it gives them a tangible way to share their success with future broadcasters. Best of all, many are just waiting to be asked.

## Resources

Resources are the next consideration, and one that can sometimes throw a wrench into news show planning before the production can be launched. Resources include facilities, budget, support services, office supplies, equipment, and production elements. While the lack of these resources can seem insurmountable, the only limit is one's imagination.

Traditionally, a news show occurs on a news set with a control room, tape playback, graphics, prompters, etc., but what if there is no studio and control room? Start simple with basic equipment. Due to the dropping cost of camcorders and non-linear editors, a modest investment in equipment can now produce slick results. Keep in mind that new and used equipment can sometimes be had through the generosity of industry benefactors. Also, many students are now bringing their own equipment, such as small camcorders and non-linear editing, to college. Once the basic equipment is in place, start out shooting the program EFP (Electronic Field Production) style and post it in a newsmagazine format. As the program grows and new toys are added, the show can get more sophisticated. The bottom line: do not let traditional views of what a news program is hinder anyone from creating a product that the students and the university can be proud of.

If a studio and control room is available, creating a news set doesn't have to be an issue. First, try going simple. Use a cyclorama, if you have it, or a wraparound curtain for a clean, uncluttered look. If this look is too stark, it can be dressed up with plants, pictures, and set pieces to add interest. A second option is to put together unused stage furniture. Perhaps the campus or a community theater has old set pieces they'd like to get rid of. With a fresh coat of paint, these can be put together to produce an attractive news set. Even so, many news programs have gone with the "sans furniture" look and have their talent stand throughout the newscast. Third, call around to the local television stations about its news sets. Many change out their sets periodically to update the look. Potentially, there are old sets slated for destruction. By donating these sets a station can receive a nice tax deduction not to mention the positive publicity that can result. Once transported to the department's studio, the old news set can be reassembled with the help from the theater or facilities department on campus. Imagination and creativity are the key to creating a news set for the production.

Support services are important to any news operation, even a student one, so look into Internet capability, wire services, and satellite feeds. Internet capability provides a link to many sites for news stories and to do background research. The Internet is the least expensive and most versatile support service out there and is a mainstay for every student newsroom. Also look at installing a news service such as the Associated Press to get up-to-the-minute news stories. These wire services will cost you, but the students benefit from working with the latest technology and newsgathering assets that will help them get jobs in the business. CNN provides "CNN Newsource" which is free to colleges and universities. For a one-time fee, they will provide the de-scrambling equipment needed to access their feeds that can be recorded for replay during the newscast. This

wonderful resource includes a Website that offers additional information so students can create customized news stories. However, there must be downlink capability throughout the day to receive multiple feeds. One or a combination of these support services helps improve the quality of the newscast and the learning experience for the students.

The last category of support materials is one that is often overlooked: basic office space, equipment, and supplies. The newsroom space itself doesn't have to be elaborate. Successful student newsrooms have been run from janitor or storage closets. There is, however, a basic equipment and supplies list. The newsroom will need a least one-telephone hookup to serve as the central phone line and to be used for newsgathering. At least one computer is needed, but access to other computers (in a nearby computer lab for example) is also helpful to keep an entire staff productive. The control room needs videotape decks to playback packages, VOs, and SOTs that have been shot throughout the day. Paper and print cartridges for scripts will add to the operational costs, but scripts are needed for anchors, producer(s), and the director. Finally, because all these are high-theft items, make sure that the newsroom space can be "locked down" when the students leave, or look into security cameras to guard the area. These essential items will support the needs of the newsroom.

Consider developing a tape library from the first day. This requires shelving, videotape, and additional space, but it offers many benefits. A library cuts down on unnecessary duplication of video and provides a catalog of materials to access at any time. This is very helpful on breaking news. For example, if there is a night fire at a local fraternity house, a tape library can provide B-roll video of what the house looked like before the fire. Video libraries are an investment that pays off later in time saved and well-rounded packages.

## Now, the Hard Work

Once the basic resources are in place, the hard work begins. First, create a "look" for the show and the production elements to pull it off. Here, the "KISS Principle" seems to work best. Keep it simple with the intention of adding complexity later. Decide on a format (newscast, newsmagazine, talk show, etc.) If this is a first time for producing a news show in the department, do not assume the show has to be created daily. Consider producing a weekly show. By deciding these issues upfront, the show will have a direction.

To create a realistic show, some uniform production elements are needed. These will include an open and close, theme music, bumps, and pre-taped commercial breaks. Make sure the department has the proper authorization to use all video and music that may be copyrighted. If copyright is a problem, look at creating original material such as music. In the end, attention to these production elements will give the show a consistent, professional look and feel.

Most "real world" newscasts include advertising, but simulating commercial breaks can sometimes present a challenge. Many college programs are not allowed to sell advertising. Public Service Announcements (PSA) from the Ad Council and local nonprofits work well and can create good will within the community. The university's promotional tapes are another good substitute because they help promote the university, especially if the program runs on a local cable system or broadcast station. Another way to get ready-to-air advertising is to have advanced production classes in the department produce ads for local clients. Regardless of where they come from, commercial breaks will give students the opportunity to work within a framework of the average program.

Once the people and resources come together it is time to practice, practice, practice. Shoot practice shows on tape and have them critiqued. Be honest with the staff. The worst thing to do is to gloss over the obvious deficiencies. Be positive with the students. If the critiques are honest the students appreciate it in the long run. You should also send these tapes to the local stations in the area to get their opinions. In many ways these professional critiques will have a stronger impact on the students than departmental critiques because students value professional advice. Incorporate this feedback into the show so it reflects the best efforts of all involved.

Through careful pre-planning, getting the right people involved, and lining up the necessary resources, the student production is now ready for air.

## Framework

Once you have everyone's commitment to the idea of creating a news lab experience for students, then the framework for how that news experience will be structured, supervised, and executed becomes the next big challenge. As discussed earlier, the question of what format will be used for the news lab experience is important. In fact, the options are numerous. In a 1998 survey of CNN Newsource participants, 85 percent of those who responded to the survey reported having a student produced newscast that was thirty minutes or less. Another 13 percent of respondents indicated that their student-produced newscast ran between thirty to sixty minutes long. Only 2 percent of respondents reported having a student-produced newscast that ran sixty minutes or longer.

More than a third of the respondents (39 percent) reported airing a student-produced television newscast once a week. Only 17 percent of respondents aired a student-produced television newscast twice a week. Another 7 percent of respondents aired a student-produced newscast three times a week. Eleven percent of respondents reported airing a student produced newscast four times a week. Additionally, 9 percent of respondents said they aired a student-produced newscast five times a week with another 11 percent saying they aired a student-produced newscast five or more times a week.

Two percent of respondents reported airing a student-produced newscast once a month and another 2 percent reported airing a newscast once every other week. About 1 percent of respondents reported airing a student-produced newscast during the summer session only.

Forty-four percent of respondents said they aired a student-produced newscast live and then taped it for later rebroadcast. Another 23 percent of respondents reported that they prerecorded a student-produced newscast and then aired the broadcast. Finally, 31 percent of the respondents said their student-produced newscasts were aired live. The remaining 2 percent reported some other combinations including recording the newscast but not airing it.

When asked the question of how often the same program was replayed during a week, respondents answered with a variety of responses including once a day up to several times a week. Of those who responded, 44 percent were from four-year public universities, 32 percent were from four-year private colleges, 12 percent represented two-year community colleges, 9 percent were from four-year public colleges, and 2 percent represented four year private colleges or universities

It was clear from the survey results that the thirty-minute newscast format was the pedagogical model of choice by the majority of institutions represented in the survey and that airing the newscast once a week was the preferred method (Sykes, 1998). But whether the format is fifteen-minutes or an hour, the bigger issue is what will be the framework that will be used to structure the student news experience? Will the newscast be the centerpiece of a fifteen-week course(s) or will it be more of a stand-alone activity that may be supported by other courses? Should it serve as mostly a learning experience or should there be an effort to tie in with local public broadcasting outlets as some universities have done to create a more professionally focused experience? Should the newscast experience be heavily focused on a live presentation or is a pretaped presentation the answer? The reality is that there is no one “best” way to structure the experience.

## Models

### James Madison University

James Madison University’s approach to providing a television newscast experience for its students takes the form of two three credit-hour courses that meet together during a single fifteen-week semester. One course is Electronic Field Production and the other is Electronic Newsgathering. Students in the electronic journalism sequence are required to take both courses over two semesters. Usually, students take the newsgathering course first, then the production course. Neither course is a prerequisite for the other. Production students take the production course as part of an advanced production sequence. The newsgathering course is also open to corporate communication students who take it as part of their concentration.

The two courses are scheduled at the same time each week: fifty minutes on Mondays and three and a half hours on Wednesdays, which is the day the newscast is produced. The production course is scheduled for the television studio, and the newsgathering class is in an adjacent computer lab that is used as the newsroom. The courses serve a maximum of sixteen students each per semester and the two faculty members control the enrollments so that as often as possible, an equal number of students are in both classes.

The field production course is an introduction to digital video shooting and editing. The newsgathering course is an introduction to reporting and producing. Both classes spend the first six weeks of the semester learning the techniques that will be needed to produce the newscasts during the last nine weeks. Students are randomly assigned to two-person teams. A producer is paired with a photographer/editor, and several practice assignments are given leading up to a full-fledged news package. News packages are critiqued during the eighth week. The student pairings are changed and a newscast rotation is established. Depending on enrollment, as many as six newscasts are produced during the second half of the semester. Each student is responsible for producing three packages.

Students produce a live fifteen-minute newscast each week with the production class serving as technical crew and the newsgathering class serving as writers, show producers, and anchors on a rotating basis. A typical newscast would contain six to eight packages and one sixty-second PSA break. The newscast airs at 3:30 p.m. on the campus cable system. Following the broadcast, students from both classes return to the newsroom and review a tape of the show and critique the day’s activity. According to faculty members at James Madison, the model has been in use in some form since 1989 and has been a very successful approach to introducing students to the television news process.

However, in the fall a new approach is being implemented that will not include the team teaching approach. Students in electronic journalism will be taking a scriptwriting or print journalism course plus three production courses before entering a senior level news course. In the senior course students will produce, shoot, and edit their own packages as well as serve as technical crew for the live newscasts (M. Johnson, personal communication, June 6, 2001).

Loras College

The approach taken at Loras College represents a variation of the James Madison model in that the newscast is broadcast live once a week and is less than thirty minutes. The show is also taped and replayed again during the week. It is more of a magazine format based loosely on "The Today Show." The program has two anchors and includes a news desk segment, weather, sports, and entertainment segments. They also frequently have on-set guests. The broadcast is twenty minutes long and airs at 6:30 p.m. on Wednesdays during the school year on campus cable. The program is not tied to any specific course but there is a course that helps support it. Students from an Introduction to TV Production course are required to participate in at least three campus shows during the semester. One of them could be news. The other options range from working on corporate videos, doing live sports or live game shows. Students who work on the show but are not getting academic credit get paid for one half the hours they work.

There are usually about fifteen students working the show including five talent and ten production staffers who also fill the reporting and producing positions. The broadcast is supervised by one faculty member who conducts the auditions for the talent positions, trains the staff, helps generate story ideas, trouble shoots problems, and runs the critique sessions following each broadcast. The faculty member at Loras is also responsible for overseeing the production of the other live programs, studio scheduling, and engineering repairs. The faculty member receives one quarter release time to run the operation and also receives some assistance from a full-time producer who handles corporate work at the college (C. Schaefer, personal communication, June 6, 2001).

Central Michigan University

At Central Michigan University, the newscast experience is structured around a core television-producing course, with support from four other courses and volunteers. Students from the television-producing course are the key decision-makers. The producing course averages between eight to ten students per semester. The students serve as line and associate producers for the live nightly broadcast, which airs Monday through Thursday at 5 p.m. during the school year. The hour-long show airs both on and off campus on a local cable outlet. It is also taped and replayed on campus later in the evening. The broadcast is supported by a broadcast news writing course in the fall and spring semesters. There is also a broadcast news reporting course that supports the show in the spring semester. Students from an introduction studio production course can serve as crew for the show as a way to fulfill one of their course assignments. The news show is one of several activities students can do. In addition, students can receive up to two hours of practicum credit for working on the show.

Auditions are held each semester for the on-air talent positions, which include two sets of anchors, two sports anchors, two weathercasters and two sets of franchise reporters for health, business, entertainment, and science and technology. The on-air talent alternate days. One set works Monday-Wednesday and the other set works Tuesday-Thursday. The producers also write for the show. Student volunteers can serve as writers, general assignment reporters, or production staff. The total volunteer staff averages between twenty to twenty-five students per semester. In addition to locally produced stories, the newscast also uses video resources from CNN and CBS News.

The operation is supervised by one faculty member who teaches the producing and writing courses and is given one quarter release time to oversee the daily news operation. The faculty member critiques the on-air talent in one-on-one sessions during the semester as well as a nightly critique at the end of the evening's broadcast. In addition, a graduate assistant with a news background serves as a copy editor for the show. The show airs during the school year with the local public broadcasting station providing engineering support.

Ball State University

Ball State's NewsCenter 43 is a newscast experience that combines student volunteers and classroom instruction. News shows air live on a local cable system Monday through Thursday from 5:30 p.m. to 6:00 p.m. and Sunday through Thursday from 9:30 p.m. to 10:00 p.m. Volunteers staff these shows except for the Wednesday 5:30 p.m. show. That show is produced as part of a capstone course for seniors in the Telecommunications Department who have taken a news concentration as a part of their major. Auditions are held each semester for the volunteer programs.

Anchors are chosen by the news faculty; reporters are picked by student mangers; and the production manager chooses the technical crew. Two departments, telecommunications and journalism, support the newscast experience. The on-air talent can be either majors or minors in either department. The production crew consists of majors or minors in telecommunications. Students also contribute stories to the show throughout the semester from news writing classes. Each show needs about ten students to handle the crew assignments plus the on-air talent positions. The news shows are critiqued by faculty after they air. Each show's producer is responsible for updating the show's news Website. The news shows air during the school year.

Southern Illinois University Carbondale

The newscast experience at Southern Illinois combines the use of volunteers, paid student staff, and course credit. The news experience centers on a nightly broadcast on the local public broadcasting facility. The newscast airs live 5:30 p.m. to 6:00 p.m. Monday through Friday. There are also shortened taped recap versions of the broadcast at 10:25 p.m. and 11:55 p.m. The paid student staff usually includes fifteen undergraduates for the newsroom, crew, and graphics positions plus two graduate assistants as assignment assistants. About 90 percent of the production crew consists of volunteers, as is about 35 percent of the newsroom staff. In addition, students from two news reporting classes support the efforts of the newscast for credit.

A full-time news director supervises the operation with assistance from a broadcast news faculty member who assists with copy editing for three hours every afternoon. The program airs from September through May but there are future plans to air the show year round (K. Fischer, personal communication, May 30, 2001).

University of Florida

The University of Florida's student newscast model is one of the oldest in the country. The year-round broadcast airs on a local public broadcasting outlet and uses a combination of course credit, paid staff, and volunteers to run the operation. The half hour broadcast airs live Monday through Friday at 5:30 p.m. There is a taped version that is replayed at 8 p.m. During the school year, there is a five-minute live noon broadcast. The PBS station also produces a five-minute newscast for Cox Cable, which is taped after the 5:30 p.m. show. Two news courses from the Department of Telecommunication feed into the newsroom. Students from the TV News 1 course serve as editors at the beginning of the semester working mainly on cutting feed tape from CNN or NBC. They then switch to shooting video, editing field tape, and writing for the show during the last half of the semester.

TV News 2 students are required to work one day a week in the newsroom. They normally work in pairs, one week a student is a reporter, the next a photographer. They are required to shoot, write, and edit a VO/SOT/VO and package for the show. The students must come in with a story idea for each reporting shift. The station does have a microwave dish, which is used for special events. The 5:30 show producer is normally the same person throughout the semester and is paid for a 38 hour week by the Department of Telecommunication. There are competitive auditions each semester for the anchor positions. Anchors work a five-day a week shift for the entire semester. The 5:30 p.m. anchors typically would move up from the five-minute noon show.

The production crews for the newscasts are all volunteers. There are no class requirements. The only paid position on the production side is a student supervisor who schedules other students and is responsible for making sure students are trained to move up through the system to more responsible positions on the crew. Three professionals, the news director, assistant news director, and assignment manager, supervise the overall operation. A member of the faculty also serves as the station's production manager. The news director and production manager critique the five-minute newscast together but the 5:30 p.m. newscast is critiqued separately. The news director critiques the newscast and the production manager critiques the crew.

These are just a few of the models being used by colleges and universities to create a newscast experience for students. The variations in the few that have been highlighted serve as illustrations of the various components that can be employed in the formation of a newscast experience (G.S. Smith, personal communication, May 29, 2001).

## Conclusion

Starting a newscast can seem like a very overwhelming task, and in fact it can be very challenging. But it can also be very rewarding for your students, your department, and your college or university. For the students, the experience can translate into more self-confidence about their skills as they enter the job market. For the department the availability of a newscast experience can mean the addition of a valuable recruitment tool for future students, a higher profile with industry professionals, and potentially a stronger presence within the institution. For the university it can mean another program with unique features to promote to key stakeholders.

References
Sykes, R. (1998). Survey of colleges and universities listed on CNN Newsource database. Unpublished raw data.

## Search

BROADCAST EDUCATION ASSOCIATION PAPER COMPETITION WINNERS

### News Division

OPEN First Place: Charles Tuggle, University of North Carolina, “Audience Assessment of Live Television News Reporting: The Viewer’s View”
Second Place (Tie): Judy Sims and Joseph Giordano, University of Wisconsin-Eau Claire, “Deconstruction and Analysis of Local Television News: Coverage of Controversial Issues and Diverse Populations in a Midwestern Market” and
Ray Caroll and Greg Pitts, Southern Methodist University, “Attitudinal and Structural Levels of Professionalism among Television Newsworkers”

DEBUT First Place: Jeffrey Demas, Otterbein College, “A Profile of the Television News Audience in Columbus, Ohio, and Its Preferences for Sensational and Straight News Teases”
Second Place: John Mark Dempsey, University of North Texas, “Carole Kneeland: A Legacy of Thoughtful Television Journalism.”

### Law and Policy

OPEN First Place: Loy Singleton, University of Alabama & Steven Rockwell, University of South Alabama, “Silent Voices: Contrasting the FCC ‘Media Voices’ Standard for Limiting Local Radio-Television Cross-Ownership with a National Survey of Local Television News and Public Affairs Programming”
Second Place: Miriam Smith, San Francisco State University, “What if Everybody Really Does Know Your Name? Wendt v. Host International, Inc. and its Impact on the Publicity Rights of Celebrities and the Exploitation Rights of Copyright Holders”

DEBUT First Place: Anthony Fargo, University of Rhode Island, “Is Protection from Subpoenas Wavering for Outtakes? A Look at Three Recent Cases”
Second Place: Joel Trimmer, Indiana University, “When a Commercial is Not a Commercial: Advertising of Violent Entertainment and the First Amendment”

### History

OPEN First Place: Fritz Messere, Communication Studies Department, Oswego, State University of New York
Second Place: Tom Mascaro, Department of Technical Communication, Bowling Green State University

DEBUT First Place: Mark J. Pescatore, University of North Carolina at Chapel Hill School of Journalism and Mass Communication
Second Place: Stephanie Ricker, George Washington University

### Production Awards Ceremony

### Production, Aesthetics, and Criticism

### Radio Production

EDUCATIONAL/INSTRUMENTAL
First Place: Pamela K. Doyle, “Summer Safari,” University of Alabama
Second Place: Craig A. Klein, “Bioethics,” Humboldt State University

NEWS
First Place: Neil Roberts, “Inside Look,” Minot State University
Second Place: Pamela K. Dolye, “St. Stephens,” University of Alabama

DOCUMENTARY
First Place: Louise Degn, “School of the Natural Order,” University of Utah
Second Place: Stephen Adams, “Sweeping Down the Plains,” Cameron University

Research
OPEN First Place: “Correlating Professional Wrestling on Television with Children’s Views of Aggression” David Ozmun, Ouachita Baptist University
Second Place: “Dimensions of the Entertainment Experience: Factors in the Enjoyment of Action, Comedy, and Horror Films,” Francesca R. Dillman Carpentier, Hong-sik Yu, Roger Butner, Lei Chen, Sun-Kyung Hong, Don Jin Park, Jennings Bryant, University of Alabama

DEBUT First Place: “Gender Differences in the Role of Motivation and Audience Characteristics in Explaining Viewer Aggression,” Paul M. Haridakis, Kent State University
Second Place: “Inter Media Comparison of Media Consumption Patterns: Media Use Motives of Television, Radio, and Newspaper,” Jack C. Li, Gainesville, Florida

Multicultural Studies
OPEN First Place: David E. Tucker and Norbert H. Mills, University of Toledo, “The Image of Terrorism in Selected English Language Films”
Second Place: Chuck Hoy, Bowling Green State University, “A Pilot Study of Television Homosexuality and the Gatekeepers”

DEBUT First Place: Donna Rouner, Colorado State University, “How Television Viewers Respond to Non-Stereotypical Portrayals of People of Color”
Second Place: Hillary Warren, Denison University, “The Bible Tells Me So: Depictions of Race, Gender and Authority in Children’s Video”

Courses, Curricula, and Administration
OPEN First Place: Tom Mascaro, Bowling Green State University, “An Intellectual Uplift to Production Courses: Incorporating the Monograph”

DEBUT First Place: Jennifer Wood and Andrea Tanner, University of South Carolina Journalism, “Ethics from the Students’ Perspective: The first national examination of print and broadcast students’ perceptions of journalism ethics”
Second Place: Bradford L. Yates, State University of West Georgia, “Media Literacy and Attitude Change: Assessing the Effectiveness of Media Literacy Training on Children’s Responses to Persuasive Messages Within the ELM”

Broadcast and Internet Radio
Participants: Todd L. Wirth, Ohio University, “Nationwide Format Oligopolies: Are the Majority of All Radio Listeners in the U.S. that Tune to a Specific Music Format Serviced by a few Radio Station Groups?
Bruce Mims, Southeast Missouri State University, “Creating Value for Small-Market Radio Stations with Web Audio”
Michael Brown, University of Wyoming, “Community, Radio, and the Internet”
Jake Podber, Ohio University, “Oral Historiography of the Social Impact of Radio Usage on Rural Appalachia”

International
OPEN First Place: Seok Kang, University of Georgia, “The Impact of Television Viewing and Enculturation among Korean Children: Cultivation Analysis”
Second Place: Andrew M. Clark, University of Florida, “The Reflection of Foreign Policy on International Broadcasting Charters: A Policy of Australia and New Zealand”

DEBUT First Place: Myung-Hyun Kang, Michigan State University, “A Comparison of News Topic, Type, and Presentation Styles between the U.S. and Korean Television News Magazines”

Second Place: Anthony S.C. Huang, Southern Illinois University, “The Race of Web Interactivity: A Cross National Comparison of the Websites in the U.S.A. and Taiwan”

### Student Scriptwriting Competition

FEATURE LENGTH
First Place: “Danny Boy” by Alastair Thorne, Ohio University
Second Place (Tie): “Working Class Hero” by Kristian Higgins, University of Washington, and “The Grimsby Guest House” by Kristin Levine, American University
Third Place: “Runaway Train” by Dana Howell, Jessica Kirby, William Stewart, and Maggie Phillips, University of Alabama

SHORTCUT SUBJECT SCRIPT
First Place: “High Grade(s)” by E.F. (Gene) Lucas, California State University - Chico
Second Place: “The Hit” by Rebecca Warner, California State University - Chico
Third Place: “Hung Up” by Patrick Nicholas Smith, Brooklyn College

TV SERIES SCRIPTS
First Place: “Mirror, Mirror” (Spin City) by Eric B. Clethen, College of Marin
Second Place: “Tic-Tock” (Sex and the City) by Kimberly Robinson, Texas Tech University
Third Place (Tie): “JTT136-4242” (The X-Files) by Mary Leah Sutton, University of Miami, and “Out with the Old” (Sex and the City) by Katherine Banks, Texas Tech University

# ANNOUNCEMENTS

### Awards

Peter Orlik, Central Michigan University, was winner of the BEA Distinguished Education Service Award.

Ken Harwood Outstanding Dissertation Award Winner: Paul M. Haridakis,
Kent State University, “The Role of Motivation in Policy Considerations
Addressing Television Violence”

Ball State University faculty member Jim Shasky won an Emmy at the Cleveland Regional Emmy Awards for writing. Ball State students were also awarded an Emmy in Cleveland for their weekly live news program “Connections.”

### Faculty appointments

At Central Michigan University:
• Jeffrey Blevins, instructor, Ohio University, appointed as assistant professor. Dr. Blevins will direct the media management sequence and teach courses in sales, promotion, management, telecommunications policy, and media criticism. He will also serve as the department’s representative on the Integrative Public Relations Council that oversees the interdisciplinary IPR major.
• Lucyann Kerry, associate professor, Concordia International University/Estonia, appointed as instructor. Ms. Kerry will direct the basic video production course and teach sections of copywriting and media history/new technologies.
• Songqing Sun, technical administrator/senior engineer at the Shanghai Weather TV Center, P.R. China, joins the department as a visiting scholar. Ms. Sun will assist the department in further integration of its new Accuweather system into NEWS CENTRAL, BCA’s one-hour live nightly newscast. She will also work with M2D2 (Moore Media Digital Design, see section on Departments and Academic Units) in development of new online projects.

At Ball State University:
• Joe Misiewicz was renewed for a three-year term as Chair of the Department of Telecommunications.
• The Edmund F. and Virginia B. Ball Endowed Chair, Richie Meyer, will be on leave in Hong Kong for the academic year.

### Promotions

At Central Michigan University:

• Mark Poindexter, to full professor. Dr. Poindexter is the department's research and international education director and teaches the introductory courses at both the undergraduate and graduate level as well as the general education African and African American film class.

• J. Robert Craig receives a professor recognition award. At CMU, a professor recognition is a promotion beyond the rank of professor. Dr. Craig is the department's director of graduate studies and teaches law and film history courses.

### Publishing

Mark Ward, Sr., professor of Radio and Television Broadcasting at Bob Jones University, Greenville, S.C., has published his fourth book, "The Word Works!," a collection of true inspirational stories that were previously aired as a daily radio series on more than 150 religious stations. The book is scheduled for a fall release in the United States and United Kingdom by Ambassador-Emerald International. Ward is also author of "Air of Salvation: The Story of Christian Broadcasting" (Baker Books, 1994), a history of religious broadcasting.

### Departments/Academic Units

As of July 1, what was the TV/Film concentration of the Communications Department at California State University, Fullerton, will become its own free-standing Radio-TV-Film Department. The new Department will have approximately 750 majors.

The M2D2 (Moore Media Digital Design), a new co-curricular unit at Central Michigan University, has been launched to provide students with high-level involvement in online communication and design applications. The unit has taken over administration and development of the department's award-winning Website and will subsequently undertake repurposing of the output of the department's other three co-curriculars: WMHW-FM, MHTV, and NEWS CENTRAL.

## EDIT

Tyler Eastman, Susan (Ed.). (2000) Research in Media Promotion. Mahwah, NJ: Lawrence Erlbaum Associates. Broadcast and cable promotion texts are a rare commodity, yet Tyler Eastman has helped to fill that void again by editing a compilation of scholarly studies and trade articles that span a decade of exploratory research. Tyler Eastman begins where Promotion and Marketing for Broadcasting and Cable (edited with Douglas A. Ferguson and Robert A. Klein, Focal Press, 1999) left off with a synopsis of conventional practices and background on industry programming. What follows is current research of theoretical concepts, structural aspects of on-air promotion, sex and violence in on-air promotion, and media branding. Six of the chapters offer original research application studies of promotion in the news, sports, and movie genres; children's programming; and radio and the Internet. Suitable for advanced undergraduate- and graduate-level courses, this book also serves as a starting point for follow-up studies and new investigations into the effects of on-air, print, and online promotion. Reviewed by Suzanne Plesha, Ball State University, splesha@bsu.edu

Christians, Clifford G., Mark Fackler, Kim B. Rotzoll, and Kathy Brittain McKee. (2001) Media Ethics: Cases and Moral Reasoning, 6th. ed. Addison Wesley Longman. This new edition offers seventy-eight real-world and hypothetical ethical dilemmas designed to spark discussion and critical thinking in the classroom. Coupled with the introduction chapter that explains five fundamental ethical principles and introduces students to the Potter Box Model of Reasoning, these cases provide undergraduate students practical insight into the thorny issues they are likely to face upon entering the media professions. The text excels at explaining the cases in a compact yet thorough manner; students could quickly digest them if they were introduced during class discussion. The commentaries that follow the cases are generally quite thought-provoking and aid the reader in analyzing the ethical dilemma using one or more of the general ethical principles presented in the first chapter. A select number of the commentaries, however, are a bit too "preachy" as they attempt to tell the students how to think about an issue rather than offering analytical boundaries but leaving the final conclusion up to the individual.

There also seems to be a disconnect from the advertising and public relations sections of the text and the journalism and entertainment sections. The former rely too heavily on hypothetical cases, while the latter present primarily real-world dilemmas complete with citations for students who wish to further investigate the situation.

The final shortcoming of the book is its authors' assumption that the reader is familiar with media law and regulation. For example, the acronym PICON appears several times with no explanation. Students who have completed an introduction to

electronic media course would certainly be familiar with the “public interest, convenience, or necessity” phrase, but other communication students will be scrambling to find a glossary that does not exist. Still, this is a strong text that is easy to read yet challenges the student to explore the complexities inherent in ethical dilemmas. They should come away realizing there are no easy answers. In addition to a course devoted to ethics, this text could also be used as a complement in an Introduction to Mass Communication course as well as a Contemporary Issues course. Reviewed by Keisha L. Hoerrner, Kennesaw State University, khoerrne@kennesaw.edu