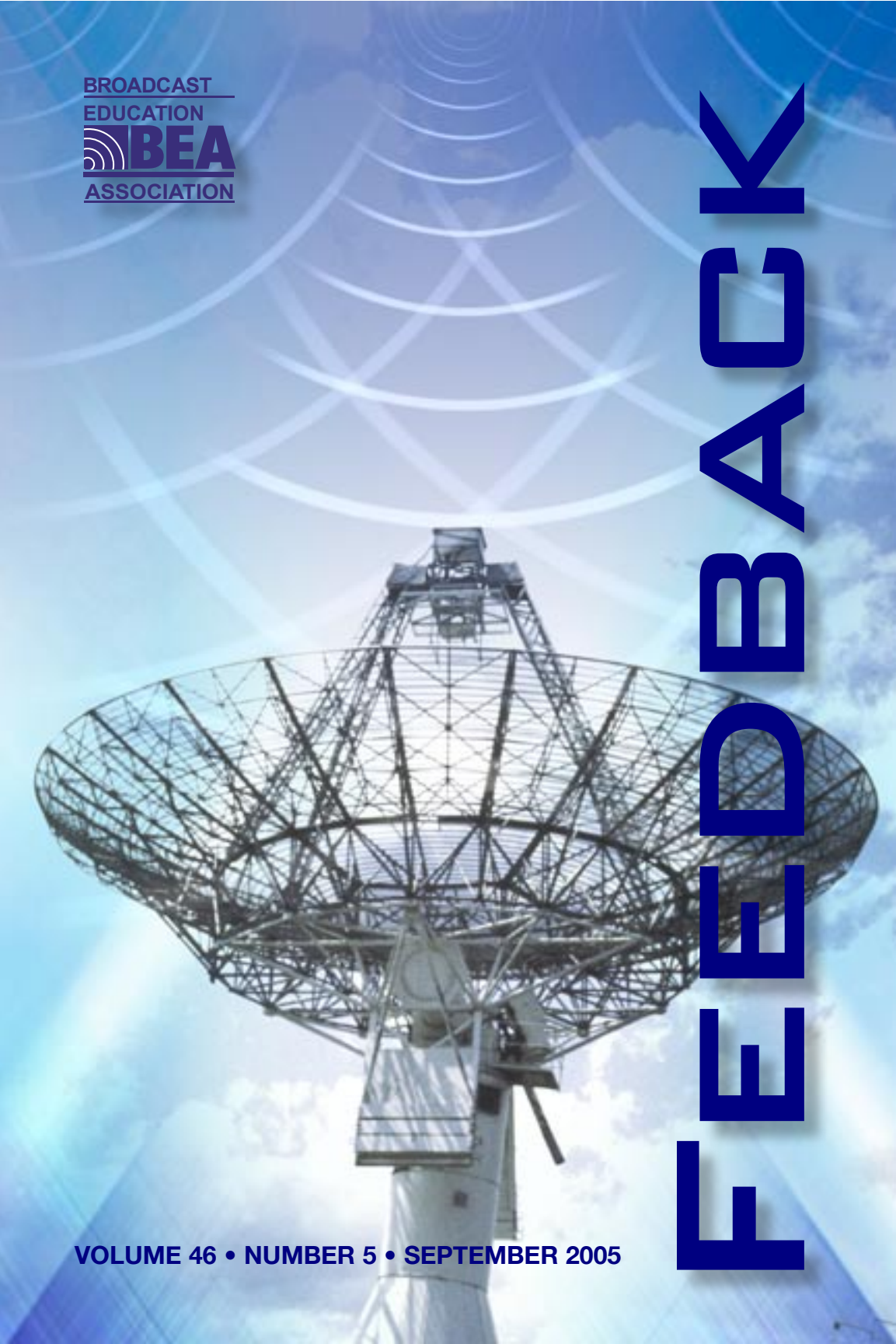

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Feedback is an electronic journal scheduled for posting six times a year at www.beaweb.org by the Broadcast Education Association. As an electronic journal, Feedback publishes (1) articles or essays— especially those of pedagogical value—on any aspect of electronic media: (2) responsive essays—especially industry analysis and those reacting to issues and concerns raised by previous Feedback articles and essays; (3) scholarly papers: (4) reviews of books, video, audio, film and web resources and other instructional materials; and (5) official announcements of the BEA and news from BEA Districts and Interest Divisions. Feedback is not a peer-reviewed journal.

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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.
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Please email submissions to Joe Misiewicz at joedr@sbcglobal.net. If needed: Joe Misiewicz, *Feedback* Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA.

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TRENDS IN CONTENT-ANALYTIC RESEARCH PRACTICES IN THE *JOURNAL OF BROADCASTING & ELECTRONIC MEDIA*, 1956-2001

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The purpose of this article is to document the primary author, focus, and operational characteristics of all quantitative content analyses published in the *Journal of Broadcasting* (*JOB*) and its successor, the *Journal of Broadcasting & Electronic Media* (*JOBEM*), from 1956 to 2001. Several studies have found that content analysis has become a widely used methodology in published mass communication articles (Cooper, Potter, & Dupagne, 1994; Kamhawi & Weaver, 2003; Moffett & Dominick, 1987; Riffe & Freitag, 1997; Trumbo, 2004; Wimmer & Haynes, 1978). For instance, Moffett and Dominick (1987) found that the percentage of content analyses published in *JOB* between 1970-1976 and 1977-1985 was a constant 21 percent of all statistical articles in both periods. What is often missing from the literature, though, is a long-term, in-depth examination of content-analytic research practices. By focusing on a single journal, this census study attempts to reveal important longitudinal patterns about how content analysis is actually practiced in our field. *JOBEM* was selected for this study because of its scholarly preeminence in mass communication research and its frequent publication of content analyses. It boasts a circulation of 2,500 and an acceptance rate of less than 20 percent (Dyer, 2002). We will focus on the following variables: percentage of content analyses, percentage of female authorship, percentage of student authorship, type of medium, type of content, use of research questions, use of hypotheses, type of sampling, method of intercoder reliability, and type of statistics.

RESEARCH QUESTIONS

To guide the study and evaluate trends in the content analysis methodology of *JOB*/*JOBEM*, we posed eight research questions:

1. Has the percentage of quantitative content analyses published in *JOBEM* increased from 1956 to 2001?

2. Has the percentage of female-authored content analyses in

JOBEM increased from 1956 to 2001?

3. Has the percentage of student-authored content analyses in *JOBEM* increased from 1956 to 2001?

4. Has the percentage of *JOBEM* content analyses focusing on television and entertainment programming increased from 1956 to 2001?

5. Has the percentage of *JOBEM* content analyses using research questions and hypotheses increased from 1956 to 2001?

6. Has the percentage of *JOBEM* content analyses using probability samples increased from 1956 to 2001?

7. Has the percentage of *JOBEM* content analyses reporting intercoder reliability increased from 1956 to 2001?

8. Has the percentage of *JOBEM* content analyses using bivariate and multivariate statistics increased from 1956 to 2001?

METHOD

Coding

All research articles in the *Journal of Broadcasting* (1956-1984) and the *Journal of Broadcasting & Electronic Media* (1985-2001) were coded by two trained doctoral students. The unit of analysis was the research article. Non-research articles, such as book reviews, criticism articles, editor comments, syllabi, and bibliographies, were excluded from the census. A total of 1344 articles in 45 volumes covering 46 years were coded on a first set of four variables: number of authors, number of female authors, number of student authors, and type of study (content analysis or not). As suggested by Wimmer and Dominick (2000) and other content analysis methodologists (e.g., Holsti, 1969; Neuendorf, 2002), a content analysis was operationally defined as a study that classifies message characteristics in an objective, systematic, and quantitative fashion. Each of the 210 quantitative content analyses was then analyzed for seven more variables: type of medium, type of content, use of research questions, use of hypotheses, type of sampling, method of intercoder reliability, and type of statistics.

Medium and content. Both medium and content are important dimensions of scholarship because they can gauge the interests and directions of authors. The medium variable included eight categories: radio, television, Internet, telephony, print media, film, multiple media, and other. This variable was then recoded as television versus other (excluding multiple media) to answer the fourth research question. The content variable included nine categories: prime-time programming, soap operas, children's programs, news programs, commercials, music videos, sports programs, multiple content, and other. It was recoded as entertainment (including prime-time programming, soap operas, children's programs, and music videos) versus other (excluding multiple content) for the focus research question.

Research questions and hypotheses. As Wimmer and Dominick (2000) pointed out in their text, "One problem to avoid in content analysis is the 'counting for the sake of counting' syndrome" (p. 140). One way to address this criticism is to guide empirical investigations with explicit research questions or hypotheses. Use of research questions and hypotheses was each coded dichotomously.

Sampling. The use of probability samples is another important operational element in quantitative communication research because it allows generalization of sample results

to a population at large. Type of sampling method included nine categories: none/population, purposive, convenience, quota, simple random, systematic random, stratified/composite, cluster/multistage, and not given/don't know. It was recoded to compare probabilistic versus nonprobabilistic/population content analyses in the sixth research question.

Intercoder reliability. Intercoder reliability, the level of agreement between two or more coders, is a critical component of content analysis methodology. It measures "the extent to which independent coders evaluate a characteristic of a message or artifact and reach the same conclusion" (Lombard, Snyder-Duch, & Bracken, 2002, p. 589). Without acceptable levels of intercoder reliability, content analyses are neither objective nor valid (see Neuendorf, 2002; Potter & Levine-Donnerstein, 1999). Method of intercoder reliability (IR) comprised ten categories: IR not reported, percentage of agreement, Holsti's percentage of agreement, Scott's pi, Cohen's kappa, Krippendorff's alpha, Pearson correlation *r*, Spearman rho, IR reported but method not specified, and other. If the same article reported both an IR method that accounts for chance agreement (e.g., pi, kappa, alpha) and one that does not, the coders recorded the IR method that accounts for chance agreement. The IR variable was recoded dichotomously to address the seventh research question.

Statistics. In quantitative research, the appropriate use of advanced statistical tests is generally a good indicator of analytical rigor and quality (West, Carmody, & Stallings, 1983). All things being equal and assuming that statistical assumptions are being met, bivariate and multivariate statistics are more desirable than univariate statistics to address sample-based hypotheses and research questions. In this study, we analyzed the highest level of statistical analysis used in the article. This variable included 14 categories: percentages/frequencies/means, chi-square, *Z* test, *t* test, correlation, ANOVA, other bivariate statistics, regression, factor analysis, discriminant analysis, log-linear, cluster analysis, multidimensional scaling, and other multivariate statistics. If there were more than one statistic being used at the same level (i.e., bivariate or multivariate), coders were instructed to record up to three statistical tests for each article. In addition, this variable was recoded according to three broad levels of statistical analysis (univariate, bivariate, and multivariate) to answer the last research question.

Intercoder Reliability

A sample of six *JOB*/*JOBEM* volumes (three from each coder) was randomly selected and reanalyzed by an independent coder to assess intercoder reliability. These 155 articles accounted for 11 percent of the population. Intercoder reliability was first computed using Holsti's (1969) percentage of agreement for all variables: number of authors, 1.00; number of female authors, 97; number of student authors, .95; type of study, .97; type of medium, 1.00; type of content, .89; research questions, .94; hypotheses, .94; type of sampling, .79; method of intercoder reliability, .89; and type of statistics, .84. In addition, intercoder reliability was computed using Cohen's kappa (1960) for the nominal variables of the study: type of study, .86; type of medium, 1.00; type of content, .83; research questions, .83; hypotheses, .80; type of sampling, .69; method of intercoder reliability, .86; and type of statistics, .75.

RESULTS

Trends in Content Analysis Studies

Over the 46 years, 15.6 percent of all *JOBEM* studies were quantitative content analyses. From 1956 to 1959, only 2.3 percent of the coded articles were content analyses. But then this percentage climbed steadily to 7.1 percent in the 1960s, to 10.7 percent in the 1970s, to 18.8 percent in the 1980s , and finally to 26.6 percent in 1990-2001. In 2001, 39.4 percent of all articles were content analyses.

Trends in Female Authorship

Consistent with Adams and Bodle (1995), the percentage of female-authored articles was operationalized to adjust for the number of authors. For instance, articles with three authors but a single female author would receive a 0.33 credit, not a full credit, toward female authorship. Thus, the percentage was computed by dividing the number of female authors by the number of authors (e.g., 1/3 = 0.33) and then multiplying each percentage value by its respective frequency (e.g., 0.33 x 8 = 2.64). Finally, all these values were summed up and divided by the number of articles (e.g., 63/208 = 30.3). As noted in Table 1, the percentage of female-authored content analyses between 1956 and 2001 was 30.3 percent. The percentage of female-authored content analyses jumped from 0 percent in 1956-1959 to 40.1 percent in 1990-2001. In 2001, that percentage reached a high of 60.3 percent. Table 1 also shows that the percentage of female-authored content analyses grew faster than that of all female-authored articles in *JOBEM*, especially in the 1960s and 1970s. Between 1956 and 2001, females were 75 percent[1] more likely to author or co-author content analyses (30.3 percent) than they were other *JOBEM* articles (17.3 percent).

Trends in Student Authorship

Table 1 reports that student authorship of content analyses varied widely, peaking up in 1960-1969 with 31.6 percent, dropping to 8.3 percent in 1980-1989, and rising again to 13.9 percent in 1990-2001. Between 1956 and 2001, students authored 14.1 percent of all *JOBEM* content analyses. In 2001, the percentage of student-authored content analyses reached a low of 6.4 percent. By comparison, the percentage of student-authored articles in *JOBEM* was much more stable, hovering around 8-10 percent in the last four decades. Between 1956 and 2001, students were 53 percent[2] more likely to author or co-author a content analysis article (14.1 percent) than they were a non-content analysis article (9.2 percent).

Trends in Focus

As the primary analyzed medium, television rose from 41.1 percent in the 1960s to 90.9 percent in the 1980s and remained at that level in the last decade (Table 2). In the same vein, entertainment programming climbed from 6.3 percent in the 1960s to 47 percent in the 1980s and 1990s. In 2001, all 13 content analyses used television and 53.8 percent were entertainment programming related. Between 1956 and 2001, the most widely used medium was television (81.4 percent), followed by print media (6.2 percent) and radio (4.8 percent). The most popular type of content was prime-time programming (29.5 percent), followed by news (24.8 percent), advertising (8.6 percent), and children's programs (5.2 percent). While advertising content has declined

from a high of 16.7 percent in the 1970s to 8.3 percent in the 1990s, news content has been fairly stable from 23.3 percent in the 1970s to 29.2 percent in the 1990s.

Trends in Conceptual Sophistication

With a few exceptions, the use of research questions and hypotheses grew steadily from the 1950s to the 1990s (Table 2). During the 46-year period, the use of research questions in *JOBEM* content analyses averaged 44.3 percent and the use of hypotheses averaged 24.8 percent. Furthermore, 59 percent of all *JOBEM* content analyses used research questions and/or hypotheses. In 2001, 76.9 percent of *JOBEM* content analyses used research questions and 38.5 percent used hypotheses (92.3 percent used research questions and/or hypotheses).

Trends in Probabilistic Sampling Procedures

The percentage of content analyses using probability sampling averaged 35.4 percent between 1956 and 2001, but it peaked in the 1970s and slid back slightly in the 1990s (Table 2). For some reason, the percentage of nonprobabilistic content analyses rose from 46.4 percent in the 1980s to 51.5 percent in the 1990s. From 1990 to 2001, 11.1 percent of the content analyses did not use a sample (i.e., were population-based) and 37.4 percent used probabilistic sampling. In 2001, 38.5 percent of the *JOBEM* content analyses relied on probability sampling. Between 1956 and 2001, the most widely used sampling method was convenience (36.2 percent), followed by stratified (19.0 percent), purposive (11.9 percent), and simple random (11.4 percent).

Trends in Intercoder Reliability

The percentage of *JOBEM* content analyses reporting intercoder reliability jumped from 0 percent in the 1950s to 83.8 percent in the 1990s (Table 2). On average, 64.8 percent of the *JOBEM* content analyses used intercoder reliability. In 2001, all 13 content analyses reported a reliability coefficient. Over the 46 years, the most widely used method of intercoder reliability was Scott's pi (20.5 percent), followed by percentage of agreement (11.4 percent) and Holsti's percentage of agreement (8.6 percent). Collectively, the three main computations of intercoder reliability accounting for chance agreement totaled 28.1 percent. When we compared these intercoder reliability tests (Scott's pi, Cohen's kappa, and Krippendorff's alpha) to those that do not account for chance agreement (percentage of agreement, Holsti's percentage of agreement) over time, the intercoder reliability tests accounting for chance agreement rose from 0 percent prior to the 1980s to 49.5 percent in the 1990s. Intercoder reliability tests that do not account for chance agreement increased from 14.7 percent in the 1970s to 26.8 percent in the 1980s and then declined slightly to 22.2 percent in the last decade.

Trends in Statistical Sophistication

Based on the single highest statistical tests reported in the content analyses, the percentage of bivariate statistics increased from 0 percent in the 1950s to 61.6 percent in the 1990s (Table 2). The 1980s presented an unexpected anomaly because fewer *JOBEM* content analyses used bivariate statistics (39.3 percent) during that decade than they did in the 1970s, due to an increase of both univariate and multivariate statistics. The percentage of multivariate statistics rose from 5.4 percent in the 1970s to 16.2

percent in the 1990s. Between 1956 and 1991, the percentages of bivariate and multivariate statistics averaged 49.0 percent and 9.0 percent, respectively. In 2001, bivariate and multivariate statistics accounted for 92.3 percent and 7.7 percent, respectively. Based on the three highest statistical tests recorded in the content analyses, if reported, the most popular statistic during the 46-year period was the percentages/frequencies/means (36.4 percent), followed by chi-square (26.0 percent) and analysis of variance (10.7 percent).

DISCUSSION AND CONCLUSIONS

This study corroborates previous research (Moffett & Dominick, 1987; Wimmer & Haynes, 1978) in demonstrating that content analysis has become a methodology of choice among many *JOBEM* authors. In the 1990s, more than a quarter of all *JOBEM* research articles were quantitative content analyses. There is little reason to expect that, given the importance of messages to our discipline and the method's fiscal attraction, the observed trend in content analysis methodology will slow down during this decade.

Consistent with previous studies (e.g., Adams & Bodle, 1995; Blake, Bodle, & Adams, 2004; Dupagne, Potter, & Cooper, 1993; Eastman & Leebron, 1994), the percentage of content analyses authored by women has increased considerably since *JOB/JOBEM*'s inception. *JOBEM* female authors are at the forefront of this research method, numerically speaking. In the last decade, females authored 40 percent of all *JOBEM* content analyses. This finding reinforces the claim that female faculty in our field are very productive and publish a greater proportion of research articles, including content analyses, than their representation in academia would suggest (see Dupagne et al., 1993; Eastman & Leebron, 1994). Direct comparisons between our results and gender composition studies of Broadcast Education Association (BEA) directories can strengthen this claim. Of the known gender distribution in the 1990-1992 BEA directories, the percentage of female members at BEA institutions averaged 22 percent (Eastman & Leebron, 1992, 1994; see also Meeske, 1996). In contrast, the percentage of female-authored *JOBEM* research articles and content analyses reached an average of 30 percent and 32 percent, respectively, during these three years. To provide more recent evidence, we replicated the Eastman and Leebron approach and calculated the known gender representation in the 1998-2000 BEA directories.[3] The average percentage rose to 29 percent this time. More females were BEA members, but the average percentage of female-authored *JOBEM* articles (35 percent) and content analyses (34 percent) during these three later years still exceeded the higher female representation in the profession. Of course, these comparisons between female authorship in our study and female membership in BEA directories are not perfect because we cannot necessarily assume that all *JOBEM* authors are BEA faculty members.

Contrary to expectations, our results did not show a predictable upward trend in student authorship. The percentage of student-authored articles in *JOBEM* oscillated from the 1960s and 1990s, perhaps to reflect the ups and downs of graduate enrollments. But it is more difficult to speculate why the percentage of student-authored content analyses suddenly jumped to 32 percent in the 1960s while its corresponding percentage for all *JOBEM* research articles only increased to 8 percent. One can argue that more students enrolled in graduate school in the 1960s to avoid the draft for the Vietnam conflict, but this trend does not explain why suddenly students became more

interested in conducting content analyses. Perhaps students expressed a greater interest in quantitative content analysis methodology after the publication of key methodological textbooks and articles in the 1950s and 1960s (e.g., Berelson, 1952; Budd, Thorp, & Donohew, 1967; Cohen, 1960; Holsti, 1969; Scott, 1955). Of course, it could be that this finding is just the product of an anomaly based on a small number of cases. At any rate, the low percentages in student authorship in *JOBEM* also suggest little collaboration between students and faculty members. This would be unfortunate because many of the future academicians who will conduct research in the years to come are currently students; therefore, honing their research skills by working with faculty members is essential. In addition, content analyses lend themselves well to faculty-student cooperative authorship because they often demand considerable coding time.

Finally, what does this study tell us about the scientific rigor of the content analyses published in *JOBEM*? Since the 1970s, *JOBEM* content analysis researchers have used increasingly research questions/hypotheses, intercoder reliability, and advanced statistics. That decade appears to represent a turning point in conceptual, methodological, and statistical sophistication for the journal's content analyses. Perhaps the reason lies in greater instruction of content analysis methodology in graduate school and greater dissemination of seminal content analysis works in the 1950s and 1960s (e.g., Berelson, 1952; Budd et al., 1967; Cohen, 1960; Holsti, 1969; Scott, 1955).

On the other hand, the frequent use of nonprobability sampling in *JOBEM* content analyses could be a concern. A majority (52 percent) of *JOBEM* content analyses published between 1990 and 2001 still used nonprobability sampling methods, although these techniques are not conducive to promoting generalizability. Although this trend remains troubling, it needs to be placed into perspective. There are cases in content analytic research where probabilistic sampling of electronic media messages is very difficult to achieve or even impossible. Analyzing newscasts in developing countries or specific events may call for a pragmatic convenience or purposive sample approach–without which such content analyses could not be conducted. In these situations, content analysis researchers may have less of an opportunity than other social scientists, such as survey researchers, to select a random list of units.

In conclusion, this study has revealed important and positive trends about the author, focus, and methodological characteristics of quantitative content analyses in *JOBEM*. This in-depth look, combined with Riffe and Freitag's similar results for the content analyses in *Journalism & Mass Communication Quarterly*, highlights the substantial methodological progress that published content analyses have achieved in the last decades. Of course, other patterns of interest, such as manifest versus latent content, unit of analysis, and intercoder reliability procedures (see Lombard et al., 2002; Potter & Levine-Donnerstein, 1999), remain to be summarized and explored in future studies.

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TABLES

To view the tables mentioned in this article, click on the links below. They are in PDF format.

Table 1
Trends in Female and Student Authorship of JOBEM Articles and Content Analyses, 1956-2001.

Table 2
Percentages of JOBEM Content Analyses That Used:

[ARTICLE]

THE DIFFUSION OF "DESKTOP" TECHNOLOGIES SINCE 1991

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The most important story in media production in the last 50 years has been the digital revolution. Along the way efforts were made by academicians to track and discuss the use of digital production technologies in classrooms, studios, and labs along with the impact these technologies had on curricular and purchase decisions (for example see Elasmar, 1995; Ferraro 1993; 1994; 1996, Ferraro & Olson, 1993; 1996; Hudson & Holland, 1992; VanTassel & Grant, 1995).

In the late 1980s industry efforts to track diffusion consisted mostly of articles in trade journals and magazines bundled with sales statistics, trends and projections, product news, and innovations (for example see Avgerakis, 1998; Axelson, 1998). Established video production trade publications like *TV Technology* and *Video Systems* began to publish articles about digital production regularly (for example see Smith, D. 1998; Smith, R., 1998). By the same token, computer magazines began to publish articles on audio and video cards, editing software, and cameras. About 1992, hybrid publications such as *Desktop Video World Magazine* and *Computer Video Magazine* appeared (Ferraro 1994; Ferraro & Olson, 1993; 2000).

Currently, the status of the digital revolution is reflected in the cable channel *Tech TV* and magazines like *Wired*, which, on the whole, do not specialize among kinds and types of technologies, but rather see the digital domain as an area where all digital communication technologies work and play together. Issues in almost any area of access to digital technology, from cutting edge digital effects in films to digital fashion ware, are all subject to promotion and discussion.

By 1996, the digital revolution was well on its way and so was its impact on teaching. Studies and articles began to appear with more frequency. Some scholars have suggested that diffusion of technology can be studied through looking at resistance patterns. In 1997, Rodgers used the Diffusion Model in his 1995 book, *Diffusion of Innovations* to investigate new directions for the diffusion of new media (Rogers, 1997). Rogers suggests that today, the study of new media is a central part of communication study. He points out that departments offer one or more courses in new media and many have at least one faculty member

specializing in teaching and researching new communications technologies (pp. 80-81).

Herling (1996) acknowledged Rodgers' discussions but used Ram's Model of Resistance to Innovation, suggesting that some resistance may be due to communication faculty's general knowledge of past failures of some new technologies. Herling found that among other factors, previous experience, self-confidence, and amenable attitudes were favorable attributes in faculty who showed willingness to adopt new technologies. Herling proposed a refinement of Ram's model for future studies.

Blaney and Donnely (2000) looked at the relationship between the adoption of new technologies at institutions of higher learning and levels of student and faculty satisfaction. A mixed methodology approach was used surveying 114 chairs of relevant departments at Broadcast Education Association institutional member schools for determining quantitative data; along with a focus group of nine department chairs to gather qualitative data. The authors reported that broadcast programs that adopted state-of –the –art technologies gained positive results in student satisfaction, enrollment, professional preparation, and faculty satisfaction. However, respondents also felt that the presence of the technology was not an end in itself. The technology should be supported by a curriculum that also trained students in "clarity of expression, leadership, analysis, interpretation, diligence, motivation, and a team ethic"(p. 6).

Blaney and Donnely (2000) also reported the pressure that widespread use of the technologies among disciplines has placed on curricula. They assert that digital technology is making interdisciplinary relationships with departments of music, art, theatre and others more likely and thus may lead to administrative reconsideration of disciplinary boundaries. This issue is also addressed by Peak, et al. (2001) in the discussion of their Media Technology (MT) design.

Although a variety of approaches to facilitate teaching media production with new technology have been suggested since 1991, two basic models have been proposed recently (Hanson & McCoy 2001; Peak & Lipschultz, 2001), regarding specification, development, and implementation of laboratories suitable to teach media or multimedia production. The first model describes the components necessary to create the ideal television studio, that addresses utilization of state-of-the-art equipment pertaining to a traditional broadcast studio (Hanson & McCoy, 2001). Criteria established in the study include functionality, cost, compatibility with existing equipment, and future plans for the entire facility.

The second model takes a broader approach, describing the implementation of an evolving media technology laboratory (Peak & Lipschultz, 2001). The authors describe Media Technology (MT) as "an emerging field that represents the dramatic maturation of computer multimedia—a multidisciplinary field that incorporates knowledge, expertise, resources, and creativity" (p. 29). Peak & Lipschultz also stated:

> MT draws upon established disciplines as it displays dynamic new technologies. The use of special effects in motion pictures, games and simulations is one commercial application. The simple web page paradigm in electronic commerce has evolved, and MT raises critical and commercial issues in the potential to change business, education and lifestyles. MT is rooted in the fine arts, Information Systems, Computer Science, and a variety of social sciences. It is as eclectic and pervasive (p. 29).

The four-room MT complex described in the article includes a student multimedia

laboratory capable of supporting more than twenty workstations, facilitates presentation, and links to Media 100 editing suites. Additional space facilitates green screen photography and a fifth room is projected for virtual reality research.

Originally, investigations of diffusion and use of new technologies included terms like desktop video, multimedia production, interactive multimedia. Future studies may replace those terms with digital film, media arts, and MT. As convergence continues, curricula evolve; functions and processes merge along with new descriptions that attempt to label the kinds of production that are integrated by the new technology. This research study updates two previous studies conducted in 1991 and 1999 and subsequently published in *Feedback* (1993; 2000). The research questions are: What are the levels of use of microcomputers in the instruction of video production? How have the levels changed since 1999? 1991?

METHODOLOGY

Sample. A population sample of 219 colleges and universities offering degrees in broadcasting was obtained from the *Broadcasting & Cable Yearbook 2001*. In addition, the Broadcast Education Association membership directory was used to compile names, email addresses, and addresses of professors indicating an interest in media production. The two lists were then compared; addresses of institutions in common with professors were eliminated in favor of the name and address list. This created 376 mailing addresses. Of those 376 surveys mailed, 16 were returned as undeliverable (four percent), 72 were returned completed after a second follow-up email contact (19 percent). The relatively low response rate may be attributable to reduction in the novelty effect; the response rate was nearly 32 percent when the survey was first conducted in 1991 with a similar-size sample.

Survey Instrument: A two-page survey asked respondents to indicate whether or not they used certain microcomputer/video applications. For this survey, microcomputers were defined as any of two platforms associated with use as a personal computer (PC) as related to video production. These included any of the IBM/compatibles, Macintosh, or a combination of both systems.

Survey Administration: Using the addresses identified as described above, a mailing was addressed to production professor or the name, if available, and sent the week of November 30, 2004, directing them to an online link to complete the survey. The mailing produced a response rate of eight percent, so a second contact—an email distribution list derived from the same membership source—was used the first week of January. Within two weeks of the email contact, 19 percent of the sample had responded. There were no follow-up mailings.

RESULTS

Close to 100 percent (71 respondents) reported using microcomputers in video production, compared to 90 percent in 1999 and 75 percent in our earlier sample from 1991. Of those respondents, 22 percent or 15 respondents indicated use of IBM/compatible platforms, 42 percent or 29 respondents used Macintosh, and 36 percent (25 respondents) used a combination of IBM/compatible and Macintosh. That compares to 17 percent using IBM/compatible in 1999; 28 percent using Macintosh, and 17 percent using both platforms. When use of platforms is compared to our earlier

1999 data, it is obvious that use of the Macintosh platform has increased, along with the use of both platforms.

Purchasing decisions clearly point to a preference for Macintosh; 29 percent or 19 respondents indicated they would purchase IBM/compatible, 52 percent or 34 respondents would purchase Macintosh, and 19 percent or 13 respondents would purchase both platforms. In 1991, respondents were fairly evenly split among which of the three platforms (including Amiga) they would consider purchasing. In 1999, nearly 40 percent of the sample would purchase either an IBM platform (35 percent, 27 respondents) or a Macintosh platform (37 percent, 29 respondents), or a combination of the two (17 percent, 13 respondents) (Table 1).

The responses to the remainder of the questionnaire were divided into two phases of the video production process: production and postproduction.

Production: The following percentages indicate respondents who reported use of microcomputers with video cards (60 percent; 41 respondents), digital cameras (97 percent; 67 respondents), analog cameras (31 percent; 21 respondents), and digital editing (98 percent; 69 respondents). Nearly 100 percent of the respondents report teaching digital editing; 31 percent or 21 respondents teach it in a microcomputer lab with several workstations, 13 percent or 9 respondents teach it in an editing suite that has a microcomputer-based editor, and 56 percent or 38 respondents teach it using a combination of both settings. Sixty-one percent of the respondents said their labs were networked. The number of workstations for editing ranged from six to a high of 40 with 16 and 24 workstations being the most frequently-occurring responses (13 percent): 6-11 workstations = seven respondents; 12-20 workstations = 12 respondents; 21-30 workstations = 17 respondents; 30+ workstations = two respondents.

In addition, respondents were asked to report the ratio of use for digital to analog cameras in their facility. Ratios were higher for digital than analog, with ten respondents reporting higher digital use than analog; while just four respondents reported more analog use than digital in their facility.

Half of the sample reported using FinalCut Pro and FinalCut Express software (51 percent or 47 respondents). Twenty-seven percent or 25 respondents reported using AVID products; twelve percent or 11 respondents reported using Adobe Premiere. Six respondents indicated using iMovie, while three respondents used Media 100. The most frequently-used software editors in 1999 were AVID Media Composer and Media 100. In multimedia lab settings, Photoshop was the most frequently used (28 percent or 42 respondents), followed by Director (14 percent or 21 respondents), and Premiere and FinalCut Pro were tied at the next rank (both nine percent or 14 respondents). Flash was used by seven percent or 11 of the respondents. Other software, including Dreamweaver, DVD Studio, AfterEffects, InDesign, and Quark were reported used by less than five percent of the sample.

Postproduction: Seventy-seven percent (36 respondents) of the sample used scanners, compared to 69 percent in 1999; 86 percent (59 respondents) used microcomputers to create, customize, sample, or mix audio compared to 74 percent (58 respondents) in 1999. ProTools was the most frequently-used audio software (21 percent or 16 respondents) followed by CoolEdit at 15 percent or 12 respondents, and Audition at 13 percent or 10 respondents. SoundTrack was used by 6 percent of the sample or five respondents. Peak, Deck and Soundforge were all used by five percent of the sample or

four respondents, other software, such as SAW and SoundEdit—four percent of respondents. Ninety percent of the sample reported using a CD burner (63 respondents) compared to just 30 percent in 1999 (Table 2).

Teaching and Attitudes: The most-frequently cited courses that used microcomputers in production were TV/Video Production, Adv. TV/Video Production, Nonlinear Editing, TV Field Production, and Editing. Sixty-two percent of the sample indicated their definition of digital video production had broadened to include interactive video, multimedia, or interactive media compared to 52 percent in 1999, with most (50 percent or 42 respondents) preferring the term multimedia production. Interactive media production was the next most common selection at 33 percent or 13 respondents, while interactive video production was third at 17 percent or seven respondents. When asked if microcomputers were reliable professional production tools, 100 percent agreed—compared to almost 89 percent in 1999 (Table 3). Our results from 1991 indicated that 85 percent agreed seven years ago—a nearly identical percentage.

Attitudes about cost, use, and importance may be found in some of the open-ended responses. Cost remains a concern to some but not all: "Adds cost to program because of constant upgrades and training;" "The manufacturers should pay to have them installed in universities, since we are training people to be employed with their systems," and "Makes it available to schools that previously couldn't afford editing." Others are enthusiastic about use—calling the technology a "indispensable workplace tool" that has become "ubiquitous." "There is no aspect of the production process that does not employ microcomputers." "We went digital three years ago, and everything has been great!" "They have improved the technical quality of our students' productions tremendously." With one note of caution: "Fabulous when they work. . . but we take the server for the whole school down every once in a while. .. which isn't cool!" One other observer is more reserved: "I'm ambivalent about this. It's fun, it can make for more interesting visual stories. But if we spend all our time on the look and not the content, little is gained."

Several respondents noted the generational differences in teaching. . . and learning: "It's become easier to teach as more students have their own computers." "The students take to computer editing faster than the faculty." "I only wish that they'd been ready when I was an undergrad." "I wish they had been available 30 years ago." "It's sure hard for us old-timers to keep up!"

Nearly 97 percent of the sample (67 respondents) thought use of microcomputers in media production would increase; while just three percent or two respondents reported the use will remain the same. No one envisions a decrease. That compares to nearly 95 percent of the sample (74 respondents) predicted the use of microcomputers in video production will increase in 1999, compared to 92 percent from the earlier sample in 1991—again, a nearly identical response (Table 3).

Prognosticating how long until the next major innovation in digital media production is available ranged from any day now to ten years with more than half of the sample predicting change in one to two years (Table 4).

DISCUSSION

The results demonstrate that the digital revolution has completed its first major phase. Virtually all respondents (99 percent) reported using digital production tools and

consider them reliable. Thus our predictions from 1993 and 2000 of more growth in the use of the tools and the teaching of techniques are borne out.

We also reported a shift in terminology regarding the video production process. In 2000 we wrote that, "This shift in emphasis defines the use of the tools and the direction of the field." (p. 26). Whereas the previous studies showed support for shifts in terms used in traditional broadcast or video production toward multimedia production and interactive video production, in this study the use of the latter terms were used by more than half the sample. Use of digital tools showed increased applications with the use of digital cameras and the teaching of non-linear editing techniques at close to 100 percent of the sample.

Other definitions have now been introduced that may signal a continuing shift in how media production is done (and understood), e.g., MT and Digital Film. It's noted that the use of microcomputer laboratories with several workstations was at 28 percent of the 1999 sample and that use is now reported at 72 percent. The growth in the multi-workstation or laboratory environment supports the potential to introduce a variety of media production uses, such as those described by Peak and Lipshultz (2000).

A secondary issue, that may be of direct interest to those academicians making purchasing decisions, deals with the platforms and discussions of software. We can also discuss software here. One of the most interesting outcomes in this area of inquiry is the resilience of the Macintosh format in the creative space. The viability of the Macintosh in the marketplace has long been questioned; some people thought the overall strength of market penetration of the IBM/compatibles would affect Macintosh and perhaps move it the way of the Amiga. However, in this study, 42 percent report using Mac while 22 percent report using IBM/compatibles. The use of both was at 36 percent. With regard to (future) purchasing decisions, specifically, "purchasing one or more additional computers," 52 percent would choose Macintosh, 29 percent IBM/compatibles while 19 percent would purchase both. Our previous studies showed Mac with a similar lead in the past, e.g., 26 percent Mac, 15 percent IBM/compatibles in 1999 (Ferraro & Olson 2000).

Respondents were not directly asked about AVID products in 1999, but in an open-ended question, the most frequently-mentioned non-linear editors included AVID Media Composer and AVID Media 100. In this study, AVID products were again the most frequently mentioned nonlinear editors, with Final Cut Pro and Adobe Premiere as the most popular editing software programs. iMovie was mentioned, especially for beginning classes.

An area of specific interest to the authors involved predictions about innovation and the next significant advances. Most respondents see major innovations coming in about two years (38 percent) while many (26 percent) predicted noticeable innovation in only one year. Most predicted advances in storage capacity. The second most notable group of comments involved the notion of a *tapeless, format integrated, entirely networked environment*. Other comments involved an accessible HD environment and an HD-DV-DVD environment.

One recurring prediction among respondents that stands out, consistent with the conclusion of this study—that the first major phase of the digital revolution has been completed—is *the prediction of the elimination of tape*.

In summary, this study was designed to determine percentages of use and measure

of growth in the utilization of microcomputer-based production tools since 1991. It sought to identify specifics in the timeline of the digital revolution and to suggest implications for future consideration, concluding that at least a major phase has been completed.

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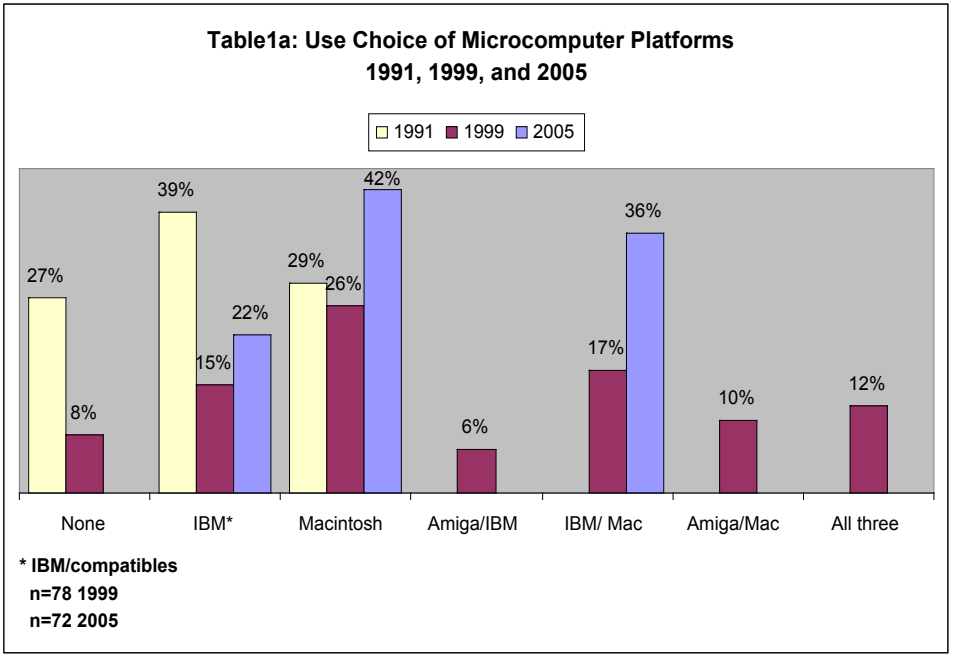
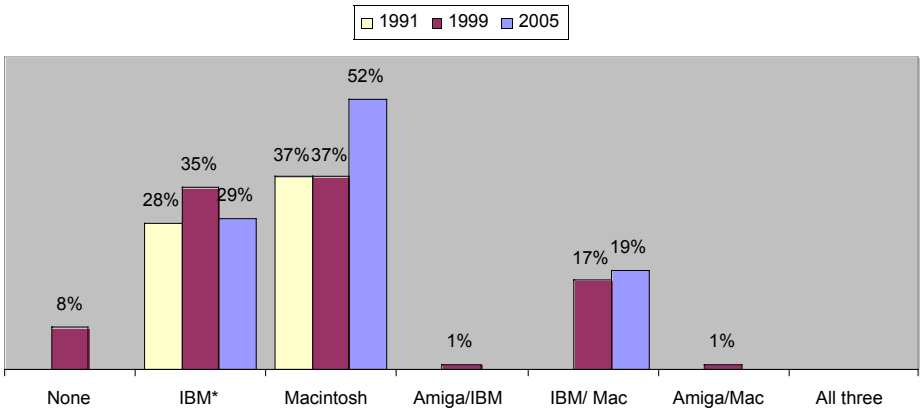
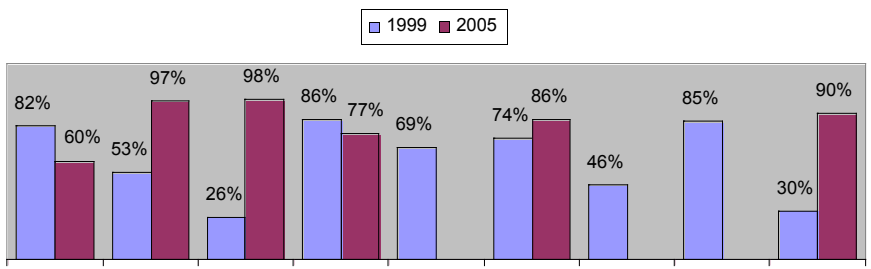


Table1b: Purchase Choice of Microcomputer Platforms 1991, 1999, and 2005



*** IBM/compatibles**
n=78 1999
n=72 2005

Table 2: Micrcomputer Use with Various Subsidiary Equipment.



Microcomputer Use with. . .

Table3: Attitudes about reliability and prediction of future use 1991, 1999, and 2005

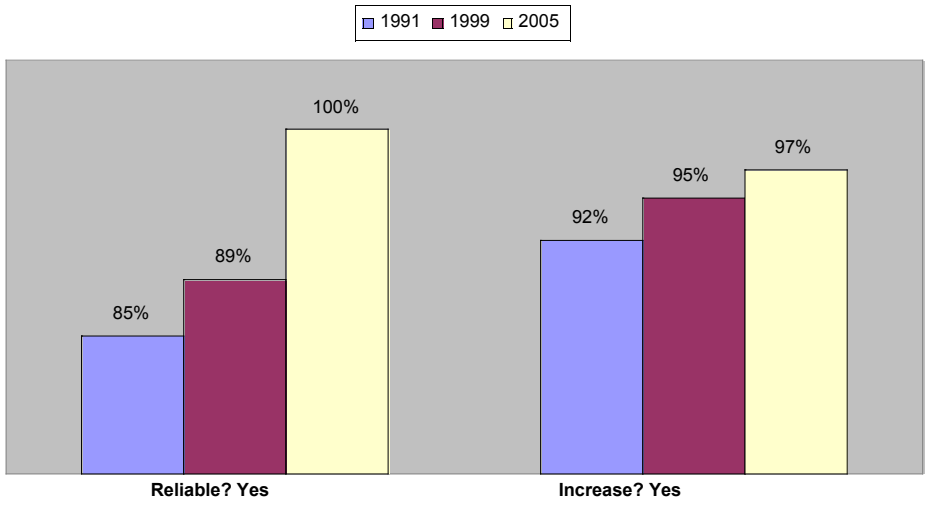
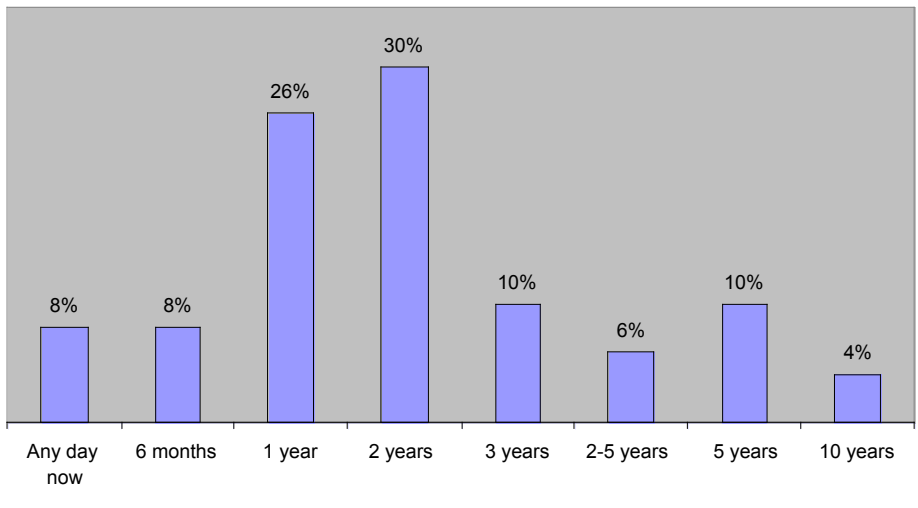


Table 4: How Long Before Next Major Innovation in Digital Media Production?



[ARTICLE]

PARTNERING AS NECESSARY PRODUCTION PEDAGOGY TOOL IN THE AGE OF CONVERGENCE

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NOTE: This manuscript has been prepared especially for *Feedback* and HAS **NOT** BEEN PRESENTED IN ANY OTHER VENUE.

For the last few years, the issue of convergence has been discussed at length in this publication (Artwick, 2002; Birge, 2004; Foote, 2002) and others devoted to teaching (Dennis et al., 2003; Hammond, Peterson, & Thomsen, 2000). Most recently, one journal devoted its entire research section to convergence scholarship (Castaneda, Murphy, & Hether, 2005; Kraeplin & Criado, 2005; Lowrey, Daniels, & Becker, 2005). Thus, the literature on convergence in the curriculum is now firmly established.

What has not been written about as much is how this convergence trend is playing out in how instructors teach day-to-day. If one were to set aside the definitional debates and intellectual discussions about convergence, the practical question is: how is the instructor going to teach it?

As Birge (2004) recently recounted, the traditional way of teaching journalism has been to split everyone into specific print or broadcast tracks. She gave a specific example of how a journalism program, purely for logistical reasons, might be faced with whether to sacrifice its in-depth reporting class in order to incorporate convergence into its curriculum (Birge, 2004).

This article tells the story of how one class, through a partnership between a library's multimedia production outfit, was able to keep its depth reporting class and teach convergence simultaneously. One of the outgrowths of a convergence curriculum is the need for non-electronic media faculty to share strategies for infusing electronic media education into their classes. A correspondence journal devoted to electronic media provides an ideal forum for such a report. Broader than what was done in a discussion about a trend, that is, in part, a virtual necessity in the age of cross-media teaching and learning.

THE PARTNERSHIP NECESSITY

It used to be team teaching was something to be avoided. Besides the awkwardness of merging teaching styles and ambiguity on the part of students about who's in charge, there are the inevitable differences in faculty work styles (doing class preparation days in advance vs. 30 minutes before class). However,

when one teacher spent 15 years writing and editing newspapers and the other a decade anchoring and producing documentaries, it seems logistical for the two to work together when they both have to introduce students to print and broadcast media.

Few newspapers are stopping at putting just their newspaper content on the web. Print journalists of the future need to know how to place other multimedia elements on the web. Thus, the electronic media instruction's introduction into what has been traditionally a print-focused journalism class. To further complicate matters for the instructor, students' familiarity with the production tools often must go beyond just memorizing definitions from a textbook.

While acknowledging those who say journalism schools should focus on just teaching students to write, based on the job announcements employers post, production or software skills do matter and can give the aspiring young journalist a leg up in getting a good internship or a good first job (McAdams, 2004).

Instead, working with the relevant software packages for multimedia production as they complete an assignment is the optimal way to provide this type of media instruction. It's the way electronic media professors historically have taught production. The only difference now is that a non-electronic media teacher might have to do the teaching.

In this arena, partnerships are a necessity in an age when there's a greater need for faculty with broader skill sets that reach beyond their typical professional background.

In her convergence experience, which Artwick likened to "dismantling silos," she explained how merging four or five classes in a lab situation could create pandemonium (2002). Foote (2002) identified three stages of what he called "convergence engineering": establishing a structure, bringing together skill sets, and integrating the theoretical, philosophical and non-skills courses. The second stage involving skill sets is where much of the pandemonium can occur.

AUDIO AS FIRST STEP

Before the pandemonium gets out of hand, it's often best to build skills sets in steps. Instead of trying to teach a non-broadcaster how to produce a television package, it's wise to start with radio, the simpler or less complex of the electronic media outlets.

For those of us who spent any time in the radio industry, we are quite familiar with the Marantz, a brand-name tape recorder used to gather broadcast-quality sound. The microphone with the XLR cable allowed us to record actualities in the field on multiple tracks. Nowadays, the cassette tapes have been replaced with memory cards.

Many students growing up in the digital age are used to MP3 and other media players. For one of these authors, the digital technology shift created a steep learning curve. However, the Marantz solid-state recorder's control transports resemble traditional tape and CD recorders (record, play, rewind, fast forward). New features like ID tagging and track-cuing for marking selects during editing demonstrate emerging technical functions. The device uses Compact Flash cards as its standard for storage. At its highest quality (48kHz 16-bit stereo WAV), the recorder can save one and a half hours of recording audio on a 1GB card. By recording in the MP3 format, it is possible to record over eight hours on a 1 GB card. Marantz provides software for acquisition on PC desktops. In order to acquire the content on an Apple, a third party compact flash card reader is used.

Once the files are in the desktop environment, the audio selects are determined and mixed with studio-recorded copy in a multitrack software environment. The final package is saved as a high quality audio file, AIFF or WAV and then compressed for online delivery, podcasting, MP3, or MP4.

THE ALABAMA MODEL

In March 2004, the University of Alabama Libraries opened the doors to a new digital media production lab, The Sanford Media Resource and Design Center. The primary purpose of this lab is to provide all students with open access to high-end audio-visual equipment, computers, and instruction. In order to have a significant impact on teaching and learning, the center collaborates with faculty, who are utilizing new technologies in their courses, to provide course-specific modules, training materials, and machine resources for students' projects.

Using the digital Marantz, UA students have been able to create a variety of multimedia projects. The unusual thing about these projects is they were produced by non-production students. The primarily print journalism students learned the equipment and were able to provide added dimension to reports on student government candidates' forum, fashion trends, and the recent death of Pope John Paul II.

OTHER DIGITAL MEDIA LABS

An open access digital media lab that supports teaching and learning is not unique to the University of Alabama. In fact, there appears to be a growing trend among large, medium, and small universities and colleges developing active learning spaces that provide high-end multimedia hardware, software, equipment, and instruction, universally, to students, faculty, and staff. The following represent a partial list of such technology spaces: University of Tennessee's The Studio, Auburn University's Digital Resource Laboratory, Georgia Institute of Technology's Multimedia Studio, University of Arizona's Multimedia Zone, University of Oregon's Knight Library Information Technology Center, University of Virginia's Digital Media Lab, and University of Southern California's Leavey Library Information Commons.

These centers provide resources for graphic design, web development, video editing, DVD creation, programming for New Media, and audio recording and composition. Many are located in central areas on campus, that seems to underscore the importance of campus-wide access. Most of the vision and mission statements of these centers emphasize availability of resources and commitment to provide unprecedented expertise and instructional service to patrons in the learning process.

MAKING IT HAPPEN

Prior to the journalism class visit at the center, Cox prepared tip sheets for common digitization processes using the lab's software and equipment. In addition, the journalism department provided their digital Marantz solid-state audio recorder that Cox reviewed in order to provide training during the upcoming instructional session. During that session, students learned how to capture and edit video with iMovie, how to use the Marantz recorder, how to input audio files from the Marantz's Compact Flash card to the computer for editing, and how to use iTunes to prepare the finished audio files for streaming or podcasting.

After the initial session, students were encouraged to make reservations for the recording equipment and editing stations in the lab. The staff provided additional support as students began to complete their assignments.

After reviewing the success of the Marantz recorder in the Depth Reporting Course, the Sanford Media Resource and Design Center, recognizing the potential of field recording for other academic departments, purchased an additional unit to add to its equipment offerings.

LESSONS LEARNED FOR THE FUTURE

Learning the production tools is not like learning how to write the leads for inverted pyramid stories. Rather, the time to play and practice has to be factored into the class. Students don't often do this playing and practicing during school hours. The convenience of the library with extended hours and a staff in the multimedia lab to provide assistance is an invaluable tool.

From a pedagogy perspective, the demonstration provided by the multimedia lab has to be followed up with other components of instruction in future class. The experience in the fall 2004 semester suggested that print journalism students unaccustomed to working with production tools or multimedia software were somewhat resistant to this new expectation. The depth reporting class was originally just about a one-dimensional text. Adding multimedia meant adding work. This is not unlike the reactions of most working journalists when they're told they must produce content not only for their primary medium, but for a secondary media platform as well.

As preparations are made for the upcoming fall semester, the journalism instructor and the media services coordinator are working together to plan multiple course units whereby the multimedia center is involved at the beginning, middle and end of the class. Students will no longer view the multimedia lab as a one-time visit or the demonstrations by the media services coordinator as a guest speaker. Rather the new goal in this partnership and collaborative teaching is that, on the first day of class, the learning experiences in the multimedia lab are viewed by students and professor as an integral part of the course.

While the media services coordinator is not a co-teacher of the course the partnership as pedagogy requires the journalism instructor to relinquish some of the time used in lectures or other traditional teaching strategies for electronic or multimedia production experiences.

As time goes on, these shifts in teaching strategy can become standard operating procedure. But, this only happens if the both partners think of themselves as having roles in the educational process.

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[ARTICLE]

MEASURING THE TONAL VALUE OF THE PRESIDENTIAL CANDIDATES: DO GEORGE BUSH AND JOHN KERRY DIFFER ON MORE THAN JUST THE ISSUES?

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INTRODUCTION

In mid-summer 2004 millions of American voters gathered in front of their television sets or radio receivers to listen to the Democratic and Republican National Conventions. For many voters, the words transmitted through the airwaves helped them decide for whom to vote. What resulted in one of the most hotly contested presidential elections in modern history began with a few choice words when presidential candidates George Bush and John Kerry kicked off their official campaigns by delivering speeches accepting their party's nomination. Both candidates, before an international television and radio audience, outlined their plans for guiding the United States over the next four years. To do so each candidate, with help from professional speech writers, carefully selected the words they used to articulate their vision.

Each candidate assembled eloquent prose in hopes of convincing a majority of voting Americans that he possessed the integrity, the courage, and the wisdom to lead the country. Each candidate handpicked words and phrases that he hoped would set the tone for the pending campaign. John Kerry promised that "hope is on the way" while George Bush proclaimed to be a "compassionate conservative". Each candidate painted a beautiful portrait of himself and a caricature of his opponent. All of this was done with the use of evocative language and skillful word choice.

This leads to the discussion at hand. Is there a measurable difference in the emotional "tone" between the words used by presidential candidates George Bush and those by John Kerry? Using computerized content analysis and a relatively novel instrument to measure affective tonal values of words, this paper will offer quantitative measures that indicate that there is, in fact, a difference in the tone used by the two candidates.

While many words share roughly the same *denotative* meaning,

e.g. wallet and billfold, no two words convey the exact same affective, or *connotative*, meaning; all words evoke emotional responses that are different from all other words. Though there is some variance between respondents—not all people react to a word in the exact same manner—scales have been developed that offer measures of emotional tone, and they have received at least some evidence of external validity. What if there were a corpus of words, thousands of them, that were each rated in multiple dimensions of emotion, along with computer programming that can render emotional measures from any text, large or small, instantly? There is.

One such instrument was developed by Cynthia Whissell, called the *Dictionary of Affect in Language*, that has been used in conjunction with computerized content analysis software to measure the affective tone of copy from a host of sources. Although Whissell's is not the first attempt to catalogue the affective element of large numbers of words, the DAL is the most comprehensive and extensively used to date (Sweeney & Whissell, 1984; Whissell, 1981; Whissell & Charuk, 1985; see also Heise, 1965).

The dictionary was composed using Osgood's semantic differential techniques (see Osgood, Suci, & Tannenbaum, 1957) to rate thousands of words in terms of three important dimensions: the words' pleasantness (pleasant – unpleasant), activation (active – passive), and the words' imagery (hard – easy to imagine). The goal was to compile a reference list of the affective or emotional meanings of frequently used words that could later be used to analyze text by computer. Words were chosen for inclusion based on their frequency of use in common spoken and written English. In the end, nearly 10,000 words were checked for spelling and included in the list (Sweeney & Whissell, 1984).

The usefulness of such an instrument should be quite apparent: researchers could use Whissell's dictionary to measure the tone of large quantities of copy instantly comparing publications alone and to each other, and across time. Studies could use these methods to examine the emotional tone with which a particular issue is portrayed by different media and whether that tone changes over time. One could compare the tone of coverage from local media versus national media, for example, or analyze coverage from a single source over the life of an issue. Studies in public relations could look at the tonal values of an in-house newsletter compared with mainstream media (Are newsletters more pleasant than real news? Less active? Higher in imagery?). Advertising scholars and executives alike could examine trends in the field and study the efficacy of ads using different tonal values.

Provocative questions could be probed: How has coverage of AIDS changed in tone from the early 80s to today? Are the news media becoming more arousing in their coverage? Less arousing? Does coverage of the War in Iraq differ in tone from coverage of the Gulf War, the Vietnam War or other military actions? Or, as we attempt to answer, does political speech differ in emotional tone from one speaker to the next?

This paper will use Whissell's DAL to specifically tackle the issue of tonal value as it applies to the acceptance speeches given by each of the major party presidential candidates at their respective national political party convention.

REVIEW OF LITERATURE

Whissell's dictionary has been used in a number of unique studies, most merely designed to test the fitness of the instrument itself. In a stylometric study examining

the song lyrics of Paul McCartney and John Lennon, for example, Whissell was able to replicate earlier critical studies whose findings suggest which writer was more happy, cheerful, etc. and which was more sad or depressed. She was also able to show quantitatively how the mood of the authors' lyrics changed over time, again, in agreement with other literary and music scholars' previous qualitative or hand-coded works. In addition, the dictionary was able to take a sample of song lyrics and correctly identify which writer composed it based primarily on the tone of the passage (Whissell, 1996). This is an important finding because it lends credibility to Whissell's methods and instrumentation, and offers the DAL as a valid tool for stylometrists. Others have used the instrument to explore a number of issues across a host of disciplines, from measuring the emotional tone of open-ended responses in management questionnaires (Mossholder, Settoon, Harris, & Armenakis, 1995), to comparing the written sexual fantasies of men and women (Dubois, 1997).

Whissell herself has ventured into the realm of media studies. In one example, Whissell and McCall (1997) found differences in the tonal values of advertisements aimed at men and women. The authors compared the copy from print ads in leading men's magazines such as *Gentlemen's Quarterly* and *Popular Mechanics* to those found in women's magazines, such as *Ladies' Home Journal* and *Homemakers*. The study found that ads directed at men were more arousing and less pleasant than the ads aimed at women. Within this study, a follow-up experiment revealed that women tend to rate ads as more successful in their appeals when words higher in pleasantness are used, while ads using words higher in arousal were rated more effective by both men and women. This study was later extended to incorporate the third dimension—imagery—and to include children as subjects as well (Rovinelli & Whissell, 1998).

What seems noteworthy for this discussion and for communication scholars, is the fact that these studies have not found their way into our journals. Read on.

In an experiment designed to investigate the emotional tone of newspaper headlines, Fournier, Dewson, & Whissell (1986) sought to provide a testable operational definition of sensationalism using the Whissell DAL. The researchers obtained newspaper headline copy from three newspapers: the *Toronto Globe and Mail* and the *Wall Street Journal*, both considered moderate mainstream papers, and one considered to be sensational, the *Toronto Star*. As an external check, the authors also included a similar sampling of article titles from the academic journal *Psychological Reports*. Results indicate that by using the DAL to analyze copy the researchers were able to identify copy deemed sensational:

> Sensationalism could be defined, in terms of the Dictionary of Affect, in one of two ways: it could involve a high level of activity [arousal levels] in language regardless of evaluation [pleasantness] in which case *Toronto Star* headlines and *Psychological Reports* titles would both be classified as sensational. Although readers of the *Toronto Star* might readily agree with this classification, authors of papers in *Psychological Reports* would probably be surprised to find their material so described. An alternative definition of sensationalism would require the relatively high usage of active, unpleasant words. By this definition, titles in the *Toronto Star* would still be classified as sensational, but those in *Psychological Reports* would not (p. 1074).[1]

Some irony (at least for media scholars) in this case might be found in the fact that this was published in a psychology journal. [2]

RESEARCH QUESTIONS

The specific research questions this paper will address are:

1. Is there a measurable difference in the tonal value of language used in the acceptance speeches of the two major parties at their 2004 national political conventions?

2. Should the findings agree with popular perceptions of political rhetoric, would additional validation of the instrument itself be provided?

METHOD

In order to address the above stated research questions the text of the speeches given by both candidates was obtained. Full text transcriptions of the speeches were obtained on Lexis/Nexis. Each transcript yielded just over 5,000 words. These two files were checked for errors (primarily spelling and to make sure the contents were accurately copied over) and then loaded directly into software designed exclusively for use with Whissell's dictionary for analysis.[3] Once the text from both speeches was obtained, a Microsoft Word document was created for each speech. It should be noted that in typical transcription style words were used to indicate such things as applause and George Bush (indicating that George Bush was speaking) and John Kerry (indicating that John Kerry was speaking). These words, when used to simply indicate who was speaking or some type of visual response, were taken out of the Word document prior to analysis.

Analysis of variance measurements were used to identify statistical differences between the words used by both candidates. Results from both candidates were compared the to corpus of the DAL and to one another.

USING THE DAL

Each word in the dictionary has a decimal number rating between one and three for each of the three scales of PLEASANTNESS, ACTIVITY, and IMAGERY. A body of text can be computer analyzed and a mean rating for each dimension can be found. For example, the word yesterday was rated 2.57 on the pleasantness scale, 1.83 on the activity scale, and 1.60 on the imagery scale. This would indicate that subjects found this word to be relatively pleasant, not particularly active (or passive), and somewhat difficult to imagine. In another example, this time using a much more neutral word, the word central scored as follows: 1.67 pleasantness, 1.67 activity, and 1.40 imagery. It is easy to see that subjects found this word to be neither pleasant nor unpleasant, neither active nor passive, and perhaps a bit difficult to imagine. With three separate scores for thousands of commonly used words, one can begin to appreciate the utility in the dictionary.

In addition, Whissell has devised a method of scrutiny whereby extreme words can be located and tabulated. Words in the extremes of these three dimensions have been isolated and given appropriate labels. For example, decidedly PLEASANT words include those words that rated in the ten percentile of pleasantness of all rated words. Similarly, UNPLEASANT words are those words that were rated in the bottom ten

percentile of this dimension. ACTIVE words are those words rated by subjects in the top ten percentile of the activity dimension, and PASSIVE words are words in the bottom ten percentile of this dimension. Finally, HIGH IMAGERY and LOW IMAGERY words are those words that scored in the top and bottom ten percentiles of this dimension. Thus far, six different categories of extreme words have been tagged in the dictionary. Notice that in each grouping, the line of demarcation was located at ten percent.

Whissell has also combine two of these dimensions—pleasantness and activity—to form four more categories of extreme words. By taking the top and bottom quartiles of each of these, Whissell devised these new categories: NICE words (top 25 percentile for pleasantness/bottom 25 percentile for activity), SAD words (bottom 25 percentile for both pleasantness and activity), CHEERFUL words (top 25 percentile of both pleasantness and activity), and NASTY words (bottom 25 percentile for pleasantness and top 25 percent for activity). Notice that when two dimensions are combined, the range of inclusion is broadened to 25 percent for each scale.

RESULTS

Both candidates' acceptance speeches ran over 5,000 words each, and the DAL recognized approximately 93 percent of these (TABLE 1). Bush used fewer sentences than Kerry (307 vs 406) and had a reasonably larger average sentence length (16.3 vs 13.2). Kerry's speech incorporated twice as many questions as did Bush's (26 vs 16).

When comparing the mean scores of the three DAL dimensions for both candidates side by side (TABLE 2), their averages appear quite similar. Only in one dimension, the mean activity scale (how active or passive their words are), did the speaker's score differ significantly from one another. ANOVA analysis reveals that Bush's speech was significantly more *active* than was Kerry's speech ($f = 8.14$, $p = .004$). Looking at this single dimension shows that Bush scored slightly higher than Kerry, but we need to examine the use of *extreme* words to get a clearer picture.

EXTREME WORDS

Remember, Whissell tagged certain words as being extreme when they a) scored in the top or bottom ten percent of any of the three dimensions (single scale), or b) scored in the top or bottom quartile of both PLEASANTNESS and ACTIVITY (hybrid).

Looking at the use of extreme words by both candidates, we see that the word choices on the pleasantness/unpleasantness scale appear quite similar, but that Bush used slightly more decidedly activ*e* words, and fewer decidedly passive words than did Kerry (TABLE 3). When we multiply the percentages of these words by the total DAL recognized words, we arrive at an exact number of extreme words each speaker used. So for example, we can see that Bush used 693 decidedly passiv*e* words while Kerry used 829 passive words. Statistical analysis shows this dimension to be significant. Kerry used significantly more passive words than did Bush ($f = 4.86$, $p = .027$). We can say that Kerry was decidedly more passive in his word choice than was Bush.

Looking at the third single-scale extremes (high imagery/low imagery), we see that both candidates used fewer high-imagery words than what appears in the DAL corpus. At first, this appear to be counter-intuitive, but if we consider that political candidates may tend to speak in much more vague terms than we find in other

contexts, this finding might make more sense. What's also important to note, however, is that while both candidates did use fewer high/low imagery words than what is found in the corpus, Kerry used nearly 40 percent more HIGH-IMAGERY words than Bush did (4.42 vs. 3.19), meaning Kerry was less vague than Bush ($f = 9.84$, $p = 02$).

Use of low-imagery words did not differ between the candidates. Both incorporated about the same number of low-imagery words (39.74 vs. 38.99). Nevertheless, it could be said that Kerry used more imagery or concrete language in his acceptance speech than did Bush.

Kerry, the challenger, used significantly more nice words than did Bush ($f = 8.70$, $p = .003$). He also used significantly more sad words than did Bush ($f = 6.24$, $p = .013$). Bush, the incumbent, used significantly more cheerful words than did his opponent ($f = 8.45$, $p = .004$). No statistical differences were found between the candidates' use of nasty words.

DISCUSSION

Propaganda theory suggests that to convince an audience that a particular position is justified one only needs to simplify the message and repeat that message (Lasswell, 1927). Framing theory suggests that carefully selected word choice can effectively sway public opinion. It is argued that frames influence the perception of the news by an audience. Agenda-setting theory suggests that the media tell us not what to think, but what to think about (McCombs & Shaw, 1972; Lippmann, 1922). Framing theory goes one step further and says that mediated messages tell us not only what to think but *how* to think of an issue (Gahnam, 1997; Goffman, 1974). Such is the case with the speeches analyzed for this study. The acceptance speeches given by the two presidential candidates serve as a launching pad for the campaign that followed. At no other time before or after the delivery of these speeches did the candidates have the ability to more fully articulate their visions for the future.

It is, therefore, not a stretch to think that political speech writers consciously choose words they believe will remain with their audiences. Let's look at a couple of examples. George Bush had been accused of lying to the American people and unjustifiably entering into war with Iraq. To possibly seize an opportunity, John Kerry expressed his views as such, "As President, I will restore trust and credibility to the White House" and "Hope is on the way". This passage contains a number of higher imagery words (president, white, house), all higher in imagery, and the word hope that scores as a nice word.

Meanwhile, John Kerry had been accused of waffling on the issues. To reinforce this idea, George Bush included this, "I believe this nation wants steady, consistent, principled leadership." Clearly, Bush's language could be considered more vague than Kerry's. In this passage, Bush's language is loaded with nouns, most of them low-imagery (steady, consistent, principled, leadership).

In addition, in finding that Bush's statements (in general) contain more cheerful words than Kerry's, we might have identified a luxury that comes from being the incumbent. Perhaps it was easier for Bush to be cheerful (the cheerleader) since he's already in office; as the challenger, Kerry may have felt more obliged to be the nice guy. Moreover, when Kerry wanted to be aggressive, his language tended to include more sad words. Could he have fared better had he chosen to use more nasty language instead?

Much of what was found in this study may very well fit the stereotypes we have about Bush and Kerry or even incumbents and challengers.

Incumbents traditionally attempt to paint a positive image of the nation. Incumbents want voters to believe that they are better off now and that they will continue to prosper if they once again vote for the party in office. Perhaps because of the negative talk about the economy and the Iraqi war, Bush wanted to focus more on positive accomplishments. This is clearly evidenced in the fact that Bush used significantly more cheerful words than did Kerry. Perhaps Bush wanted to paint a bright picture of the state of the nation.

While trying to paint a bright picture on the home front, Bush wanted to make sure people were still aware of the terrorist threat. Bush tried very hard to convince voting Americans that he, not John Kerry, would more effectively protect our country from terrorism. Perhaps then it's not surprising that Bush used significantly more active words. Remember, the activation dimension describes those words that are high in arousal levels. What better emotion to arouse an audience than fear?

John Kerry had a different challenge. As the challenger in any political race, it is necessary to convince voters that a change is needed. Kerry could not paint a positive picture of what IS. Instead he had to conjure up images of what could be. This clearly coincides with the fact that Kerry used significantly more high imagery words than did Bush. And because Kerry needed to convey a negative image of the state of the nation, it is not hard to understand why he used significantly more sad (low pleasantness/low activity) words than did Bush. The question is, however, whether voters responded to the negative langauge without the accompanying activity (arousal) levels.

The primary problem that Kerry had to overcome was the perception that he was politically weak or soft. Bush did a good job of convincing Americans that Kerry was not capable of aggressively fighting the war on terror. It was Kerry's biggest challenge to overcome this perception. The results of the election would indicate that he did not overcome this perception. A closer look at the tone of his acceptance speech may more clearly illustrate the problem. Kerry used significantly more passive words than did Bush. He also use significantly more nice words than did Bush. Arguably voting Americans were in the mood for a more aggressive leader; one who would act decisively; one who doesn't waver. Voters, it could be argued, don't want a nice guy leading their country in a time of war.

Anecdotally, it's worth mentioning that Kerry asked more questions in his speech. A total of 26 questions were asked by Kerry as compared to only 13 by Bush. Is Kerry really unsure of where he wants the country to go? Is Bush really more decisive? Voters seemed to have thought so. Perhaps asking too many questions contributed to the perception.

A secondary goal of this paper is to attempt to apply Whissell's dictionary as a methodology to media studies, particularly as it might elucidate research on political speech. To this end, we wondered whether two arguably disparate candidates would manifest differences in affective tonal value. If a study could demonstrate this trend, it would offer some support for the methodological value of Whissell's Dictionary of Affect in Language.

Being able to measure and compare affective tonal values marks a keen methodological advancement, and this research gives some credence to the idea that an affective tone

can be identified and measured within a text, and compared with valid results to that of other compositional bodies. Part of the reason for undertaking this project was to test the efficacy of using Whissell's DAL to measure the affective elements of a news story.

However, one drawback to Whissell's work is perhaps the lack of attention it has received outside its own niche; few if any scholars outside Whissell's group have tested the efficacy of the DAL. Certainly it is beneficial to have scholars from other areas and backgrounds such as communication, sociology, and political science investigate these new measures and techniques independently. This study is one attempt to begin the process of assimilation of this work from one discipline into another.

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FOOTNOTES

[1] This study was conducted without the benefit of the third dimension – IMAGERY – which was later incorporated into the Dictionary.

[2] Indeed, an informal database search (InfoTrac searched July 15, 2005) of more than 20 years of refereed journals, using only "sensationalism" and "news" as subject search terms with no other limitations, yielded 13 articles, eleven of which were mass media journals (three of these were commentary). Only one article attempted to clarify our conception of sensationalism beyond popular parlance.

[3] The software, simply called Whissell's Dictionary of Affect in Language, was developed by Dr. Paul Duhamel, a former graduate student under Dr. Whissell. Copyright 1998-2002 Human Development Consulting – info@hdcus.com.

TABLE 1 – FREQUENCIES

	Kerry	Bush
Total words	5,378	5,023
Recognized Words	5,023	4,673
Hit rate	93.4%	93.0%
Sentences	406	307
Sentence length	13.2	16.3
Question Marks	26	13

TABLE 2 – COMPARISON OF SPEECHES TO "CORPUS"

Scaled dimensions	CORPUS	Kerry	Bush
Mean Pleasantness	1.84	1.87	1.88
Mean Activity	1.85	1.68	1.70
Mean Imagery	1.94	1.54	1.53

TABLE 3 – OCCURENCES OF "EXTREME WORDS"

Single scale	CORPUS(%)	Kerry (%)	Bush (%)
% Pleasant	6.0	6.49	6.66
% Unpleasant	3.8	3.58	3.55
% Active	4.2	4.76	5.03
% Passive	19.5	16.52	14.83
% High Imagery	4.5	4.42	3.19
% Low Imagery	39.9	39.74	38.99
"Hybrid" scale	**CORPUS (%)**	**Kerry (%)**	**Bush (%)**
% Nice	4.6	4.64	3.40
% Sad	5.2	4.04	3.08
% Cheerful	4.9	5.69	7.13
% Nasty	3.2	3.21	3.25

[ARTICLE]

WHAT'S NEW AT THE ARBITRON TRAINING CENTER?

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INTRODUCTION

Arbitron's impressive Training Center website, the subject of a pair of related reviews published in this journal (Mims, 2002; Waugaman, 2002), is an excellent resource available to instructors to assist with teaching the introductory and advanced concepts of radio audience measurement. Course materials on the site are offered in the form of interactive tutorials and are equally appropriate for use inside the classroom or for assignment for completion later. Because the lessons are fully self-contained, they can be especially beneficial to instructors during periods of absence from campus. Students can log in and navigate the tutorials at their own pace.

The Training Center has become an even more valuable teaching assistant with the introduction of the Quiz Center, its online testing component. This new feature provides testing of the site's most popular self-paced courses and offers participants feedback about their performance. Arbitron will enroll students free of charge, asking only for the submission of basic user information in return for access to the site's principal sections, including the courses and reference materials. Arbitron then will email test results to the students and, in instances of outstanding performance, notify the instructor and generate a certificate documenting the achievement.

GETTING STARTED

Although registration is required before access to the site is granted, the process is simple. After logging onto the site at www.arbitrontraining.com, click on the "Register Now – It's Free" link in the upper left-hand corner (see Figure 1). Students should be instructed to select the "Other—Non-Arbitron Customer" radio button beneath the field for entering name and address information. In addition, they should enter their institution name in the *Business Name* field and type "Student" into the *Title* field (Figure 2). Clicking on the "submit registration" button transfers the registrant to the Training Center home page and its menu of activities and links. Arbitron assures participants that none of the information submitted by registrants is shared with third parties.

SELF-PACED COURSES

Figure 3 shows a screenshot of the Training Center home page, including links to the self-paced courses: In addition to the previously reviewed *Arbitron 101* (Mims, 2002), they include:

Programming 101, complements its companion lesson *Arbitron 101* but is more comprehensive and rigorous. This series of lessons prepares future programmers to utilize Arbitron market reports to their fullest extent.

Scheduling 101, a seven-lesson series directed to station account executives and others who wish to learn how to create effective and efficient advertising schedules.

Qualitative 101, a tutorial for assisting learners who are interested in becoming media-marketing consultants. Its content broadens their understanding of advertising sales and marketing as applied to radio, television, and cable-TV.

Television 101, focuses on the information students need to achieve success as TV media planners and buyers.

PPM 101, a fresh insight into Arbitron's development of its much-anticipated Portable People Meter, a fully passive technology for gathering data about consumers' multimedia usage.

Arbitron offers two video presentations that are equally suited for classroom projection or for assignment as independent study. If the videos are intended for use outside the classroom, viewers who connect via dial-up modem should be instructed that disruptions to the presentations can occur. Viewers can minimize the likelihood of interruption by downloading the files to their computer for local playback. Video tutorials include these lessons:

Arbitron 101 Video, a presentation devoted to the discussion of the "basics." This course explains radio ratings terms and concepts in a concise, 16-minute video.

Measuring the Radio Audience: Inside the Arbitron Radio Survey, a six-part, 19-minute presentation depicting Arbitron's processes for gathering and reporting radio listening data.

QUIZ CENTER

Quizzes for three of Arbitron's most popular courses are now just a click away, thanks to the recent addition of the Quiz Center to the Training Center site. This feature enhances the versatility of the Center's three core offerings:

Arbitron 101
TV101
Qualitative 101

Early adopters of the site's offerings may recall that the self-paced tutorials delivered the information but lacked the capability for testing the amount of knowledge acquisition. While it was possible for instructors to construct and administer examinations of the tutorial content, secure testing could occur only within the controlled environment of the classroom. In instances where the self-paced courses were utilized as independent-study assignments, there was no provision for securing the integrity of instructor-provided exams. The website permitted students the opportunities for repeatedly submitting responses to tutorial questions until the correct answer was identified. Assuredly, the results of any exam that were obtained in this unsupervised manner were more indicative of student ingenuity than intellect.

Online testing at the Quiz Center now ensures the integrity of the examination by eliminating the possibility for repeated response submissions. When testing is conducted with a Quiz Center exam, students submit responses to questions and the site makes and records an immediate correct/incorrect determination.

A distinct drawback associated with online testing is when a program offers only one version of an exam, especially the type in which students receive identical questions in identical order. One of the criticisms of this method of testing is that students who wish to congregate in computer labs for a simultaneous test-taking session can interact and discuss possible response choices before the answer selections are made. While the Training Center currently offers only one quiz per course, Arbitron representatives are sensitive to this possibility for manipulation. Ned Waugaman, Vice President for Customer Service and Support at Arbitron, reports that efforts are underway to construct a bank of true-false and multiple-choice questions for each quiz. Arbitron's goal, Waugaman indicated, is to completely randomize the process of question selection and order of presentation. These procedures should ensure that no student can achieve an undue advantage whenever groups of students in the same location take a quiz simultaneously.

Arbitron withdraws exams from availability to participants following an attempt. Efforts to retake any of the exams are permitted but only after the participant re-navigates through the corresponding self-paced course. Instructors should be aware that links to the quizzes will disappear whenever a student attempts a quiz but links will be restored and reappear on the page after a participant has reentered an exam's related course tutorial.

QUIZ PERFORMANCE REPORTING

Another innovative and desirable feature of the Quiz Center is its capability for allowing participants to specify the recipients of emailed performance reports. When participants register to take a quiz, they have an opportunity to submit the email address of a person they wish to receive a report of the exam results. At the present time, achievement at the 90^{th} percentile and above is required in order to trigger the dispatch of a report to the specified recipient. Arbitron's Waugaman explained that the site was designed with professional interests and expectations in mind and that managers in the broadcasting industry typically would regard as acceptable only performance at a very high level of achievement. Arbitron nonetheless provides each participant with a grade report irrespective of the level of performance.

Educators, unlike industry professionals, must be informed of each participant's performance. Until the time that Arbitron configures the Training Center to provide that service, a simple solution for this minor inconvenience is to require each student to forward the Arbitron email report they have received to their instructor. A powerful incentive for ensuring that students follow through on this directive is to assign a failing grade to students who neglect to respond.

BENEFITS TO THE STUDENT

Performances in Training Center quizzes and participation in self-paced courses is now documented for each participant in another new feature of the website, "My Account." By clicking on the "My Transcript" button, a student can access a complete

record of quiz achievements and involvement with course tutorials. Two options available on this page enable the student to request an emailed transcript and, if desired, deliver a copy of the report to a recipient of their specification.

Another benefit that accrues to students who achieve a minimum 90th-percentile performance level is their receipt of a certificate of accomplishment from Arbitron (see Figure 4). The document is sent as an email attachment to the recipient and makes an impressive addition to a student portfolio and complements their notation of this achievement in their resume!

CONCLUSION

The variety of content available at the Training Center offers broadcast educators the freedom and opportunity to deliver instruction about audience measurement at several different levels of sophistication. With the addition of the Quiz Center, Arbitron has capitalized on the interactive capabilities of the web and made its use by educators even more appealing. As Arbitron continues to improve the site's features and performance, it seems apparent that the increased flexibility with which educators can incorporate the content into their lessons will continue to enhance productivity and effectiveness.

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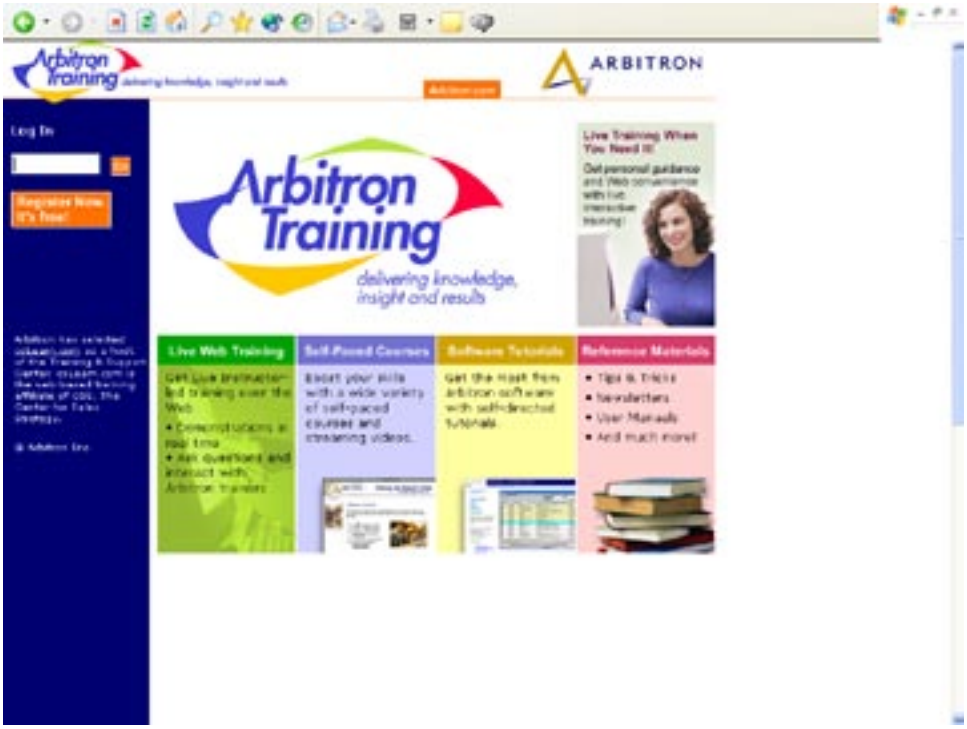

Figure 1. Arbitron Training Center splash page. Note the orange "Registration" button in the upper left-hand corner.

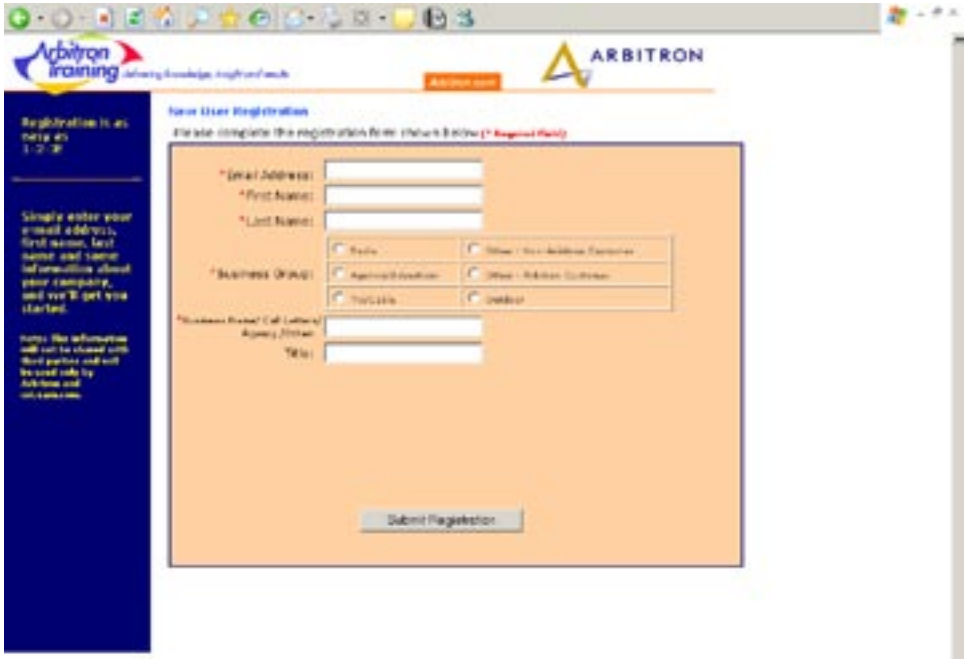

Figure 2. Registration page. Students should register as non-Arbitron customers.

Figure 3. The Training Center Home Page

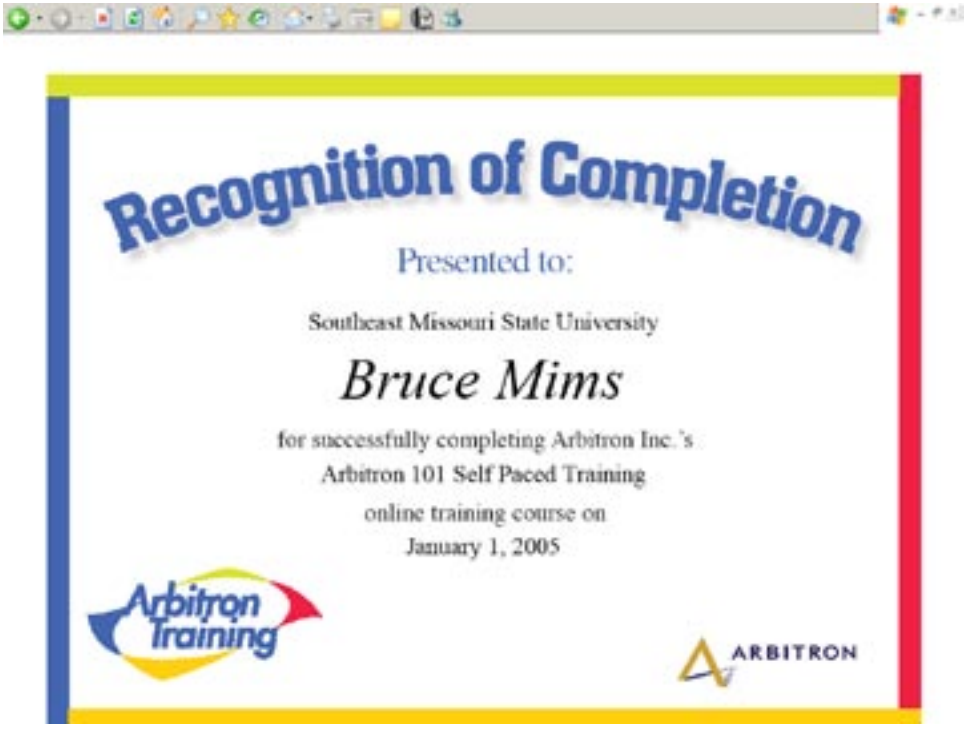

Figure 4. The Certificate of Recognition is emailed to examinees who perform at the 90th percentile and higher on a quiz.

[ARTICLE]

RADIO STUDIES: MORE NOW THAN THEN

Michael C. Keith is a member of the Communication Department at Boston College. His most recent book is *The Quieted Voice: The Rise and Demise of Localism in American Radio* (Southern Illinois University Press, 2005).

INTRODUCTION

Last year (May 21, 2004) Thomas Doherty's article—"Return With Us Now to Those Thrilling Days of Yesteryear: Radio Studies Rise Again" appeared in *The Chronicle of Higher Education* and rightfully suggested a growing interest in the field of radio studies. Mr. Doherty cited excellent recent books by Michele Hilmes, Gert Horten, Tona J. Hangen, and Edward D. Miller as examples of this expansion of the canon. However, these books all share a similar focus on and common interest in the medium's golden age (1925-1950). Doherty's article, while providing illuminating and cogent observations on research devoted to aspects of vintage audio broadcasting, overlooks scholarship dedicated to radio during its post-television era (1950 to present).

Indeed, it may well have been the author's intent to limit his focus on recently published books about old-time radio. However, this runs the risk of giving a narrow, if not minifying, impression of the scope of radio studies, which really has come into its own in the recent past by concentrating mostly on the influence and impact of program content on its audience and practitioners. It is this evolving emphasis that has added most significantly to the canon's scholarly cache and credence in the academic community over the last few years. Prior to this works devoted to the study of radio almost exclusively centered on the nostalgic character of heyday programming. Little theoretical or cultural analysis of audio discourse existed, yet popular histories of radio's first incarnation (the second incarnation coming after the arrival of television) appeared with some frequency and found a receptive audience in broadcast academics seeking further knowledge of the nature of the world's first electronic mass medium. Meanwhile many of these same academics longed for more contemporary studies on radio—those probing beyond its revered and much heralded past.

TALK OF THE TIMES

Since the mid-1980s interest in the broader aspects of radio studies became more apparent as the result of a growing output of publications (both in book and article form) principally concerned with the medium's unique role in modern culture and

society. To wit, works assessing the influence of political talk radio were plentiful and include among others Murray Levin's *Talk Radio and the American Dream* (Rowman & Littlefield, 1987), Gini Graham Scott's *Can We Talk? The Power and Influence of Talk Shows* (Perseus, 1996), Cameron Armstrong's and Alan B. Rubin's "Talk Radio as Interpersonal Communication" (Journal of Communication 39, no. 2, 1989), Howard Kurtz's *Hot Air: All Talk, All the Time* Crown, 1996), Ian Hutchby's *Confrontation Talk: Arguments, Asymmetries, and Power on Talk Radio* (Lawrence Erlbaum, 1996), C. Richard Hofstetter's and Christopher Gianos's "Political Talk Radio: Actions Speak Louder than Words" (*Journal of Broadcasting and Electronic Media* 41, no. 4, 1997), Barry A. Hollander's "Talk Radio: Preceptors of Use and Effects of Attitudes about Government (*Journalism and Mass Communication Quarterly*, 1996), and Alice Hall's and Joseph N. Cappella's "The Impact of Political Talk Radio Exposure" (*Journal of Communication* 52, 2002).

ON FRINGE GROUPS

Likewise several studies were published on race and ethnicity in radio. These include, but are not limited to, Joseph Migala's *Polish Radio Broadcasting in the United States* (East European monographs, 1987), William Barlow's *Voice Over: The Making of Black Radio* (Temple University Press, 1999), Louis *Cantor's Wheelin' on Beale: How WDIA-Memphis Became the Nation's First All-Black Radio Station and Created the Sound that Changed America* (Pharos Books, 1992), this author's, *Signals in the Air: Native Broadcasting in America* (Praeger, 1995), Steven O. Shields's and Robert Ogles's "Black Liberation Radio; A Case Study of Free Radio Micro-broadcasting" (*Howard Journal of Communication* 5, no. 3, 1995), Bruce L. Smith's and Jerry C. Brigham's "Native Radio Broadcasting in North America" (*Journal of Broadcasting and Electronic Media* 39, no. 2, 1992), Casey Lum's "An Alternative Voice from Afar: A Brief History of New York's Chinese Language Wireless Radio" (*Journal of Radio Studies* 2, 2000), and Mari Castanede Paredes's "The Transformation of Spanish-Language Radio in the U.S. (Journal of Radio Studies, 10, 2003).

Numerous studies regarding gender and sex in radio have been undertaken. Some are Donna Halper's *Invisible Stars: A Social History of Women in American Broadcasting* (Sharpe, 2001), Caroline Mitchell's *Women and Radio: Airing Differences* (Routledge, 2001), Phylis Johnson's and this author's *Queer Airwaves: The Story of Gay and Lesbian Broadcasting* (Sharpe, 2001), Marita Mata's "Being Women in Popular Radio" (*Women in Grassroots Communication*, ed. Pilar Riano, Sage Publications, 1994), and Lauren M.E. Goodlad's "Packaging Alternatives: The Incorporation and Gendering of 'Alternative' Radio" (*Communities of the Air: Radio Century, Radio Culture*, ed. Susan Merrill Squier, Duke University Press, 2003).

TUNING LOCAL

Publications focused on radio's role in the community and family have been on the increase and include Robert Hilliard's and this author's *The Quieted Voice: The Rise and Demise of Localism in American Radio* (Southern Illinois University Press, 2005), Charles Fairchild's *Community Radio and Public Culture* (Hampton Press, 2001), Peter M. Lewis's and Jerry Booth's *Invisible Medium: Public Commercial and Community Radio* (Howard University Press, 1991), Greg Ruggerio's *Microradio and Democracy: (Low)*

Power to the People (Seven Story Press, 1999), this author's *Voices in the Purple Haze: Underground Radio and the Sixties* (Praeger, 1997), Paul M. Dennis's "Chills and Thrills: Does Radio Harm Our Children?" (*Journal of the History of the Behavioral Sciences* 34, no. 1, 1998), and Sharon Lee Hammond's, et al, "Radio and Teens: Convincing Gatekeepers to Air Health Messages" (*Health Communication* 2, no. 2, 1990).

VOICES IN CONFLICT

Radio studies as pertains to the medium's involvement and role during various wartime conflicts represents another formidable area of scholarly work. Listed below are a handful of works on this theme. Howard Frederic's *Cuban American Radio Wars* (Ablex, 1986), Horst J.P. Bergmeier's and Rainer E. Lotz's *Hitler's Airwaves: The Inside Story of Nazi Radio Broadcasting and Propaganda Swin*g (Yale University Press, 1997), Howard Blue's *Words at War: World War II Era Radio Drama and the Postwar Broadcasting Industry Blacklis*t (Scarecrow Press, 2002), Gerd Horten's *Radio Goes to War: The Cultural Politics of Propaganda during World War II* (University of California Press, 2002), James Critchlow's *Radio Hole-in-the-Head: Radio Liberty, An Insider's Story of Cold War Broadcasting* (American University Press, 1995), Arch Paddington's *The Cold War Triumph of Radio Free Europe and Radio Liberty* (University of Kentucky, 2003), Ronal Garay's "Guiding the Airwaves: Government Regulations of World War II American Radio" (*Journal of Radio Studies 3*, 1995), and George R. Urban's *Radio Free Europe and the Pursuit of Democracy* (Yale University Press, 1998).

WORDS FROM ABOVE

Religion represents yet another growing category in the radio studies oeuvre with titles such as Tona J. Hangen's *Redeeming the Dial: Radio, Religion, and Popular Culture in America* (University North Carolina Press, 2002), Paul Apostolidis's *Station's of the Cross: Adorno and Christian Right Radio* (Duke University Press, 2000), Howard D organ's *The Airwaves of Zion: Radio and Religion in Appalachia* (University of Tennessee Press, 1993), Hal Erickson's *Religious Radio and Television in the United States, 1921-1991: Programs and Personalities* (McFarland, 1992), Ronald H. Carpenter's *Father Charles E. Coughlin: Surrogate Spokesman for the Disaffected* (Praeger, 1998), Quentin J. Schultz "Evangelical Radio and the Rise of the Electronic Church (*Journal of Broadcasting and Electronic Media* 32, no. 3, 1988), and Michael Casey's and Aimee Rowe's "Driving out the Money Changers: Radio Priest Charles E. Coughlin's Rhetorical Vision" (*Journal of Communication and Religion* 19, no. 1, 1996).

TODAY AND YESTERDAY

Perhaps the most significance occurrence in the domain of radio studies was the creation of the discipline's first academic publication--*Journal of Radio Studies*--in 1991. Its establishment went a long way toward validating and legitimizing the field and prompting an increase in radio scholarship. Initial anthologies such as Michele Hilmes's and Jason Loviglio's *Radio Reader: Essays on the Cultural History of Radio* (Routledge, 2002) and Susan Merrill Squier's *Communities of the Air: Radio Century, Radio Culture* (Duke University Press, 2003) are indicative of the upsurge in interest in this specialty and it would seem both aforementioned volumes are the by-products of the journal's

existence and ground-breaking work. Also taking its lead from the *Journal of Radio Studies*, England debuted (2003) its own review--*The Radio Journal*--devoted to the study of the medium on the international level.

CONCLUDING THOUGHT

While the preceding is not intended to be an inclusive inventory of works in the radio studies canon, it should attest to the fact that the field extends far beyond the research devoted to the medium's golden-age, which is not to suggest that work on that era has made a minor contribution to this long neglected area of study. In point of fact, it provided the essential foundation and inspiration on which to construct the subject's library.

(Note: The author has a chapter length discourse on this topic in Donald Godfrey's *Methods of Historical Analysis in Electronic Media* (LEA, 2005)

[REVIEW]

MURRAY, M.D., AND MOORE, R.L. (2003). EDS. MASS COMMUNICATION EDUCATION. IOWA STATE PRESS.

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The title of this book is a bit misleading. It could lead the reader to believe it is a general, philosophical treatise of issues in mass communication education. On the contrary, this is about the nuts and bolts of undergraduate curriculum. Editors Michael Murray and Roy Moore present an ambitious effort to coalesce the teaching expertise of a national sample of college professors. These professors lent their insight, their assignments and even their course syllabi to this cause. And make no mistake. This was both an admirable and mammoth undertaking by the editors. The result is a collection of essays devoted to the practical implementation of those courses most commonly offered within traditional mass communication programs. Each chapter is dedicated to a particular course, the ways in which that course is structured and delivered at various universities, and suggestions for making the course more effective. Indeed, it has managed to capture in print the countless conversations about curriculum in which professors typically engage at academic conferences.

The editors try to cover much ground both in the number of courses covered (there are 24) and in the types of courses addressed. There is a chapter committed to the specific and practical course Audio Production, and another chapter devoted to the more general and standard Introduction to Mass Communication. Murray and Moore also try to cut across the communication sub-disciplines by offering chapters on such varied courses as Introduction to Advertising, Introduction to Public Relations, Writing and Reporting, and even Introduction to Film.

While this book provides some useful ideas and unique methodologies for improving instruction, the sheer quantity of material presented serves to underscore the book's biggest challenge: the fact that no two courses, programs or academic institutions are exactly the same. As a result, the reader would do well to remember that approaches that work well in one context might not in another.

To the editors' credit, they admit as much in the chapter describing, for example, the Introduction to Mass Communication course. They acknowledge that such a course may have a large enrollment, or small, depending on the university. It may be an upper division class at some schools, a lower division class at others. It might be taught by professors, or teaching assistants, etc. The wise reader will take the information presented in this book and adapt it to his/her own teaching context.

Refreshingly, Murray and Moore are well aware of the limitations of this book to the extent of admitting that this is not the definitive work on Mass Communication curriculum. They even confess in the preface that this book is not to be regarded as high scholarship. This book is about *teaching* and, of course, there is plenty of value in that. No apology is necessary given that quality teaching is, or at least ought to be, the primary mission of undergraduate education. Those professors searching for innovative teaching strategies, and those immersed in curriculum design, especially as it relates to assessment and accreditation, will find the content especially relevant.

Finally, an essay recognizing a particular scholar/teacher/mentor in the field also accompanies each chapter. Their former students write these essays. Frank Dance, for example, writes affectionately about his mentor Walter Ong, and Thomas McPhail recalls his days of studying under Marshall McLuhan. These are fitting, and often moving tributes to the great educators in the discipline, but the reader will likely find them to be more entertaining than instructive. This is especially true if the reader happens to be acquainted, either personally or professionally, with the featured scholar.

[REVIEW]

SADLER, ROGER L. (2005). ELECTRONIC MEDIA LAW. THOUSAND OAKS, CA: SAGE PUBLICATIONS

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Electronic Media Law will likely be the most current and comprehensive regulation text you will read this year. Professors who have already turned in their regulation text order for Spring 2006 may have to reconsider their choice. Sadler's E-Media Law is an impressive snapshot of modern day regulation. The book is a good choice for undergrads considering a career in radio or broadcast television, especially those wanting to embrace ENG.

Media law is constantly evolving; anyone who teaches electronic regulation understands the difficulty of staying on top of "the latest FCC ruling." This book is 448 pages of straight forward instruction. The text is big but not wordy, enough material for two semesters.

E-Media Law begins with a familiar pattern, a once over of the U.S legal system followed by a quick trip through the 1st Amendment. Sadler addresses broadcast licensing early in the book. Regulation authors sometimes bury this backbone of broadcast regulation halfway through their text. Sadler avoids this pitfall, but ends up racing through fifteen years of licensing history in a page and a half. The end result is an unconvincing argument for licensing broadcasters.

Sadler delivers two solid chapters on Obscenity and Indecency. He includes Eminem's *Real Slim Shady*, Bono's *F-Bomb*, Opie and Anthony's *Sex for Sam* contest, and Janet Jackson's *Wardrobe Malfunction*. The chapter on Cable and Satellite Regulation is handled appropriately; he does a good job of covering satellite radio, HDTV, and the IBOC standard for DAB. His chapter on Ownership is short and to the point with obvious emphasis given to the 2003 Radio / TV Cross Media Ownership rules which are currently under review.

The text is written from a journalistic point of view; Sadler offers a focus on Section 315, libel, privacy, news sources, intrusive journalism, access to government sources, and access to the court. The book proves to be invaluable for students interested in newsgathering or investigative reporting.

On the down side, the book is cluttered with special sections entitled "FAQ." These speed bumps break up the chapters and

force the reader to contemplate a discussion point. The problem; the "FAQ" device awkwardly breaks up a well written text. Half of the FAQ's are relevant, the others are unnecessary - there are a total of 315 "FAQ" breaks in E-Media Law.

The book fails to deliver on regulation related to common carriers. Sadler adequately covers dial-a-porn and broadcasting telephone conversations, but skips the rules related to number portability, 1-900, slamming, cramming, auto-dialing, and telemarketing. For example, there is no mention of VoIP, Broadband, or 3G Wireless, all of which are major FCC initiatives. Although aspiring broadcasters will likely encounter this book, it's important for students to understand how these technologies are converging.

All things considered, this text is a must have for anyone teaching telecommunication law and legislation. The strength of the book lies within the author's pronounced dedication to electronic newsgathering. Students will appreciate the plain spoken explanation of the rules and regulations related to radio, TV, cable, satellite, and common carriers.

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The following application forms are in "interactive" .pdf format. You can fill in the fields and then print. These files cannot be save with fields filled in, so you may want to type answers in your Word application, save, then copy-and-paste text into the PDF documents to be sure text isn't lost in the event of a computer crash or other problem.

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The award will be presented at the 2006 BEA Annual Convention.

Criteria for nomination and selection for award:

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Please send a nominating letter to the DESA Committee Chair: David Byland, including your name and contact information, the Nominee's, Name, Address, Phone,

Position now held and a Description of the Contribution(s) for which the candidate is nominated.

Nominations should include a detailed statement describing the nominee's contributions to electronic media education plus a copy of the nominee's curriculum vitae or professional resume.

Multiple nominations will carry no additional weight in the committee's deliberations.

Email all supporting materials as word documents to David.Byland@okbu.edu or mail your nomination letter and support materials by **Friday, January 13, 2006** to:

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JOURNAL OF BROADCASTING & ELECTRONIC MEDIA
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- a letter from appropriate administration officials (e.g., chair and dean) indicating the level of the institution's commitment and support for the potential editor.

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Those interested in applying are encouraged to communicate with the current editor, Donald Godfrey Don.Godfrey@asu.edu, and/or the BEA Publications Committee Chair, Alan Rubin arubin@kent.edu.

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JOURNAL OF RADIO STUDIES CALL FOR EDITOR

The BEA seeks applicants for the next editor of the Journal of Radio Studies. The editor will be selected at the April 2006 BEA convention in Las Vegas, NV. The 3-year term begins January 2008, but the editor must be on board earlier to learn the mechanics of the position and to begin processing and reviewing manuscripts in early fall 2006.

Interested applicants should send:

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DSA AWARD BIOS

Sydney W. Head (1917 -1991)

Dr. Sydney Head is best known as the first author of ***Broadcasting in America*** (1956), a classic text in broadcast education that is now in its 10th edition. He assisted in founding the department of radio-TV-film at the University of Miami in 1946 and received his Ph.D. in Communication from New York University in 1952. Dr. Head spent most of the 1960s studying educational radio in Africa, living much of that time in Ethiopia. He joined the department of radio-TV-Film at Temple University in Philadelphia in 1971, and edited the text ***Broadcasting in Africa*** in 1974. He published ***World Broadcasting Systems: A Comparative Analysis*** in 1985. He was the first president (1955-56) of the Broadcast Education Association, then known as the Association for Professional Broadcasting Education, and received BEA's Distinguished Education Service Award in 1985.

(Thanks to Chris Sterling for access to his biography of Sydney Head)

Erik Barnouw (1908-2001)

Erik Barnouw was emeritus professor in dramatic arts at Columbia University and served as the first President of International Film Seminars, and was the first film curator at the Library of Congress. He was one of the founding figures in the field of university level communications programs. His books include ***Indian Film*** (1963); ***Documentary: A History of the Non-Fiction Film*** (1974); ***Tube of Plenty: The Evolution of American Television*** (1975); ***The Sponsor: Notes on a Modern Potentate*** (1978); ***The Magician and the Cinema*** (1981); ***The International Encyclopedia of Communications*** (1989); the 3-volume ***History of Broadcasting*** (1966-70); and a memoir, ***Media Marathon***, published in 1996. Professor Barnouw was a co-editor of the Temple University Press book series, ***Wide Angle Books***, (Thanks to Temple University and Patricia Zimmermann for their biographies of Erik Barnouw)

Ed Bliss (1912-2002)

Ed Bliss spent more than 25 years as a broadcast journalist working at CBS with Edward R. Murrow and Walter Cronkite. For many years he was a writer-producer of the ***CBS Evening News*** with Cronkite as the host. After leaving broadcasting in 1968, he assisted in founding the broadcast journalism program at American University in Washington DC, where he established an esteemed record as a teacher and scholar. He published the book ***Now the News, The Story of Broadcast Journalism*** in 1991. Professor Bliss was named 1977 Professor of the Year by the Society of Professional Journalists and was given the Paul White Award from the Radio Television News Directors Association in 1993. He was an advisor and mentor to two generations of broadcast journalists and scholars.

Bradley Greenberg

Dr. Bradley Greenberg is emeritus University Distinguished Professor of Communication and Telecommunication at Michigan State University and former chairperson of the Departments of Communication and Telecommunication. His primary research agenda is centered on the study of the social effects of mass media on children, adolescents and adults. He is the author of over 200 academic articles

over his long and distinguished research career. Professor Greenberg is the author of Communication and Terrorism: Public and Media Responses to 9/11 (2002) and co-author of The Alphabet Soup of Television Program Ratings (2001), among many other books. He has been an advisor and mentor for many students during his career, a number of whom went on to successful careers as scholars.

Christopher Sterling

Dr. Chris Sterling is Professor of Media and Public Affairs and directs the graduate telecommunication program at the George Washington University. Professor Sterling earned his Ph.D. in mass communication from the University of Wisconsin-Madison in 1969 and during the 1970s served on the faculty at Temple University in Philadelphia. His primary research interests concern the history of and policy for electronic media and telecommunications. He was general editor of the three-volume Encyclopedia of Radio (2002) and edits Communication Booknotes Quarterly. He has authored or edited over 20 books including Stay Tuned: A History of American Broadcasting (co-author, 2002), History of Telecommunications Technology: An Annotated Bibliography (2000), and was a co-author on several editions of Broadcasting in America: A Survey of Electronic Media (1982 through 1998). Dr. Sterling was a recipient of the BEA's Distinguished Education Service Award in 1992.

BEA MEMBERSHIP INCLUDES ONLINE ACCESS TO JOURNALS

As a member of The Broadcast Education Association, your membership includes online access to the journals, Journal of Broadcasting & Electronic Media, and Journal of Radio Studies. On behalf of the society, we generate an electronic "token" for you to use to activate your access to JOBEM and JRS. Your activation token will be sent to you directly from LEA, via email. (An additional benefit of your BEA membership entitles you to a third LEA journal of your choosing. The BEA has already informed the membership of this benefit as well as the procedure for making your choice of this bonus journal. The electronic token will enable your access to this selected publication as well.)

When you receive the electronic token, click on the link to the LEA online journal portal. If you have not registered yet, click on the "register now" button. Follow the on-screen instructions. If you have already registered, please log in with your username and password and follow the on-screen instructions.

If you have any problems activating your subscription, please contact us at journals@erlbaum.com.

THE 2005 IRTS FACULTY/INDUSTRY SEMINARS

Oct. 24 & 25 Nov. 9 & 10 Nov. 14 & 15

It's a whirlwind opportunity to meet top industry executives in an intimate setting. Will you be one of the SUPERPROFS, who will join us in our never ending battle to better prepare students for the realities of a rapidly changing business?

What's New? Instead of one large conference, this year we're offering three more intimately sized seminars:

- all of our sessions will take place inside actual media companies, as opposed to hotel conference facilities
- choose from three different topics
- three-night hotel accommodations (starting the night before) and most meals will be provided for those selected to attend

Funds raised by the IRTS Foundation are used to underwrite our expenses, making it possible for us to charge a nominal registration fee of $150 for a conference package valued at more than $1,000 per participant.

2005 CONFERENCES

October 24 & 25
PROGRAMMED FOR SUCCESS: THE ART OF PRODUCING HIGHLY RATED TELEVISION GRADUATES

November 9 & 10
ELECTRONIC JOURNALISM IN CHANGING TIMES

November 14 & 15
DIVERSITY IN MEDIA

Deadline for Application: Monday, September 19th.
http://www.irts.org/programs/fis/fis.html

NAB SEEKS SPEAKER PROPOSALS FOR NAB2006

WASHINGTON, DC - NAB is seeking speakers for conferences and panel sessions at NAB2006, the world's largest media show April 22 - 27, 2006 in Las Vegas.

High-level technology speakers will keynote and participate in panel sessions at NAB2006 addressing the future for media-related technologies. Speakers will have the opportunity to express their opinions concerning the opportunities and challenges of the new media age.

"The NAB Show is home to everyone interested in the latest digital media technologies and how these technologies will impact future business strategies," said John Marino, NAB vice president, science and technology. "We welcome high-level speakers who are visionaries with a track record of leadership and who are willing to share their experiences with our attendees."

In addition, presenters are being sought for the 60th annual NAB Broadcast Engineering Conference also held at NAB2006. This world-class conference addresses the most recent developments in broadcast technology and focuses on the opportunities and challenges that face broadcast engineering professionals around the world. A highly technical gathering of broadcast professionals from around the world, presenters deliver technical papers ranging over a variety of topics relevant to the broadcast and allied industries.

NAB keynote and conference session attendees gather from varied disciplines and are primarily interested in learning about the future for broadcast and media technologies, new business models, and the impact of new technologies on existing businesses.

Proposals must be submitted by October 7, 2005. More information on speaking at NAB2006 is available at www.nabshow.com/speakers_default.asp.

NAB2006 will take place April 22 - 27, 2006 in Las Vegas (exhibits open April 24). It is the world's largest electronic media show covering the development, delivery and management of professional video and audio content across all mediums. Complete NAB2006 details are available at www.nabshow.com.

The National Association of Broadcasters is a full-service trade association that promotes and protects free, over-the-air local radio and television stations' interests in Washington and around the world. NAB is the broadcaster's voice before Congress, federal agencies and the courts. NAB also serves a growing number of associate and international broadcaster members. Information about NAB can be found at www.nab.org.

CALL FOR MANUSCRIPTS: JOURNAL OF MEDIA BUSINESS STUDIES

The Journal of Media Business Studies is seeking manuscripts related to business aspects of media including strategic, organizational, financial, marketing, and entrepreneurial issues and practices. Its purpose is to convey research that develops, tests, and applies theories and business analytical approaches to managerial and economic aspects of media enterprises and the issues confronted by media businesses.

The journal has particular interests in contemporary issues faced by media firms. The editors are interested in topics including strategic problems of media in mature industries, growth strategies and management for emerging media operations, company renewal and rejuvenation processes, effectiveness of different types of corporate governance in media, best practices in organizational structures and operations of media firms, leadership in media enterprises, and issues of small- and mid-sized media and family-owned media businesses.

The journal will consider manuscripts on relevant topics up to a maximum of 25 double spaced pages in length. Authors should include a 75-100 word abstract, and 5 key words under which the article should be indexed and searchable. The journal uses reference style rather than footnotes and authors should follow APA reference style.

Manuscripts submitted should not be currently under review elsewhere. Authors should submit the manuscript as an e-mail attachment to robert.picard@ihh.hj.se or 3 physical copies of the manuscript and a 3.5" disc or CD-ROM containing captured keystrokes, can be sent to:

Prof. Robert G. Picard

Editor, Journal of Media Business Studies Media Management and Transformation Centre Jönköping International Business School P.O. Box 1029

SE-551 11 Jönköping

Sweden

For more information: www.jombs.com

BIO: THOMAS R. BERG, PH.D.

BEA Secretary-Treasurer and District II Rep

Elected V.P. Academic Affairs, 2006-07

Tom is an associate professor in the Electronic Media Communication Department at Middle Tennessee State University, located in Murfreesboro. He's enjoyed a long association with MTSU, having begun his tenure in 1991. Prior to MTSU, he served on the faculties of Creighton University (1982-85, 1988-91), the University of Texas at El Paso (1977-82), and Saint Bonaventure University (1974-77).

Tom earned the degree of Doctor of Philosophy at the University of Georgia (1988), Master of Science at Iowa State University (1974), and Bachelor of Fine Arts at the University of South Dakota (1970).

While at MTSU, he has served on numerous committees, including the University's Graduate Council (past chair), the College of Mass Communication's Promotion and Tenure Committee (past chair), and the Department's Peer Evaluation Committee (past chair) and Scholarship Committee (current chair).

In terms of research interests, his specialty is that of electronic media management issues, particularly those concerning television station employee turnover.

Tom currently serves as Secretary-Treasurer of the Board of Directors and as District II representative (second year, second term). In the mid-1980s, he served as BEA District IV representative.

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As of August 3, 2005

001 Institution Dom 2yr.	37
002 Institution BA/BS	102
003 Inst: Domestic MA/MS	75
004 Institution Dom Phd.	32
005 State Bcast Assn	13
009 Inst: Intrnt'l 2 Yr	2
010 Inst: Intrnt'l BA/BS	3
011 Inst: Intrnt'l MA/MS	2
012 Inst: Intrn'l Ph.D.	3
113 Domestic Associate	15
014 Domestic Regular	748
015 Domestic Und Student	110
016 Emeritus	14
018 Bea Staff	3
019 Intrnt'l Regular	32
020 Int'l UnderGrad Stdt	2
050 Dom Reg at 2yr Inst	26
115 Domestic Grd Student	92
120 Intl. Grad Student	1
121 Intl Reg @ 2 yr Inst	1
Total Members	1,313
028 Free-JB,FB,JRS	6
Total Non Members	6
Total Records	**1,319**

DISTRICT COUNTS

DISTRICT 1	119
DISTRICT 2	159
DISTRICT 3	159
DISTRICT 4	182
DISTRICT 5	108
DISTRICT 6	174
DISTRICT 7	0
NO DISTRICT	0
TOTAL	901

NAB AWARDS BROADCAST RESEARCH GRANTS

Washington, DC - NAB's Research and Planning Department has announced the award of five research grants to academic scholars as part of its annual "Grants for Research in Broadcasting Program." Each year, this highly competitive program attracts research proposals from broadcast scholars throughout the country.

David Allan, St. Joseph's University, "Comparative Effectiveness of 30- versus 60-Second Radio Commercials on Recall."

Carolyn A. Lin, University of Connecticut, "Audience Adoption Intentions and Action in a Competitive Radio Marketplace: Testing a Technology-Choice Model."

Jennifer E. Moore, University of Minnesota, "Negotiating Consolidation: The State of Small Radio Groups."

Kartik Pashupati and Alice Kendrick, Southern Methodist University, "HDTV and the Advertising Industry: A Survey of Factors Inhibiting and Aiding Adoption in Ad Agencies."

Debora Halpern Wenger, Virginia Commonwealth University, "Resource Allocation and Managerial Oversight of Morning Television Newscasts."

The NAB Grants program is designed to stimulate interest in broadcast research, and especially research on economic, social, or policy issues of importance to the commercial broadcast industry. The goal is to make high quality academic research available to industry practitioners, as well as to other academics. The proposals are evaluated by an independent panel of academic and industry research professionals and by representatives of NAB's Committees on Local Radio Audience Measurement (COLRAM) and Local Television Audience Measurement (COLTAM). The final awards are based on criteria that include problem conceptualization, research method, contribution to the field, and the clarity and thoroughness of the proposed research. The competition is open to all academic personnel.

The final reports from these research projects are due by May 2006. For further details about these studies, please contact the NAB's Research and Information Department at 202-429-5489. Details about the Research Grants program are available at: www.nab.org/research/grants/grants.asp.

The National Association of Broadcasters is a full-service trade association that promotes and protects free, over-the-air local radio and television stations' interests in Washington and around the world. NAB is the broadcaster's voice before Congress, federal agencies and the courts. NAB also serves a growing number of associate and international broadcaster members.

Information about NAB can be found at www.nab.org.

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2005-06 BEA OFFICERS

CONVENTION DATES: APRIL 27, 28, 29, 2006

The Broadcast Education Association, BEA, www.beaweb.org announces that the 51st Annual Convention, Exhibition & 4rd Annual Festival of Media Arts dates will be Thursday- Saturday, April 27-29, 2006. The convention will be held at the Las Vegas Convention Center in Las Vegas, NV, USA.

BEA holds an annual convention with over 1,200 attendees and 160 educational sessions, technology demonstrations & workshops, and educational exhibits just after the National Association of Broadcasters and the Radio & Television News Directors conventions, in the same venue. BEA also offers over 15 scholarships for college students studying at BEA member institutions.

The theme of the 2006 convention is Convergence Shockwave: Change, Challenge and Opportunity.

BEA is a 50-year old, worldwide higher education association for professors and industry professionals who teach college students studying broadcasting & electronic media for careers in the industry and the academy. BEA has 1,200 individual, institutional & industry members, as well as an additional 1,200 subscribers to its scholarly journals, the Journal of Broadcasting & Electronic Media and the Journal of Radio Studies.

Information about BEA can be found at www.beaweb.org
Ms. Louisa A. Nielsen, Executive Director
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