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THE BODY COUNT

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This is a cautionary tale. Its message is sobering for anyone who cares about broadcast journalism, especially for students hoping to make a career in television or radio news. But it's something they need to know, the sooner the better. The profession they'd like to pursue may be more demanding than they realize. And their college education may not adequately prepare them for what they're about to face in a workplace that is woefully understaffed.

When Dan Rosenheim was managing editor of the San Francisco Chronicle, he oversaw a staff of 375, including 225 reporters. Now, as news director at KPIX-TV in San Francisco, Rosenheim has a full time staff of 90, with 16 reporters. Sixteen reporters, to cover the same territory the newspaper covers with more than 200. And instead of producing one daily newspaper, KPIX produces seven different newscasts every day. The radio picture is even grimmer. The typical radio outlet has just one full-time person in news. But wait, it gets worse. That one newsperson serves, on average, three to four stations.

Those statistics explain more about the state of local news than any diatribe about deregulation or media mergers. It's all you really need to know to understand why there is so little enterprise, so much cheap-to-cover crime, and so little depth on the air. Most television reporters have a simple mission every day: Get out there and scratch the surface. Most radio stations don't even have reporters.

Broadcast news in general "could be so much better with five or ten more discretionary employees" per station, Rosenheim says, longing for a world where more researchers and field producers could dig for information to supplement overworked reporters. The extra bodies wouldn't cost much, but stations are told they can't afford them. Huge anchor salaries and expensive equipment eat up most of their budgets, and the profit margins demanded by corporate owners gobble the rest.

It's not a new problem. For several years, newsrooms around the country have faced layoffs, hiring freezes or budget cuts, forcing them to make do with fewer and fewer people. WEEK in Peoria, Illinois, has lost 20 percent of its full time staff since 1997 and News Director Jim Garrott says he doesn't expect any additional resources in the near future. Part of his problem is success: His station is number one in the ratings. "It is hard to make a case to corporate that we will suffer immediately without more people," Garrott says.

Oddly enough, most TV managers would be happy to be in his position. At least WEEK is not being forced to produce more news with a smaller staff, or to add news

without adding enough people to do the job right. Consider the case of KRON in San Francisco. When the station lost its NBC affiliation after being sold to Young Broadcasting, the new owners decided to increase locally produced news programming by 40 percent, while increasing staff by just 15 percent. It hardly seems adequate.

The biggest gap is in newsgathering. "No TV station in America has enough reporters," says Philip Balboni, president of New England Cable News in Boston. If you add news time without adding people, he says, it amounts to "turning up the sausage factory to grind out more stuff." NECN has 14 reporters. Balboni says he needs twice as many. And he's serving just one master. Across town, ABC affiliate WBZ has about the same number of reporters, but they're cranking out stories for newscasts on two different stations—WBZ and the Boston UPN affiliate, WSBK. Both stations are owned by Viacom, and their news sharing arrangement is becoming almost commonplace as the number of such duopolies expands. In Memphis, the same staff produces news for two Clear Channel stations, although they do have separate anchor teams. The most extreme case, so far, appears to be in Charlotte, North Carolina, where Bahakel Communications' WCCB is producing and broadcasting news for its sister station, WOLO, using reports fed in by its reporters. WOLO is located more than 90 miles away in Columbia, South Carolina.

Because there's profit in news, there is more news on the air now than ever before, but it's basically the same news, often produced by the same people. Al Tompkins, a former news director now at the Poynter Institute, created a novel formula to put the numbers in perspective. Take the number of hours of news a station produces each weekday and divide it by the number of reporters available. In Jacksonville, Florida, he found, a station had one reporter for every 45 minutes of news on the air. In Kansas City, it was one for every 53 minutes. Even if you subtract time for commercials, these stations still had just one reporter for 30 minutes or more of program content. No wonder newscasts are packed with stories from feeds and syndicated services, with weather, sports, and happy chat. No wonder reporters in small to medium size markets are expected to cover several stories each day, turning packages for some newscasts and V/O-SOTs for others. How else could you fill all that time?

Research by the Project for Excellence in Journalism suggests that by spreading their staffs so thin, stations may pay a price. The PEJ study of local television newscasts has found a strong correlation between investment in staff and improving ratings. "It's the clearest conclusion we can draw," says director Tom Rosenstiel. According to the 2001 study of 43 stations, those that hired more staff and also gave them more time to report did significantly better in attracting and holding audience. In most places, however, the trend has been in the opposite direction.

Fewer people given less time won't produce quality journalism. How long will it take stations to notice what viewers already have? Much too long, I suspect, to make any difference for students now in school. There's no sign that these trends will be reversed soon, if ever. So today's students need training to deal with the pressures they will face on the job. They need to learn where to find information in a hurry, and how to produce more than one version of a story on a tight, daily deadline.

Two-dozen educators who spent part of the summer of 2002 working in broadcast newsrooms around the country certainly got that message. As part of the Radio-

Television News Directors Foundation Excellence in Education project, each teacher was assigned to a station for a four-week fellowship. These experienced educators were bowled over by how much the profession had changed since they left the newsroom, and some of them had been gone less than a decade. For several, the biggest lesson learned was that they need to push their students harder to prepare them for the ever-looming deadlines and intense demands of today's newsrooms.

Peter Ensel of Plattsburg State University was at WNYT in Albany. He returned to the classroom with a new plan. "Give students less time to work on assignments," he wrote in his fellowship summary. "Often students complain about what they perceive as unrealistic deadlines. I realize I need to be even stricter. I will now make the students do packages in one day." And that's not all. "Besides writing and editing a package, they will have to turn in a V/O and VO/SOT form of the same story."

Camilla Grant of The State University of West Georgia says she'll now require her students to produce reports for more than one medium, having seen how her host station, KMOL-TV in San Antonio, insisted that reporters routinely write for the station's website. Dutch Hoggatt of Harding University also came back prepared to be more demanding. "The major thing I want to emphasize with my students is the speed at which stories need to be written and reported." Working with the professionals he met during his fellowship at the now-defunct CONUS Communications in Minneapolis, Hoggatt developed a list of exercises for his classes. Among them:

- Give students the basic facts on a breaking story. Give them no more than 10 minutes to write a factual, current story based on the information they have at that moment.
- Give students the basic facts of a story. Give them no more than ten-minutes to prepare for a "live" standup.
- Give students raw video of a press conference. Give them an hour to write and edit a VO/SOT.
- Give students two hours to shoot five minutes of raw video and give them one-hour to edit a 60-second video-only story.
- Give students a number of copy editing assignments that require them to use the AP Broadcast Stylebook for grammar, punctuation, spelling, word usage, ethics, legal issues, etc.
- Give students raw video, sound bites, and basic facts and have them write and produce a package and anchor lead-in.

Hoggart's suggestions are right on target. To some degree, they mirror the suggestions NewsLab has compiled to help managers screen potential new hires. But the NewsLab list goes farther, because just teaching young journalists to work faster will only improve the quantity of what they produce, not the quality.

Students also need to practice exercising good news judgment and grappling with difficult decisions on deadline, like whether to air graphic video or whether to lead with a late-breaking, highly visual story of little or no significance. They need to be able to spot the holes in a story, and know where to look and what questions to ask to fill them. They should learn history, geography and how to go about getting to know a community. Sean Kennedy, news director at KTAL-TV in Shreveport, LA, says one of

his favorite questions for prospective employees is: Who are James Dean, Jimmy Dean and John Dean?

Exposing students to this kind of rigor early in the curriculum could inoculate them against the disillusionment and burnout so many young broadcast journalists now suffer in their first few years on the job. Too many of the best and the brightest give up early. If they leave school prepared for the tough realities of broadcast news, they might actually stick it out long enough to develop some expertise and produce stories that do more than scratch the surface.

The odds are against them. Today's students deserve to know how long those odds really are.

END NOTES

1. Portions of this article appeared in the American Journalism Review, July-August, 2002.

2. Dan Rosenheim comments from a panel discussion, University of California at Berkeley, April 24, 2002, and email exchange, May 28, 2002.

3. Radio industry figures from a conversation with Bob Papper, Ball State University, September 25, 2002.

4. Jim Garrott comment from email exchange, May 1, 2002.

5. Background on KRON-TV from station sources.

6. Philip Balboni comments from a telephone interview, May 2, 2002.

7. Al Tompkins formula distributed at a Poynter Institute program, St. Petersburg, Florida, January 2002.

8. "Two is a Party for Owners," by Brian Lowry, Los Angeles Times, May 11, 2002. http://events.calendarlive.com/top/1,1419,L-LATimes-TV-X!ArticleDetail-58697,00.html

9. "Bahakel Tackles the Doublecast," by Ken Kerschbaumer, Broadcasting and Cable, July 8, 2002. http://www.tvinsite.com/broadcastingcable/index.asp?layout=print_page&doc_id=&articleID=CA232199

10. Project for Excellence in Journalism TV News research http://www.journalism.org/publ_research/local-tv/2001_magic1.html Tom Rosenstiel, personal conversation, May 10, 2002.

11. RTNDF Excellence in Education reports http://www.rtnda.org/training/excellence02.shtml

12. NewsLab's "Beyond Writing Tests," http://www.newslab.org/writetest.htm

13. Sean Kennedy comment from email, August 19, 2002.

A DIFFERENT TEACHING EXPERIENCE

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The students are eager. They arrive on time for class, take seats in the front of the room, and typically stand at attention when I enter the room. After the lecture, a class spokesperson is likely to stand and spend a few minutes expressing their appreciation for that day's lecture. Where am I, dreaming? No, to encounter students like these you probably need to spend some time teaching in Africa or Eastern Europe. I've encountered these students in both locations over a period of eight years, during which time I've taught workshops for media practitioners and university students on five separate occasions, including spending six months as a Fulbrighter in Zambia, and shorter stays in Nigeria, Bulgaria and Ukraine.

If you tell me, "My university has a study abroad program in London or Paris, I can spend a semester abroad there." Trust me, it's not the same type of opportunity. London and Paris are beautiful cities—I've traveled to both—but you'll still be teaching your same students, only in a different location. And you won't find the cultural opportunities that are unique to Africa or Eastern Europe. You'll get a better perspective on the world through a Fulbright experience. You won't be completely on your own through Fulbright but you will likely be relatively independent of a typical U.S. support system.

Why would anyone want to spend time in one of these places? Besides the students in your classes for whom you may become a lifelong mentor, you'll meet broadcasters who more closely resemble U.S. broadcast entrepreneurs from the earliest days of radio and television. They are building their stations from the ground up and not only face the challenge of finding good employees and running a profitable business but they must also educate business owners who have little knowledge of advertising.

Consider some of my encounters. I talked to a private radio station owner from Kampala, Uganda, and recommended that he attend the NAB convention in Las Vegas to locate some equipment that he needed. I even furnished some vendor names. Seven months later, after I attended my last BEA session, I happened to meet the owner on the escalator in the Las Vegas Convention Center. Radio Ichengelo (in the Bemba language of Zambia, Ichengelo means "light") is licensed to the Catholic Church in Zambia but much of the station's programming is secular. I heard a public service announcement (PSA) for AIDS education, a jingle that was literally inspired by a PSA series they received in a donation of old tapes, while completing a workshop at Radio Ichengelo. Radio Glarus in Bourgas, Bulgaria, is a true local radio station patterned after local broadcasting in the U.S. in the 1960s and 1970s. The station has local owners, who actually handle day-to-day operations, program for the community, air block programming to serve a wider listening audience and have a strong commitment to local news. Liberal Arts University in Luske, Ukraine, was founded four years ago as a privately run and tuition dependent journalism training center. About 80 students are enrolled in the four-year program. Other students are studying economics and management.

The intellectual satisfaction you'll get from knowing that the students have appreciated your work isn't the only thing you'll come away with. I have friends in several countries and we write or email to stay in touch. I've tasted foods that I would have never had the opportunity to eat in the U.S. I've also been amazed by how similar the daily problems are in other parts of the world to our daily life problems in the U.S. Health care, food prices, child discipline and balancing family responsibilities are just a few of the issues I've found that we have in common.

I've bargained my way from place to place by taxi in Zambia, where bargaining with the taxi driver over the fare is an expected part of the travel experience. My family will tell you there are a few phrases that have stayed in my vocabulary after I've returned from my trips. To be sure, I've also gotten sick from something I ate. I've been white-knuckled as the vehicle I was traveling in raced along at 50 miles an hour on bald tires along a muddy, pothole filled road, narrowly missing pedestrians, and I was once (politely) turned away at the gates of the University of Zambia by a paramilitary policeman armed with a machine gun who told me classes had been cancelled by the government after the students had rioted the previous night. But in all of these encounters I've felt no more uncertain about my safety than I have while traveling in the U.S. Indeed, I think my last cab ride in New York City was more harrowing than anything I ever encountered in Africa.

If you believe you might be interested in an adventure like this, contact the Council for International Exchange of Scholars, the Fulbright people. The Fulbright program is named after Senator J. William Fulbright and it was created shortly after World War II. The program provides a two-way exchange for faculty members from the United States to teach or research in another country or for individuals from outside the U.S. to visit our country for coursework and other forms of professional development. My trip to Ukraine was a Fulbright Senior Specialist award. The Senior Specialist program (http://www.cies.org/cies/specialists/) is newly created to provide U.S. faculty and professionals with opportunities to collaborate with counterparts at universities or other institutions outside of the United States. Grants range from two to six weeks. A series of Scholar Stories are also reported on the website. If you have a semester or even a full year sabbatical, the Fulbright Fellowship program can provide a longer stay for research or teaching. My six month visit to Zambia was a Fulbright Fellowship.

Even if your spouse was agreeable about going along and your children were old enough to benefit from the trip, you might think twice about their coming along. This is a trip to an exotic location but it isn't a vacation. You have a specific obligation to those eager and attentive students and to the Council for the International Exchange of Scholars. In all fairness, it is possible to bring along your spouse and children if you have a longer assignment. Check the CIES website (http://www.cies.org) for more information.

If you receive a Fulbright opportunity, plan to be flexible in everything you think you want to do. Things won't always work out according to your schedule. Be sensitive to the history and culture of the country you visit. Cultural and ethical norms are likely to be different—not wrong, just different. I always begin my comments by telling my audience that I'm not there to tell them they're doing the wrong thing or that the U.S. approach is the only way to do things. Instead, I tell them about some of the things we do in the U.S. and why they work—or don't work.

The Fulbright program is a mutually beneficial opportunity for the host institution and for the visiting faculty scholar. If you've thought about applying but previously hesitated, I would encourage you to review the program goals.

DIGITAL PRODUCTION TOOLS: A SNAPSHOT OF WHAT COLLEGE PROGRAMS HAVE

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"Why don't we have more digital equipment?" "I can't get my hands on the digital stuff. It's all checked out!" "Why am I'm spending all this money on tuition? We had more digital equipment at my high school!" Does any of this sound familiar? If you're like me, these are just a few of the complaints lodged by students on a seemingly daily basis.

With digital production quickly becoming the standard in industry, educators in audio and video production (as well as film and digital arts) are faced with the difficult proposition of preparing our computer-savvy students to work with this rapidly emerging medium.

Although the costs of digital technology continue to become more affordable, many programs continue to be confronted with difficult decisions about how to best allocate scarce resources for the acquisition of these still rather expensive digital tools. There's also the issue of staffing. Once the equipment is purchased, who teaches the course? Should the instructors be full-time faculty members who may have limited digital experience or adjuncts who currently work in the field (or both)? In addition, how does a department decide which tools are best for its program? Each year it seems there are more and more options to choose from.

All of these decisions greatly impact a program's curriculum and require faculty to transform pedagogical approaches (Buck, 1997). The digital age is here and any radio/TV/film program that is unable to provide its students with the necessary tools will likely not survive. Easier said than done, however.

As Director of University Television and program head of the radio-TV major at my institution, I find every year to be a challenge in terms of updating and upgrading our equipment. We have purchased a non-linear editing system each of the past three years. In that short time, the cost has gone down almost three-fold, while the speed of the computer has tripled! In two years we've added three digital camcorders and four digital playback/record decks. Still, the students—fresh from production house internships—and, more importantly, professional colleagues in the media, tell me it's not enough. Try telling that to the administrators who already feel like they've given your program more than its fair share of money!

Speaking of administrators, every year we're asked to justify our requests for more digital hardware and software (among other things). "Don't you already have enough?" was a question posed to me this year. I was informed that future equipment purchases would likely not be approved unless I was able to "prove" a need for more digital "stuff."

Finding qualitative evidence via testimonials from professionals and recent graduates was not a problem. That, however, wasn't enough. I was asked to supply "statistical" evidence. What are other institutions doing? How much do they have? What kind of "stuff" are they buying?

Once my initial frustration subsided I realized that this really was a marvelous suggestion. I immediately began looking for my "evidence." The problem was there was none to be had in published form. Production textbooks typically provide a generic overview of non-linear editing and digital audio workstations. Trade publications report on the latest advances in digital equipment and how it's being used in industry. Scholarly journals, meanwhile, discuss the impact that the digital revolution is having on our curriculum (Christ, 1998; Ferraro and Olson, 2000; Nordstrom, 2000; Utsler, 2001; Foote, 2002). While all of the aforementioned topics are important, it simply wasn't helping me build my case. I began to wonder how many other faculty members across the nation were having a similar problem. How do we answer the question, "What are other production-based programs doing with regards to digital equipment?"

Methodology

In order to obtain a snapshot of what colleges and universities are doing with regards to digital production tools I designed a 44-question survey and distributed it via email to 268 faculty members during the Spring of 2002. Respondents were selected from the 2001-2002 Broadcast Education Association Directory. Faculty were chosen if their teaching interests included TV/Video, radio, and/or production.[1] This specific group was selected for two reasons. Firstly, they'd be best qualified to accurately answer the equip-ment-related questions. Secondly, they'd most likely have a more vested interest in participating in this particular study. Respondents were asked a series of questions about their institution, their position, their program, their equipment, and their budget.

Results

A total of 96 faculty members, representing 27 states, completed the questionnaire for a response rate of 36 percent.

Among the respondents, 79 percent (76) were men and 21 percent (20) were women. Sixty-five percent (62) taught at public institutions and 35 percent (34) were employed by private schools. Fifty-two percent (50) held doctorate degrees while the other 48 percent (46) had earned a master's degree. Seventy-one percent (68) of the participating faculty members indicated that they had more than ten years of teaching experience in higher education. Fifty-three percent (50) had been at their current institution for ten years or less. Seventy-one percent (70) reported that they had at least six years of experi-ence in the broadcast industry. Half (48) indicated that their primary position in the field was in the production area (as opposed to management, talent, writer, other).

Production Classes & Digital Equipment

Based on the responses of these 96 individuals, the "typical" program offers four or five courses in TV/video production, two or three courses in radio production, and approxi-mately one or two web-based production offerings (see Table 1).

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1 To avoid duplicate responses, only one faculty member per institution was e-mailed the survey.

Table 1

TV/Video-Radio-Web Production Course Offerings

Number of Courses	TV/Video (Frequency/%)	Radio (Frequency/%)	Web (Frequency/%)
0	0/(0.0%)	0/(0.0%)	24/(25.0%)
1	4/(4.2%)	16/(16.7%)	26/(27.1%)
2	8/(8.3%)	16/(16.7%)	24/(25.0%)
3	18/(18.8%)	34/(35.4%)	18/(18.8%)
4	22/(22.9%)	20/(20.8%)	2/(2.1%)
5	8/(8.3%)	8/(8.3%)	2/(2.1%)
More than 5	36/(37.5%)	2/(2.1%)	0/(0.0%)
Mean	4.50	2.35	1.53
SD	1.41	1.08	1.00

N=96 (total programs)

With regard to digital equipment, as Table 2 indicates, the "typical" program provides students with four digital camcorders, four or five non-linear editing (NLE) systems, three or four digital record/playback decks, and two digital audio workstations (DAW). There is, however, a statistically significant correlation between school enrollment and the amount of digital equipment a program has (with the exception of DAW).[2] Whether it be digital camcorders, non-linear editors, digital record/playback decks, or digital audio workstations, the larger the enrollment, usually, the more digital tools (See Table 2).

Table 2 **Amount of Digital Equipment (Based on School Enrollment)**

School Enrollment Range

	<10,000 N=54	10,000-20,000 N=22	20,001-30,000 N=14	>30,000 N=6	All Schools N=96
Digital Cameras					
Mean	3.42	5.14	5.64	5.67	4.28
SD	2.19	0.92	1.57	1.16	2.02
Non-Linear Editors					
Mean	3.72	5.09	5.86	6.00	4.49
SD	2.01	1.38	0.38	0.20	1.86
Digital Decks					
Mean	2.83	4.64	4.71	5.00	3.66
SD	2.44	1.86	1.70	1.73	2.31
Digital Audio Workstations					
Mean	1.71	2.91	3.00	2.33	2.21
SD	1.53	2.21	2.31	3.22	2.05

As mentioned earlier, one of the more difficult decisions facing faculty with regards to digital production equipment is what specific brand to purchase. Can you afford an industry standard? What works best within the framework of your program? Which

2 Using a two-tailed Pearson Correlation test for significance:

	Digital Cameras	Non-Linear Editors	Digital Decks	Digital Audio Workshops
Enrollment	.346*	.480**	.370*	.292
	.020	.001	.013	.054

*Correlation is significant at the 0.05 level.   **Correlation is significant at the 0.01 level.

will help prepare your students for their first job in industry? Respondents were asked to identify, by manufacturer, the production hardware and software their program provides its students.

With regard to non-linear editing systems, the most oft-used systems are Final Cut Pro (52%), Avid (46%), and Adobe Premier (33%). Please note, however, that slightly more than one-third of the respondents' programs use a NLE system not listed as an option on this survey (see Table 3).

Table 3

Non-Linear Editing Systems Used

Manufacturer	Frequency/ Percentage
Adobe Premier	32/(33.3%)
Avid	44/(45.8%)
Casablanca	8/(8.3%)
Final Cut Pro	50/(52.1%)
Strata Sphere & Affinity	0/(0.0%)
Other	34/(35.4%)

N = 96 (total programs)

Faculty were also asked about graphics packages and plug-ins that they provide their students. As Table 4 indicates, PhotoShop and AfterEffects were clearly the most popular software add-ons. Nearly 80 percent of respondents indicated they use PhotoShop. Note, however, that eight percent of the programs do not have any graphics add-on or plug-in packages on their non-linear systems (See Table 4).

Table 4

Graphics Packages and Plug-Ins Used

Manufacturer	Frequency/ Percentage
AfterEffects	44/(45.8%)
Commotion	10/(10.4%)
Lightwave (3-D)	16/(16.7%)
PhotoShop	76/(79.2%)
Sound Forge	12/(12.5%)
Other	24/(25.0%)
Don't Have Any	8/(8.3%)

N = 96 (total programs)

As Table 5 indicates, there is no clear cut choice when it comes to camcorders, while Sony and Panasonic are the most popular purchases for record/playback decks.

Table 5

Digital Camcorders and Record/Playback Decks Used

Manufacturer	Camcorders	Decks
	Frequency/Percentage	Frequency/Percentage
Canon	30/(31.3%)	2/(2.1%)
JVC	30/(31.3%)	18/(18.8%)
Panasonic	26/(27.1%)	30/(31.3%)
Sony	44/(45.8%)	28/(29.2%)
Other	0/(0.0%)	18/(18.8%)

N = 96 (total programs)

Based on the findings of this study, digital tools for radio appear to be a different story. Two things stand out. First, there is no industry leader when it comes to digital audio workstations. Sixty percent of the respondents (58) indicated that they use a DAW not listed as an option on this survey questionnaire. Second, nearly one-fifth of the respondents (18) reported that their program does not even own a DAW (See Table 6). While not listed in Table 6, it is worth noting that 52 percent of the faculty (50) reported having no scheduling software for their radio programs.

Table 6

Digital Audio Workshops Used

Manufacturer	Frequency/Percentage
Vegas Audio/Vegas Pro	10/(10.4%)
Bias	4/(4.2%)
Sound Forge	10/(10.4%)
Tascam	2/(2.1%)
Yamaha	2/(2.1%)
Other	58/(60.4%)
Don't Have DAW	18/(18.8%)

N = 96 (total programs)

Enough digital tools?

As mentioned in the open to this article, students are always voicing their concerns about never having enough digital equipment. This survey asked faculty if they agree. Does your program currently offer students enough in the way of digital tools? Sixty percent (58) agree with the students! Their answer was "no." Only one third (32) believe their program does provide enough in the way of digital tools.

In an open-ended question, some survey respondents acknowledged a problem, but don't appear to have a solution for the digital equipment shortage in their program. Do any of the following statements sound familiar?:

• We're barely making it in video—not enough for the number of students; nothing in radio!

- We need to expand digital editing and production by a factor of two.
- There are never enough tools.
- No digital audio, no digital camcorders. We are not keeping up with the industry.
- Costs and rapid changes in the industry make it impossible to keep up.
- We have huge amounts of students sharing one or two pieces of equipment. It takes so long for them to rotate that they barely get to use it.
- The field changes faster than we can.
- Not enough work stations; not enough space = not enough hands-on time.
- Too many students (700) not enough money.

Faculty Comfort With Digital Tools

Providing the digital equipment is one thing. Being able to effectively use it in the teaching process is something else. Faculty, many who likely spent their professional years in an analog environment, were asked how comfortable they feel using digital equipment. Only 40 percent (38) responded that they feel "very" comfortable. Forty-six percent (44) indicated that they were "somewhat" comfortable, while six percent (6) said they were "not very" comfortable at all.

In an open-ended question, survey respondents were asked to identify what would need to happen for them to become "very" comfortable with the digital equipment. A lack of training and time were the two most often cited reasons for the "discomfort" with the digital tools, as indicated by the following responses:

- Most of us need more training.
- More training—especially in the graphics area.
- Need more institutional support to attend workshops to upgrade/maintain skills.
- Sabbatical to learn new technologies.
- Simply more time to gain experience.
- More time to learn some of the newer software.

The Bottom Line: Money

Finally, this survey asked a few budget-related questions. After all, money often dictates the quantity and quality of the digital equipment a program purchases. Here, we find somewhat of a feast or famine scenario. As Table 7 indicates, nearly one-fourth (20) of the programs reported having an annual budget of $5,000 or less. Conversely, an almost equal number (22) reported having an annual budget of more than $30,000. The mean annual budget was approximately $17,500. When broken down by the enrollment of the institution, we see that the average annual budget goes up around $5,000 per additional enrollment category. More than one-fifth of the programs (22) reported annual budgets in excess of $30,000, including close to 15 percent in the small school range of less than 10,000 students (See Table 7).

Table 7

Program's Annual Budget (Based on School Enrollment)

School Enrollment Range

Annual Budget	<10,000 N=54 (Freq./%)	10,000-20,000 N=22 (Freq./%)	20,001-30,000 N=14 (Freq./%)	>30,000 N=6 (Freq./%)	All Schools N=96 (Freq./%)
< $5,000	16/(29.6%)	2/(9.1%)	2/(14.3%)	0/(0.0%)	20/(20.8%)
$5,000-$10,000	11/(20.4%)	2/(9.1%)	0/(0.0%)	2/(33.3%)	15/(15.6%)
$10,001-$15,000	6/(11.1%)	2/(9.1%)	0/(0.0%)	0/(0.0%)	8/(8.3%)
$15,001-$20,000	5/(9.3%)	2/(9.1%)	2/(14.3%)	0/(0.0%)	9/(9.4%)
$20,001-$25,000	6/(11.1%)	6/(27.3%)	2/(14.3%)	0/(0.0%)	4/(14.6%)
$25,001-$30,000	2/(3.7%)	2/(9.1%)	2/(14.3%)	2/(33.3%)	8/(8.3%)
> $30,000	8/(14.8%)	6/(27.3%)	6/(42.9%)	2/(33.3%)	22/(22.9%)
Mean*	$13,000	$18,500	$23,500	$28,000	$17,500

* Because exact dollar figures were not provided, the means are based on the mean value of the budget ranges.

Discussion & Conclusion

It's likely that broadcast production students who graduated four years ago would not even recognize their alma mater's program and/or facilities today. The digital equipment necessary to provide students a fighting chance in a highly competitive field has altered the education landscape significantly and rapidly.

The results of this study indicate that institutions are doing what they can to provide students with the digital tools they need. Still, though, both students and faculty agree that their programs need more. In addition, most faculty members need more time and training to become more proficient in using these new technologies. As one survey respondent writes, "It's not easy teaching this stuff when you have an analog background. I simply don't have enough time to master these tools. I know enough to teach them the basics and that's about it. The rest is up to them." This study also finds a potential gap between the digital haves and have nots. While some schools are able to offer students multiple non-linear editors, digital camcorders, and a host of plug-in and graphics packages, others are working on a shoe-string budget that makes it close to impossible to participate in the digital age. Hopefully, the trend toward improved quality at lower prices in digital production gear will resolve this problem.

One limitation to this study is that the survey did not ask participants how many students were enrolled in their program. As a result, it is difficult to determine how digitally "rich" or "poor" a program is. For example, one with ten majors should be able to get by comfortably with one non-linear editor and one digital camcorder. A program with triple those enrollment numbers would not. Conversely, just because a program has an above the mean amount of digital gear does not guarantee its students receive enough hands-on equipment time—-not if they're having to share it with 100 or 200 other students!

Two final points: While this paper has focused exclusively on digital equipment, we must not forget the value of teaching our students how to edit the old fashioned way. Students exposed to digital tools may not like the idea of using "stone age" editors, but for those interested in careers in broadcast journalism they still need to learn how to use linear tools. Industry analysts estimate that less than half of the newsrooms across America have successfully transitioned from tape-to-tape editing to the non-linear technology (Turner, 2002). I was reminded of this by a recent graduate whose final comments in her internship paper were, "Students may think it stinks, but based on what I observed at both TV newsrooms, you better be able to edit with linear equipment. They are not even going to consider hiring you unless you can edit the old way first and efficiently."

Finally, let's face it. How long will the findings from this study remain useable? Several respondents indicated that they were in the process of renovating their facilities and purchasing new equipment while filling out the survey! Hopefully a year from now, all of our programs will be providing students with more in the way of digital tools. Despite it's potentially limited shelf life, I hope the results of this study will assist others who, like me, have been asked to deliver statistical evidence as to what other programs are doing with regards to digital production tools!

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BCA 311—BROADCAST & CABLE COPYWRITING MASTER SYLLABUS

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Bulletin Description:
Practice in the pervasive short forms of audio and video writing: commercials, continuity, public service announcements, and campaign evolution.

Prerequisites:
ENG 101 or 201 with a minimum grade of B (3.0). A student must document this attainment in order to remain in the course. Any student subsequently determined to lack this prerequisite will receive an automatic "E" for the final course grade.

Rationale for Course Level
Because this is a professional, applied writing experience, the course assumes the student already has developed above-average college-level writing skills in lower level writing courses.

Textbooks and Other Required Student-Furnished Materials:
Orlik, Peter. Broadcast/Cable Copywriting, 6th edition (Boston: Allyn & Bacon, 1998)
Any standard pocket dictionary
Access to word processor or typewriter
Approximately $9 in storyboard materials (end of semester)
Two three-ring binders and access to 3-hole punch

Special Requirements:
This class is part of the BCA and IPR "core". Therefore, BCA and IPR majors and BCA minors are required to earn a minimum grade of C (2.0) for successful course completion.

General Methodology Used in Teaching the Course:
This is a lecture/discussion class employing a professional simulation approach. To maximally benefit from the class, it is helpful for students to conceive of this as a media agency trainee experience rather than a typical 3-credit college offering. Toward this end, the following procedural policies should be carefully noted:

1. As elsewhere in the profession, project deadlines must be met. The grade will drop two levels (such as from a "B" to a "C+") for each week day late. For full credit, assignments are due at the beginning of the class period. An assignment turned in after class is already one day late. If assignments are turned in to the departmental office, they must be time/date certified by a BCA secretarial assistant.

2. All projects must be typed (and on reasonably heavy paper stock) unless otherwise specified by the instructor. TWO copies normally are required. To promote anonymity during copy correction, the student's name should be written on the BACK of the assignment; NOT on the front. The aim is to ensure that instructor evaluation of this assignment will not be colored subconsciously by student performance on previous ones.

3. Any assignment with more than two words misspelled is an automatic "E", except for "timed exercise" spots written in-class. Writers should be conscientious dictionary and Thesaurus users.

4. Class sessions are intended to help the student become acquainted with electronic media writing principles. Generally, attendance is not taken although students are responsible on the final examination for all material covered. Attendance is REQUIRED at all prior-announced "playback criticism" sessions, however, since there is a mutual responsibility to provide classmates with feedback on their writing efforts. Students will be assessed a four-point deduct (see Evaluation section) for each missed "playback criticism" session.

5. "Playback criticism" sessions will be handled as in a real-world media agency. Students should develop a positive attitude toward them, realizing that such criticism can be very valuable in helping class members mutually to improve their own writing and analytical abilities.

6. In the main, this class focuses on commercial and PSA writing because: (a) these are the most pervasive electronic media format types; and (b) they constitute the most basic applications of radio/television syntax. Once this syntax is mastered, long-form audio/video scriptwriting projects become much more achievable.

7. This course assumes and assigns an average of two hours of outside work for every one hour spent in class.

8. It is expected that all students will complete all assignments. In fairness to all, there will be no "extra credit" options.

9. Students are required to visit an off-campus client in order to complete the advertising campaign proposal.

Course Objectives

Upon course completion, the student should be able to:
1. Describe the various copy types utilized in the electronic media industries.
2. Define the role of copywriter and the variety of tasks that role encompasses.
3. Critique and revise/refine both self-written copy and copy created by others.
4. Write effective commercials, public service announcements and other continuity for radio and television.
5. Conceive and prepare television storyboards.
6. Sculpt an acceptable entry-level Copywriter's Portfolio.
7. Research and execute a broadcast advertising campaign proposal.
8. Structure and deliver formal oral business presentations.

General Course Outline

(NOTE: Specific daily assignments will be given as the term progresses. Some modification in time devoted to each subject may occur to compensate for unforeseen circumstances.)

Week 1 — Introduction to the copywriter's world and terms; copywriter's portfolio and handbook; fundamentals of effective writing.

Week 2 — Electronic media punctuation; univoice radio spots; avoiding the "TV soundtrack" in radio writing; keys to communication that sells.

Week 3 — Emotional appeals; print and electronic layouts compared; attitudinal audience types.

Week 4 — Progressive motivation; introduction to rational appeals.

Week 5 — Rational appeals on radio; emotional and rational appeals summation; principles of dialogue writing.

Week 6 — Requisites of true creativity; transforming print to audio communication; the constant challenge of definition.

Week 7 — Principles of PSA (public service announcement) construction; writing the multivoice spot; exploiting radio's imaginative primacy.

Week 8 — PUNCH (the culminating test for effective radio); blurring the commercial/PSA distinction; radio musical donuts.

Week 9 — Small market radio writing challenges; introduction to television copy writing; the personality promo.

Week 10 — Television customization services and techniques; highly competitive client categories (the eatery example); principles of campaign design and development.

Week 11 — Individual work and conferences on campaign development projects (the field assignment).

Week 12 — Concluding the field assignment; TV spot conceptualization: the DDQ (Demo-Deriving Quintet).

Week 13 — Case studies in television advertising; developing the storyboard.

Week 14 — Importance and techniques of effective client presentations; the management of forced choice decision-making.

Week 15 — Storyboard presentations and client feedback.

Week 16 — Final examination utilizing Copywriter's Handbook; checking of finalized Copywriter's Portfolio.

Evaluation

There will be approximately 15 project assignments during the term. The grade for each is converted to a numerical designation ("A" = 11, "B+" = 9, etc.). These are added up at term's end and ranked with the totals attained by other class members to arrive at the overall grade distribution. Some projects may be double- or triple-weighted. For example, a "B" (8 points) on a triple-weighted project would be recorded as 24 points (8 x 3). Student projects initially are judged on professional standards, but the above method of grading allows the final grade to reflect how each student performed in relation to other beginning copywriters rather than in relation to the more rigorous industry benchmarks used throughout the term for instructional and prescriptive evaluation.

A final examination carries four weights and covers all aspects of the course. It is a timed, open-notebook test in which the student can utilize their Copywriter's Handbook compiled throughout the term. The Copywriter's Portfolio is separately evaluated and used to fine-tune the class curve before the final assignment of grades.

As with all other aspects of the class, the Copywriter's Handbook and Copywriter's Portfolio compilations have been designed as long-term personal resources rather than merely vehicles to be discarded once the term is over.

No Incomplete (I) grades are given for this class unless:
    a) the student has completed at least 80% of the course
    b) the Incomplete results from a documented medical or family emergency
    c) the student is not failing the course at the time the Incomplete is requested.

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EMPHASIZING ETHICS: PROMOTING ACADEMIC HONESTY AND DETECTING PLAGIARISM

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 Technological advancements have made it easier for students to be academically dishonest than ever before. Professors must become proactive in promoting academic honesty and take advantage of the online resources available for detecting plagiarism. The following discussion will highlight some of the more popular websites dedicated to combating plagiarism and providing faculty with tips on ways to encourage academic integrity. In addition, a brief list of websites students may use to find completed essays and terms papers is provided. Faculty should be aware of these sites in order to better police the assignments turned in by students.

"Plagiarism.org" (http://www.plagiarism.org/) is an "online resource for educators concerned with the growing problem of Internet plagiarism." (Plagiarism.org, 2002, para. 1). Associated with "Plagiarism.org" is "Turnitin.com"; it serves as the user portal for educators fighting the battle against plagiarism (Plagiarism.org, 2002). "Turnitin.com" is a service that accepts papers from students and faculty and houses them in a database. Using a technology known as Document Source Analysis, "Turnitin.com" makes a digital fingerprint of all submitted documents and cross references them with its local database and the Internet. A custom, color coded report assessing the originality of the document, complete with source links, is produced (Plagiarism.org, 2002).

Bruce Leland (2002) of Western Illinois University has prepared a web resource entitled, "Plagiarism and the Web"(http://www.wiu.edu/users/mfbhl/wiu/plagiarism.htm). This site provides links to various paper mills that students access to obtain free papers or buy essays and term papers. Leland (2002) provides suggestions for teachers to help keep students from using the paper sites. Among his tips are to make students aware of the paper mill sites, and then take them to a site and analyze a weak paper. He also suggests teaching the students how to use the papers on the websites as resources for their own work (Leland, 2002).

The Writing Tutorial Services of Indiana University has a website, "Plagiarism: What It Is and How to Recognize and Avoid It" (http://www.indiana.edu/~wts/wts/plagiarism.html). This site is geared toward educating students about plagiarism and how to avoid it in their own work. Included in this web resource are examples of how to recognize acceptable and unacceptable paraphrases, strategies for avoiding plagiarism, and

dealing with common knowledge or facts. The website raises the issue of using visual information or graphics from the World Wide Web. Such information, too, must be treated in the same manner as textual information. Given that text, images, and graphics are at everyone's disposal with the click of a mouse, it is important to emphasize to students that any information/expression, no matter what form, needs proper documentation. The Writing Tutorial Services of IU is taking the lead on this matter (The Trustees of Indiana University, 1998).

Glatt Plagiarism Services, Inc. offers three different software programs to help deter and detect plagiarism (http://www.plagiarism.com/). The Glatt Plagiarism Teaching Program is a computer tutorial that helps teach students what plagiarism is and ways to avoid it. Students learn the difference between plagiarizing and paraphrasing and are instructed in proper source attribution (Glatt Plagiarism Services, Inc., 2002). The cost of GPTeach is $300; however, if it is bought in conjunction with the second software program, Glatt Plagiarism Screening Program (GPSP), both programs cost $250 each.

The GPSP is similar to the Document Source Analysis used by "Turnitin.com." GPSP assumes each person has his/her own writing style, which is similar to a person's fingerprints, and their style can be assessed using this computer software. Each document is given a Plagiarism Probability score to help instructor's determine the guilt or innocence of potential plagiarists (Glatt Plagiarism Services, 2002).

The third Glatt Plagiarism offering is known as the Glatt Plagiarism Self-Detection Program (GPSD). This computer program helps individuals become more sensitive to their own writing style. For $65 anyone can purchase a Windows version of the program and use it to assess a document's level of plagiarism. The GPSD is similar to the more expensive screening program noted above, but it is less reliable and accurate (Glatt Plagiarism Services, Inc., 2002).

Coordinator of Information Literacy Services and Instruction at the University of Illinois Library at Urbana-Champaign, Lisa Hinchliffe, offers a web resource entitled, "Cut-and-Paste Plagiarism: Preventing, Detecting and Tracking Online Plagiarism" (http://alexia.lis.uiuc.edu/~janicke/plagiary.htm). Hinchliffe (1998) provides examples of plagiarism, offers suggestions on how to detect and prevent it, and includes tips on how to check for plagiarism (e.g., review original sources in reference list). In addition, a short bibliography of articles about plagiarism is provided. Hinchliffe (1998) also includes links to the various papers mills that students might use to obtain papers for their assignments.

Heyward Ehrlich, associate professor of English at Rutgers University, has also created a site devoted to plagiarism entitled, "Plagiarism and Anti-Plagiarism" (http://newark.rutgers.edu/~ehrlich/plagiarism598.html#W). Ehrlich's (2000) website, like the others, discusses the on-going problem of plagiarism; however, he raises three important points that educators should address. First, faculty should ask themselves what their department, college, and/or university policy is on plagiarism and are students aware of it? Second, what are the penalties for plagiarism and what is the recent history of successfully prosecuted plagiarism cases? Third, what is the impact of computers on plagiarism and how does copyright law apply (Ehrlich, 2000)? These queries are a springboard for developing a defense against student plagiarism. Ehrlich (2000) offers possible solutions to reduce plagiarism among students and provides several web resources and articles related to combating the problem.

"Avoiding Plagiarism" (http://sja.ucdavis.edu/avoid.htm) is a website maintained by the Office of Student Judicial Affairs at the University of California at Davis. This web resource is part of UC-Davis' attempt to promote integrity and to inform students of appropriate academic and social conduct (The Regents of the University of California, 2001). The cite defines plagiarism, discusses why it is important, and offers tips on avoiding plagiarism, complete with examples and contact information for further assistance. UC-Davis is putting into practice what Ehrlich suggested above (i.e., explicating university policy on plagiarism and making students aware of it). The Office of Student Judicial Affairs is taking a proactive step to inform its students about the importance of academic integrity and providing specific instructions on how to maintain integrity and, more specifically, avoid plagiarism.

Monica A. Ollendorff (2001) of the Irvine Sullivan Ingram Library at the State University of West Georgia has created a website called "Plagiarism Help for Faculty" (http://www.westga.edu/~library/depts/li/plagiarism.shtml). Her website provides links to many of the web resources noted above with a few additions. Since the web page is linked from the University of West Georgia's library home page it is easily accessible to faculty and students.

Although the list above of plagiarism websites is not exhaustive, it does provide a starting point for educators to join the battle against plagiarism and the movement to promote academic honesty and integrity. Other sites and resources may be discovered by conducting a search for plagiarism on "Google.com" (http://www.google.com). Furthermore, "Google.com" makes it easy to catch potential plagiarism. Just type in the suspicious words or phrases and search. "Google.com" will search nearly 2.5 billion web pages and determine if the suspicious words or phrases already exist on the World Wide Web.

As noted above, students often visit the websites listed below to retrieve a completed essay or term paper. There are hundreds of thousands of papers available on all topics. The sites are well known to students; in order to combat plagiarism faculty need to know them well, too.

Absolutely free papers can be found at the following websites:
1) "Planet Papers" (http://www.planetpapers.com/)
2) "ERIC Digests" (http://www.ed.gov/databases/ERIC_Digests/index/).
3) "School Sucks" (http://www.schoolsucks.com/)
4) "Other People's Papers" (http://oppapers.com) claim they offer free papers, but typically the sites link to other web pages that require a fee to obtain papers. Papers can be received via mail, fax, or e-mail at varying costs.

Among the many pay paper mill outlets are the following websites:
1) "Evil House of Cheat" (http://www.cheathouse.com/),
2) "Research Papers Online" (http://www.ezwrite.com/),
3) "Genius Papers" (http://www.geniuspapers.com/).

Plagiarism is an on-going problem that has been exacerbated by the development of the Internet. However, proactive measures, like the ones noted in many of the web resources discussed here, will help faculty detect, and hopefully deter, plagiarism and ultimately promote academic integrity and honesty that will stay with students throughout their lives.

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MULTIMEDIA FOR MORTALS: RESOURCES AND TIPS FOR INTEGRATING VISUALS, AUDIO, AND VIDEO INTO LECTURES FOR ADVERTISING COURSES

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Along with fast and powerful desktop computers, the World Wide Web, and the involvement of marketing and advertising agencies with these has become a boon to educators. These have progressed to the point where producing multimedia presentations for courses in advertising is a practical possibility for educators who have a reasonable familiarity with using personal computers.

For specific web addresses of sources mentioned below, refer to the accompanying resource list.

Working with images

The Emergence of Advertising in America collection is hosted by the Library of Congress, consisting of 9,000 images relating to the early history of advertising in the United States (1850-1920).

Ad*Access consists of more than 7,000 advertisements printed in U.S. and Canadian newspapers and magazines between 1911 and 1955.

Adflip spans the old (1940s) through the new. And AdForum is an international site that serves the advertising industry.

In addition to finding samples on the web, you can also digitize your own samples from the original using an image scanner. Digital cameras can be used to take pictures of out-of-home examples, then transferred directly to the computer.

Useful for accessing a wide range of award-winning print advertising is the December issue of Communication Arts.

Make minor adjustments to images using image-editing software such as Photoshop or GraphicConverter. Be sure to save them in the optimal format: JPEG format, and resolution of 72 dots per inch.

To best fit the standard screen size of 640 x 480 pixels, size samples to fit maximum dimensions of either 550 pixels for width (for landscape-oriented images) or 440 pixels for height (for portrait-oriented images).

To avoid fuzzy images, get an image in the size you need or larger, then reduce ("scale down") if needed (never enlarge). If you scan your own images, scale them up to the desired size during the scanning process.

Often at the optimal presentation size, body copy can be difficult to read on the screen. Thus, if you want to be able to show the entire ad as well as to have the audi-

ence be able to read the body copy, reduce your entire image to fit the screen, then copy and paste only the body copy into a separate image file, sizing it according to the same maximum dimensions. In your presentation in class, first display the entire ad, then display the enlarged body copy.

Working with audio

Sources for older radio ads include Old-Time Radio Commercials, and the Library of American Broadcasting.

Finding recent ads is more difficult. Searches with Internet search engines and terms such as "radio advertisements download" usually yield the best results. My favorite sources for contemporary ads are Radio Savant and AdForum.

Files in the MPG (Motion Picture Experts Group) format or variations of it are conveniently small in size, but seem to be prone to skip small portions of the soundtrack during playback.

To eliminate chances of this happening, save audio files in the WAV format. The software I find most useful for doing this is Apple QuickTime Pro (discussed below).

Working with video

Originators of such materials are making them increasingly difficult to save to a computer and build up an archive for use—largely, I suspect, for proprietary reasons.

One typical way this is done is to use so-called "streaming video." Instead of placing a complete file on your computer, a "streamed" file is doled out a bit at a time over a live Internet connection. As a result, not only is the visual quality quite poor, playing such files requires that the instructor maintain a live Internet link during lecture, thus multiplying the chances of technical problems and interruptions.

A second way this is done is to disable the Save As command on your browser. However, such files are still temporarily saved in a temporary storage folder (location and name depending on system platform and browser software used), which is usually emptied upon exiting the browser.

Two general rules of thumb thus suggest themselves. First, do not spend any time with streaming video files (often RealPlayer streaming video or QuickTime streaming video).

Second, to save a file of the conventional (as opposed to streaming) variety, first view the clip in its entirety in your browser. Then locate the file in your browser's temporary folder, and, prior to exiting the program, move the file from the temporary folder to a different folder on your computer.

Apple QuickTime Pro is inexpensive, easy-to-use software for working with audio and video. While the software needed simply to play audio and video is free, spend the $30 to get the expanded QuickTime Pro version. Not only is it inexpensive and available in Windows and Macintosh versions (I use both), it uses standard software metaphors—such as cut-and-paste—to move data within or between files. It also easily converts audio and video files to a number of different formats.

In addition, QuickTime Pro can strip the audio track from the video and save the audio as a separate file. This is useful for illustrating creative synergy between audio and video. Play one separate (audio or video), then play them together to underscore creative, synergistic relationships between them.

Video files come in a variety of different formats. Which you use depends on the operating system (Windows or Macintosh) you plan to use. One oft-used standard is QuickTime (MOV).

However, while the Macintosh version of PowerPoint readily accepts MOV files, the Windows version of PowerPoint does not, due presumably to Microsoft seeking to promote its own Windows Media Player software and standard over rival Apple QuickTime.

Thus, if using the Windows version of PowerPoint, use QuickTime Pro to convert MOV files into AVI format prior to inserting them into your presentation. Keep in mind that the clip will lose some sharpness, especially if resized larger than 100 percent, so refrain from resizing (smaller is fine).

A second popular video format is MPEG (Motion Picture Experts Group). Such files can be used in PowerPoint on either platform (Windows or Macintosh) without conversion. In addition, the primary advantage of MPEG files is a greater ability to be sized in large frame sizes without getting fuzzy.

Two favorites sites for video clips are AdEater and AdForum, both of which use video in MPEG format. The former contains 20-30 years of international video advertising. The latter is more up-to-date, and creative work in many formats is presented along with much other descriptive information.

A third website, Getcreativity and its "breaking news alerts" keeps you up-to-date on developments in advertising creative, and provides links to get to award-winning ads.

Finally, the Advertising Council archives its PSAs in video, audio, as well as in print. And the anti-smoking campaign "The Whole Truth" has a fine set of PSAs.

Guerrilla sites

What deserves separate mention are websites that take an other-than-flattering view of advertising. The Advertising Graveyard, which collects and humorously comments on examples of creative campaigns rejected by clients.

Other sites contain material that criticizes advertising and consumer culture by parodying existing advertising. Useful sites include AdBusters, the Badvertising Institute, and False Advertising.

Assembling the presentation

Microsoft PowerPoint is the best choice of presentation software. It is included on most if not all computers as part of the standard array of software, and it can read all image, audio, and video file types discussed here.

Images, audio, and video are placed into a presentation using a simple menu command (Insert Picture, Insert Sound, or Insert Movie).

Once inserted, the media clip can be resized, its location on the slide adjusted, its appearance adjusted (such as brightness and contrast on visuals), and animation added to highlight and/or intensify its entry.

Necessary hardware and software

Personal: Laptop computer, Microsoft PowerPoint, Adobe Photoshop or
   GraphicConverter (http://www.lemkesoft.de/us_gcabout.html), Apple QuickTime
   Pro (http://www.apple.com/quicktime/), image scanner, Internet connection, digital
   camera (optional).

Facility: Digital video projector and projection screen, amplified sound system, hook-up for laptop computer sound and video

Selected sources for print advertising:

The Emergence of Advertising in America (http://memory.loc.gov/ammem/award98/ncdhtml/eaahome.html).
Ad*Access (http://scriptorium.lib.duke.edu:80/adaccess/)
Adflip (http://www.adflip.com/)
AdForum (http://www.adforum.com/)
Communication Arts (http://www.commarts.com/CA/); also useful are award-winning examples from its December issue, which can be digitized for use in presentations.

Rules of thumb:

Image file format: JPEG
Image resolution: 72 dpi (dots per inch).
For PowerPoint slide dimensions of 640 x 480 pixels: max. width of 550 pixels (for landscape-oriented images), or max. height of 440 pixels (for portrait-oriented images).

Selected sources for radio advertising:

Old-Time Radio Commercials (http://www.old-time.com./commercials/)
Library of American Broadcasting (http://www.lib.umd.edu/LAB/AUDIO/soundbites.html)
Radio Savant (http://www.radiosavant.com/)
AdForum (http://www.adforum.com/)
Selected sources for video advertising
AdCritic (http://www.adcritic.com/)
AdEater (http://adeater.com/)
AdForum (http://www.adforum.com/)
Getcreativity (http://www.getcreativity.com/)
Advertising Council (http://www.AdCouncil.org/)
Anti-smoking campaign "The Whole Truth" (http://www.wholetruth.com/)

Rules of thumb:

Cannot use "streaming" video
Convert QuickTime files to Windows Media (AVI) to use with Windows version of PowerPoint

Selected company websites:

Coca-Cola (http://www.ltg.Coca-Cola.com/)
Benetton (http://www.benetton.com/)
Lipton Brisk (http://www.liptonbrisk.com/)
BMW Films (http://www.bmwfilms.com/)
Selected guerrilla-advertising sites
The Advertising Graveyard (http://www.zeldman.com/ ad.html)
AdBusters (http://adbusters.org/)
Badvertising Institute (http://www.badvertising.org/)
False Advertising (http://parody.organique.com/).

DISMANTLING THE SILOS: MOVING TOWARD CONVERGED JOURNALISM CURRICULUM AT WASHINGTON AND LEE UNIVERSITY

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When Ashley Tyson walked into her news editing class for its first meeting last fall, something seemed awry. The curmudgeonly journalism professor she expected to find was flanked by four other faculty, broadcast and print types, all looking a bit anxious. She sensed uncertainty as she glimpsed her print pals and some students she recognized as broadcast majors, all the time wondering, "What in the world is going on?"

Within a week, Tyson found herself in the producer's hot seat preparing a television news program that would air in three hours. Even though a professor guided her through every step, she felt bewildered. "We didn't know what we were doing," said Tyson. "Rundowns, Avids, teases, it didn't mean anything. It was a feeling of 'I'm not going to be able to do this.'" But the unfamiliar didn't stop there. A week later, Tyson became Web producer, culling and repurposing stories from print and broadcast reporters and writers. The rotation continued for 12 weeks, with Tyson trading roles as broadcast and Web producer with seven other print majors. By the end of the term, an initially resistant Tyson had turned around. "I'm glad I got the experience," said Tyson, "I'm comfortable with it. I know more."

Her professors know more, too. This exercise in convergence merged five print and broadcast journalism classes at Washington and Lee University for a twice-weekly cable news program and website, the Rockbridge Report. While our department has been bringing together broadcast and print students for several years, fall 2001 marked the first time print students took the lead in a broadcast lab. It also marked our first fully-operational, regularly published website. All this took place in a modular building (e.g. trailer), in a makeshift lab and studio. We had cobbled together a converged media operation while awaiting the real thing, a $2 million-plus, fully-integrated digital media facility. Department head Hampden H. Smith, III urged us to move forward with the converged lab, ready or not. "It wasn't perfect," said Smith, "but it wasn't going to be perfect if we planned it any longer anyway. I think the results were astonishingly good, even though it was the first time we did it." Smith has been thinking digitally since Nicholas Negroponte's book Being Digital hit The New York Times' Best Sellers List in 1995.[1] He's encouraged his faculty to embrace the concept of convergence ever since.

The road to convergence

As a work in progress, the converged lab didn't happen overnight. We lay its foundation five years ago, with the conviction that good reporting is good reporting, no

matter what medium houses the final product. So, in the fall of 1997, print and broadcast journalism majors found themselves together for a stint as beat reporters. At that time, colleague Brian Richardson and I met our reporting classes jointly for lectures and story budget discussions while maintaining our separate tracks; his print, mine broadcast. Students' stories stayed in their respective media. Print pieces often went to the campus newspapers, and broadcast reports to the department's radio and TV news programs. But that began to change in November 1999, when we urged print students to volunteer for our local broadcast election night coverage.[2] I recall the excitement in the newsroom as producers briefed their staffs and sent them out into the field to file live telephone reports and interviews with candidates. The first call came from a print student at the courthouse, with a story on the sheriff's race. "I've got an interview with Pederson," she said.

"Is he standing by, ready to go on the air?" asked the producer.

"Standing by? No, he's gone. I've already interviewed him, and I've got some great quotes," the reporter responded. She had applied a print interview model to a broadcast venue. Instead of interviewing the candidate on the air, she filled her notebook with quotes, and then read them as we broadcast live. While not ideal, the experience taught us a valuable lesson: we had a long way to go.

Since then, we've moved closer to a converged media operation, with the lines between print and broadcast continuing to blur. For the past year former newspaper editor Pam Luecke has guided our print students through beat reporting, with veteran broadcast journalist Bob de Maria leading the broadcast counterpart. Together, they felt two professors for eight students was "a bit indulgent," and separate textbooks and grading authority made the distinct yet converged courses cumbersome to teach. Luecke will now teach print and broadcast students, with de Maria consulting on the broadcast-specific aspects of storytelling. This arrangement might be impossible if not for de Maria's rare attitude.

 "I'm an old guy, but on the other hand, I've always been open to change," said de Maria. "Change in and of itself is something positive. If you do something and it fails, you know not to do the same thing the same way. Do you remember the song High Hopes? I have high hopes."

Luecke is also optimistic. While she admits she's "biased," because she believes a solid background in print reporting is "essential for Internet and broadcast reporting," she recognizes the strengths of broadcast journalism methods. A recent mid-term assignment requiring both print and broadcast students to conduct an on-camera interview with a newsmaker is a case in point. "It was a wonderful pedagogical device," said Luecke. "There is something about knowing you're going to be talking on camera that focuses attention and energy in a way a print assignment on interviewing skills would not do. So I was thrilled with that."

She's also enthusiastic about the prospect of assigning print stories to broadcast students, moving us closer to true convergence.

Working in one another's media

The cross-platform opportunities continue to grow for our students both before and after they take beat reporting. My neophyte electronic media students still learn the basics of broadcast writing, shooting, and editing. But, they also write short pieces for

the Web on deadline and conceptualize telling the longer, thematic digital story. At this point, I'm not teaching them advanced Web producing software, such as Flash, but I do have them storyboard and outline their Web pieces as if they had unlimited digital storytelling tools and expertise. Upper-level students in my producing course must alternate between managing a television news broadcast and a news website. While the focus continues to be on developing their news judgment and newsroom management abilities, students must also learn to work with some basic technological tools, including Microsoft FrontPage for producing the website. DaletPlus is replacing AP NewsCenter for broadcast producing, and adds desktop video editing to rundown and script management capabilities.

Producing students draw from various sources for their news content, from the AP wires to CNN Newsource. But stories from our beat reporting class provide the bulk of the Rockbridge Report's content. Student reporters save their copy and scripts to our in-house "wire service," which is essentially a shared electronic file folder, available to all students and professors involved in the Rockbridge Report. Producers use this local wire as a starting point for their respective media. They can run a story as is, edit it, assign a reporter to further develop a piece, expand by incorporating Associated Press wire copy into the story, or assign a student to shoot video to accompany the text. Broadcast packages can also be reworked, as they, too, are saved digitally. Our non-linear editing system allows us to edit them into other forms, such as still photos, or export them to stream on the Web.

In addition to generating stories outside of class time, beat reporters must also work to deadline during the lab, turning around broadcast and Web pieces within a three-hour time frame. While this drives some students to tears and others to cursing, they learn to work with the clock. Last winter reporter Lincoln Rose pushed the limits when sent out to cover a steeple raising at the Lexington Presbyterian Church, a historic landmark gutted by fire several years ago. Both the Web and broadcast producers wanted to lead with the story, and began to feel a bit nervous as their deadlines approached with no Rose in sight. "I didn't know whether the steeple would be done before 3:30," reflects Rose, "but I was going to hold out as long as I thought possible." He made it back in time to hand over his video to the broadcast producer and write his Web piece. And to tell a better digital story, the Web producer created an interactive timeline with the background Rose had gathered, and streamed the television piece on her website. This commitment to deadline in digital media gives students a taste of contemporary reporting realities while conveying a sense of ownership in their work. When published on a website or broadcast to the community, their stories are no longer "just for class."

Managing it all

Merging four or five classes in a lab situation can create pandemonium unless managed properly, and that's one of the greatest challenges convergence presents. We continue to learn with each new cohort of students. Designating a lead professor to plan, schedule students, and run the lab is the first step to a smoother operation. I've enjoyed this leadership role most when more, rather than fewer, faculty were involved in the lab, equating the position with that of a managing editor or executive producer. The second step involves defining the commitment and roles of the other professors

and instructors involved in the lab. Avoid confusion and the tendency for colleagues to drift away from the lab for meetings, appointments, or even "just a few minutes," by setting clear expectations at the outset. The third step requires securing the technical support for the operation. Our digital media specialist, Todd Broomall, eases the load by helping students overcome the technical obstacles they sometimes fear. And that allows faculty to concentrate on the bigger picture. "I think it's great to let faculty focus on critical pedagogical issues, and have someone they can come to when they need technical expertise," said Broomall. "Otherwise, you have a danger of getting over-loaded."

While on its face, convergence might appear to require fewer human resources, it, in practice, requires more.

Getting started

Before embarking on a converged curriculum it may be useful to consider the old saw, "If you don't know where you're going, you'll probably end up somewhere else."

"A department needs a widely agreed-upon mission, and once that mission has been developed, just simply expect that everybody is going to go there," said department head Smith. Identifying how convergence fits into the mission becomes the next step. Budget, of course, may be the biggest obstacle. But, as we have found, it is possible to paste together a converged operation and run it out of a trailer, if need be. However, committing to a major digital integration project requires a project manager to take the endeavor from a needs analysis through final installation and testing. We hired former CNN executive producer Chet Burgess as a consultant to manage our project and keep it on track.

As we begin teaching in our new facility, skeptics persist in questioning the viability of media convergence. They prefer operating in silos, the way it's always been, and want to continue doing so. But Smith doesn't doubt our direction for a moment, recognizing the industry's lead. "They're out there converging like hell," said Smith. "So, that's given us a sense of assurance that we're doing the right thing."

[1] Negroponte, N. (1995). Being Digital. New York: Knopf.

[2] While print and broadcast students have covered election night for decades, this was the first time, to my knowledge, a print student had gone on the air live.

ADAPTING DIGITAL LEARNING TOOLS TO STUDENT LEARNING STYLES

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Abstract

Instructional media are used for a variety of reasons in the classroom, not all of them sound. The best use of instructional media design is one that takes into account the learning styles of students. A model is proposed for adapting the media use to the learning needs of the course.

Good teachers seek continuous quality improvement of their teaching, and consequently strive to create learning environments that encourages critical thinking, team work, and problem solving, as well as covering course content. Research has shown that students have different learning styles that require varied pedagogical and andragogical strategies to maximize student comprehension and retention. Unfortunately, the three contact hours per week allotted to most courses are insufficient to encourage extensive critical thinking, team work, and problem solving and still cover the content expected in our courses. Current configurations of university classrooms and scheduling do not permit more of the traditional type of contact hours. Simultaneously, some Internet classroom projects are administrator-driven and reflect a desire to deliver instruction more cheaply and/or to downsize or transform the faculty. These are often accomplished through "Internet only" courses. These courses often do not reflect the best knowledge and learning design from a faculty member's perspective.

Nevertheless, the Internet provides an inexpensive and available means of extending course functions in time and space, of promoting critical thinking, teamwork, and problem solving while addressing different learning styles. Not only that, but the process of using the Internet provides an interesting opportunity for classroom reflection on the communication process (Jackson and Madison, 1999). Faculty-driven Internet solutions are animated by a desire to enrich existing classroom environments, not replace them.

Learning Styles and the Classroom

Students bring forward a diversity of learning styles to our classrooms (see Krendl, Warren, & Reid, 1997):

- Visual learning, which includes both written and iconic modes;
- Auditory, which includes listening to lectures and engaging in discussions;
- Experiential, which includes engaging in "real-world" modeling, simulations, and case studies; and
- Kinesthesic, which includes motion and movement.

Courses do not always engage all of these styles, not even "live" courses in a traditional campus setting. Internet courses, the early versions of which tended to be text-based, are often overwhelmingly visual to the exclusion of the other styles.

Intersecting these different learning styles are the types of students a university faculty member is likely to encounter. In a further refinement of Krendl, Warren, and Reid (1997), Gorham (1999) created a taxonomy of four different types of students based on their preferred method of learning:

Type One: Learners who are Concrete, Experiential, Reflective, and Observational
Type Two: Learners who are Abstract, Conceptualizing, Reflective, and Observational
Type Three: Learners who are Abstract, Conceptualizing, Active, and Experimental
Type Four: Learners who are Concrete, Experiential, Active, and Experimental

Each of these types of learners learns best through a different pedagogical or andragogical strategy. Those strategies are detailed in the chart below (see Figure 1).

Figure 1. Learning Styles and the Enriched Classroom

Learning Style	Teaching Strategy	Enrichment Strategy
Type 1: Concrete, Experiential, Reflective, Observational	Brainstorming, Teamwork, Faculty empathy	Online groups Group websites Threaded discussions
Type 2: Abstract, Conceptualizing, Reflective, Observational	Structured Exercises Data collection and processing	Weekly online quizzes Online research
Type 3: Abstract, Conceptualizing, Active, Experimental	"Coaching" Hands-on activities	Email mentoring Online cases and Simulations
Type 4: Concrete, Experiential, Active, Experimental	Trial and error Independent self-discovery	Course content (lecture notes, readings, etc.) Interactive puzzles and games

Of course the classroom is more than a mere mode of information delivery, and faculty members have goals that build on the transmission of course content. These goals include an enriched faculty/student relationship, inculcating leadership, fostering creativity, motivating students, and other functions (Strauss and Frost, 1998).

The most effective way to create a learning environment that encompasses student learning style diversity and the faculty's outcome goals is to use a variety of teaching

strategies. Unfortunately, most texts written for university faculty hoping to add Internet components to their courses are purely technical in nature (e.g., Keating & Hargitai, 1999) and do not address the essential peda/andragogical issues that would enable the faculty to create an enriching and expanded learning experience for the students.

Two Uses of the Internet in Learning

In order to reach university students effectively and maximize their learning, it is increasingly necessary to engage their diverse learning competencies and styles. This is more of a peda/andragogical question than a technical one, leaving a gap in the literature (which tends to be technical in nature). No single technology is panacea for all learning situations (Strauss and Frost, 1998). But partitioning courses into the categories "traditional" and "Internet" as the rhetoric on learning often does is a false dilemma. From the perspective of learning styles, there are strengths to each approaches, and there is an alternative to the "Internet only" course, namely "The Enriched Classroom."

The Internet Course. This type is andragogically sound since it addresses time and space needs of nontraditional students. Nontraditional students have unique needs, especially in regard to time availability and geographic location — see Brookfield, 1990]. Internet-only course are perhaps more useful to andragogy than pedagogy, but this has not been studied sufficiently. It is safe to say, however, that the Internet-only course can be very effective with certain audiences. On the other hand, the Internet-only course is andragogically challenging because it only addresses the visual and Gorham Type 4 learners. Also, Internet-only courses make it difficult to form a cohort, which is key to many aspects of learning style and good practice (see Oppenheimer, 1997 and Astin, 1997). This is particularly a problem for traditional, residential, undergraduate students, most of whom are not the ideal audience for Internet-only courses.

The Enriched Classroom. A conventional "live" course is limited in time and space. An Internet course is not ideal for traditional undergraduates. There is an interstitial alternative, however, that maximizes the benefit of both. This type of course, a hybrid of the conventional and Internet course, is able to address several different learning styles (see chart on preceding page). The enriched classroom is able to involve different andragogical or pedagogical strategies. The challenge is to encourage higher-level reorganization of material (see Ruminski & Hanks, 1997). The Internet can make use of these learning tools, all of which expand the conventional classroom in time and space and increase opportunities for learning:

1. Online groups — a chance for asynchronous cooperation. (McKeachie, 1994);
2. Group websites;
3. Threaded discussions — discussions help to put the ideas into practice, and get the students vested in the ideas (McKeachie, 1994);
4. Weekly online quizzes or "just in time" learning feedback instruments and measures;
5. Online research;
6. Email mentoring — direct student/teacher interaction of a "tutorial" type;

7. Online cases and simulations;
8. Course content—lecture notes, etc.; and
9. Online interactive puzzles and games relevant to course content.

One powerful tool available on many campuses is the Blackboard learning environment. This tool has many advantages over earlier learning engines. Students are often ahead of faculty when it comes to computer use and competency. This can cause faculty anxiety (Donald, 1997). This computer learning environment is designed to overcome this fear and limitation and help faculty get their course online. Blackboard hosts online groups and group websites. Blackboard is capable of measuring the level of online interactions (and thereby permits faculty members to assess quantity of group interaction as well as individual interaction, which is a powerful quantitative tool).

Toward a Richer Learning Envrionment

Chickering and Gamson (1987) described seven principles of good practice for faculty members constructing an undergraduate learning environment. Their study revealed that these principles are consistent examplars of outstanding teaching practice:

1. Encouraging student-faculty contact, a dialogue between learners that exists both in and out of the classroom, reminding students that they are a part of the ongoing process of building knowledge;
2. Encouraging cooperation among students as a means of producing team-work and collaborative skills that make for a richer learning environment. This is more comparable to what will be encountered in the workplace than the solitary work of the scholar;
3. Encouraging active learning in which the student constructs meaning and interpretations rather than serving as a passive receptacle of information;
4. Providing prompt feedback so that students can closely monitor the progress they are making;
5. Encouraging time-on-task so that students develop skills related to project management and completion and are able to build substantive rather than superficial knowledge of the issue at hand;
6. Maintaining high expectations so that students strive to do better and know that only their best performance will result in a high grade; and
7. Respecting diverse learning styles by providing a number of different pedagogy strategies and different types of assessments and performance measures.

Unfortunately, many of these sound principles are constrained by the tiny three-hour weekly contact time of a conventional course and by a lack of diverse learning strategies in the classroom. Happily, some of those time constraints can be overcome by the Enriched Classroom (see Figure 2).

Figure 2. Good Practice and the Enriched Classroom

Learning Principle (Chickering & Gorham, 1987)	Conventional Classroom Constraint	Enriched Classroom Solution
Student-faculty Contact	Limited Time in the Classroom	On-Line Coaching
Cooperation among Students	Limited Time in the Classroom Geographic Distance between Students	On-Line Group Work
Active Learning	Lecture Format	On-Line Simulations, Games, Puzzles, and other Activities
Prompt Feedback	Heavy Faculty Workload	On-Line Quizzes
		Electronic Annotation
Time on Task	Poor Time Management	Organized On-Line Structure
High Expectations	Large Course Sections	Outcome Driven Goals
Respect Diverse Ways of Learning	Limited Time in the Classroom Ignorance of Different Styles	Diverse On-Line and In-Class Assignments

It is a further goal of the Enriched Classroom to move students beyond the structural aspects of the quantitative phase of learning (enumeration, description, listing) to the relational and abstract aspects of qualitative learning (comparison, analysis, generalization, hypothesis) (Biggs, 1997). The Enriched Classroom addresses different learning styles, expands the conventional classroom in time and space, and follows the fundamental principles of good teaching practice. This has the dual benefit of helping the faculty member cover the necessary course content and maximizing student learning in the process.

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STUDENTS TACKLE SUPER BOWL XXXV: SUNDAY SPECTACLE, APPLIED RESEARCH, TELEVISION ANALYSIS

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Research Proposal #1:

"As an avid sports fan trapped in a political science concentration, I have been waiting my entire college career for an opportunity to investigate professional sportscasts in an academic setting. From my experience studying American politics, I find an interesting parallel in sports text with a concept of influence argued by political scientist Thomas Patterson, who says that journalists have supplanted political parties as the bodies responsible for introducing candidates and their respective ideologies to the public during a campaign. Sports commentators' accounts have similar impacts on viewers' perceptions of athletes and their roles in games. While Patterson feels political journalists' influences are detrimental, overall I feel that sportscasters usefully enhance our understanding of the level of play and of players. I intend to compare commentary about defensive action, which was highly touted and anticipated prior to Super Bowl XXXV, to reporting of offensive action, which promised to be far less inspiring and dramatic." (Neil)

Research Proposal #2:

"In psychology and linguistics, I studied stereotyping and the coding of assumptions and inferences into language cues. The Super Bowl the most watched and anticipated sports telecast of the year brings millions of viewers to the screen. They listen to predictions, interpretations, and running analysis during the game, hearing about athletes while probably not questioning subtle inferences and attitudes in commentator descriptions. I want to research and log descriptive adjectives or terms applied to different players to see whether there are noticeably different characterizations by race. I will be coding what psychologists call value-added attributions. Will commentators emphasize strength and bulk with non-white players and intellect and expertise with white players? Will I find any significant difference in athlete descriptions?" (Karabi)

Neil and Karabi, who are enrolled in my winter term 2001 undergraduate junior/senior seminar: What Television Means: Research, Analysis, and Interpretation, have designed individual content analysis proposals. The first class-wide assignment is collective analysis of the Super Bowl telecast (CBS, 6pm, 28 January 2001); by the end of term, students will have studied three genres of programming: sports, news, and drama.

Of course, television content differs from most other school subject matter that

students encounter. My students enter class with impressive television-watcher credentials in hand, although their vast accumulations of information and experience probably have not been taken seriously in school, or anywhere else, for that matter. By and large, getting a good education in America means ignoring, better yet denouncing, television. Indeed, students' lifelong histories of television watching probably have been represented to them as a deficiency, not as a resource. They talk about television programs together all the time but rarely analyze the content in any great depth. While they admit that television influences the public, typically they don't count themselves in that population—the third person effect. Moreover, an invisible anti-intellectual barrier seems to separate television from their ideas of serious schoolwork. To reverse this notion, in preparing the class to form a research community, I tell them that working together multiplies the intellectual benefits of close reading, thoughtful reflection, and well-reasoned dialogic inquiry.

Close observation of television means we give steady attention to how form and subject matter intersect, by deconstructing the medium's dense flow of narratives. Moreover, because meanings that viewers interpret from an identical received broadcast vary tremendously, we rigorously compare conclusions about what evidence from text research indicates.

In what ways might television text lead viewers toward particular interpretations? We know viewers shift their primary attention back and forth between watching and listening while also combining these two inputs, all the while integrating information sources; ultimately, codes and cues merge into a single impression of content. To better comprehend how this sense-making process works, text researchers isolate and study functions of discrete visual and verbal elements in order to derive a clearer picture of how a viewer's beliefs about what the content means might be influenced.

To introduce students to the idea of reading television closely, I divide the class into groups of three. Each classroom group is to pay special attention to a differing part of a sports text we watch together, say, either camera shots or angles, or wording in commentary, or representations of particular athletes, or apparent tones of voice of interviewers, or inserted graphic and statistical information, and so on. Then, each separate group summarizes what seems noteworthy about items they have concentrated upon. For instance, Sara, whose group has been studying camera angles, says: "I notice how close the camera was to the face of that player. It made me wonder if he would twitch or blink or if his eyes would reveal something. The angle was much closer than we usually would want to get to people in real life. In a way, it distracted me from listening to what commentators said, because I was trying to get behind that intense facial expression for myself. I felt like a jury, judging him..." Sara's observations points out how camera angle introduces its own visual imperative, as with an extreme close-up that seems to tell viewers to search for subtle revelations. Over time, collaborative classroom analysis directs everyone's attention to how even seemingly ordinary details of production can factor into viewers' impressions of a subject.

Seventeen University of Michigan juniors and seniors were enrolled in this seminar. Their major fields were Political Science (4), Communication Studies (2), Psychology (2), English (2), Arts and Ideas (1), Hebrew (1), Organizational Studies (1), Clarinet performance (1), Percussion Performance (1), Spanish (1) and Women's Studies (1).

Usually, I urge students to use their own disciplinary specialties as points of departure for research questions. Some students (see Karabi and Neil proposals) do apply a theory or insight from their concentrations, but in reading through the list directly above, it's obvious that not all students can do so. Nonetheless, regardless of their academic fields of interest, it is their deep viewer know-how that we can build upon and extend.

Indeed, there is no single best microscope under which it is best to examine television content, nor can anyone study everything that happens in any broadcast. In the end, however, setting the class up as a community of researchers pays off because we are combining a wide range of specialized studies into a surprisingly comprehensive, detailed overview of the entire designated model broadcast text. In this case, to tackle the 2001 Super Bowl research project, each student develops her or his own research direction. In the cases of Neil and Karabi, they each chose to analyze commentary, but from different points-of-view. Others of their classmates studied visuals, say, close-ups or replays or how editing technique combines imagery to create associations. A few students looked into how stereotypes and counter-stereotypes were employed in the Super Bowl's glamorized commercials. Still others chose to examine how, when, and why shots of the crowd or coaches were incorporated into the telecast in order to consider what these additions might suggest to viewers. One student looked at impressions created by extreme intrusions, what he called "fluff" shots, such as overheads from a blimp hovering above the stadium like an omniscient observer. These are all researchable possibilities.

Among readings in our course pack, added into an Appendix, were two complete sample student papers with coding charts, written about past Super Bowls by students. Obviously, each year the game itself features a new matchup of teams. I tell students that, if they wish, they may piggyback on prior student research pursuits and, in their conclusions, reflect upon how the current text differs from the earlier one; replication of research allows us to weigh variations in broadcasts over time. Despite differences in research questions however, everyone is pursuing a similar series of stages: paying attention, gathering evidence, and interpreting significance. What I provide is a step-by step research procedure, or outline of tasks. This enumeration helps students foresee the complete research process and, then, also envision how to organize their papers and oral presentations; it serves as a guide and a checklist:

1. Decide on a clear research question; explain why you think it's important. Define terms in your research question (for instance, if you are tracking violence in football, what do you mean by the word)
2. Offer an hypothesis or guess before you start your research about what the answer to your question might turn out to be
3. Prepare a coding chart in order to gather and log both quantitative and qualitative data that will help answer your question
4. Collect evidence
5. Prepare a totals chart that summarizes numerical findings clearly; add some apt descriptive examples
6. Summarize what you think is significant or surprising from your findings
7. Return to reconsider your original hypothesis and determine whether it was confirmed, not confirmed, or partially confirmed

8. Using both quantitative and qualitative evidence (how often something occurred and in what contexts), speculate about possible importance of the feature you studied for viewers and the television-watching culture at large (tackle the so what factor)
9. Suggest possible future research directions

Before the much-anticipated Super Bowl Sunday, as each research plan is still taking shape, students describe to the class how their coding charts are being set up to ensure they collect both numerical and descriptive data. Coding charts are blank sheets of paper with columns drawn on them. Each column is labeled for the particular element to be tracked. For instance, if a student is counting replays, every time one appears, a checkmark goes into a column labeled according to game quarter. If a student needs to determine numbers of closeups and replays that each opposing quarterback receives, a coding chart is a sensible way to arrive at an exact numerical comparison. Coding charts also have wide columns on each side, set aside for details or descriptions of action or commentator quotes; in this way, then, what commentators say during replays also can be captured. Thus, students assemble quantitative and qualitative data as game action proceeds. Some students tape the broadcast, and this is an advantage, but not a necessity. Classroom practice sessions prepare students for data-gathering. Twice, in classes prior to the actual Super Bowl telecast, we engage in evidence collection together, using videotaped segments that I bring in for us to screen and code from division playoff games being aired nationally prior to the big culminating game. Competing teams, and storylines about teams and players change from playoff game to playoff, but coding remains a straightforward, uniform necessity for research.

Since everyone learns the same research procedure, there is awareness of what everyone is doing. On the Monday immediately following the Super Bowl, we talk informally about whether the game itself was well-played or not. Then, a week later, with written papers completed, students present and discuss their individual findings orally; to focus class attention on the exact direction each research project took, all presenters distribute a single page abstract of their studies to classmates and we reconsider data totals (see #V) and possible interpretations of them.

Together, we amass a sizeable accumulation of primary quantitative and qualitative evidence. Aside from that, students tell us what they discovered that was unexpected, perhaps how certain images were especially highlighted by commentators' spins. For example, a student might note that a player's mistake seemed intensified by a commentator's tone of voice, by humor or sense of shock conveyed in voice-over, accompanying a replay. Even though students have all watched the same game, they frequently disagree about what was most memorable or meaningful about a sportscast.

Consider Karabi and Neil; each opted to research game commentary. Their preliminary assumptions about what would be important about voice-over and what effects it might have on viewers were dissimilar. In presenting her coding plans before the game, Karabi had heard reservations from other students about her hypothesis that white and non-white players would be described differently; aware of classmates' attitudes, she addressed this issue directly in her report:

"As the clock rolled on, a trend began to surface and the results are evident in my game coding charts for each quarter of the game, which lists when descriptions coupled

aggression with intelligence, when applied to white and to non-white players. According to my count, the choice of words to describe African-American players only as aggressive and strong out-numbered occasions that additionally described them as intelligent by more than two to one. White players were also likely to be characterized as hard-nosed, but also (three to one) were concurrently referred to as relaxed, accurate, resourceful, and able to reevaluate game circumstances. Some non-white players definitely were described as both tough and clever. A commentator did repeat several times that Ray Lewis, who is African-American and turned out to be the game's most valuable player, was reading the eyes of the quarterback and, therefore, using his intelligence and wits to beat his opponents. However, I found that, more than half the time, adjectives used for non-white players wouldn't include both levels of description; more often, standing alone were words like attacked, grabbed, slammed, and chewin' them up, and so on. One might assume, after all, that football would be emphasizing bruising contact; nevertheless, I can report, from my findings, that white defensive players were two thirds of the time characterized, at one and the same time, as being smart as well as tough. Are differing impressions of race-related tendencies being reinforced while we watch the football game?"

Class members acknowledged her concerns, some insisting that players must deliver bone-crushing tackles, regardless of race, and that toughness is the single most desirable and necessary attribute in football. The highest compliments, they said, are paid to those who exhibit exceptional strength. In light of disagreements, we reconsider her data and wonder: Is a commentator's attribution of unmitigated toughness, standing alone, a mark of highest esteem, or, in the minds of some, does it reenforce a negative stereotype? In surfacing alternative possibilities, we address tensions between individual subjectivity positions, meaning that we become more keenly aware that what seems natural or appropriate to one person may be unacceptable to another. Hearing others' interpretations leads us to rethink our assumptions and critique television content more inclusively and sensitively.

In contrast to Karabi's initial premise, Neil's questions about coverage originated from his prior positive attitude toward sports watching. Before beginning research, Neil reminisced about games he thoroughly enjoyed watching on television. His research, at the outset, focused on an inquiry into whether game commentary would equally acknowledge both teams' defenses, since each team had distinguished itself throughout the season in that dimension of play.

Neil's hypothesis was that commentators would deal even-handedly with the teams. Also, in the case of this particular Super Bowl matchup, he wondered whether there would be many occasions to praise good offense, since neither team had accumulated much of a scoring record prior to the Super Bowl. As noted in # 8 of my research guidelines, I require students to deal with the "so what" factor. After collecting evidence, what does the presence, or absence, of a factor imply about possible effects on the audience? Also, were original hypotheses confirmed?

Neil's summary of findings reads: "I counted 13 positive general statements made about the Ravens defense, as a whole, pitted against only one negative criticism of them. On the other hand, I counted only four positive observations about the underdog Giants' team defense, as a whole, with six negative criticisms. My hypothesis that commentary about the defensive squads would be relatively equal was not

confirmed…For me, perhaps the most interesting aspect of my research related to my second hypothesis that offensive coverage would be sparse. Media coverage before the game predicted both offenses would be boring. Apparently, I underestimated the commentators. Ravens' quarterback Trent Dilfer, who did not complete half of his pass attempts, though he made some accurate long throws and had no interceptions, emerged from voice overs sounding like a star, by the end. A critical moment in the positive tone of Dilfer coverage occurred with 12:14 remaining in the third quarter, when he was forced to leave the field for x-rays after a hard sack by the Giants' Michael Strahan. Dilfer did return to the field and was complimented for his durability because of a number of hard hits he endured all day from the Giants' relentless rushing defense. To my surprise, with 6:20 remaining in the game, Dilfer was strongly suggested by the commentators to be worthy of Most Valuable Player, despite the awesome defense demonstrated by his teammates, holding off the Giants' offense all game long. Ultimately, Ray Lewis of the Ravens' defense was named MVP. I think the habit commentators always have of wanting to credit offense for wins over-rode better judgment when they began eulogizing Dilfer. Of course, Lewis had a long shadow cast over his performance due to highly publicized, though finally resolved, problems with the law; still and all, his on-field play was unqualifiedly superior. I noticed that commentators can invent and embellish a storyline, and it actually could contradict what we saw for ourselves."

Instead of simply counting comments about defensive and offensive play, as he originally intended, Neil took an important further step, by recognizing that spins, particular points-of-view, might have power to reverse audience beliefs and even distort audience recollection of what actually happened. Neil uncovered what he called "a significant imposition", meaning that visual and verbal information functioned in opposition and, thus, created what he spoke of as an "ironic twist." He determined that commentators, in this instance, imposed an idiosyncratic departure onto actual game play. Therefore, unless viewers were alert, Neil said, they could be disconnected from what they had witnessed for themselves.

Concerns that Neil and Karabi and others raise in our classroom research presentations about the Super Bowl increase our collective knowledge about types of intersections between form and content, as well as enhance students' ease and confidence in interrogating researchers' analyses. In this way, we establish some useful critical practice for critiquing published research reports in the course pack more analytically and for formulating our own future text and viewer response research; next, we would be tackling explorations of news and, finally, dramas.

I conclude this essay by emphasizing that collective research, as illustrated above, demonstrates to students a need to give attention to intersecting aspects of text, and an appreciation for airing diverse ideas about such matters as producer intentionality and researcher interpretation. Repeatedly, we addressed the impacts of researchers' choices and presumptions on interpretations, all the while reinforcing the sound academic practice of dialogic re-consideration of evidence. Unpacking the Super Bowl illustrated the complexity inherent in all televised text and viewer response. In this regard, given the prevalence of mass audience polls that regularly appear in newspapers and tend to lump public reactions to received text into two or three large categories, students here concentrate upon subtle, distinctive variations in viewer response; this awareness could

be lost in sole reporting of undifferentiated vast numbers. Essentially, collective, shared research integrates issues of textual analysis with reader response and demands accumulation, depiction, and evaluation of hard evidence.

Over several weeks, the sequential assignments described here included several types of written work, oral presentations, and discussion. As Roland Barthes observed, there is profound critical value in isolating and carefully comparing elements of text: "To understand a narrative is not merely to follow the unfolding of the story…it is also to recognize its construction in 'stories'…not merely to move from one word to the next, it is also to move from one level to the next." Indeed, the class unpacked multidimensional levels of a complicated, culturally significant sports narrative. Beyond that, we honored individual and varied approaches to research by monitoring each textual inquiry, testing assumptions, and debating interpretations. In the end, we were especially aware of and intrigued by what this popular televised narrative might be meaning to millions of individuals worldwide who comprise its enormous annual viewing audience.

Endnote
Students whose work appears in this essay are University of Michigan undergraduates: Neil Rosenbaum, and Karabi (Korbi) Ghosh.

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"SCHOOL DAYS, SCHOOL DAYS, THE SEQUEL: FORMER BROADCASTERS AS STUDENTS AND THE TEACHERS WHO LOVE THEM"

TEACHING THE MID-CAREER PROFESSIONAL

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It has been my experience that there are many more advantages than disadvantages to teaching the mid-career professional. That experience is, admittedly, tempered by the fact that I began graduate school at 35 with 12 years of experience in television, and completed my Ph.D. when I was 42. That said I believe the most significant advantage of teaching the mid-career professional is that, for most of these students, school is about more than grades than socializing. It is about the acquisition of new knowledge and skills and the understanding of the need to be able to apply that knowledge and those skills.

Further, because the decision to return to school frequently requires the student and her spouse or significant other to make some sacrifices, including a substantial reduction in income and professional status, she is, on the whole, more dedicated than her younger counterparts. She may also be more demanding, more questioning than a younger student. Nonetheless, the older student brings to the classroom not only her professional expertise, but also the wisdom and insight that comes with maturity. That expertise, wisdom and insight often serve to enhance the educational experience for everyone, including the instructor.

The primary disadvantage of teaching the older student is the need to help him learn how to function in an academic environment, to think in a new way, and to overcome his fears. The latter is especially true with respect to theory, quantitative methods, and statistics courses. For the mid-career professional the graduate school road is likely to be less rocky in applied programs than in more theoretical ones, and in programs that

track closely with, and build upon his area of expertise. There are a few reasons why I think this is the case.

First, the transition from the workplace to the classroom is easier if the student is able to draw analogies between her professional experience and the material being presented in the classroom. Second, it is more likely that the instructors in applied programs will have had some professional experience in the media than their colleagues in theory-based programs. Third, because instructors in applied programs are more likely to have had some professional experience in the media, they are more likely to be open to feedback from older students than their counterparts in theory-based programs. Finally, instructors in applied programs, particularly if the instructor has had some media experience, might be better able to identify, and perhaps empathize with the older student. This type of instructor is also likely to have a continuing interest and involvement in the profession from which she came.

For the older student, finding a good fit between her experience, her reasons for pursuing an advanced degree, and a graduate program is key and will make returning to school less traumatic than it might be if the fit isn't a good one. This is especially true for those students who have been managers. To succeed in graduate school, one must not only adapt to a new culture and learn new ways of doing things, but must also cede control and decision making authority to others and simultaneously satisfy multiple parties with often competing interests.

I found that both my masters' and Ph.D. programs were good fits for me for two reasons. First, I was able to work with outstanding professors who mentored me, and second I was able to choose an area of study that enabled me to use and build upon some of the knowledge and skills that I had developed working in television. For those mid-career professionals who are contemplating a return to school, use some of the skills that you honed working in the industry. Do your research. Find a school and program that is a good fit, one that will enable you to study what you're interested in, and one where there is at least one professor with whom you can work, a professor who will serve as a mentor to you and who will guide you through the intricacies of academic life. Once you find the program and the mentor, dive in. It's challenging, frustrating, exhausting, rewarding and exhilarating.

SWOT ANALYSIS: DISNEY CONSIDERS ACQUISITION OF YAHOO! A CASE STUDY ASSIGNMENT FOR A MEDIA MANAGEMENT COURSE

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It is, perhaps, difficult to find apt case study assignments that help familiarize students with complex business structures of communication conglomerates in electronic media management courses. Often, it seems that lecture is the best method to discuss the complexities of vertical and horizontal integration, and mergers and acquisitions within the industry. This assignment, however, will specifically demonstrate the complications that high-ranking corporate officers face when considering a proposed acquisition of another media outlet. In addition, students find it fun to role-play at a high-level. Rather than simulating the familiar dilemma of a promotions director for a struggling station with little-to-no budget, students get to troubleshoot as executive officers for one of the world's top media conglomerates, the Walt Disney Company. Focusing on a hypothetical proposed acquisition of the Yahoo! Internet portal, students are required to research Disney's corporate holdings (through trade publications and Securities & Exchange Commission 10-K reports) in order to conduct a Strengths, Weaknesses, Threats, and Opportunities (SWOT) analysis, and critically evaluate the anticipated transaction.

The assignment accomplishes three central aims of developing familiarity with media industries, fostering critical thinking, and honing research skills. First, students become familiarized with the intricate structure of a contemporary media conglomerate (focusing on the Walt Disney Company) while conducting the SWOT analysis of how an acquisition of another company (in this case, Yahoo!) may affect its business strategies. Second, conducting the SWOT analysis builds student critical thinking skills in thinking through the implications (both positive and negative) of a multi-faceted business venture. Third, the assignment requires students to do a substantial amount of research through trade literature and SEC reports, and then successfully apply that research to their analysis.

THE ASSIGNMENT
Students are broken into groups of five, with each student acting as head of one of

Disney's five major divisions: Broadcasting & Cable, Film, Music, Theme Parks, and the Internet. Group members decide who among them will head each division, and each division head is presented with a listing of Disney's corporate holdings within that division (see Appendix A). Next, students are presented with the background scenario (described in the following section). Based on the information provided below, each division head will conduct a SWOT analysis to assess how Disney's acquisition of Yahoo! may affect business within his or her division through possible strategic alliances, repurposing of creative content, new products and services, etc. After the individual division heads have concluded their research, the group will meet and collectively determine whether or not Disney should go forward with the purchase of Yahoo!

BACKGROUND

The Walt Disney Company lost $790 million in write-offs with its failed Go Network Internet portal venture. However, Disney CEO Michael Eisner remains committed to developing a Disney-owned portal and is considering an acquisition of the Yahoo! portal. Mr. Eisner has called together the executive officers from the Broadcasting & Cable, Film, Music, Theme Park and Internet divisions within the Disney conglomerate to discuss the proposed transaction. According to Mr. Eisner, Disney has raised $7.5 billion in cash by selling off various securities, and coincidentally, Yahoo!'s asking price is between $7.5 and $8 billion. However, Disney is not the only potential bidder, as Yahoo! has been the center of merger/acquisition speculation on Wall Street since the AOL Time Warner union. A host of media firms (e.g., Microsoft, Sony, Viacom, Bertelsmann AG, and several others) have been trying to form a strategic alliance with the Yahoo! portal.

With each member of the group acting as head of one of Disney's five major divisions, conduct a SWOT analysis based on the assumption that Disney will go forward with an acquisition of Yahoo! as Mr. Eisner desires. What strengths, weaknesses, opportunities and threats will each division have to consider with the Yahoo! acquisition? Be sure to base your analysis on your research of the Disney company (e.g., Security & Exchange Commission 10-K reports, trade literature, and other industry oriented publications). In addition, be sure to consider the following points:

- Sony has announced that it has team-up with four other film studios to launch an Internet-based video-on-demand service name "MovieFly".
- Disney Imagineering Technology Services has looked into the Sony announcement and found that such a service has yet to be market tested among consumers and will require millions of dollars to market.
- Yahoo! has boasted an average of 57 million viewers per month over the past two years.
- However, Yahoo! has been in an advertising slump, especially since the World Trade Center and Pentagon attacks in September 2001.
- Lastly, be sure to look at literature regarding the failed Go Network venture. What factors appreciably affected its failure? How can Disney ensure that a similar disappointment does not happen if it goes forward with the Yahoo! acquisition?

SWOT ANALYSIS

Students are first presented with a lecture on the function and application of SWOT

analysis. SWOT is an acronym for Strengths, Weaknesses, Opportunities and Threats analysis, and provides an audit of a business organization and its competitive environment for the purpose of indicating potential action. Organizations often perform a SWOT analysis prior to the establishment of a business, or a substantial expenditure (such as expanding into a new market, increasing the product line, etc.).

SWOT allows businesses to assess internal factors (strengths and weaknesses), as well as external factors (opportunities and threats). Assessing internal strengths provides practitioners the opportunity to take account of what their business is currently doing well, why their customers buy from them, and what differentiates their business in the market. Looking at internal weaknesses, businesses can examine what areas of their operation cause concern and need improvement. Evaluating external opportunities allows business to explore the possibility of new markets for existing products and services, as well as new products and services that can be developed. Appraising external threats, businesses can anticipate significant changes in the industry, what market or policy issues may endanger their business, and foresee potential competitors in their market.

This is only a brief summary of SWOT analysis. For a more detailed discussion regarding its use and application see Zack (1999); Johnson, Scholes and Sexty (1989); and Porter (1980).

ADDITIONAL RESOURCES PROVIDED

After discussing SWOT, students are directed as to how to obtain a copy of Disney's annual report on-line (at http://www.disney.com) and how to access SEC 10-K reports through the library, as well as other industry trade resources (see Appendix B). In addition, students are issued a listing of Disney's corporate holdings, broken down by each of the categories described in the assignment.

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APPENDIX A

Walt Disney Company Properties

The following is a partial list of Disney's corporate holdings, broken down by division, as provided by the Columbia Journalism Review in its "Media Owners Index" (available on-line at http://www.cjr.org/owners/disney.asp):

Broadcasting & Cable:
ABC Television Network
Radio Disney
ESPN Radio (syndicated programming)
10 "O & O" Television Stations and 27 "O & O" Radio Stations

Cable Television:
The Disney Channel
Toon Disney
SoapNet
ESPN Inc. (includes ESPN, ESPN2, ESPNews, ESPN Now, and ESPN Extreme)
Classic Sports Network (with AT&T)
A&E Television (37.5% with Hearst & GE)
The History Channel (with Hearst & GE)
Lifetime Television (50% with Hearst)
Lifetime Movie Network (50% with Hearst)
E! Entertainment (with Comcast and Liberty Media)

International Broadcast:
The Disney Channel UK
The Disney Channel Taiwan
The Disney Channel Australia
The Disney Channel Malaysia
The Disney Channel France
The Disney Channel Middle East
The Disney Channel Italy
The Disney Channel Spain
ESPN Inc. International Ventures
Sportsvision of Australia (25%)
ESPN Brazil (50%)

ESPN STAR (50%) – Asia
Net STAR (335) owners of The Sports Network of Canada

Television Production and Distribution:
Buena Vista Television
Touchstone Television
Walt Disney Television
Walt Disney Animation

Film:
Walt Disney Pictures
Touchstone Pictures
Hollywood Pictures
Caravan Pictures
Miramax Films
Buena Vista Home Video
Buena Vista International

Music:
Buena Vista Music Group
Hollywood Records (popular music and soundtracks for motion pictures)
Lyric Street Records (Nashville based country music label)
Mammoth Records (popular and alternative music label)
Walt Disney Records

Theme Parks:
Disneyland—Anaheim, CA
Disney MGM Studios
Disneyland Paris
Disney Regional Entertainment (entertainment and theme dining in metro areas)

Disneyland Resort
Disney Vacation Club
EPCOT
Magic Kingdom
Tokyo Disneyland (partial ownership)
Walt Disney World – Orlando, FL
Disney World Sports Complex (golf
  course, auto racing, track and baseball
  complex)
Disney Cruise Line

Walt Disney Internet Group:
ABC.com
ABCNews.com
Oscar.com
Mr. Showbiz
Disney.com
Family.com
ESPN Internet Group
ESPN.sportzone.com
NFL.com
NASCAR.com
Skillgames
Wall of Sound

APPENDIX B
On-Line Resources for Researching Internet Businesses
The following is a list of World Wide Web sites that students should find useful in
completing the assignment:

http://www.veronissuhler.com — A website for Veronis, Suhler & Associates, a research
and investment company that focuses on media industries.

http://www.webmergers.com — The San Francisco based World Wide Web
marketplace analyst firm. The site features information for buyers and sellers of web
properties, as well as news and information about web mergers and related business
activity.

http://www.searchenginewatch.com — This site was created by Danny Sullivan, an
Internet consultant and journalist, in 1997. Among several features, the site contains
search engine listings, reviews, and ratings, as well as news and information about
search engine businesses.

http://www.fcc.gov — The official site of the U.S. Federal Trade Commission, which
provides news releases, petitions, filings, as well as transcripts from official proceedings
and speeches.

http://www.hoovers.com — The site for Hoover's Inc., a firm that tracks the largest industries in the U.S., including media.

http://www.pathfinder.com/fortune/fortune500 — This site provides summaries of assets, revenues and other data for Fortune 500 companies.

http://www.disney.com — The business section of the Disney web page contains press information, company news and investor information, as well as information regarding its various business activities.

http://www.mediametrix.com — A worldwide Internet ratings service that provides audience ratings, e-commerce, advertising and various types of measurement services. This site is particularly useful for providing ratings for search engines and portals, as well as news and information about Internet properties.

DON'T ISOLATE E-BUSINESS FROM THE MARKETING COMMUNICATION CURRICULUM

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Introduction

Electronic (E-)business conducted on the Internet has already exceeded $30 billion in 2001 involving consumers and ten times more among business-to-business customers, and U.S. estimates are that spending will continue to increase through the first decade of the 21st Century. (Cyberatlas, 2002) With over 50 million people (60% of the U.S. population) with on-line access, this penetration rate far exceeds the growth of the last two new media in the U.S., television and cable. (Arduini, 2000) These people spend over eight hours per month online doing everything from shopping and chatting long distance with friends or strangers to finding outlets for charitable donations and engaging in unique forms of entertainment. (Cyberatlas, 2002) Internet users now have over 10 million sites to choose from, but the most popular sites, eBay and Amazon, focus on commerce. These factors have corporations in every industry scrambling to find employees capable of developing strategies and tactics to acquire a slice of this huge and ever growing business.

   Higher education has responded in a number of ways, creating everything from degree programs and areas of specialization in e-commerce to offering electives that focus on specific aspects of e-business such as setting up a "dot com" company or designing Web pages. The biggest impact on the higher education curriculum has occurred in schools of business and computer science, where corporations have tended to look first for sources of Internet savvy graduates. Admittedly, the fields of marketing and computer science face the greatest changes in how normal business in their industries is conducted. Marketers must address entirely new conceptualizations of supply chain management, pricing and profit level strategies, market dynamics and organizational structure, not to mention changes in consumer behavior and approaches to buying. (Humboldt, 2000) Computer science focus has shifted from systems and network maintenance that primarily involved internal operations of a firm to creating Web pages that are the most visible link with key audiences outside the company.

   However, there are at least four changes introduced by e-business and the Internet that have important implications for curricula throughout the campus, particularly in the field of communication. The Internet has forced a re-conceptualization of: 1) how people shop; 2) how they acquire information; 3) how they interact with one another; and 4) how they entertain, which are vastly different from how they did these things before the Internet. Without addressing these issues with students studying communication, programs will poorly prepare people to deliver information in the 21st Century.

The shopping experience is revolutionarily different over the Internet. Shoppers can no longer touch the product, examine the package, know who sold it to them or who to complain to if they are dissatisfied with the product nor make a purchase with complete confidence that their financial transaction was securely executed. All these missing pieces change the criteria consumers use to make purchases and change the type of information they need in advance to persuade them to take the act ultimately desired by the seller. How they use the Internet experience with a product to modify their behavior at the traditional retail outlet is another re-conceptualization that marketing communicators must understand.

How people acquire information has changed dramatically. Information crucial to make purchasing decisions is now easier to access than ever. Take shopping for an automobile as an example. Twenty years ago all the information was in the hands of car dealers. Then *Consumer Reports* and other publications began revealing dealer markups on every make and model. But you still needed to visit a local library to review these sources, then visit a dealership to negotiate the final price. Today, all this can be accomplished on the Internet in a matter of an hour.

At the same time, consumers must be more critical of Internet information because of the inherent biases of these sources and the lack of an objective "gatekeeper" to screen out such biases. Consumers have already exercised a heightened "gatekeeper" role as evidenced by the failure of most Internet banner advertising to date. (Hwang, 2000) Instead, the concept of "permission marketing" has emerged as a new way to approach consumers with product information that they select. (Godin, 1999)

Audiences are no longer at the mercy of timelines set by the news media to distribute information. Updated information can be accessed 24-7 (24 hours a day, 7 days a week) on anything—-news (local, national or international), weather, financial, sports. Audiences can access the information they need when they want it. This reverses the power of control long held by information distributors, which requires a better understanding of audiences and how they want this information packaged.

The Internet has introduced new ways for people to interact with businesses, strangers, even each other. Instead of drawing conclusions about a business from its location, the appearance of the facility, and the people they encounter, an Internet visitor uses "social associations" (Dominick, 1999) by assessing the business based on what links it has on its site, how easy it is to navigate to obtain the desired information and how unobtrusive the requests are for personal information.

Bulletin boards, chat rooms, personal websites and email have changed the way people interact with other people. The faceless, nameless anonymity offered by Internet communication has crumbled barriers of communication for people otherwise hampered by the inability to articulate thoughts and feelings. Internet communication tends to be more open and personal regardless of who is the intended source—stranger or friend. Theories of interpersonal communication need reconsideration given this new communication environment.

People entertain differently using the Internet. Entertainment can be sought on an individual's own timeline, not a television network's or movie theater manager's schedule. Content demands have changed as well, with live heart surgery, and the colon surgery of NBC news anchorwoman Katie Couric drawing huge audiences. These changes require new approaches to studying programming and entertainment, not to

mention implications from legal and ethical perspectives since the Internet has no geographic, cultural, age or sometimes even tasteful limits. All forms of communication are impacted by the ever-growing role of the Internet in our lives, although the changes appear "more evolutionary than revolutionary." (Varadarajan, 2000)

Educational Literature

The educational planning process is typically divided into four elements: determination of desired outcomes, development of curriculum to deliver those outcomes, use of pedagogy to provide instruction for the curriculum and assessment of learning (Coombs and Rybacki, 1999). Marketing communication programs seem to have already determined the desired set of outcomes related to Internet education, which include understanding the strategic (e.g., planning, research) and tactical uses (e.g., graphic design, writing) of the Internet for marketing purposes. At present, most programs are immersed in elements two and three: developing curricula and pedagogy to produce learned outcomes. But the approach to this planned curriculum is far from unanimous.

According to Daugherty and Reece (2002), in 1993-94 nine percent of advertising and public relations programs had integrated Internet discussion into existing courses while four percent offered separate Internet courses. This ratio of integrated to isolated course offerings continued until 1997, when the percentage of programs offering isolated Internet courses passed the number integrating such discussion. At present, about 65 percent of advertising programs and 57 percent of PR programs have adopted stand-alone courses, with marketing programs falling in between at 62 percent. Overall, 91 percent of advertising programs, 77 percent of PR programs and 79 percent of marketing programs have integrated Internet discussion into their curricula in one way or another. However, when asked what percentage of overall class time is devoted to Internet discussion when integrated into existing courses, 80 percent dedicated 20 percent or less.

Other efforts to integrate coursework in marketing communication curricula have met with limited success long before the Internet came along. Surveys of advertising and public relations educators concerning their attitudes and experiences with developing integrated marketing communication (IMC) programs during the 1990s shows widespread isolation of courses in advertising separate from public relations. (Pasadeos, 2000) In addition, advertising and public relations majors remain separate at many institutions, faculty research focuses on one area or the other and cites research from different sets of sources, and reading by faculty remains distinct, with 86 percent of PR faculty not reading advertising publications and 92 percent of advertising faculty ignoring PR publications.

Contemporary instructional models make the argument that stand alone courses do not encourage students to transfer skills and learning into their respective disciplines. (Wunsch and Tomkovick, 1995) These models support a curricular plan where at most one basic course is needed on Internet principles as they apply to communication. After that all remaining required courses need to address the implications of the Internet to the specific subject addressed. For example, an advertising copywriting course would need to address how writing for the Internet must be different than for other media. A broadcast production course would need to cover how video streaming

and MP3 technology can be used to deliver programming over the Internet.

Even authors of research on computer-mediated (Blackboard, Internet) instruction show it's ineffective to teach technology separate from the courses using computer mediated resources (Witmer, 1998). Findings show instruction will bog down in technical details and lose learning impact. Applying this philosophy to teaching about the Internet once again argues for integrating discussions of the Internet when theoretical concepts are addressed so students can make the connections between them.

Curricular Implications

Broadcasting

Because the Internet has introduced a new way for audiences to be entertained and informed (on their own time schedule, controlling the desired depth or lack of coverage of a topic, etc.), many broadcasting courses must address new ways to approach program content, scheduling and promotion. The biggest impact on broadcasters may not be how to change programming on their traditional delivery systems, but how to extend the product onto the Web in interesting and attractive ways. Two examples of applying the "brand extension" concept of marketing to broadcasters using the Internet are SyncTV, which supplements network coverage of sports with updated statistics on demand and live chat sessions with analysts, and EnhancedTV, which allows viewers to play along with contestants on televised game shows like "Who Wants to be a Millionaire." None of these implications warrant a 16-week course on the subject. Instead, these topics must be woven into every broadcast course dealing with programming and promotion.

Speech Communication

Speech communication programs that often feature courses in interpersonal and small group (even family) communication need to address the sociological changes in human interactions introduced by the Internet. In some instances, the faceless, anonymous nature of the Internet has allowed people to broaden their communication skills, while in others, the addictive nature of the Internet (six percent in one study (Donn, 1999)) has closed communication channels among family and friends. One researcher found the self-presentation tactic called "social association" exhibited by Internet users through links placed on personal Web pages and through dialogue in chat rooms and discussion groups. (Dominick, 1999) People have new ways to present themselves.

Advertising

A majority of academic programs in advertising across the country are housed in schools of communication rather than business, and some experts believe they belong there (Marker, 1999), making the impact of e-business on higher education broader than in only business and computer science programs. With Internet advertising revenue already exceeding $6 billion annually and projected to top $33 billion by 2004 (Cyberatlas, 2002), any contemporary advertising curriculum must address the Internet.

At the very basic level, an advertising principles class must address the Internet as a

viable media alternative to television, magazines or direct mail. Although calculated differently, the need exists for fundamental information on reach and frequency delivery on the Internet to assess it as part of a comprehensive media plan.

But the Internet's effects on advertising reach far beyond a media issue. According to Kevin Roberts, CEO, Saatchi and Saatchi, PLC, advertising agency, the Internet must change from a supplier of information to a developer of relationships. He says great brands have mystery and sensuality. The Internet must provide these things. "Think of 'e' not as electronic, but emotion," says Roberts. (Hwang, 2000) This suggests that advertising copywriting continue to teach the same principles on how to create effective brand advertising, but adjust the focus to how emotion and brand character can be transmitted via Internet messages.

Any communication research course must address a range of issues raised by the Internet. Students need to learn search strategies to navigate the morass of information available on any single subject. Database development using the Internet introduces the need for knowledge on strategies to acquire information and how to do it in an ethical manner. (Blackshaw, 2000) And using the Internet as a research tool to conduct surveys, experiments, collect panel data and more requires a careful analysis of the strengths and limitations of each technique compared to its non-Internet counterparts. (DeLorme, 2000; Wimmer and Dominick, 2000).

Media planning and campaigns classes cannot ignore the Internet for its variety of options: banner ads, email, sponsorships and interstitials. Ad design courses must address the importance of look and feel for a successful Web page. Again, there is no course in this curriculum unaffected by the Internet, which argues for integrating such discussion rather than isolating it to maximize the connections students make between the Internet and advertising in general.

Public Relations

Chapter two in a widely cited book, Public Relations on the Net (Holtz, 1999), is entitled, "How communication has been changed forever." The chapter goes on to compare the industrial economy of the past to the information economy brought on by the Internet based on four characteristics: top-down v. networked communication structure; quantity v. quality communication; batch-processed v. customized messages and producer-driven v. customer-driven communication needs. The two economies clearly reflect substantial differences in communication strategy, but it's more likely that computers and cable television ushered in the information economy in the 1970s, not the Internet in the 1990s.

Hence, public relations has already adopted many of these changes. It just happens to have a new outlet to distribute this information, and that is what must be integrated into all courses in a PR curriculum. Like advertising, public relations messages must be written with consideration for the unique circumstances Internet users bring to this medium. Lessons need to teach writing in "chunks" or small, concise blocks, provide context anticipating the myriad of links that may have brought different readers to the same material, and other writing approaches unique to the Internet. Receiver-driven communication (Holtz, 1999) provided when the audience member wants it (e.g., 24-hour response to a complaint filed over the Internet) rather than the "shotgun method" aren't new strategic approaches, just more intensive ones.

Press releases written just like those distributed by mail or fax will not work the same way over the Internet. Reporters now expect visuals to accompany all text, links to easily access additional background information and other conveniences to make their job of building news inventory easier.

The Internet's global reach allows public relations practitioners to bypass traditional media outlets to distribute information direct to key "publics" without the role of the media gatekeepers. This opportunity requires the learning of new communication strategies and theories to replace old ones made obsolete by the Internet such as agenda setting theory. Activism and crisis communication strategies change when public relations officers no longer must rely on media assistance to distribute a message. Ethical and legal issues accompany the relative freedom of having one's own international medium to distribute information.

Fundraising via the Internet requires a new strategic approach that must be addressed by a public relations curriculum. The same techniques that worked through direct mail or telephone solicitations in the past don't meet the demands of Web donors. And Web donors are not to be ignored, with over eight percent of weekly Internet users making donations that average two-to-three times more than the average offline donation. (Spethmann, 2000)

Customer relationship email, corporate e-newsletters, reminder services, order confirmations, customer complaint sites, permission list marketing, co-op marketing and event follow-up are tactics commonly used by public relations personnel that have changed when done over the Internet. (Kaydo, 2000) As these standard tactics are addressed in any public relations course, the implications introduced by the Internet must be integrated into the discussion.

Marketing

Clearly, the curricula with the biggest adjustments to make in the Internet era are in the business schools. The marketing mix must be revisited for e-business, with price and promotion playing different roles, place or warehousing and distribution facing a total revamping, not to mention changes in consumer behavior and approaches to buying. A new component to the mix, customer experience, plays an expanded role in the business structure of the Internet. "Customer experience is key. Place and price are less relevant with Internet shopping. Quality of customer service, on-time delivery, product performance, shipping and handling, privacy policies" are what bring people back and make them lasting customers. (Couture, 2000)

However, success on the Internet still relies on fundamental principles of good marketing. Understanding customers, data mining, delivering what consumers need simply and conveniently and at a reasonable price are still essential to marketing success on the Internet or elsewhere. Every course covering these topics needs to be adjusted to accommodate implications of the Internet. For example, the marketing research course needs to address the strengths and limitations of using the Internet as a data collection channel. Consumer behavior courses must address theories that account for how consumers can be influenced when the only window to experience a company is limited to a computer screen instead of a retail outlet with sales reps, controlled ambiance, point-of-purchase displays and the like. Only selective new courses that focus on Internet intricacies such as permission marketing or Internet supply chain

management are needed to deliver the necessary background graduates in these two areas need to excel in e-business.

Journalism

The biggest issue facing journalism and the Internet is how to package news. Every news medium has a website, and several (NBC-TV, ESPN, USA Today) are among the most popular sites. (Cyberatlas, 2002) Media sites generally offer extended coverage (both verbally and visually) beyond what is found in their traditional outlets, and instant updates, which changes journalism from an industry with established deadlines to running deadlines 24-7. These and other characteristics (e.g., streaming video) of the Internet require new approaches by would-be writers, who must approach story ideas differently, write differently and know enough about technology to transmit usable information instantaneously.

The lines between print journalism, broadcast journalism and photojournalism are disappearing, with a single reporter responsible for copy, visuals and a continuous stream of updated reporting more typical of broadcasting media coverage. Reporting and editing classes must simply add modules on writing for the Internet while photography classes must include instruction on digital cameras and uploading visual files. The September 11th tragedy required a new way of delivering breaking news in a concise, stripped down, but constantly updated Web version to accommodate unprecedented traffic levels. (Seib, 2001) But the fundamentals of defining news and presenting it in an accurate, interesting and organized way still apply in the world of the Web.

Communication law

Communication law courses must confront how to approach the regulation of Internet communication. Is it broadcasting, cable, telephone, journalism or commercial speech? Each field has unique legal foundations that drive regulatory policy and most, if not all of these areas are already covered in a traditional communication course, making the integration of Internet discussions easy.

Conclusion

There is no question the Internet and e-business has made a monumental impact on the world. Customers' relationships with companies remind one of the days of consumer interactions with the general store, the blacksmith and the local undertaker. And, herein lies the key to curricular approaches to the Internet. The Internet has allowed society to evolve back to a day when relationships made a difference, when the individual had greater control over what they wanted to experience and what they wanted to avoid. The concepts are as old as paper and pencil. Marketing communication curricula must continue to teach the same principles, but wrap them around an Internet context.

The "isolation" approach does come with several advantages. Isolated courses on Internet Page Design are easier to market both to existing students and to potential students and parents who can see these course listings in an academic bulletin. Isolated courses taught by just a few instructors also means less institutional investment in bringing select faculty up to "state of the art" levels. Attendance at workshops, seminars and conferences hosted by groups such as American Ad Federation and Public

Relations Society of America chapters, the Internet Ad Bureau. The National Association of Broadcasters and other trade groups, not to mention subscriptions to Internet publications, library resources and tech support can be costly to support for many institutions.

But the tradeoff must consider what's best for the students. With a few exceptions, such as stand alone courses on non-profits and the Internet, social implications of the Internet and Web page presentation, successful academic programs must integrate, not isolate. The outcomes will include better educated students and a more educated and stimulated faculty enlivened by the excitement that has accompanied this new technology's penetration into our daily lives.

Once these curricular matters are settled, educators can concentrate on element four of the educational planning process, assessment of outcomes. Assessment of conceptual learning can come in the form of assignments and exam questions that tie basic concepts of marketing communication to the Internet, such as papers assessing websites and their strategies and tactics, comparisons of on-line versus traditional message formats such as advertisements, annual reports and news stories. Skill assessments can be done by requiring class chat room discussions and on-line assignments to evaluate Internet information search skills and comfort levels of interacting with the Internet (Coombs and Rybacki, 1999), or assigning banner ads and other on-line writing exercises to assess adaptability to the new technology.

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COMBINING RESEARCH AND TEACHING FOR UNDERGRADUATE AND GRADUATE STUDENTS

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Assignment editing in a local television newsroom is not the kind of job people brag about at a college reunion. The most likely response to such a boast would be no response since so few people know about local TV news assignment editing. Among those who do know, even fewer care. This needs to change. There needs to be a new emphasis on university trained TV news assignment editors especially after 9/11. The need for well-read, well-educated people behind the local assignment desk is greater today than ever before simply because much of local news is no longer local. A new sophistication is required of TV news assignment editors in the post 9/11 world. There is no such thing as being born to the manor in this regard. Sophisticated TV news assignment editing is learned not natural. It is the responsibility of university broadcast news instructors to teach it. TV news assignment editors have often been thought of as clerks and dispatchers. This must change. September 11 demands the change. Local news is no longer local. World events have reached into our neighborhoods. Universities offering broadcast news courses must respond to this new reality.

The place to begin is simple. Broadcast news educators must draw more attention to the position of television news assignment editor. Broadcast news instructors spend countless hours teaching the fundamentals of anchoring, reporting and producing. Relatively few hours, perhaps minutes, are spent on TV news assignment editing. The question is why? Television news assignment editing is, after all, a worthy profession demanding a quick mind. Yet, students do not hear the career call to TV news assignment editing. It falls to broadcast instructors to amplify that call so it is heard above the din of other newsroom noise. TV news assignment editing was never anything to shout about before 9/11. times have changed though. It's now time to holler about it.

Television news assignment editing is a hard sell from teacher to student. Be certain any visit to a TV news assignment editor's wreck of a desk, glowing computer, ball and chain of a telephone and overstuffed future file will kill a deal. The outward trappings of TV assignment editing are not glamorous. No rhetoric will make TV news assignment editing what it is not and what it is not, is glamorous.

It is, however, creative. Say it and say it again. Broadcast news instructors must explain how the day-to-day bread and butter stories; the press releases, the follow ups, the beat calls have an energy of their own. These seemingly ordinary things glow red with life in the warmth of a creative mind.

Another selling point is influence. Students need to be told that TV news assignment

editing is a place of influence. Students need to hear about that influence. Influence is the only word as loud or louder than the word status which is often the word being bantered about the classroom by students of news anchoring and reporting. Teachers of broadcast news must fight fire with fire when trying to attract competent young people to TV news assignment editing. The fire of TV news assignment editing is influence. It is especially true in the post 9/11 world where good local stories wait to be told that both reflect and affect the new political realities.

Television news assignment editors are the silent influence behind the throne. No viewer is going to stop the TV assignment editor on the street and say, hey, great job! The job requires a special kind of person who embraces anonymity. The Richelieu behind Louis. The Hopkins behind Roosevelt. It is a special kind of anonymity for a special kind of person. Students with an interest in TV news assignment editing need to be told they are the brains behind the operation and they should take pride in it.

A broadcast educator has a great responsibility once students are won to the cause of TV news assignment editing. Training TV news assignment editors requires that teachers not only steer students to the profession but also through the course work that elevates it to a profession. Surely the usual skills come to mind; writing and reporting, shooting and editing. Course work on this level is practical and necessary but it is not elevating. These are empathy courses for television news assignment editors. They are training courses to help students understand the limitations and the possibilities of television news assignment editing. These are courses which establish the perimeter of creativity within which others in the television newsroom must work and within which the assignment editor must also work. These courses are not enough though, not nearly enough.

Assignment editors are a different breed from others in the television newsroom pack. Their place in the pack should be determined by that difference. They are different from the others because they are expected to know more, to have a broader view, to have a superior education. It is an expectation that is underlined after 9/11. Assignment editors are an elite corps. there should be no question about it. Who else presumes to set the content, the tone of the newscast from the onset? Such responsibility demands a rigorous course of study.

Economics comes to mind. Students of television news assignment editing must know economics, both macro and micro. There is also the study of history; American history as well as the study of other lands. How many assignment editors can name four Arab nations let alone give some brief history of the Arab people themselves? Is this something important in the post 9/11 world or isn't it?

Religion is also on the agenda for TV news assignment editors. Across many regions of America, it is not uncommon to hear TV news producers allow their broadcast anchors to make reference to Christians and Roman Catholics as separate groups. Why is there no other responsible party in these television newsrooms to say this is simply not correct. It is a role that could and should be played by the TV news assignment editor. How many TV assignment editors can explain why it is improper to delineate Christian and Roman Catholic let alone explain even the most basic tenets of the Muslim faith?

And what is to be made of the television news reporter interviewing Basque-Americans who repeatedly referred to them as Hispanics? Who working in a television

newsroom should explain this gaffe; the producer, the anchor? Another sentry needs to be put at the gate of accuracy. That sentry is the TV news assignment editor. It goes almost without saying that more of these sentries are needed at the gate in the post 9/11 world than ever before.

Students of broadcast news should be told that the TV news assignment editor should be the best educated person in the newsroom. Formal education, although the first step in the training of an assignment editor, is but one step on a long road to travel. It is A road that has grown even longer in the days since 9/11. Consider how hard it is to find time during the day to read a local newspaper and a national newspaper. Consider now the difficulty of asking a student of television news assignment editing to do the same. A student's day is long too and the hard fact is that even one local and one national newspaper are not enough for students or for teachers. The usual suspects, including the New York Times, newsweek, Time, are expected to be read, but what of other publications? There are English language publications from foreign nations. An even more outlandish thought would be that there are foreign language publications in foreign languages! Is this so arcane, so uppity, so beyond the expectation of educated people as to be ridiculous? Ideas presented in publications outside of the usual reading materials are essential tools for students of television news assignment editing. September 11 will make these tools more frequently used than ever before. Good reading habits are required of TV news assignment editors. Broadcast educators need to make that point with force.

Increased attention, greater respect and improved training for students of TV news assignment editing are easy to dismiss as well meant but impractical ideas that cannot project from the classroom to the newsroom. These ideas are easy to dismiss even when enhanced by notions of creativity and influence. Dismissal comes easily because teachers, students and practitioners of television news assignment editing passively accept the idea that the job is subservient to producing, reporting and anchoring. It is time to tell students that TV news assignment editors are not servants. Future TV news assignment editors must be told to take their place at the table of news. It is a place that has always awaited them but they passed by it. September 11 means many things to many people . It means a new focus on TV news assignment editing for teachers of broadcast news. TV news assignment editors are more important than ever before. Students need to know it. Broadcast educators need to say it. Look forward to the day when broadcast news graduates attend a college reunion and brag;

I'm a television news assignment editor. And, surprisingly, people care.

YO, YO, YO! THIS IS THE HIP-HOP CNN

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The following originally appeared in the Philadelphia Inquirer, October 9, 2002. Reprinted with permission.

There is one holy grail in advertising: the 18-to-49-year-old market. This demographic is responsible for the bulk of advertising purchases on television these days. If you do not have this group, you are considered old-fashioned and out of touch with today's hip culture.

To reach this audience, CNN Headline News has adopted a list of terms from "hip-hop" language for use by anchors, in the "crawl" (the news strip that runs at the bottom of the television screen), and in graphics. On this list are words such as bling-bling ("jewelry"), flava ("style"), fly (an older term meaning "attractive") and freak ("dance provocatively" or "have sex").

With advertising budgets stretched thin by more and more "niche" television channels on satellite or cable, networks have to refine their missions. The theory is that hip-hop lingo will influence younger audiences to view CNN Headline News and not the other news networks. In fact, CNN Headline News has beaten MSNBC in the key 18-to-49-year-old group for the past two months.

Two questions: Is CNN Headline News pandering to get this age group, or is it simply ahead of the curve? And will the other news networks follow suit?

The question of using current vernacular to replace standard English has been debated for years. Is it OK to use language common to a certain group to get the story across, or is it pandering to the lowest common denominator? If the bottom line is to get people to watch your station or network, then you need to find a way to attract viewers. In an increasingly crowded market, where broad-based networks are losing audience share to niche networks, the thinking goes that segmenting an audience, and going after that audience, is the way to go.

The biggest question is whether young people, who are used to talking in street language, will be attracted to news shows if their language is used on the air. Will getting a young audience to watch the news and learn about the world make those viewers more fluent in the world, less ignorant than many of us old coots think they are?

Those who take the opposing view will see the hip-hoppification of CNN Headline News as pandering. The responsibility of a news organization, they argue, is not to bring street language to the business—it's to present the news in a traditional way, using broadly accessible, standard language that allows the audience to make up its own

mind. We shouldn't bring in hip hop; we should give the audience the story as it should be: straight, using proper English. This, in turn, will allow the viewer to increase his or her vocabulary. More learned viewers improve the overall intelligence level of the country.

This argument has a fatal flaw: Young people are not watching news. It is scary how illiterate our children are concerning world and national events. If bringing in their own language puts them in seats in front of the TV and helps them learn about the world, then so be it.

We oldsters used to have our own language. Remember groovy? Remember far out? Our parents must have had a heart attack when we started talking like that. Now, these words are found in many dictionaries. Twenty years from now, when today's kids are running the country, the same will be true of their youthful slang. Here's hoping they will have watched enough news to know what's going on.

Schroeder, Sheila E. (2002). See What I Got: A Story of Girls, Basketball, Confidence and Courage (documentary videotape). Denver, CO: Shake it Up Productions, www.du.edu/~sschroed.

See What I Got is a refreshing departure from the prepackaged "reality television" series that so often serve to represent young America, particularly young female America, to viewing audiences. This 59-minute documentary video tells the story of several teenage girls and their participation in GirlSports International (GSI), a non-profit organization dedicated to the emotional, social and physical development of girls through multicultural sports experiences. This particular group of girls, all from Colorado, are accepted onto a basketball team whose culminating experience is a trip to Europe to compete against teams from France and Spain.

Perhaps the subtitle of this video, *A Story of Girls, Basketball, Confidence and Courage,* best illustrates the themes explored as these girls go through their individual and collective journeys. Anyone who has ever been, or been around, an adolescent girl or who has kept up with recent news and research articles bemoaning the state of girlhood, will recognize the struggles in the thirteen girls presented here. Some wrestle with severely broken families or with self-imposed perfectionist tendencies, others with weight issues or underdeveloped social skills, and still others with aggressive tendencies or poor self-esteem.

Unfortunately, these are not unique struggles, either for boys or girls. However, through their participation with GSI, these girls are challenged to develop confidence, courage, communication skills, self-evaluation abilities, to appreciate diversity, to respect the importance of team efforts and of stepping outside of one's own comfort zone. The video documents their efforts not only on the basketball court, but also includes interviews with supportive family members and adult friends. It is, however, the group discussions, (usually taking place with girls and their coaches sitting on hotel room floors, walking on European beaches, eating a meal or discussing successes and failures in a locker room), that reveal the most private and stunning articulations of the girlhood experience for these young athletes.

Their discussions, confrontations and ultimate cooperation and mutual support ultimately exhibit a thoughtful examination and a maturity that is both encouraging and profound. *See What I Got* is of benefit not only to women's studies, youth programs and documentary production courses, but also for any viewer who has an interest in positive sports mentality, successful teambuilding and/or adolescent behavior and change.

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In 2002, **David Waterman** was promoted to full professor in the Department of Telecommunications at Indiana University. The department also hired **Traci Hong** (PhD from USC) as an assistant professor and moved **Robert Affe** (JD from NYU) from a visiting lecturer to Lecturer.

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Feedback Going Electronic in 2003!

BEA's Board of Directors voted to make *Feedback* an electronic only journal beginning in February, 2003. Providing there is sufficient quality material, *Feedback* will be electronically published every other month providing six issues in 2003 and beyond. For those wishing to read *Feedback* online, go to www.beaweb.org. Provide comments to editor Joe Misiewicz at jmisiewicz@bsu.edu.

   Material for *Feedback* should still be sent as a Microsoft Word document to jmisiewicz@bsu.edu for consideration. Include your last name and the title of your submission in the subject line of the email message. The next deadline is January 20, 2003 for the mid-February issue.

BEA Member/Contact Counts by Member Type as of September 4, 2002

Member Type	Count	Member Type	Count
001 Institution Dom 2yr.	54		
002 Institution BA/BS	109	037 Domestic Inst Sub	2
003 Inst: Domestic MA/MS	79	045 JRS Inst Sub	2
004 Institution Dom PhD.	28	048 JRS Dom Agency Sub	89
005 State Bcast Assn	15	049 JRS Inter Agency Sub	24
009 Inst: Intrnt'l 2 Yr	2	022 Domestic Agency Sub	888
010 Inst: Intrnt'l BA/BS	2	038 Intrnt'l Inst sub	6
012 Inst: Intrn'l Ph.D.	3	040 Feedback Sub	4
013 Intrnt'l Associate	2	044 JRS Indiv Sub	10
113 Domestic Associate	24	**Total Non Members**	**1025**
014 Domestic Regular	995		
015 Domestic Und Student	120	**Total Records**	**2582**
019 Intrnt'l Regular	33		
115 Domestic Grd Student	91		
Total Members	**1557**		

ANNOUNCEMENTS

2003-2004 Scholarship Winners Announced

Twenty-six students from twenty-one different campuses were awarded scholarships in the Broadcast Education Association's 2003-2004 competition. The winners were selected by the BEA Scholarship Committee at the organization's Fall board meeting, announced Pete Orlik, committee chair. They include:

Andrew Economos Scholarship—Alexander Ovechkin, Temple University
Abe Voron Scholarship—Derek Smith, Baylor University
Country Radio Broadcasters Scholarships—Jeremy Beutel, Baylor University; Kristine Johnson, University of Montana; Jamie Justice, University of Tennessee/Knoxville; Linda Kemmer, California State University/Fullerton; Matthew Lincoln, Syracuse University; Christopher Modl, Point Loma Nazarene College; Catalina Montanez, Southern Illinois University/Carbondale; Todd Shepherd, Oklahoma Baptist University; Susan Troelstrup, Illinois State University; Dara Walch, Illinois State University
Walter Patterson Scholarships—Lacey Blue, Stephens College; Leah Martin, Temple University
Harold Fellows Scholarships—Joshua Davis, Arizona State University; Jessica Foy, University of South Carolina; Sara Goers, Drake University; Melissa Lynn, Marquette University
Vincent Wasilewski Scholarship—Rene Rinschen, University of Nebraska/Lincoln
Alexander Tanger Scholarship—Kevin Blackston, Valdosta State University
Philo Farnsworth Scholarship—Sara Godwin, University of Illinois
Neil Patterson Scholarship—Robb Wood, George Washington University
Helen Sioussat Scholarships—Adria Bradshaw, University of South Carolina; John Njagi, Southern Illinois University/Carbondale
BEA Two Year/Community College Scholarships—Christopher Trondsen, Golden West College; Danielli Weiden, Mercer Community College

   BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2004-2005 competition begins on January 15, 2003.

BEA Board Named

The Broadcast Education Association board of directors elected its 2003-2004 Executive Committee at its October 19, 2002 board meeting. The new officers will take their positions on April 8, 2003, at the conclusion of the BEA 48th Annual Convention & Exhibition. They are:

    President — Alan Albarran, University of North Texas
    Vice President, Academic Relations — Steve Anderson, James Madison University
    Vice President, Professional Relations — Gary Corbitt, WJXT-TV
    Secretary–Treasurer — Joe Misiewicz, Ball State University
    Immediate Past President — Larry Patrick, Patrick Communications

Feedback seeks submissions

Are you going to being presenting at the 2003 BEA Convention? Have you considered submitting your presentation to *Feedback* for publication consideration? Please send your work to jmisiewicz@bsu.edu to be considered for publication in the electronic version of *Feedback* in February, 2003.

Also, please send information about colleagues, departments, colleges, grants, leaves, promotions, tenure, international programs and other information related to programs for inclusion in the electronic February issue of *Feedback.*

Broadcast Education Association Call for Papers

Deadline: November 30, 2002

The Broadcast Education Association invites scholarly papers from academics, students and professionals for presentation at its annual convention, 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.

Papers must be received by the appropriate division by November 30, 2002.

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

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 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

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