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"COMMUNICATION STUDIES WITH A DIFFERENCE: A PROJECT-BASED APPROACH"

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Before the beginning of a new semester at Roskilde University, Denmark, communication students are not primarily concerned with what courses they are going to sign up for. What is really on their minds is the question of "What project am I going to work on for the next five months?" This is because all programs at Roskilde University are organized around the writing of a research report in connection with a group project.

Roskilde University was founded in 1972 to pioneer new teaching methods in higher education. Therefore, while maintaining high academic standards, we have to some extent broken with traditional educational principles and practices. Over the years we have built a reputation for doing things differently. We do have courses that follow the traditional university format (see further below). But in addition, our programs are organized according to three untraditional principles:

1. Teacher-supervised problem-oriented learning is a substantial component of all degree programs.
2. Project work in groups about academically and socially relevant projects, supported by theoretical and practical coursework, is the main approach to learning.
3. The students' personal motivations and interests are the foundation of all group projects.

This does not mean the students have an easy time accumulating their credits: At the end of the semester, after four months' work, closely supervised by a teacher, the group will submit their project report for an oral exam, at which their written and oral achievement is individually assesses by the supervisor and an external examiner. At the oral exam we make sure that students have a profound knowledge about the theoretical, methodological, analytical and practical aspects of the subject matter dealt with in the project, and an ability to reflect critically on the adequacy and usefulness of the different kinds of knowledge they have built their project report on.

Examples of student projects:

- Planning a TV commercial for MTV: a global audience perspective.
- Understanding the audience use of radio talk/music programs in everyday life.
- How effective are websites for democratic participation in connection with a referendum?
- The design of a campaign to attract teenage viewers to an edutainment TV program.
- Health campaigns in the third world: the case of the Danish Red Cross.

The Communication Curriculum

The Communication Program is a broad one covering the academic and professional areas traditionally associated with communication studies. Our curriculum centers on mediated communication processes, focusing on planned communication in a production perspective. We enable students to explore the core constituents of the communication process, from senders through content to audiences and users. Through supervised projects they learn how to choose the appropriate media and design the form and content of their messages so as to address and reach the desired audiences and users, taking into account the social, cultural and situational circumstances that both constrain and enable the communicative process.

The core academic areas of the program are the following:

Media Production Methods: Students learn about the linguistic, visual and narrative means of expression that characterize the different media and genres in order to reach audiences with different cognitive and cultural resources.

Audiences and Users: We emphasize methods for the targeting of audiences and users, including investigation of the information needs of different socially situated target groups and their reception of the ensuing communicative products.

Learning and the New Media: We teach the individual and cooperative learning processes in institutions and everyday life that rely on interactive media in physical and virtual spaces.

Net media communication: Students acquire an insight into the specific properties that characterize the range of Internet and Web communication, developing new methods of communicative appeal and involvement.

Communication Research Methods: We teach both qualitative and quantitative research methodologies, and the ways in which they may be combined in integrated research designs. In the field of interactive digital media we stress the need to cross-fertilize technological usability tests and culturally sensitive qualitative methods.

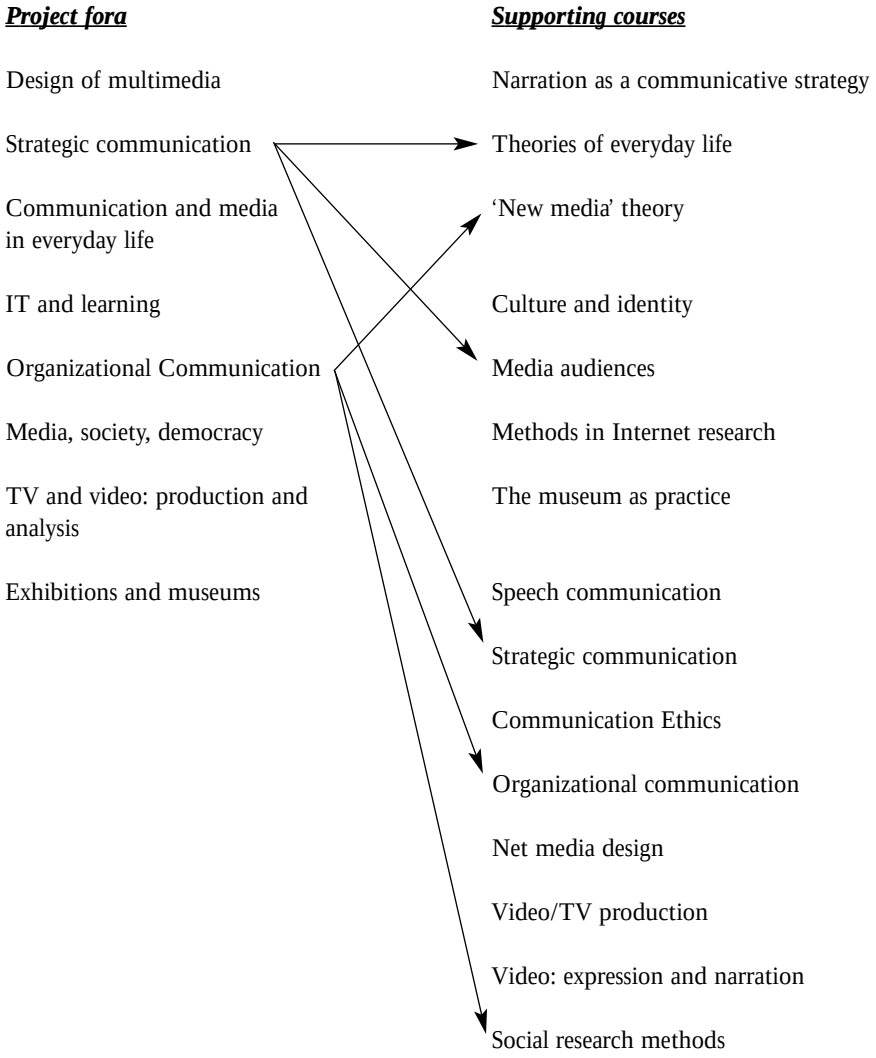
Our graduates thus leave the program with a command of basic production skills in at least two media; with analytical skills in content and audience analysis; with theoretical insights and a methodological awareness of mainstream communication research; and with a solid understanding of the social and cultural anchorage of communicative processes. Professionally, our graduates take up careers in public relations, in campaign planning, in organizational communication, and as researchers in media and advertising organizations.

The relationship between the project and coursework

Student projects must be carried out under the umbrella of a 'project forum', 6-8 of which are offered by the program board every semester (see the Figure 1) in the program's core areas, such as multimedia design, strategic communication, television and video production, etc. A project forum, which organizes the project work of between fifteen and forty students, is run administratively by a small group of teachers whose research experience makes them qualified to teach in the area.

Figure 1
The project fora and the supporting courses offered in a typical semester.

The arrows indicate a typical student selection of courses to support their project work in the project forum



These teachers will also offer a number of supporting courses, whose subject matter is deemed to have special relevance for the projects carried out within the project forum. For example, the supervisors of the TV and Video Production Forum usually offer two supporting courses, one being a workshop for acquiring the production skills needed in order to do, say, a short TV documentary, the other being a more theoretically and analytically oriented course about narrative forms and visual aesthetics. Both project fora and the supporting courses are described in the semester's course catalogue, which is also available on the program website (for a look at the English website, see www.comm.ruc.dk). Not all courses are defined specifically in relation to project fora, but deal with other important areas of communication studies that students may want to know about.

Students apply for membership in a project forum after perhaps sitting in on two or three different fora during the first two weeks of the semester. Most students have a broad impression of the kind of project idea they would like to work on, but may not be certain as to which forum it fits into, as the fora overlap to some extent. While shopping around in the different project fora, students get a chance both to form an impression of the supervisors available in each and to find fellow students who share their specific interest. Then follows a negotiation phase during which project ideas are fine-tuned and assesses by supervisors for feasibility.

Once a project topic has been decided on, the members of the project group choose the courses which they deem appropriate for the group's learning process. Figure 1 shows two examples of how membership of a specific project forum may lead group members to choose courses that may serve as a theoretical, methodological and analytical input to their work. Students must take three courses per semester, earning them one third of the credits points they need in order to pass that semester, leaving two thirds for the project.

The project process

Once an academically challenging project topic has been defined, a teacher is appointed as supervisor for the student group. For the rest of the semester, then, the student group will work together towards the 'solution' of the communication problem they started out with, in close consultation with the supervisor, relying on face-to-face encounters as well as using state-of-the-art software for computer-mediated communication. Figure 2 provides a chronological outline of the main stages of the project process.

Figure 2
The process of project work in a project forum (12-14 weeks)

Group Supervision	*Learning stages*	*Forum Meetings*
1st meeting	Topic definition Prelim. Research	Intro Seminar
2nd meeting	Definition of 'cardinal question' Research phase: Theories, methodology, analysis Working papers	Seminar
3rd meeting	Cardinal question re-definition Research phase: methodology, (fieldwork), analysis Cardinal question re-definition	Midway Seminar
4th meeting	Feedback on draft chapters Continued research SUBMISSION OF REPORT _____ Oral exam planning Oral exam: Defense and Discussion	

At the middle of the diagram are the learning stages: After the topic has been (preliminarily) defined, the group members start on the preliminary research, as directed by the supervisor during the introductory seminar, collecting relevant theoretical and methodological books and articles, as well as previous research in the same or related areas.

During the semester, each group will have at least four group meetings with the supervisor, for which they will have submitted working papers, or draft chapters for the project report a couple of days in advance, so as to enable the supervisor to deliver scholarly feedback at the meeting. At the first of these meetings, the group members will suggest a formulation of the main question facing their problem-oriented research process, the so-called 'cardinal question'. As the project goes along, the cardinal question may be revised in light of new theoretical, methodological, and analytical discoveries, or practical barriers like when it turns out to be impossible to do as many focus group interviews as originally planned.

The whole project forum will meet twice during the semester for more formalized critique session. Before the forum seminars, each group will be paired with another group, who exchange 5-10 pages presenting the core aspects of their project work so far, including challenges currently facing the group. During the forum seminar the paired groups will offer mutual criticism of each other's work and offer suggestions for solutions. The rest of the groups belonging to the forum will be the active audience, chipping in with comments if appropriate. Naturally, all the forum's teacher-supervisors will also be present and offer their comments, thereby enriching the project work still ahead.

As already mentioned, the project process ends with an oral examination during which the project group members present, defend and reflect on their work jointly and individually. On this basis their achievement is individually assessed and graded.

Why project work?

The reason why project work was originally adopted as the learning method at Roskilde University was the belief that students learn better when driven by personal motivation. During the early years, coursework played next to no part in the learning process. Over the last decade or so, however, we believe that we have achieved a proper balance between student curiosity and traditional academic requirements, although there is no simple one-to-one relation between these two factors and project work and coursework, respectively.

A distinctive advantage of the project work component is that it ensures the continuous and inherent innovation of the program, as new inspiration, from scholarly developments as well as from the surrounding society, can be immediately built into the learning process. Student curiosity constantly brings the analysis of the most recent communicative phenomena into the project environment, while experience has shown that students also cherish the elements that academic tradition has to offer.

It is often extremely rewarding to work as a teacher-supervisor collaborating in the project process, which is a way of being constantly involved in exciting student-driven research activities. It must also be admitted, though, that the project model is more teacher-intensive than the course-based model. Over the years, fortunately, Roskilde University has been able to attract a collective of teachers who consider the benefits more important than the costs.

Concluding remarks

The Communication Program at Roskilde University has a long record of international cooperation in teaching and research. The basis of such cooperation lies in Europe, not least as a result of the supportive schemes of the European Union in the area of higher education known as the Erasmus and Socrates programs. Since the mid-1990s we have been building links to a number of universities in North America, especially in the area of student exchanges. At Roskilde, we now offer several study packages in English for visiting students, accessible on our website www.comm.ruc.dk. Readers of this article who might be interested in discussing such a cooperative relationship between Roskilde University and their own university is welcome to contact the author at the address above.

HOW MUCH STUDENT TELEVISION PRODUCTION IS TOO MUCH?

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This paper was presented as a winner in the Open Category BEA Student Media Advisor's Division at the Broadcast Education Association Conference, April 2001, Las Vegas, NV.

A few weeks before a November election my advanced television class preempted our regular live Tuesday afternoon newscast. Instead, the class produced a live one-hour televised debate for a local independent commercial station between the two gubernatorial candidates. That same week was homecoming and we continued our regular live half-hour newscast on Thursday with coverage of many of the week's activities.

On Saturday morning we produced a live-on-cable one-hour parade special and then set up to do the football game live-to-tape for a tape delayed cable cast the next week. Just a week or two after homecoming and after our regular Tuesday and Thursday live half-hour news show and our daily live two-minute news breaks, we produced another live-to-tape football game.

All this was just a week after the students did a fundraiser during a Halloween party where paying ghouls and goblins could interact with movie monsters in front of a chroma-key. As I rested my aching back from pulling cables and lifting tripods, and after congratulating students for some good television production, I asked myself, how much is too much?

This question is not based on the curriculum debate balancing theory and practice because our hybrid communication program does not allow many production courses. The question is based on whether, as a student media advisor, I should limit the amount of production my able and enthusiastic students take on in light of the claims that "we should assume that professionals will tend to believe that few students ever receive adequate hands-on training until after they enter the 'real world'" (Hilt & Lipshultz, 1999, p. 17)

The purpose of this article is to give some advice, provide some solutions other broadcast educators have offered, and call for additional debate on effective student media advising. The article does not attempt to compare institutional size or facilities. Others have recommended the ideal production studio for students (Hanson & McCoy, 2001), but faculty and staff may struggle with the workload to assign students.

This article addresses how much production is the right amount for individual students, faculty and staff.

An e-mail from a recent graduate who had just landed a job at ESPN caused me to think more about how much is too much. A part of his email reads:

> They (ESPN) were very impressed with the hands-on nature of our program. I spent the good part of my interview talking about what we did last year with Sports Focus (a half-hour sports show airing on the local cable station produced entirely by students). They couldn't believe that we were able to create and produce our own program on campus, that actually went out to the rest of the community. They were also impressed that I had been exposed to all parts of broadcasting from the on-air portion, to producing, directing, editing, etc. I realized it at my internship a year ago, and even more during my interview, we are extremely fortunate to be able to be so hands-on in our program (personal communication, Brandon Clark, September 30, 2000).

The e-mail was quite positive, and our interns regularly are complemented on how well prepared they are for the internship experience. It is not uncommon for our interns to train other interns working at the same station. But while these comments may be complementary, are these clues that we are going overboard on production.

As a student media advisor over the cable television station, I find my students participating in four similar, yet different television production activities: class assignments, television club activities, programming for our exclusive cable and programming for a local independent station, and hired-for-pay television production either on or off campus.

Our university is large enough to have excellent television production facilities, but small enough not to have a separate "broadcast services" that handles non-academic production needs at the university. The consequence is that my students have opportunities to produce as much television as they want and the department has valuable revenue-making opportunities. Both of which are difficult to turn down.

The challenge is how to balance the demands between liberal arts education and in-depth broadcasting, between practical experience and theory, between faculty and staff satisfaction and burnout, between interstudent cohesion and hatred, between appropriate equipment use and abuse, between content quality and quantity, and between in-class and extracurricular productions.

Liberal Arts or Broadcasting Skills

Broadcast students need to improve their knowledge of liberal arts (Society of Professional Journalists, 1996) as well as increase their real-world broadcast skills (Pesha, 1997; Barner, 1996; Roper Study, 1988; Parcells, 1985). The challenge is to accomplish both at the same time. Accreditation entities spend quite a bit of time balancing this issue.

Our school offers a communication degree with an emphasis in broadcasting. The result is that the student receives a broad exposure to general education, elective courses, and minor courses. In their communication major students are required to take theory and writing core courses as well as the respective skills courses for their emphasis.

Just as a balance is required between liberal arts and broadcast courses, within their major, a good balance is required between theory, writing and production courses. If the production load dramatically cuts into the student's ability to perform well in other classes, the amount of production should be reconsidered. Unfortunately we have many students that are so excited about broadcasting that they slip in their other classes. Instructors must be observant and make appropriate adjustments perhaps on a student-by-student basis.

The advantage of having a strong broadcasting skills element is that it may help students perform well in internships and thus have a more "fluid movement" from classroom to newsroom (Hilt & Lipschultz, 1999, p. 18).

Faculty and Staff Satisfaction or Burnout

Job satisfaction in broadcasting is linked to the opportunity to advance and also an individual's control over his or her work (Lipshultz & Hilt, 1999). These same factors apply to broadcast faculty and staff. Broadcast faculty must be aware that while great service is provided to students through production experience, it may not be best for the program to increase the faculty and staff workload. Faculty burnout may be a consequence.

Avoiding faculty and staff burn out can be resolved in three ways. Programs can simply limit the amount of time faculty and staff devote to television production. This allows faculty and staff the needed rest from in-class projects. Another solution is to take on projects that generate additional revenue so that faculty and staff can be paid for their efforts and not feel like they are being overworked and underpaid. The third solution is to make sure the television production is on very intellectual or creative level and faculty and staff receive satisfaction in the process of creating a great show. To produce a lot of mediocre programming through extra faculty and staff hours is not good for the program nor the students.

At some point the amount of television production that occurs on campus becomes too large for one R/TV professor. When I went on leave I was somewhat proud of the fact that they hired two people to continue doing what I had done alone. It just so happened that we had gotten to the point where I desperately needed an assistant to get all the projects done. Consequently we hired a staff position cable station manager. Now that person handles the "outside of class" requests for video production that include projects like the university recruiting video, special summer workshop productions and professional quality documentation of theatrical and sports events. My students are able to assist him in these productions as an enhancement of the classroom and lab exercises.

Interstudent Cohesion or Dissension

In order to get my students working together, I incorporated some team-building exercises including initiative games and low-ropes course activities. Bolduc (1998) describes some similar activities that helped to "fast start" his student video production group, helping them to get to know one another and to build trust.

From the beginning of the semester I stated that if the students could not work together on some relatively simple "games," they could not produce quality television. The initiative activities forced the students to see that every position, whether director

or grip contributes to the overall product quality and because television is so labor intensive, that only through group cohesion, will the production work. Television can be produced with a bunch of independent-minded jerks, but it is not fun. If students find themselves in a negative or hostile environment, they will quickly change majors because television is not fun. The instructor must be sensitive to group cohesion and provide vehicles for accomplishing a well-functioning team.

Quality or Quantity

Some broadcast programs pound out closed-circuit or taped productions and "class projects" on a regular basis while others take an entire semester to produce a single half-hour show designed for air on a local commercial station. Some produce regular shows, others may discuss or simulate broadcasting experience (Pauli, 1998), and others produce shows only as they are developed. Some of these productions require a great deal of creative input and others don't. Some broadcast graduates suggest students should get as much professional contact and produce as much professional quality production as possible (Barner, 1999). What the students learn is different depending on the approach.

Learning how to produce a consistent show does not necessarily teach how to produce a quality show. On the other hand, because of the technical expertise required to produce television, constant practice is good, but it may not teach creativity. Broadcast instructors should strive to develop an atmosphere that encourages creativity (Gullifor & Berman, 1998). The challenge for the instructor is to balance the process of preproduction, production and postproduction. By emphasizing the consistency of producing a daily newscast, students may not be able to concentrate on learning good research, writing, interviewing, and producing skills acquired through preproduction processes. Taking time to produce a longer documentary allows a great deal of depth instruction on the pre-production process (Oskam, 1998; Maynard, 1997). Regardless of which method is used, students should have a good idea of the time commitment for the class and projects so they may "calculate their total time obligation accordingly and decide if they can accommodate it" (Orlik, 1999, p. 35)

With the increasing pressure to include new technology in student productions (i.e.: Dupagne, 2000; Ferraro & Olsen, 2000), the question could be asked whether students should continue traditional broadcast production or spend time learning the new technologies. Budgets tend to encourage the status quo and continued learning and practicing of traditional productions such as studio news and interview shows and multi-camera event production. But when opportunities for streaming video on the web arise, it may be time to back off the old methods that result in predictable, but quality productions in favor of more risky, lower production value shows, yet show that are more technologically challenging that lead to more innovative approaches to broadcasting.

I have always had the attitude that there are enough activities and interesting events going on at the university and in the community that we don't need to develop content, we just need to produce existing content for television. For example, by networking on campus and building relationships with other departments, our students have opportunities to produce sporting events, theatrical and dance performances, consumer type video yearbooks for campus clubs and organizations in addition to regular news coverage.

My students are exposed to a very intense live news operation. Live news 5 days a week that include live newsbreaks of two to five minutes each five days a week and then on Tuesday and Thursday a full half-hour of live news, sports, and weather. Live production tends to force students to perform well and to continue production without stopping.

Students are required to produce their own news packages. Those students who don't have an interest in news are still required to produce for the newscast in the form of public service announcements or show-closer video essays.

We decided early on that because we are at a fairly small school and we were getting requests to tape events such as single-camera lectures. We decided we were the professional production team on campus. Anything that required professional shooting, multiple-camera event coverage, relatively complex editing or detailed message design came under our control. Everything else such as distance education, slapping a few tape segments together or teaching through the use of videotape was not under our jurisdiction or we had a rate sheet that would cover their project.

Partnerships with independent stations and cooperation with the other campus entities such as the athletic department, student activities, and others has generated possible production ideas. We currently produce a half-hour sports show for cable television and will soon broadcast a Chamber of Commerce talk/interview show for a local independent station. The students produce segments of the weekly show as part of their in-class assignments and through additional show sponsors we pay students for other contributions.

Equipment use and abuse

Students are well known for being rough on equipment. Instructors must balance the needs of the current students with the demand of future students. In other words, we can't let today's students do just anything they want because due to equipment wear and tear, the equipment might not be around for students in several years. Academic budgets tend to stretch broadcast equipment lifetimes from the industry standard of three to five year to eight to ten years or more. Instructors must decide how to spread the equipment budget over the time it takes for wear and tear to breakdown the equipment and for funding to replace the equipment.

We just change formats from SVHS to DVC-Pro. The funding came from regular departmental budgets, a special lease, and revenue generated from special on and off-campus productions. We have had great success with donated equipment from stations with whom we work on cooperative projects. The bottom line is that instructors must carefully budget not only funds, but also equipment. Sometimes our more expensive cameras stay in the cabinet while the cheaper consumer models go out on the skiing and snowmobiling stories.

In-class and Extracurricular productions

Another challenge dealing with the decision of "what is too much?" is that many of my television students also work at the student radio station. I often discuss or negotiate projects or simulcasts with the radio station advisor so that students can be where they need to be.

Because much of the satisfaction in the broadcasting business stems from the ability to advance (Lipschultz & Hilt, 1999), students should have the opportunity to learn and move as quickly as possible if they desire. I believe we have all had self-starters in our classes who learn quickly how to run the equipment or have incredible energy and time when taking on a project. Unfortunately, some of these same students do not devote the needed time to their other classes. As advisors, we should carefully monitor the time and effort students commit to productions and counsel them as needed.

Students often hold down part-time jobs to fund their education. As advisor, you could use the production facilities to not only raise money for your department, but also to keep students practicing broadcasting and earning money rather than flipping burgers while they are in school.

Conclusion

A production intense broadcast program allows students to produce quality resume tapes or portfolios. Employers are impressed by students who are able to produce a quality resume tape while in school (Donald, 1995). The article has addressed some of the critical issues that face faculty, staff, and students when deciding how much production is too much. The broadcast instructor must carefully balance all the factors involved that may limit the amount of television production students do while trying to earn a degree.

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MANAGEMENT: AN MBTI CASE STUDY

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In undergraduate telecommunication management classes students frequently have expectations of becoming a general manager, but lack the awareness of their own management style. Utilizing the Myers-Briggs Type Indicator (MBTI) helps students to assess and understand their strengths and weaknesses in dealing with people on the job. Discussions of cases are more helpful to the student if the MBTI is administered and the student reflects on the summary information presented for the four managerial types.

The four management types are SJ (Sensing-Judging), SP (Sensing-Perceiving), NT (Intuitive-Thinking) and NF (Intuitive-Feeling). As Marilyn Bates and David Keirsey (1974) state, an SJ type is know as a traditionalist, who values the organization and its policies. The SJ leader works best with details and routines. The SP leader is best at troubleshooting and dealing with concrete problems. An NF manager is known as a catalyst, who handles subordinates with charm and imparts a sense of personal care about the organization and its employees. Finally, the NT style in management is a visionary, with creative competence in building an organization. The NT's intellect propels an organization forward, because this type focuses on where the power base is located and how systems are interdependent.

The temperaments in leading are briefly summarized in this paper, but located in Using the Myers-Briggs Type Indicator in Organizations: A Resource Book (1985). Each of the four managerial types has strengths and problems on the job:

Type	Strengths	Problems on the Job
SJ	establishes policies, rules, schedules, follows through, is patient, thorough, steady, reliable	others not adhering to standard operating procedures, ignoring deadlines, or not playing by the rules
SP	immediate response to problems, open and flexible style, strong reality base	lack of follow through, little advance preparation, carelessness and haste, overlooks established priorities
NF	communicates organizational norms, makes decisions by participation, is personal, insightful, charismatic	takes emotional stands, moralistic positions, gets overextended, creates dependencies
NT	builds conceptual frameworks, develops prototypes, pilots, models, plans approaches to change	is skeptical, splits hairs, hurts feelings, takes people's contributions for granted

The temperament in leading helps provide students, who do not have that much experience in management, with a framework and understanding of what they value in themselves. Additionally, it helps them realize what they expect from others and gives pause for reflecting on how to reach those expectations. Oftentimes, students will see how the MBTI played out in working with supervisors in jobs they held during the summers or holidays. In thinking about mistakes others made, students are better equipped to handle difficult interpersonal situations presented through simulations in case studies. A clearer understanding of their own temperaments provides an additional tool for case analysis.

The following case study is presented for classroom use. In working through this situation, students are given the opportunity to learn all four temperaments, yet focus primarily on their own in reaching decisions about sexual harassment, alcohol abuse, absence of policies, and employees who lack motivation.

CASE STUDY – MYERS-BRIGGS

You have recently been hired as a Manager for the local radio station in a small market. You are good-looking, well-dressed, enthusiastic and quite thrilled to be hired as Manager. At times, you have wondered how you got the job. However, you know you truly impressed the station owner when you interviewed. You have a baccalaureate and one year of paid experience in an internship that was extended beyond the summer. Your energy and "visions" for the future really sold the station owner on you, as the person to hire.

It is your first week and you are concerned about:

Everyone at the station is seven (7) to thirty-three (33) years older than you. They repeatedly call you "KID" and you find yourself feeling quite defensive. There is only one woman at the station and no other minorities.

The only person with any kind of an education is the woman who is a receptionist (she is seven years older than you). Sasha Miles graduated from a local community college. She appears to be sympathetic to you. She herself, has experienced sexual harassment on many occasions and she has reported that to you, hoping you will intervene. Sasha is an NF type.

The former manager, Bud Davis, was offered a job in sales and much to the owner's surprise, he took it rather than leave the station. You now find that he sabotages everything you do including the first change you posted—"NO SMOKING" anywhere in the station. Bud is an SJ type.

The chief operator engineer, Trevor Reynolds, in his late fifties and on numerous occasions has not been available when there was a problem with transmission. Recently, lightning struck the antenna and the station was off the air for six (6) hours. You learn that the reason he was not available is because he was inebriated. In fact, he has had a drinking problem for years and it has increasingly interfered with his job performance. Trevor 's type is SP.

In the sales department, everyone (there are two salesman, Jim Williams and Ed Fisher, and they recently added the former manager) keeps contacting the same old advertisers. You learn that these sales reps have established a "good ol' boy" network. For instance, a salesman gives reduced rates to the local car dealer in exchange for a

$500 savings on his car purchase. Even though the population of the area is growing, station and advertising sales accounts are not.

The program director is in his mid-forties. Harold Larson has no enthusiasm for the job. He is preoccupied with his second wife having left him. He blames anyone and everyone for his problems. When you had your first meeting with him, he talked about everything that is wrong in his life and never addressed programming needs of the station. Harold is an NT type.

How will you proceed? What are the assumptions in the case? What are your priorities at the station?

In presenting the case to a class many students read it and initially want to fire everyone. Yet gender differences cited in Joan E. Gerberding's recent article, "Tapping into the Female Leadership Style," (Spring, 2001), feed into the decisions in the case. In follow-up discussions, it is usually a female student, who wants to send the engineer in the case to a rehabilitation center. Coupling gender differences in management with the MBTI temperament in leading, can give students an even greater understanding of themselves and provide a basis for lively discussions.

There are many critics of the MBTI. Yet, it is important to help students get to know themselves better. In a 1991, article in Feedback, "Management: Extraverts and Introverts Are Expecting the Job," distinctly different styles in communicating with people on the job based on the MBTI (Myers, 1976) are discussed. Just knowing the differences in introversion and extraversion proves to be extremely insightful for students. Even more revealing is the layering of managerial temperament in leading, which is the focus of the case study presented in this essay.

While many students hold unrealistic expectations of graduating and moving into management, they are frequently performing in groups where their own leadership style is tested. Students have evaluated this case study as stimulating thought and providing enlightenment. Perhaps it can be useful for you and your students.

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THE EMERGING INCLUSION OF A BROADCAST CURRICULUM IN A PUBLIC RELATIONS MAJOR

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Some of the data in this essay was presented at a roundtable discussion at the Public Relations Society of America Conference Chicago, IL, October 2000

Across the country educators from broadcast and communication programs are struggling with the challenge of developing courses that deal with the changing communications field. No longer are the writing and production skills unique to broadcast journalism enough for students entering the field. Increasingly they are being expected to be able to write and communicate in multiple mediums.

The new buzzword is convergence of media. The BEA Convention in recent years has featured a number of panels on the topic including three panels at the 2002 convention. But educators in broadcast and communications programs are not the only ones struggling with a changing communications landscape. Public relations educators are reevaluating the breadth of courses required to make their students competitive.

Historically, public relations curriculum tended to include a focus on print journalism courses. The writing style had a print journalism basis and the field attracted print journalism majors. But by the 1990's trade publications were doing stories on the value of broadcast journalism experience for public relations firms. It seems that clients were starting to recognize the power of communicating messages with pictures and images using television rather than print. Clients were putting more pressure on public relations firms to place stories in the broadcast media, produce quality corporate videos and train client spokespersons on doing television interviews (Shell, 1991).

It was a trend that has not been lost on public relations educators. In 1998, the National Communication Association sponsored a summer conference on Public Relations Education (for complete conference proceedings, see Public Relations Review, 25(1), 1999). Results from a study conducted by Stacks (1998) addressing public relations education served as a foundation for discussion at this conference. To date this

is the largest and most comprehensive study ever undertaken specifically examining public relations education. Questionnaires were mailed to a random sample of 564 educators and 748 practitioners, resulting in a sample of 1312. Most surprising was that educators and practitioners were in general agreement of what a public relations curriculum should include and viewed journalism classes (writing) as a necessary component of public relations curriculum. However, practitioners also highlighted radio, TV and film courses as being beneficial to students desiring a career in public relations.

Public relations curriculum has presented a challenge as public relations moved into the 21st century. One type of program that emerged as a response to changes in public relations is Integrative Marketing Communication (IMC). It is believed by many educators that "advertising and public relations students must be offered a more conceptually unified and integrated program of communication study" (Duncan, Caywood & Newsom, 1993, p.1). (Note: Further IMC discussion is contained in "The Impact of IMC on Advertising and Public Relations Education." Journalism and Mass Communication Educator, 1998).

Still another type of program that has emerged is the convergence curriculum. The University of Kansas (UK) has created a convergence curriculum that has restructured how various disciplines are taught. Students under the UK structure are able to take a course called Message Development, which includes writing press releases, newspaper and magazine ads and the production of radio and TV spots, in addition to media kits, direct mail pieces and brochures. (Utsler, 2001). While PR majors in the past may have chosen some broadcasting courses as electives, increasingly those courses are becoming required.

Meeting the Public Relations Education Challenges for the 21st Century

Preparing public relations students for the 21st century was the challenge facing three departments at Central Michigan University: Broadcast & Cinematic Arts, Journalism and Speech Communication. The three departments and the dean of the College of Communication and Fine Arts created a Public Relations Task Force to begin dialogue about a public relations curriculum because the research clearly indicated that public relations has changed and become more complex because of technology, audience segmentation and more emphasis being placed on communication. Although writing is essential in public relations, there is a greater value being placed on other technical and communication skills.

Instead of creating a totally converged curriculum within the college, the Public Relations Task Force was most persuaded by the conclusions drawn from the 1998 National Communication Association Conference on Public Relations Education calling for a public relations curriculum that is more interdisciplinary. However, an unresolved debate emerged as to whether the program should be IMC or PR, both of which are interdisciplinary.

The Public Relations Task Force developed two program proposals. Members of the task force identified industry professionals and alumni in the field mainly from midwestern states and mailed them the two programs for review. The practitioners surveyed represented agencies, corporations, medical and nonprofit organizations. Proposal one had a more integrated marketing approach mirroring the IMC

curriculum and proposal two used an interdisciplinary approach, which included a public relations writing core with an infusion of broadcasting courses. The practitioners overwhelmingly supported the second program. Comments included:

"The broadcasting is excellent."

"What a well-rounded program."

"Knowing how to write for more than newspapers will provide students with an outstanding education."

"Students will be prepared for something other than entry level positions."

The wisdom of including the Broadcast and Cinematic Arts Department in the new major was confirmed when it was noted that the Public Relations Society of America yearly acknowledges the value of broadcast as evidenced by the award categories for the Bronze Anvil Awards "recognizing the very best in public relations tactics." Award categories such as video news releases, television PSAs and radio PSAs further provided evidence that broadcasting is essential to the practice of public relations.

Besides the traditional public relations courses, the new major, Integrative Public Relations (IPR), includes three BCA courses as part of the required core and five more BCA courses as electives. One was Survey of the Mass Media, a basic level overview course. The course is designed to give students a better understanding of the mass media by looking at the evolution of the mass media with a special emphasis on radio, television and film. Although Journalism also offers a mass communications course, the primary focus is print media. The BCA course was identified as a prerequisite for many of the other offerings in the department.

The second course was Broadcast and Cable Copywriting that focuses on commercial and PSA copy writing for radio and television. The third course in the core was Broadcast and Cable Promotion. That course exposed students to the principles and concepts of broadcast and cable promotion. The electives offered the PR majors a chance to expand their knowledge and skills in key areas of the broadcasting field including news writing for radio and television, radio and television on-air performance and writing for corporate image campaigns.

Positive Feedback

When the major was created, an introductory one-hour course was designed so that all interested students could learn about PR and the IPR program before signing a major. Students enroll for eight weeks and the class meets two hours per week. This course not only serves as a way to monitor enrollments since no one can sign a major unless they have completed the course with a C or better, but it also introduces students to PR so they do not have misconceptions about what is involved in this type of work. The representative from Broadcast and Cinematic Arts, who has professional experience in PR, not only helped develop the course, but also is a key instructor in the program and teaches the introductory course on a regular basis. As a result of BCA's visibility in the program, students now view broadcasting as an essential component to practicing strategic public relations in this century.

The PR major at Central Michigan University also requires students to do a mandatory six credit hour internship. Many of the students receive compensation. It has been the feedback from students completing the internships that has provided the strongest support for the value of broadcast courses in a public relations curriculum. As one site supervisor stated; "I was telling the student that we will contact one of our specialty shops to do a VNR and the student told me she could do it. I was amazed! She did the VNR in the end and it was great!" Still another supervisor from a Fortune 500 company was pleased that his intern could do copyrighting, write a script and create a storyboard. Requests for more IPR interns continue to grow.

Lessons Learned

The lesson learned is that students appreciate multiple perspectives from faculty with different expertise. The challenge for each department is to identify those faculty who have an appreciation of how their expertise can contribute to the development of a well-rounded public relations practitioner. Public relations has changed and programs need to respond to these changes in the 21st century. In order to do this, broadcasting needs to take a leadership role along with journalism and communication in public relations education. Public relations is no longer synonymous with print media and the inclusion of broadcasting courses in public relations curriculum will provide future practitioners with the necessary skills for competing in the fast moving world of public relations.

Integrative Public Relations Major, B.A.A., B.S., B.A. degrees (59 credit hours)

*A grade of C or better in each course in the major including electives and a minimum 2.5 g.p.a. overall in the major is required. *Denotes courses with prerequisites.*

Required Courses (41 hours)

Designator	*Hour*	*Course Name*
IPR 101	(1)	Foundations of Integrative Public Relations
BCA 210	(4)	Survey of the Mass Media
BCA 311*	(3)	Broadcast and Cable Copywriting
BCA 512*	(3)	Broadcast and Cable Promotion
IPC 357	(3)	Public Speaking
IPC 264	(3)	Organizational Communication
JRN 202*	(3)	Writing for Mass Media
JRN 302	(3)	Introduction to Graphics and Visual Communication
JRN 350	(3)	Public Relations Principles and Practices
JRN 450*	(3)	Public Relations Writing
JRN 551*	(3)	Case Studies in Public Relations
JRN 556*	(3)	Public Relations Seminar
IPR 555*	(6)	Public Relations Internship

Electives (18 hours)

Group A (6 hours) – Organizational Communication

IPC 195	(3)	Intercultural Communication
IPC 353	(3)	Small Group Communication
IPC 362	(3)	Male-Female Communication
IPC 363	(3)	Principles and Types of Interviewing
IPC 365	(3)	Persuasion
IPC 560*	(3)	Communication and Change
IPC 561*	(3)	Communication in Conflict Management

Group B (3 hours) – Broadcasting		
BCA 317*	(3)	Radio and Television Performance
BCA 318*	(3)	Radio and Television News
BCA 503*	(3)	Critiquing Mass Media
BCA 505*	(3)	Advanced Electronic Media Writing
BCA 511*	(3)	Broadcast and Cable Sales
Group C (9 hours) – Multi-Media and Entrepreneurship		
3-6 hours from Business		
ENT/ACC 210	(3)	Accounting Information for Entrepreneurial Decision Making
ENT/MKT 221	(3)	Marketing Strategies for Entrepreneurs
ENT/FIN 320*	(3)	Financial Management of the Entrepreneurial Venture
MGT 310*	(3)	Small Business Management
PHL 318	(3)	Business Ethics
3-6 hours from Research into Publics		
SOC 300*	(3)	Introduction to Research Methods
SOC 314*	(3)	Public Opinion and the Mass Media
PSC 327	(3)	Lobbying and Interest Groups
PSC 583	(3)	Survey Research
0-3 hours from Multi-Media Design and Integrated Marketing		
CPS 282	(3)	Introduction to Multimedia Design
CPS 482	(3)	Advanced Multimedia Design
MKT 300	(3)	Introduction to Marketing
JRN 360	(3)	Advertising Principles
JRN 365*	(3)	Advertising Media

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THE CONVERGENCE CURRICULUM: LESSONS FROM YEAR ONE

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The William Allen White School of Journalism and Mass Communications at the University of Kansas has completed the first year of its new Convergence Curriculum. Through that time, we have learned much about the strengths and weaknesses of that approach to education and career development.

"It's not rocket science," said Wayne Roberts, an associate editor for Editor and Publisher. "Achieving this mixture, often referred to as Media Convergence, doesn't appear to be nearly as easy as rocket science."

Even though our University of Kansas J-School faculty has never taught rocket science, we believe Roberts was right. The convergence curriculum changed more than just the curriculum. It required faculty members to re-examine their roles and responsibilities.

"You have to establish a common direction and focus among the faculty," said Jimmy Gentry, Dean of the School. "It won't work if a sizable percentage of the faculty isn't on board. But you can do it with a couple of dissenters."

Given the fact the curriculum change took nearly five years of planning, it is not surprising the roll out had to come in stages. By Fall 2000, everything was in place to proceed with the implementation of the first two levels of courses. Current students could graduate under the old set of sequence-based graduation requirements or the new convergence requirements.

Convergence at the Entry Level

Intro to Public Relations, Elements of Advertising, and Intro to Radio-TV (open to all students with no prerequisites) were replaced with *Journalism 101 Media and Society*. Reporting I, Promotional Writing, and Broadcast Writing and Production gave way to *Journalism 301 Research and Writing*. Both courses would be required of all students. 301 would include writing for broadcast and writing for print. It would include business writing and copy writing as well as news writing. It would also include basic audio and video production.

After those two common core courses, students could choose to take a second-level writing course in either the News/Information or Strategic Communication track. The second level course in news carried the name Multimedia Reporting. The students did just that. Piggybacking on what they had learned in 301 the students researched, wrote and produced stories for radio, TV, the newspaper and the Web. In the second level writing course in the Strategic track students again utilized multimedia skills preparing ads, promos, press releases and business letters.

Each of those three writing/production courses is team taught. J301 has some 200 students each semester and breaks into 20-person labs. Dean Gentry named Rick Musser as the "Executive Producer" of the class. He coordinates the lecture and lab activities. Multimedia Reporting and Message Development are also team taught with lectures ranging from 40-100 and again breaking into 20 person labs.

Feedback from the Students

Student evaluations yielded some helpful suggestions but the most common ones were contradictory. Students from the 301 class would write, "We never got a chance to repeat anything. We'd do one assignment and then go on to something else."

Student comments from the second level writing class often included, "We already did this stuff in 301."

Many students had come to KU under one set of circumstances, the traditional "pick a sequence, any sequence" approach, and then shifted to a more multimedia, broad-based curriculum. Those who weren't upset by the shift were, at least anxious. Near the end of the spring semester, one of the University Daily Kansan student staff members (who was about to graduate under the old curriculum) wrote an editorial about the early results of the new curriculum. He noted the quality of the reporting on the Kansan had gone down considerably and proceeded to blame the new curriculum.

Professor Rick Musser, who has taught both J301 and Multimedia Reporting, ran a quick check of the Kansan reporting roster from both the fall and spring semesters. Less than one-third of the student reporters had come from the *new* Multimedia Reporting course. The rest had come from Newspaper Reporting II in the *old* curriculum. Yet the student perception of decreased quality and Convergence Curriculum responsibility for it remained.

As a result, instructors teaching those first and second level writing courses now take a significant amount of time explaining to the students why they're doing what they're doing. Instructors try to point out Multimedia examples and display articles that show Multimedia in action. Newspaper and magazine articles about Convergence make frequent appearances in class and go out to students through e-mail.

For example, in September I presented a broadcast writing workshop for seven members of the Agricultural Marketing Department of John Deere. Those marketers work for one or more product groups. Each person writes print and broadcast ads, press releases, corporate video scripts, and other business communication for each product. I carried that message back to class the next day.

Guest speakers have also helped reinforce the concept. Many of our visitors work in either a Multimedia or Integrated Marketing environment. When the Marketing Director of a Kansas City Architectural firm explained her job, it included bits and pieces of everything the students were doing in that second level writing class on the Strategic track.

A former student who works as a TV reporter in Colorado explained her Web responsibilities to a Multimedia Reporting class.

Occasionally, a dissenter will visit the campus. Last semester two major newspaper recruiters took the school to task for its approach. "We don't need people who know

how to shoot video for our newspaper. We need copy editors!"

The KU School of Journalism has no intention of abandoning its commitment to turning out well-prepared copy editors.

Or magazine writers.

Or television reporters.

Or radio account execs.

Or newsletter editors.

Or ad agency media buyers.

Or any of the other hundred or so careers KU graduates have been pursuing for the past 75 or so years.

But, that ever-lengthening list just highlights the original problem. With more career possibilities coming into being each year, how can you develop a sequence for each one? And even if you could, how would a student know which sequence to enter, particularly when so many of those sequences cross paths.

We respond to those critics that the school is still preparing its students—just in a *different* way. We still have advanced courses in copy editing, TV reporting, sales, business writing, and media. We just have them *at the end* of the students' schooling, not the beginning. The Intro to Radio-TV, for students who *might* be interested in radio or TV, has disappeared, replaced with Principles of Broadcasting, a senior-level class for students who *know* they want to go into that field.

Steve Anderson of James Madison University served on a Convergence panel at the 2002 BEA Convention. He referred to the JMU converged curriculum as Convergence/Divergence. That same description holds true for the University of Kansas.

One of the most important concepts behind KU curriculum design was flexibility. We had experienced too many cases of students heading into their final semester or two, changing their minds about a career direction, and finding limited choices.

1) They could change sequences, which in many cases meant starting all over with a new set of graduations requirements, or 2) Finish out the old sequence by taking the capstone level course in the area they *knew* they would never work in.

The school designed the Convergence Curriculum so that upon completion of either second level writing course, students would qualify to *take most every other course in the school.*

Feedback from the Faculty

Faculty opposition to the concept of the Convergence Curriculum has almost disappeared over the past year. Perhaps, it is because the curriculum has proven to be successful. Or perhaps the realization sank in, if it took five years to create the curriculum it might take 10 years to change it again.

Strategic track head David Guth points to a positive development, the breaking down of artificial barriers among the faculty. "There has been unprecedented cooperation between print and broadcast, news and persuasive, advertising and PR. It is like cats sleeping with dogs," he said.

The school has just completed a thorough review of J301. Two research faculty members not involved in the class interviewed the 12 persons who had previously taught the class. The 12 instructors generally agreed the school was meeting the goals of the course including "broader exposure to all media," providing the "substance and basics" of media writing, "encouraging critical thinking skills," and making the students aware of the wide range of opportunities in the journalism and mass communication. The faculty also thought that weekly planning meetings had helped improve the class each semester.

Those surveyed reported the course had maintained a good balance between electronic and print as well as news and strategic. Several mentioned the "transferability of skills" across different messages in different media.

The most common complaint centered on the course's "no review/no re-do" policy. Yet all seemed to understand the need for the depth vs. breadth trade-off.

The school's curriculum committee then convened a series of hearings designed to find out how the beginning class prepared students for the two second-level writing classes. Again, the feedback was positive. The main result of those hearings was a plan to look at what was happening in the upper-level, capstone classes.

For example, previously the Kansan would take only the students it wanted. Now that the curriculum required two upper-level "campus media" classes, the Kansan would have to take anyone who wanted to come. This represented no change on the TV News side as the school had always required two upper-level reporting/producing classes. "You can't run the Kansan the way you always have and the Kansan hasn't changed," said Musser.

"Our next job is looking at the top end. The whole reason we did what we did at the bottom end was to affect the top end."

Team Teaching

"Once you commit to a convergence curriculum, you must commit to team teaching," said Linda Davis, Associate Dean. "I doubt our faculty knew that during the process." They know it now.

Several faculty members point to how much *they* have learned and how energized they've become from team-teaching in those first three writing and production courses. The instructor who presents the lecture then leads the preparation of the corresponding assignment and its grading criteria. "This is a great setup for our young faculty," said Davis.

Only half of the lab instructors (all faculty, no GTA's) felt uncomfortable lecturing to the room of 200 students, so they didn't have to. The other instructors might only lecture three or four times during the course of the semester in an area of expertise, so the polish was apparent. Use of PowerPoint and other audio-visual tools became readily apparent.

There's a big difference between making a presentation to 100 students on "Using Music in a Commercial" versus making the same presentation to 100 students plus four faculty peers. You have a tendency to prepare just a bit more. And because you are not presenting during every single class period, you have more time to prepare.

In the Intro to Writing and Research it meant Promotional Writing teachers for the first time would have to supervise and grade news stories. For the Reporting I teachers

it meant overseeing radio commercials. For the Intro to Broadcast Writing and Production teachers it meant re-learning the Inverted Pyramid. As many BEA members have reported in the various convergence panels, papers and articles in the past three years, those with a broadcast background have a bit easier learning curve than their print colleagues. "Our new hires will have convergence skills," said Davis.

The weaknesses of the team lay in trying to fit five hours worth of assignments into a 3-hour class. So we compromised and only put four hours of assignments into a 3-hour class.

"We tend to over plan our courses—trying to keep all of the old while adding the new," said Guth. That issue also turned up in the other two writing courses and remains unresolved.

Team-teaching also took center stage in the second level writing class. Multimedia Reporting featured a team of a print journalist with a broadcast journalist. "We found out we had a lot more similarities than differences," said Musser. When he sees an opportunity in class to point out those similarities, he refers to them as "Multimedia Moments." Last year Musser became the first traditional news-ed person to secure an RTNDF faculty internship. He spent one month last summer at WGN-TV in Chicago.

The second level writing course on the strategic side brought together teams of teachers from Ad Copy and Layout, Business Writing, and Broadcast Writing and Production. Again, the professors worked off common syllabi, common assignments, shared lectures and individual labs. "We've found because of the new curriculum our old Advertising students have become tactically stronger but strategically weaker. Our old Business Communication/Public Relations students are now strategically stronger but tactically weaker," said Guth. Upper class electives should help shore up those areas.

The formation of those second level courses also uncovered a cultural difference few realized existed in the School. The newspaper and business writing teachers were use to a lab/lecture format where a class of 20 met in a computer lab and wrote something every day, under the watchful eye of the instructor. That group wants more lab time. The broadcast and advertising teachers were use to a larger group lecture, give out the assignment, do the homework, look over the completed assignment in lab approach. That group wants more lecture time.

As a result Associate Dean Linda Davis has developed a different lecture/lab schedule for almost every semester. And that issue is also still unresolved.

That's only been the beginning of the scheduling nightmare. With every course changing in the new curriculum, Davis couldn't just plug in Professor A with Course B in Room C at Time D like she had done the previous semesters.

"We've still got a lot of organizational issues to resolve," noted Dean Gentry.

Also, the school has added more than 250 new majors in the past three years without gaining any new faculty positions and because of state budget woes have left five of 30 faculty positions unfilled. Required courses with large enrollments such as Media and Society, The First Amendment, and Media Ethics have helped the school increase credit hour production and continue to offer electives. Under the old sequence system, the increased enrollment would have meant not offering some of the *required*

courses. The new curriculum lopped off approximately 20% of the courses in the catalog.

The Road Ahead

In the past few years, KU faculty members and the Dean have been invited to plan or participate in AEJMC and BEA panels, write articles, and serve as advisers to other schools considering curriculum change such as Ball State and Arizona State.

Gentry works with newspapers in Tampa, Orlando and Salt Lake and has served as a consultant with the Tribune Company. Through his travels, his observations at KU, and visits with alumni and other journalism school faculty members, he is proud of the school's accomplishment, "I know we did the right thing."

THE PARTICIPATION OF WOMEN IN THE 2001 ANNUAL CONVENTIONS OF THE NAB AND THE BEA

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For nine years, we have investigated women's involvement in the annual National Association of Broadcasters convention. After several years, Susan Tyler Eastman and Betsy Leebron suggested we also analyze women's involvement in the BEA — something Eastman & Leebron had begun in 1989. Thus, we began incorporating elements of the Eastman & Leebron analyses into our reports in 1998.

We argue that we must continue to monitor women's inclusion not only in the industry's major professional organization but also in the professional association most closely allied with media education. Only through careful and consistent observation will we understand the extent of female participation. Through ongoing analysis can we accurately assess whether (and how much) progress for women is being made.

Our research is guided by four research questions:

RQ 1: What was the gender distribution of participants in NAB 2001 panels/programs?
RQ 2: What was the gender distribution of the NAB Boards in 2001?
RQ 3: What was the gender distribution of participants in BEA 2001 panels/programs?
RQ 4: What was the gender distribution of the BEA Boards in 2001?

The Year in Review

As has become the custom with this annual report, the literature presented here is only the most recent. Please refer to earlier reports (Braun & Lind, 2001, 1999, 1998, 1995, 1994; Lind & Braun, 2000, 1997, 1996) for additional information.

The year 2001 marked the 50th anniversary of the American Women in Radio and Television, and the National Association of Broadcasters observed the anniversary by awarding AWRT and president Nancy Logan its "Spirit of Broadcasting Award" at the NAB convention in Las Vegas ("The Spirit," 2001). However, the trade press noted that the award, and the success of local AWRT chapters (Marszalek, 2001), was overshadowed by a report unveiled by the Annenberg Public Policy Center of the University of Pennsylvania indicating that "despite a rapid expansion in the number of media outlets over the past 20 years, women hold surprisingly few top management

positions at major media, telecommunications and technology companies…" (Haley, 2001, p.1). Specifically, the report indicated that just nine percent of this sector's board members are women and only 13 percent of its top executives are women. Of 757 executives included in the study, only 20 (3%) were women who had traditional "clout titles."[1] Just one of these 20 women worked for one of the 130 media company executives in the study, and there were no women with clout titles in the ranks of the networks (Jamieson, Slass & Porter, 2001, p. 3). Clout titles aside, among the 130 media company executives in the study just 13 (10%) were women, and just 20% of executives at the news networks were women (Jamieson et al., 2001, p. 4). The report also noted that despite the increasing prominence of female on-air talent at both the local and network levels, women accounted for less that 25% of the local news directors nationwide, and only 17% of the television general managers and 13% of the radio GMs. On the network level women accounted for 19% of radio and 38% of television network bureau chiefs (Jamieson et al., 2001, p. 10).

The Annenberg report also commented on media trade associations, a topic particularly germane to this study. It found that of 40 different media and telecommunication trade associations, women accounted for just 17% and 12% of the board members respectively. Further, just six (22%) of the 27 media trade organizations counted a woman as president (Jamieson et al., 2001, p. 11). Additionally, the Annenberg report noted that:

> "…women are even less likely to be featured prominently at major media and telecommunications industry meetings. Women are rarely superpanel members or keynoters. Recent examples include the National Association of Broadcasters meeting in April 2000 [other associations also cited] - none of which had women as featured speakers…Where women are included they are more likely to be moderators than presenters…." (Jamieson et al., 2001, p. 12).

The report concluded that mentoring is required to bring more women onto boards of directors, and that "trade associations should examine their convention and conference programming to ensure that executive women are featured on super-panels and as keynoters. Such recognition will help companies to identify talented women for other positions" (Jamieson et al., 2001, p. 14).

The September 2001 report by the group "Most Influential Women in Radio" indicated that females now manage 15% of all radio stations in the top 100 markets, compared to 13% last year, with no change in the percentage of stations with women as Sales Managers (30%) or Program Directors (10%). The online report stated:

> "We are encouraged by the improvement in the number of stations with female General Managers since the first study was released last year…but considering that more than half of radio sales people and nearly a third of radio sales managers are women, the fact that only 15% of the stations are managed by women confirms there is still a glass ceiling in radio. And we continue to be extremely concerned that there is so little opportunity for women in programming" (Gerberding, 2001).

On the programming front, in early 2001 the cable network Lifetime reported prior-year advertising sales of $570 million and it extended its reach to 80.3 million households. Lifetime was ranked first during the first quarter 2001 among prime time cable offerings with a 2.0 Nielsen rating, up 18% from the year before (Liebeskind, 2001, S6). Meanwhile, rival cable network "Oxygen" began its second year of operation still fighting to achieve national distribution, while yet a third competitor entered the field: AMC renamed its "Romance Classics" network "WE," targeting women cable viewers (Liebeskind, 2001, S6). Broadcasting & Cable ran a six-page feature in October on the "next wave" of "women media execs poised for greatness," focusing on 11 up-and-coming women[2] in radio and television ("The Next Wave," 2001, p. 30). And although not domestic programming, it is worth noting that 2001 saw the "first femme channel in the Arab world" – the Nefertiti Channel in Egypt (Fine, 2001, p. 20).

On the regulatory front, 2001 began with the U.S. Court of Appeals for the D.C. Circuit striking down as unconstitutional the Federal Communications Commission Equal Employment Opportunity (EEO) rules that would have required broadcasters and cable companies to record and report their minority-recruiting efforts for both race and gender (Bachman, 2001; Labaton, 2001; McConnell, 2001a). This was the second time the court struck down the FCC EEO rules. In 1998, when the first set of rules was overturned[3] then chair Bill Kennard worked to revise them (Kennard, 1998). The second set of EEO rules was announced in January 2000 (Kimball, 2000).[4] In its 2001 reversal the court stated that the FCC rule (specifically the second of two options)[5] created "…a race-based classification that is not narrowly tailored to support a compelling government interest and is therefore unconstitutional" and implied that no recruiting rule could survive court scrutiny because it was not clear whether the government should be in the business of trying to ensure media diversity (McConnell, 2001d, p. 27). By mid-year 2001, the Justice Department, which represented the FCC, told the Court of Appeals that it did not think the case was important enough to appeal to the U.S. Supreme Court, and the court subsequently ruled that it would not, in fact, entertain an appeal of its January decision (McConnell, 2001b). In October the FCC officially announced that it would not appeal ("FCC Won't Prod," 2001).

Despite this lack of encouragement, the ruling left open the possibility that the Commission could attempt to craft rules that would pass constitutional muster, and at the end of 2001, FCC Chair Michael Powell announced plans to attempt to draft EEO rules for yet a third time (McConnell, 2001c). The proposed new EEO rules were announced on December 13, 2001, at which time the FCC "…reaffirmed its long-standing anti-discrimination rule and proposed to require broad outreach to all qualified job candidates for positions at radio, television and cable companies" (Spivack, 2001). In announcing its Second Notice of Proposed Rulemaking[6] the FCC press release said the Commission was "requiring broadcasters and cable entities, including MVPDs [multichannel video program distributors] to recruit for every full-time vacancy in a manner designed to achieve broad outreach" (Spivack, 2001). The proposed FCC rules would require two supplemental recruiting measures, including sending vacancy announcements on request to recruiting organizations; and also selecting from "…a menu of non-vacancy specific outreach approaches, such as job fairs, internship programs, and interaction with educational and community groups"

(Spivack, 2001). Under these proposed rules, which were unanimously endorsed by the four commissioners, the FCC may also require companies to collect data on the gender and ethnicity of applicants, but this data would only be used to monitor industry trends in order to provide reports to Congress. This data collection and reporting measure was designed to avoid the suspected quota system to which the DC Court objected in the second set of rules. The FCC planned to hold hearings on the proposed rules in early 2002.[7] FCC Chair Michael Powell said he hoped that this third EEO plan would put a stop to the lengthy court battle over minority and female hiring. He said "These rules are not onerous, and everyone knows they're not" (McConnell, 2001d, p. 27). After the FCC Announcement, Broadcasting & Cable editorialized that:

> In the newest plan, the FCC would continue to monitor applicants but says it will use the data only to keep tabs on "industry trends" and to report to Congress. Sounds like the "I won't inhale" defense to us. Give 'em the power, and it will eventually be used. The FCC should scrap the data-collection idea and stick to the other parts of its proposal: job-notice bulletin boards and community-outreach efforts, such as job fairs and internships. Those seem reasonable ways to advance the government's interest ("Lose the Quota," 2001).

Methodology

To answer RQ 1 the authors independently coded as Male, Female, or Unknown all panelists listed in the NAB 2001 Prepare Yourself to Embrace the Future program for the National Association of Broadcasters conference held from April 21-26, 2001 in Las Vegas, Nevada, adopting a methodology devised by Eastman & Leebron (1994). Likewise, to answer RQ 3, the authors similarly coded all program participants in the BEA 2001 A Media Odyssey: Visions for the Future program for the Broadcast Education Association conference held from April 20-23, 2001 in the same venue. In both coding processes, names such as Chris, Terry, Pat and Lee were coded as "unknown," unless the authors were familiar with the individuals in question. Following independent coding of the data, the authors discussed and resolved the few discrepancies through consensus. A similar procedure was followed to answer RQ 2 and RQ 4; the authors independently coded as Male, Female, or Unknown all names listed in the NAB 2001 convention program as members of NAB Boards of Directors [i.e. Executive Committee, Radio Board, Television Board] and all persons listed in the BEA 2001 convention program as members of the BEA Leadership [i.e. Worldwide Headquarters Staff, 2000-2001 Officers and Directors, Convention Committees, and Interest Division Chairs.] For all four research questions, the frequencies and percentages of male and female names were computed. The resulting percentages are compared to those percentages from the previous year, as well as to those from 1993, the baseline year in which we began our analyses.

NAB Results

Analysis of the 2001 NAB convention program revealed a total of 553 participants in panels and presentations. The total number of NAB participants continues to trend downward, dropping by 20.32% in three years — from 694 in 1998 to 553 in 2001.

Of these 553 participants, 438 (79.20%) were coded as male, 68 (12.30%) were coded as female, and 47 (8.50%) were coded as gender unknown. When comparing only the 506 gender-known participants, the 68 females accounted for 13.44% of the total, while the 438 males made up a corresponding 86.56% of the total. As we discovered last year, even though the total number of participants went down, the percentage of women again increased. This represents an increase of 1.24% in female participation from last year (2000) in which women represented 12.20% of chairs and presenters. Table 1 describes the level of female participation in the NAB convention this year, the change since last year, and the change since our first report in 1993, when just 8.88% of the gender-known participants were women.

Table 1: Number and Percentage of NAB Female Chairs and Presenters (gender known)

	# Female	% Female	% change since '00	% change since '93
Total (n=553-47 unknown) = 506	68	13.44	1.24	4.56

Thus, our finding on RQ 1 is that female representation on NAB 2001 panels, measured by the percentage of the total number of gender-known presenters and chairs, has increased since the prior year. Overall, female participation in the NAB convention has increased by 4.56% since 1993 when this study began.

RQ 2 focused on membership of the NAB Boards, which had a total of 59 gender-known participants in 2001. The NAB Boards tallied here include the 10-member Executive Committee, the 30-member Radio Board, and the 19-member Television Board. Table 2 describes the change in level of female participation on the NAB Boards since last year as well as the total change since our first report in 1993. The NAB Executive Committee, with one female member, is 90.00% male. The NAB Radio Board continues to have three female members, although because the size of the Board has decreased from 32 members last year, the percentage of female participation has increased from 9.38% to 10.00%. This represents a slow but steady incremental increase of women since the 3.03% (1 woman) in 1993. Of the 19 members of the NAB Television Board, four (21.05%) are female. This represents an increase from both the 2000 and the 1993 levels.

In sum, 8 of the 59 members of NAB Boards in 2001 (13.56%) are women, while 51 (86.44%) are men. This represents a 3.39% increase from the 2000 figure for female participation on the NAB Boards. In 2000, there were six women out of 59 board members; in 2001, that number had grown to eight. Thus it appears female participation in the NAB boards has increased since 2000. Our finding for RQ 2 is that, at just 13.56%, female representation on the NAB Boards in 2001 has improved since last year but is still low. However, we note that the number of women on these Boards has gone up significantly since the 3.72% female participation evident in 1993.

BEA Results

Research question 3 asked, "What was the gender distribution of participants in BEA 2001 panels/programs?" Our analysis indicated a total of 691 participants in panels and presentations, approximately the same as it was in 2000 (714 participants). Of these, 472 (68.31%) were coded as male, 185 (26.77%) were coded as female, and

Table 2: Percentage of Female members of NAB Boards (Exec/Radio/TV) (gender known)				
Group	# Female	% Female	% change since '00	% change since '93
Executive Committee (n=10)	1	10.00	10.00	10.00
NAB Radio Board (n=30)	3	10.00	0.63	6.97
NAB Television Board (n=19)	4	21.05	5.26	6.76
Total (N 59 Board members)	8	13.56	3.39	7.11

34 (4.92%) were coded as gender unknown. When comparing only the 657 gender-known participants, the 185 females accounted for 28.16% of the total, while the 472 males made up a corresponding 71.84% of the total. This figure of 28.16% female participation represents an increase of 1.34% from 2000. This small increase is not enough to counteract the 3.47% decrease occurring between 1999 and 2000, and certainly doesn't do much to mitigate the trend downward from the 37.0% level in 1993 (as reported by Eastman and Leebron, 1994). Thus our finding on RQ 3 is that female representation on BEA 2001 panels, measured by the percentage of the total number of gender-known presenters and chairs, has increased slightly since 2000. Table 3 displays the findings for this research question.

Table 3: Number and Percentage of BEA Female Chairs and Presenters (gender known)				
	# Female	% Female	% change since '00	% change since '93
Total (n=691-34 unknown) = 657	185	28.16	1.34	-8.84

RQ 4 focused on membership of the BEA leadership, which included a total of 35 people listed in the BEA program for 2001. In this part of the analysis, there are no subjects of unknown gender. The analysis indicated that 25 of the 35 BEA leadership positions in 2001 were filled by males (71.43%), and a corresponding 10 leadership members (28.57%) were women.

For some leadership categories, the work of Eastman and Leebron (1994) allows a comparison with our baseline year of 1993. In 2001, five of the 15 officers and directors (33.33%) were female, compared with six of 14 (42.86%) in 2000 and four of 14 (28.57%) in 1993. This represents a decrease of 9.52% from the prior year. The 2001 level of female interest division chairs held steady from the 2000 figure, at three. Because there were 14 Interest Division chairs listed in 2000 and 15 listed in 2001, with two female Chairs in each year, the percentage of women dropped from 14.29% to 13.33%. The Convention Committee dropped from four members (3 male; 1 female) in 2000 to two members (1 male; 1 female) in 2001, which fueled the corresponding 25.00% improvement. Given the small numbers in that committee, the percentages can be misleading, implying significant progress. Table 4 shows the percentage of female participation by committee and function, and provides comparisons where possible. The table shows that there is generally less female participation than last year. Thus, our finding for RQ 4 is that women in 2001 made up 28.57% of BEA's leadership positions, down 2.86% from 2000 and far removed from the 1998 figure of 35.2% overall.

Table 4: Percentage of female members of BEA leadership positions (gender known)				
Group	# Female	% Female	% change since '00	% change since '93
Worldwide HQ staff (n=3)	2	66.67	0.00	33.34
Officers/Directors (n=15)	5	33.33	-9.52	4.76
Interest Division Chairs (n=15)	2	13.33	-0.95	-0.96
Convention Committees (n=2)	1	50.00	25.00	N/A
Total (n=35)	10	28.57	-2.86	N/A

Discussion and Conclusions

Our analysis of the NAB 2001 Convention Program shows that even though women continue to be underrepresented on the panels at the industry's largest convention, there are gains for woman across the board. Although there are significantly fewer chairs and presenters in NAB 2001 than in the previous year, the percentage of female participation in such roles has increased. The NAB Boards, also, have welcomed more women as members. Overall, since 1993, the NAB has made slow, modest, but generally consistent improvement at involving women in its convention — even as fewer total people have been involved.

The BEA, on the other hand, continues to present the opposite picture. Rather than a decrease in the total number of participants in its convention, the number of chairs and presenters has significantly increased over the past few years — from 515 in 1998, to 584 in 1999, to 714 in 2000 and 691 in 2001. This increase gives the BEA a substantial, concrete opportunity to increase the number of women involved in its major convention event. As an organization, the BEA has not risen to the challenge. The number of female chairs and presenters at the 2001 BEA convention rose minutely (by 1.34%) but has declined by 8.84% overall since 1993.

The number of female BEA Officers and Directors in 2001 is off by 9.53% compared to 2000 (but up 4.76% since 1993). The number of female Interest Division chairs remains slightly lower; we have more Interest Divisions now, but no more women serve as chairs.

The NAB, long criticized by many for being a male-dominated domain, seems to be increasingly effective at reaching out to include women — and to maintain the progress when it is made. The BEA has not been successful in this regard, and should work to improve its record.

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Endnotes

[1] "'Clout Titles' include Chairman, Chief Executive Officer, Vice Chairman, President, Chief Operating Officer, Senior Executive Vice President and Executive Vice-President. Executives with these titles have the highest level of power within an organization" (Jamieson et al., p. 5).

[2] Fox News Channel's Sharri Berg, Cablevision's Pat Falese, Disney's Susan Fox, CBS's Wendi Goldstein, Seachange International's Yvette Gordon, KCNC-Denver's Angie Kucharski, KPWR-FM and KZLA-FM-Los Angeles' Val Maki, WPBF-TV-West Palm Beach's Vicki Regan, and TNN's Diane Robina, CBS's Nina Tassler, and Paramount TV's Terry Wood.

[3] Lutheran Church Missouri Synod v. FCC.

[4] DC/MD/DE Broadcasters Association v. FCC.

[5] "The former rule provided two recruitment options, which were referred to as "Option A" and "Option B." The Court found no statutory or constitutional infirmity with Option A. However it found that Option B was unconstitutional. Even though the Court found only Option B unconstitutional, it vacated the Commission's EEO rules. The Court concluded that the two options could not be readily severed" (Spivack, 2001). The data-collection requirements in Option B were interpreted by the judges to mean that the FCC could review a broadcaster's applicant pool and order changes in its recruiting if the Commission didn't feel it was diverse enough. The court felt this "created enough pressure on employers to constitute a de facto, illegal quota" (McConnell, 2001d, p. 27).

[6] (FCC 01-363)

[7] On December 21, 2001, the FCC released the *Second Notice of Proposed Rule Making ("Second Notice")* (FCC 01-363) requesting comments concerning the proposed EEO rules. A summary of the Second Notice was published in the Federal Register on January 14, 2002 (67 FR 1704). In mid-February the Commission extended its initial deadline for comments by 30 days to April 15, 2002; Reply Comments due May 15, 2002 (Mass Media Bureau, 2002; "Commission Extends," 2002).

SOLVING THE "PRODUCER PROBLEM" PART II

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The last part of this article was unintentionally omitted from last issue.

Of course there are a lot of potential stumbling blocks to adding producer specific courses. There's always the question of resources and accreditation credit limits just to name a couple. Plus I'm told at some schools this issue has been pushed to the back burner by the preoccupation with the who, what, when, where and how of teaching new media. There is also a danger, I believe, that when instructors feel the pressure to add convergence components to broadcast classes, even less time will be spent on newscast production.

I'm not suggesting we ignore the unknown future. Every journalism student (broadcast or otherwise) should learn how to prepare web content. But let's keep in mind where the TV news jobs are now. According to a RTNDA/Ball State University Survey, TV stations that provide news content on the web employ an average of 1.2 full time employees on their web staffs. I don't have any figures to back this up, but I'm willing to bet the average number of newscast producers at these stations is at least three. A week doesn't go by that I don't get a call or an email from somebody looking for a producer. The demand is always for someone with solid broadcast news writing, organizational and people skills. I've never had a news director ask about convergence skills.

Final Thoughts

There is no "one size fits all" solution to creating more producers and it doesn't take the re-inventing of the wheel either. But there are some final points to consider when looking at ways to increase the number and quality of newscast producers.

No matter how much time in a broadcast journalism curriculum is devoted to writing it's probably not enough. In my producer/anchor survey project, the lack of writing skills was the biggest complaint veteran anchors had about young producers.

Anchorman Steve Craig of WIVT in Binghamton, New York believes the advent of simplified cutting and pasting of wire copy on a newsroom computer has eroded writing skills. He says a lot of young producers simply rearrange stories that have already been written, adding, "I don't think there's much experience of starting from notes and writing a finished product." Given that many colleges and universities use the same news processing systems the pros use, instructors should take note of Craig's observation before relying on wire copy for writing exercises.

WVTM Birmingham anchor Mike Royer says he spends more time fixing scripts

these days than he ever used to. He says it's not just the fact that often stories don't make sense; some are missing words. He'd like producers to be taught that a story isn't finished until the writer reads it out loud.

Other common complaints were the producer's lack of knowledge of the local market and world events. My colleague Bob Lissit developed a General Knowledge quiz after being embarrassed by a student who was asked to drive from Syracuse to Albany for a job interview. Lissit says first, the student called the news director to ask where Albany was. Then, at the interview, the student couldn't come up with the name of New York's Lieutenant Governor on a news quiz. The student didn't get the job.

His General Knowledge quiz consists of local, state, national and international questions as well as business, science and health items. He gives the quiz four times a semester with many repeat questions. The point is that if a student doesn't know something, he or she has incentive to find it out. It also illustrates the breadth and depth of knowledge required in TV news. And perhaps it has helped a student or two move beyond the first round of the interviewing process.

If students have basic criminal justice classes available to them, they should be encouraged to take them. Craig and Mike Walter, a former Tampa and Kansas City morning anchor, both say that they've had to ad-lib to make a young producer's copy "legal" while on the air. Keep in mind, these are the people who are proofreading and approving the copy turned in by the reporters. A failure to understand the difference between "arraignment" and "conviction" can mean a very short career.

Producing is much more than stacking stories in a rundown that (hopefully) times out correctly. It involves a unique combination of research, management, organizational and reporting skills. Crooke says there is no person in a newsroom who impacts the content and quality of a newscast more than the producer. When you look at it that way, it becomes clear that newscast production can't be taught simply as an afterthought tacked on at the end of a student's college career.

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THE LIFE CYCLE OF AN ADMINISTRATOR OR TALES FROM THE DARKSIDE

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For many Chairs, Deans, and other assorted administrators of communication programs, there is no life cycle; their time in office is temporary at best — the "keep the seat warm" position. They are there under duress and can't wait to have their arm and head back in their natural positions.

However, for others, "administrator" is not another word for S.O.B. and they actually aspire to the position, perspire in the position, and inspire with the position. They see administration as a career and a choice — perhaps not lifetime — but, certainly, a decision that involves thought and action, rather than simply drawing the short straw.

In a panel presentation at the 2002 BEA Convention on administrative lifestyles, we heard a number of stories from the front lines: tales of "getting started," "settling in," "cruising along," and, in my presentation, "winding down."

First a disclaimer: despite the occasional prayer and possibly petition or two, I am not returning to full-time teaching; but, if and when I do, I hope to follow the principles developed in this presentation. Usually when asked about stepping down or retiring, I indicate that I have a four-year plan and a six-week attitude.

When is it time to return to full-time teaching from administration; especially when it involves, once again, choice, fueled by thought and action, rather than the result of a "conversation" with the Dean or Provost or the dreaded NCV — "no confidence vote." What are the warning signs or signals that it is time to really find the bottom of your desk, delete the "list serve memo-maker" function on your computer, and throw away the remaining 10,000 business cards you had made up five years ago?

Signs of the Time

(1) You think a five-day-a-week teaching schedule is "load relief."
(2) You think an 8am class is an opportunity to sleep in.
(3) You think student complaints about faculty would be welcome relief from faculty complaints about students — or — is it the other way around?
(4) You actually want to read the Journal of Broadcasting and Electronic Media, Journalism Quarterly and the Journal of Radio Studies rather than having your Department Assistant stamp "circulate" on the cover before it even gets to your office.
(5) You want to go to BEA to listen rather than recruit — or, worse yet — to give papers on administrative lifestyles.
(6) You never want to buy a suit again.

Ultimately, the signs are individual and even idiosyncratic. Sometimes, there is the

straw that breaks the camel's back, but the transition back to teaching usually involves a process — one of discovery not escape — or at least that is what it should be.

A Process of Discovery

What, then, is the process of discovering when it is time to return to full-time teaching? It seems to me that we can look at five "W's:" Why, When, Who, What, and Where.

WHY

This is the motivational dynamic and it is the first and most critical question because it sets the stage for an effective or ineffective transition. Perhaps it is a desire to exercise a different set of muscles — to define "heavy lifting" as taking home research papers to grade rather than faculty evaluations to write; of looking forward to preparing a lecture rather than writing a report; of finding delight and wonder in leading a class discussion rather than chairing another committee.

Or, perhaps it is a desire not so much to step down — I find that phrase more than slightly ironic — but to evolve; to take who you are and what you know and apply that in a different learning environment; not because you are tired or tired of, but because it is something you want to do.

Perhaps, it is a need to restore a sense of balance. You may have been teaching and managing all along, but if you believe in such things as 50% load relief, then you are probably still holding on to your Enron stock. You may be tired, but don't return to teaching to rest up.

It may be a desire to focus your energies and time; a desire to look at the world through a microscope rather than a rearview mirror.

And, finally, what about the uncomfortable, "involuntary" return. It you have been asked to step down and return to full-time teaching, there are three courses of action you should consider:

(1) Go away; at least for awhile.

(2) If and when you come back, don't sulk or plot revenge for the next twenty years.

(3) Redefine yourself.

WHEN

You need to watch for the signs. Are you running away, running to, or have you been pushed off the dock? Once the decision is made, take time out or time off; recharge your batteries and retype your course notes. Take the time to update your current TV program references from "Hill Street Blues" to "NYPD Blue." Think carefully about your personal and professional learning curve and what will be required to navigate it. Get back on publisher mailing lists; log onto course banks; talk to your colleagues and beg them to team teach. Quite practically, ask for six months leave — you will need it; start running four miles a day, lose 20 lbs., get new glasses and have your hearing checked; but, most importantly, take time to renew, to refresh, and to refocus.

WHO

There are three very important "Who's" that you should consider when making the

decision to return to full-time teaching; who are you, who are your colleagues, and who are your students? Take the time to reacquaint yourself with all three.

Recognize that you are not the same teacher you were ten years ago, but, more importantly, you are not the same person. Use your administrative skills and experience — your talent for juggling lots of balls in the air at the same time and for getting to the point in less than 30 seconds — to effectively communicate to your students.

Your colleagues are different, both in who they are and in what they do. You may have hired or fired most of them. It is important to establish new relationships and the sure sign you have is when your colleagues call you by your first name — in public — without adjectives. However, reacquainting yourself with your colleagues is not just a matter of being invited to faculty happy hours, but redefining your place in the organization.

And if you think knowing yourself and knowing your colleagues is tough, wait until you face thirty 18-year-old freshmen in your Introduction to Mass Media class. Power Point presentations and course websites have replaced blackboards and chalk, and "Why is this on the test?" has replaced "Will this be on the test?" You are a coach once again, just when you got your kids out of youth soccer.

WHAT

No, you cannot teach your dissertation even if you could find or remember it. It is not so much a matter of what is your field, but does it even exist any longer? Deciding what you will teach involves a process of discovery. Attend conventions to connect to the field — to discover what is new — and, just as importantly, rediscover what isn't. Throw out all of your books with copyright dates before 1995 — that's '95 not '75! Dust off your old syllabi and course notes — and then shred them. Start slow, team teach, use guests, ask questions. Don't expect to win "Comeback Player of the Year." Ask for and take seriously student and peer evaluations, and, as mentioned earlier, use your administrative expertise and experience. Take the energy, motivation, and passion that made you (hopefully) a good administrator, and turn that energy, motivation, and passion back into teaching.

WHERE

Can you go back home again? For the most part, you won't have a choice, but think carefully. You alter the department dynamic and culture when you return — a culture you probably created in the first place. Yes, you have a smaller office and no personal secretary, but you are still the elephant in the living room, at least for a while. It is important to stop referring to yourself as Chair, Dean, or "beloved, admired, former" Chair or Dean. Think carefully about whether or not you will be comfortable going back and, if you are, then make sure you keep your mouth shut — at least for awhile.

Summary

So you have answered the "five W's;" you have made your decision, you have exercised choice. You have given your "Management by Walking Around" and Vince Lombardi "Being Number One" wall plaques to your underachieving son-in-law — without your daughter's knowledge. You have written your syllabi, ordered your textbooks, and created your class website. What now?

Be comfortable, be confident, be courageous. Open the door to the classroom, walk to the front — or middle — of the room, depending on your "new" teaching style — and happily announce, "Good morning. I am Professor Bohn — welcome to the rest of my life."

"WHO'S MINDING THE STORE"?

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Dr. Dennis Oneal's name was omitted from this article in the last issue of Feedback. The lead page has been reprinted as a correction.

Programs

Directors, assistant directors, chairs, and heads of 76 ACEJMC-accredited broadcasting programs were surveyed in the fall of 1999. Almost 70% of the respondents representing more than 72% of the programs returned the questionnaire.

The typical director, assistant director, chair, and/or head is a white male with the Ph.D. degree, heading an administrative unit that has between 200 and 700 undergraduate majors and a faculty of almost 20 members. Although 13 (22.8%) of the respondents had the master's degree as their highest degree, they had more years of professional media experience than those with the Ph.D. degree.

Many faculty who teach in ACEJMC-accredited broadcasting programs are not necessarily aware of the educational and professional background of their directors, assistant directors, chairs, and/or heads, unless the faculty served on the hiring committees and had direct access to these administrators' resumes. Yet, faculty should be interested in the backgrounds of these individuals because these individuals are asked by deans and vice presidents to evaluate faculty.

Review of the Literature

The authors of this study presumed that such information had been reported in one or more studies, especially those that had been sponsored in full or in part by the Association of Schools of Journalism and Mass Communication or by the Association for Education in Journalism and Mass Communication. However, most studies have focused exclusively on faculty.

For instance, David Riffe, Kandice Salomone, and Guido H. Stempel III (January 1999) presented demographic information about members of the Association for Education in Journalism and Mass Communication. The authors learned that more women and minorities are among current faculty than among retired faculty. They also learned that the trend in teaching is shifting from news-editorial to mass communication. Other demographic information showed that faculty spend more time teaching than doing research.

Fred Fedler, Tim Counts, Arlen Carey, and Maria Cristina Santana (Spring 1998) found that the majority (53.4%) of those teaching in skills areas (reporting/editing,

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BEA 2003

Theme: The Next Generation
Mark Tolstedt, 2003 Convention Chair

Concept: In many respects, we are the next generation. Our teachers, our mentors, are leaving academia and have entrusted with us the future of the discipline. They gave us the skills and critical thinking abilities to continually evaluate and add to the knowledge base of our field. In other respects, as an association of educators, we are responsible for the next generation of media and broadcast practitioners as well as broadcast educators. We are helping our students to understand the shape, scope, and future of broadcasting from a variety of different perspectives. For all of us, our students have and will become the next generation of broadcasters and broadcast educators. I hope to see BEA celebrate **The Next Generation**.

Challenge: We can celebrate **The Next Generation** by looking at where we are now, while at the same time trying to understand where we are going. I'd like to see each interest division, as members of the next generation, program to this challenge by looking at their own mission statements and goals. Part of this challenge would entail evaluating how they have met and can continue to meet their objectives. I would again challenge each interest division, as educators training the next generation of practitioners, to plan/program with the future of the next generation in mind.

A Second Challenge: As Convention Program Planner, I am challenging the interest divisions to have one new BEA member on each invited program/panel. If we are truly helping to mentor **The Next Generation** of broadcast educators, what better way is there than to bring them to the BEA annual convention! mtolstead@uwsp.edu

2002-2003 Leadership Listing Broadcast Education Association

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Broadcast Education Association Honors Norman J. Pattiz with Distinguished Education Service Award

The Broadcast Education Association is proud to announce that its highest award, the Distinguished Education Service Award, will go to Westwood One founder and chairman, Norman J. Pattiz. The award was presented at the BEA's 47th Annual Convention Awards Luncheon Banquet in Las Vegas. Applauded for his leadership role in helping to bridge the gap between academia and the broadcast industry, Pattiz was chosen for the honor in recognition of years of commitment and having had a significant impact on broadcast education. "Norm's dedication to radio and his encouragement and fostering of BEA member students to become radio professionals is unparalleled," says Louisa Nielsen, BEA Executive Director. "He has not only created better lines of communication between our members and professionals in the industry but has taken an active role with students and provided years of important guest lectures at BEA member colleges and universities."

Criteria for nomination and selection of the DESA honoree includes having provided a significant and lasting contribution to the American system of electronic media education by virtue of a singular achievement or continuing service for or on behalf of electronic media education. Contributions in research, pedagogy, curriculum development, fundraising support, and consulting services are considered as well as participation in BEA and other media education and professional associations. Past recipients include such outstanding professors as Joe Foote, Arizona State University, Lynne Gross, California State University, Fullerton, legendary broadcaster Vincent Wasilewski and well-known communications attorney, Erwin Krasnow. The first DESA honor was given in 1982.

Pattiz serves as a Regent of the University of California, and on the Board of the Annenberg School for Communication at USC. He is past President and current Executive Board member of the Broadcast Education Association. In 1998, Pattiz received an honorary doctorate from Southern Illinois University in recognition of his contribution to broadcast education. He is also the primary benefactor of the Hamilton High School Academy of Music, the Los Angeles magnet school for music and the performing arts whose concert hall bears his name, and he is a Trustee of the Museum of Television & Radio and a Director of the Hollywood Radio and Television Society. Pattiz is also an appointed Governor of the United States Broadcasting Board of Governors. The BBG is an independent agency created in 1999 to supervise U.S. international broadcasting, which includes the Voice of America, the Office of Cuba Broadcasting (Radio and TV Marti), WORLDNET Television, Radio Free Europe/Radio Liberty and Radio Free Asia. The bipartisan board is comprised of nine governors, eight of whom are appointed by the President and confirmed by the Senate. The ninth is the Secretary of State who is an ex-officio member. As chairman of the Middle East subcommittee for the USBBG, Pattiz has been working to dramatically expand the VOA's presence in the Middle East by setting up 24-hour radio network in the region.

BEA 2002-2003 SCHOLARSHIP WINNERS ANNOUNCED

The BEA Scholarship Committee selected and announced thirty scholarship winners in conjunction with the Fall Board of Directors meeting in Washington, D.C. on October 27, 2001. These winners came from 23 different BEA-member campuses, announced Scholarship Chair Pete Orlik.

THE BROADCASTERS' FOUNDATION HELEN J. SIOUSSAT: Two scholarships, $1,250 each to study any area of broadcasting. Jennifer Brown, University of Nebraska.

COUNTRY RADIO BROADCASTERS, INC: Thirteen scholarships, $3,000 each for study toward a career in radio. Zachary Bennett, Middle Tennessee State University; Jeanette Bond, San Diego State University; Theodore Brown, University of Memphis; Anca Monica Dragu, University of Illinois; Sarah Drake, Illinois State University; Evan Halkias, University of Illinois; James Loy, Illinois State University; Jeremy Maher, Illinois State University; Lisa Marshall, Muskingum College; Casey Morgan, University of Nevada/Reno; Rouha Sadighi, Drake University; Junvi Ola, San Diego State; Nicole Willaman, Ohio University.

PHILO T. FARNSWORTH: One scholarship, $1,500 to study any area of broadcasting. Matthew Borek, Central Michigan University.

ANDREW M. ECONOMOS: One scholarship, $5,000 sponsored by RCS Charitable Foundation for study toward a career in radio. Courtney Carter, Louisiana College.

HAROLD E. FELLOWS: Four scholarships, $1,250 each sponsored by the National Association of Broadcasters to study any area of broadcasting. Christopher Flickinger, Ohio University; Tara Moncheck, Syracuse University; Paul Owen, Ball State University; William Trevey, Marquette University.

NEIL PATTERSON: One scholarship, $1,500 sponsored by the SilverKnight Group for graduate study in digital television. Brent O'Connor, University of Montana.

WALTER S. PATTERSON: Two scholarships, $1,250 each sponsored by the National Association of Broadcasters to study toward careers in radio. Nicole Fetingas, Ohio University; Patricia Millin, Morgan State University.

ALEXANDER M. TANGER: Two scholarships, $2,500 each sponsored by Alexander M. Tanger for study in any area of broadcasting. Bolton Minnick, Syracuse University; Chadwick Oliver, University of Georgia.

TWO YEAR/COMMUNITY COLLEGE BEA AWARD: Two scholarships; $1,500 each for study at a BEA 2-year college. Antony Coakley, City College/Ft. Lauderdale; Charles Guiterrez, International College of Broadcasting.

ABE VORON: One scholarship, $5,000 sponsored by the Abe Voron Committee for study toward a career in radio. Jill Kruger, University of Nebraska/Lincoln.

VINCENT T. WASILEWSKI: One scholarship, $2,500 sponsored by Patrick Communications, LLC, Ellicott City, MD for graduate study in broadcasting. Johanna Cleary, University of North Carolina/Chapel Hill.

The 2003-2004 Scholarship Competition began January 15, 2002. Applications are available from BEA Headquarters or may be downloaded from the BEA website, www.beaweb.org. Applications will also be mailed to BEA individual and institutional members. Deadline for applications is September 16, 2002. Scholarships can be used only on campuses that are institutional members of the Broadcast Education Association.

GARY CHAPMAN WINS 2002 BEVILLE AWARD FROM NAB AND BEA

The National Association of Broadcasters (NAB) and the Broadcast Education Association (BEA) awarded the 2002 Hugh Malcolm Beville, Jr. Award to Gary R. Chapman, the chairman, president, and CEO of LIN Television. This award recognizes outstanding achievement in the field of audience research and will be presented at the BEA Annual Convention Awards Ceremony, April 5 at the Las Vegas Convention Center.

Chapman began his television career in 1967 with KSDK-TV St. Louis, and has held a variety of executive positions in research, marketing and management at both the station and group levels. In 1982, while with Freedom Newspapers' television station group, Chapman became chairman of the Electronic Media Rating Council and was the last chairman to serve with Mal Beville, who, at the time, was the executive director of the Broadcast Rating Council. In 1982 the organization was restructured and renamed the Electronic Media Rating Council.

Chapman also has served as chairman of the NAB Television Board (1989-1991) and as Joint Board chairman of NAB (1991-1993). In addition, he has been a member of NAB's Research Committee, chairman of NAB's Committee on Local Television Audience Measurement (COLTAM) and also was co-chairman of NAB's Personal Diary Project. He also has served on the Boards of the BEA, the Advanced Television Test Center and the Advisory Board of Governors for the NAB Education Foundation. He currently serves as chairman of the Association for Maximum Service Television and on the board of the Advertising Council.

The Hugh Malcolm Beville, Jr. award recognizes the memory and life's work of Beville, a major figure in the history of broadcast audience research, by honoring outstanding achievement in contemporary audience research.

BEA STUDENT NEWS AWARDS

by Dana Rosengard

The News Division of the Broadcast Education Association sponsored its first student news awards competition at the BEA national convention in Las Vegas this past April as part of the convention festival. The festival is the major showcase for faculty and student work and held in conjunction with the national convention.

"The value of BEA's Festival awards programs for broadcast news students can not be overstated. Not only does it provide them with a critical bit of self-confidence but makes a nice addition to their resume. These new professionals experience first hand the thrill of victory and the agony of defeat. It sets their sights on future contests including the prestigious RTNDA Murrow Awards, among others," says B. William Silcock, in-coming BEA News Division chairman and assistant professor of broadcast journalism at Arizona State University.

Division leaders felt a program recognizing the broadcast news efforts of students across the country was long overdue and hoped there would be interest in college newsrooms. And there was. Television entries in newscast, hard news and feature reporting categories came in from 24 different schools: 137 entries in all! (Table 1)

Twenty-nine radio entries in the same three categories came in from nearly a dozen schools. The news staff at WUNC-FM and a former Mutual Radio network bureau chief judged the radio newscast and hard news stories. While the group declined to recognize any outstanding newscasts, Kim Dobitz of the University of Montana took top honors in the hard news category for her story on underage drinking. Another Montana reporter, Johanna Feaster, along with the University of Colorado's Angela Gasperini received honorable mention for their radio reporting.

The news staff at Alabama Public Radio judged the radio feature news stories. With 21 entries, the largest of the radio categories, feature winners came from across the country: New York, Colorado and North Carolina. (Table 2) Congratulations to Gabrielle Hurley, John Langelar, Aaron Mason and John McGraw of Ithaca College, Tim Covi and Nina Grabowski of the University of Colorado, and to Nicole Brusik of the University of North Carolina at Chapel Hill.

(No winners chosen in the newscast category and only a 1st place award presented in hard news category.)

Schools were able to enter two television newscasts from calendar year 2001 in the competition, all of which were judged by a team of five journalists at WPTZ-TV (NBC), Plattsburgh, NY-Burlington, VT. Assignment Editor Matt Morin led the team. 6pm Producer Angela Deering led the WMUR-TV (ABC), Manchester, NH, team that judged the hard news entries. News Director Estelle Parsley of WRDW-TV (CBS), Augusta, GA, directed the feature news judging team. Sixteen judges in all, from different states and different network affiliates, none with association to any of the winning schools, each team reported high regards for much of the student work they viewed. And the winners are—- (Table 3)

TABLE 1
Broadcast Education Association — News Division
2001 student newscast competition

school	newscast entries	hard news entries	feature entries	total entries
Arizona State	2	8	7	17
Ball State University	1	-	-	1
Central Michigan	1	-	2	3
Colorado State	2	2	3	7
Columbia College	2	1	-	3
Florida State	2	5	11	18
Ithaca	1	1	2	4
Kent State	1	-	-	1
Loras	1	-	-	1
Ohio	1	-	-	1
Oklahoma State	1	-	1	2
Rowan	-	-	2	2
Southern Illinois	1	1	3	5
S'west Texas State	1	-	2	3
San Francisco State	-	-	2	2
Syracuse	-	-	1	1
U. of Georgia	2	-	-	2
U. of Kansas	2	7	3	12
U. of Maryland	2	4	5	11
U. of Miami	1	1	-	2
U. of Montana	2	3	5	10
U. of North Carolina	2	5	10	17
U. of South Florida	-	1	3	4
Wartburg	1	3	3	7
TOTAL (24 schools)	**30**	**42**	**65**	**137**

TABLE 2
Broadcast Education Association — News Division
2001 student newscast competition: RADIO

category	1st place	2nd place	3rd place
newscast	——-	——-	——-
hard news	*Underage Drinking* U. of Montana	——-	——-
feature news	*Traveling State Fair* UNC / Chapel Hill	*Piano Bar* U. of Colorado	*Bingo Night* Ithaca College

Table 3
Broadcast Education Association — News Division
2001 student newscast competition: TELEVISION

category	1st place	2nd place	3rd place
newscast	*Carolina Week* UNC / Chapel Hill	*Campus Television* Colorado State U.	*Maryland Newsline* U. of Maryland
hard news	*Gas Main Fire* UNC / Chapel Hill	*Crab Season Cut* U. of Maryland	*Weapons Testing* Arizona State U.
feature news	*Miss NC USA* UNC / Chapel Hill	*Mayberry Days* UNC / Chapel Hill	*Sweetsville Zoo* Colorado State U.

The judges commended Carolina Week for its overall excellence, specifically crediting a pair of very comfortable anchors and noting the stories contained "real people" and blended an appropriate mix of experts and facts. "The show had a comfortable pace, good writing and well-written teases that helped carry the show into weather and sports. The hard work put into it (show) showed," the judges reported in written comments.

Congratulations to hard news reporters Tim Nelson (UNC/CH), George Lettis (Maryland) and Sally MacDonald (ASU) as well as to feature news reporters Nicole Brusik (UNC/CH), Michelle Muscatello (UNC/CH) and Drew Hancock (CSU) for their award winning reporting efforts. Pictures from the awards ceremony are accessible on the web at http://www.dvdreporter.com/images02/april/albums/nab2002/student_awards/ courtesy of Jack Olmsted, Senior Correspondent, The New Digital Reporter.

"This year's competition was a great start. We expect the BEA Student News Awards to become one of the premier nationwide contests for student broadcast journalists," says 2001-2002 BEA News Division Chair Ken Fischer, assistant professor, Southern Illinois University, Carbondale.

Plans are already in the works for the 2002 News Division student awards competition with hopes of more entries from more schools. It is likely additional categories will be added and an entry form will be used. You can be sure the postmark date for entries will be February 1, 2003, and that all entries must be on individual tapes, which must be clearly labeled with a slug, school, and category. Students, let the dubbing begin!

Dana Rosengard is an assistant professor in the Department of Journalism at the University of Memphis. He coordinated the television division of this awards program and led the presentation of all awards at the BEA convention in Las Vegas.

Judith Thorpe (thorpe@vaxa.cis.uwosh.edu) was the sole author of "A Survey of Women in Radio and Television Sales: Challenges, Opportunities and the Future in the Winter 2002 issue of Feedback.

Charles Ingold (not Angold) of the University of Northern Colorado was an author of "Video Conferencing..." in the Fall 2001 issue.

BEA's 2003 Convention
April 3-7, Las Vegas
www.beaweb.org

The Writing Division will once again sponsor its Scriptwriting Competitions. We offer separate faculty and student competitions. Student scripts written during the 2002 calendar year are eligible. Short scripts written by faculty should be based on the theme "loneliness." Send submissions and/or inquires to Rob Prisco, Chair of the Writing Division at rprisco@jcu.edu

The Broadcast & Internet Radio Division (BIRD) seeks panels dealing with a variety of areas including alternative formats, innovative programming, hate & talk radio, impact on youth, radio in the curriculum, & radio's role influencing international public opinion. Inquiries to Frank Chorba at zzchor@washburn.edu

July 1 is the next dealdine for the August issue of Feedback. If you have information about your College or Department, colleagues, you and or information for District and Division members submit the material as a Word document to Feedback via jmisiewicz@bsu.edu by July 1, 2002. If you are submitting an article, study, essay or review of material one hard copy and an email copy as a Word document should be submitted by June 24, 2002.

The Student Media Advisors Division held elections at its business meeting at the April convention. With Sam Sauls from the University of North Texas moving into the Chair position, Dale Hoskins from Northern Arizona University was elected Vice-Chair. Michael Taylor from Valdosta State was re-elected as the SMA Newsletter Editor/Secretary. For information contact Sam Sauls at sauls@unt.edu.

Judy Sims, Ph.D., was promoted to Professor at University of Wisconsin-Eau Claire.

McLean, Donald F. (2000). Restoring Baird's Image. London, The Institution of Electrical Engineers. This is a fascinating tour through the world of early mechanical and electronic communication technology. Donald McLean, an engineer, has written a thoroughly accessible and enjoyable book about early television. It might have been subtitled "The British contribution to the development of video technologies," since it foregrounds the role of British inventors often overlooked by U.S. textbooks.

The relatively compact volume of less than three hundred pages contains many little-known facts about the technological predecessors of contemporary television. For example, McLean points out that the first operational facsimile machine was used in the late 1840's to transmit pictures.

Unlike many U.S. texts, which begin the history of television in the early 1940's, McLean's story starts much earlier. It traces the outstanding record of Scottish inventor John L. Baird, who publicly demonstrated an early form of television in April 1925, in a London department store. By 1928, the New York Times would hail his success in sending moving pictures 3,000 miles across the Atlantic Ocean. Although those were fuzzy, hard-to-see motion pictures displayed on a tiny screen at a rate of four frames per second, the Times declared that Baird's success deserved "to rank with Marconi's sending of the letter "S"".

The narrative follows Baird's technological contributions and gives particular emphasis to his work on BBC's 30-line broadcast television service, as well as on Phonovision, the father of all video recording systems. McLean writes about these technologies in great detail while maintaining an accessible style, even when discussing engineering-related considerations.

In sum, the text is a well-researched account of the development of technologies that led to television as we know it today. The story is enriched by many diagrams, rare photographs, and illustrations, such as a reproduction of a photograph faxed from Berlin to Paris in 1907. In addition, it contains detailed references, a bibliography, and an index.

Reviewed by Edward Lenert, Department of Media Studies, CUNY-Queens, Edwardlenert@aol.com

Book. Huff, W.A.K. (2001). Regulating the future: Broadcasting technology and governmental control. Wesport, CT: Greenwood Press.
This book is essential reading for teachers and scholars of FCC law and policy. The title hints at a primary contribution of the work: helping the reader understand the decision making processes surrounding the introductions of new broadcast technologies. The book begins with an explanation of early regulatory narratives, and then proceeds to discuss what went wrong with AM stereo in great detail. Chapters examining FCC response to DAB, HDTV, and DTV follow, as well as an excellent concluding chapter about how the FCC's nature and function have emerged. This book is appropriate for graduate level courses in law and policy, and excerpts would be of interest to seminars in broadcast history as well.

Submitted by: Joseph R. Blaney, Illinois State University, jrblane@ilstu.edu

EDIT

Beale, M. E., & Murray, M. D. (2001). Indelible images: Women of local television. Ames, IA: Iowa State University Press. At first, this text appears to be a simple collection of stories about 19 women who contributed to local television stations across the United States: an acknowledgment of their work and a new perspective on mass media history. The book is that; however, it's much more. The life stories function as a tribute to powerful women, whether in or behind the media spotlight: a celebration of feminism.

The 248-page book contains a brief history of pioneering women in television that helps orient the reader and provide a context for the individual achievements noted throughout. A thorough index also aids the reader to quickly locate points of interest. The chapters themselves are biographies of each of the chosen women, personalized with photos, and written by media practitioners (i.e., people who have or are currently working in local television) and scholars (i.e., professors of communication, journalism, broadcasting, and electronic media). All regions of the country are represented by content and authorship. The text moves quickly and keeps the reader's attention, as most chapters are 10-12 pages long, concise, and well written and organized. Eclectic compilations of endnotes add credibility to each chapter, with citations including biographies, media journals, historical and media criticism texts, interviews, and popular literature.

The life stories include notables ranging over place, duty, and era: from Evansville's colorful weather reporter Marcia Yockey, to Tampa's sports reporter Gayle Sierens, to LA's award-winning producer Price Hicks, to the shrewd station manager Dorothy Stimson Bullitt, who reigned over the Pacific Northwest until the age of 97. Woven through the biographies of these great women are accounts of professional and personal bravery, adversity, vulnerability, and idiosyncrasy. It is through attention to detail and a peek into personal lives that the reader finds these women fleshed-out, real. For example, we learn that Cleveland's Dorothy Fuldheim not only interviewed people such as Franklin D. Roosevelt, Adolph Hitler, Helen Keller, and the Pope, but she had an extremely close relationship with her daughter and disabled grandchild, always answered her own phone, and loved chocolates.

This book is a must-read for students of broadcasting, feminist and gender studies, or anyone craving stories about strong women. More than a historical media text, this is the inspiring story of gutsy American women who take on previously unheard of roles and responsibilities and truly pave the way for others. Competence, passion, charm, chutzpah and triumph: You go girl.

Submitted by Cary Horvath, Westminster College, horvatcw@westminster.edu

Godfrey, G. Donald (2001) Philo T. Farnsworth The Father of Television. Salt Lake City, Utah: The University of Utah Press.

Godfrey's Philo Farnsworth The Father of Television is a clearly written and powerful contribution to our understanding of this complex man and his importance in broadcasting history. Godfrey is a scholar and an exceptional storyteller. This well documented book "presents the history of the man and the corporations carrying his name" (viii) and justifies Farnsworth as the true father of modern television. History must credit Farnsworth with the first general public demonstration of an all-electronic television system on August 25, l934. RCA's key demonstration was at the l939-l940 New York World's Fair. Godfrey notes: "(h)ad the Farnsworth Television and Radio Corporation chosen to participate in the l939-l940 New York World's Fair, television history may have been written a little differently." (121). This historical biography underscores the innate genius of Farnsworth and his inexhaustible journey to develop a television system. Farnsworth is credited with more than l30 television patents dating from l927 with a "television system". Farnsworth's successes and failures are often matters of timing. His search for funding and supportive colleagues and entrepreneurs frequently failed or were short-lived. Early broadcast inventors and corporations were hell-bent to block or borrow from Farnsworth's technology portfolio. There is sadness about Farnsworth's story as Godfrey examines the tests faced in this inventors personal and professional life. For example, Chapter 4 "Farnsworth versus RCA" documents one of many struggles he faced in dealing with the rights of patents. The discussion concerning the Zworykin issues is quite cogent. The book has nine solid and complete chapters detailing Farnsworth's life beginning in l906 until his death. . .
Philo Farnsworth The Father of Television is supported with an excellent bibliography and a fine appendix section. This will appeal to the researcher or general reader seeking additional information on Farnsworth and his contributions.

Donald G. Godfrey's historical and critical study has energized our knowledge of this broadcast pioneer and his place of honor in broadcasting history.
Farnsworth died on March ll, l97l.

Reviewed by Charles Feldman. Monmouth College (Illinois), cfeldman@monm.edu

EDIT

Gokhale, Anu. Introduction to Telecommuncations.
Introduction to Telecommunications by Anu Gokhale is not, as the title may suggest, another introductory textbook for survey courses in broadcasting and electronic media. This is about communication technology, written by a technologist (Gokhale has academic degrees in physics and industrial technology). Specifically, this book is an overview of current voice and data transmission systems, emerging technologies and, to a lesser extent, their business applications. Gokhales book is comprehensive and thorough, but it is also quite technical. That's not to say the subject matter is irrelevant. Indeed, in an industry driven by technology, student exposure to technological concepts is crucial. But the technical sophistication of this book probably relegates its use to courses in new technology, and perhaps telecommunications management. It would also make a handy reference tool for telecommunications instructors.

Reviewed By Paul Gullifor, Bradley Univeristy, pfg@hilltop.bradley.edu

Bendetti, R. (2002). From Concept to Screen: An Overview of Film and Television Production. Boston, MA: Allyn and Bacon. Robert Bendetti is best known for his books on acting, particularly the standard text *The Actor at Work*, now in its eighth edition. In this volume, however, the author draws upon his film and television background, which has won him numerous awards, including an Emmy and a Cable Ace Award. *From Concept to Screen* delivers, in compact form, what the title indicates: an overview of the film and television production process from the development of a concept and financing the project, through pre-production, scriptwriting and casting, to postproduction editing and sound. The final chapter is a look at digital filmmaking. Sample scripts are included, as are numerous illustrations and a glossary of production terms. Although it treats the topics somewhat briefly (154 pages), the book contains a wealth of information that should be valuable to the novice filmmaker. Its brevity will make this a welcome addition for introductory or intermediate-level classes for which the instructor wishes to provide a concise textbook at a reasonable cost.

Submitted by: Laurence Etling, Valdosta State University, letling@valdosta.edu

Plum, S.L. (2000). Underwriting 101: Selling college radio. Mahwah, NJ: Erlbaum. Underwriting 101 provides students with a very basic approach to learning sales. As the author said, this is an "introductory book for inexperienced sales people." In a too detailed explanation of how students can expect the semester to progress, Plum appeals to students' lack of interest in theory and research among students by guaranteeing "no long hours in the library, no research papers, no busy work." According to Plum, students' ideal classes have "guest speakers, student participation, and group work." Beyond the troublesome first chapter, Plum presents the important concepts clearly and concisely. Plum explains the concept of selling for noncommercial educational radio stations. In 15 concise chapters Plum takes the student from understanding how underwriting differs from and is similar to advertising to making first sales calls to closing a sale. Additionally, Plum provides important information to first time sales people about ratings, ethical issues, and getting the first job. One appealing aspect of the text is Plum's use of actual stories and quotes from students who have completed the course in previous semesters. These excerpts are well placed to reinforce the material in each chapter. One particularly strong chapter helps students to deal with objections that may be raised by prospects. One of the most difficult tasks a sales person faces is getting the prospect to say yes. Plum presents some of the most frequent objections and explains how the student sales person can respond effectively. Plum's role-playing scenarios in this chapter should help to prepare students to handle any objection that might arise.

Although the text is specific to selling underwriting for noncommercial educational radio stations for college campuses, Plum does make strong comparisions between commercial radio advertising and noncommercial underwriting. Students who read carefully and follow the suggestions and asssignments should be very well prepared for their first sales job. One difficulty would be the guarantees Plum makes in terms of how the course will be managed.

Submitted by: Margaret Finucane, John Carroll University, mfinucane@jcu.edu.

Keller, Teresa & Hawkins, Stephen A. (2002). Television News: A Handbook for Writing, Reporting, Shooting & Editing. Scottsdale, Arizona: Holcomb Hathaway, Publishers. As the subtitle suggests, *Television News* is a one-stop prep course in TV news. All aspects of the reporting process, from determining the newsworthiness of an event to writing, shooting and editing the story, to getting that first job at a news station, are covered in this 416-page volume. The book even contains a chapter on performance.

The authors, both of whom have teaching and newsroom experience, have written a book suitable for beginning broadcast news students. While the breadth of material covered in the book is wide, Keller and Hawkins give the basics without overwhelming the readers. The two chapters on shooting, for example, are divided so that the first gives students enough information to make them technically proficient in shooting. The next chapter stresses the importance of understanding a story before going out to gather the video. These chapters contain so much information that they would require more than the typical "chapter per week" course schedule to cover the content thoroughly. The text contains many photos that illustrate the points made, but the material should be supplemented by hands-on assignments.

The straight-forward writing style of *Television News* doesn't "talk down" to the readers. Sprinkled throughout the book are quotes from news professionals offering "real life" commentary on the material being covered. Each chapter concludes with a series of activities which are more appropriate for homework assignments than in-class projects. Students must watch, evaluate, analyze, and sometimes perform, rather than just answer questions. Some of the activities seem a little basic, but are appropriate for an introductory course.

While ethical issues are discussed throughout the text, I would like to have seen a chapter devoted to the topic. Some of my best classes have revolved around a discussion of the ethical dilemmas faced by news professionals. Still, Television News does a good job of walking students through the TV news production process. A course centered on this book would well-prepare students for more advanced courses in reporting or a newscast-based production class.

Reviewed by Robert M. Prisco, John Carroll University, rprisco@jcu.edu