Feedback

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Submission Guidelines

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

Review Guidelines

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

Submission Deadlines

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BEA—Educating tomorrow's electronic media professionals

PLANNING FOR GROWTH IN YEARS OF RESTRICTED RESOURCES

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Abstract

In a time of increasing cost consciousness in higher education, the Telecommunication Arts program at Butler University has experienced a period of growth in the student population for each of the last two years. The incoming class for 2003 and the number of internal transfers appear to be consistent with this growth pattern. In part, the growth can be attributed to the move in the summer of 2001 to new facilities located on the main campus after more than a decade in an off campus location. Faced with flat budgets across the institution, a freeze on wages, and hiring subject to university committee approval, the department implemented some short-term strategies designed to deliver the curriculum with integrity. A self-study process was initiated a year before the anticipated move back to campus to help with longer term planning. Plans had to be made to serve a growth in majors and new curricular changes in flat budget times. This paper will briefly discuss some of the short-term measures taken, and the steps taken as a result of some fact finding during the self-study process that will be completed at the end of the academic year (2002-2003).

Background

Butler University has approximately 3,500-4,000 undergraduate students. It is a comprehensive institution with five colleges. (Liberal Arts and Sciences, Education, Business Administration, Pharmacy and Health Sciences, and Fine Arts.) The institution underwent a major change in its upper-administration during the summer of 2001. In July a new President and Provost assumed their offices.

In this era of administrative change, the stock market under-preformed and the annual draw on the endowment did not cover the university's operating expenses. This situation was shared in common with other academic institutions around the country. The president moved to freeze salaries in the 2001-2002 academic year. He also implemented budget cutting measures in both academic and non-academic areas to bring the budget into balance. The Board of Trustees gave the administration two years to achieve balance and it was achieved in February of 2003. To help realize savings new faculty lines and faculty wages were frozen and open positions were filled only after approval by an administrative committee.

The Telecommunication Arts department is housed in the Jordan College of Fine Arts along with departments of Dance, Theatre and Music. The total credit-hours in each degree is currently set at 136 to allow for applied study within the major. The other colleges' total number of credit hours varies by college.

The Telecommunication Arts degree program consists of the University Core (32-35 credit hours), an area of minor study, (18-24 credit hours), the Telecommunication core (30 credit hours), and the "track" or area of emphasis (18-24 credit hours).

The University Core is distributed among courses in humanities, social science, lab science, fine arts, math, speech and physical education. The Telecommunication Arts Core consists currently of a survey course, a writing course, a media literacy course and a law and regulation course. Additionally, students elect up to 18 TC credits outside of their emphasis area after consulting with his/her advisor. The current tracks are Broadcast Journalism, Production, Recording Technology and Business. (A track in Multi-Media is anticipated for fall 2003 upon University Curriculum approval. The old "recording arts" emphasis has been changed, for incoming Freshmen 2003, to incorporate more recording courses and absorbing some of the music business courses formerly managed by the department of music.)

The department currently has 3 tenure-track faculty lines and 1 full-time faculty lecture line. Because of a documented increase in the number of majors, a new faculty line was approved for the department. The TC department is currently engaged in a search for a second full-time lecturer who will begin teaching in Fall 2003. Additionally, the department has teaching staff. They each teach one course in addition to serving as staff for WTBU, the university's full-power non-commercial TV station. Additional adjunct professionals teach in upper level courses in their area of expertise. As an average, the student to faculty ratio for the department is approximately 30:1. (student:faculty) The number of students:faculty in applied courses are usually smaller because of limited space and equipment. This ratio is higher than some majors in Liberal Arts and Sciences, but not so unusual in the professional colleges at Butler. This ratio is also well within the ratio of full-time to part-time faculty in other institutions of our size and type.

WTBU and WFYI, the Indianapolis non-commercial station licensed to the community, entered into a Joint Operating Arrangement in 2000. Staffing for some WTBU areas were delegated to WFYI staff as part of the JOA agreement. Principally these included both Master Control and Development which are located at WFYI offices and run by WFYI full-time staff. The stations also share a program director.

The Telecommunication Arts Planning Process
The department began a self-study process in 2000 to help us gather information that would aid in our planning for anticipated growth in majors when we were relocated to a new on-campus facility. The department chair began the process with an outline of tasks to undertake in the coming academic year of 2000-2001. The self-study was designed to collect data about the curriculum, majors, alumni and departmental and institutional resources. The goal of the data collection was to have the necessary information that might point to some logical short-term strategies for managing growth with existing resources. Through the self-study process we also wanted to gather information that might help us with longer term planning beyond the immediate move to campus.

The process began with a full faculty/staff retreat in the summer of 2000. At the retreat individuals and small committees were assigned areas of inquiry relating to the goals of the self-study. (Appendix A) Unfortunately, the study got off to a slow start as

financial resources to support the self-study were not forthcoming from the college Dean or from the Interum President of the institution. In spite of the lack of administrative support, the department did manage to see some productive discussions resulting from this first faculty/staff retreat. Through the course of our day-long discussion we recognized that the department needed a document that spelled out for students, faculty and staff existing departmental policies. As a group, we needed to be effective and efficient in our communication with students and each other. A "Policy Manual" was drafted in the summer of 2000 and circulated for input by faculty, staff and key adjuncts. The policy manual dealt with academic policies in a wide variety of areas from how to secure the necessary paperwork for enrolling in an internship to current policies regarding the students' access to departmental equipment. The manual was finalized and approved for distribution in the fall of 2000.

The faculty and staff continued to gather data through the academic year 2001-2002. A follow-up retreat was held in the summer of 2001. Action items from the first retreat were revisited to see if solutions to known problems had been implemented. The first "policy manual" had gone a long way in codifying policies so practice was consistent across the department, but further refinements were needed. From discussion resulting from the retreat an update was drafted and approved for distribution in the fall of 2001. (Appendix B)

A second result of the self-study process pointed to curricular changes. Through inquiries into students' curricular desires during the self-study, it became clear that students electing the recording arts emphasis felt underserved. There was no full-time faculty member teaching in the track. Additionally, the Music Business degree, housed in the department of Music, was also similarly without full-time faculty. The TC department, with the approval of the Music department faculty, proposed combining the two areas to provide a more cogent experience for students who wanted to study recording technology and music business. As a result of much discussion and planning, a change in curriculum was put forward and was accepted. Again, mindful of the budgetary constraints, the proposed curricular changes did not require additional departmental investment. A teaching-staff line within the department will be converted to a full-time lecture line to support the change in curriculum. Equipment and other resources existed within the TC department's new facility to support the curricular change. The track now has more applied recording technology courses and some music theory, composition and music business courses were either absorbed or required. This new emphasis will be in place for the Fall 2003.

A second area of curricular change also resulted from data received from students. As a short-term measure, the department added two courses in multi-media design and production in 2002 in response to student interest. Further inquiry during the 2002-03 academic year showed support for an emphasis or "track" in multi-media. The courses and curriculum for this emphasis have been approved by the departmental faculty and are currently awaiting approval from the college curriculum committee. From there, pending approval, the courses will proceed to the University curriculum committee and with a positive recommendation from that committee we hope to have the emphsis ready for Fall 2004. Again, with an eye on shifting existing resources, the department chair and faculty anticipated multi-media production as an area of growth. An existing faculty member began a Master's Degree in New Media Technology. While

principally studying in the evening, the faculty member was released of other duties to free up time for pursuing this area of study. The degree will be in hand by the end of summer 2003.

Because of the existing growth within the major, the Dean and Provost were persuaded to add a new lecture position for fall 2003. This position offers a way for the department to shift existing faculty teaching duties to cover existing tracks and offer a means of covering teaching within the TC core. To make room for the shifts into new areas of emphasis within the major, the self-study indicated areas that we could eliminate from the existing tracks and core to better use faculty resources. The business emphasis has been replaced by a requirement to fully complete the business administration minor. Additionally, the curriculum committee proposed the following changes in curriculum. Performance and Technical Foundations courses were taken out of the TC core requirements. They remain in the teaching rotation but are no longer part of the core areas of study for all students. Field production was taken out of the Production track to make room for 2 Multi-media production and design courses. Again, it remains in the course catalog but will not be taught annually. These changes will free up existing teaching resources to be used to support upcoming curricular changes.

Equipment resources were also of primary importance in the self-study discussions. The capital budget was flat for two consecutive years. The influx of new freshmen and transfers placed a heavy burden on existing editing and camera resources. With the growth pattern apparently stable at 30-35 new freshmen annually, up from 17-20 in the years we were off-campus, we made plans to handle the growth in equipment demand. Traditionally, our department always tried to maintain "state-of –the-art" facilities and equipment. That frequently meant spending more for fewer pieces of equipment. Our production control room and studios are very up-to-date as the department purchased some equipment in 2001 as we moved from our old to our new facility. We made the decision to acquire "DV" rather than DVC Pro cameras for students enrolled in 100- and 200-level courses where learning shot composition and other fundamental shooting skills are the primary focus of the courses. As a result of this decision, and recognizing the need to stretch the equipment dollar in acquiring field gear, the department purchased 5 Panasonic DV-15 cameras, tripods and accessories in 2001. The department added 2 more DV-15's in 2002. Our current student field production allocation consists of 4 DVC pro cameras (with tripods/batteries/chargers) and 7 DV cameras fully outfitted. We have enough microphones and lights to serve the needs of the students from previous capital budgets.

The second area of equipment acquisition most needed was in the area of edit facilities. The department equipped 2 new edit bays in 2001-2002. The new computer systems run AVID DV Xpress 3.0 software for editing. In 2002, the department added 2 new Final Cut Pro systems running on Mac G4's. This gave the department 4 additional edit stations to add to the 5 existing bays.

These new equipment purchases were all discussed in committee and a general consensus that the basic pro-sumer gear would be sufficient for the needs of the students in the video production courses and labs. The move into a smaller camera format and pro-sumer editing software has not compromised the educational mission

and it helped us stretch limited financial resources as far as possible. The capital money is partially funded out of a university funded line in the departmental budget and partially funded out of funds raised by hiring out the department's remote truck/editing and studio facilities to outside clients.

Conclusion

The self-study process will be largely concluded at the end of this academic year. This does not mean an end to the planning process. The search for economies within the existing budget are ongoing. The department has to find creative ways supporting the new areas of curriculum within the department without a budget increase. Fortunately, the faculty and staff have proved remarkably flexible throughout this process, shifting human resources as needed to support the academic mission. They are responding to the need for the program to shift and change along with student needs and the needs of our professional partners. The telecommunication industries continue to change rapidly and it has been a challenge for our department to be similarly responsive with new curriculum and capital expenditures. The self-study process has helped the department focus attention on areas that need short-term responses and plan for longer-term changes in the academic arena. Upon conclusion of this cycle, the department anticipates the continuation of the data gathering process. Finding the necessary resources to deliver existing curricular programs with integrity remains our short-term responsibility. But the department must continue planning for future trends and growth within the curriculum to remain relevant to students we serve.

1 Pulley, J.L. & Borrego, A (20010, wealthiest Colleges Lost Billions in Endowment Value Last Year. The Chronicle of Higher Education, VXLVIII, No8, pp. A24-A26

2 National Study for Education Statistics (http://nces.ed.gov/pubsearch/pubsinfo.asp?=20011201)

3 Kells, H.R. (1995) Self-Study Process: A Guide to Self-Evaluation in Higher Education, 4th Ed, Phoenix, Arizona, American Council on Education, Oryx Press

4 Bloodworth, C. (2001) Digital Fear Factor: Eight Things to Consider When Selecting a DV Camcorder. Computer Videomaker, November 2001, pp.42-54

Appendix A

Department of Telecommunication Arts Butler University
Template for Self-Study 2000-2002

Operations:
A. Mission, Goals and Objectives

B. Size and Scope of the program
     a. History of the Program
     b. Departments who are competitors
     c. Department we would like to emulate—Why?
     d. Most recent Enrollment
     e. Incoming Freshmen
     f. Transfer Students
     e. Enrollment statistics for the past five years
     g. Graduates of the Program
     h. Placement
     i. Attitudes toward the department
     j. Suggestions for Improvement
     k. View of the Future
     l. Areas of Success
     m. Areas of concern
C. Finances

     a. Fiscal Operations
     b. Budgetary procedures
     c. Departmental Budget
     d. WTBU Budget
     e. Other Revenue Sources
     f. Scholarship Funds
     g. Capital Budget
     h. Strategic Financial Planning
     i. Fundraising
     j. Areas of Success
     k. Areas of Concern
D. Departmental Administration

     a. Departmental Organization Chart
     b. University Organization Chart
     c. Statement on Administrative Home
     d. Term and Review of the Department Chair
     e. Partnerships/Memberships
          1. WFYI
          2. IPBS
          3. CPB

   4. IBA
   5. BEA
  f. Communications
  g. Areas of Success
  h. Areas of Concern

E. Faculty
  a. Overview (statistics/history of hiring)
  b. Faculty Qualifications/Background
  c. Faculty Productivity
  d. Teaching Loads
  e. Evaluation
  f. Salaries
  g. Tenure and promotion procedures
  h. Adjunct Faculty

F. Teaching Staff
  a. Role of Teaching Staff Members
  b. Background of Teaching Staff
  c. Teaching Loads
  d. Productivity
  e. Salaries
  f. Evaluation procedures

G. Support Staff (non-teaching)
  a. Background
  b. Evaluation
  c. Productivity

H. Facilities: Equipment and Safety
  a. General
  b. Fairbanks Center for Communication
  c. Television Studios
  d. Audio studios
  e. Edit bays
  f. Student Learning areas
  g. Engineering and Repair
  h. Television Studio Equipment
  i. Portable Television Equipment
  j. Remote production Vehicle
  k. Other Single Units
  l. Fixed Equipment in edit bays
  m. Audio Equipment
  n. Multi-track and Recording
  o. Radio and General Audio
  p. Other

WTBU
a. Digital
b. Maintenance
c. Replacement of equipment
d. Security
e. Relationship to the Department
f. JOA with WFYI
  1. Opportunities
  2. Student program
  3. Radio News
g. Opportunities apart from JOA on WTBU

WRBU
a. Internet Radio
b. Staffing

External
a. ETC and Other venues
I. Library
a. Collection
b. Video Production
c. Management
d. Electronic Journalism
e. Audio and Multi-track
f. Criticism
g. Law and Regulation
h. General Telecommunication
i. History
j. Special Topics
k. Mediated Instructional Materials
l. Web-access
m. Research
n. Reference Sources
o. Areas of Concern
p. Areas of Success

J. Recruitment, Retention and Advising
a. Recruitment Process
b. Application Process
c. Relationship with the University

K. Admissions Office
a. Relationship with JCFA Admissions
b. Departmental Scholarships
c. Retention
d. Statistics for the last five years

Appendix B

I. Telecommunication Arts Mission Statement

The department of Telecommunication Arts offers programs designed to prepare graduates for entry-level positions in the electronic media and related industries, while providing a foundation of liberal arts education conducive to lifelong learning and advancement to a position of leadership. The Department seeks to foster an understanding of the role of telecommunications in our global society. The department does not train narrowly focused vocationally oriented students; rather it educates future leaders and innovators.

WTBU-TV and WRBU Internet radio serve as the primary instructional laboratory and performance venues for Telecommunication Arts students.

II. TC Lab Policies

Students who participate in lab experiences must be currently enrolled at Butler University as degree seeking students. All participants working for WRBU/WTBU/WFYI must be enrolled in a 1 credit hour lab. Exceptions are made only for staff produced programs that serve a community mission rather than a purely academic one.

A. Sign-up Policies
   1. Telecommunication Art majors
       a. Video and audio labs (TC120/320/130/330/ 331/333) lab opportunities are identified by the student in consultation with his/her advisor during registration periods.
   1. Permission required prior to registration for WFYI Labs
       a. Student must interview with WFYI lab supervisor before enrolling.
       b. WTBU Director of Operations must approve lab placement.
   2. Permission required for audio production labs
       a. The Audio Production supervisor must approve lab placement.
       b. The faculty advisor will then enroll student into appropriate lab.
   3. Permission required for TC 333-Electonic Media Performance lab
       a. Permission of the faculty supervisor of the lab is required.
       b. The faculty advisor will then enroll student into the lab.
   4. Permission required for TC 331
       Operations/Engineering Lab
       a. Requires permission of the advisor in consultation with the appropriate staff supervisor.
NOTE: Students enrolled in TC 120/320/130/330/333 labs will provide crew and talent for events as directed by the faculty member or supervisor. Remote production lab students will be required to attend no more than 8 events per semester. The grade for the lab is based on attendance and successful performance of the requirements for the job assigned. Poor attendance at events will result in a reduction of the overall grade.

No student may take more that 8 TC labs unless he/she gets permission from the Department Chair.

    2. Non-majors

      a. Non-majors may sign up for labs by obtaining the permission of the Telecommunication Arts Department Chair who will then admit them into the course by blue card.

B. Policy on Program Renewal for Programs supported with lab students.

    1. Programs are renewed each semester only with the approval of the Department Chair and the show supervisor. If either determines that an existing program is undergoing a significant revision affecting either content or resources, the program will be treated as a new program and is subject to the guidelines for new program proposals.

    2. Programs are allowed to lapse for the following reasons:

      a. Lack of student enrollment in appropriate lab.

      b. Insufficient resources (supervisory and/or equipment resources) to support the program.

      c. Concerns about content by a Telecommunication Arts faculty or staff member.

C. Policy on Technical Requirements for Programs edited by a lab students.

    1. Every program or continuity element scheduled for air on WTBU must be delivered to the Director or Operations by the student's supervisor at WTBU or WFYI no later than 24 hours before air.

    2. Every program for air must have registered bars and 100% audio tones at the beginning of the tape. If tone is not recorded on the tape, there is no guarantee of the program airing properly. Please remember that the station standard is 30 seconds of bars and tone followed by 15 seconds of slate, and 15 seconds of black or countdown before each program. If you have any questions about how to set your audio and video levels to match your color bars and tone, please ask your supervising staff or faculty member.

III. Equipment Use Policies

  A. General Policy for Access to Academic Equipment

    1. Equipment used for support of classroom learning is available to all TC majors and non-majors enrolled in a course taken for Telecommunication Arts credit (which includes TC labs).

    2. The instructor designates what type of equipment should be made available f for his/her students and what is defined as reasonable access to that equipment. The instructor will sign the appropriate form authorizing the student's equipment request and make arrangements for check-out and check-in times.

    3. Equipment may be checked out for two business days. Gear checked out on Thursday or Friday must be returned on Monday.

    4. No equipment will be checked out or in on week-ends or Butler observed holidays.

Please be aware of the following: If equipment is returned in a damaged condition, a determination will be made as to the cause (normal wear vs. carelessness). If caused by carelessness, the student will be financially responsible for the repair. Students are also financially responsible for lost or stolen equipment.

B. Editing Equipment Use Policies
　　1. Academic Edit Bays
　　　　a. Audio Rooms 47A, 47B and 50
　　　　b. Video Bays 12, 13, 14, 16, 18, 20, 22.
　　1. Sign up is on a first come, first served basis in a bay deemed appropriate by the course instructor.
　　2. Edit bays are available to students enrolled in a TC course for credit. Students not enrolled in a TC course for credit will not be allowed access to the academic edit bays.
　　3. To reserve an edit bay, contact Maggie McGlynn by email (mmcglynn@butler.edu), and include your course number, instructor, and project name.
　　4. Edit bays can be signed out for more than one day in an academic week, but for no more than a 3 consecutive hour interval.
　　5. Completion of a form (located in the edit bay) dating the beginning of the project is required. The project may be deleted after 2 weeks. An extension may be requested from the student's instructor, and if granted, noted on the form.
　　6. Availability of edit bays may be viewed by visiting the Telecommunication Arts web page at http://www.butler.edu/telecom/

NO FOOD OR DRINK IS ALLOWED IN ANY OF THE SECURE AREAS OR PRODUCTION FACILTIES.
　　2. Academic/Professional Edit Bay
　　　　a. Room 37-Academic/Professional
　　　　b. Room 17- Professional
　　1. Room 37 will be reserved as designated by the Executive Producer in consultation with the student's instructor.
　　2. Room 17 is not available to students without the written consent of the Executive Producer. Editing programs for air on WTBU may have preference of scheduling in "professional" facilities.

C. Control Room and Studio Access Rooms (37, 41, 42, 44)
　　1. Available only to students enrolled in lab production or credit bearing independent projects with the consent of the Executive Producer and supervising instructor.
　　2. No food or drink is allowed in these rooms. This policy will be strictly enforced.
　　3. After use, the studio and control rooms should be left in acceptable condition (lights turned off; microphones, cameras and set pieces stored neatly in their designated areas; audio board and video switcher should be

returned to neutral positions). Any tapes left behind will be recycled.

4. If the rooms are in disarray upon entering, notify a faculty or staff member, to avoid being held responsible.
5. Equipment designated for use in these rooms may not be removed.
6. Report malfunctioning equipment to engineering personnel immediately for repair.
7. Student productions are to occur Monday - Friday from 8:30 - 5:00, unless approval is granted by the faculty/staff supervisor, so that the supervising instructor can monitor them.

D. Equipment for Special Projects
   1. Qualifying projects are University and TC Departmental Honors Theses, as well as Independent Studies that require equipment resources.
   2. Theses proposals must be submitted to a faculty member for evaluation.
   3. Upon consultation with the Department Chair and departmental faculty, the faculty advisor determines:
      a. Whether proposal fits guidelines for an Honors Thesis or an Independent Study.
      b. Whether the proposal is appropriate to encourage further academic development of the student.
      c. Whether the student will have reasonable access to the needed equipment to complete the project without adversely affecting other departmental courses.
   4. If all the above criteria are met, the thesis proposal will be signed by the faculty advisor and the appropriate equipment will be made available to the student.
   5. Independent Study proposals must be signed by the Dean as well as the Department Chair and faculty supervisor.

   NOTE: Both Departmental and University Honors Theses must meet the Spring deadline for submission as a Fall Project. Information regarding deadlines for submission of all proposals for honors theses must be obtained from the JCFA Honors Committee.

Independent Study courses are traditionally research-oriented projects that result in a paper. On rare occasions a production project may be submitted as an Independent Study. Written research will be sumitted with the final production project.

IV. Internship/In-training Policies
   A. Criteria for departmental Internships
      1. Senior ranking (determined by years or total credit hours).
      2. Successful completion of 25-30 hours in TC major.
      3. Completion of appropriate forms, found on TC website (http://www.butler.edu/telecom/) or in FC 118 and submission to faculty advisor before internship is begun.
      4. Final approval obtained on a blue card with signatures of department chair as well as advisor

B. In-training Courses
   1. Initiation of the process originates with completion of designated forms and submission of the forms to advisor.
   2. Requests will be approved on a case-by-case basis.
   3. Approval is granted by academic advisor upon consultation with department chair.

V. Independent Study Policy
   A. Initiation of the process commences with completion of designated paperwork and submission of forms to the department chair.
   B. Independent studies are generally research oriented and require submission of a paper on the topic of student's exploration.

VI. Recital Credit Policy
   A. JCFA Performance Requirements
      1. Undergraduate JCFA majors are expected to attend performances in their discipline as well as related areas throughout their tenure at Butler.
      2. Effective with the Fall 2000 semester, all undergraduate students must complete JC 100, JC 200, JC 300, and JC 400 (performance attendance).
         a. These are non-credit, pass/fail courses.
         b. T-Com students are required to complete six per year.
      1. 1-3 in Dance
      2. 1-3 in theater
      3. 1-3 in Music
      3. Attendance is verified by completion and submission of a Recital Credit form
         a. Forms can be obtained in advance from a faculty member for most events, or a Clowes Hall staff member prior to the start of a performance held at Clowes Hall.
         b. Completed forms should be submitted to the main office in Lilly Hall.

   B. Outside Events
      1. Should be related in nature to Butler's Dance, Music, and Theatre departments.
      2. Retain verification of your attendance (i.e. ticket stub, program).
      3. Submit verification as well as completed Recital Credit form to your advisor.

VII. WTBU Equipment Rental Policies
   A. Designated WTBU Equipment
      1. Remote Production Truck
      2. Portable EFP gear
      3. Studio spaces/control room.

   B. Policies pertain to internal as well as external clients.
      1. Internal clients are Butler University staff, faculty and students, and WFYI s staff.
      2. External clients are those not listed in the above category.

C. Truck Rental Priority
  1. Lab events or events that generate suitable programming for WTBU.
  2. Internal and external paying clients.
  3. Internal non-paying clients.
  4. External non-paying clients.

D. Non-lab Related Event Procedure
  1. Written confirmation and certification must be obtained from the Director of Technical Operations by the Executive Producer that the truck and engineer are available for the event.
  2. The Executive Producer may reserve the truck and establish a rate by contract with the client if a freelance crew is to be used.

  3. If a crew is requested by the client and supplied by the department, all crew assignments must be confirmed in advance by the Executive Producer and written documentation provided to the Director of Technical Operations.
     a. A crew cannot be presumed for any events other than a lab-related nature.
     b. The rate for personnel is established by contract.
     c. If a crew cannot be confirmed within a 48-hour window, the booking is subject to cancellation.
  4. A written contract is to be submitted to the Office Administrator to place on file.
  5. The Executive Director will confirm the booking in writing to the Director of Technical Operations who then forwards it to the Office Administrator for posting on the schedule.

VIII. Equipment Rental Rates
  A. Butler University/WFYI Clients Rates
    1. Rates given to these clients are determined by the Executive Producer and the General Manager.
    2. The rate will reflect an internal client discount.
       a. Equipment rental is subject to availability determined by the Executive Producer in consultation with the Director of Technical Operations.
       b. Equipment rental by these clients is initiated by contacting the Executive Producer.

  B. External Client Rates
    1. Rates given to these clients are based on the rate card determined by the Executive Producer and the General Manager.
    2. Equipment rental is subject to availability determined by the Executive Producer in consultation with the Director of Technical Operations.
    3. Equipment rental by these clients is initiated by contacting the Executive Producer.

IX. WTBU-TV Mission

   A. To serve as an instructional laboratory for Telecommunication Arts and other communication students.

   B. To effectively present to the university's multiple publics, in partnership with other externally directed units of the university, Butler University and its academic program offerings.

   C. To serve the community with local programming as well as regional/national Public Television programming not available from other stations in the market.

X. WTBU Policies

   A. Programming

      1. Policy statement: WTBU will offer knowledge-based programs that showcase information, local public affairs, the arts, multi-cultural issues, quality entertainment, local sports, and matters of general educational value. WTBU will utilize the resources of Butler University for many of these programs as well as seek to enrich the community by bringing the diverse culture of Butler University to a television audience.

        Programming not compatible with the above mission statement will not be broadcast. This includes programs in conflict with the cultural norms of the community. Programs promoting a particular religion or programs designed for the self-aggrandizement of the producer will not be broadcast. Nor will WTBU broadcast unbalanced political or social commentary.

      2. New Programs

        a. Proposals must be must be initiated with the Executive Producer.

        b. Proposals must be submitted on a Program Proposal form, that can be obtained in FC 118 or FC 116, and contain the following documentation.

          1) A detailed description of the program concept.

          2) A description of the targeted community as well as the benefits such programming will bring to WTBU, the Telecommunication Arts Department and the university.

          3) An itemization of resources needed, such as financial support and equipment needs.

          4) Personnel requirements for those involved in the program production.

          5) Indication of support provided by signature on the back page of the proposal from the following individuals.

            a) Faculty Supervisor for the program (where appropriate).

            b) Executive Producer

            c) Program Director

        c. Proposals for new programming must be approved by the Department Chair/General Manager and meet the WTBU mission statement.

3. Existing Programs
   a. Programs will be reviewed by the supervisory faculty and/or department chair at the end of each programming cycle.
   b. Decisions for continuation will be based on the following criteria.
      1) Does the program continue to fit the mission of WTBU and the Telecommunication Arts Department?
      2) Is there sufficient faculty, student, and staff support for continued production?
      3) Is there sufficient financial as well as equipment resources?
4. Discontinuing Programs
   a. If any of the questions related in (3,) above are answered negatively, then the show will be considered discontinued.
   b. Programs can only be revived by following the procedure described above for New Programs.
5. Special Programs
   a. "One-time only" productions will be evaluated on a case-by-case basis by the Executive Producer.
   b. If the program is approved by the Executive Producer, it will be forwarded for final approval by the General Manager.

B. Operation Policies
   1. Every program or continuity element scheduled for air on WTBU must be delivered to the Director of Operations by the student's supervisor at WTBU or WFYI no later than 24 hours before air.
   2. Every program for air must have registered bars and 100% audio tones at the beginning of the tape. If tone is not recorded on the tape, there is no guarantee of the program airing properly. Please remember that the station standard is 30 seconds of bars and tone followed by 15 seconds of slate, and 15 seconds of black or countdown before each program. If you have any questions about how to set your audio and video levels to match your color bars and tone, please ask your supervising staff or faculty member
   3. If the program does not meet technical standards or is not delivered prior to deadline, a back-up will be aired if available. If there is no back-up, the program will be replaced by Classic Arts Showcase or another replacement at the discretion of the Program Director or Director of Operations.

EMAILING THE NEWS: RADIO NEWSGATHERING ON A REGIONAL CAMPUS

Kenneth R. Collins, Ohio University
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Thanks to the Internet, students with an interest in radio journalism at regional campuses can be easily integrated into radio news operations based on the university's main campus. Such has been the case at Ohio University's Zanesville (OUZ) campus since early 2001, as OUZ students have been able to contribute to newscasts aired on the university's WOUB Network.

Five FM stations comprise the WOUB Radio Network, with four of the stations functioning as satellite stations for WOUB-FM programming originating in Athens. One of those satellite stations, WOUZ-FM, serves Zanesville and the surrounding area.

The WOUB Network has a strong commitment to local news. With transmitters scattered across southeastern Ohio, "local" covers quite a bit of ground. On-the-scene news gathering in Zanesville presents a challenge for reporters based on the Athens campus, who face at least three hours of travel on winding Appalachian roads in order to get to their destination and return. With this in mind, WOUB news director Tim Sharp approached OUZ Electronic Media Department Coordinator Rick Shriver and me for news gathering assistance.

In response, we created a Zanesville "news bureau" with students assigned to cover news events in Zanesville and surrounding counties on behalf of the WOUB Network. When our student reporters return with their stories and sound recordings, we have the option of feeding audio from Zanesville to Athens using an existing microwave link. However, this approach depends upon the availability of both the system and studio operators, one in Athens to record the feed while another in Zanesville sends. Instead, we have usually chosen a more flexible approach, one inspired by Clear Channel radio news rooms.

As an long-time employee of Newsradio 610-WTVN, Columbus, Ohio, I have had the opportunity to witness firsthand the increased use of digital technology within the station, particularly in the aftermath of the Telecommunications Act of 1996. When the Act eliminated ownership limits for radio stations, first Jacor, then Clear Channel snapped up 610-WTVN along with other stations in the Columbus market and elsewhere.

Under Jacor, radio newsrooms were reorganized to function more efficiently. The WTVN newsroom, for example, became the news hub for all five Jacor radio stations in the Columbus market, as well as Jacor stations in Toledo and Lima, Ohio. The WTVN news staff of about a dozen reporters began to provide complete, local-sounding newscasts for all three markets, using ISDN audio lines for live out-of-town

newscasts and the networked Prophet digital cart system for recorded newscasts.

The use of computer technology became even more important under Clear Channel. NewsReady 32 news writing software, that includes the Cool Edit audio editor, became the standard for all Clear Channel radio news rooms. It was now a simple matter for reporters in any of the cities to write stories, record and edit news audio at their desks, embed the audio into their copy, and then effectively email everything to another Clear Channel station anywhere in the country. Reporters on the receiving end could retrieve both copy and audio at their convenience, and the audio sounded as though it had been recorded locally.

At Clear Channel Columbus, news audio is recorded as a Windows wav file, sampled at 22 kHz, 16-bit, mono. These specifications keep the file size relatively small and manageable, while maintaining broadcast quality for news audio. Using the commonly accepted guideline that the audio sampling rate should be double that of the highest audio frequency desired, we can expect a 22 kHz sampling rate to accommodate news audio frequencies up to 10 or 11 kHz. The 16-bit resolution helps keeps the noise level down. Using these specifications keeps the file size on the order of 2.625 megabytes for each minute of audio.

At Ohio University's Zanesville campus, we have adopted a similar approach and literally email news copy with attached audio files to the Athens newsroom, where they may be retrieved and aired on the radio network. By recording the original audio at 22 kHz 16-bit mono, we avoid extra steps that may be required for conversion to mp3 or Windows wma files. The savings in file size may be comparable to that achieved by converting to mp3, depending on the mp3 sampling rate. The audio is uncompressed, meaning no compression artifacts.

Admittedly, the new audio codecs in Windows Media Encoder are tempting, since they promise high audio quality with much smaller file sizes. And, as with Windows wav files, no special software is required at the receiving end, since wma files may be played with Windows Media Player, that is included with the Windows operating system.

All in all, our approach to news gathering and sharing since early 2001 has worked well for all concerned. The WOUB Network benefits from an expanded news gathering team, and our regional students are able to participate in network news activities without having to be on the main campus. Isn't technology marvelous?

Some possible links for "Emailing the News":

NewsReady, a product of WireReady, http://www.wireready.com/

Clear Channel home page, http://www.clearchannel.com/

Prophet Systems Innovations, radio, http://www.prophetsys.com/ProphetRadio/
(A division of Clear Channel)

610 WTVN, Columbus, Ohio, http://www.610wtvn.com/main.html
(Streaming audio available on this page)

WOUB, Ohio University, Athens, Ohio, http://www.woub.org/
(Streaming audio available at http://www.woub.org/radio/)

Cool Edit (Syntrillium), http://www.syntrillium.com/

1150 WIMA, Lima, Ohio, http://www.1150wima.com/main.html

1370, WSPD, Toledo, Ohio, http://www.wspd.com/main.html

COMBINING RESEARCH AND TEACHING FOR UNDERGRADUATE AND GRADUATE STUDENTS

Ralph R. Donald, Southern Illinois University Edwardsville
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Department of Mass Communications
Southern Illinois Univ. Edwardsville
MC. 330, Advanced Broadcast Writing
Ralph R. Donald, Professor. Fall, 2002
rdonald@siue.edu (618) 650-2236
Office Hours 9:30-4:30 M-F

Course Description: Advanced theory and writing techniques for radio and television. Topics include writing commercials, promos, documentaries, and other continuity, plus dramatic scriptwriting. Prereq: MC 202. It is also strongly recommended (required in the next edition of the catalog) that you wait to take this course until after you have completed MC 204.

Texts/Websites: *Writing Scripts for Television, Radio and Film*, 3rd. ed., by Edgar Willis and Camille D'Arienzo; (Note to professors: This fine book is now out of print. New text for Spring, 2003, is *Copywriting for the Electronic Media: A Practical Guide* by Milan D. Meeske) *Writing the Screenplay: TV and Film*, 2nd ed., by Alan A. Armer; *Writers Guild of America's Professional Writer's Teleplay/Screenplay Format*, a handout; and the *Mass Communications Department TVR Script Style Standards*, found on the web at http://www.siue.edu/MASSCOMM/allhandbooks.html (It's item #11)

Major Course Objectives: Upon successful completion of this course, students should be prepared to perform the following at a more advanced level:
- write radio and television news stories;
- write radio commercials better than they were able to do in MC 203;
- write TV commercials better than they were able to do in MC 204;
- understand the requirements for instructional, corporate and marketing videos and video news releases (VNRs), write a short instructional video script and a VNR;
- analyze the content of a television program to learn how its screenplay is structured;
- write a treatment and script for a 30-minute dramatic or comedy television program;

- use software designed for writing master scene and two-column scripts;
- through story sessions in class during which students read their copy to each other, learn the critical skills necessary to improve their own writing and evaluate the work of others.

The Course Plan: I will conduct lecture-discussion sessions to either introduce or expand student knowledge of each kind of writing. Having read the assigned book chapters and handouts, and having spent time in the Multimedia Lab learning the Final Draft scriptwriting software, students will be prepared to complete writing and other assignments. Instructional videos and other taped examples will be used for illustration and imitation.

Copy Style Standards: The Mass Comm TVR faculty have created style standards for many different kinds of TV, radio, and film scripts. These are the default style standards used (since Spring, 2002) in our department, beginning in MC 202. So, regardless of what you have learned in the past, the department will expect you to use these styles exclusively in all of our courses at SIUE, and they will be the style criteria used to evaluate the scripts in your Senior Portfolio. They may not be precisely the styles used at various radio and television stations you may encounter, because, unlike AP style, none except single-camera screenplay script forms (WGA style) have found complete acceptance in the industry. I have even seen variations in WGA style. All these style standards are available for you to print (see item 11) at: http://www.siue.edu/MASSCOMM/allhandbooks.html

Course Activities:
   Advanced radio news writing
      • Write radio news copy
   Advanced television news writing
      • Write television news copy
   Persuasion theory and practice in commercial writing.
      • Write a 60-second radio commercial
   Advanced TV commercial writing
      • Write a 30-second TV commercial script
   Learning about instructional, corporate, marketing videos
      • Writing an instructional video and a VNR
   Dramatic (and comedic) scriptwriting
      • Analysis of teasers, plot, theme, action breakdown by acts, climax, and epilog
      • Treatments and outlines
      • Analyze a 30-minute dramatic TV show
      • Write 30-minute TV script
   Four tests on the two textbooks

Point Values for Projects:
   • Four book tests @ 25 points each (100 points);
   • Radio news story (50 points); (a senior portfolio item)
   • TV news story (50 points); (a senior portfolio item)

- Radio commercial script (50 points); (a senior portfolio item)
- TV commercial script (50 points); (a senior portfolio item)
- Instructional video script (50 points); (a senior portfolio item)
- Video news release (50 points); (a senior portfolio item)
- TV program analysis (75 points);
- Treatment for final TV script (50 points); (a senior portfolio item)
- Act I Draft (10 points); Act II Draft (10 points); Act III Draft (10 points);
- Final project: a half-hour script for the TV series you used in your content analysis (100 points); (a senior portfolio item)
- Perfect attendance (50 points). Scale below.

Rewriting & Re-grading Opportunities: This course puts a premium on the motto, "The best writing is re-writing." To reward you for your efforts to improve your writing, you can raise your initial score for your radio news story, TV news story, radio commercial script, TV commercial script, instructional video script and your video news release. You may submit one rewrite per project up to a week after the class following the return of your graded script. This doesn't mean that your first attempt should be unedited first drafts. That would be an insult to me and a waste of all our time. Your first draft should be your best, most polished attempt. Then, if I still see room for improvement in my review of your script, you'll have a chance to improve it … and your grade. Pay special attention to following the instruction sheets that accompany each assignment. You will be penalized additional points for failure to follow written instructions, including using the wrong script model. The instructions will always specify the model to be used. Don't start with points off for failure to read instructions! No rewrites may be submitted for your Act I, II and III first drafts. My comments on those drafts will serve as a guide for the rewrite of your final script.

Attendance:
no unexcused absences..50 points
1 unexcused absence..35 points
2 unexcused absences...…20 points
3 unexcused absences...10 points
4 unexcused absences..0 points

Note: Five or more un-excused absences may result in a grade of either "I" or "F" for the course. Excused absences are for authorized university field trips, documentable illnesses and family emergencies. Excused absences do not excuse you from copy or script deadlines in this class except under extremely unusual circumstances. If you have four or more excused absences, you may also be assigned extra makeup work.

Schedule of Events

(Some dates may change, but due dates remain as listed, unless I notify you otherwise.) All deadlines are final. Assignments must follow script formats taught in this course and posted on the department website at http://www.siue.edu/MASSCOMM/allhandbooks.html. Points will be deducted for incorrect formatting. Normally technical difficulties such as "The computer ate my script" will not be accepted as an excuse to miss a deadline, because that excuse means that you procrastinated until the last minute and then ran into trouble. In the broadcasting business, there are no excuses—you are expected to produce professional results or else there's dead air—and a pink slip for you.)

Aug 19   Intro. to the course and its requirements. Collect and compile email addresses. Out-of class assignment for the entire semester: Start viewing the same TV program every week. Don't miss an episode all semester, and you'll discover that it's a good idea to tape them alls for reference.) Begin discussion of active vs. passive voice and the use of contractions.

Aug 21   Radio news writing vs. newspaper writing. (Out-of-class graded assignment: write a 30-second radio news story from the facts found in the newspaper story provided in class.) Choose your TV series. Have a second choice in mind, because someone else may holler "dibs" on your show first.

Aug 26   Radio news script due. TV vs. radio news writing. (Out-of-class graded assignment: write a 60-second TV news story from the facts in the newspaper story handout.)

Aug 28   Working with Final Draft A-V. Persuasion in commercials/writing radio spots. (Out-of-class graded assignment: Write a 60-second radio commercial).

Sept 2   Holiday. Labor Day. TV news never gets a holiday! Your TV news story script is due tomorrow by 4 pm. Drop it by my office or send it to me via email attachment.

Sept 4   Radio commercial due. Writing TV commercials—differences from radio spot writing. (Out-of-class graded assignment: TV commercial). Pass out copies of first test. Brief orientation to Final Draft A-V software. You are responsible for taking tutorials for both kinds of Final Draft software on your own. They're not hard to learn.

Sept 9   TV commercial due. Discuss documentaries, instructional, corporate, marketing videos and VNRs. (Out-of-class graded assignment: Write a five-minute instructional video)

Sept 11 Test on Willis/D'Arienzo Chapters 1-9

Sept 16 (Out-of-class graded assignment: Write a two-minute VNR) Do "40 Rules for Writing Good (sic)" exercise. 20 points extra credit if you make no mistakes. One point penalty for each error.

Sept 18 Instructional video script due. Seinfeld episode handout distributed, to be read and studied before next class. Lecture on WGA screenplay writing style and brief orientation to Final Draft screenwriting software. You are responsible for taking the tutorials for both kinds of Final Draft software on your own.

Sept 23 Viewing and analysis of a Seinfeld episode to analyze teaser, plot, theme, action breakdown by acts, climax, epilog, and amount of time for each element.

Sept 25 (Out-of-class graded assignment: analysis of a TV program and an episode) Screenwriting lecture #1.

Sept 30 VNR due. Screenwriting lecture #2.

Oct 2   The treatment/story outline. (Out-of-class graded assignment: A ten-page double-spaced treatment for a new episode of the series used for your TV program analysis.) Pass out copies of next test.

Oct 7   TV episode program analysis due. Another session on active vs. passive voice and contractions, if necessary. WGA screenwriting style.

Oct 9   Test on Willis/D'Arienzo, Chapters 10-end.

Oct 14   Treatment due. Each student makes a 3-4 minute "pitch" of their story.

Oct 16   We hold conferences on these treatments in my office for the first eight persons on the roll sheet. Everyone drops by my office today to pick up their graded program analyses. (Out-of-class graded assignment: A 30-minute script for the TV series that you selected for your program analysis at the start of the semester.)

Oct 21   Conferences on script treatments in my office for the remainder of the s students on my roll sheet.

Oct 23 Act I Script conference and readings in class: Turn in one copy of your first draft of Act I. Bring enough copies to this class and all subsequent script conference classes so that each student who reads a part in your screenplay has his/her own copy.

Oct 28 Act I Script conferences continued.

Oct 30 Act I script conferences continued.

Nov 4 Act II script conference in class: Present your first draft of Act II. Don't forget to bring copies.

Nov 6   Act II script conferences continued. Pass out copies of next test.

Nov 11 Test on Armer Chapters 1-7.

Nov 13 Act II script conferences continued.

Nov 18 Act III script conferences in class. Don't forget to bring copies.

Nov 20 Act III script conferences in class. Pass out copies of final test. Anyone who earned 23/25 to 25/25 on first three tests doesn't have to take the final book test and gets an automatic 25/25!

Nov 25 Thanksgiving break. Use this time to rewrite drafts, munch turkey, etc.

Nov 27 More Thanksgiving break.

Dec 2   More Act III script conferences in class.

Dec 4   Test on Armer Chapters 8-end

Final Exam Day, Wednesday, Dec. 11, at noon sharp: Deliver a Final Draft (one copy) of your TV series script to my office.

(Note: After you retrieve your graded, comment-filled copy of your script from the box outside my office and re-write it, be sure to save this for your senior portfolio.)

(Sad to have to mention this at all, but I must add a few words about plagiarism: See http://www.siue.edu/POLICIES/1i6.html for SIUE's official policy, which is mine, too. Remember that previously-aired plots, story ideas registered with the WGA, broadcast copy and scripts are as protected from misappropriation as books and articles, and are therefore subject to the plagiarism policy. So be creative and do your own work.)

DEVELOPING A SUCCESSFUL RÉSUMÉ TAPE: A GUIDE FOR STUDENTS OF BROADCAST TELEVISION NEWS

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Abstract
Through an examination of survey responses from news directors representing differing market sizes and areas of the country, this paper explores what current news directors consider as positive and negative aspects of a résumé tape. Its primary purpose is to assist in providing students of broadcast television news with a broader base of knowledge regarding the development of a successful résumé tape.

When teaching an upper level broadcast journalism course, the instructor often finds that the central question looming in the minds of most students throughout the semester is: "How do I find my first job in broadcast news." For many graduating seniors, it is inevitably the on-air television position that is sought. They know, however, that they will be going up against a large number of applicants, some of who might have years of experience. For these new graduates, in addition to a clearly written résumé, the main job-hunting arsenal is the résumé or demo tape. Much has been published in the area of constructing an effective written résumé, but material on how to create an effective résumé tape is limited. Such advice is usually found in a section at the back of a general broadcast news textbook and the section tends to be rather brief. Instructors are often left to giving advice based on their first-hand experience or general knowledge.

The purpose of this research is to provide broadcast news instructors and their students with a wider and more contemporary base of knowledge regarding what television news directors are looking for in a résumé tape. It explores in a systematic fashion what television news directors consider as positive and negative aspects of a résumé tape. Hopefully, the information garnered will assist students in developing an appealing and competitive résumé tape in their quest for that often-elusive on-air position.

Rationale and Method

In speaking to graduating broadcast news students, it has become evident that many share certain concerns and questions with regard to the construction of a résumé tape and the attainment of a job. They have stated that these concerns and questions have been prompted by rumor-based ideas circulating among the students. Included are rumors of news directors responding favorably to gimmicks and gifts. Candy stowed away in the tape casing or party favors included with the tape apparently are suggested as noteworthy gimmicks. Funny stand-ups, scented thank you cards, or scripted monologues describing personal qualities are also portrayed as effective. Students are led to believe that enclosing a glossy photo will help in attracting attention.

Mixed advice apparently is abounding in terms of the organization and ideal length of a résumé tape. Many are horrified by the rumor that regardless of the length, news directors make decisions based only on a miniscule amount of actual tape viewing. There are stories of news directors who already know what look and sound they want. It is said that if an applicant does not possess what is sought in both areas, within five to ten seconds his/her résumé tape is ejected.

Students ask—Is there any foundation to such rumors? Should I include a photo of myself? If a news director only looks at five to ten seconds of tape, how do I prevent my hard work from being ignored before it even gets started? Certain textbook authors (e.g., Mitchell, 1993; White, 2002) have given helpful advice that relates to the above concerns, but the advice tends to be rather general in nature and brief. This research intends to go beyond the advice given in these textbooks by presenting information obtained from news directors currently working in the field.

In order to gather qualitative information from news directors about what they look for in potential hires, a survey was developed and sent via e-mail to a random sample of registered members of the Radio and Television News Directors' Association. The survey questions were as follows:

1. What tape format do you prefer (VHS, BETA, etc.)? Why?
2. What role does video quality play in your decision?
3. What qualities tend to attract you to an applicant?
4. What should not be on a résumé tape?
5. How should a résumé tape be organized? (*Ex. montage, 3 packages, anchor, slate*)
6. How long do you usually view a résumé tape?
7. What is one (or two) of the most common résumé tape problems you see?
8. Comments?

The choices of questions were based on an understanding of what has been published on the topic in past publications and on a sense of what students are eager to learn or have clarified. The open-ended nature of the questions allowed news directors to be as wordy or as brief as they desired. Of the 160 contacted, 49 news directors representing markets of different sizes and coverage areas responded to the survey questions.

Results

Consistencies were found among the news directors in terms of how they responded to the survey questions. Comments that tend to represent what a majority of the news directors wrote in their responses are presented under each question-related heading.

Tape Format Preference

Among the majority of news directors, VHS is the first tape of choice. Most of the news directors commented on how convenient or cheaper it was to rely on VHS. Regarding his preference for VHS, Eric Huseby, News Director at KVIA-TV in El Paso, Texas responded, "It gives me more options. I can screen tapes at home or virtually anywhere. Many stations have broadcast-quality format (Beta, DVC, etc.) decks only in public places, and it's generally best to screen tapes privately." Huseby does caution that all students read job advertisements carefully and submit the format that might be specified in the ad. Assistant News Director of the Ohio News Network in Columbus, Ohio, Shawn Harkness, also prefers VHS because "they can be watched at the office without having to sneak into an edit bay, and they can be taken home," also similarly cautions that applicants pay close attention to ads. She writes:

> If an ad says to send a tape on a specific format, be sure to submit it on that format. Not all stations have access to machines in all formats. You may think sending a Beta tape may help you look more professional, but if the station doesn't have a Beta machine to watch it in, you've probably eliminated yourself from the running.

If a newly graduated student were applying for a position strictly using VHS to the stations represented in this survey, he or she would be cut out of the running at three television news stations. Two news directors responded that they look at résumé tapes on DVCPRO, while another news director voiced preference for BETA. Bruce Barkley, News Director at WAPT-TV in Jackson, Mississippi writes that he prefers "DVCPRO, because it is digital, great quality, cost effective, and tapes cassettes are a great size." News Director of WMUR-TV in Manchester, New Hampshire, Jennifer Crompton, agrees by writing, "We currently use both Beta and DVC... My preference is DVC for quality and storage ability reasons (takes up less room!)"

One of the reasons that tape format is such a concern is that the format of the tape affects video quality. VHS is a lower quality tape format than DVCPRO or BETA. Fortunately, many news directors take into account the lower quality of VHS.

Does Video Quality Matter?

Most of the news directors responded that video quality is not a primary factor in their decision-making. Many understand that students may not have access to expensive equipment. They do add, however, that just because video quality is not a primary factor does not necessarily mean that it plays no role. Phil Hendrix, Assistant News Director at WJRT-TV in Flint, Michigan asserts:

> I think News Directors are smart enough to look past poor video quality if a story is good. Now, there is a limit. If the quality is too bad, video drop out, no tracking, or inaudible sound, then your tape will be thrown out pretty fast. The News Director doesn't want to have to work to look at your tape; he's got plenty of other tapes stacked up on his desk.

Doug Crary of KPTM-TV in Omaha, Nebraska writes of video quality in relation to VHS résumé tapes. He states that "if it's VHS, there's an expectation that the quality won't be as good as BETA or DVCPRO." Crary warns, however, that news directors can tell if it is a VHS dub from another VHS tape; he writes, "That gives the appearance of mass production, and raises issues about the candidate." Making VHS

dubs from a clean Beta or DVCPRO master tape would be the wiser decision. Kevin Brennan, News Director at WSAV-TV in Savannah, Georgia, responds in a manner that parallels Crary's thinking and adds:

> VHS will not be 'great' quality video. We all know that. What comes into play is poor video within the control of the applicant. If the applicant doesn't care enough, or [if he or she] isn't detail oriented enough to worry about what he/she can control it will be viewed negatively.

Laura Clark of KSHB-TV at Kansas City, Missouri writes, "The key is checking the tape. It must be clear and have good audio. I get tapes where they didn't even record but the person didn't bother to go back and check it."

Mona Alexander, News Director at WFMJ-TV in Youngstown, Ohio aptly sums up what most of the news directors expressed in terms of video quality:

> Everyone wants high quality video, but I know you would [have good quality video] if you were to come here to work, so it's not a HUGE deal if you don't on your tape. Translation: if it's crummy on your tape I am not necessarily going to blame you. I may assume your equipment or your tapes are crummy.

The news directors tended to agree that the person on the tape and how he or she presents him or herself is more important than the video itself.

Attractive Qualities of an Applicant

A majority of the news directors stressed professionalism, good writing/story telling skills, and intelligence as qualities that were deemed highly important. The applicant's physical appearance was considered secondary. Lynn Heider of WEWS-TV in Cleveland, Ohio expects "on-air talent to know how to write to compelling video, how to select compelling sound and when to stop talking and let the sound tell the story." Phil Hendrix, Assistant News Director at WJRT-TV in Flint, Michigan wants "someone who is comfortable in front of the camera, live and on tape. I want someone who understands how to tell a story, someone who is able to enterprise stories and doesn't wait for the assignment desk to hand it to them."

When reviewing applicants, James DePury of WPMT-TV in York, Pennsylvania asks himself, "Can the person write without using a bag of clichés?" WLTX-TV News Director in Columbia, South Carolina, Larry Audas looks for an applicant "that appears to connect with viewers, understands how to deliver information, and does so in a presentable manner." News Director of the Nebraska Television Network Mark Baumert adds, "Beyond that I need character, intelligence and problem solving ability."

Assistant News Director of WNYT-TV in Albany, New York, Chris Brunner, also stresses the importance of clear delivery and good writing skills. He writes,

> The candidate should have a clear and confident command of the material, and a nice natural delivery. He or she should be professionally groomed and appropriately dressed, but you don't need to be Brad Pitt or Miss America. The writing should be straightforward, grammatically correct, interesting and intelligent. Too many clichés and mashed metaphors will get you deep-sixed quickly. The writing should have internal logic. I also look for the writer bringing a certain worldliness to the subject, and not spewing back regurgitated wisdom or PC agendas.

Similar to the other news directors surveyed, Shawn Harkness, Assistant News Director of Ohio News Network in Columbus, Ohio, considers physical appearance as secondary to good writing and delivery skills. She contends:

> The biggest challenge of hiring someone for their first job is trying to judge their potential to develop. I was always looking for someone with good writing skills, the knowledge of how to find and develop stories, and a good on-camera presence. Clothes/hair/makeup are all factors we will probably have to work on once an entry-level employee starts, so they aren't crucial factors from the very beginning. But it is very important to have a positive attitude and ambition.

Mona Alexander, News Director at WFMJ-TV in Youngstown, Ohio emphasizes the professionalism aspect:

> I'm attracted to candidates who demonstrate that in addition to having good skills will make a good employee. I could write my own paper on how important this is and how students completely overlook it. You think of me as a news director and someone who potentially can give you a job. But we are more than that. We are people who (arguably) run the largest department in big companies. We need people who share our goals, who care about the welfare of the entire product(s) and the success of the company. More than anything, I want people who really want to be journalists and not just on television. Those are the two biggest shortcomings I see when I talk with students. They try to impress me with what they've learned and bring me into their world. I need them to come into mine.

Although responses to what news directors look for in a potential candidate were highly correlated, responses to what material they believed should not be included in a résumé tape were somewhat varied. Thus, a sample of the varied responses that, overall, tended to be repeatedly made is provided.

Material to Exclude

One of the important points made by most of the news directors is not to include anything but the best work. Eric Huseby, News Director at KVIA-TV in El Paso, Texas explains that an applicant should not include "anything that's not a strong example of [his or her] very best work." He writes,

> I view a tape as the best five to seven minutes of an applicant's career. Everything should reinforce that thought. Some rookies will include the only example they have of a live shot, or an anchor gig, just to show they can do it. DONT! If you're not up to speed in one category or another, don't put it on tape. You'll stand a better chance of convincing me in an interview that you'll be able to learn and grow in a weak area if you don't prejudice me by showing a bad example.

Shawn Harkness, Assistant News Director of Ohio News Network in Columbus, Ohio, advises potential applicants to "avoid re-tracking someone else's package. Even if you completely rewrite the script, it is difficult to impossible for someone watching a tape to know what you did, and what someone else did. I would rather see a college story where I can easily tell what you contributed than a glossy piece I have to try and figure out." Mark Baumert, News Director of the Nebraska Television Network, agrees

by stating, "I would rather see a piece of your own work, even if it's not as polished as you would like. As long as I can tell that you did your own work, that you have a fundamental grasp of shooting, writing to video, and editing."

Some news directors, however, warn that your work should be at least interesting to view. That is a problem that can come with inexperience and Mona Alexander, News Director at WFMJ-TV in Youngstown, Ohio, discloses that graduates fresh from college often produce tapes that feature "boring and long stories and poor communication skills." She writes, "Most students look like unfinished products. Still have the college look." Gary Darnell of KPOM/ KFAA-TV in Fayetteville, Arkansas writes, "Keep it short, but make it interesting to me to watch."

Many news directors urge applicants to leave out material that might detract from the news directors' ability to focus on the applicant's skills. Juan Garcia of KXLN-TV in Houston, Texas writes that applicants should omit "long programs that feature a lot of talking heads... long interviews, for example, they don't highlight what is important to TV News Directors." News Director of KMPH-TV in Fresno, California, Roger Gadley advises applicants to leave out "bars, opens, or anything extraneous." He asserts, "I don't want to waste my time wading through stuff that I don't need. I want to see the face, see whether the candidate is graceful and is a good writer and I want to hear her or his voice." Janice Gin, Assistant News Director at KTVU-TV in Oakland, California recommends that "clips that don't make sense" be avoided. She writes, "Remember I would be looking at your tape cold so I don't have context or background. Don't put stuff on the tape that would cause me to react with ... huh?"

News directors also related the notion that "gimmicks" generally do not work. To them, the applicant may come across as simply an annoyance. Mark Ginther, Assistant News Director of KSTP-TV in St. Paul, Minnesota writes, "Don't put anything dumb or overly cute [on a résumé tape]. You never know who is going to see the tape, so aim for your best stuff. Be able to explain it. Was it good enterprise, was it great storytelling?"

Lisa Contreras from KVOA-TV in Tucson, Arizona does not "like students who send 8x10 photos along with their résumés" because she believes "it says too much about how interested they think I should be in their looks." Paul Conti, News Director of WNYT-TV in Albany, New York writes that he has even gotten résumé tapes with beauty shots on them; "Don't laugh. I've received résumé tapes with cheesecake shots that have nothing whatsoever to do with an individual's talent (or lack thereof). Certainly these people were attractive physically, but you can see that without the cheesecake. I throw them away." In dissuading applicants from relying on gimmicks, Shawn Harkness, Assistant News Director of Ohio News Network in Columbus, Ohio, offers the following advice:

> While the temptation is there to do something outrageous to stand out from the crowd, BE CAREFUL! You will stand out by doing a great job on your tape. You do not need to include a show to 'get your foot in the door', have your mom write me a note about how wonderful you are, or include a standup comedy routine at the beginning of your tape, complete with a dubbed in laugh track. I've seen all of these, but none of them has ever helped a candidate get a job. Good reporting has helped. A good attitude has helped. Good writing has helped.

Again, news directors generally stressed good story-telling skills and simplicity; anything extraneous that tended to detract from this was frowned upon. Dan Acklen of KPDX-TV in Beaverton, Oregon writes, "Keep it simple." Also encouraging simplicity, Mona Alexander, News Director at WFMJ-TV in Youngstown, Ohio, explains why applicants should not "put famous people on your tape to try to impress me." She writes:

> Don't put huge/national stories on it to try to impress me. I am not impressed by that. I am impressed by you doing a great job on routine stories. Anyone can go out and cover a presidential candidate, a huge spot news story. Not every one can take a routine story and make it relevant to viewers. Also, don't try to impress me with your great production skills, I will know that you may have had weeks to work on the story, when for my reporters, you get a day. I want to know how you cover general assignment news; I don't need to see music videos. Also, things students may think are cool, like drug raids and riding around with the cops, are overdone in markets and old news. Take a simple, everyday story and make that good. Hint: Put those thoughts in your cover letter.

Once an applicant understands what news directors seek and reject in a résumé tape, it becomes necessary to understand how to capture and demonstrate on tape only the desired qualities. This is where a well-thought organization of the tape comes into play.

Résumé Tape Organization

The responses by news directors regarding tape organization did slightly vary. Personal tastes and the needs of the news stations appeared to be reflected. When reviewing the comments, however, it was possibly to find consistencies even in this area. What several news directors suggested was a structure that entailed beginning with a montage of the reporter, followed by a few of the reporter's choice stories. Phil Hendrix, Assistant News Director at WJRT-TV in Flint, Michigan, explains:

> There is no one way to put a tape together. Typically reporters will put a montage of stand-ups at the front of the tape. This gives the News Director an idea of what you look like and sound like. Then you can add four or five of your best stories. Now, keep in mind, the person looking at your tape may watch anywhere from 30 seconds to all five stories. Again, you need to put the best stories first. You will want to tailor your tape to fit the job you are trying to get.

Jim Garrott of WEEK-TV of East Peoria, Illinois concurs with Hendrix. He wants résumé tapes that begin with a "quick montage and then get to the best written story no matter if it is a feature or a hard news story."

Dave Busiek of KCCI-TV at Des Moines, Iowa and president of RTNDA wants a "brief slate (some run on too long), [a] montage of from 3 to 8, stand-ups that show movement, creativity" and then a ""isual packages that hooks" him in some way. He goes on to write, "I want to see some personality, writing, and reporter involvement in the story. Don't necessarily lead with the hardest story. A murder trial showing a perp [sic] in an orange jumpsuit looks the same all over. I want to see something unusual something different that stands out." Also, asking for a montage first, Mona Alexander, News Director at WFMJ-TV in Youngstown, Ohio writes:

> I like the montages on a tape first. It gives me a quick look at what you like, how you sound and what your performance skills are. Next? If you are applying for an anchor job, put anchoring on next. If you are applying for a reporter's job, put that after the montage. Don't make me sit through 3 packages if you are looking for an anchor, and vice versa. If it is a general assignment reporter [position], put a hard news story, spot news and feature on it. No more than three.

Although Alexander offers the inclusion of anchoring as an option, several other news directors tended to play down the necessity of including anchor skills. Shawn Harkness, Assistant News Director of Ohio News Network in Columbus, Ohio, notes, "For an entry-level tape, any anchoring is optional, but should be at the end of the tape. I don't think there are any News Directors who will hire someone as an anchor for their very first job. Anchoring is like the frosted flower on the cake- nice to see and no one will complain if it's there, but not necessary." Eric Huseby, News Director at KVIA-TV in El Paso, Texas expresses a similar sentiment by writing, "Leave the anchoring to the montage if it's a straight reporting job. The more important the anchoring is to the job, the more prominent it should be on the tape."

Regardless of the organization, because news directors often know what they want before beginning a search, the amount of time used to view tapes can be very short. If an applicant has a good résumé tape, however, it might be seen through to its end.

Résumé Tape Viewing Time

A majority of the news directors asserted that the range of time they might view a résumé tape widely varied. Generally, the initial impression of the applicant tended to determine the length of viewing. "You better make a good first impression. If your best work isn't at the beginning of the résumé tape, you'll get ejected very, very quickly," writes Mike Cutler of WTVF-TV in Nashville, Tennessee. Brian Grenrood of WJCL/WTGS-TV in Savannah, Georgia confides that an applicant will "only get about 10 seconds to make a first impression." Dave Busiek of KCCI-TV at Des Moines, Iowa gives a shorter estimate of time; with him "some [tapes] get ejected after 3 seconds because it's obvious they [applicants] are inexperienced or have no on-camera skills."

Eric Huseby, News Director at KVIA-TV in El Paso, Texas, has "ejected tapes upon seeing the first frame of video," but also has watched a thirty-minute tape straight through. He writes, "I bail out as soon as I know you're not right for the job." Lynn Heider of WEWS-TV in Cleveland, watches tapes anywhere from 30 seconds to ten minutes. She relates, "Sometimes if I eject, it has nothing to do with the ability of the person but more to do with the fact that he/she does not fit the opening. That's another argument for leading the tape with anchoring when I might be looking for someone who is a good digger or a strong feature reporter."

Roger Gadley, News Director of KMPH-TV in Fresno, California, reflects the general consensus that while it may be difficult to get a news director to watch a résumé tape, once a favorable impression is made, the chances are higher of the whole tape being seen. "Sometimes I've made a decision within 10 seconds of popping the tape in. I get 100 to 200 tapes for each opening. I don't have time to look at more than the first 30 seconds of tapes on the first go around (the second go around I look at only 20 or 30 of the tapes, and I take more time). If it's clear to me that someone is

wasting my time, I pop the tape out. I don't want to fool with someone who is trying to con me."

Common Résumé Tape Problems

As a final question of the survey, news directors were asked to provide specific problems they commonly encounter with résumé tapes and that they believe applicants should avoid. Several discussed the issue of over-production. Shawn Harkness, Assistant News Director of the Ohio News Network in Columbus, Ohio, explains what may happen due to overproduction. She writes, "This makes it very difficult for [me] or any other news director to know what skills this person has, and we may not consider an excellent candidate who really did write and produce a news block and package." Doug Crary of KPTM-TV in Omaha, Nebraska characterizes "overproduced slates with music and flying graphics" as a "waste of time."

Inclusion of sensational, headline-grabbing stories was also largely viewed as problematic. Crary of KPTM-TV laments, "I've seen more fires, floods, shootings/murders, and tornadoes than I care to, what I really like is enterprise stories. People need to show me what they can do on an average day. Everyone does a fairly good job with spot news. I want to see their daily work." Eric Huseby, News Director at KVIA-TV in El Paso, Texas similarly voices, "Show me something unique that got on the air solely because you put some thought into it." Steve Farber of CLTV News in Oak Brook, Illinois writes, "Many times in smaller markets, the crash or bank robbery is big news but these stories seem inflated on tapes. Worry less about the big story and worry more about the memorable story." Debbie Bush of WRTV-TV in Indianapolis, Indiana states, "Most news directors remember faces and names, and sending tapes with stories they think are big—President coming to Toledo, etc. Big deal! Give me stories that mean something. I'm looking for excellent storytelling." Kevin Brennan of KSAV-TV in Savannah, Georgia also urges applicants to only include stand-ups that are meaningful. He writes, "On-camera opportunities have to help move the story along ... help show, explain, describe something better."

The other common problems mentioned by the news directors tended to be related to logistics. Phil Hendrix, Assistant News Director at WJRT-TV in Flint, Michigan, cautions, "if you are sending tapes to several different News Directors at the same time, be sure to check and double check everything you do. Check spelling, labels and DO NOT GET THE NEWS DIRECTOR'S NAME WRONG!" Mark Baumert, News Director of the Nebraska Television Network, discusses the problem of having candidates apply to the wrong position. He points out, "…when I send out a job posting that clearly states I want a reporter who also does shooting, all I will get is anchoring. So pay attention to the want-ad and make sure your tape shows me what I want!" Michelle Butt of WXII-TV in Winston-Salem, North Carolina similarly writes, "The tape you send out should be reflective of the job you are applying for. Use your reporter skills to find out what the ND [news director] or job requires, then build a tape to reflect those needs."

Conclusion

The objective of this research was to provide current information on what news directors viewed as important and necessary, as well as insignificant and unnecessary, in a résumé tape. Through a survey of news directors representing varying market sizes

and regions of the country, consistencies were found among the news directors in terms of what they considered an ideal résumé tape for broadcast television news. A majority of news directors responded that the preferred tape format was VHS and that video quality was secondary to the actual skills presented on tape. The news directors stated they often looked for applicants who demonstrate good writing skills and general intelligence, along with a proficiency in delivery.

In terms of the actual tape viewing time, most of the news directors stated that they try to form an impression within the first few seconds of viewing. If the impression is not favorable, the tape is ejected. To assist them in their ability to form a quick impression of the applicant, many of the news directors recommended that a montage of stand-ups be included at the top of the tape, followed by a few of the applicant's best stories.

The surveyed news directors also stressed that overproduction and gimmicks definitely do not work. They encouraged applicants to stay away from such tactics as including the applicant's photo or sending personalized notes. From the viewpoint of the news directors, a successful résumé tape is one that is simple and interesting, and reflects the applicant's own high-quality work and professionalism.

Hopefully, the insight provided by the news directors through this research will help students of television news to create effective résumé tapes and move on to their first positions as broadcast journalists. Most of the news directors agreed that a tape showing hard work and initiative most probably would help the new graduate in his/her job searching endeavors. As words of encouragement, Rod Gamer of KGW-TV in Portland, Oregon writes, "Work hard, do good work and maintain the highest work ethic and team work standards. You can go far."

References

Mitchell, S. (1993). Broadcast news. 3rd edition. New York: Harcourt, Brace, Jovanovich College Publishers.

White, T. (2002). Broadcast news: Writing, reporting, and producing. New York: Focal Press.

Internet Resources

A listing of radio stations, commercial and non-commercial, who are involved in or have been involved in internet streaming:

http://www.ruf.rice.edu/~willr/cb/sos/

Two additional URLs to sites involving the record companies' initial complaints and a legislative summary, respectively:

http://www.ascap.com/legislative/jointstatement.html
http://www.copyright.gov/carp/webcasting_rates_final.html

NON-COMMERCIAL BROADCASTER CHOICES UNDER THE NEW RULES FOR POLITICAL TIME

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Abstract

The researchers take note of a dramatic shift in the law regarding political time and non-commercial broadcasters. During the 1990s court decisions and FCC rulings were creating an environment where it appeared non-commercial stations, in many instances, may be obliged to carry candidate-created commercial messages. In December 2000, Congress changed Section 312a7 of the Communication Act of 1934. The new law effectively exempted non-commercial broadcasters from a requirement to carry messages from federal candidates.

Using a Corporation for Public Broadcasting list, the researchers surveyed 558 managers of non-commercial stations. A total of 221 managers responded, 79 from TV stations and 142 from radio stations. The law had its intended effect. The aired number of candidate-created spots and candidate statements from federal candidates fell dramatically between 2000and 2002 on the nation's non-commercial airwaves. Surprisingly, fewer than half the stations had written policies regarding candidate material. More than eleven percent indicated a willingness to sell an underwriting credit to candidates, and more than six percent already had.

By a four-to-one ratio most stations conducted special election-related programming. The managers also shared some stories of very unusual candidate requests for air time. Some managers indicated a desire to be able to exclude non-serious third-party candidates from programs.

Article

The U.S. Congress through the Federal Election Campaign Act of 1971 effectively amended the Communication Act of 1934 starting with the 1972 election cycle. The revised Section 312(a)(7) reads, "The Commission [Federal Communications

Commission] may revoke any station license or construction permit for willful or repeated failure to afford reasonable use of a broadcasting station by a legally qualified candidate for Federal elective office on behalf of his candidacy."

The change supplemented the more established political broadcasting rules found in Section 315. That provision had set up a system that might be deemed "equal treatment." If a broadcast station sold ad time (news stories were exempted) to a candidate, that candidate's opponents were entitled to buy ads at the same times and rates. All candidates were entitled to the same lowest prevailing rate for the time period. Equal treatment, of course, could mean not selling any time to any candidate. That "no sale" option still is available for state and local candidates, but the amended Section 312 made it mandatory for commercial stations to sell time to federal candidates wanting to buy time.

One question that has lingered, then as now, is how should Section 312(a)(7) apply to noncommercial stations? This research project combines historical, legal, ethical, and survey research to answer that question. It also addresses the current and future state of 312(a)(7) and noncommercial broadcasters.

Literature Review

The FCC in 1978 sought to offer guidance on what "reasonable access" means. "Regarding noncommercial educational broadcasting," wrote the FCC, "we find nothing in either the language of Section 312(a)(7) or the legislative history of that statute to indicate that Congress intended to exempt noncommercial educational stations" [FCC 78-504, "In the Matter of Commission Policy in Enforcing Section 312(a)(7) of the Communications Act"].

Instead, the FCC listed some interpretations. It suggested non-commercial broadcasters need not offer to candidates lengths of programming not ordinarily broadcast, and those noncommercial broadcasters need not interrupt regular programming for candidate spot announcements if the station does not normally interrupt programming. Neither commercial nor noncommercial stations could censor candidate ads, and noncommercial broadcasters could not reject material merely because it also has appeared on a commercial station. Educational and commercial licensees may suggest formats such as candidate debates or forums, but candidates who decline to appear on such programs retain their "equal opportunity" options.

Since then several administrative and court decisions have muddied the waters regarding noncommercial stations and Section 312(a)(7). Some 57 law review articles have argued what the proper interpretation of the rule should be. Candidate spending has exploded and more savvy candidates are beginning to put demands on noncommercial broadcasters.

On July 1, 1981, the U.S. Supreme Court ruled that Section 312(a)(7) does not violate the First Amendment rights of broadcasters by interfering with their editorial discretion (CBS, Inc. v. Federal Communications Commission, 80 U.S. 207). The Court also ruled that the FCC has authority to evaluate whether a campaign has begun for purposes of the statute. Stations must consider access requests on an individual basis, and any denial must be justified only by showing a "realistic danger of substantial program disruption or an excessive number of equal time requests" ["Network denial of broadcast time to Carter-Mondale Presidential Committee violated reasonable access

rule, U.S. Supreme Court rules," Entertainment Law Reporter, Vol. 3, No. 6, Aug. 15, 1981, p. 5).

In 1994 and 1999, major decisions were made concerning Section (a)(7) of the The Communications Act of 1934. In the 1994 Declaratory Ruling, the FCC attempted to clear up ambiguities in its interpretation of Section 312(a)(7). The ruling held:

1. Limitations and flat bans on the kinds and lengths of time offered to commercial advertisers during the year preceding a particular election period were prohibited; and

2. program time in the lengths programmed by the station in the year preceding a particular election, regardless of whether offered to commercial advertisers, must be made available (Philip J. Gutwein II, "The FCC and Section 312(a)(7) of the Communications Act of 1934: The development of the 'unreasonable access' clause," Federal Communications Law Journal, Vol. 53, No. 1, Dec. 2000, p.176).

The ruling also foreclosed the possibility that broadcast stations would have to sift through the technical and contractual complications associated with the sale of odd-length commercial time should a qualified candidate request such time sufficiently far in advance. The ruling also suggests anything from an hour-long documentary to a 30-second promo might be the equivalent time frame for access by federal candidates.

In 1999, the FCC issued another ruling that was close to the standard that the Commission had embraced in the early 1980s—the standard that required broadcast stations to cater to the individual demands of qualified federal political candidates. In other words, broadcasters could not refuse time on the ground that the station does not sell or program such lengths of time. The 1999 Memorandum Opinion and Order required that broadcasters take part in full-scale negotiation and compromise every single time a federal candidate wants to purchase time (Gutwein, 2000).

Throughout the 2000 election cycle the policy sided with the 1999 Memorandum Opinion and Order. However, the definition of reasonable access still seems a bit ambiguous. The term "reasonable" appears contradictory to the 1999 document; broadcasters must attempt to meet every need of a federal candidate. Is this policy reasonable?

Current policy

Congress once again changed the direction of this issue when it inserted a rider into the conference report for an appropriations bill (H. R. 4577, Department of Labor, Health and Human Services, and Education and Related Agencies Appropriations Act, 2001). The House acted December 15, 2000. It became Public Law No. 106-554 on December 21st. Section 148 of the new law amended the guiding phrase by inserting the phrase "other than a noncommercial educational station."

The revised Section 312(a)(7) now reads that the FCC may revoke a license or construction permit . . .

"...for willful or repeated failure to allow reasonable access to or permit purchase of reasonable amounts of time for the use of a broadcasting station, other than a noncommercial educational broadcast station, by a legally qualified candidate for federal elective office on behalf of his candidacy."

The new law also declared, "The Federal Communications Commission shall take no action against any noncommercial educational broadcast station which declines to carry a political advertisement."

The change certainly clarifies much regarding a noncommercial broadcaster's obligation to federal candidates. It may not, however, go so far as implied in the "are now not required to provide free time to candidates for federal office on request." The guide also notes that the only time such time may be required is under unusual circumstances covered by the Section 315 equal treatment provisions.

The Guide appears to have overstated the case, however, when it declares, "Moreover, noncommercial educational stations may neither voluntarily sell time for the airing of political promotion material, nor may they voluntarily offer free time for such material."

The Guide's stated assumptions were that the selling of time would amount to advertisements which noncommercial stations are forbidden to air. The provision of free time, it argued, could be constructed as violating the prohibition against noncommercial stations supporting or opposing candidates [47 U.S.C. 399(B)a]—though it admits "the law is unsettled in this regard."

Both arguments seem to be a bit of a stretch. Noncommercial stations do take money for "expanded underwriting credits" that increasingly resemble paid advertising. In addition, the Supreme Court has a long history of regarding political ads as political speech and not as commercial speech.

Furthermore, the provision of free time for candidate forums has yet to be ruled an endorsement of those candidates or opposition to those excluded from such forums. If one were to provide free time equitably based on some reasonable criterion (such as presence on the ballot) one would be hard pressed to find support or opposition in that action.

One suspects the combined effect of the law change and the Guide would be to discourage noncommercial broadcasters in 2002 from offering time to federal candidates. This is in sharp contrast to the 2000 election cycle. In that legal environment noncommercial stations appeared to have an affirmative obligation to provide access to federal candidates savvy enough to ask for it. Thus, this research project seeks to survey the managers of noncommercial stations to discover how they handled, or planned to handle, time requests by candidates.

Methods

Following a detailed review of the trade and academic press, the authors surveyed the managers of U.S. noncommercial broadcast stations (radio and TV) regarding their policies and experiences regarding candidates and air time. The authors obtained a list of managers, stations, postal and e-mail addresses from the Corporation for Public Broadcasting website, https://sgms.cpb.org/Public/PubFunctions.asp?homesite=cpb. Each manager was sent the one-page, double-sided, eleven-question survey form (Appendix). The surveys were mailed just at the close of the 2002 election cycle. E-mail reminder notices were sent five to six weeks later.

Findings

Of the 558 surveys mailed, 221 were returned, a response rate of 39.61%. Only two

surveys were returned by AM public radio stations. These were folded into the 140 responses from FM public stations to create a radio category. Seventy nine surveys were identified to be from non-commercial television stations.

Descriptive data revealed several major developments, most notably a decline in the number of federal candidates approaching non-commercial broadcasters in 2002 as compared to 2000. Furthermore, a much higher percentage of stations in 2002 declined approaches for air time from federal candidates. Specifically, the number of federal candidate requests fell from 93 to 23. The percentage of stations declining all federal candidate requests rose from 56.9 to 89.5 (Table One).

Table One.
Candidate Approached Station Seeking Air Time

Federal	2000 (#) %	2002 (#) %
Yes	(93) 42.27	(23) 10.46
No	(125) 56.82	(197) 89.54
(1 - ?, 1-N/A)		
State or Local	2000/2001 (#) %	2002 (#) %
Yes	(52) 24.07	(55) 25.35
No	(162) 75	(162) 74.65
(1-?, 1-N/A)		

These changes could come from several factors. Some federal candidates could be aware of the change in the law and no longer bother to ask non-commercial stations for time. Of course, 2002 was not a presidential year, taking one large group of campaigns out of the equation. A declining number of competitive congressional races also could leave fewer candidates seeking time.

Finally, stations certainly could be aware of the change in the law regarding federal candidates and more routinely dismiss such requests. This latter point also is demonstrated a breakdown of the way stations handle requests for time from federal candidates. In 2000 some 54 stations aired candidate-prepared commercial spots and another 41 candidate-generated statements. By 2002 these numbers had fallen to 3 and 19 respectively. One noticed no corresponding change in how stations handled state or local candidate air time requests (Table Two).

Table Two.
How Station Handled Candidates Requesting Time (# indicating)

	Federal 2000	2002	State/Local 2000	2001	2002
Debates/Forums	43	48	49	31	51
Candidate Statements	41	19	17	13	15
Station-Created Profiles	15	20	19	14	21
Candidate-Created Spots	54	3	9	9	7
Turned Down All	15	11	12	12	13
Other	1	1	0	0	2

The data also revealed that the vast majority of non-commercial radio and television stations typically do offer special programming related to elections, but fewer than half

have written policies regarding candidate requests for air time. Only about eleven percent would consider selling an underwriting credit to a candidate, and little more than half of those had actually done so (Table Three).

Table Three:
Special Election Programming, Written Policy, and Underwriting

Special Programming Related to Elections?

	Radio (#) %	TV (#) %	Total (#) %
Yes	(101) 73.2	(71) 92.2	(172) 80
No	(37) 26.8	(6) 7.8	(43) 20

Written Policy Related to Candidate Requests?

	Radio (#) %	TV (#) %	Total (#) %
Yes	(57) 43.2	(33) 45.8	(90) 44.12
No	(75) 56.8	(39) 54.2	(114) 55.88

Would Sell Candidate an Underwriting Credit?

	Radio (#) %	TV (#) %	Total (#) %
Yes	(19) 13.6	(5) 6.67	(24) 11.16
No	(116) 82.9	(69) 92	(185) 86.05
No Answer	(5) 3.6	(1) 1.33	(6) 2.79

Have Sold Candidate an Underwriting Credit?

	Radio (#) %	TV (#) %	Total (#) %
Yes	(11) 7.8	(3) 3.9	(14) 6.42
No	(130) 92.2	(75) 96.1	(204) 93.58

Discussion

Several respondents offered more than the completed survey. Some sent business cards, written policies, or letters discussing the issues raised by the survey. Most were complimentary, but a few were critical of one or more aspects of the survey. Though the survey specifically asked about legally-qualified candidates, some respondents asked if that meant the inclusion of minor or third party candidates. A number worried about such a prospect, and indicated a desire to exclude candidates such as Ralph Nader and Lyndon LaRouche. A few noted that LaRouche supporters were particularly insistent in demanding air time.

Peter Iglinski, news director for WXXI in Rochester, New York, argued that he has changed his initial view of giving all candidates equal coverage. "Covering all candidates equally means providing no depth to any given race. Consequently, we serve no public good," he wrote. "I believe we have an obligation to determine which races are truly competitive and which ones have serious candidates."

The third-party issue also came to the forefront in a response from Montgomery, Alabama. A Libertarian candidate there requested a court opinion on his exclusion from a public television debate program. The station had imposed a five percent of the vote threshold; a federal judge ruled in the station's favor. Another respondent relayed an incident from a few years ago. A candidate took an excerpt from a public television debate and used it in a later commercial. The candidate refused requests to pull the piece.

One radio station manager in North Carolina stressed the December 2000 change in the law, and pointed out that Pat Buchanan and some House candidates flooded the non-commercial airwaves in previous election cycles. A television manager echoed that sentiment and relayed the story of a local Buchanan organizer in 2000 demanding the station run a 73-minute piece produced by the Buchanan campaign. Station lawyers eventually reached an agreement for a two-minute statement in prime time.

A handful of respondents took the opportunity to share other unusual candidate requests. A radio manager from Oklahoma City revealed the failed attempt of one candidate "to purchase an hour of air time for an infomercial." An upstate New York radio station reported it was "threatened with an 'occupation' by an environmentalist who had declared himself a write-in challenger to our otherwise unopposed congressman." Another New York station reported a candidate wanted "emergency" air time.

A respondent from Kansas City noted that some candidates who owned businesses named after themselves were getting "back door underwriting" by obtaining business underwriting credits during election cycles. Another respondent noted that some candidates make certain their membership renewal is announced during fall membership acknowledgements. A radio manager in Fresno was obliged to air a candidate message because the candidate's opponent had been heard on the station during a public service announcement. A radio station in Grand Rapids, Michigan, allowed a candidate for state office and his opponent to speak during a fall fund raiser, but neither could discuss the campaign, only public radio.

Cash-starved non-commercial stations do take a second look at the prospect of candidate money for underwriting. One Alabama radio manager wrote, "I'd be tempted to, but No!" A radio manager in Indiana declared, "There is too much money being made not to try to be a piece of the marketing/imaging campaign." One Ohio radio manager accepts candidate underwriting, but only if the words do not promote the candidate and only say something like "reminding listeners that Tuesday is election day."

Stations typically mentioned forums and public affairs interviews, but some ventured into new variations such as Spanish-language call-in programs or websites with candidate information. Many station managers report they took the initiative regarding contacting candidates, not waiting for candidates to request time. WXXI, for example, presented two-minute unedited candidate statements. Clearly, however, the legal changes in late 2000 had an effect. While one still can find stations presenting candidate-generated material, most stations either offer no candidate-related time or only present forums, news coverage, and call-in programs.

Appendix:

1) Have federal candidates (U.S. Senate or U.S. House) approached your noncommercial station for access or time regarding the 2002 primary or general election campaigns?   Yes   No

2) Did federal candidates (Presidential, U.S. Senate, U.S. House) approach your noncommercial station for access or time regarding the 2000 primary or general election campaigns?   Yes   No

3) How did you handle such requests (check all that apply)?

	2000	2002
Presented a candidate debate or forum	_____	_____
Presented taped candidate statements	_____	_____
Prepared station-generated candidate profiles	_____	_____
Aired candidate-prepared spot messages	_____	_____
Turned down all such requests	_____	_____

Other (please describe): _____

_____

4) Have local or state candidates (mayor, city council, school board, sheriff, state legislature, governor, etc.) approached your noncommercial station for access or time regarding the 2002 primary or general election campaigns?   Yes   No

5) Did local or state candidates (mayor, city council, school board, sheriff, state legislature, governor, etc.) approach your noncommercial station for access or time regarding the 2000 or 2001 primary or general election campaigns?   Yes   No

6) How did you handle such requests (check all that apply)?

	2000	2001	2002
Presented a candidate debate or forum	_____	_____	_____
Presented taped candidate statements	_____	_____	_____
Prepared station-generated candidate profiles	_____	_____	_____
Aired candidate-prepared spot messages	_____	_____	_____
Turned down all such requests	_____	_____	_____

Other (please describe): _____

_____

7) Have you sold an underwriting credit to a candidate for elective office?
   Yes   No   Comment:

8) Would you sell an underwriting credit to a candidate for elective office?
   Yes   No   Comment:

9) Did you receive any unusual requests from candidates?   Yes   No
   If so, please describe: _____

10) Did your station conduct any special or regular programming related to elections?
   Yes   No
   If so, please describe: _____

11) Does your station have any written policy regarding candidate requests for air time?
   Yes   No
   If so, please describe: _____

SCHOLARLY EDITING IN THE DIGITAL AGE

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When the author of a new scholarly monograph talked about the publication process at a recent conference, she described the "collaborative team" that contributed in significant ways to both the form and the content of her work. First she praised her editor—for the design concept. Then she thanked the production manager and director of technology—for their cogent editorial suggestions.

What, exactly, is going on here? What has happened to traditional roles and divisions in a publishing organization? And what does it mean for scholarly communication?

The author was one of a small but growing group of scholars who are publishing electronic works of history in the Gutenberg-e project through Columbia University's Electronic Publishing Initiative. The project is an experiment in tapping the potential of the digital environment to expand an author's ability to create and disseminate innovative scholarship, as well as an attempt to alter the landscape of the discipline of history's ability to accept that kind of work by its young scholars. Begun in 1999, with financing from the Andrew W. Mellon Foundation and under the auspices of the American Historical Association, the project provides prizes to young scholars whose dissertations have been selected for publication in digital form.

The first eight dissertations are now online at (http://www.gutenberg-e.org), and what they've taught us suggests that we publishers should start thinking about our staffing needs and our role in a new light.

Book editors tend to see themselves working within a structure where authors write as individuals, and where there are clear lines demarcating the editorial and production/design processes. Editors identify the best authors, provide various levels of editorial guidance, and work with authors to produce manuscripts that are, at some point, handed off to the production department. The emphasis is on what takes place between editor and author, not usually involving others.

But consider the Gutenberg e-projects. First, the prize-winning authors gather for a daylong workshop with the project editor, designer, information technologist, and guests from scholarly publishing and digital libraries. The authors present their work; then they hear presentations from the project staff members. Afterward, they remain in contact with staff members as they proceed.

Much has been written about the endangered status of the scholarly monograph in print, but little, to my knowledge, about the evolving status of the editors of those works. In their efforts to find answers to the problems of publishing specialized books,

academic publishers have considered many possible solutions. Some have tried to become trade publishers, avoiding the monograph dilemma altogether; others have focused on whether they can afford elaborate new technologies to streamline their entry into the digital world. Few, however, have thought much about the potential for their editorial staff members to play a major role in addressing issues in the digital world.

In the future, authors and their editors will share equally in considering numerous questions. Must narrative necessarily be presented in a linear form? Can its meaning be changed by the form in which it is read? Are there new ways to present an "authorial voice" while allowing readers to alter the way they encounter a work? Are photographs and artworks supplementary illustrations, or can they become central organizing structures of a work? Do archival materials take on new significance on their own when they can be presented in their entirety in digital form? Is there value in being able to search thematically across individual works of scholarship in order to connect information in new ways? What new kinds of educational resources can be created by integrating research materials with digital teaching tools?

All of those questions, still theoretical in most scholarly-publishing discussions, become tangible and urgent once the answers actually determine the content and form of a digital publication. And the answers will depend on the skills and attitudes of publishing professionals. Editors are the ones who are on the front lines, dealing with authors during the planning and writing process. They must begin to:

- See themselves as researchers who are creating new models of scholarship rather than as staff members who react to scholarly work only when it is presented in draft form.
- See their authors as active collaborators in creating new models rather than as lone toilers in specialized areas until they are ready to "submit" manuscripts.
- Think more creatively about the organization and presentation of information in terms of how audiences use publications, seeking out the expertise of colleagues, such as librarians and teachers, about the use of information in research and teaching.
- Educate themselves about digital technology and its potential to change how scholarly content is shaped.
- Learn how to operate in an environment where authors, information technologists, and readers work together.

In a recent email message, one of the Gutenberg e-authors wrote: "It seems to me the pioneering part of Gutenberg-e is not so much technological as socio-professional: the idea that authors and editors are self-consciously working collaboratively on every stage of the book, from authorship to production and distribution. I think that this represents not only a historical innovation but also an important statement of academic values and ethos." His thought suggests that change must occur at the level of social and organizational structures rather than new software and machines.

For the most part, discussions of transformations in scholarly communication have focused on the use of new technologies to add value to the work and reduce the costs of dissemination. Going forward, the conversation should add a focus on the less technical, but perhaps more intractable, issues of changing organizational cultures, creating new kinds of jobs, and incorporating innovation into a production environment. Taking that one step further, we might consider anew how we define our role as a publishing organization as a whole.

We must begin to see ourselves as research centers that play a role in leading innovation in a scholarly discipline, rather than as just production and dissemination organizations. We must encourage editors who can lead the way in a cooperative enterprise. We must learn to see our technology staff members as close colleagues who help chart the course of publishing in a field because they understand the potential of information technology to affect the ways that our audience conducts research, teaches, and learns. Finally, we must view our colleagues in the libraries—the core market for scholarly publications—as close collaborators who provide expertise on information organization, indexing, content management, and the changing needs of users.

To be sure, some of the traditional skills that scholarly-book editors have brought to their work remain as valuable as ever. Identifying, reviewing, and editing the best scholarly work are still very much needed. However, because the traditional forms in which we have published that material may no longer be as relevant as they were in the past, editors must learn as much as possible about our users—how scholars now do their research; read content; use archives, images, data, and technology; and exercise their preferences for gaining access to their materials.

Publishers traditionally have separate departments devoted to editorial acquisitions and development, design and production, technology services, marketing, and customer service. Increasingly, we're going to have to find ways to change how those groups work together, and to create jobs that merge some of those functions across departmental lines.

In the new organizational model, editors will develop content for publication in both print and digital form and will play a role in its organization and design; technologists will participate in planning the navigation of content and in designing products that fit users' needs; production and design staff members will collaborate with authors and provide expertise on content organization and narrative structure. And marketing and sales departments will be involved in all decisions regarding content organization, functionality, product design, and access-and-dissemination mechanisms, so that they can work closely in developing effective relationships with customers.

How will we as an industry provide the opportunities for professional development that will encourage new publishing leaders to emerge? To ensure that scholarly publishers can play a central role in the future of scholarly communication, we need strong leadership from professional organizations as well as from individual publishers. We need formal structures for workshops, institutes, and professional fellowships where we bring in colleagues and collaborators from the library, technology, scholarly, and educational fields to share perspectives, research findings, and practical techniques that they have found to be valuable and effective.

We need also to encourage experiments that might not initially appear to be directly relevant to publishing operations, but that have the potential to yield valuable experience—for example, studying how scholars use research materials in their work, or developing new systems for searching images in digital archives.

Above all, we must be open-minded, flexible, and innovative professionals, willing to take on new roles and learn new skills, while still relying on our traditional strengths as publishers.

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HOW BROADCAST STUDENTS DESCRIBE AND VISUALIZE ACTION FOR THE SCREEN

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Abstract

How do script words translate into screen action? How do I learn how to teach aspiring scriptwriters the process involved in writing screen action? This descriptive study investigates how students view screenwriting and directing. How students interpret the action-writing task as performed by the scriptwriter and the director is the problem. Is it fair to say beginning scriptwriters distinguish between the tasks of developing action for the purpose of storytelling versus the task of interpreting the story action for screen presentation? Students attempting to succeed as scriptwriters must demonstrate an ability to write direct action as well as a functional understanding of the relationship between scriptwriting and direction. The aspiring scriptwriter must demonstrate writing aptitude by telling the story rather than directing the action. The difficulty of teaching effective action writing is repeatedly noted by the difficulties our students have writing singular action components. For the beginning scriptwriter and director difficulties are compounded by scenes connected by story. Students must learn to propose communicative action scenes (scriptwriting) and then produce those scenes (directing) before compounding their difficulties by writing and directing their own work. The student must learn that, for the audience, action lives in visual memory because of the relationship between writer and director. To learn the relationship students must practice scriptwriting scenes and then direct them.

How Broadcast Students Describe and Visualize Action for the Screen

Problem

Words, words and more words! How do script words translate into screen action? How do I learn how to teach aspiring scriptwriters the process involved in writing action destined for the screen? I could simply instruct students to write to format and to translate data into script. The better strategy is to investigate how students view the screenwriting and directing tasks leading to worthwhile screen action. Teachers need to think about and analyze how students interpret their scriptwriting tasks. Important questions to consider are: 1) What type of assignments and instruction help the students write for the screen? and, 2) Do the students we instruct on the fine art of scriptwriting have the ability to implement the differentiated script expression when

they function as screen directors?

We teach our students the process of scriptwriting. Should we also teach them that scriptwriting is the functional transformation of literary style into a specific style for the screen? How action is written for the script empowers the director to make images function as subordinate to storytelling. That is, true direction is subordinate to storytelling. For example, action for the television screen as presented on programs like *Law and Order, Absolutely Fabulous, Crossing Jordan* and *ER* are action oriented television programs requiring the audience to think about and react to the emotional and physical action elements designed for the program. These programs have gross physical action but rely on the dramatic characters and situations or portrayals inherent to good storytelling. The programs are developed using action writing presented as a script for the director to interpret. The director translates the intent of the scriptwriter into a type of visual, aural, and emotional conversation between the screen and the viewer. A suitable challenge for scriptwriting teachers is to develop an understanding of how to teach action in scriptwriting and then implementing student lessons and practice to illustrate the functional difference between writing and directing the action?

It is fair to say beginning scriptwriters must learn to distinguish between the tasks of developing action for the purpose of storytelling versus the task of interpreting the story action for screen presentation. How students interpret the action-writing task as performed by the scriptwriter and the director is a problem. The student may see the task as the same for both, but it is not. Like many media-writing tasks, the project concept and production outcome must work toward the same end. The scriptwriter must work diligently to maintain a separation between the writing and directing task while being ever mindful of the need to direct the production elements toward a screen outcome. Students attempting to succeed as scriptwriters must demonstrate their understanding of the relationship between scriptwriting, script direction, and action. The aspiring scriptwriter, for example, must practice concepts relative to movement or physical action toward and away from the lens rather than action of the lens toward the action. Scriptwriters must also consider the opportunities for mental movement toward or away from the lens. They achieve this writing aptitude by telling the story rather than directing the action for the director. The scriptwriter must also reconcile his or her scriptwriting technique of external (physical) and internal (mental) character or situation cueing to facilitate storytelling. The student who aspires to write and direct well must come to realize and practice the concept that action is a part of the story and not an enhancer for the story. The need for emotional and physical action is embedded within the unraveling of the story. Teachers need to implement strategies to allow students to practice that concept.

Should the scriptwriting teacher spend more class time and project time articulating the purpose of action? Students typically demonstrate the difficulty of separating the task of the writer from the task of the director. Despite instruction to avoid "shot-calling" and rambling description, students write to control the director when, in fact, they wish to control the story action. Teachers who understand the reason students with this difficulty fail to write effectively can begin developing teaching strategies that help young scriptwriters and directors perform with greater success.

To illustrate the point, we begin with a question leading to more efficient scriptwriting and direction. Can the purpose of the screenplay or scene shape the

"character" of the desired action portrayal? If so, the director "actualizes¹" the "expressed action¹¹" of the screenplay or any scene, leading to a supervised talent portrayal. The writer and the director work with action elements from different perspectives. Though different, each perspective facilitates audience interpretation. The audience interpretation is a predictable outcome gratifying to the scriptwriter and director. This question is instrumental to script writing and script direction success.

The writer impacts the director by managing storytelling tools that are typically presented in a prose style. The director impacts the audience by using action-making tools that are borne of prose style but revealed as intellectual offerings seen and heard on screen and then interpreted with a similar result by each audience member.

WRITER >——> **ACTION** <——< DIRECTOR

What the literature says

Roger Walters (1994, p.283) addresses action as "… a sense of movement or activity." Walters' focus on action is mainly in gross physical expression to facilitate physical action. The need for the audience to observe dramatic tension in the form of physical displays is important to the audience understanding of tension relative to the television event. Walters (1994, p.279) identifies action as one of seven important audience gratification elements. Action is identified, in his text, as one classification with six other important audience gratification elements: Tension, Sex appeal, Comedy, Information, Importance and Value. He separates action as a means of classification. I argue that action and all of the other six gratification elements are integral to each other as especially important tools for scriptwriters. Each of these gratification elements is a key to how the scriptwriter tells the audience and director what is happening and what is important to the story. The director derives meaning from the intrinsic elements and the opportunity to show the mental and physical elements necessary to advance the story. The audience derives meaning from when, which, and how the action elements are presented. The audience is the beneficiary of the efficient storytelling collaboration between the scriptwriter and director.

Robert Hilliard illustrates the basic process a scriptwriter uses to create action opportunity. (1999, p. 301)"… character moves through the situations presented to another point. Along this path, the writer needs to establish setting and character; provide conflict and continuity; and dramatically move the story to a logical conclusion." The scriptwriter creates a script; a manipulation of production elements sequenced as an organized process of revelation (plot and subplots). The writer reveals and describes the important story elements and dictates the general order of events. Hilliard (1999, p.312-313) illustrates this process in a corporate script example.

```
10   INT   ANN'S CAR
                        ANN
     Frank, wait…


                        FRANK
     Don't even talk to me, you bitch. I'm going home.
```

Frank starts to stalk off down the street. Ann turns to Max in the rear of the car to try and comfort him. Frank turns back to the car. Ann jumps back, as far away from him as she can possibly get.

FRANK
>Get one of your boyfriends at the meetings to help you out. Don't think I don't know about it. OK?

Ann can't even reply

11   EXT   ANN'S CAR

Frozen to her seat with tears streaming down her face, Ann endures Max's screams, the only sound on the street.

The script excerpt noted above illustrates the descriptive nature of the scriptwriter's work. As Hilliard states, the job of the writer is to use literary devices like conflict, mood and character to present a particular situation and dramatically move the character through the situation. Madeline Dimaggio (1990, p.12-15) gives suggestions to direct scriptwriters toward clear and concise descriptions promoting powerful direction. Dimaggio states, "The scriptwriter creates the local; the director decides how to shoot it." She goes on to state, "… scriptwriters use interesting and unique locals…" remembering that "…viewers would rather watch than listen." Dimaggio reminds us, "Narrative is description. It describes what is taking place in the local." The scriptwriter uses description because, according to Dimaggio, "… to generate interest a script must first be a good read." She states the scriptwriter, "… suggest the picture without getting too detailed or tedious." The descriptive function of scriptwriting plays two roles. The first role is to provide a "good read" that facilitates the acquisition of the script as a property worth developing. The second function is to facilitate direction. Both functions result in at least one situation portrayed on the screen. Irwin Blacker (1996, p.8 & 19) writes about action as conflict related to moral and intellectual issues as well as action depicted through narrative elements like reversal, discovery, and recognition. William Goldman (1983) identifies very basic clues as to the nature of writing action for the screen. First, the writer must know that the camera helps the screenwriter by providing visual subtext for our stories (p.125). "… subtext, is the pulse beating beneath those words; it is the unexpressed subconscious life that brings size and weight to your writing." This "subtext" is very much the same action-driven content Irwin Blacker (p.9) suggest the moral dimension of conflict leads the audience to care about the characters and the situations painted by the writer. The director presents the story in specific visual strokes depicting the individual and universal conflicts. The action lives in our visual memory because of the relationship between the writer and director. Second, (p.285) the screenwriter tries to capture the basic human truths of the story. Goldman believes, "… we try to do as best we can to come at those truths from our own unique angle, to reilluminate those truths in a hopefully different way." We write those "truths" with specific narrative with directed attention toward detail through description. For the screenwriter the detail of the description is more specific to action and less toward description in general. The Hilliard (1999) example, above, is an illustration of direct action.[3]
>   When instructing students to write for the screen we tell students to avoid writing direction as "angry or loving" for example. Students simply need to write direct action. Teaching direct action will help the writer convey his or her theme through character,

mood, tempo, and intellect. The styles of writing action for the screen can be aggressive or passive. We may think of physical portrayals when we first think of action, however, action is not simply physical motion. Action that pierces our emotion demonstrates the power action has as it moves the viewer across and toward a mental panorama based upon memories and aspirations. The screenwriter stirs the visual imagery by presenting the inherent intellectual actions associated with human conflict, achievement, passion, disappointment, mood and aspiration.

   Action is an event! Action can be a singular event, disconnected strung together events, parallel events or a series of connected events. Action, singular or combined, leads to an emotional or physical replay of personal memories leading each audience member to an interpretive moment. The scriptwriter must come to realize that practicing "direct action" leads to improved director performance. Combining these moments may lead to an audience interpretation of meaning or may lead to conclusions reflected in the expression, "What's next?"

   Simple terminology suggests that the physical events are how the story is seen as a physical display. That is, action involving the physical display of body, property, and nonverbal cueing. Mental portrayals are how the story is interpreted. That is, emotion is presented through the dialogue and purpose of a scene. For example, for the audience, mental depiction can be activated by technical manipulation of suspense or betrayal themes by the scriptwriter and the director. Emotion may be actively projected to the audience through the use of dramatic devices implemented by the director. The scriptwriter uses dramatic devices to stimulate the director and consequently through direction stimulate the audience interpretation of physical and emotion driven action. The desired result is the intellectual digestion of the story suggestions as ingredients clarifying the abstractions found in the story. For example, scriptwriters use theme, mood, situation, and dialogue as technical devices. Directors use production techniques to point toward specific interpretations and to reveal points of view.   These two simple facts lead to two dramatic conclusions regarding screenwriting. First, how will action depict the intent of scene and story? Second, action takes the place of words. Action can be a physical portrayal or mental (emotional) blanks to be interpreted by each audience member. Students need to practice the development of action through revelation as part of storytelling and through gross physical action used to display emotion.

   The difficulty of teaching effective action writing is repeatedly noted by the difficulties our students have writing singular action components. For the beginning scriptwriter and director difficulties are compounded by scenes connected by story. Students must learn to propose communicative action scenes (scriptwriting) and then produce those scenes (directing) before compounding their difficulties by writing and directing long form media. Students can obtain an appreciation for this relationship if they see how directors manipulate the original script to deliver a complete on screen interpretation of the story elements. Teachers can best help students by providing practice to facilitate this result.

   How does the audience get information from a scene? For the aspiring screenwriter and director a major concern is understanding and implementing the transformation of story information into storytelling for the screen.

   Can "action purpose" be the result of a sequence of physical examples, for example

Ritchie's scenes, the suicide scene from the Royal Tenenbaums? The scriptwriter must care that action not be misinterpreted by the audience. Is "action" a critical ingredient in the relationship between the people on the screen and the people watching? Whether action is used in a screenplay like "The Royal Tenenbaums" or in a recruiting video for a social service agency, the action elements used in the screenplay are devices used to connect the story and purpose of the event to the people watching.

Timing (pacing and rhythm), continuity (correlating video and dialogue) and motivation (intended meaning) are keys to creating effective action. These writing devices serve as "notification" to the audience. According to Whener (1997) the screenwriter must ask, "Can I picture the action sequence as I have written it?" To achieve this goal the screenwriter must be able to imagine the opportunities they have presented for screen direction. Deemer (1995) defines action as, "… short direct sentences with few adjectives, verbs are most effective devices for noting action."

Method
Investigating how broadcast students describe and visualize scriptwriting action required developing a process for collecting information derived from the students regarding their perception about scriptwriting and direction. This data collection is combined with observation of students, particularly as they work at directing scripts developed by other students. Undergraduate students participating in the questioning came from three classes. Thirty-eight students enrolled in an introductory production techniques course, 13 students enrolled in a radio and television continuity writing course and 17 students enrolled in an intermediate level studio and field television production course.

Students were asked to provide written responses to open ended questions and to write a paper depicting the process they use to define action for a production. Student responses were collected and categorized into areas defining actions as defined shots, inherent action elements related to storytelling, descriptive phrasing for clarification and actions defined by physical constraint or action demonstrated by using verbs and adverbs.

Findings
When students write about the differences between writing and direction, their distinguishing commentary reveal a tendency to rely on traditional prose style and to define terms (note tasks) by identifying from dictionaries or discovering a source like established writers or critics. Students need to translate the task of writing into a functional process that allows a director to shape visual and aural identity into script products.

Thirty-eight students in an introductory broadcast production class (audio, studio and single camera field production) were asked, near the end of the semester, "How would you recommend incorporating action into your productions?" One student wrote, "Very Carefully." The remaining student responses fell into four general categories. Two student responses referred to specific camera movement or the need to identify specific shot frames. The students said " to demonstrate the action with camera movement." And "Use camera and talent movement to enhance the production." Eleven student responses recommended techniques inherent to the script like "Action

should be the natural result of the dialogue and the theme of the scene" and "Action must match the context of the script." Nine students recommended the scriptwriter, "note an event such as how the talent or some other object moved" and "to note specific action incorporated within the production." And "noting concrete expressions." Two students recommended, "remembering to use verbs or adverbs. Verbs help the director interpret the script structure when describing screen action?" and "Use verbs to show the audience."

Table 1 is presented to illustrate discrepancy statements between scriptwriter and production students. Question statements A, B, C, and D demonstrate that most students realize the inherent power of storytelling to facilitate action. Students, as a group, recognize the inherentiv elements of storytelling. Many students articulated the need to use verbs and adverbs to describe physical action. The students frequently made statements indicating their confusion about noting action in their work as scriptwriters or as directors. The most frequent difficulty for novice broadcast students is demonstrated in their difficulty differentiating telling vs. showing while either writing or directing for television. Questions E and F reinforce the student knowledge regarding inherent techniques for scriptwriting and direction. Students appear to know the vocabulary. The difficulty they exhibit comes in the second most responded area. Scriptwriting students most often indicted a need to identify specific camera movements or effects to intensify their action elements. Production students amplified their action needs by indicating how people or things move within the screen space. Responses to this question area shows that students are conflicted over the role of defining specific framing for writer. Production students do respond to the expectation that inherent action elements derived from the script drive their directing expectations. When students were asked to give writer or director examples of mental or psychological action (questions G and H, Table 1) the recognition of inherent action elements were again dominant for both groups. The second choices demonstrate the reliance on description by both groups to clarify the action they desire.

An observation noted from this investigation is the absence of student classification of action elements relative to the writing or directing task. Classification is important to the act of writing and direction. The teacher must help the student identify how the scriptwriter and director manipulate and demonstrate action differently. The difference is illustrated in how and why their respective jobs impact the medium. To do that efficiently the writer or director must classify action as it appears as script, on the screen or both. Some classifications are exclusive and some mutual to writers and directors. Teachers may want students to practice particular types of action oriented scenes and then have students classify the action so they can see the power the scriptwriter has in actually determining the direction and outcome of their storytelling. Broadcast writing teachers must help students break away from "telling" the action and instead work toward "showing" the action.

Results

Scriptwriting students have a tendency to blend activities of scriptwriter and director into what they view as a singular process activity. Some of this fault is attributed to the clear understanding of inherent storytelling techniques students have learned. Confusion relative to functional writing surfaces when students try to clarify their story

TABLE 1
Action Discrepancy Statements Between Scriptwriter and Director.

	I	II	III	IV	V	V1	?	N=#
A. To Production techniques class: *How would you recommend incorporating action into your scripts?*	2	11	9	2	-	-	-	24
B. To Television Production Class: *If you had to teach broadcast students how to write action for television direction, what would be your criteria?*	2	5	5	3	3	-	-	18
C. To Production Techniques class: Paper assignment: How does a writer/director identify action to be performed or captured?	2	9	2	4	2	1	2	22
D. To Television Production Class: Identify how to note action when writing a script.	3	4	-	3	1	-	5	16
E. To Radio/TV Continuity Class: How does the scriptwriter control movement and Give an example.	3	4	-	1	2	-	-	10
F. To Production class: How does the director control movement and Give an example.	1	5	3	-	2	-	-	11
G. To Radio/TV Continuity Class: Give a writer's example of mental or psychological action.	1	4	2	1	3	-	-	11
H. To Television Production Class: Give a director's example of mental or psychological action.	-	5	-	1	5	-	2	13

expectations by describing rather than defining or showing the inherent qualities of the character or situations they wish to portray.

Students do not distinguish between the aspects of the two job functions nor do they distinguish between classes or categories of action. Students can understand and articulate the differences, but have difficulty implementing these activities while scriptwriting.

Teachers have to rethink the roles of scriptwriting and directing practice when designing their scripting and production courses. Scriptwriting students need practice making their story meanings and purpose more clear for director interpretation. Teaching the student how to do this with less description and with more focus will require practice and perhaps the opportunity to see their work produced. It is by seeing the changes in script development that scriptwriters may learn how to more clearly articulate their story purpose.

Discussion

Those who teach scriptwriting must consider how to separate the acts of writing from direction. While each depends upon the other, the question for us is whether we can teach students to do both separately rather than doing both at the same time. A more practical approach may be to have students play the roles of scriptwriter or director and insist that they perform to their assigned roles. Contrary to popular trends of having scriptwriters direct their own material, the industry may be served with more well developed materials if job functions complement one another for the purpose of enhancing the finished product.

It is important to mention that students rarely note the need for scriptwriters and directors to work together, that one works to facilitate the other, or that one works because of the efforts of the other. I cannot remember one instance of such comments. I must admit, however, that I think students do appreciate and recognize the relationship and simply take that relationship for granted. We must do more to show our students the necessity of both tasks performed effectively by two people.

Writing is to make the opportunity and direction is to take the opportunity by interpretation.

Notes

I = specific camera movement or audio effects or identified specific camera framing.
II = Techniques inherent to the script. (i.e.: To use inherent literary storytelling techniques like suspense, tension or pacing.)
III = Noted an event such as how the talent or some other object moved.
IV = Remembering to use verbs or adverbs. This category included visualizing or picturizing. V = Use of descriptive technique or detail.
VI = Use of A dictionary definition.
? = Student wrote something no one understands. Some students did not provide responses for each category.

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i The director interprets specific storytelling statements and then specifies specific frame (screen) statements or picturized statements for audience interpretation.

ii Written storytelling statements like plot and dialogue revealing action elements intrinsic to the story.

iii For physical action depicted in the example script (Hilliard) the statement "Frank starts to stalk off…" and "Ann Turns to Max." are examples of the physical action. Character statements delivered by Ann " Frank, Wait…" and by Frank, "Get one of your boyfriends::" demonstrate mental or intrinsic action statements.

iv Inherent elements of scriptwriting refer to literary conventions that further the story through dramatic action. Such elements would include elements of pacing, suspense and conflict.

THE MAN IN THE MIDDLE: EDDIE FRITTS IS AT ODDS WITH THE NETWORK AFFILIATES HE REPRESENTS

Harry A. Jessell, Broadcasting & Cable

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I'm curious to see what happens to Eddie Fritts this week. Today, the president of the National Association of Broadcasters is to preside over a special meeting of his board of directors in Washington. The stated purpose is to figure out what the NAB should do next on media-ownership reform, an issue that has riven broadcasters and the association itself. Unofficially, the purpose is to get Fritts and the TV board on the same page.

Right now, Fritts has a problem. He is where no trade association executive ought to be: out of sync with his TV board, a large number of the folks who pay his salary.

The basic rub is that Fritts is not as gung ho about preserving the 35% audience-reach cap on TV-station ownership as the affiliate station group heads who dominate the TV board, most notably Hearst-Argyle's David Barrett, Cox's Andy Fisher and Post-Newsweek's Alan Frank.

For the affiliates, no regulatory issue is more important than that 35% cap, which has come to symbolize the deep enmity between the affiliates and the networks. Without the 35% cap, the affiliates fear they will continue to lose market power and leverage in dealing with the networks. It's a legitimate fear.

On the other hand, the networks want to raise the cap so they can own more stations, where they make all of their money. Owning stations is also the best way to ensure that all network programming is cleared without complaint and without having to pay compensation to stations.

A few years ago, over the vehement objections of the networks, the affiliates made preservation of the 35% cap NAB policy. One by one, the networks quit.

Here's where it gets sticky for Fritts. The affiliates appear content to have the NAB all to themselves. Fritts believes in unity. He wants an association that represents all broadcasters—network affiliates as well as the networks and O&Os. This is a matter of pride. He doesn't want to be remembered as the NAB president who lost the networks. It's also a practical matter: The NAB is stronger with the networks on board. And arguing for the 35% cap is inconsistent with NAB's call for deregulation almost everywhere else. Believe it or not, consistency does matter in Washington.

On June 2, the FCC raised the cap to 45%—a blow to the affiliates. Some grumbled that had the NAB believed in 35% more and sold it harder, the FCC might not have raised it.

The affiliates believe the NAB should now be working for "clean" legislation that would reinstate the 35% cap. By "clean," they mean legislation without other regulations they don't want but many lawmakers do. There has been talk about coupling the 35% provision to tightening up other just-relaxed restrictions or to reduced license-renewal periods, tougher indecency enforcement, free time for political candidates, and other troubling fare.

Because of those potential add-ons, Fritts thinks pushing for 35% legislation is too risky. Fritts would like to believe such "clean" legislation might pass the House (as it did last week) and Senate. But he is pragmatic enough to fear that somewhere along the line, perhaps in the wee hours of a cold October night during a conference to reconcile House and Senate bills, the bad stuff could be added.

So, two weeks ago, Fritts got himself into hot water when he announced the NAB would oppose all legislation and sent word to NAB's friends on Capitol Hill. The affiliates were not happy. They felt Fritts had abandoned the clean 35% effort way too early, and they let him know it. With their own team of lobbyists and Washington reps, the affiliates continued to work for the clean 35% bill in the House and, to the surprise of many, got it. (When newspapers reported last week that broadcasters suffered a stunning loss on Capitol Hill, they missed more than half the story. For many stations, it was a big victory.)

The latest word from the Senate is that it will produce a companion bill. For the first time, Washington insiders are saying that a clean 35% law is possible, despite President Bush's veto threat.

I agree with Fritts that the NAB should walk way from the 35% bill. Fritts's warning is real. And to win passage, affiliates have to go into debt to lawmakers hostile to their business. They will one day collect on that debt.

Then again, I don't work for the Barrett-Fisher-Frank triumvirate. Fritts does.

'BIG' ISN'T 'BAD'

Bob Wright, Chairman & CEO of NBC,
Vice Chairman, GE

Unfortunately, the public discourse on important issues sometimes becomes untethered from fact and reason.

Such is the case with the response to the FCC's expansion of the national television station ownership cap, which would allow a single entity to own stations that have a potential reach of 45% rather than 35% of the national TV audience.

Rep. David Obey (D-Wis.) expressed the sentiments of many recently when he said: "I don't want ownership factors to get in the way of districts like mine from being able to have their own cultural attitudes." But the FCC's modest adjustment of ownership rules does not mean the silencing of local voices under the weight of monolithic media companies. On the contrary, the record shows that local voices, as measured by the amount and quality of local news and public-affairs programming, increase when networks such as NBC take operating control of television stations.

Views such as Rep. Obey's reflect a politically convenient populism that equates "big" with "bad." There are a number of mistaken assumptions at work here: 1) that the corporate parent of a broadcast station dictates its point of view or "cultural attitude"; 2) that the alternative to a station's being owned by a broadcast network is ownership by a mom-and-pop enterprise with offices above the five-and-dime on Main Street; 3) that such a small owner is better able to present a distinctive "voice" in the community than is a large media company.

In fact, the location of a media company's home offices has nothing to do with its "voice." Station owners are in the business of appealing to their local audiences. They do that by serving their communities the best way they know how. In NBC's case, this means providing a local station with superior newsgathering and technical resources that enable it to enhance and extend its local programming. This is good for the community, and it is good business. A smaller owner, with more limited resources, is all too often forced to jettison expensive local news coverage in favor of less expensive programming imported from national syndicators.

Moreover, if a broadcast network is prohibited from owning a station in a desirable market, the owner is unlikely to be a small, locally based company. It will instead be a large, diversified media company like Belo, Gannett, Hearst-Argyle, Scripps, or the Washington Post. It defies logic to claim that, in the name of "localism," the $6 billion Gannett Co., the Arlington-based owner of 100 daily newspapers and 22 television stations, should have freedom to expand its TV stations business but NBC, ABC, CBS, and Fox should not.

One more point that is lost in this debate: The FCC's rules are based on theoretical audience reach—measured by each station's antennal signal coverage—not actual viewership. This is like measuring Ford's market share by the percentage of Americans within driving distance of a dealership—regardless of how many cars Ford actually sells! According to the FCC, NBC has a theoretical national reach of 34% of the nation's households. But our actual national viewership, during prime time, when we have the largest audience, is less than 3%—nowhere near the 40% market share that is the normal threshold to trigger market-concentration worries. An expansion of the national cap to the FCC's 45% limit would, at best, allow us to increase that by a point or two.

This is hardly a big move. But it is significant, particularly for viewers. Because one thing it would allow us to do is purchase additional stations for our Telemundo network, thus adding many hours of Spanish-language newscasts in key markets that currently underserve their Hispanic residents.

The be-all, end-all of local broadcasting is forging a connection with a particular community's distinctive audience. The general managers in charge of our stations wake up every day committed to that mission. To us, it's the only way to run a television station—and the feedback we get in the form of ratings tells us that the public thinks we do a good job. Nonetheless, big media makes an attractive target. Unable to resist, some members of Congress are jumping on a populist bandwagon and seeking to keep the FCC's new rules from taking effect. However, it would be a disservice to their constituents for Congress to restrict business activity that has such demonstrable public benefits.

Who controls the public airwaves is a legitimate area of congressional interest. But as with any important issue, Congress should base its actions on fact, not fiction.

Responses may be emailed to Mr. Wright at William.Bartlett@nbc.com.

BROADCASTERS-IN-RESIDENCE PROGRAM, BALL STATE UNIVERSITY AND ACTION NEWS 10 WTHI TERRE HAUTE, INDIANA: A REVIEW

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Abstract
This article highlights the cooperative venture between Ball State University's Department of Telecommunications and WTHI-TV using AEJMC's "Broadcaster's-In-Residence" Program. This endeavor allowed students to work at a small market news station, producing product that was shown on the station's early and late newscast. The station sent many of its staff to Ball State University to lecture students in classes and work with them on the student-produced news program, NewsCenter 43. There were five visits allowing students to work in a "real world" news environment, while professionals from WTHI-TV had the opportunity to interact with students in an academic environment.

In the academic year, 2001-2002, an cooperative agreement between the Department of Telecommunications at Ball State University in Muncie, Indiana, and WTHI-TV, an Emmis-owned CBS affiliate in Terre Haute, Indiana, was established using a grant from the Association for Education in Journalism and Mass Communication (AEJMC) and funded by the Knight Foundation. The agreement allowed television news professionals from WTHI to come to Ball State's campus and students from the Department of Telecommunications reciprocated by going to Terre Haute and working for WTHI's Action News 10 daily newscast. The news professionals came three times to campus (twice in the fall of 2001, and once in the spring of 2002) and were allowed to attend classes, work with the students on news matters, and provide commentary and guidance on the department's signature student newscast, NewsCenter 43 In return, selected students went to Terre Haute and worked in the newsroom, went out and reported on stories in the field, and were on camera during the newscast. Two students who were interested in a career in on-camera meteorology were allowed to do actual cut-ins during live, local cut-ins during the CBS network feed of CBS This Morning. During this time period, ample free time for students and professionals to interact was incorporated into the schedule.

The arrangement, based on the Professionals-In-Residence grant program, was for an

exchange of professionals and students twice each semester. With approval from AEJMC, the first group of professionals from WTHI-TV came to Ball State University's campus in October of 2001. Arriving were the co-author, Genie Garner, News Director at WTHI-TV, and Kelly Cress, Executive Producer. This first visit was to set up the parameters for the students coming to Terre Haute the following month along with the logistical aspects of such an endeavor. Since the Department of Telecommunications is typical of most programs across the country, the two visitors were assigned to lecture to many of the news classes during their stay.

During this time, they were also introduced to the department's working newscast laboratory, NewsCenter 43. To quote the co-author, "we were totally amazed and impressed. The teamwork was amazing."After the newscast, the news representatives went out to dinner with the students to dissect the newscast and to offer pointers to improve its on-air look and contents. During this stay, the students who were going to Terre Haute were given the chance to get to know the News Director and Executive Producer since they would be reporting to them during the students stay in November.

Five students from the Department of Telecommunications drove the two-and-a-half hour distance from Muncie to Terre Haute, Indiana, to work at WTHI-TV November 12 and 13, 2001. The group that was chosen to attend was decided by the News Director (Amy Barnette) for NewsCenter 43 with assistance from the faculty advisor, who is a co-author of this article. This placed an enormous burden on student News Director but it was felt that she had earned the right to make the tough calls. This was not an easy decision. There were many deserving students who wanted to attend. Also, the dates were during the school week, meaning students would need to get permission from their professors to miss classes during the week. Going to Terre Haute were the News Director Amy Barnette, a reporter (Kylie Gandolf), a producer (Jason Brocklesby), and two shooter/editors (Sonny Wingler and Doug Moon).

It was important that more than just on-air people attend. Part of the agreement was that students who were interested in being behind the scenes had an opportunity to work with professionals. The two shooter/editors were going to be given cameras to take out and shoot stories. The staff photographers gave them training on the equipment, so that the number of questions about equipment would be limited. After arriving back at the station, the shooters were going to edit the packages for air that evening. The producer was going to help produce the evening's newscast. He was going to make decisions that affected what was to be seen and what wasn't going to make it to air. Having the experience from NewsCenter 43 paid off. With professors who have professional experience in the ranks prodding the students to produce a high-quality, professional product for air—and on time—meant that the time pressures were part of the business here in the department.

Over the two days the students were there, they produced the following material that went to air:

• A package entitled Terre Haute Man Still Flying by student reporter Kylie Gandolf. She went to the Indianapolis International Airport, about forty-five minutes from Terre Haute, to get reaction to the airline crash in Queens, New York, that day. Kylie found a passenger who lives in Terre Haute who was praying with his fellow passengers before his plane took off. This package fit into the newscast's team coverage of the accident, the 9/11 fallout, and local reaction to events.

- A voice over (VO) by Jason Brocklesby about gas prices that were increasing nationwide and the local reaction.
- A VO by Amy Barnette concerning local Veteran's Day observances in the city of Rockville.
- A package by Kylie Gandolf about a local resident who is credited with inventing the "black box" that is used on airplanes to record vital statistical material along with voice recordings from the cockpit. This package included a live newsroom introduction by Kylie with the anchor team for the newscast.
- Finally, the students helped to shoot, edit, produce other material, and assist the Assignment Editor.

This initial introduction to newsroom operations away from campus, and what students' can provide to the news operations at WTHI-TV, allowed the professional staff to evaluate what the students can provide to the station. Seeing how the students performed during the Fall, 2001, visit allowed the WTHI staff to expand the scope of operations when the second set of students came to WTHI-TV February 18 and 19, 2002. Attending from Ball State University were: Amy Barnette, News Director for NewsCenter 43; Jill Crehan, Assignment Editor; Ryan Miller, on-air weathercaster; Scott Hums, shooter/editor; Josh Witsman, producer/reporter; Dustin Grove, producer/reporter; Andrea Bernatz, producer/weathercaster; and, the co-author of this article who went to observe operations. With the increase in trust with the students, based on the November visit, the news management staff presented the students with more assignments. Here are the results from the two days spent there:

- A follow up to a dorm fire at Indiana State University (ISU), which is located in Terre Haute, by Josh Witsman.
- A follow up, by Josh Witsman, on Harmony Haven, a controversial "no kill" animal rescue shelter in Terre Haute. This follow up comes after a long investigation by WTHI-TV on Harmony Haven's operations.
- Numerous sporting events shot and edited by Scott Hums.
- A VO by Andrea Bernatz concerning a suicide at ISU.
- A package by Andrea Bernatz on suicide prevention.
- A sound on tape (SOT) with graphics (GFX) by Andrea Bernatz on suicide prevention.
- Live weather cut-ins during CBS This Morning by Andrea Bernatz and Ryan Miller.
- A live shot with package by Mr. Witsman about the closing of a local business. This business was closed by the health department due to rat and mice problems. This closing announcement came at 4 p.m., so he had to scramble to get the story ready for the 6 p.m. show.

As with the previous visit in November, students worked with other producers and the Assignment Editor throughout the day as well as shooting and editing other pieces.

In April, 2002, Genie Garner, the co-author of this article along with Doug Runyon, Web Master; Dave Shearer, Promotions Manager; and, Jim Swander, Sales Manager, returned to the Ball State University campus to speak with students in classes and follow-up on the November and February trips. The purpose was to assess the impact of the program and come up with ideas for future cooperative endeavors.

The Department of Telecommunications at Ball State University is grounded in

both theory and practical applications. Students take classes in a "core" curriculum emphasizing writing and critical thinking skills. Upon successful completion of this "core" group of classes, students have the opportunity to choose a particular area of expertise, called an "option," to hone his or her skills leading to a degree and a job in the profession. n addition, the department runs a closed-circuit television station, WCRH-TV. There is a fiber link to another channel that is shown on the local cable system within Delaware County, Indiana, home to Ball State University. This fiber link allows the department's daily newscast, NewsCenter 43 to be seen by the residents of the county. NewsCenter 43 is produced entirely by students with faculty supervision. At this time, there were nine half-hour newscasts per week. Eight of them are on a volunteer basis. A senior-level news option class produces one newscast. The students are responsible for managing the station and producing these newscasts. All follow the tenets set forth by the Radio and Television News Directors Association (RTNDA) in classes and enforced by the faculty. This means following the Code of Ethics established RTNDA. Any student may work on the show, but all must be trained in all aspects of the production. This means that any student who wants to be on the air must also shoot, edit and run many of the studio jobs, such as audio and videotape playback. The purpose of this is to make certain that all students leaving with a bachelor's degree from the Department of Telecommunications will be able to enter an entry-level news operation grounded in the basic skills required by a news organization. With companies being acquired and news staffs either merging or being reduced, along with technology eliminating many manual positions, a graduate in today's market must be able to work multiple positions.

Many of the classes in this option involve working with professors who have a background in news gathering. Among the faculty at Ball State University are: Steve Bell, former anchor of *Good Morning America*; Bob Papper, a former news director for many stations and a leading researcher in news; Phil Bremen, a former NBC News foreign correspondent and local news anchor; and, Diane Girbert, a former morning producer at WTHR-TV in Indianapolis. With these faculty leading the way, the Department of Telecommunications has established itself as a place where news operations in smaller markets come for graduates. Many of the graduates from this program have found entry-level jobs in the Terre Haute market, so the brand name is there.

The professors' function during the time period when the professionals were at Ball State was to take advantage of the situation. In the Telecommunications building were news pros that could lend a hand and talk to students. The professors let the professionals come to class and talk about the business, work with students on class projects, and answer any questions about the business including how to get entry-level jobs.

The best way to evaluate this type of cooperative agreement is to get feedback from the participants who worked on it. Here are some of their comments:

Mark Allen, WTHI-TV Anchor. "We set up a mock newsroom. The students served as news reporters, news producers, news photographers, and news director. We then decided on a "news story" to be covered. Taking students through this process gave them the chance to be part of the newsroom setting, and gave me some insights as to how younger people think regarding news stories and news coverage."

Mike Latta, Chief Photographer. "I think is was a very good experience, and we would be happy to do it again. I think Mark and I learned as much as the students did. It was interesting to see their work and listen to the questions they had."

Mandy McMullen, Producer. "I enjoyed talking with the students and answering questions they had about the 'real world'. The most fun I had was during a writing class, where Christy Brown and I were asked to break into groups with students and take them through a mock morning meeting. I think this was a very worthwhile exchange program."

Christy Brown, Reporter. "It was a good visit for me professionally, because it gave me the opportunity to take a step back and look at issues that our day-to-day work schedules don't allow. I think the chance to reflect and discuss what we're really doing in this business is healthy."

Jim Swander, Sales Manager. "Would I do it again? You bet! It's an opportunity to help influence, albeit in a small way, both future media managers and sales people into great performers."

Doug Runyon, Web Manager. "Ball State should be commended for recognizing the ever-changing landscape of the television news industry and bringing in outside lecturers to supplement their own faculty and staff via the Broadcasters-In-Residence program and other similar efforts."

David Shearer, Promotions Manager. "The university should be applauded for the Broadcasters-In-Residence program. Again, this is the type of program other universities should utilize. I hope, for the students sake, the program is allowed to continue without grants."

Josh Witsman, Ball State University student. "These two days proved to be a very valuable experience for me as a student and as someone who would soon enter the job force. Not only did it allow me to acquire potential material for a resume tape, it also allowed me to see how news operations are run in a market such as Terre Haute."

Scott Hums, Ball State University student. "I think a lot of my fellow students don't really understand how the newsroom works out there in the 'real world'. They need lessons in how to work together and be a team. This program is the best way to get that point across."

Conclusions

From Genie Garner: When we decided to participate with Ball State University on this Broadcaster in Residence program we knew we were in uncharted territory. We had guidelines and certain requirements to meet, but we knew that we had to come up with a plan to make the visits by the Ball State students as valuable to each of them as possible—and if there was a payoff for us even better.

Not only did we look at the partnership as a perfect opportunity to "audition" future Action 10 News employees, we also looked at it as a way to expand our staff, if only for a couple of days.

After visiting the campus and seeing how the students were getting daily, hands-on experience, we felt pretty comfortable putting the students to the test in the "real world". It was a plan that worked!

The students rose to the challenge and were quite impressive with their contributions to our news product. From the morning editorial meeting to the finished product, my

entire staff would agree that the Ball Students did a great job.

That positive experience with students has since opened up opportunities for "real" experience for future Action 10 News interns. If we feel they are ready, we let them report, go on air, contribute to our product in any way they can.

Some might say it was a risk, but it worked, not only for us, but for the students as well. It was a wonderful experience—one that we would gladly participate in again.

From Tim Pollard: The response from the students who participated in this program has been overwhelmingly positive. Based on the feedback from WTHI-TV, the opportunity to continue this type of endeavor will increase as the program continues. One could not have asked for better relations between a college department and a "real world" television news operation.

This was a risky undertaking. Not just for the news operation at WTHI-TV, but for the Department of Telecommunications at Ball State University. If the students had floundered under this operation, the chance for another go around would have been small. The reputation that the department had nurtured with stations across the state of Indiana was on the line. Thankfully, due to the quality of students that worked at Action News 10, the program at BSU has only been strengthened.

Other stations across the county should take advantage of this type of cooperative ventures. The next generation of news people is out there ready and eager to participate in this types of adventure. As the Broadcasters-In-Residence Program continues, it is hoped that other institutions of higher learning, along with the television stations, will take advantage of this impressive program.

>For more information visit http://www.wthi.com and http://www.tcom.bsu.edu

REVIEW

Frankland, M. (2002). Radio man: The remarkable rise and fall of C. O. Stanley. London: The Institution of Electrical Engineers.

After reading this book, there is no doubt that C. O. Stanley was a unique personality! As a young man, he moved from a teaching career to the newly developing industry of advertising. Stanley re-invented himself, changing his name from Charlie to C. O. when he opened his own advertising firm six months after he lost his first job in advertising. The epitome of a sales/marketing genius, Stanley quickly became known for the creativity produced by people in his firm. Stanley was a risk-taker, and not always with his own money. As radio began to take root in England, Stanley convinced Pye, a small radio manufacturing company, to sell the company to him. To finance the venture, he carried a "portable" radio to a meeting with Barclays Bank's Head Office to convince the senior manager to cover his check. Minutes into his sales pitch, Stanley tuned in to a BBC presentation of music. He won support of the manager, guaranteeing him there was quite a bit of money to be made in selling radios.

Frankland painstakingly details Stanley's ownership and development of Pye Electronics through its interests in radio, television, radar, and mobile radio to its eventual demise. Frankland consulted original documents from the company, people integral to the company, and he interviewed principle players to create a clear picture of the downfall of the company. As a prize-winning journalist, Frankland thoroughly researched C. O. Stanley's impact on the development of the British electronics industry. This work provides American readers with an interesting perspective on the history and development of radio and television broadcasting in Britain as it developed concurrently with American radio and television broadcasting.

Reviewed by Margaret O. Finucane, John Carroll University, mfinucane@jcu.edu

Reminder of Board Nomination & Election Timetable for BEA Board of Directors, Districts 2,4,6,8

District 2:   Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Caribbean and Africa

District 4:   Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin, Canada and Scandinavia

District 6:   Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming, Asia and Pacific

District 8:   (Interest Divisions) Communication Technology, Courses, Curricula & Administration, Gender Issues, History, International, Law & Policy, Management & Sales, Multicultural Studies, News, Production Aesthetics & Criticism, Research, Student Media Advisors, Two-Year/Small Colleges, Writing

August 18, 2003   Board of Directors Nominations Ballots, with a list of eligible Paid 2003 Individual members in Districts 2,4,6 <u>mailed</u> to same set of members from the BEA office.

September 15, 2003 (COB)   <u>Deadline</u> for BEA Secretary-Treasurer to receive completed Nomination Ballots. *Only Paid 2003 BEA Individual members with at least 3 valid nominations will be placed on the Election Ballot.*

September 29, 2003   Board of Director Election Ballots' with eligible Nominees' bio/campaign statement <u>mailed</u> to Individual Members in Districts 2,4,6 from the BEA office. District 8 nomination ballots will be sent to appropriate Interest Division leaders.

October 20, 2003 (COB)   <u>Deadline</u> for BEA Secretary-Treasurer to receive Election Ballots.

All newly elected board members will take office at the completion of the BEA 2004 Convention, April 19, 2004.

2004 Convention Program Chair & Interest Division Deadlines

BEA2004: BEA's 49th Annual Convention and Exhibition
&
2nd Annual BEA International Festival of Film, Video & Media Arts

Convention Dates
Friday-Sunday, April 16-18, 2004
Las Vegas, Nevada

For convention updates visit BEA's website at http://www.beaweb.org

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September 5, 2003— Deadline for Submission of prioritized Panel/Demonstration/Workshop, TDR/Festival proposals to the BEA Convention Program Chair from the BEA Interest Division Chairs.

October 25, 2003—Convention Program Chair Presents Proposed Convention Program to the BEA Board of Directors at Their Fall, 2003 Board Meeting for Comment and Approval.

November 7, 2003—Deadline for Convention Program Chair to notify, by written correspondence, the BEA Interest Division Chairs on the acceptance and non-acceptance of all panel proposals and other proposals for convention that were sent to him by the August 8, 2003 deadline.

November 14, 2003—Deadline for the Interest Division Chairs to Notify, by written correspondence all Proposers of Panels, and other proposals for convention of their acceptance or non-acceptance.

November 14, 2003—Deadline for Submission of Competitive Papers to All BEA Interest Division/or Interest Division Paper Chairs from Paper Authors.

December 12, 2003—Deadline for the BEA 2nd International Festival of Film, Video & Media Arts, entry paperwork, entry product to be judged, and entry fee payments to be paid.

December 12, 2003—Deadline for all Interest Division Chairs or designated division leader to give the Convention Program Chair: all particulars related to their panels from titles, to participants to AV and refreshment needs.

December 21, 2003—Deadline for Convention Program Chair to deliver the organized data from the December 12 deadline to the BEA Office for input into the NAB Convention Scheduler by January 9, 2004.

BEA Scholarship Opportunity: Application Deadline September 15

The BROADCAST EDUCATION ASSOCIATION is a higher education organization dedicated to building links between colleges & universities and the electronic media industries, to mutually benefit each community and to better train college students for careers as electronic media professionals.

BEA administers 16 scholarships annually, to honor broadcasters and the broadcast industry. The BEA Two-Year Scholarship is for study at schools, offering only freshman and sophomore instruction. All other scholarships are awarded to juniors, seniors and graduate students at BEA Member colleges/universities.

For scholarship descriptions and application forms visit BEA online at http://www.beaweb.org/scholarships.html.

BEA District II Conference Set to Go

The first BEA District II Conference is scheduled for October 3-4, 2003, at Middle Tennessee State University. In addition to panels on interactive media and convergence, the Conference will offer sessions dealing with electronic media industry issues, and updates on legal and legislative actions. Additionally, registrants will have the opportunity to actively participate in dissertation and research project presentation sessions, as well as, faculty and graduate student creative project sessions. The highlight of this year's conference will be the keynote address delivered by Eric Ludgood, Vice President, International Programming, Cable News Network/Cable News Network International.

Pre-registration and on-site registration details were included in a mass mailing to BEA District II members in mid-August. Questions about this year's conference may be directed to Dr. Thomas R. Berg at tberg@mtsu.edu.

Chairman, Founder of CMU's Broadcast Department Earns Induction Into Michigan Broadcasters Hall of Fame

MOUNT PLEASANT—The chairman and founder of Central Michigan University's broadcast and cinematic arts department has been named to the Michigan Association of Broadcaster's Hall of Fame.

Peter Orlik, who has been a member of CMU's faculty since 1969, will be inducted during a banquet at the MAB's regular meeting July 25 at Boyne Highlands Resort in Harbor Springs. For more information on the conference, which is open to all broadcasters, call (517) 484-7444.

"Dr. Orlik has led the Department of Broadcast and Cinematic Arts to academic prominence in the university and professional prominence in the industry during his tenure as chairperson," said Sue Ann Martin, dean of CMU's College of Communication and Fine Arts. "His selection to the Michigan Association of Broadcaster's Hall of Fame is a great honor for this very special person, educator and leader."

The MAB Hall of Fame, established in 2001, recognizes Michigan broadcasters—radio and television—for their integrity, innovation, leadership, achievement and contributions to the industry and communities they serve.

Inductees are chosen based on their distinguished professional career in Michigan broadcasting and on the positive influences they've had on individuals in the profession.

"Being inducted into the MAB Hall of Fame is an awesome honor," said Rick Sykes, BCA faculty member. "The idea that a group of broadcasters have collectively agreed that your contributions to the field are significant enough to be recognized in that way is really special. The induction speaks volumes to others in the field about the inductee's dedication and contribution to the profession.

"Pete deserves the honor," he said. "He is passionate about the business and still loves teaching—his specialty. I also think he's the last person to believe that he should be inducted, which is why I believe he should."

In April 2001, Orlik received the Distinguished Education Service Award—the highest award given by the Broadcast Education Association, a national organization for professors, students, colleges, universities and professionals involved in teaching, research and services related to radio, television and electronic media.

The award is presented annually to an electronic media educator or industry person who has made a significant and lasting contribution to electronic media education.

Orlik, who founded CMU's broadcast and cinematic arts program in 1970, served as chairman of the department from 1970 to 1979 and from 1996 to the present.

He is the author of more than 40 books, articles and monographs on electronic media, including "Broadcast/Cable Copywriting," "Electronic Media Criticism" and "The Electronic Media: An Introduction to the Profession." He is a textbook reviewer for five publishers and has served as a communications and performing arts consultant and tenure and promotion evaluator for several universities.

Orlik has been active in the Broadcast Education Association for many years, serving as chairman of the Courses and Curricula Division and the Scholarship Committee, and he was a member of the group's board of directors for two terms.

Writing Division Leadership
Rob Prisco, John Carroll University…Chair
Glenda Williams, University of Alabama…Vice Chair (Student Competition Coordinator)
Fred Thorne, California State University-Chico….Faculty Competition Coordinator
Michael Havice, Marquette University….Webmaster
Ed Fink, California State University-Fullerton….Listserve Moderator
Jimmie Reeves, Texas Tech….Electronic Journal Developer

The Writing Division held two successful competitions this year; one for students and one for faculty. All faculty members are urged to submit their students' scripts to this year's competition. Sure…you've given them a good grade on their work…now give them the chance to winner national recognition and some nifty prizes.

And why should students have all the fun. Faculty members are encouraged to submit their own work to our faculty competition. The theme this year is "Hope."

Writing Division's winners of this year's Scriptwriting Competitions
Student Competition

Feature Length
First Place: Thomas Jon Hanada, Stanford University, "Old Soldiers"
Second Place: Stephanie Wiseman, Washington State University, "Just a Woman"

Short Subject
First Place: Mickey Adolph, Cal State-Chico, "Richard's Doll"
Second Place: Sydney Daniels, Cal State-Northridge, "Death Bed"
Third Place: Brad Bear, Ohio University, "The Caro-Kann Defense"

Television Series
First Place: Mary Sue Woodbury, San Francisco State University, "The Manliest Man" (*Frasier*)
Second Place: Trysta Bissett, Ohio University, "Takes Two to Tango" (*Sex & the City*)
Third Place: Eric Alan Sera, Peter Aranda, Joel R. Franklin, Purdue University-Calumet, "RoBart Wars" (*The Simpsons*)

Faculty Competition
First Place: Kevin Corbett, Central Michigan University, "Monkey Boy"
Second Place: Frederick Jones, Southeast Missouri State University, "The Governor's Wife"
Third Place: Emily D. Edwards, University of North Carolina-Greensboro, "The Root Doctor"

Awards of Excellence
Robert Prisco, John Carroll University, "Get Together"
Jon Stahl, California State University-Northridge, "Fast Lane"
William Deering, University of Wisconsin-Stevens Point, "Christmas Connections"
Glenda C. Williams, University of Alabama, "Lonely Hearts Club"

Indiana Moves More Courses Online
Registration is underway for fall 2003 Internet courses

INDIANAPOLIS—Eleven Indiana colleges and universities are now registering students for online classes to be offered this fall through the Indiana College Network (ICN), your gateway to e-learning from Indiana colleges and universities.

This fall, more than 2,200 courses and 130 degree and certificate programs are available to students interested in studying at a distance. A searchable online Course Catalog with indepth class descriptions and full plans of study for each of the degree and certificate programs is available online at www.icn.org . A sample class syllabi allows learners to see what taking a course via technology is really like.

ICN is a service of the Indiana Higher Education Telecommunication System (IHETS), a consortium of higher education institutions in Indiana that includes the seven public colleges and universities as well as 31 independent colleges and universities.

Working together through IHETS, member institutions provide convenient access to education for Indiana residents no matter where they live or work. Through ICN, a gateway to information on distance learning opportunities from Indiana colleges and universities, learners can get information about courses and programs offered at a distance as well as support services, including assistance with career counseling, registration, advising and online tutoring.

Institutions offering classes this fall through ICN include Ball State University, Indiana Wesleyan University, Indiana State University, Indiana University, Ivy Tech State College, Purdue University, Taylor University, University of Indianapolis, University of Saint Francis, University of Southern Indiana and Vincennes University.

In addition to the Internet, classes are also available via satellite television, videotape, videoconferencing, CD-ROM, cable/public television and traditional correspondence.

Students interested in learning about educational opportunities available through distance education should visit www.icn.org, or contact the Indiana College Network Student Services Center at info@icn.org or 1.800.ICN.8899 (800.426.8899). They may also subscribe to ICN's bimonthly e-newsletter at communications@icn.org.

Deadlines for Feedback Submissions Announced

For those considering submitting material for *Feedback*, please note the following deadlines:

DEADLINE	ISSUE
July 20	September 1
September 15	November 1
November 14	January 5
January 15	March 1
March 15	May 1
April 15	July 1

All material should be submitted in Microsoft Word format and emailed to jmisiewicz@bsu.edu for consideration. Please include as many hot links as possible.

BROADCAST EDUCATION ASSOCIATION

THANK YOU to the following individuals and companies for their support in *"Educating Tomorrow's Electronic Media Professionals"*

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For information on becoming an Individual or Corporate Contributor of BEA, please contact Louisa Nielsen, Executive Director, 202-429-5355, lnielsen@nab.org

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