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

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CATCHING UP ON PROGRAMMING: SUGGESTIONS FOR TEACHING PROGRAMMING TODAY

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While most teachers of mass communication have already adopted such classroom tools as PowerPoint or its equivalent as efficient and appealing ways of presenting concepts and illustrations in large lectures, other changes are needed to convince students that "aging" faculty are really up-to-date. I was asked what kind of changes teachers ought to make in their courses to keep up with the newest edition of Broadcast/Cable/Web Programming: Strategies and Practices, 6th (Wadsworth: 2002). If some suggestions would be useful to you, here are five thoughts to help with playing catch-up.

First, I suggest changing course titles and syllabi to emphasize the Internet, the web, or online programming (whichever word you prefer). But rather than tacking "the web" on the ends of class and lecture titles (as Doug Ferguson and I were forced to do with this textbook), instead, either begin with the online topic or place it in the middle-of-the-semester position. Such emphasis will contribute to students' perception of you, the professor, as someone who is aware that s/he is actually living in the digital age, lending credibility (we hope) when you argue that the past must be understood.

Second, I recommend teaching about the current television and web technologies and their inevitable—but delayed—convergence before teaching about the traditional aspects of technology. Similarly, I recommend teaching about present-day events in regulation, programming, and soon-to-be history before backing up to cover the 20th century.

Third, I draw your attention to the need to cut such long-time lecture topics as Independent Television Stations, PTAR, SCAs (if you ever cover those), ad hoc program networks (remember OPT?), and WTBS and Turner (because his empire now belongs to AOL Time Warner). Also, one needs to remind oneself that Malone's TCI is now merely a smudge on AT&T's financial reports (instead of the powerful monster it once was), that "platforms" have become more important than "channels," that ownership restrictions have been pretty well eviscerated, that the syndication business is now about foremarkets and aftermarkets, that producers aim at worldwide popularity as often as American popularity (and more often for theatrical films), and that it is advisable to focus on DVDs not VCRs and DVRs (like TIVO, even though few have them). Some of the hard-to-remember details are that TNN is now The National Network, an arm of NBC; that APR is now PRI in public radio; that PBS's core schedule is now the "common carriage agreement"; and that ITV more often stands for

"interactive television" than for "instructional television."

Fourth, you'll want to add a lecture on how websites are being used by the major media to enhance on-air viewing, with a section on cookies, of course, as well as one on portals. You'll also want to recast your lecture about media economics into one about revenue streams and repurposing, if you haven't already. Moreover, because the industry is now more likely to refer to "online service" than "online networks," because vertical integration now stretches across all media (horizontal integration), and because new media exert a backwards push on language, we can expect that broadcast and cable networks will soon morph into "services" instead of "networks." Indeed, the tradition of wired networks from which the original terminology grew is hard for modern "wireless" students to comprehend (especially when they have cell-phones glued to their ears).

Fifth, although the newest edition of Broadcast/Cable/Web Programming continues to employ the useful organizational structure of Selection, Scheduling, and Evaluation in each chapter, the advent of the web has diminished the importance of the traditional scheduling strategies even further than they had already been diminished by increased competition from more broadcast and cable networks. Instead, we see the rise of Promotion to become the fourth major influence on programming theory. One new aspect of this book is that the basic model and theory that provide a framework for the book is now outlined explicitly in the first chapter. The model is discussed in the text, and better yet, depicted in handy-to-duplicate diagrams!

My coauthor/coeditor Douglas Ferguson reminds me that too much PowerPoint puts students to sleep and to be clear about the fact that scheduling strategies haven't disappeared. Indeed, the traditional strategies (of placing a strong show as the evening lead-off, blocking similar programs, hammocking new series, and so on) still are the best reference points programmers have. These strategies may not be as powerful as they once were, but most viewing still goes to the Big Broadcast Four which utilize them, and the cable networks have also adapted the traditional scheduling strategies to their situations. It is likely that web entertainment programming will someday use many of the same strategies. It just takes a LOT of audience to make them work.

FESTIVAL PREMIERS CREATIVE WORKS! THE INTERNATIONAL BEA FESTIVAL OF FILM, VIDEO AND MEDIA ARTS

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As the Broadcast Education Association moves forward to establish the International BEA Festival of Film, Video and Media Arts questions abound. The BEA has been conducting faculty contests for better than a decade and now there is the apparency of a great change. In actuality, the change has not been so much a revolution as it has an evolution—building upon the successes and the foundations of the past Division contests. The Festival combines all former Division Competitions, organizing them under a single umbrella. We worked hard to build successful elements of the past Division activities into the Festival. This article addresses the change and introduces BEA membership, students and the profession to the BEA Festival. Through a question-and-answer approach, I'm simply responding to many queries posed as we begin next year's launch.

What's in this for me?

How do I enter? Watch for the annual calls for creative works. They will explain the details of entering the different categories. You'll see these calls appearing in your BEA and your Division newsletters generally in the late summer or early fall with deadlines early December. Check the BEA Festival Web pages. We are currently constructing a website, which should premier this summer. The Committee has worked to streamline the entering process; the rules and the forms will also be on the Web.

What are the award categories?

At present there are two awards categories: faculty and student awards. The faculty awards are limited to professors and professional academics. These are individuals working full-time within a teaching unit of a university or college. The student awards are limited to individuals who are full time students enrolled at a university or college at the time the entry was produced. The Committee has just approved a graduate student category, which we hope to launch within a few years.

What are the specific competitions within the faculty and student categories?

These specific competitions are traditionally defined along Interest Division lines, and we've basically followed the patterns set in the past by the Division activities. The faculty competitions are: Broadcast Internet Radio, Communications Technology, News, Production Aesthetics and Criticism, Two Year Colleges, and Writing. Student Competitions are in: Communications Technology, News, Production and Aesthetics, Two Year Colleges, and Writing.

Can you give some examples of what's appropriate within these categories?
Yes, the entrance categories are defined by the individual competition. For example, Broadcast Internet Radio has entrance categories in the creation of: promotion PSA, documentary, sports features, short-form program, and long-form program. News has radio features, radio hard news, television features, television hard news. Production and Aesthetics categories include promotion, mixed, commercial, drama education and documentary. The specific competition, in which you would enter your creative works, is clearly defined in the calls for entry and on the Festival website. There are also specific rules of eligibility and regulation. Follow those entry R&Rs carefully; otherwise, your entry may be disqualified before it is even considered.

How is my faculty entry going to be judged?
Faculty entries are evaluated in a blind review process, similar to published research articles. A festival co-chair, who coordinates each specific competition category, works with faculty and professionals across the nation to "jury" your work. The Festival Review Board has been organized and operates like an editorial board for a scholarly refereed journal. People making up the review board constitute a large group of nationally recognized professionals and professors, who may be organized into panels, for judging individual faculty entries. Individual entries are sent to the judges, by the co-chair, much like research articles are sent to the reviewers.

What are the criteria for judging faculty work?
The judging focuses on the following criteria: professionalism, the use of aesthetic and/or creative elements, sense of structure and timing, production values, technical merit and the overall contributions to the discipline in both form and substance.

What awards are presented?
Isn't a juried publication acceptance a little different than a "first place award"? In the faculty competition, there are three award titles: BEA Award of Excellence, the BEA Best of Competition and the Best of the BEA Festival. The awards of excellence connote superior quality works, parallel in idea to the research acceptance for publication in a refereed journal. There are no first, second, third place awards in faculty competition. The "best of competition" awards are selected from within each competitive category by the judges. The "best of festival" awards are selected from among the "best of the competition."

What are my chances of winning?
My response to that question is to quote the Arizona Lottery campaign, "You can't win, if you don't play." Seriously, the number of entries varies greatly from year to year and, thus, the competition itself. For people who've not entered before, my suggestion is enter; you have nothing to lose. Before I became involved in the festival organization, I'd attend the festival sessions at the BEA Convention and watch the work of my colleagues, quietly measuring my own against what I saw. Then, I'd try and enter each year.

The more formal response to that question is that each competition chair targets an

acceptance rate of approximately 20%. This is generally parallel with the better acceptance rate of our leading journals. For example, last year there were over three-hundred entries among all categories (some specific competitions with 1-2 entries, most with significantly more). In the "Documentary" category of Production and Aesthetics Competition there were eighteen entries and three awards for an acceptance rate of 17%.

What about judging the student categories?
The student competitions are significantly different from faculty. Peer review is not necessary to a student's career. However, student competition demands the same rigor as all other competitions. Panels for these competitions are organized by the co-chair who calls upon a panel of recognized professors and/or professionals to evaluate and provide feedback for each student entry. The rules of ethics, fairness and propriety rest upon the shoulders of the competition chair.

What awards to the students get?
The student competition awards are titled by the specific competition. Traditionally, these have included first, second and third place awards, as well as awards of merit as determined by the judging panel.

Who works with clearances and copyrights?
In both faculty and student competition, these are the responsibility of the individual who enters. The complexities of the law prohibit BEA from entering into any distribution of a creative work. The Festival focus resides on exhibition. Everyone who enters the competition in any category is required to complete and sign a Festival release form. You'll find a copy on the web. When you sign that release form, you are providing the legal clearance BEA needs. And, in so doing, you warrant that you have obtained legal clearance and/or relevant license to the materials within your work.

What about the Festival activities?
The festival is conducted in conjunction with the annual BEA Convention in association with the NAB and sponsor exhibitions. The awards sessions are the capstones of the festival. You'll see them within the Convention program. The Festival Committee is discussing broadening these activities to include evening viewing, speakers and presentations. These activities will develop over time.

How is the Festival different from the old Division Competition?
The festival was the natural outgrowth of the old competitions. The most significant change is in the review process for faculty competition, then standardization and overall coordination of all aspects of competition.

All this sounds a little complicated. Can you simplify the Festival's organization structure so that I can better understand how it operates?
There are three primary units within the Festival structure: the festival committee, co-chairs with their sub-committees, and the Review Board. (1) The Festival Committee is organized under the direction of the Board of Directors. The Festival Committee

functions with a chair, who is appointed by the Board of Directors. It acts on behalf of the board, establishing direction and guidelines for the overall activities (2) Festival Co-chairs are organized within the general committee and they conduct specific competitions. The names of co-chairs normally come from the recommendation of the Division Chairs and they serve for two years. The Sub-Committees are headed by co-chairs and these people organize each year's competition and Festival Sessions. Under general festival guidelines they plan and execute the Festival. (3) The Review Board constitutes a group of scholars and professionals who are a resource pool for the Co-chairs once the judging of entries begins. Assuming that the co-chairs are the equivalent of a "journal editor" in the faculty review process, then the review board is the editorial board.

I understand the Board has issued a formal statement on the value of a faculty member's creative work. What does that constitute?

Yes, the Board approved the statement April 2002. Basically, the statement affirms the value of a faculty member's creative work in relation to promotion and tenure deliberations. It declares that such work should be "recognized as equal to scholarly publication." The statement was published in Feedback and you'll find a copy of it on the Festival website. Faculty who are preparing portfolios for creative works will find this document especially valuable.

ETHICS IN LOCAL TELEVISION NEWSROOMS: A COMPARISON OF ASSIGNMENT EDITORS AND PRODUCERS

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Abstract

This paper examines the attitudes of local television news assignment editors toward ethics in the newsroom. A large majority of producers say newsrooms should have a code of ethics or discussions of ethics, that ethics should not change with the story, and that newsroom ethics are being eroded by pressure to get ratings. It goes on to compare these attitudes with those of news producers from an earlier survey. Assignment editors also ranked how often discussion of certain ethical situations take place in the newsroom.

Television has covered school shootings live, showing pictures of terrified, bloodied students fleeing buildings. Crime is the lead on many newscasts. Shrinking audiences make for increased competition among news stations, enlarging the temptation to sensationalize stories to attract a greater audience. These are huge ethical issues, but television news faces big and small ethical decisions every day. Large and small market television stations must deal with professional ethics in the context of their communities. The purpose of this paper is to explore attitudes toward ethics and ethical decision-making discussions in television newsrooms. This will be done by drawing a comparison between news producers and assignment editors, two influential positions in the local news room.

Ethics and TV News

It is not unusual that ethical lapses occur in television news. More than 500 local TV stations produce thousands of hours of news a day. Most of the stations are competing against at least one other TV newsroom in the city or area, raising the competitive pressure. There are pressures on TV journalists to get the story first. Their news directors, after watching the competition, may confront the reporter who gets beat on a story, and that reporter may have some explaining to do (Smith, 1999). The pressure to be first may force reporters to concentrate on the deadline, and leave little time to consider ethics in putting the story together.

Likewise, pressures to increase the audience, win the ratings race and increase revenue might force news directors and their newsrooms to take chances or do things they never would have otherwise. Add to this mix the fact that in a lot of newsrooms across the country, reporters with very little experience are being hired, and the potential for ethical lapses increases.

The pressure to be first at all costs and to win the ratings battle, combined with the relative inexperience of some reporters, is a dangerous mix. Brian Trauring, news director of WATE-TV in Knoxville, Tenn., and chair of the RTNDA Ethics Committee which recently revamped the association's code of ethics, says many rookie reporters come into the job with poor news judgment and decision-making skills. He says news rooms have to do a better job of training the young reporters (Heyboer 1999). But Howard Rosenberg, TV columnist at the Los Angeles Times, disagrees. Rosenberg, who also teaches journalism ethics at the University of Southern California, says the difference between right and wrong is obvious. The problem, he says, is not the reporters, but the competition for ratings (Heyboer, 1999).

Ethics in Journalism Instruction

Most reporters do come to their jobs with some exposure to journalism ethics, either in the classroom or through a previous job. In 1994 about 60 percent of journalism schools had an ethics course. Most of the programs that do not have a separate-standing course teach ethics as a component of other courses. In a survey by Lambeth, Christians and Cole (1994), nearly all instructors said fostering moral reasoning skills was important. Ninety percent said surveying the current ethical practice of the profession was important, and 92 percent said preparing students for professional work was important (Lambeth, Christians & Cole 1994).

Ethics in the Field

Codes of ethics are important to journalists (Merrill, 1985; Mills, 1989; Weaver & Wilhoit 1991) but not universally. Just as important are the unwritten professional norms (Pritchard, 1989). Wulfemeyer (1990), Anderson and Leigh (1992) and Meyer (1987) all found support among newsroom managers for codes of ethics in the newsroom.

In most markets, three or more stations vie each evening for TV news viewers. No town but New York has more than two competing newspapers any more, and most have only one. The competition today is for the TV news audience, and it is a fierce battle. Newsrooms are one of a station's profit centers – often its main one. Moreover, this battle to take viewers away from the competition comes at a time when there are fewer viewers of TV newscasts. The huge variety of programs from cable and satellite systems has siphoned off a large segment of the potential viewing audience.

Yet the bottom line is that salespeople need ratings points to sell the product. While there is no study that shows TV newsrooms are coming under the influence of sales managers, the newsrooms are not isolated from the rest of the station. They do not operate in a vacuum.

Whether overt or implicit, do these messages trickle down to the newsroom? News managers may try to insulate the newsroom from outside pressures, but how effective are they?

Allen, Lipschultz, and Hilt (2001) replicated the Meyer (1987) study but questioned television newsroom managers rather than newspaper personnel. Questions were adapted to fit the broadcast environment, but otherwise were the same that Meyer asked. In that study, which questioned producers of late evening newscasts, they found more than 80 percent agreed or strongly agreed that ratings pressures were causing an erosion of ethical standards.

That being the case, it would seem all the more important for ethics to be discussed in the newsroom. If the culture of the newsroom has the largest impact on a journalist's ethics, then discussions of ethics within that culture should take place frequently. In this further replication of the Meyer and Allen et al. studies, assignment editors were surveyed. This provides a wider picture of attitudes among newsroom managers. Assignment editors have great influence over the news product. They decide which stories will be covered during the day (and thus which stories will be available to the producers), and which reporters will cover them.

Research Questions

Research Question #1: Do assignment editors feel that ratings pressures are eroding newsroom ethics?

Research Question #2: Is there a difference in ethical viewpoints between assignment editors, who work with reporters at the beginning of their stories, and producers, who work with reporters on the end product?

Methodology

A national mail survey of local television news assignment editors was conducted in Summer 1999. One station from each of the 211 television markets was randomly selected from the commercial stations listed in the 1999 Broadcasting & Cable Yearbook. The selected stations were called to identify the assignment editor. Those producers were mailed a copy of the survey (Dillman, 1979; Babbie, 1992; Lipschultz & Hilt, 1993; Wimmer & Dominick, 1997). A second mailing of the survey was sent ten days after the initial wave. Ethics questions were one section of a larger study on television news producers.

Respondents were asked whether they agree or disagree with the following statements about ethics using a five-point Likert scale (1=strongly disagree; 5=strongly agree):

- It is important for a television newsroom to have a handbook with a code or discussion of ethics.
- A TV newsroom should be able to adjust its ethics according to the story.
- Pressure for ratings points is causing an erosion of ethical standards in TV news.

The television news producers also responded to a series of demographic questions.

Results

A total of 36 responses was received from the 211 questionnaires mailed, for a response rate of 17 percent. The typical assignment editor in 1999 was 37 years old,

had graduated college with a degree in journalism or broadcasting, had been working in the media for about 12 years and for his or her current station for four and a half years. Nearly three-quarters (72.2 percent) were male, 97.2 percent were white and 55.6 percent were married. The plurality (44.4 percent) called themselves independent. Two-thirds (66.7 percent) earned between $25,000 and $50,000 a year.
The three questions dealt with assignment editors' opinions about ethics in the newsroom (see Table 1). Question three gets to the heart of RQ 1. The vast majority, 77.8 percent, believe that pressure for ratings has caused an erosion of ethical standards in TV news. Only 8.3 percent disagree or strongly disagree.

Table 1
Adapted Meyer Questions concerning TV newsroom ethics among assignment editors

	Strongly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly Agree (5)
It is important for a TV newsroom to have a code or discussion of ethics.	2.8	5.6	11.1	36.1	44.4
A TV newsroom should adjust its ethics according to the story.	36.1	27.8	22.2	8.3	5.6
Pressure for ratings points is causing an erosion of ethical standards in TV news.	0.0	8.3	13.9	50.0	27.8

Although no causal link can be drawn, perhaps questions one and two reflect this concern. Most (80.5 percent) believe it is important for a television newsroom to have a code of ethics or at the very least a discussion of ethics among the news personnel. Again, only a small fraction (8.4 percent) disagree or strongly disagree. A majority (63.9 percent) disagree or strongly disagree that newsrooms should adjust their ethics according to a story.

Discussion

The results paint an uneasy picture of TV newsroom ethics. It becomes even more uneasy if the results of the 1998 study of news producers are included (see Table 2). Together, these positions more than any others shape the look of the daily newscasts. Stories selected for coverage by the assignment editors are put on the air in an order

and style set by the producers. It is, then, unsettling that nearly 80 percent of assignment editors and more than that many assignment editors feel pressure from ratings. It is evident from a comparison of Tables 1 and 2 that assignment editors and producers have very much the same opinions about ethics in the newsroom, and also feel the product is being threatened by competitive pressures. The answer to research question 3, then, is that there does not appear to be a difference in opinion about newsroom ethics.

Table 2: Adapted Meyer Questions concerning TV newsroom ethics among producers

	Strongly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly Agree (5)
It is important for a TV newsroom to have a code or discussion of ethics.	1.1	4.6	11.5	39.1	43.7
Pressure for ratings points is causing an erosion of ethical standards in TV news.	1.1	9.2	9.2	55.2	25.3
A TV newsroom should adjust its ethics according to the story.	23.0	37.9	12.6	17.2	8.0

It is sometimes said that all a newsroom has to sell is its reputation, but in a time of competition that is not always true. A newsroom has stories to sell to the audience. Sensationalizing, skewing and other techniques do often work to attract a larger viewership. It is not always the ethically solid newscast that wins the ratings battle, as evidenced by the recent experiment on WBBM-TV in Chicago. That newscast, which producers say they tried to base on solid journalistic principles, eschewing the pitfalls of glitzier competing newscasts, finished last in the head-to-head ratings. (Nickey, 2001). However, the ratings dropped even further after the experimental format was dropped (Feder, 2001).

The feeling that they are under pressure may be the reason for the results of question one. For whatever reason, news assignment editors felt the need for a written code of ethics in the newsroom, or at least a discussion. The earlier study of producers reveals nearly the same result. Most (82.9) percent of producers agreed or strongly agreed that a written code or discussion of ethics was important. Questions one and

three taken together indicate the people with the most influence over the nightly local newscasts still have a strong ethical drive, and a desire to have the entire newsroom engage in ethical news gathering and story telling, but are finding it more and more difficult.

When question two is thrown in, an even stronger picture of ethics emerges. Just under two thirds of assignment editors (63.9 percent) and producers (60.9 percent) disagree or strongly disagree that a newsroom should adjust its ethics according to a story. Although the numbers are lower here, it still indicates a strong ethical base among those who shape newscasts.

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DON'T USE CLASS TIME TO TEACH RATINGS

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Introduction

Last fall semester, for the first time in a dozen years, I did not rely on the mid-1980s Arbitron VideoTutor to introduce my students to the basics of audience measurement. Part I of VideoTutor acquainted freshman classes with the concepts of average quarter hour (AQH), cume persons, rating, and share; junior students learned from Part II about gross rating points and how the concepts of reach and frequency equate with the calculable expressions of turnover and time spent listening (TSL). While the content itself withstood the test of time, students felt that the hosts' appearances and manner of presentation grounded the production in the eighties. More importantly, VideoTutor was non-interactive.

Arbitron solved my problem by launching its online training center, <www.arbitron-training.com>. This website hosts an expanding list of offerings to assist in teaching the principles of audience measurement. Both interactive tutorials and streamed visual content are provided, offering instructors the opportunity to choose the level of student involvement with the content.

The interactive tutorial lessons include:

- Arbitron 101 (radio audience measurement; available in both English and Spanish)
- Television 101 (the TV companion to radio's Arbitron 101)
- Programming 101 (how to interpret Arbitron Radio Market Reports)
- Qualitative 101 (approaches to media marketing)

In addition, the site offers two video presentations:

- Measuring the Audience (how Arbitron gathers data)
- MapMAKER Direct 101 (applying the software to real-world situations)

Arbitron and its development partner coLearn should be congratulated for achieving a proportionate balance between graphic appearance and page file-size complexity. The tutorial screens are visually appealing, yet they load and advance without difficulty or delay even for users with dial-up connections. Similar provisions for low-speed interconnects have been made for the streamed video productions.

The Tutorials

Arbitron 101 – Audience Ratings, an excellent introduction to the basic concepts of radio audience measurement, is equally effective when used either as a classroom group activity or as an outside, individual homework assignment. When assigning Arbitron 101 as a homework activity, however, it should be noted that there is no provision for recording the students' responses to the lessons. Assessing their performance thus requires some ingenuity on the part of instructors. My approach to verifying student participation was to create a ten-item, fill-in-the-blank quiz. The text of each statement, minus the key term or figure, was excerpted verbatim from the web page. This method for learning has its pedagogical limitations, however. For instance, it offers no prevention against shared student answers. More importantly, because the online tutorial offers participants the opportunity to continue submitting responses until the correct answer is achieved, the heuristic integrity of the quiz can be compromised. My suggestion for improving the utility of the tutorials would be to incorporate a means for tracking response inputs and printing the results. Students could then submit outcomes to the instructor via e-mail or print and deliver them personally.

Programming 101, the complementary lesson, challenges students to exhibit a more complex level of understanding and offers more rigorous testing. One portion of the lesson requires students to calculate rating and share numbers. They should be advised that the tutorial accepts calculated responses as correct only when they are supplied in the requested form of numerical expression For example, an AQH share calculation might yield the raw numerical result "0376288." Programming 101 would reject this response, accepting only as correct the expression "3.8," the format in which Arbitron would publish the figure in a Radio Market Report. Other tutorial questions require similar skills in discriminating among possible responses. How many students, for example, comprehend the notion that making adjustments to programming is an ineffective measure for achieving the goal of attracting new listeners?

Conclusion

Arbitron's Training and Support Center website significantly improves the audience-measurement educational process. Its most notable strength, in comparison with Arbitron's earlier VideoTutor series, is in enabling students to proceed with the material at their own pace. Recent additions, including the Qualitative 101 lesson, signify Arbitron's commitment to expanding its educational mission. It is hoped that text information about the Portable People Meter will soon be accompanied by a streaming video as well.

Arbitron Training and Support Center

www.arbitrontraining.com

Instructions for completing the Arbitron 101 Online Tutorial

1. Access the website: http://www.arbitrontraining.com

2. On the splash page Arbitron Training and Support Center click on "New User Registration" on the left-hand side of the page.

3. Enter the requested information in the blanks. Note that some information is "required" in order for you to complete the registration process.

4. When all "required" fields have been entered, submit the information.

5. The next screen to appear will be the "Programming 101" page. On the left-hand side, point your mouse to the title "Course Menu." Click on "Arbitron 101, English."

6. On the page "Arbitron 101 – Audience Ratings, click on "Introduction." From this point and throughout the remainder of the tutorial, use the blue arrows at the lower right-hand corner of the page to navigate forward and backward.

7. Note that pages on occasion will have icons prompting you to click in order to a access additional information.

8. There are five sections to the tutorial. Allow approximately 90 minutes to complete the five sections.

9. Ten questions about Arbitron and radio audience measurement techniques are printed on the rear of this page. You will discover the answers to these questions as you navigate the five sections of the Arbitron tutorial.

Arbitron 101 Online Tutorial

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Answers to these questions are revealed in the five-part Arbitron 101 Online Tutorial

Why Radio?

1. Radio reaches _____ percent of consumers every day.
2. Consumers spend an average of _____ hours per week with radio.
3. Three elements of a successful advertising campaign are _____, _____, and _____.
4. Radio is often referred to as the "Theatre of the _____." This is because radio is the only non-visual medium.

Why Arbitron?

5. The three types of media companies that subscribe to Arbitron audience measurement services include _____ stations, _____ production companies, and _____ agencies.

Gathering Data

6. Arbitron uses _____ Survey Treatment to fairly represent hard-to-reach groups.

Basic Rating Terms

7. If a station's Cume Persons is 15,000 and the AQH Persons is 1,500, the Turnover Ratio for the station is _____.
8. If a radio station has a high _____ Ratio, then it has a low Time Spent Listening (TSL).
9. The two basic building blocks of radio audience measurement are _____ and _____.
10. The _____ Persons estimate tells us, on average, how many people are listening to a station at any given time.

KEY

1. 76
2. 22
3. reach, frequency, and creative.
4. Mind.
5. radio, television, and advertising
6. Differential
7. 10.
8. Turnover
9. cume and TSL.
10. AQH

TRAIN NAKED!

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A version of this content was presented at the Broadcast Education Association's Annual Convention, Las Vegas, Nevada, April 2002.

You are, of course, aware of the Arbitron company and what we do.

What you might not be aware of is an initiative we've been aggressively pursuing for the past 2 1/2 years, that of porting much of our basic, entry level training content online.

Under the marketing tagline "Train Naked" we have created a website, separate from our main site, devoted to training and supporting our varied marketplaces. This site can be found at www.arbitrontraining.com and, unlike many other media research firms, this information is fully accessible by clients and non-clients alike!

When we first introduced the site we chose the slogan "Train Naked" to highlight the fact that it was available 24 hours a day, 7 days a week. The metrics we capture regarding usage really underscore how well we hit the nail on the head with that title! Any given month we see about 30% of the total access occurring at night and on weekends, with about 10% total during weekend hours.

We do ask visitors to engage in a very cursory registration process that allows us to collect their e-mail addresses for future reference. Based upon registrants with a .edu domain in their e-mail address we know that close to 20% of our visitors are students from colleges and universities both around the country and the globe!

Arbitron would like to formally invite educators and their students to make use of this content in any way that would benefit tomorrow's media professionals!

Some educators have made review and "attendance" of some of this courseware a requirement of their students. That's just fine with us because every student we get properly trained, informed and acclimated to this side of the media information business is potentially one less business person we have to worry about at some point in the not too distant future!

Current Course & Tutorial Selection

At arbitrontraining.com visitors will find all sorts of courseware, tutorials and support materials that both teach and assist in the use of our information. Our premier offerings are our 101 courses, the first of which was Arbitron101. First introduced in February, 2000, Arbitron101 has been viewed in its' entirety by thousands!

All of our 101's were designed to take approximately one hour to complete. Furthermore they are all built modularly with each individual module taking approximately 15 minutes from start to finish.

Of special interest to educators are the course summaries available at the completion of most of the courses. These .pdf summaries review the content of the course in condensed form.

Syllabus

Arbitron 101 – (Available in both English & Spanish versions) Designed to teach the basics of radio buying and selling. In this course you'll learn about:

- Radio's unique strengths and its ability to reach consumers.
- How Arbitron gathers listening data and turn it into ratings.
- Ratings terms: What they mean, why they're important and how they're used.

Programming 101 – After completing this course visitors will be able to:

- recognize, locate and describe major sections of the quarterly Arbitron Radio Market Report ("the Book")
- define and utilize basic Market Report terminology
- understand and perform basic Market Report research

Qualitative 101 – This course is designed for people who:

- Market and sell advertising time slots for any electronic mass media channel
- Are considering a career in radio, television or cable media sales

TV 101 – This course is intended for media buyers and planners who want to learn more about the data, terms, formulas and basic specifications associated with the TV media planning and buying process.

PPM 101 – The purpose of this course is to help familiarize you with a truly major advance in media outlet ratings data collection – the Arbitron Portable People Meter.

Streaming Video Content
Arbitron Diary Methodology
MapMAKER

Software Tutorial Content
MAXIMI$ER
TapScan
QualiTap
Custom Coverage
Arbitrends
PDAdvantage
MapMAKER

Future Development

Scheduling 101
Arbitron 201
Qualitative 201
PPM results as they become available.

Pre-recorded training vignettes are planned as well covering a wide variety of topics.

Educator Comments

Among the visitors we've had from educational institutions are staff and students alike from:

University of Kansas
Temple University
Southeast Missouri State
Wingate University
Lindenwood University
Ohio University
University of Southern Colorado
University of Puerto Rico
Towson University
Franklin College
Georgetown University
Susquehanna University
Concordia University
Ball State University
Central Michigan University
Northwestern University
Valdosta State University
University of Alabama
Hong Kong Baptist University
Saddleback College
Bentley College
San Jose State
Middle Tennessee State University

Closing

As you can see Arbitron has adopted a blended approach to online learning utilizing both audio and visual delivery mediums to convey these necessary and instrumental concepts to e-learners.

Furthermore, we seek to be your ally in assisting you in delivering the best possible content to your students.

Feel free to check us out at your convenience!

Train Naked!
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DEFINING THE GLASS CEILING

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The world of broadcasting and communications has undergone rapid changes in recent years. Yet, as these changes in technology and ownership heighten competition among broadcasting companies, it seems that one needed change has been overlooked — women, a vital resource, are still not present in the world of broadcast management as much as they should be.

Even the newest media conglomerates seem to be reflecting "old boy" attitudes in their executive suites. Women are very rarely represented among the top executives or on their boards of directors. According to the recently released study conducted by the Annenberg Public Policy Center entitled: "Progress or No Room at the Top?," out of all the executives in the media, telecom and e-companies, only 3% were women with clout titles (clout titles are defined as: Chairman, CEO, Vice Chairman, President, COO, SEVP and EVP).

AWRT, whose mission is to advance the impact of women in the electronic media, is very concerned that the perpetual glass ceiling in the broadcast industry has had too few cracks in recent years.

Thus, while many broadcasters associations have implemented online recruiting, job fairs and the like, AWRT believes that the FCC's proposed EEO rules are necessary to ensure that ALL non-exempt broadcasters offer equal employment opportunities through broad outreach to and recruitment of all candidates regardless of gender, race or ethnicity. Otherwise, the substantial progress still needed in the development of a diverse broadcast industry won't happen as rapidly as it should.

AWRT's Comments in this proceeding cited employment statistics that we believe demonstrate the continuing need for a regulatory overlay by the FCC in the area of EEO. For instance, in the year 2000, in the 3000 plus radio stations in the top 100 markets, only 13% of all general managers of radio stations were women; only 25% of sales managers and only 10% of program directors were women. The average percentage of women in the 'upper-four' job categories was up by only zero point five percent since 1995.

In 2001, we saw only slight improvements in the radio stations in the top 100 radio markets: The number of women in the general manager position increased from 13% to 15%; female sales managers went from 25% to 30%, and female program directors remained at 10%.

While AWRT is encouraged by the slight increase in the number of radio stations with female general managers, we certainly do not believe these figures in and of themselves are laudable. Indeed, one of the most discouraging facts revealed by the employment data compiled in 2001 by M Street Publications[1] for the Most Influential Women

in Radio group was that nearly one-half (14 out of 32) of the 32 groups that own between 12 and 49 radio stations have no female general managers at all.

The numbers are a bit better in television with 17% of females as general managers and 31% females as sales managers. Women make up 44% of network TV anchors, but only 26% of TV News Directors.

In broadcasting associations, 9 out of 61 or only 15% of all NAB board members are women, 5 out of 35 or only 14% of TBA board members are women.

What We Need To Do

Internal Audit: All owners and managers of TV and radio stations should determine whether they encourage or discourage women from advancing within their companies or organizations. Does their corporate culture encourage retention of women? Are there women who are qualified to move into positions of greater authority? Are there female-friendly training programs? Are management meetings female-friendly? Are women encouraged by company executives from the top down to seek advancement? If not, they should be.

Training: Broadcasters should identify successful training programs both inside and outside the company or organization and encourage their rising "stars", both male and female, to participate. Broadcasters should ask whether their male managers are even trained to identify rising female "stars" within their ranks? If not, they should be.

Mentoring: Mentoring opportunities with senior executives, both men and women, should be encouraged. Mentoring provides valuable hands on assistance and can play a vital role in anyone's success. Are women employees encouraged to join organizations that give them mentoring, leadership and networking and career growth opportunities, such as, AWRT? WIC? If not, they should be.

Executive Recruitment: When searches are undertaken, are recruiters encouraged to include qualified women among the candidates? If not, they should be.

Question: If the answer to any of these questions is no, station owners need to make changes to create a level playing field for both genders.

Can all of the above be accomplished without the FCC's anti-discrimination rule and proposed EEO regulations? As much as we might like to say "yes", the statistics provided earlier still say "no".

AWRT therefore urges the FCC to continue to be the driving force to create a level playing field for women in the broadcast and cable industries through EEO rules that require stations and cable systems not only to engage in broad outreach and recruitment, but also to be accountable to the FCC and to the public for their efforts.

It has taken the broadcast industry way too long to break out of bad habits, i.e., the old boys' network and word-of-mouth recruitment that have limited opportunities for advancement by well-qualified women. Without the FCC's regulatory push to ensure that these old habits cease immediately, the glass ceiling will be perpetuated with too few cracks and never be shattered completely.

[1]The summary data for all groups with 12 or more stations reflects no duplication in job classification. Individuals with responsibilities for more than one station were only counted once in each category.

CONFESSIONS OF A MIDDLE-AGED GRADUATE STUDENT

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It seemed like a good idea at the time. After a long, wonderful and rewarding broadcast journalism career, it was time for a change of pace and time to give back to the industry I still love. My broadcast journalism teacher at American University, Ed Bliss, has long been my role model for the definition of success in broadcast journalism: first you learn from people who have done it, then you do it the best you can, and then you help a new generation learn how to do it. It seemed like a good idea at the time—and not that difficult. It seemed to be just a matter of standing in front of a classroom and imparting knowledge gained through years of experience to a group of eager, young, aspiring journalists. But as they say in the movies: "not so fast."

Many of my generation of journalists have bachelor degrees, though a degree was never critical in those days. A few have master's degrees. Even though many of us were taught by former professionals who barely got out of high school, the world has changed. A master's degree is the minimum qualification for university level teaching and increasingly there is a demand for a Ph.D. For the middle-aged, mid-career journalist wanting to share his or her skills with a new generation, it means trading the newsroom for the classroom.

For many of us, the last time we sat in a journalism class the topic was Watergate—not the 30th anniversary of the event, but the break-in itself—still a "third-rate burglary" and just becoming the seminal reporting event of our generation of journalists. Computers were those big bulky machines that took up entire floors of buildings, used only by the few who knew the secret languages of COBOL or FORTRAN. Manual typewriters were good enough for anyone planning to be a journalist.

Our careers progressed as the technology changed around us, the manual typewriters replaced by laptop computers; AT&T broadcast long-lines replaced by satellites; film giving way to video, and video to digital technology. Many of us decided we, too, needed modernization before tackling the job of teaching a new generation of journalists.

When we started our long career drives decades ago, many of us hardly glanced in the rear-view mirror at the classroom we left behind. Suddenly, many of us find we are parked in those classrooms for a number of years, catching up on advanced degrees. And all those years of broadcast journalism experience, those hard-fought, battle-scarred years of perfecting a craft, reaching the highest rungs of that craft, suddenly count for very little in the academic universe.

Producing a week-in-review program does not prepare one for producing a literature review. A site survey for a presidential trip has no resemblance to a mail survey.

Mastering the BASYS newsroom computer won't help one master SPSS. Even the writing process is different. Broadcast scripts often are reviewed by editors and then

revised, but one always knows which peers are doing the editing. And while editors might approve some journalistic interviews, IRB approval is never needed in broadcasting. The hard-earned skills of a journalist start looking as if they are from a different world when one starts studying journalism research in graduate school.

At the beginning of graduate school, professional accomplishments seem of little interest to professors charged with the task of dragging us from the broadcast studio into the academic life. Sure, many professors listened politely to our war stories and told us how glad they were to have mid-career professionals back in school, but it was also clear that what we knew up to that point wasn't going to get us through. We had to learn a new language, the language of academe; and we had to learn a new way of looking at things, through the lens of researchers and critical thinkers. So much of broadcast news is reactive: something happens, you respond as quickly as possible, hope your training is good, and instinctively move to get the information on air. Discussions, if there are any, are brief and intense. Any longer and more thoughtful debate is saved for the bar after the story is reported. Minutes count for everything and a day is a lifetime in broadcast news. The first breathless step out of the newsroom and into the classroom is like Dorothy reaching Oz, a different place full of wonder and infinite possibilities completely different from the world left behind, and a place where the road ahead can be difficult.

Anyone who ever used the words "ivory tower" or "pointy-headed professors" while in the newsroom (I plead the fifth) meets a perverse form of justice when returning to school as a grad student. It isn't a matter of who knows more, it isn't a matter of "them or us." For the returning older student, the fact is that the academic world is new, different, and takes a great deal of training and education to master. The leap back into the classroom gives the side of the brain dealing with complex, intellectual thought more exercise than it has had in years. In many ways, we are freshmen again. All the breaking stories in the world won't prepare one to do a lit review or a conference paper. A lifetime of hard news is not the strongest preparation for a semester of theory. And while the 5-Ws are methodology enough for the working journalist, they only skim the surface when one starts wading through the various quantitative and qualitative approaches to academic research.

Yet there are substantial differences between the middle-aged, mid-career professional returning to school and the twenty-something who has quickly moved from undergraduate to graduate school. The older, experienced student brings different skills to the academic table. We do learn differently. Our lives have been experiential. We've been there, done that. The hallmark of our careers has been practicality. Now we are expected to sit, listen, and deal with the theoretical. The pace is also different. The hourly deadlines of broadcast journalism have now become semester long projects. And, unlike the penalty for missing a deadline in journalism…reprimand or job loss….not hitting an academic deadline means taking an incomplete.

A general assignment journalist learns a variety of new and different things each day, things that cut across all subjects. This requires good research skills and the ability to quickly study any topic. But the academic art of studying one thing in depth over a great length of time runs counter to the general assignment journalist's job of learning many things quickly, with just enough depth for a 90-second explainer. A 30-page conference paper looks like a lifetime's worth of broadcast scripts. And footnotes, while

not very practical for broadcast news, are indispensable for academic writing. My first academic paper contained probably the only compound sentence that I'd written in a quarter-century. Those first papers were stingy with verbs (have you ever heard the tease for the upcoming newscast? Who needs verbs?!) and adjectives were MIA.

The professional returning to the classroom has unique qualities to offer graduate schools. We all did work for many years. We all did accomplish things. We know stuff. We offer real-life experience to temper classroom theory. There is worth to that and it isn't always recognized. The former professional is valued when it comes to teaching. Undergraduates appreciate being taught by someone with recent experience; administrators appreciate being able to offer more courses, with good teachers at a low cost; and many professors seem happy to have the burden of teaching craft courses lifted from them, allowing experienced professors to teach advanced or graduate level classes. But sitting in the graduate classroom as a student, the former professional wants attention to be paid to his or her experience and for non-academic ideas to be respected along with more traditional mass media teaching. At the same time, it is also important for the new (older) student to embrace the idea of mass communication research while keeping one foot firmly planted in the professional world.

To provide research that is rigorous enough to withstand academic challenge yet understandable and relevant enough to be desired by the broadcast industry is where the two worlds must melt into one. It is the time when broadcast professionals will find our academic heads to be less pointy, our towers to be less lofty, and a good theory to be thoughtfully analyzed. When that bridge between industry and academe is built, the broadcast professional turned academic should be first among those laying the foundation.

For me, this is the year for written comprehensive exams, the dissertation proposal, research, writing and defense of the proposal and dissertation. This is the time when the decision to go back to school, to get reeducated, to re-tool for another career, all comes down to this: the crunch of the Ph.D. year. It seemed like a good idea at the time I started this. And despite all the hard work, it seems like an even better idea now.

[Note: Landesberg started his career in college radio at American University in the early 1970s. He worked for Mutual Broadcasting System in Washington, DC and ran news bureaus for Mutual/NBC Radio in Los Angeles and London. He was a writer with CNN television news in Atlanta before starting the master's program as a Park Fellow at UNC-Chapel Hill in 1998. Landesberg was awarded his MA in 2000 and hopes to complete his Ph.D. in 2003. He would like to thank the Park Foundation for generously supporting his reeducation, and the administrators, professors, and staff at UNC, and most importantly his wife, for their guidance and tolerance.]

FROM CNN TO PHD: THE EXPERIENCE OF EXPECTATIONS

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When people ask what I did professionally before going back to graduate school, they usually look surprised when I tell them. "You had a job that most journalists only dream about," they often say. In many ways, I know that's true. I spent eight years working for CNN's top department, a long-form news series and social-issue documentary unit called Special Reports. We were a "producers' shop," staffed with thirteen producers and only two correspondents, which meant producers did much of the work that reporters usually do, including story origination, in-depth research, months-long investigation, and interviews. We traveled the world for stories. In one year I chased illegal immigrants through the mountains of France and Italy, rode horses in the Grand Canyon with remote Native American tribe members, and fished off the coast of southern England with Celtic descendants fighting Britain's absorption into the EEU. It really was a dream job. But an awful lot of work went with the adventure. Going back to graduate school and entering academe was similar to my CNN experience: it was a lot of work, but a great intellectual adventure.

The transition from producer to professor was both more and less than I'd expected. In certain ways, it was easy; I was already familiar with the career path. At CNN, I went from production assistant to associate producer to producer. In graduate school, it was teaching assistant to research assistant to faculty (where it will again be assistant professor to associate professor to hopefully one day professor). As a PA and AP in Special Reports, I'd paid my dues, performing some menial tasks like pulling tape and recycling old newspapers. In graduate school, I paid my dues, too, pulling books and recycling my advisor's used white paper. And I was one of the lucky ones, relatively speaking: my standard of living didn't rise or fall very much when I went back to school. Graduate students are famously poor, but CNN paid notoriously low salaries. So, in that respect, little changed: menial labor and living at the poverty line is pretty much the same wherever you go.

When I first left CNN, my change of status took a little getting used to; I went from respected professional to insignificant peon pretty quickly. Anytime that happens, it catches your attention. But what was even stranger was sitting beside twenty-year-olds in elective courses. They were still trying to figure out what they wanted to do with their lives, and I'd already been there, done that, and was passing back through the gate again on round two. No doubt about it, that was weird. But this, too, really stopped mattering when I realized that school isn't about competition. I wasn't in a horserace with these undergrads the way I had been with my peers climbing CNN's organizational ladder. My education was my education—a

very personal adventure. Our separate journeys intersected for only a short way, and some of those undergraduates are now close friends.

Overcoming my own barriers was easier sometimes than overcoming institutional ones, such as finding out that the wider academic community did not understand what a "Ph.D. in journalism and mass communication" really is. Since only part of my coursework was in the School of Journalism, I was in constant contact with faculty from other departments across campus. Everywhere I went, I got the same reaction—crinkled noses, furrowed brows, and then the question: "Journalism Ph.D.? So, that means you'll be a really, really good reporter some day?" I was amazed then—and still am—at how little understanding there is of journalism and mass communication scholarship and teaching. Why is that?

As a new faculty member, too, it has been surprising for me to learn that many of my colleagues have a knowledge gap about broadcast television news; or worse, they occasionally harbor some lingering remnant of a formerly entrenched prejudice against it. Why is that? I wouldn't really notice or care particularly since everybody's entitled to an opinion; but developing and maintaining a solid television news curriculum is expensive, and without the understanding of colleagues, providing students with the kinds of equipment, courses, faculty, and experience they need to launch successful careers in television news can be more difficult.

I blew down a few barriers, walked round others, and fell over still others to get from CNN to Ph.D. It was naive of me not to expect more on the road between assistant and full professor, but no doubt getting beyond them will be a great adventure.

CONTRADICTIONS IN U.S. LAW ON OBSCENITY AND INDECENCY IN BROADCASTING: A BLEEPING CRITIQUE

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If I write "F _ _ _ you," you know exactly what I mean to say. You have quickly solved this word game with the letters that most likely complete the expression. As silly as it sounds, this practice of omitting only part of a potential "no-no" word or phrase is commonly adopted by broadcasters in the U.S. to comply with the law on obscenity and indecency. That is why in television coverage of sports, coaches and players are clearly shown by the camera to be mouthing profanities, but the sound has been cut to avoid making the profanities blatant. Similarly on radio, listeners are allowed to hear key syllables of a so-called profanity, while the rest is bleeped out. But for those who have little trouble reading lips or completing aural puzzles, the thinly-veiled profanities are easily unmasked.

The purpose of this essay is to critique U.S. law on both obscenity and indecency in broadcasting. To the average citizen, there probably is very little difference between indecency and obscenity. However to the broadcaster, it is well known that obscene speech is not protected by the 1st Amendment and cannot be broadcast at any time, while indecent speech is protected by the First Amendment and can be broadcast if it meets certain requirements. Though the Federal Communications Commission (FCC) has never heard an obscenity case, the prospect of violating the law on obscenity as well as indecency strongly guides programmers in making decisions about what can and cannot be aired. In this essay I argue that U.S. law on obscenity and indecency in broadcasting is foolhardy because it actually encourages the audience to become exposed to odious meanings that the law was designed to prevent.

Obscenity and indecency in broadcasting involve separate areas of law, but the legal definitions for each area have some common wording derived from a tenuous combination of federal regulations and judicial decisions. Because of the complex, confusing and ultimately contradictory interplay between judicial and federal law, broadcasters do their best to follow an ambiguous array of guidelines without having much certainty that the material they are broadcasting is totally "clean." Nor are broadcasters certain that they will receive a punishment if they do intentionally or accidentally violate indecency or obscenity law.

US Code

The US Code provides the framework for federal obscenity and indecency law, which is expressed in a pithy sentence adopted from the Communications Act of 1934: "Whoever utters any obscene, indecent, or profane language by means of radio

communication shall be fined under this title or imprisoned not more than two years, or both" (18 U.S.C. § 1464). This statute is problematic because although the US Code literally specifies that whoever utters obscene or indecent language on the air bears responsibility for the utterance, in actual practice it is the broadcaster who is held responsible not the on-air personality or the musical artist. The statute is also problematic because it does not define obscenity or indecency, leaving that burden instead to a fragmented process involving FCC policy and judicial decisions. Thus, the main impact of the US Code is a loud warning that the offense for airing obscene or indecent programming is severe.

The Courts

Obscenity Law

Obscenity law is derived mainly from the Supreme Court case Miller v. California, 413 U.S. 15, 24 (1973), in which a three-prong test was written to identify obscenity. Unfortunately, prongs 1 and 3 of this test, cited below, are too vague to be comprehensively applied by broadcasters to questionable programming.

(1) Whether an average person, applying contemporary community standards, would find that the material, as a whole, appeals to the prurient [appealing to unusual desire] interest. This test becomes problematic because of the vast diversity in values across communities of the United States. In Hamling v. US (1974), the Supreme Court ruled that the jury in an obscenity trial does not need to establish a national standard; rather, charges of obscenity can be initiated by a local audience member and ultimately evaluated by a jury of local peers. Therefore, this test is untenable for network and syndicated broadcasters seeking to develop programming that will be judged evenly in both New York City and Oklahoma City, for example.

(3) Whether the material, taken as a whole, lacks serious literary, artistic, political, or scientific value. This third test completely opens up the question of what constitutes obscenity. Though a jury would have the ultimate responsibility to interpret this test, even the most palpable broadcast of sexual activity—intercourse between two partners—could be explained as any of the following: a lyrical expression of lovemaking; an artistic expression of human lines and curves; a medical expression of safe sexual practice; or a political expression of male-female power relations. Obviously, vivid sexual intercourse is not to be found on US television or radio broadcasts because broadcasters would be in immediate trouble with their audiences and the FCC.
And yet, consider the practice of a Dutch television station, which in late Spring has broadcast a documentary showing teenage actors having protected sex. The strategy is that young people who view the program will be much more inclined to practice safe sex than they would by watching an artificial exercise involving a condom and banana. It may be no coincidence that the Netherlands has the lowest teen pregnancy rate in Europe (BBC Online Network, 1999), while the United States has the highest teen pregnancy rate among the world's developed nations (Simpson, 2001).

Indecency Law

Indecency law is derived mainly from the Supreme Court case FCC v. Pacifica Foundation, which involved the notorious George Carlin skit, "Filthy Words" (FCC v. Pacifica Foundation, 438 U.S. 726, 749-750 (1978). The skit parodies the fact that broadcasters cannot say certain words on the air: shit, piss, fuck, cunt, cocksucker, motherfucker and tits. The precedent-setting effect of this case was to uphold the FCC's right to penalize radio and TV stations for airing indecent programming. This case has rightly or wrongly become an epic litmus test that is applied by broadcasters to determine the boundaries of what can be said on the air. However, the informal Filthy Words test is problematic because it focuses on discrete words as evidence, rather than the meaning or activity expressed by the words. The result is that broadcasters allow content to be aired that cloaks so-called indecency in alternate language choices—for example, words like "friggin'" instead of fucking, and "bull crap" instead of bull shit. It takes little effort for broadcasters or on-air guests to invent or use such phrases, often in pursuit of a chuckle from the audience.

FCC Regulations

The FCC defines indecency as "language that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs" (Infinity Broadcasting Corporation of Pennsylvania, 2 FCC Rcd 2705, 1987; see also FCC Policy Statement, 2001). The Communications Act of 1934 empowers the FCC to fine broadcasters up to $10,000 for each incident of indecency (§ 503(b)(1)(D). FCC regulation of indecency is rooted in Puritan morals seeking to protect the public — especially the nation's youth — from being exposed to morally corrupting material (Moore, 1999). According to the FCC, "The courts have approved regulation of broadcast indecency to further the compelling government interests in supporting parental supervision of children and more generally its concern for children's well being" (FCC Policy Statement, 2001). In an effort to protect children, the FCC has designated 10pm-6am as a "safe harbor" in which broadcasters can air potentially indecent material because it is assumed that most children are asleep. This assumption is ill conceived, though, since adolescents—particularly teenagers—often stay up past 10pm in their rooms listening to radio or watching television.

Ironically, the kind of sexual innuendo that has emerged on radio shows like Howard Stern and on television shows like Jerry Springer can be linked to FCC deregulation of the early 1980s (McKenzie, 2000). Under then-chairman Mark Fowler, the FCC adopted a "marketplace" model (Fowler and Brenner, 1982) for indecency, where consumers (rather than the FCC) acting on behalf of the public are responsible for initiating complaints about offensive programming. Apparently, the widespread programming on TV and radio today containing sexual themes is an indication that the public has a higher tolerance for indecency than the government. Furthermore, the FCC's hearing process contradicts fundamental marketplace philosophy since it is the FCC alone and not the marketplace that determines the validity of an indecency complaint. Adding more confusion to the mix, the FCC openly opposes another fundamental of marketplace philosophy by rejecting a local standard for indecency: "The determination as to whether certain programming is patently offensive is

not a local one and does not encompass any particular geographic area. Rather, the standard is that of an average broadcast viewer or listener and not the sensibilities of any individual complainant" *(FCC Policy Statement*, 2001). Such contradictions provide confounding guidance to broadcasters.

Nor has the FCC taken a consistent approach to hearing indecency cases, especially when such cases involve innuendo versus explicit statements. Consider these recent examples of forfeitures: A Colorado radio station was fined $7000 for airing on a "constant basis" the song "The Real Slim Shady" by Eminem *(FCC Notice of Apparent Liability for Forfeiture*, June 1, 2001). The song refers to masturbating and humping. This is the same song that was performed live during the MTV 2000 Music Video Awards ceremony. An Oregon radio station was fined $7000 for repeatedly airing the song "Your Revolution" which, in the eyes of the Commission, contained "unmistakable patently offensive sexual references" (FCC Notice of Apparent Liability for Forfeiture, May 17, 2001). The artist, Sarah Jones, has filed a suit in a Federal District court in Manhattan against the FCC, claiming that "Your Revolution" is not indecent, as the FCC found, but rather a protest of misogynistic and disrespectful rap lyrics. And, in a high profile case, Infinity Broadcasting was fined more than $1.5 million for multiple instances of indecent material broadcast on the Howard Stern Show *(FCC Record Number 8*, 1994). One show in question involved Stern commenting about girls' underpants:

> Girls have a special scent they leave when they are all hot and they're not wearing any panties and they're laying all over the car. Panty juice. Panty juice. I always look at my wife's panties. There's something always going on there too. *(FCC Record Number 8*, 1994)

After appealing the fines, Infinity paid them. But programming on the Howard Stern show today has hardly changed in terms of vulgarity, which sends the symbolic message that a broadcaster can simply pay the monetary penalty for an indecency violation and then get back to business as usual. Moreover, one could argue that audience ratings for Howard Stern are spiked by the audience's attraction to racy programming in the first place, which then generates the necessary revenue to pay the FCC fines. Such punitive actions surely befuddle broadcasters who are aware that the FCC summarily dismissed a letter of complaint filed by a North Carolina radio station listener, who was upset about a morning talk show in which the hosts discussed masturbation by asking a caller to put the phone down and masturbate (FCC Press Statement, 2001). Apparently, the FCC judged that this broadcast was not indecent, a decision in stark contrast to the previously discussed indecency actions.

Involving the Audience in Indecent and Obscene Programming

Consequently, broadcasters are implicitly encouraged by the uneven patchwork of obscenity and indecency law created by the US Code, judicial decisions, and FCC regulation, to experiment with sexual programming that skirts the law through acceptance by the audience marketplace. One kind of programming involves bleeping out part of a potentially obscene word, which is easily done with digital editing technology.

Hip hop songs on radio, for example, often contain exaggerated and funny sound effects—such as the loud buzzer or the ringing bell—to block out parts of swear words. Similarly on TV, graphics are used to replace letters of profane words spoken on pre-recorded reality-based shows with symbols like the asterisk, as in "bull****."

Ironically, these editing techniques have the opposite effect of "protecting" the audience from unseemly meanings, by instead involving the audience mentally in highlighting those meanings. In the field of rhetorical criticism, there is a large body of research represented by scholars ranging from Aristotle (1954) to Gregg (1984), which demonstrates how phrases and sentences that are missing pieces that are easily solved, actually engage more cognitive activity from the audience than if the phrasing were complete from the start. The mental process works as follows: Once an audience member's attention has been stimulated by phrasing rendered incomplete by noises or graphics, a heightened level of mental activity ensues wherein the audience member is rhetorically invited by the almost-complete message to solve the missing parts. In so doing, the audience member becomes more directly exposed to the potential meanings of the words that were poorly hidden by the edited noises and graphics. The whole process becomes to the audience member a sort of fun guessing game of putting together a semantic puzzle.

Another programming strategy commonly adopted by broadcasters for handling potentially obscene and indecent programming is to allow sex to be talked about using code words. Radio deejays and songwriters, as well as television talk show hosts and guests, have no problem inventing such code words for sexual behavior, as in the expressions "giving a stiffy," "doing the nasty," and so on. Yet once again, the result is to invite the audience to "crack the code" by figuring out what the on-air personality is really talking about. Such programming only invites the audience to have a heightened fixation on code words—including the vivid layers of meaning behind the words—again because the audience has been seduced into playing a fun and sensual guessing game.

These programming strategies reveal a major deficiency in US obscenity and indecency law that draws more profound implications for social policy. In essence, the law has created a fantasy world of broadcasting discourse that does not reflect the ugly language spoken in real world situations like unreasonably long grocery lines or frustrating traffic jams. Particularly adolescents who are prevented from being exposed to such language on the air will certainly be less prepared for inevitable vulgar talk in public and private settings. Moreover, the fantasy world created by US obscenity and indecency law is radically different from the broadcast environments of many other countries, where so-called obscene and indecent words are routinely (though not frequently) heard on television and radio, and thereby treated merely as part of the wallpaper of life.

Conclusion

The conclusion of this critique is not to argue that obscenity or indecency should be promoted or made an incessant component of broadcasting. Rather, the argument is that if obscenity and indecency regulations are relaxed for broadcasters, the individual occurrences of potential obscenities and indecencies, as well as the ones that are cloaked by editing techniques, will no longer stand out to listeners and viewers with the kind of

novelty and impact that they currently have. Nor will there be the kind of attraction by broadcasters to violating a law that seems arbitrary and detached from real life. In addition, allowing obscenity and indecency to air without restriction would more closely match true marketplace philosophy of letting the audience ratings data decide with finality the success or failure of risqué programming. Furthermore, if US broadcasting law were to permit foul language to be aired without restriction, it would certainly be more in keeping with the 1st Amendment of the Constitution, the highest law in the land.

In the final analysis, prohibiting obscene discourse or restricting indecent discourse only serves to make what is forbidden more enticing to both broadcasters and the audience. This is probably why so many deejays get a charge out of talking frequently about sex in code words, because the thrill comes in humorously following the letter of the law while violating its spirit. This is also probably a big reason why MTV's show The Osborn's — which contains a running litany of bleeped-out swear words — is currently exceeding ratings expectations among younger demographics. Such tacit parodies of obscenity and indecency law only serve to trivialize and undermine the legitimacy of the US Code, the judicial system, and especially the FCC. Violating the legitimacy of these institutions is a far more serious matter than violating the law on broadcast discourse, a relatively small realm of discourse in the expansive universe of human expression.

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PUBLISHING TIPS FROM IOWA STATE PRESS

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Introduction

This handout provides potential authors an overview of the philosophy and process of book publishing at Iowa State Press. Now a Blackwell Publishing company, Iowa State Press serves audiences and seeks new works in journalism and mass communications, food science, agriculture, dietetics, aviation, aquaculture, veterinary medicine, and related fields.

Routinely a publisher handles only certain types of books, allowing it to concentrate on the needs of specific audiences and to target promotion and sales. A subject matter and market focus also helps publishers develop editing, design, and production expertise in their areas of concentration. Iowa State Press draws on over 75 years of expertise and successful publishing in the fields listed above.

Why Iowa State Press?

As an author, you have several potential publishing outlets for your work. Here are some reasons to select Iowa State Press as your publisher:

Experience	You'll work with seasoned editors, savvy marketers, and creative designers at the Press.
Access	No gatekeepers here! It's easy to connect with the Press' staff over the phone, via email, or in person.
Size	We're small enough to work closely with each author and project, yet big enough to effectively target the marketplace.
Speed	Our scholarly and scientific books take months, not years, to produce.
Quality	Your content coupled with our production acumen result in the highest quality books possible.
Competitive	We're committed to be top performers in sales, product quality, and author experience.
Breadth	The international distribution network of Blackwell Science gives us excellent marketing reach.
Stable	And the resources of Blackwell Science back up Iowa State Press' continued publishing success.

The Editor/Publisher

The staff at the Press includes approximately 25 in-house professionals, who work with numerous free-lance specialists. A knowledgeable commissioning editor, also known as acquisitions editor or publisher, provides early guidance to potential authors.

Commissioning editors seek authors in specific fields and take responsibility for the success of their lines of books (lists). They often play a key role in the shaping of the book, even commissioning/requesting books on subjects that are in demand in a particular field. Once a project has been accepted for publication, the commissioning editor will coordinate the publishing process from start to finish and act as the author's primary contact at the Press. Because of their responsibility for the entire line or list, the commissioning editors follow the sales performance of books over time and work with the marketing department to ensure long-term success.

Commissioning editors usually provide guidelines for the preparation of a book proposal. An abbreviated version follows. Partial or complete manuscripts are also considered for publication.

Proposal

This overview of a potential book should include several key pieces of information to assist in the commissioning editor's decision-making process:

- A detailed synopsis of the content and a sample chapter, if possible.
- Estimated length (number of manuscript or book pages or words). List of projected collateral materials, e.g., illustrations, appendices, tables.
- Distinguishing, or competitive, features of the proposed book.
- Competing works.
- The author's qualifications for addressing this topic.
- Market.
- Schedule for completion.

OR

Full Manuscript

Two copies of the manuscript, complete with supporting material (copies of illustrations, etc.). The author should retain an original copy of the manuscript (and computer files) as a safeguard.

Commissioning editors review the proposal or manuscript based on their general knowledge of the subject and their thorough knowledge of book publishing. Opinions of outside experts are used to evaluate the proposed content of the book. The decision to publish rests largely on the answers to these questions:

- Is this manuscript or proposed manuscript a good fit for the publishing program of Iowa State Press?
- Is there a significant need for a book on this topic?
- Does this manuscript/proposal adequately address that need?
- Can it be produced at a cost that ensures a competitive price in the marketplace?

Based on a positive response to these questions, the commissioning editor presents the project to fellow members of the in-house publishing committee. It is important that the Marketing Department share acquisition's commitment to the success of the book. The outcome of this meeting is a formal decision to publish or to decline.

The Contract

A contract may be offered as soon as a commissioning editor is certain of the decision to publish. Royalties (author's compensation) are based on the type of book, production costs, and estimated sales. They are generally a percentage of the net sales of the book (total dollars received). Commissioning editors will point out any special circumstances that the contract must address. Authors are encouraged to carefully review the contract and note all obligations and financial arrangements.

Once all parties have signed the contract, authors will receive a copy for their records. The contract is a legally binding document that seals both the author's and the publisher's commitment to the project. The manuscript delivery date will be stated in the contract and acquisitions department personnel will provide reminders of the need for timely submission of the final manuscript.

The publishing director will send an Author Information Form from the marketing department and Manuscript Preparation Guidelines from the prepress department (editorial, design, and production) with the author copy of the signed contract. The former is used in preparing a marketing plan for the book. The latter conveys specifics of manuscript preparation that, when observed, can save both author and publisher considerable time and trouble.

Writing the Book

During the writing process, especially near its conclusion, commissioning editors will routinely contact authors to check their progress and answer questions. The approach for the book—focus, writing style, physical presentation, use of illustrations, and such—will have been discussed and agreed between commissioning editor and author prior to the decision to publish. Changes in those elements should be discussed with the commissioning editor as soon as the author determines they are necessary.

Upon submission of the completed manuscript, commissioning editors assess the material and, determining that all the necessary parts are present, transmit the package to the prepress department. They communicate to that department the physical requirements previously agreed upon (book dimensions, type of cover, etc.), level of editing necessary, ideal layout/design approach, and any other elements that should be handled in a particular fashion in order to produce a competitive product for the marketplace.

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The Press conducts a full range of marketing activities nationally and worldwide for the effective distribution and sale of its books.

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When each manuscript has been accepted for publication and the contract has been signed, each author will be sent an Author Information Form from the marketing department. It is important that all authors return it, thoroughly completed, at the earliest opportunity. The Author Information Form provides crucial information for writing news releases, direct mail, catalog listings, and cover copy.

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The Press provides full marketing support for all of its titles. Broadly speaking, the program includes the traditional marketing outlets.

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- Direct mail
- Exhibits at professional meetings
- Sales representation worldwide
- Sales of secondary rights
- Website

Each book goes through three basic marketing stages to our national and international markets. These stages are based on the actual publication date of the book.

Prepublication. A marketing plan is developed. News releases are sent to journal and book reviewers, bookstores, individuals, educators, and media and book reviewers. Secondary rights are explored. Seasonal catalogs are prepared for wholesalers, retailers, and libraries, and sales representatives are briefed on forthcoming titles.

Publication. Review copies are sent to journals and other publications review books. If applicable, examination copies are offered to instructors.

Postpublication. Many of the above activities are continued, in addition to exhibits at local, national, and international conferences and meetings, and direct mail sales campaigns. Nontraditional markets outside the standard book industry are explored as well. We are especially interested in obtaining bulk sales to corporations or institutions that may have a special interest in the subject of the book.

We welcome author suggestions for our marketing program.

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DEVELOPING A PROSPECTUS AND TABLE OF CONTENTS

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A prospectus is an invaluable tool that has a two-fold purpose: it gives you a chance to "sell" your book to us, and it clarifies the book for reviewers. A prospectus is of equal importance if the book is at the idea stage, or if sample chapters are being submitted.

I. PROJECT

A. Brief Description
In one or two paragraphs, describe the project, your rationale for writing it, approach, and biases (if any) toward the topic.

B. Outstanding Features
List briefly what you consider to be the outstanding, distinctive, or innovative features of the book.

C. Apparatus
Will the book include examples, cases, activities, strategies, teaching suggestions, glossaries, bibliographies, appendices, chapter summaries, questions, answer books, problem sets, student guide, instructor's manual, etc.?

II. MARKET CONSIDERATIONS

A. Primary Markets
1. College: In which college courses will this book be applicable? Are these introductory, undergraduate, or graduate courses? Would it be used as a basic text and/or a supplement?
2. Professional Reference: Is the book suitable for purchase or personal reference? Who would purchase it — teachers, administrators, nurses, engineers, etc.? Where are they likely to be located — schools, business, hospitals, etc.?

B. Secondary Markets
Library, trade, foreign, etc.

III. COMPETITION

A. Consider any existing books in this field and discuss their strengths and weaknesses. (If possible, supply title, author, publisher, date of publication, and number of pages.) How will your book be similar to, as well as different from, competing texts?

B. Please discuss each competing book in a separate paragraph so that we will have some basis on which to compare your material. If no competitive book exists, try to cite a book that comes closest to your own.

IV. STATUS OF THE WORK

A. What is your timetable for completing the book? What portion has been completed? When will sample chapters be available for review?
B. What do you estimate to be the size of the completed book? (Double-spaced, typewritten pages normally reduce by approximately one-third when set in type. For example, 450 typewritten pages equal approximately 300 printed pages.)
C. Will the book contain any photographs, line drawings, charts, graphs, diagrams, etc.? If so, approximately how many of each?
D. Has your material been previously class tested, either in your own course or in any other sections, courses, schools, etc.?

V. VITA

Include a copy of your most recent vita or resume, listing degrees and previous publications (if any).

VI. TABLE OF CONTENTS

Include a detailed table of contents in outline form, incorporating headings and sub-headings. If possible, include a brief annotation or description of each chapter.

Example:	CHAPTER 1: LOCATION SKILLS A. Library Skills 1. Card Catalogues 2. Reference Books 3. Resource Materials

VII. SAMPLE MATERIAL

If you have begun writing, send two or three (or more) chapters for review. The chapters should be representative of the book, but not necessarily sequential.

VIII. COVER LETTER

Include where it is most convenient to reach you by telephone, mail, and email.

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THE WAY THEY WERE: AN INTERNET RESOURCE GUIDE TO ROCK 'N' ROLL RADIO

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Introduction

Radio of the 1960's was described at the time as a "tribal drum" that created a "tight tribal bond" among teenagers through a "mystic screen of sound" that helped young people maintain an identity immune from many parental influences (McLuhan, 1964, p. 264). One of the most influential forces attracting teens to radio, and helping to shape the sound of rock 'n' roll, was the disc jockey, who became a co-conspirator in a "secret society" of young listeners (Ward et al., 1986, p. 68).

However, the day of the deejay controlling or even influencing the music played on a commercial radio station has long passed. Deregulation, resulting in ownership concentration and local marketing agreements, means that large companies such as Clear Channel Communications and Cumulus Media now own, or control the programming of, hundreds of stations. Satellite delivery systems and computer-generated music playlists have also helped produce the homogenization of sound that is the hallmark of today's commercial radio programming (Dominick, 2002).

Using Rock 'n' Roll Radio to Teach Broadcast History

The popularity of That 70's Show on the Fox television network indicates an interest by many young people in the recent past. While most introductory mass media and broadcasting history textbooks rightly include descriptions of the early days of radio (the 1920's and 30's), a more interesting period for college students to study in detail might be the more recent eras that ushered in the rise of rock 'n' roll music and saw it reach its creative peak. In discussing the formation of rock music, the influence of the disc jockey should not be overlooked.

When researching the topic, one may refer to books by Brewster (1999), Fornatale & Mills (1980), Passman (1971), Smith (1989), and many others. The printed page, however, cannot completely capture what the disc jockeys truly sounded like: vocal performance and personality, production techniques, etc. These impressions can be gained only from listening to the actual broadcasts.

The Internet as a Teaching and Research Resource

Until recently, obtaining copies of deejay shows was a somewhat tedious undertaking. Some record or tape anthologies were available in stores or catalogues, or one could buy them from, or trade with, other collectors. The Internet, however, has proven to be a goldmine for obtaining original disc jockey airchecks from the 1950's, 60's and 70's.

Airchecks are the original recordings of deejay shows and may be either "scoped" or "unscoped." Scoped recordings have had most of the music edited out, with the announcers' voices, jingles, commercials, etc., intact, while unscoped shows contain all of the music in addition to the other material.

Various search engines yielded the following websites, which have clips that may be downloaded. This list was compiled for those interested in gathering the material for classroom use, historical research, or simply their own listening enjoyment.

http://www.reelradio.com
The best Internet source for airchecks of deejays such as Alan Freed, Wolfman Jack, David Letterman, and many more, updated weekly.

http://www.rockradioscrapbook.com
Airchecks and jingles from the 1960's, 70's and 80's, plus several historic broadcasts, updated weekly.

http://www.bostonradio.org/radio/sounds/index.html
Top-hour legal IDs and news intros of various stations over the years.

http://northeastairchecks.com
Deejays from New England and upstate NY.

http://musicradio.computer.net/wmca/
"Good Guys" airchecks from WMCA, NY.

http://members.tripod.com/famus56/music1/index.htm
Airchecks from WFIL Philadelphia's "Famous 56."

http://1250wtae.musicpage.com
Airchecks from WTAE Pittsburgh.

http://musicradiowls.musicpage.com/
Airchecks from WLS Chicago and other former rock stations, plus links to similar web sites.

http://13q.musicpage.com
Airchecks from WKTQ Pittsburgh.

http://www.musicradio77.com/
Airchecks from WABC NY's rock era.

http://www.imonthe.net/66wnbc/
Short clips from the rock years of WNBC New York.

http://www.560.com/html/wqam-sounds.html
Short clips from WQAM Miami.

http://kimn95.tripod.com/sounds.html
Airchecks from KIMN Denver from the 1960's, 70's and 80's.

http://www.ohms.com/kyuu.htm
Clips from KYUU San Francisco.

http://cklw.timmins.net/sounds.html
Jingles and airchecks from the golden years of CKLW, "The Big 8" in Detroit/Windsor.

http://www.wolf1490.net
From this website, link to airchecks from Radio Caroline and other pirate radio stations of the 1960's.

http://www.monitorbeacon.com
Although not a true disc jockey site, this has highlights from NBC's innovative weekend Monitor program from the 1950's, 60's and 70's.

http://www.pams.com
Radio station ID jingles from the PAMS Advertising Agency of Dallas, from the 1950's, 60's and 70's.

Airchecks may also be purchased from numerous vendors, including:

http://www.californiaaircheck.com

http://www.theaircheckfactory.com

http://www.oldradioshows.com

http://www.ctconnect.com/Rgilmore/airchecks.htm

http://www.manfrommars.com
http://www.geocities.com/SunsetStrip/Palms/5087

http://www.radioemporium.net/california.html

Some websites are dedicated to specific disc jockeys, including:

http://www.robertwmorgan.com
"Boss Jock" Robert W. Morgan, now enshrined in the Museum of Radio and Television.

http://www.therealdonsteele.com
Los Angeles "Boss Radio" legend "The Real" Don Steele.

http://www.greaseman.org
The best of the controversial but ever-creative Greaseman.

An interesting series of records/CD's is the Cruisin' collection, recreations of deejay shows from the 1950's and 60's (one per year), using original announcers, jingles, commercials, etc., plus musical hits from each year. Distributed by Increase Records, they are widely available in music stores and from various Internet sites, including http://www.cdnow.com and http://www.amazon.com.

An excellent television documentary demonstrating the influence of rock 'n' roll disc jockeys on popular music and teen culture in the 1950's and 60's is Rock 'n' Roll Invaders: The AM Radio DJ's. It has aired on the Bravo network and is available on tape and DVD from, among other sites, http://800-buy-movies.com, http://www.cdnow.com, and http://www.amazon.com.

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CASE STUDY: PERSONNEL ISSUES IN SHANGHAI MEDIA & ENTERTAINMENT GROUP

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The following case study was based on the recent merger of the former Shanghai TV Station (STV) to Shanghai Media & Entertainment Group (SMEG).

Objective

The purpose of this case study is to use your knowledge of human relations and resources management principles to resolve internal and external conflicts between units and personnel commonly found after a media merger.

Background

Shanghai Television (STV) is one of the oldest television stations in China, which started its broadcasting on October 1, 1958. It successfully launched the first in-depth news perspective program, the first English news program, and also the first special magazine introducing world news, the first TV commercial advertisement, and the first television production team in Mainland China. Before 2001, STV maintains two broadcasting channels and one satellite channel: Channel 8 focuses mainly on news reporting; Channel 14 presents primarily financial, entertainment and educational programs; Satellite Channel includes bilingual programs, news and documentaries.

During the broadcasting time of the whole day, 60% of the programming is original product of STV, which ranks it the top one among the nations; Shanghai is the largest local TV market in China. Shanghai TV has the coverage of 13 million viewers in Shanghai. In addition, 120 million people living along the middle and lower reaches of the Yangtze River can watch STV's programming via microwave transmission stations.

In the last ten years, Orient TV (OTV), another local UHF broadcasting TV station and Shanghai Cable TV station (SCATV) gradually became the most competitive rivals to STV rather than other national broadcast channel (CCTVs) and satellite channels. The most serious issue is the shrinking revenue of STV: local commercial revenue dropped by nearly 50%. In September 2001, the World Trade Organization (WTO) voted to approve China joining the organization, finding China the prospect of a greater role in today's interlinked world. It means more foreign media groups and companies could enter China and seek more profitable opportunities.

So, in late 2001, to prepare itself against foreign competitors and the existing local

competitors, Shanghai TV media underwent a great merger. STV not only merged its local competitors—OTV and SCATV, but purchased two local radio station, three video & film studios, and Shanghai TV Guide Publishing Company as well, changing it into a large multi-media conglomerate group: Shanghai Media & Entertainment Group (SMEG).

Problems

1. **Programming Conflict among Each Unit**
   The merger, as far as it goes, caused the external conflict among the former competitive rivals into the internal conflict among units. The most serious issue is how to balance the programming in each channel of the former STV, OTV and SCATV. For example, after the merger, the central programming department is responsible for the program purchase and distribution for each channel. Therefore, it is common that the units of STV, OTV or SCATV fight for getting the first-run of a prospective high-rating show or drama. Because in SMEG, the payment of individuals is not only decided by which position he or she possesses, but mostly varies with the rating of his or her shows every month. In addition, how to achieve the sharing of resources among stations and the lowering of production cost is also troubling senior-level managers. For example, during primetime each night from 7pm to 10pm, it is absurd to fill all channels with costly series such dramas, sitcoms or movies. Although series might attract more audience than any other form such as documentary, talk show, news, or educational programs in the same time, some channels have to yield and niche a minority audience despite the rating. So, who and which channel would prefer to sacrifice themselves?

2. **Cannot Keep Good People & Internal Conflict for Human Resource**
   As mentioned in the last problem, the payment of employee in SMEG usually comprises two parts—"basic salary" and "monthly floating bonus". However, the "monthly floating bonus", which is the bulk of the income of the employee, ratio of the payment, is largely determined by how much rating each unit got in the last month according to the official TV ratings report from AC Nielsen. Co. Therefore, employees in some low-rating channel units cannot get satisfying rewards. On the other hand, merger eliminates the positive competition as well as the enthusiasm to win over as many advertisers as possible. The original intention of SMEG to create a uniform advertising rate card was to protect the whole group from exhaustion by internal strife that sells advertising space at excessive low prices. Unexpectedly, this policy not only resulted in slack-off among the sales teams in each unit, but the loss of many advertisers who turned around to seek much cheaper offers of other national channels or satellite channels. As a chain reaction, the revenue continuously went down, halting salary increases and employee bonuses, which badly wore down the positive cohesion in each group and caused the low morale of all staffs. At the same time, syndication companies and independent studios use higher salaries to attract the current staff of SMEG, causing SMEG to lose many of its experienced professionals. Obviously, SMEG never want to be the "Free Training Center" for any other peers.

In addition, there is also the tough issue of dealing with the coordination of human resource and how to satisfy the demand of each unit. For example, after the merger, the media group would represent each unit to conduct recruitment. After the typical procedures of administering tests to applicants, the candidates would face the final interview by a committee, which is usually composed of mid-level managers from each unit. Of course, these managers are absolutely on behalf of each corresponding unit and always fight against each unit to get the best recruits for their units. Such fights cause serious delays in hiring decisions.

3. Conflict among Programming, Sales and Purchase

SMEG is not a national group, but it owns and operates two radio stations (two FM Channels and two AM Channels), two broadcasting TV stations, one cable TV station, one satellite TV station and other subsidiary companies and studios, which seems large and all-inclusive. It is really a big problem to coordinate each group and organize the whole system to withstand the competition of more non-local programming and get both audience and advertisers back. Apart from conflicts between the channels, there are also conflicts among departments in each channel on program selection.

The programming department has its own view on programming selection:

(1) Programs should accommodate the diversity of audiences' interest and education levels.
(2) Program length and format should be uniform so that production can be standardized with maximum scheduling flexibility.
(3) Originals are much better than reruns. Reruns should not be used just to fill the dayparts. Should use niche original programs for low rating dayparts.

The sales department's view on programming selection:

(1) High audience rated program genres such as drama series, game shows, and sports events should be selected more because they can easily sell commercial airtime of those programs to advertisers.
(2) Despite the purchase cost for different carriers (cable, broadcast or satellite), they hope every channel will show original programs to attract more audience to facilitate the sale of advertise time.
(3) Programming should be adapted to advertisers' suggestions in program length and formats, such as to adjust the starting time of a drama or to spare some time for extra commercials.

The programming purchase department's view on program selection:

(1) Put more syndicated programs on cable channels because of the low cost for franchise and put more original programs (self-production) on broadcast channels.
(2) Reruns are a good means to fill the low-rating dayparts in order to take full advantages of the cost of a program.

(3) Prefer to purchase reruns of previously successful programs rather than unproven premiere programs, because the former always carries the performance of the rating of its premiere, which could be an important reference to use. However, choosing the latter means taking a risk and the cost may be higher than reruns.

Assignment

Assuming you're the general manager of SMEG, develop a plan that addresses the following issues: Provide a rationale for each of your recommendation; answer the following issues in your reports with a brief situation analysis.

(1) Suggest ways the central programming director can enhance the cooperation and rational allocation of resources for each channel—STV, OTV and SCATV.

(2) Develop a compensation system that can minimize the conflict and prevent staff turnover at a reasonable level that the media group can operate with healthy profits.

(3) Establish a recruitment procedure that will be efficient for the media group but also allow each unit to select the best-suited candidate that will not arouse unit and departmental conflict.

(4) Create a system of program purchase that facilitates the cooperation among departments and accommodates the views of the programming department, sales department and purchasing department.

EDIT

Albarran, Alan B. (2002) Media Economics: Understanding Markets, Industries and Concepts. 2nd edition. Ames, Iowa: Iowa State Press.

In the second edition of Media Economics, Albarran continues to outline market realities for an industry driven by the bottom line. This body of work applies economic concepts to the media business in the context of recent market conditions. Chapters explore a range of media from the traditional print, broadcast, and motion pictures industries to the newer Internet and satellite delivery systems. Summaries, questions, and in-class exercises are included to generate discussion and offer application opportunities to real world scenarios. As is often the downside to any text on modern-day economics, industry turnover and change threatens the shelf life of his book. As an example, the Internet chapter illustrates its phenomenal growth along with the dot.com debacle at the beginning of the new millennium. A chart in the book illustrates the top Internet Service Providers (ISP's) as of June 1, 2001. Since that time, consolidation and bankruptcy has changed the list. Albarran realizes this and puts a footnote at the bottom stating that the latest numbers can be accessed via the Internet. To stay as current as possible, subsequent editions will need to be written to keep up with the pace of change.

The final chapter points to areas warranting future investigation, and text supplements offer a list of research sources and commonly used financial ratios.

Albarran's book would be an excellent addition to upper level, or accelerated undergraduate classes focusing on the business side of the media.

Reviewed by Tim Pollard, Ball State University
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REVIEW SUBMISSIONS WELCOME
Please submit reviews of textbooks, reading materials, websites, audio/video materials, periodicals, guides, directories and other teaching and professional materials and resources that support broadcast edcuation saved as a Microsoft Word document to jmisiewicz@bsu.edu

Gullifor, Paul F. (2001). The Fighting Irish on the Air: The History of Notre Dame Football Broadcasting. South Bend, Indiana: Diamond Communications, Inc. This book accomplishes the rare feat of having utility across a wide range of audiences. It is not a niche book solely for Notre Dame fans. The book should be of interest for both media historians and sports historians, in addition to the general audiences of sports fans and Notre Dame devotees.

Gullifor clearly demonstrates the close linkages between the history of Notre Dame football broadcasting and overall history of college sports broadcasting. It is not a stretch to suggest that as Notre Dame went, so did the rest of college sports. Gullifor carefully interweaves general broadcast history with particular attention to Notre Dame, arguably the most prominent sports property in history. Issues such as Notre Dame's initial reluctance to commercialize college sports, network/chain broadcasts, exclusivity, and even the technological challenges of remote broadcasts all get insightful coverage.

Gullifor's coverage of the 1980's legal battles will be helpful to readers who want to know how college sports broadcasting ended up in its current state. Although Notre Dame did not file the suit that eventually ended the NCAA's stranglehold on television rights, Notre Dame's stature was a major factor in the process. The book provides a fair assessment of how the Irish ended up with its own exclusive network broadcast agreement with NBC and the resulting fallout, both positive and negative.

This book is thoroughly researched, making solid use of printed archives and excellent use of personal interviews with key university figures, professional broadcasters, and college athletics administrators. The interviews with various broadcast and Notre Dame personalities add to the book's readability.

Although surface appearances would suggest this book is designed as another rah-rah book for Notre Dame, Gullifor does not shy away from the many controversies associated with Notre Dame's football and broadcasting history. He provides voice to the anti-Notre Dame crowd, which has accused the institution of often going it alone in crass self-service at the expense of the total college sports scene. In this regard, too, the book should be of interest to a wide range of readers.

Reviewed by Jeffrey McCall, DePauw University
jeffmccall@depauw.edu

Gehring, Wes D. (2001). Seeing Red...The Skeleton in Hollywood's Closet: An Analytical Biography. Davenport, Iowa: Robin Vincent Publishing, LLC

Wes D. Gehring's Seeing Red . . . The Skelton in Hollywood's Closet: An Analytical Biography is both an interesting and entertaining look into the life of American comedy legend Red Skelton. Gehring managed to write not only a fascinating fast-paced biography, but also give a succinct history of the transition of vaudeville to radio then to television. He also infuses the book with an insight into the Hollywood Studio System of the 1930s and 1940s, which resulted in Skelton not being used to his full potential, and the competitive world of 1950s television (i.e. Skelton vs. Lucy). Gehring seamlessly interweaves biography with history to make Skelton come alive even for those unfamiliar with this legendary comic figure.

Seeing Red . . . isn't just for Red Skelton fans. It's for anyone who has a love of radio and television history in general. Readers will not feel left in the dark if unfamiliar with Skelton's comedy routines, for Gehring gives the reader enough examples of Skelton's famous sketches with his beloved cast of characters (such as Freddie the Freeloader and Clem Kadiddlehopper) that one feels as if they have experienced them firsthand.

While obviously a fan of Red Skelton, Gehring doesn't pull any punches when recounting the comedian's life. He gives the "best truth" possible, respectively telling the life of this complex man, who, like many, had his own demons to battle, but who, despite his personal problems, managed to entertain thousands with his clownish common man routines. Seeing Red . . . makes it quite apparent why Red Skelton remains an inspiration for so many modern comics, from Steve Martin to Michael Richards who have incorporated his style into their own routines.

Seeing Red . . ., an honest, insightful biography about a person who was, as Carol Channing is quoted saying, an "extraordinary talented man," is a must read for Red Skelton fans and radio and television buffs alike.

Reviewed by Antoinette F. Winstead, Our Lady of the Lake University
winsa@lake.ollusa.edu

BEA Call for Papers: must be received by the appropriate division by November 30, 2002. The Broadcast Education Association invites scholarly papers from academics, students and professionals for presentation at its 48th Annual Convention, April 4-7, 2003, in Las Vegas, Nevada.

The BEA2003 convention theme is BEA 2003: The Next Generation. The theme is intended as a focus for the convention, but does not imply that competitive papers must reflect that theme. Papers must, however, address the goals and objectives of the interest division to which they are submitted. Please check the BEA website (www.beaweb.org) for each division's specifics on submitting papers.

Each division selects up to four papers for presentation. In addition, a few papers are selected by divisions for inclusion in a Scholar-to-Scholar (poster) session.

Papers are submitted directly to the relevant divisions as either "Debut" or "Open" papers. The Debut category is open only to those who have never previously presented a paper at a BEA Convention. First and second place winners in Debut categories receive $200 and $100 to help defray their costs of attending the convention.

Submission Requirements

Length: not to exceed 30 double-spaced pages, including references and tables
Style: use of APA style or a style suited to the discipline
Abstract: abstract of less than 250 words to be included with submission
Exclusivity: papers may not be submitted to more than one division during the same year
Authorship: author's name, institution address, phone number and email to appear on the cover page only
Cover page must include:

- the title of the paper and the division to which the paper is submitted
- any A/V requirements
- whether submission is an "open" or "debut" entry (any papers without such designation will be considered in the open category)

Title: to be printed on the first page of the paper and on running heads on all subsequent pages
Copies: three copies of paper to be submitted

Web Posting

Winning papers will be posted on the BEA website with author's consent. Authors who wish to have their paper posted on the site must include the accompanying permission form (also available at http://www.beaweb.org/bea2003/paperfrm.html). For multiple authorship, all authors must sign the form. Declining to give permission for web posting will not affect consideration of the paper for convention presentation.

Authors who permit their papers to be posted on the BEA website retain the copyright of their papers and are free to submit them for publication elsewhere.

The online posting of their papers does not prohibit subsequent publication in official BEA publications.

To be posted, papers must also be submitted in an electronic version as well as meeting all of the general submission requirements. The electronic submission

- Must be on a standard 3 1/2" diskette containing only one file
- May be in Microsoft Word or Rich Text format
- May be in either PC or Macintosh format

All parts of the paper, including the cover page, body, tables, references, etc., must be contained in one file.

Convention Attendance

At least one author of an accepted competitive paper must attend the convention to present the paper. Participants must be members of BEA and registered for the convention. Three copies of paper submissions (with web posting permission form and electronic version on diskette if web posting is permitted) should be sent to the appropriate division. Papers must be received by the appropriate division by November 30, 2002. Winners will be notified by January 28, 2003. Send papers directly to the following individuals:

Paper Competition Chairs by Division

BROADCAST AND INTERNET RADIO
Frank Chorba
Washburn University – Mass Media
Topeka, KS 66621
Office: (785) 231-1010 X 1805
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Harrisonburg, VA 22807
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COURSES, CURRICULA AND ADMINISTRATION
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Broadcast Education Association
BEA Customer Service: beainfo@beaweb.org
Toll-free: (888) 380-7222

For more information about BEA2003, contact the Convention Program Chair, Mark Tolstedt (mtolsted@uwsp.edu) at the University of Wisconsin-Stevens Point

SEARCH

Courses, Curricula and Administration Division Call for 2003 Paper Competition

The Courses, Curricula and Administration Division of the BEA invites submission of scholarly papers for the 2003 competition. Winning papers will be presented at the 2003 Conference in Las Vegas, Nevada April 4-7, 2003. The Courses, Curricula and Administration Division is interested in papers on any topic within its interest area.

Blind judging of the papers is conducted by three referees. Therefore, please format papers as follows: place your name, institutional affiliation, address, telephone number, email address and a short abstract on the cover page. Only the paper's title should be used to identify subsequent pages.

Please submit four copies of each paper, typed and double-spaced for judging. Papers should be no longer than 30 pages.

There are two categories for paper entries: Debut and Open. The debut category is reserved for writers who have never presented a paper at a BEA conference. The first place winner in the debut category will receive a citation and an award of $400. The second place winner in the debut category will receive a citation and an award of $200. First and second place winners of the open category receive citations.

Deadline: Papers must be received by end of business on Monday, December 2, 2002.The paper competition chair will acknowledge receipt of all submissions.The division intends to notify authors of the results of the judging by the beginning of February, 2003.

Please send all submissions to the Paper Competition Chair:

Larry Elin
BEA CC & A Paper Competition Chair
S.I. Newhouse School of Public Communications
Syracuse University
Syracuse, NY 13244

The overnight delivery address is the same as above.

For all inquires, please call (315) 443-3415, or email lpelin@syr.edu

Or visit our division website at http://newhouse.syr.edu/bea

Please submit information about faculty, departments, colleges to *Feedback*. This includes new hires, retirements, grants, publications, title changes, exchange programs and additional information related to personnel and programs. Please include an email address as a contact. Submit by email to jmisiewicz@bsu.edu.

Faculty News

Central Michigan University's Broadcast & Cinematic Arts Department adds two new faculty members for 2002-2003. Formerly at Northern Illinois University, **Dr. Will Anderson,** assistant professor, will teach copywriting and promotion and serve as the department's representative to the interdisciplinary Council that administers the Integrative Public Relations major. With an extensive background in corporate and documentary production, Instructor **Rene Blatte** will direct the basic video production course as well as the Media History/New Technology class. The department also adds two additional graduate assistant positions, bringing the total to nine. This year, BCA cocurricular stations were designated as 2002 College Station of the Year by the Michigan Association of Broadcasters.

Roberta "Bobbie" Win is retiring as the Program co-ordinator at the International Media Training Center. "With sad regret many BEAers missed seeing a familiar face around the convention halls this year. Bobbie Win personally oversaw the interchange between thousands of foreign broadcasters—station managers, journalists, production and sales personnel—and American broadcast professors conducting training programs at home and abroad under Bobbie's leadership. As Joe Foote, former BEA Head and Director of the Cronkite School said, "Bobbie Win will always be the greatest among the 'internationalists" of broadcast news."

Student Elections

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

SEARCH

Production, Aesthetics and Criticism Division Paper Competition Results

DEBUT CATEGORY

First Place:

"Using Psychoanalysis to Understand Television's Once and Again"
David A. Tschida
University of Missouri-Columbia
dat9ad@mizzou.edu

OPEN CATEGORY

First Place:

"Theoretical Foundations of the Documentary Film"
Jaime S. Gomez, Ph.D.
Eastern Connecticut State University
gomezj@easternct.edu

Second Place:

"'Live' in Your Living Room! Journalistic Voyeurism as Fantasy Theme"
Gary W. Larson
University of Nevada - Las Vegas
glarson@unlv.edu

BEA Writing Division 2001-2002 National Student Scriptwriting Competition

Competition Coordinator: Robert M. Prisco, John Carroll University

WINNERS

Feature Length:

1. Gerald Okimoto "The Tulean Dispatch"
   San Francisco State University

2. (Tie) Robert Kramer "Sliver of Light"
   Ohio University

   Jose Richard Linares "Folsom"
   San Francisco State University

3. Jeanne Robinson "Rolling Thunder"
   Bakersfield College

Short Subject:

1. Mariana Eriksson “Janice”
   California State University - Chico

2. Chris Nagle “Fork in the Road”
   Southwest Missouri State University

3. Tyler Bingham “The Sultan of Hollywood”
   California State University - Chico

Television Series:

1. Keith Sparling “The Sopranos”
   Texas Tech University

2. Kyle Hecht, Angela A. Pirosko, Joel Gonzalez “Charmed: The Goddess Within”
   Purdue University - Calumet

3. Peter Aranda, Eric Alan Sera, Joel Franklin
   “Buffy the Vampire Slayer: The Soul Taker”
   Purdue University - Calumet

The winning authors in the M&S division paper competition

Susan Tyler Eastman (eastman@indiana.edu) and Andy Billings (acbilng@clemson.edu)

Doug Ferguson (fergusond@cofc.edu)

Walt McDowell (wmcdowell@miami.edu) and Doug Smart (dsmart@siu.edu)

Louisa Ha (louisah@bgnet.bgsu.edu)

The Winners from the Management Division Case Study competition were:

Jeff Blevins: Jeff.Blevins@cmich.edu (Central Michigan University)

Fred Thorne: fthorne@csuchico.edu (Chico State-California)

Greg Pitts: gpitts@bradley.edu (Bradley University)

EDIT

Beadle, 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