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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.

All communication regarding business, membership questions, information about past issues of Feedback and changes of address should be sent to the Executive Director, 1771 N. Street NW, Washington D.C. 20036.

SUBMISSION GUIDELINES

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

REVIEW GUIDELINES

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

SUBMISSION DEADLINES

Feedback is scheduled, depending on submissions and additional material, to be posted on the BEA Web site the first day of January, March, May, July, September and November. To be considered, submissions should be submitted 60 days prior to posting date for that issue.

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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ON JOURNAL REJECTION

Wendy Belcher
Flourish
edited by author Wendy Belcher [www.wendybelcher.com].

Rejection is the worst. Even though none of us believe that we are great writers, getting an article returned from a journal always feels like a direct blow to the chest. And yet, rejection is the common experience of both the great and the terrible. You are never more of a writer than at that moment when your hard work has been returned with a curt word or devastating dismissal. Like most things in life, you can't fail if you haven't tried. This month, two readers wrote in about the business of handling rejection and failure. I'm always interested in hearing readers' thoughts and experiences.

REJECTION LINES

Some words of wisdom and comfort from a faculty member in literature.

"I'm sorry to hear about the experience with the journal. I've had that happen to me---I've seen some of the most inexplicable (and sometimes careless or rude) reader's reports. Once I had an article rejected in three days! (With the glacial pace of peer review in the world of academic publishing, this must be some kind of record.) The editor told me that it was so bad that he wasn't even going to send it on to his readers. Well, I didn't change it at all, and send it to another [better] journal and they accepted it without any revisions (and it was published last year.) Go figure. I just thought that it was a good piece---that editor did shake my confidence a bit, but I just decided to keep believing in the piece.

"The best advice I ever got came at a seminar on publishing--the scholar told us that when we were ready to send out an article, make out three different envelopes to three different journals. Send it to the first--if it gets rejected, then send it to the second. If it gets rejected again, send it to the third... His point was that the whole process is so subjective that you need to give your work the benefit of the doubt a few times before pulling the plug on it (or putting it in a drawer indefinitely). I basically follow this process, unless I find something in a reader's report that is so compelling that it makes me revise a bit. But, I always try to get it back out ASAP.

"I too feel like I have a terrible time finding the right journals for my work, and this is half the battle. I'm not theoretical enough for some journals; too theoretical for others (one report complained that I cited Edward Said, for example). And when

my work is on really obscure materials, it adds additional complications. I often get reports where the person clearly doesn't know much about the material. It is sometimes hard to find good readers for your work, who, even if they don't accept the work, can offer good revision suggestions. Aargh! It is frustrating, but I hope that you send that work back out a few more times! I've been told that PMLA is a great place to send work---they don't accept a lot of articles, but they always find good readers and give suggestions."

ACCEPTING FAILURE

Reader: After a fairly successful graduate school career, I just got my first tenure-track job. I need to write, but I find that I don't know how. There is something wrong and I can't figure out what. So I get anxious and don't do it. (My dissertation was ambitious but sucked.) I am hoping that information might alleviate the anxiety and I can be more productive. Do you have any thoughts?

Wendy: I can certainly understand the anxiety. I think graduate students are caught between the ideal world where all graduate students receive mentoring and the real world where busy professors have little time to instruct graduate students in the brass tacks of writing articles and books. Students think it is just them, but it isn't. It's a general problem in graduate education. So, you are not weird or alone. Fortunately, you don't always need a human being, there are a lot of helpful books out there, some listed at my website. I can highly recommend any book by Robert Boice. Be of good courage!

Reader (one month later): Just wanted to drop you a note about how things are going. I have been rethinking the writing process and the Boice has been very helpful. Writing daily is important and writing in small increments even more so. And, I finally understand that, at least for me, I need to rewrite! I had never gone through the full editing process before, and it has helped me to see that Š brilliance is work. The fear of stupidity that many people, and I think especially women, struggle with comes from the immediate sensation of failure that drafting induces, the failure to be brilliant from the get-go. I think you need an experience when writing happens gradually to realize that most, if not all, can write and write well.

NEWS FROM THE EDITOR

I've been working on a revise and resubmit notice from a journal. It is always difficult to get my head back inside an article that I haven't worked on for a while, but fortunately I had really good recommendations from the reviewers. I haven't taken all of their advice, but seeing the article from their perspective helped to estrange it from my brain. They saw as unclear parts that I had thought were perfectly clear, but on revisiting those parts with their comments in hand I saw that the reviewers were right: I hadn't been clear. Such recommendations make the peer review process seem like a great invention.

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[ARTICLE]

THE POLLFFEST STUDY: DIVERSITY IN AMERICAN FILM FESTIVALS

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OVERVIEW

This paper is the first to gather and analyze basic information measuring the diversity of the current American film and video festival industry that feeds programming to movie theatres, and cable and broadcast television systems worldwide. This was achieved by measuring individual festivals through a confidential online survey, concerning each festival's size, scope, and theme. The hypothesis was that two main film festival models or profiles would emerge from the data: either a Type A festival, a big-budget, big audience, Hollywood feature- oriented festival, or a Type B festival, a small-budget, small audience, "grassroots," "niche-audience," or "local" type programming festival. The eventual data regarding scale affirmed that model. Still, the results implied a greater diversity of festivals than expected, with numerous "hybrid" Type C festivals present. The data also suggested a possible cause for the large number of defunct previously listed festivals, since 26 percent of our respondents admitted their last festival had lost money.

A BRIEF HISTORY OF FILM FESTIVALS

Film festivals first appeared in Europe in the 1930's. Three of the oldest and most prestigious include the Venice Film Festival, founded in 1932 by Italian dictator Benito Mussolini, as an adjunct to a larger, pre-existing arts festival. The Cannes Film Festival in France was set to debut in 1939, when Hitler invaded Poland. The festival was canceled after showing one film but reappeared in 1946. The Berlin Film Festival was founded in 1951 and sanctioned by occupying Allied forces in postwar West Berlin. (Gore, 2004)

In America, the American International Film Festival in California claims to be the earliest U.S. film festival and it is still functioning today. Among the older, large American festivals are the San Francisco Film Festival (founded in 1957), the New York Film Festival (1962), the Chicago International Film Festival (1964), and the Houston Worldfest (1966). The Seattle International Film Festival is the acknowledged leader in the 'number of films shown' category, with more than 200 films every year. (Gore)

PREVIOUS STUDIES IN THIS FIELD

Bookstores and libraries contain numerous titles promising information on how to make a movie that succeeds in festivals and gets sold to Hollywood. However, there are no previous academic studies of American film festivals.

HYPOTHESIS: THE TWO MAJOR FILM FESTIVAL MODELS

I expected my data to reveal two main types of film or video festivals, similar to the festivals I had attended in person. The first would be the Type A model. It would be would be a competitive (prize-giving), large scale, and/or feature film industry—affiliated festival, marked by recognition of only the few or best entries, emphasizing professional Hollywood-style and independent 35 mm films, and large in size, staff, length (days of festival), prizes, audience, admission price, and budget.

The second would be the Type B model. It would be a non-competitive grassroots-style festival, marked by recognition of all or most entrants, emphasizing low-budget productions, by amateurs working in small formats (e.g. 8mm film, VHS or Mini-DV tape), and small in size, staff, length, prizes, audience, admission price and budget. I expected that some festivals might be a hybrid of the two, a Type C, but not many. My initial 15-question survey was geared toward separating the festivals into these two major categories.

HOW THE DATA WAS COLLECTED

With 672 festivals in 48 states listed by the AIVF, almost all with an email address, it seemed sensible that an online survey using my academic email address, would reap a large, inexpensive, and quick response. Instead, the initial email response from festivals was about 5 percent, at a return rate that lasted from minutes to 4 months. Most of these 672 email addresses were eventually found to be defunct.

A second reminder email to 472 festivals took place in the last week of August, 2003. Subsequent emailing took place in January and August of 2004, and January and August of 2005. The final 91 respondents represent 27.6 percent of the final actual 330 festivals, that I consider the total number of functional American film and video festivals today.

THE DATA BY PERCENTAGES

* Note: the percentages of answers may total more than 100 percent, as I round off the decimal places. Also, for many questions, respondents were able to check more than one response, so final totals may again exceed 100 percent.

SQ 1 Founding: In which year were you established? (91 / 91 respondents answered)

Median (Midpoint) = 1996
Mean (Average) = 1993.143 = 1993

SQ 2 Dates: In which month is your festival held? (91 / 91)

1 percent	January	8 percent	August
5 percent	February	10 percent	September
8 percent	March	18 percent	October
14 percent	April	8 percent	November
3 percent	May	0 percent	December
10 percent	June	7 percent	Other
9 percent	July		

*Other includes: 1 month varies; 1 November and April; 1 January > June; 1 ongoing; 1 December and June

SQ 3 Tax status: Are you a non-profit group? (91 / 91)

Yes 88 percent, No 10 percent, Affiliated with one 1 percent, *Other 1 percent

*Other denotes: state government: Yes; federal government: No

SQ 4 Time: How long is your festival? (89 / 91)

15 percent	1-2 days
27 percent	3-4 days
20 percent	5-7 day
28 percent	8-14 days
9 percent	Over 14 days
1 percent	Varies/multiple venues

SQ 5 Sponsors: Are you formally affiliated with, or sponsored by a specific group? (88 / 91)

19 percent	University or educational group
10 percent	City, county, state, regional film commission,
7 percent	City, county, state, regional chamber of commerce
17 percent	Artistic or creative group
3 percent	Social issues group
1 percent	Religious group
15 percent	Business, industry, or professional group
60 percent	None of the above – we're independent
11 percent	*Other

*Other includes: Conservation group, Search for Common Ground, California Arts Council, Asian Cinevision & the Asian Society, Hope and Dream Arts Center, City of Los Angeles, studios, board members, United Nations, various sponsors, etc.

SQ 6 Format: Are your entries accepted on [what format]? (90 / 91)

46 percent	Film
71 percent	Video/VHS
28 percent	Mini-DV
41 percent	Disc
8 percent	HDTV
14 percent	Any-All of the Above
18 percent	*Other

*Other includes: Digibeta, Beta SP, D5, and Imax formats

SQ 7 Category (Genre): [Categories of] your (accepted) entries. (91 / 91)

87 percent	Documentary
77 percent	Drama
73 percent	Comedy
77 percent	Dramatic shorts
8 percent	News
31 percent	Animation Computer graphics
0 percent	Industrial
1 percent	Educational or training
59 percent	Student
60 percent	Experimental or non-narrative
6 percent	Any/all categories/No distinctions made
13 percent	*Other (please list)

*Other includes: music video, children's, regional, Native American, natural history, rural – themed, with music & sound design, foreign language, TV features, child – produced, feature films, or based on a rotating theme – e.g. disco movies

SQ 8 Length: are your entries –? (91 / 91)

21 percent	Shorts (under 30 minites)
3 percent	Mid-length (60 minutes or under)
10 percent	Feature length (over 60 minutes)
76 percent	No distinction/Any or all of the above

SQ 9 Theme: does your festival's theme promote an awareness of a(n) -? (83 / 91)

27 percent	Geographic area (a city, locale, state, region, etc.)
28 percent	Social issue or topic
8 percent	Religious issue or topic
19 percent	Racial or ethnic group or issues

24 percent	Gender issue
29 percent	Artistic genre (mystery, comedy, drama, animation, etc.)
5 percent	Moving image technology (all HDTV etc.)
0 percent	Business or industrial work (promos, commercials, etc.)
15 percent	Education issue
36 percent	*Other

* Other includes: themes of local & indigenous filmmaking, history and art of filmmaking & filmmakers, personal journeys, international, small gauge media, underground low-budget works, global issues, independent film, micro works of film art, enrichment of the human spirit, hope and dreams, student, family films, fighting ageism, fighting cancer, indy films only, various changing fest sub-themes, various cultural areas, inspiring films

SQ 10 Space: Which viewing spaces do you utilize? (90 / 91)

77 percent	Local movie theatres
51 percent	School & university auditoriums & classrooms
34 percent	Art galleries & museums
9 percent	Restaurants' TV monitors & screens
22 percent	Outdoor parks & venues
1 percent	Private homes & residences
1 percent	Private office spaces
16 percent	Local town, civic, or government spaces
13 percent	*Other

* Other includes: cable TV facilities, studio facilities, libraries, soundstages, hotel conference rooms, coffeehouses, dramatic theatres, opera houses, hotels, resorts, and convention spaces

SQ **11 Entries: What was the total number of paid entries? (87 / 91)**

11 percent	Under 50
9 percent	Under 100
7 percent	Under 150
8 percent	Under 200
64 percent	200 and above
1 percent	*Other

*Other denotes a festival with no admission fee

SQ 12 Fees: What was the minimum fee (in dollars) to enter a piece? (89 / 91)

62 percent	Under $25
25 percent	Under $35

10 percent Under $45
0 percent Under $75
2 percent $76 and above
1 percent *Other

*Other denotes a festival with no entry fee

SQ 13 Attendance: What was your total paid audience? (86 / 91)

26 percent Under 1000
13 percent Under 2500
16 percent Under 5000
16 percent Under 10,000
28 percent 10,001 and Above
1 percent *Other

*Other denotes a festival with no admission fee

SQ 14 Budget: What was your annual (in dollars) budget? (81 / 91)

20 percent Under $5000
7 percent Under $10,000
9 percent Under $20,000
12 percent Under $50,000
52 percent $50,001 and above

SQ 15 Profitability: At your last festival you - ? (80 / 91)

30 percent Made a profit
44 percent Broke even
26 percent Didn't break even

DATA ANALYSIS

SQ 1 Founding: With a mean (average) of 1993, and a median of 1996, the data showed most festivals to be founded in the 1990's, which is not surprising. That decade ushered in the era of inexpensive video cameras and editing systems for college programs, and many amateur enthusiasts, providing ready entrants (and financial support) for the new festivals. It also featured a thriving economy, in which governments and other organizations founded and funded many new festivals.

SQ 2 Dates / Time of year: The data showed October and April to have the most festivals and January and December the fewest. This makes economic sense, as viewers are busy with Christmas shopping in December and have less disposable income in January. Many festivals seem to coincide with their geographic area's tourist seasons (e.g. ski areas schedule them in winter, shore areas in summer), while still others were positioned to extend those tourist seasons (e.g., some ski areas schedule them for spring skiers, and some shore areas for early fall). Again with 55 percent of the festivals held

from June through October, they seem to reflect and augment the traditional vacation season.

SQ 3 Non-profit status: 88 percent claimed non-profit status and, therefore, tax exemption, that is expected for arts organizations.

SQ 4 (Time) length: 37 percent of the festivals ran for eight days or more, implying a large Type A festival. 42 percent ran for four days or less, implying a small Type B weekend festival. Our Type C' festival, then, at 20 percent, ran from five to seven days. It seems reasonable to assume these four days or less, Type B festivals have a local or special interest focus.

SQ 5 Sponsorship: 60 percent of the festivals claimed independent status with no affiliation. For me, that was a surprisingly high number. At only seven percent, I had expected more local Chambers of Commerce to finance the festivals. However, please note that this status does not prevent festivals from accepting corporate sponsorships or renting university halls. I was not surprised by the 19 percent of festivals sponsored by a university or educational institution since universities have cost-free venues (auditoriums), staffs (students and faculty), and publicity machines (public relations departments) at their disposal.

SQ 6 Film vs. Video Format: 71 percent of the festivals accepted VHS/video for their entry copies, making it still the preview format of choice. However, please note this does not make it the preferred format for presentation at the festivals.

SQ 7 Category (Genre): 87 percent of the festivals accepted documentaries followed by dramas at 77 percent. It is not surprising documentaries would dominate since the non-studio films and videos have no ready-made theatre distribution deals and must enter festivals to gain distributors. What was surprising was how so many festivals, large or small, accepted so many different genres.

SQ 8 (Entry) Length: A full 76 percent of the festivals listed no established time length constraints for entries. Again, this shows a remarkably accommodating attitude toward entrants with long films.

SQ 9 Theme: Most festivals' themes seemed to support the documentary process and perspective. The social issues or topics category came in first at 28 percent with regional issues a close second at 27 percent. A full 57 percent of festivals, then, listed documentary topics as their focus. The Other category, at 36 percent, listed mostly documentary-style themes.

SQ 10 Viewing Space: 77 percent of the festivals used local movie theatres and 51 percent used school or university spaces. This makes sense. Movie theatres, schools, or university halls are usually the most comfortable viewing spaces, and school halls contain a built-in bonus of students. The only drawback to using university theatres is possible censorship for edgy, non-mainstream films.

SQ 11 Number of Entries: 64 percent listed their number of entries as 200 or above, that implies a healthy pool of entrants, as well as a possibly substantial source of funding. It also necessitates a substantial (or else a very hard-working) staff to watch and judge entries.

SQ 12 Entry price: 62 percent listed their lowest entry fee as under $25, and 25 percent listed it as under $35. So, 87 percent of the festivals' entry fees are under $35. Again, this is a reasonable fee for the amateur film or video maker who may enter many festivals with the same film. It shows most festivals accommodate the "grassroots

amateur."

SQ 13 Audience Size: From the numbers, we seem to have a predominant split of audience size between our expected wide distribution of large Type A and small Type B festivals, with 28 percent showing an audience of 10,000 and above, and 26 percent below 1,000. While it's tempting to use the number of films as a barometer of a festival's size, we should remember that many independent films, bereft of stars and publicity, may not draw much of an audience.

SQ 14 Budget: Here, the Type A & B models seem to dominate. 52 percent of the festivals listed their budget as $50,001 and above, implying a decent size, perhaps one full-time or part-time staff member, and Type A status. 20 percent listed their budget as under $5,000, implying no full-time staff, and Type B status.

SQ 15 Profitability: A total of 74 percent listed their festival as either making a profit, or breaking even. From this we may conclude that most festivals in our sample are currently in good financial health and yet, 26 percent of the festivals admitted they didn't break even, meaning they had lost money.

CONCLUSIONS, AND FESTIVALS' "COMMENTS / SUGGESTIONS"

From our data, a picture of the typical American film festival emerges. Using a statistical median as our guide, the typical American film festival was founded in 1996, takes place in October, has non-profit status, runs from eight to14 days, and claims to be an independent entity. It accepts entries on VHS and accepts most genres including documentaries, dramatic features and shorts, comedies, animation, experimental, and student films. It has no time length restrictions on films, promotes documentary-style social and regional themes, and uses local movie theatres. It has 200 or more entries, charges an entry fee under $25, has an audience between 2,500 and 10,000 people, a budget of more than $50,000, and broke even at its last festival.

Does our data support our original hypothesis, in which we expected to find a vast gap in our answers between the large Type A and small Type B festivals, with vast spikes in percentages in our answers at the extremes, and low percentages (or few festivals) in the middle? Yes. In factors affecting festival size, such as festival time length, attendance, and budget, we do see the expected 'twin peaks' in the data. (See Tables below) For example, regarding SQ 4 on time length, 42 percent of the festivals lasted one to four days (a weekend festival?), and 37 percent lasted eight days or more, supporting our Types A and B model. Regarding SQ 13 on attendance, 39 percent of the festivals had an audience below 2,500, and 44 percent had 5,000 or more. Regarding SQ 14 on budgets, 20 percent of the festivals cost less than $5,000 and 52 percent cost $50,001 or more. In our sample, there seems to be a significant bipolar-type difference in the festivals' scope that supports our original hypothesis.

Table 1. Festival Attendance by Percentage. (From SQ13 Data) Note the Type A festivals at right, and the Type B festivals at left.

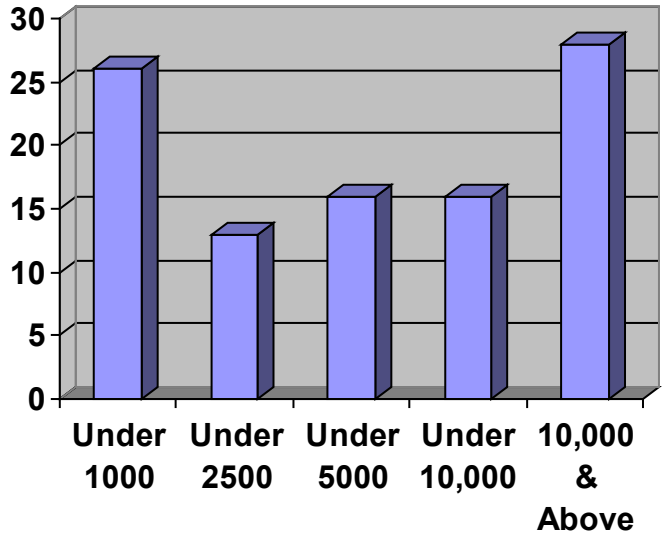


Table 2. Annual Festival Budgets by Percentage. (From SQ14 Data) Note the Type A festivals at right, and the Type B festivals at left.

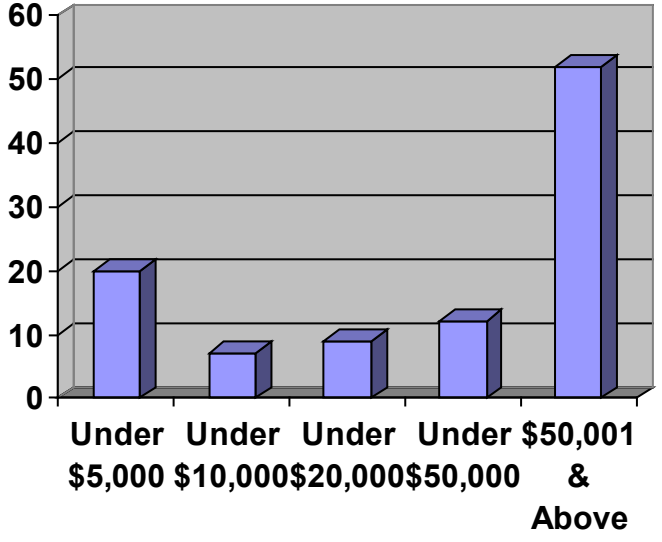
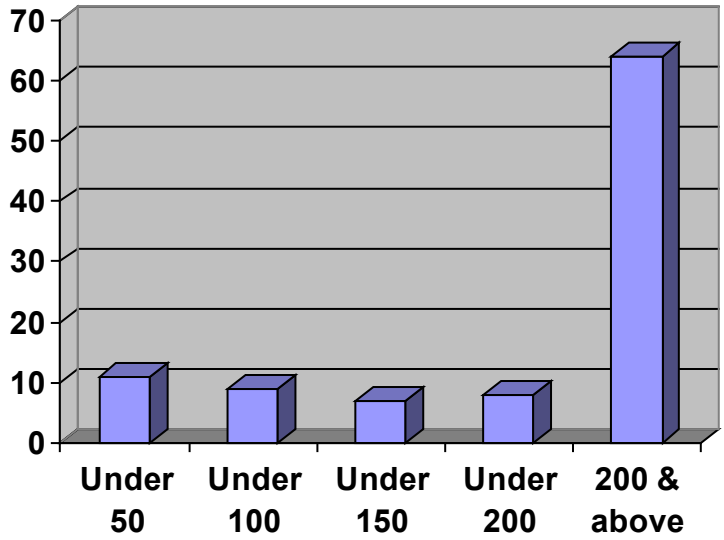


Table 3. Number of Festival Entries by Percentage. (From SQ11 Data) Note the Type A festivals at right, and the Type B festivals at left.



A surprising development in the data was the high number of festivals reporting a financial loss at their last festival in SQ 15; 21 of 80 respondents, or 26 percent. This 26 percent rate of festivals losing money could explain the large number of defunct festivals found in our initial AIVF listings, about 342 of 672, or 51 percent. If we use the Internet's common usage as starting in 1995, this high casualty rate could represent ten years' worth of failing and dying festivals, that remained online as lifeless tombstones.

Were these failing festivals just the newer, less stable, start-ups facing financial problems or were the financial difficulties also affecting old festivals? Analysis of those 21 festivals revealed their Founding Year Median (Midpoint) to be 1996, and a Mean (Average) of 1994.143, or 1994. Our total sample of 91 festivals had a Founding Year Median of 1996, and a Mean of 1993, similar numbers, so the financial woes indeed seemed to be affecting new and old festivals equally.

What do these numbers imply for filmmakers themselves? Are the large Type A festivals responsive to the low-budget local grassroots filmmaker? Perhaps a clearer picture emerges as we look at some verbal responses to our survey's final question where I asked the respondents for "Any Comments or Suggestions?" While many festivals fell neatly into large-scale Type A or small-scale Type B festivals from their data, some of them still defied simple categorization. Their data cannot always reveal their true picture.

The large-scale Houston Worldfest, for example, seemed incredibly friendly and accommodating to the small, amateur, or low-budget entrant. The festival listed 12 major, and 200+ smaller sub-categories. In addition to feature films, it accepted every other genre listed. These included documentary, drama, comedy, dramatic shorts, news, animation, computer graphics, industrial, educational or training, student, experimen-

tal or non-narrative. Almost no filmmaker with a film was turned away. It's a fine example of a large festival, accommodating the local or grassroots artist.

Utah's small-scale Thunderbird International Film Festival represents a different paradox. Its theme of family-friendly productions includes categories of action, documentary, comedy, drama, or open genre. Its inclusive design categories are listed as student, masters thesis, first film, and professional. Therefore, the festival may include big-budget Hollywood and TV productions, as well as children's grammar school videos, an incredible range of material.

These two festivals might be categorized as Type C hybrids, yet their data numbers are no match. These paradoxes are not uncommon. The first festival is a large scale festival going small, with the second a small festival thinking big. It will be interesting to see if more festivals follow their atypical attitudes, pleasing the mainstream audience seeking big-budget fare, while also satisfying the local filmmaker and niche audience.

Another festival with a similar hybrid attitude toward categories and audiences is the Black Bear Film Festival, in Milford, PA, that charges the audience for Hollywood and independent features but shows local grassroots pieces and documentaries for free. It schedules them in special tents outside the big-feature theatre, beside local food vendors and merchants' booths, and in time slots between the big-feature showings. Grassroots filmmakers therefore receive a curious and appreciative audience, that otherwise might not have paid full fare for a viewing. The inventive free sample video setup also encourages the audience to linger and pay for more feature films, increasing profits.

QUESTIONS AND TOPICS FOR FURTHER STUDY

While the initial Pollffest query provided some picture of a typical American film festival's budget, it did not ask how that budget was spent. It would be interesting and useful to know how much of each budget went for staffing, programs, publicity, auditorium rental, and prizes. The percentage of films winning prizes and the amounts rewarded would provide useful operational information. Another revealing question would be to ask whether each festival were run by a full-time or a part-time manager. It would also be useful to see what percentages of the festivals' budgets come from corporate or government funds, because their non-profit status does not prevent such sponsorship or funding.

Perhaps if enough information is gathered, we can profile what a financially successful festival looks like and managers can avoid the unsuccessful models. Finally, after distributing this data back to the festival managers they may be more interested in cooperating with this study and others in the future.

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[ARTICLE]

5 WAYS TO FIND YOUR PURPOSE AFTER 50

David Corbett is the founder of New Directions, Inc., in Boston, and author of Portfolio Life: the New Path to Work, Purpose, and Passion After 50, published by Jossey Bass. Visit him online at www.portfoliolifebook.com and www.newdirections.com.

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Most people can now expect to live longer. Those extra years are a great gift. But they can be an albatross if people don't know what to do with them. A minority of people like to stay the course, whatever it is. But most people find they need to dig down to their core selves and find new goals and purposes that touch something deep inside-the kind that get them out of bed in the morning.

But how does one find a new mission at age 50 or 60 or 80? A growing array of books, courses, programs and now websites exist to provide suggestions, and many of them offer valuable detailed guidance, worksheets and resources.

Working your way through them all can be a chore. But identifying your new purpose doesn't have to be so major an undertaking that you never do it.

There are core ideas and principles you can use to find your purpose after fifty. Here are five tools.

1. Get into neutral. This is crucial when you leave a career. Resist the temptation to leap into the next phase of your life. Sit still. Take a timeout. Give yourself permission to decompress. The neutral zone is kind of a moratorium on old habits and thoughts. Experiencing such a "white space"

can be scary. If we submit to it, however, new thoughts and fresh possibilities will emerge. It will help you redefine who you are now, not what you were. Neutral also helps give you closure on the end of your primary career, and the purposes and relationships they held for you.

2. Retell your life story. Stories reveal things your rational minds (and résumés) can miss. If writing is hard for you, imagine you're writing a letter to a friend or speak into a recording device. Recap in brief, or in outline style, the story of your life. As you organize the "facts" of your life, hundreds of images, thoughts, recollections and memories will begin to cross your mind. Sift and distill these for central themes, interests, activities and relationships that matter most and express who you are. Use old photos or letters. Pull out your report cards. Read what your teacher wrote about you, and not just your grades.

Don't judge. Generate data. There are clues in your past.

3. Use your verbs. This technique works throughout the assessment process.

The pressures of social status make you think about yourself

in nouns--the titles, labels, roles and affiliations, usually of your career. But nouns close doors. They peg people. Strip them away and get to your verbs. The challenge now is to dream not about what you want to be but what you want to do. Verbs are active and dynamic. What were you doing when you felt excited or fulfilled? Find several examples and then look for patterns in your skills and experience. That will help you redefine what you want to do now.

4. Write a personal "mission statement." Companies and organizations have these. Why not individuals? Consider writing a statement reflecting your life vision or mission. Skip tangible goals or specific projects and make a list of the values, beliefs, and interests you care about the most-the motivators that guide you, fire you up and draw out your best contribution.

Only when you have a strong interior sense of these broader life goals can you find the real-time contexts, life opportunities and markets in which to apply them.

5. Involve others. A trusted circle of advisors can be of immense help as you seek new paths. Put friends, present or former work colleagues and family members on these personal sounding boards. Those who know you well and who are stakeholders in your success can hold up mirrors to reflect back things about you that you can't see yourself. Such groups know collectively of more possibilities than any one person could summon. It can be a formal or highly informal group. To get a sense of how a personal board can help, gather three to four friends for personal brainstorming sessions. Open the floor to insights and possibilities with no judgments allowed. The goal is simply to turn up opportunities and use the feedback to improve your exploration of new directions in your life.

These steps are only a beginning. But they may put you on a path to a post-career life purpose that can dramatically reduce the chance of being bored in retirement.

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[ARTICLE]

GOING THE WEB-BASED SURVEY ROUTE

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Academic researchers, marketing firms, and media organizations are among those using the web as a tool to obtain feedback about diverse issues and topics from various segments of society. Given the cost and time associated with surveys conducted via mail or telephone, web-based surveys seem to be a convenient alternative to traditional methods.

In addition to the positive aspects of online surveys, there are several issues worthy of consideration. These include finding a sampling technique that ensures representation, sending invitations via email and obtaining responses from people who already sort through large numbers of messages, tracking respondents, and dealing with potential problems with technology. Rather than tackling specific methodological concerns, the goal of this review is to provide a brief overview of the types of technology-based surveys, compare features of several Web-based survey options, and suggest some ideas for the uses of online surveys.

Various companies offer several types of computer-based survey products and services ranging from simple and relatively inexpensive to more complex and more expensive. Some companies offer more than one type of product. Categories discussed in this article were developed after examining product descriptions on the websites of several companies that provide online survey services and/or software.

One type of product is the do-it-yourself survey. In this case, a Web browser is used to build the questionnaire on the website of the company that hosts the survey. Companies that feature this product may offer some form of free service, but with limitations such as maximum number of questions and respondents (several companies that offer limited free product usage are compared at the end of this review). Costs range from low to hundreds or even thousands of dollars for more advanced features and few or no usage limitations. Companies may also offer full-service assistance that includes everything from questionnaire development to distribution and analysis. A third type of product is software-based. Use of this product typically entails licensing software that is resident on the user's computer. Although the survey ultimately might be posted on a website, the questionnaire is developed with a software program.

When looking at options for online surveys, there are several

things to consider. One of the biggest issues is cost. As noted above, prices range from free to several thousand dollars. There also may be time limits on the availability of data and the ways results are provided. For example, users might be able to view data online, but cannot download it for use in spreadsheets or statistical analysis programs.

Costs also are based on different factors. Some companies charge a monthly fee, with a sliding scale that offers reduced costs as the user signs up for more months. In some cases, users pay less by signing up for a yearly versus a monthly basis. Some companies offer cost reductions for educational or non-profit organizations. Other companies charge a per-response fee. That creates a good news/bad news scenario—users who received a high response rate will pay more. Another consideration tied to cost is the number of features received for the price paid. More bells and whistles typically equals a higher cost. Also, basic or free services may mean little or no customer support.

A second issue to consider is whether multiple people can use the program to create questionnaires. As with software programs in general, companies might restrict the number of program users, thus requiring multiple user licensing. It is a good idea to check this limit and accompanying pricing for multiple users. Reading the fine print in the Terms of Use might reveal some of these limitations.

Another issue involves survey construction, distribution, and collecting results. Quite a number of products are available for free trial usage. Even with limitations, trying a product is beneficial both to the company (you may eventually buy the full version if you like it) and the user (you have a product that suits your immediate needs by paying little or nothing). Methods of distributing invitations also vary by company or product. Some companies let users upload mailing lists and send the invitation from the host site. In other cases, users must place the link to the survey in a message that is sent from their own email program. The format by which users are able to obtain survey results also varies. Some companies that offer free and limited usage allow only online viewing of aggregate results unless the user upgrades to a fee-based product level while other companies that enable free usage provide both online viewing and downloadable files. Also, check to see the extent to which results are available with trial product subscriptions.

Despite the limitations of some free or reduced cost services, even simple Web-based surveys offer a number of benefits to educators. First, online surveys can be used as a pedagogical tool in method or theory courses. For example, a survey research class might construct a questionnaire, gather responses, analyze data, and critique the entire process in a shorter timeframe than using a paper questionnaire. Second, students can conduct research for course projects with less expense and time than in a traditional survey process. Products usually include a variety of questionnaire formats (fixed, semi-fixed, and open-ended) that encourage students to use a range of items. Constructing the questionnaire is also relatively intuitive so the technology curve is not too steep for students to handle. Third, professors can more easily conduct their own research.

The following grid offers comparisons of several products that are free with limitations. The list does not include high-end surveying companies or companies whose products primarily involve the licensing of software that is resident on the user's computer or server. Also, this list is not meant to be exhaustive, but to offer examples of these types of products. Attempting to find all of these companies would be a large task and too cumbersome to place in a single chart. Companies were located through

links to other products on SurveyMonkey.com and through searches on Google.com. Information was gathered October 9-13, 2006, so company sites should be checked to ensure up-to-date details on costs and features. Companies are listed in alphabetical order.

Product Name Web Address	**Free Survey Limitation on Number of Items**	**Free Survey Limitation on Number of Responses**	**Free Survey Time Limit on Data or Product Use**	**Cost after Free Surveys (lowest price indicated)**	**Discount for Educators (see each product site)**
Free Online Surveys freeonlinesurveys.com	20 questions	50 responses	10 days per survey	$19.99/mo	
QuestionPro questionpro.com	2 surveys	100 responses for all surveys	1 mo. license to access data	$15/mo	Yes
Super Survey™ supersurvey.com	1 page of questions	25 responses		$149/wk "while survey is active"	
SurveyMonkey surveymonkey.com	10 questions	100 responses per survey		$19.95/mo or $200/yr	
WebSurveyor websurveyor.com	1 survey	50 responses	30 day trial	$495 per survey or $1,795/yr	
Zoomerang™ info.zomerang.com	30 questions per survey	100 responses per survey	10 day data availability	$599/yr	Yes

NOTE: Column under Cost After Free Surveys shows the lowest price in a range that may be based on product features or the type of company/organization using the product. Some companies place limitations on paid services. Blank fields in any column indicate the reviewer could not confirm the existence of this information on the company's site.

[ARTICLE]

COMPRESSING THE CAMPUS/ INDUSTRY CHASM

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This article is an adaptation of a panel presentation made at the Broadcast Education Association 2006 Convention in Las Vegas

For decades, electronic media educators have struggled with how to conscientiously orient their students to the demands of the industry while convincing prospective employers that this orientation is indeed, taking place. As former news director and then Northwestern University professor Lou Prato wrote in *Broadcasting* magazine twenty years ago: "The prime criticism has been that recent graduates have unrealistic expectations and have not been trained in the fundamental needs of the business. Critics charge that too many new employees lack the basic skills required to meet minimum standards."[1] Today, most BEA-member campuses are considerably more adept in dealing with business fundamentals as well as providing high level skill instruction. However, influencing students to understand the veracity of these fundamentals and the necessity for perfecting these skills, and then validating for employers that this mindset has been achieved remain elusive goals.

The fundamental question is how is to create avenues through which students come to comprehend the industry and their options within it—without the curriculum and its activities becoming shackled to vested economic interests. Electronic media departments need the freedom to expose students to both the pleasures and the perils of media careers so they can either mesh with employer expectations or divert to other career paths before they and their hiring supervisors are mutually disappointed.

Central Michigan University's School of Broadcast & Cinematic Arts has developed seven mechanisms that provide outreach to the industry to help students clarify their career goals without compromising curricular independence. Some of these mechanisms are fairly common. Others are a bit more rarefied. But all possess key attributes that facilitate student exploration of the profession in an honest, even unvarnished, manner.

Just as important, these mechanisms assist the profession in understanding what our school is all about. You can't narrow the campus/industry chasm by only building from one side. If you focus solely on what the students are learning about the industry and not on what the industry is learning about the students and their training, you won't bridge the chasm in a durable way.

1. INTERNSHIPS

Most programs offer internships in a wide variety of forms. But if they are to be permanent linking agents it would be well to consider the following four principles.

a. Make certain these placements are set up well in advance with job duties, on-site supervisor, and length of service specifically spelled out. An internship that is hastily thrown together is likely to be a placement where the student is consigned to menial, non-growth-oriented tasks or to slave labor with scant training. Whether the internship has been listed with the academic department or the student has located it on their own, due diligence requires that the parameters and progression of the placement be well benchmarked in advance.

b. Require quarterly reports to be filed separately by the supervisor and student. The reports should evaluate performance, inventory insights gained, and isolate weaknesses and disappointments. Evaluating both the design of the activity and the performance of the intern helps to make the placement more productive for the current student and for the others who follow. Lessons learned from quarterly report assessments also help employers better maximize their return on the temporal and monetary investment expended in intern hosting.

c. Choose interns carefully as they inevitably become the ambassadors for your program. All of your current students do not make for advantageous emissaries any more than all companies make for suitable and trustworthy training venues. Therefore it is just as counterproductive to require internships of all students as it is to unequivocally accept placements from every offering employer. Instead consider requiring each intern candidate to have a minimum grade point average and to be endorsed by one or two faculty members. Refer only your better prospects who accurately mirror the strength of your program and are positioned to take full advantage of the opportunity a carefully screened internship provides. This also means that some students may be qualified for certain types of placements but not for others. Restricting internships to juniors and above will further facilitate matching students with experiences that harmonize with their emerging areas of expertise.

d. Require a culminating student paper that summarizes what was learned. This should include a comparative assessment of what the student thought the job would be like and what they actually encountered. Not only do such assessments help crystallize insights gained by the student, they also assist the on-site supervisor to clarify job parameters for the next intern and better anticipate and manage student expectations. Therefore, these culminating papers should be summarized and shared with on-site supervisors after the internships have concluded.

2. EMPLOY PROFESSIONAL EVALUATIVE STANDARDS

Meanwhile back on the campus, try to narrow the gap between what will be expected in the industry and what is expected in the classroom and cocurricular activities. Students should be benchmarked constantly against professional standards so those who make it through the program will be confident when they enter the profession full-time. For example, in a copywriting class consider having script grades reflect how close the copy is to being fully usable in middle market settings rather than how well the student has written compared to other beginning writers. Stringent? No doubt. But this is the appraisal that will count in one, two or three years when the student encoun-

ters the rigors of the full-time workplace. The short-term grade pain can be alleviated by compiling and curving final grade averages so that students are compared to students in the grade sent to the Registrar. Meanwhile, each class member has benefited from application of continuous industry expectations throughout the course. The same bi-leveled evaluative system may be used in production, performance, and other courses as well.

3. OFFER INDUSTRY-MIRRORING COCURRICULARS

When well conceived and supervised campus production units provide smooth segues into professional placements. But when conceived as student extra curricular clubs, they distort what our industry is all about and practice behaviors that will be anathema in professional settings. The department's radio station is not the student station. It is a professional training ground that happens to be staffed by students. Your television news show does not just cover campus events, it surveys community events beyond realm of campus. The prime goal of the web unit is not to foster unbridled individual creative impulses, but to harness these impulses in an agreed-upon design that fosters department (client) goals and image.

In addition, students are not selected for on-air, executive staff, and other higher level positions based on seniority. Like the industry, they advance on the basis of their skill and craft rather than on how many years they have walked the earth. Each group of seniors should be looking at the incoming class of freshmen as both colleagues and potential competitors. Audition and other selection processes should take into account each student's capabilities rather than current class standing. Rigorous cocurricular experiences can do much to make for a seamless student transition from campus to the profession. They also demonstrate to industry professionals that we know what we, and they, are doing.

4. NURTURE ACTIVE ALUMNI ADVISORY BOARDS

Advisory boards can weave continuous linkages with the industry. They supply real-world advice to faculty while simultaneously providing media professionals with insights into current curricular, research, and campus budgetary issues. To be fully effective, these boards need to meet on campus at least twice a year at set times, have specified and staggered membership terms, and receive continuous communication from the department including all meeting minutes and general-circulation memos of importance.

Advisory boards can be of two types. *Industry* boards are drawn from the ranks of professionals without regard to alma mater. Often, their membership is recruited from the immediate locality. *Alumni* boards, on the other hand, are made up exclusively of graduates of the school who may now be working in a number of markets. If carefully constituted, either type of group can be effective. Alumni groups have the advantage of a prior emotional connection to the campus that often makes for more active and multi-faceted participation. Smaller and younger academic programs often begin with the industry model and then evolve to an alumni configuration once they accrue enough seasoned graduates.

Board members become an active support network for new graduates, who in turn, become a valuable resource pool for board members' companies. After all it is the

members who, through their advice, have fashioned and refined the education these students received.

5. UTILIZE TOP-FLIGHT ADJUNCT PROFESSORS AND GUEST LECTURERS

Who you bring on campus to talk to your students reflects much about your knowledge of the profession and the values you seek to instill. It lets both students and practitioners know where you stand and how you conceptualize the industry. If most of these visitors are knockabout deejays, low-level shooters, and war-story spouting executives, students will learn little. And the linkages with the industry these individuals provide are likely to be both superficial and fragile. Instead, choose guest lecturers as carefully as you would select tenure-track colleagues—on the basis of the expertise they bring, the skill with which they express it, and the integrity they evince. Your students will learn a great deal from visitors possessing these positive qualities while your link to the industry will be enhanced since electronic media departments are known by the company they keep.

If possible, go one step further. Cultivate relationships with a select few stellar industry professionals and secure them as adjunct professors. CMUs School of Broadcast & Cinematic Arts utilizes two such adjuncts: Edward Christian, CEO of Saga Communications, a group of more than100 stations, and Larry Patrick, CEO of the prominent media brokerage house, Patrick Communications. Though unpaid, both gentlemen make regular visits to campus to lecture for specifically selected classes. They hold official adjunct professor appointments conferred by the Provost so they may also direct independent studies and serve on graduate committees. This elevates the status of a guest lecturer to a higher level and signals a vibrant commitment to institution/industry linkage.

6. SPONSOR CAREER FAIRS

Certainly it is beneficial to have students attend state and national career expositions such as the National Association of Broadcasters annual fair held in conjunction with BEAs convention. But there are four special advantages to hosting career events on your campus as well.

First of all, not all students have the resources to attend national or regional fairs. A local event does not discriminate among students on the basis of available funds and insures that all have access to such a multi-employer forum.

Second, your own career fair brings electronic media companies to your campus. Not only will they talk to your students, but they will meet your faculty and see your facilities. They will get a taste of who you are and what you do. Also, you will get a sense of which companies to pursue as possible sites for interns, future sources of guest lecturers, and potential advisory board members.

Third, by hosting this fair, you provide broadcasters with the documentable recruitment outreach they need to meet their EEO requirements imposed by the FCC and other agencies. This is a valuable service provided to them at virtually no cost and demonstrates your awareness and support of their industry regulatory duties and initiatives.

Finally, student planning and executing of a career fair provides students with a first-hand opportunity to make industry contacts, service those contacts, and demonstrate

their professionalism. At Central Michigan our Student Broadcast Executive Council (SBEC), comprised of the heads of each cocurricular organization, is completely in charge of our March Career Fair and its success. Thereby, the most active members of their groups are showcased to industry representatives in a mutually beneficial enterprise.

7. PROVIDE/DEVELOP CAREER-REALISTIC READING MATTER

Students need to have access to printed material that accurately assesses what today's industry is all about. The process of preparing such material provides additional links to the industry. Two years ago, our Alumni Advisory Board embarked on an outreach project for the benefit of all incoming students. Realizing they could not speak directly with each of the program's incoming freshmen during orientation, a two-page handout entitled *14 Things You Should Know About an Electronic Media Career* was developed. This flier pooled and condensed the experiences of 16 top media professionals whose experience ranged from more than three decades in the business to only three or four years in the field. The process of creating the handout helped advisory board members bond more closely with the concerns and expectations of the newest aspirants to the field.

These seven mechanisms can prove effective in narrowing the campus/industry chasm because they are built on co-operation with the profession but not co-option by it. They preserve the independence of the academic program in its continuous exploration and analysis of the field while welcoming dialogue with those select practitioners who represent the best that the electronic media profession has to offer. Fifty years ago, British educational authority Sir Eric Ashby wrote, "The commitments which universities are willing to assume for society cannot remain implicit. Our patrons have the right to ask what universities stand for, and I think universities can give a clear answer. . ."[2] With well-considered outreach, electronic media educators can make clear what they stand for by sensitizing themselves to the legitimate needs of the profession and then signaling to that profession the commitments they are prepared to make in meeting those needs. This is not pandering but rather, well-informed support for considered industry improvement. Such a balanced approach to bridging the chasm enriches the electronic enterprise for everyone, most especially our students.

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[ARTICLE]

YOU CAN'T SAY THAT: PROFANITY, INDECENCY AND THE CHILLING EFFECT ON BROADCASTING

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Barry Levinson, director of such critically acclaimed films as *Rain Man* and *The Natural*, was satisfied with the pilot episode, *The Bedford Diaries*, a series he produced and was set to premiere mid-March 2006.[1] But that pilot episode differed slightly from the one the WB network planned to air. Fearful of FCC sanctions, the network deleted scenes from the premiere episode, including one of two girls kissing and another of a girl preparing to take off her jeans.[2] "We don't believe that the show should have been edited," Levinson said in an article in the *Washington Post*. "But the network is very fearful of what the FCC has been doing recently. They're intimidating the networks."[3]

As Levinson's comment suggests *The Bedford Diaries* is just the latest casualty of the FCCs new, stricter policy toward indecency in broadcasting. In the last year alone, the FCC has upheld its decision to fine CBS $550,000 for a previous incident and proposed more than $3.5 million in new fines for violators of its new indecency standards.[4] New legislation signed into law summer 2006 authorizes the FCC to increase penalties for indecent broadcasts[5], raising the present forfeit of $32,500 to $325,000 per violation. The calls for and implementation of higher penalties for broadcast indecency came after the FCC broadened its existing indecency standards to include a stricter enforcement of profanity in broadcasting.

The inclusion and strict enforcement of profanity in the FCCs indecency standard is notable because it has significantly broadened the category of material the commission can find actionable. This article will analyze three important effects the FCCs indecency standard has had on the broadcasting industry. First, the new indecency standard represents a break with established precedent, expanding the definition of profanity and blurring the line between what material is acceptable and what is not acceptable for broadcast. Second, in the short time since the implementation of the new policy, the expansion of the indecency standard has had a substantial chilling effect in broadcasting. And finally, the FCCs crackdown on broadcast indecency has changed the way broadcast programming is created and received.

Before delving into the various legal and legislative measures taken to limit broadcast indecency, it is first necessary to understand the definitions the three key terms involved in the discussion of this issue and how they are defined in the historical and legal realm of broadcasting: obscenity, indecency and profanity.

The FCCs definition of obscenity is based on the 1973 Supreme Court ruling in *Miller v. California*.[6] Material is determined to be obscene if:

- An average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest.[7]
- Depicts or describes, in a patently offensive manner, sexual conduct as defined by law.[8]
- Taken as a whole, the material lacks literary, artistic, political, or scientific value.[9]
- The FCC prohibits the broadcast of obscenity at any time.[10]

Indecency is defined by the FCC as "language or material that describes sexual or excretory organs or activities in a patently offensive manner."[11] Indecent material can be broadcast during certain times of day—the "Safe Harbor" hours between 10 p.m. and 6 a.m., times when children are not considered a major part of a broadcast audience.[12]

Finally, the FCCs definition of profanity is "words that are so highly offensive that their mere utterance…amount[s] to a nuisance."[13] Prior to 2004, profanity was an aspect of broadcast regulation that was overlooked, unless it was considered to be blasphemy.[14] But, as will be discussed in Part I, the FCC has now broadened the definition of profanity by including a variety of "patently offensive" phrases that would be actionable under the new indecency standards.[15]

Indecency on the airwaves has been a consistent worry of government regulators since the turn of the 20th Century, as broadcasting became an everyday part of American life. Beginning with the Radio Act of 1927, that made it illegal for anyone in the United States to "utter any obscene, indecent, or profane language by means of radio communication,"[16] government regulators gave the broadcasting medium significantly less First Amendment protection than it granted print media. Broadcasting was seen as "pervasive"[17] and could uniquely affect children.[18] The Radio Act stipulated that anyone convicted of broadcasting "profane or obscene words or language" would be subject to a suspension of his broadcasting license for a maximum of two years.[19]

In 1978, the Supreme Court sought to clarify the standards used by the Federal Communication Commission to determine penalties for broadcast indecency. In *FCC v. Pacifica Foundation, et. al.*, the Court ruled that a New York radio station's afternoon broadcast of a George Carlin monologue entitled "Filthy Words" was, in fact, indecent because "'vulgar,' 'offensive,' and 'shocking' language is not entitled to absolute constitutional protection in all contexts"[20] and according to the Court, this was one of those contexts where the broadcaster would not be protected by the First Amendment. The Court hinged its controversial opinion on two important issues:

- The decision was made taking into account the specific facts of the *Pacifica* case.[21]

The Court noted that the Carlin broadcast was pre-recorded and, therefore, producers were conscious of the content they were airing but made no attempt to edit the monologue for a mid-afternoon airing; the indecent speech was "deliberately broadcast."[22] But the Court ended its reasoning there. It did not outline other circumstances outside

those of the *Pacifica* case that may be affected by the ruling.[23] At no time did it explicitly state the ruling would apply in any future case. In this respect, the ruling would not be considered overbroad, and as such would survive First Amendment scrutiny.

• In neglecting to address how its ruling might affect future cases under different circumstances, the Court relied heavily upon the assumption the FCC would apply as narrow a standard when investigating claims of indecency in broadcasting.[24] As time would tell, this was a naive and ultimately incorrect assumption.

But perhaps the most important conclusion of the *Pacifica* case was, in the words of National Obscenity Law Center director Paul McGeady, that "the Supreme Court of the United States has said, in the broadcast area, you don't need a compelling interest, an important or substantial interest is sufficient."[25]

PART I: CURRENT FCC REGULATION OF INDECENCY

As the next few decades would prove, *Pacifica* failed in its effort to sharpen the line between acceptable and indecent broadcasting. As Ian Antonoff noted in a 2005 *Journal of Sports and Entertainment Law* article, the FCCs enforcement of the indecency standard was inconsistent at best.[26] Supposedly, when investigating instances of broadcast indecency, the FCC must determine the following:

• Whether the material aired on broadcast, rather than cable or satellite.

• Whether the material aired during Safe Harbor hours (10 p.m. and 6 a.m., the time when the Supreme Court has deemed it "safe" to broadcast indecent material.)[27]

• Whether the material described "sexual or excretory activities and organs."[28]

• Whether the material was "patently offensive based on contemporary community standards."[29]

- Did the material explicitly describe sexual or excretory matter?[30]
- Did the material dwell on the sexual or excretory matter or was it a brief mention?[31]
- Was the material broadcast for titillating or shock value?[32]

Based on the answers to these questions, the Commission decides whether to assess a fine for the broadcast.[33]

But different commissioners have interpreted the questions in different ways, resulting in conflicting decisions on what to fine and what to allow. According to the Antonoff article, a radio program discussing subjects such as penis size and sexual pleasure was determined indecent by the FCC, while an episode of *The Oprah Winfrey Show* that dealt with orgasms, masturbation, and sex toys was not deemed indecent.[34] In addition, a 2001 episode of *Buffy the Vampire Slayer* featured an apparent sex scene at 7 p.m.—not only during non-Safe Harbor hours, but also during prime time—and was not determined indecent by the FCC.[35] This sort of inconsistency in judgment continued for nearly a quarter of a century until a musician's elation at winning an award and a "wardrobe malfunction" during a Super Bowl halftime show brought broadcast indecency to the forefront as a national issue.

In January 2003, during the *Golden Globes Awards* telecast on NBC stations, Irish rock band U2's front man, Bono, said "this is really, really, fucking brilliant" in elation after accepting an award on behalf of the band.[36] The FCC received 234 complaints about the broadcast, of which all but 17 complaints came from the Parents Television Council, a nonprofit organization dedicated to the restoration of "responsibility and

decency to the entertainment industry."[37] The complaints alleged NBC stations that broadcast the event violated a section of the United States Code preventing broadcasters from airing "obscene, indecent, or profane language."[38] At the time, if the charges were substantiated, NBC and its affiliate stations would face up to $27,500 in forfeiture.[39]

Instead of levying the penalty, in October 2003, the FCC, under then-Chairman David H. Solomon, chose to deny the complaints.[40] In the FCCs Memorandum Opinion and Order, Solomon explained that, though the word "fuck" does carry a sexual connotation, Bono's use of the word was not a sexual reference, but rather "as an adjective or expletive to emphasize and exclamation."[41] Further, Solomon found the word was a "fleeting and isolated remark," and noted that, in previous FCC decisions, broadcast of such comments did not warrant punishment.[42] But Solomon's decision didn't sit well with all commission members. According to a 2004 article by Clay Calvert, FCC Chairman Michael Powell expressed his thoughts on the issue in a private letter to PTC founder Brent Bozell.[43] "I am personally disturbed by the continued proliferation of profanity, violence, and sex in our daily lives," Powell wrote, " I applaud your personal efforts and those of the Parents Television Council."[44]

If commissioners' sentiments were retrospectively wavering on the October 2003 Bono decision, the case for reversing that decision might have been strengthened by the alleged intentional exposure of Janet Jackson's breast during the Super Bowl XXXVIII halftime show.[45] Less than two months later, the FCC announced it was reversing its decision on the Bono matter, and, by virtue of that reversal, many of the precedents set by *Pacifica* as well. The FCC claimed that "the 'F-word' is one of the most vulgar, graphic, and explicit descriptions of sexual activity in the English language…The use of the 'F-word' here, on a nationally telecast awards ceremony, was shocking and gratuitous."[46] In addition to deeming "fuck" a sexual reference in all contexts, the FCCs Memorandum also indicated that even a "fleeting and isolated"[47] use of the word was indecent because broadcasters have the technological means to edit such remarks before they are aired.[48] In its conclusion, the FCC warned, "broadcasters are on clear notice that, in the future, they will be subject to potential enforcement action for any broadcast of the 'F-word' or a variation thereof."[49]

The importance of the March 2004 Bono decision is not in its reversal but in its bold new statement on FCC enforcement of broadcast profanity. Profanity has always been an actionable offense under 18 U.S.C. 1464, but had never, even in *Pacifica*, been strongly enforced.[50] But in its March 2004 decision, the FCC stated:

"The term 'profanity' is commonly defined as 'vulgar, irreverent, or coarse language.' The Seventh Circuit, in its most recent decision defining 'profane' under section 1464, stated that the term is 'construable as denoting certain of those personally reviling epithets naturally tending to provoke violent resentment or denoting language so grossly offensive to members of the public who actually hear it as to amount to a nuisance.'… We recognize that the Commission's limited case law on profane speech has focused on what is profane in the context of blasphemy, but nothing in those cases suggests either that the statutory definition of profane is limited to blasphemy, or that the Commission could not also apply the definition articulated by the Seventh Circuit."[51]

In the wake of Super Bowl XXXVIII and as the FCC was constructing its rever-

sal of the October 2003 Bono decision, Congress initiated measures to authorize increased monetary penalties for violators of the FCCs broadcast indecency standard. Representative Fred Upton (R-MI) introduced the Broadcast Decency Enforcement Act of 2004 in late January that proposed increasing the maximum forfeiture for indecency violations from $27,500 to $500,000 per utterance.[52] In addition, the bill added a few points to the FCCs existing criteria for an indecency finding, including:

- Whether the material was live or recorded.[53]
- Whether the broadcast station had time to review recorded or scripted programming before airing. OR had reason to believe live or unscripted programming would include obscene, indecent, or profane material.[54]
- Whether the broadcast station used a time-delay blocking mechanism.[55]
- The size of the audience viewing or listening to the material.[56]
- Whether the material was part of a children's program.[57]

The bill also stipulated the FCC could begin license revocation hearings for broadcasters if three indecency violations were substantiated in the period of a broadcast license.[58] The bill passed by an enormous 391-22 margin in March 2004.[59]

In February 2004, the Senate debated a similar bill that would become its version of the Broadcast Decency Enforcement Act of 2004. Senator Sam Brownback (R-KS) led the coalition presenting the bill, which, unlike its counterpart in the House, proposed a tiered structure of maximum penalties for violators of the FCCs broadcast indecency standard: $275,000 maximum penalty for the first violation, $375,000 for the second, $500,000 for the third.[60] The bill also proposed doubling penalties for broadcasters if one or more of the following criteria were met:

- Whether the material was recorded or scripted.[61]
- Whether the broadcaster had time to review the material for indecent material.[62]
- Whether the broadcaster failed to block live or unscripted programming that included indecent material.[63]
- Whether the size of the audience was "substantially larger than usual, such as a national or international championship sporting event or awards program." [64]

Finally, the bill provided a maximum total of $3 million per forfeiture, regardless of whether penalties were doubled or not.[65] The bill passed with a near-unanimous 99-1 vote.[66]

The House resuscitated the Broadcast Decency Enforcement Act of 2004 in an effort to reconcile the Senate and House versions of the 2004 bill. But the House's 2005 version of the Broadcast Decency Enforcement act was nearly identical to its 2004 version.[67] The bill did not incorporate the Senate's proposal of a tiered monetary penalty structure, instead staying with the 2004 Act's proposal of a $500,000 maximum penalty per utterance and no limit to the total amount of forfeiture.[68] The Bill passed by a slightly smaller margin, 389-38, in February 2005.[69] The Senate followed with a new Broadcast Decency Enforcement Act of its own, abandoning the tiered maximum penalty structure for a blanket $375,000 maximum penalty per utterance, but keeping the $3 million maximum forfeiture.[70] On June 15, 2006, President Bush Signed the Broadcast Decency Enforcement Act of 2005, which authorizes the FCC to increase penalties for indecent broadcasts[71], raising the present forfeit of $32,500 to $325,000 per violation.[72]

PART II: EFFECTS

Following the announcement of the reversal of the FCCs Bono decision and amidst news of Congress debating increased penalties for violators of indecency standards, broadcasters exhibited new and noticeable caution in choosing their programming. This chilling effect was evident in the fall of 2004 when ABC announced it would show the Academy Award-winning film *Saving Private Ryan*, during prime time and unedited, in commemoration of Veterans' Day.[73] It was the third time ABC had scheduled *Saving Private Ryan* for unedited airing on Veteran's Day, and had not previously received complaint by its affiliates for showing the film.[74] Stations in several markets, including Dallas, Philadelphia, and Orlando, chose not to air *Saving Private Ryan*, stating the "extreme violence and intense adult language" featured in the film might provoke complaints to and, eventually, fines from, the FCC.[75] In all, 66 of ABCs 225 affiliates opted not to air the film, despite the parent network's promises to pay for any and all fines levied as a result of showing the film.[76] The affiliates that chose to air *Saving Private Ryan* were not fined by the FCC, as the Commission denied several complaints regarding the film's broadcast in a February 2005 Memorandum Opinion and Order.[77] "Contextual considerations are critical in making indecency determinations," the Commission concluded, "thus, in context, the dialogue, including the complained-of material, is neither gratuitous nor is in any way intended to or used to pander, titillate, or shock."[78]

In February 2005, another wartime film, a PBS documentary about the Iraq war, was affected by concerns over the FCCs new indecency standards. *"A Company of Soldiers,* produced by the PBSs acclaimed *Frontline* program, followed Dog Company of the 1st Battalion of the Army's 8th Cavalry regiment during its tour of duty in Iraq.[79] The film included episodes of profane dialogue between the soldiers, language that could be considered a violation of the FCCs new indecency standards.[80] As a result, PBS chose to send its affiliates both a censored and an uncensored version of the documentary, allowing the affiliate to decide which of the two to broadcast.[81] If the affiliate chose to show the uncensored version of the film, that affiliate was required to sign a waiver releasing PBS from any financial responsibility in the event the FCC levied fines for broadcasting indecent material.[82] Whether the affiliate chose to air the censored or uncensored version of *A Company of Soldiers*, nearly all of them moved the documentary from *Frontline's* usual 9 p.m. time slot to 10 p.m.—the beginning of the "Safe Harbor" period.[83]

Radio stations also began to adopt stringent indecency regulations in response to the FCCs crackdown on indecency. In early 2004, Clear Channel Communications, owner of the most radio stations of any broadcaster in the country, adopted a "Responsible Broadcasting Initiative," a set of standards and punishments for indecency on its stations.[84] The program consisted of five new initiatives:

- Extensive training for all company employees in the FCCs new indecency standards and how to comply with them
- Steps on how Clear Channel will respond to indecency notices from the FCC, including:
    - First, suspending the employee cited by the notice.[85]
    - Second, sending the employee cited, along with other employees involved in the broadcast of the material cited, to additional training in the FCCs indecency

standards.[86]

• Third, implementing a delay system during the program featuring the employee cited.[87]

• If material aired by an employee of the station is declared indecent by the FCC, that employee will be immediately fired.[88]

• Current and new contracts with on-air personnel will include clauses making those employees fully and financially responsible for any material they broadcast[89]

• Continue working with other broadcasters to aid in the implementation of universal indecency standards for the broadcast medium.[90]

Clear Channel enforced its new indecency policies by dropping two of its most popular DJs within days of each other: Howard Stern on February, 25th and Todd Clem, better known as Bubba the Love Sponge, on February, 23rd.[91] Stern and Bubba accounted for more than half of a record $2 million settlement with the FCC in June 2004; both were cited for sexually explicit broadcasts that were deemed indecent by the FCC.[92]

The Super Bowl has been an illustrative example of self-censorship of media and entertainment corporations in the wake of the FCCs new indecency standards. The infamous Super Bowl XXXVIII halftime show was produced by MTV and starred envelope-pushing hip/hop artists Janet Jackson and Justin Timberlake; the ensuing two Super Bowl halftime shows have featured decidedly tamer musicians, Paul McCartney in February 2005 and the Rolling Stones in February 2006.[93] The Rolling Stones even had some of their lyrics edited by ABC and the producers of the halftime show. "In *Start Me Up*, the show's editors silenced one word, a reference to a woman's sexual sway over a dead man," David Bauder, a *Washington Post* style section reporter, commented the day afterward.[94] "The lyrics for *Rough Justice* included a synonym for a rooster that the network also deemed worth cutting out."[95]

Many broadcasters have turned to technology to help them avoid violating the FCCs new indecency standards. Clear Channel has invested more than $500,000 in equipment to block indecent broadcasts on its stations.[96] LIN Television, the 24th-largest owner of television stations in the country, spent more than $200,000 in indecency-blocking equipment.[97] At the 2004 National Association of Broadcasters' convention, companies such as Enco and Eventide drew large crowds to their booths where they showed off the latest in audio and video delay technology.[98] Popular delay systems include:

• The Guardien by Enco: Better known as the "Bleepinator," the Guardien is guided by a user-determined list of words or phrases that will be replaced by a "bleep" sound or moment of silence when items on the list are detected within the broadcast delay.[99] "It's so much more than a delay," Enco VP of Sales and Marketing Don Backus said.[100] "It's a pro-active filter that each individual station can set up to meet their local standards and requirements."[101] The Guardien won several awards at the 2004 NAB convention, including the Award for Innovation in Media, voted on by convention attendees.[102] According to a Broadcasting and Cable report, the Guardian retails for $10,000.[103]

• Eventide's popular BD-500 and BD-960 profanity delay system feature up to 40 seconds of delay buffer.[104] Both models feature two delay options: the traditional "dump," that simply removes a block of audio, and a "sneeze" function, that inserts a

sneeze, cough, or comment over any indecent material.[105]

• Symetrix's Airtools 6000 and 6100 Broadcast Audio Delay systems operate in a similar fashion to the Eventide models. Both the 6000 and 6100 models offer up to 40 seconds of delay buffer and "dump" and "cough" functions to eliminate indecent material without interruption or dead air time.[106]

• MDOUK, a British software company, markets Arse!, a profanity delay system that operates on a PC.[107] Arse! features the ability to initiate an instant delay with a sound bite, advertisement, or other recorded material, and provides up to 30 seconds of delay from which selected amounts of material can be eliminated.[108]

• Prime Image's Pipeline models provide audio and video delay. The standard D1 Pipeline model offers 10 seconds of delay, but upgraded models can add additional 20 seconds of delay.[109] Audio and video can be delayed together or separately.[110] The HD/SD Pipeline was designed "for the purpose of ensuring that programming meets FCC regulations regarding profanity content suppression."[111] The system has a maximum six-second audio/video delay for HD and a maximum 39-second delay for SD.[112] Like the D1, the HD/SD Pipeline has the ability to delay audio and video together or separately.[113]

• Prophet Systems' ContentCheck system was designed specifically for Clear Channel, owners of Prophet.[114] The ContentCheck is a delay recorder and computer editor that delays between 15 and 60 seconds of audio.[115] Jackie Lockhart, VP of Marketing at Prophet Systems, says the ContentCheck was designed to "not only edit out offensive material, but to make it sound professional and not choppy."[116] The ContentCheck is not advertised on either Prophet Systems' or Clear Channel's website, and it is unknown at this time whether it is being produced or used by Clear Channel.[117]

The FCC has not yet lodged indecency fines for live news reports on the national or local level, but a *Broadcasting and Cable* article reported that LIN TV, which owns 24 television stations, is beginning to tape delay news broadcasts to prevent being slapped with an indecency fine.[118] A later *Broadcasting and Cable* editorial alleged that CBS, on the heels of punishment from the FCC for the Janet Jackson Super Bowl stunt, would initiate a 10-second delay on all programming.[119] CBS vehemently denied the allegations in an editorial published in the magazine a week later, stating that "the delay system that CBS now employs to delete inappropriate video and audio footage applies only to live entertainment programming, as well as interviews aired during sporting events. Our news and sports programming has aired, and will continue to air, without any delays."[120] While broadcasters may deny delaying news programming, they're planning to delete something: Harris Corporation, who manufactures the Symetrix Airtools products, was cleared out of its entire inventory of 50 or 60 units in a single day following the 2004 Super Bowl and received immediate demands for more.[121]

PART III: WHAT'S NEXT/CONCLUSIONS

Today, though Iraq, Iran, and the immigration debate capture the national headlines, broadcast indecency remains a hot-button issue, as the FCC earlier this year issued nearly $4 million in fines for broadcast of indecent material in several programs.[122] In February, the FCC upheld its decision to fine CBS $550,000 for the Super Bowl XXXVIII halftime show, denying a CBS appeal.[123] In March, the FCC handed down proposals for several fines, including a record $3.6 million against CBS for airing a

December 2004 episode of the crime drama *Without a Trace*.[124] The program included scenes of teenagers engaging in sexual acts.[125] In a break with precedent, the FCC fined only those stations that were included in complaints from viewers, rather than every station or affiliate that broadcast the program.[126] Other proposed fines included $27,500 against a Washington, D.C. station for an episode of *The Surreal Life 2*, and $15,000 against an educational programming station in California for airing the documentary, *The Blues: Godfathers and Sons*, a Martin Scorcese film that included various utterances of profanity.[127]

But the broadcast networks won't pay up without a fight. In mid-April 2006, Fox, ABC, NBC, and CBS joined forces to file notices of appeal in federal courts in New York and Washington, D.C.[128] A joint statement from the networks and affiliates fighting the more than $4 million in proposed fines alleged that "the FCC overstepped its authority in an attempt to regulate content protected by the First Amendment."[129] The broadcasters and affiliates claim the FCC did not "provide a clear and consistent understanding of what is appropriate" to broadcast,[130] a set of guidelines necessary to "assure the continued viability of the broadcast TV business."[131] According to media attorney Bruce Sanford, interviewed in a *Communications Daily* article, the networks have a good chance of winning the appeal because "this kind of labeling…forces people to steer far clear of dangerous zones and, as a result, they self-censor."[132] And they may have an ally in FCC Commissioner Jonathan Adelstein. Adelstein, a Democrat, supports increased enforcement of the indecency standard, but has criticized the Commission for using the standard inconsistently.[133] "If the Commission in its zeal oversteps and finds our authority circumscribed by the courts," Adelstein said, "we may forever lose the ability to protect children from the airing of indecent material."[134]

What is known, though, is that current chairman Kevin Martin intends to continue the assault on broadcast indecency. The more than $4 million proposed fines were the first to be issued by Martin as the commission's head.[135] Those fines totaled more than all previous fines levied against television programs for indecency combined.[136] As a commissioner under former FCC Chairman Michael Powell, Martin aligned himself with his predecessor's conservative views. He responded powerfully to the commission's reversal of the Bono decision, stating in the FCCs Memorandum Opinion and Order released in March 2004: "I am pleased that the Commission finally is making clear that the use of the "F-word" during this prime-time broadcast was both indecent and profane, regardless of whether used as an adjective, adverb, or gerund."[137]

While the broadcast industry struggles with the stricter indecency standard, the cable industry currently operates without FCC regulation. And many shows and entertainers are taking advantage of that loophole. For example, after incurring millions of dollars in proposed fines from the FCC, and after he was dropped by Clear Channel, Stern signed a record-breaking five-year deal with Sirius satellite radio.[138] But cable's freedom from the indecency standard may be short-lived. In April 2005, Ted Stevens, a senator from Alaska, announced he had plans to push for the extension of FCC authority to cable and satellite carriers.[139] A similar bill, introduced by Louisiana senator John Breaux, was tagged onto legislation that would raise indecency fines for broadcasting, but the amendment was not passed.[140] In addition, Chairman Martin, in one of his first comments after succeeding Powell as chairman of the FCC in March 2005, called upon

the cable industry to begin policing itself regarding broadcast indecency.[141]

Perhaps the most important outcome of the crackdown on broadcast indecency is the substantial chilling effect it has created. Even the most successful producers, directors, and programmers are struggling with the desire to give the viewer what he wants and the need to steer clear of the FCCs ever-expanding regulation of indecency. "I need to watch it," *Survivor* producer Mark Burnett said regarding his content decisions.[142] "*Survivor* is a family show…and I've been cutting with that in mind."[143] Tony Fontana, co-producer of *The Bedford Diaries* with Barry Levinson, said, "Are we one step away from the FCC telling NBCs Brian Williams he can't do a story about teen sex because it's indecent?"[144] "It's a goddamn chilling, or should I say it's a darned chilling," Steven Bochco, creator of such successful TV series as *NYPD Blue*, said.[145] "It kind of explains why the broadcast standards that we are dealing with these days are almost like a throwback to the '50s. You can't say anything or do anything or show anything or tell a controversial story. The networks are so intimidated."[146]

Without doubt, the current indecency standard has changed the way broadcasters are doing business in the 21st Century. The vagueness of the definition of profanity and the FCCs history of inconsistent punishment for violations of the indecency standard have broadcasters on guard, wondering what constitutes material "so highly offensive that their mere utterance…amount[s] to a nuisance."[147] Already, broadcasters are censoring themselves, struggling to reconcile the viewer's wants with what the FCC will allow. Already, broadcasters are investing heavily in technology to delay sporting and entertainment events, protecting themselves against the second coming of the Bono controversy, effectively killing the concept of live television. Already, on-air personalities, directors, and producers are taking their talents and envelope-pushing programming to cable, where it will be safe from FCC sanctions—for now. Already, the new indecency standard has changed the face of broadcasting—the only question remaining is by how much.

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[REVIEW]

SPORTS MEDIA: REPORTING, PRODUCING AND PLANNING. BY BRAD SHULTZ. FOCAL PRESS

As medium-based barriers continue to dissolve, journalists will be required to do more work on multiple platforms and think more broadly about how best to use those platforms to disseminate information. Nowhere is this multiple-media approach to journalism more apparent than in the field of sports journalism. Reporters don't just write their newspaper stories or file their daily TV packages; they are also guests on radio shows, members of panels on TV talk shows and Internet columnists and bloggers. While much of the industry is still grappling with media crossovers, the sports reporter is required to be a fully converged "backpack" journalist.

Because of these and other changes in the field of sports journalism, instructors find themselves needing a book that can provide an in-depth discussion the various aspects of sports journalism. While "Sports Media: Reporting Producing and Planning" pitches itself as a "uniquely comprehensive text…with extensive coverage on print, broadcast and the Internet," it is clearly an adaptation of a broadcast text that fails to make the leap to reach that broader audience.

The majority of the book focuses on issues germane to broadcast, including play-by-play announcing, video shooting/editing and anchoring. Chapters dedicated solely to media outside of broadcast comprise a very small portion of the book. For example, the Internet chapter is only 13 pages of the 281-page book. While there is a dusting of information about the Internet in other places, it often appears as an after thought as opposed to a primary focus.

Other chapters, such as reporting, could be much stronger by discussing the ways in which each medium contributes to a larger understanding of sports or how to use the strength of each medium to tell a more complete story. For example, the editing section talks specifically about how to edit video for a television broadcast while ignoring video for the web. A discussion of how to edit a series of still photos for print or for a web slideshow would also fit nicely here. In many cases, the broadcast perspective is given the lion's share of the section, with newspapers, magazines and online publications only given a cursory examination.

That being said, the book does a fantastic job as a broadcast text. The information contained here is valuable to the first-time broadcast student and could easily serve as a refresher reader for more advanced students. The book seems to approach many of its topics from a value-based perspective as opposed to a strict, step-by-step "how to" perspective. In doing so, it provides students the opportunity to develop their own journalistic compass, allowing them to find their own best way of accomplishing the tasks outlined in the text.

Shultz has done a phenomenal job of digging for information and presenting it in an easy-to-grasp manner. The text is full of statistics, facts, anecdotes and interviews that make for an engaging read. He rightly places emphasis on the important facets of journalism, especially on the quality of reporting and writing. He also takes an audi-

ence-centric approach throughout the the book, stressing the need to think about what matters to the audience above all else during the writing and reporting process. In addition, interviews with professional journalists are interspersed throughout the book and provide the reader with extremely helpful insights about the field.

Shultz also goes beyond the simple "on the field" action in this text. Chapters on the public relations and economic aspects of broadcast journalism are valuable and informative. The economic chapter in particular is a frank discussion of what new reporters, anchors and producers can expect when they enter the field. Shultz lays out some harsh realities for those students who think they'll step into a top market with a high-paying job right out of college. Other similar chapters, including a strong chapter on ethics, help make this book a comprehensive look at sports broadcast journalism.

In sum, this text remains a good book for instructors in the area of sports broadcast journalism. The author clearly understands the field and gives readers with information gained through his research and his discussions with in-the-field professionals. However, instructors who are seeking a book that presents a broader view of sports media are likely to be disappointed with this volume.

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WEINSTEIN, D. (2004). *THE FORGOTTEN NETWORK: DUMONT AND THE BIRTH OF AMERICAN TELEVISION*. PHILADELPHIA: TEMPLE UNIVERSITY PRESS.

The Forgotten Network is a small entertaining volume thoroughly packed with television history about the fourth, but largely forgotten, DuMont television network. David Weinstein gathered information about the network and its owner, Allen B. Du Mont, from primary sources like the DuMont archives, old newspapers, and magazines of the era. He uses a few secondary sources, but the strength of this book lies in the interviews he has conducted with individuals associated with DuMont during the network's launch, zenith, and demise. The book successfully argues DuMont's much deserved place in broadcast history and provides a testament to the many people who helped shape the future of television working for the DuMont network.

The reader is given a biographical view of Alan B. Du Mont, the technical engineer who created DuMont Laboratories by building oscillographs for the government and cathode ray tubes for television receivers. Du Mont's strengths and weaknesses as an innovator and head of a television network are discussed arguing that as an engineer Du Mont may not have been the best equipped CEO for his company. The deal he made with Paramount Pictures, allowing it to purchase controlling interest of his network for a financial bailout later became an albatross in the working relationship between the two entities. Paramount hindered the network's progress throughout its ownership and may have ultimately contributed much to its downfall as a network.

The book also discusses the emergence and evolution of narrative forms in early television. One important contribution to this subject matter is the interview with Olga Druce, the first female executive in television. She was hired as a producer to increase production quality with a miniscule budget. In the early 1950's, she changed the *Captain Video* series from a campy science fiction program into a social and moral educational tool for cold war audiences making it a viable production that actually made money.

Among other topics discussed in the book are the changes in revenue from program sponsorship to advertisements, and Du Mont's relationship with Sarnoff and Paley clarifying the essential differences in their running of the networks and strategies for continued solvency. Moreover, the book highlights many familiar (and unfamiliar) names like Morey Amsterdam, Jackie Gleason, and Art Carney who contributed their talents to the DuMont network.

Overall, Weinstein has written an excellent tool for media scholars, teachers, and students interested in broadcast history. This book is packed with historic information that sometimes seems overly-involved in details. Even so, the details enhance the archival quality, as do the photographs that go along with them. The author has created a needed resource highlighting the DuMont network as a launch pad for early television

talent and as an innovator in programming trends. There is much to find useful in this volume and it should be considered as a supplemental text to any media history reading list. The book creates a vivid portrait of the rise and fall of the DuMont network and its lasting legacy in the early broadcast television landscape.

For more information on Alan B. Du Mont visit the museum of television archives at http://www.museum.tv/archives/etv/D/htmlD/DuMont/DuMont.htm. For an internet compendium of technical, pictorial, and biographical information see http://chem.ch.huji.ac.il/~eugeniik/history/dumont.html.

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[REVIEW]

PRINGLE, PETER K., AND STARR, MICHAEL F. (2006). ELECTRONIC MEDIA MANAGEMENT (FIFTH EDITION). BOSTON: FOCAL PRESS.

Most mass communication curricula include a course titled "Management of the Electronic Media," or something similar. But that is something of a misnomer. Since many undergraduate students are still vague about what work in the electronic media industries involves, the course is more often a primer on the industry itself. A better name for such a course might be, "The Business of Electronic Media."

It's in such a setting that Pringle and Starr's "Electronic Media Management" is a standout. The authors likewise assume little knowledge of radio, television, and cable on the part of the student and provide a useful introduction to the field. The chapters in the book cover the important material of the course and the instructor can supplement that material with outside readings of current issues in the industry.

The fifth edition of this book is organized the same way as the previous edition. It begins with chapters on management theory, financial management, and human resource management, then moves to the various departments within a radio or television station. It covers programming, sales, and promotions as separate chapters. A chapter on broadcast regulations is followed by chapters on managing cable television systems and public broadcasting stations. A final chapter looks at entering the electronic media business, with discussions of purchasing an existing facility, or building one from scratch.

Each chapter is laid out for efficient study. Three bullet points describe the objectives of the chapter, and the text is broken up with a variety of section headings and subheadings that make it easy to digest the chapter in chunks. The writing is almost conversational in tone and very accessible to the reader. Chapters conclude with a summary of what was covered, and a case study or two based on hypothetical management situations.

Although the organization is unchanged all of the chapters have been updated and the case studies are new. The authors have added a section about evolving ownership rules covering duopolies. While an entire chapter is devoted to managing a cable television system, the role of new media in today's electronic media environment is notable by its absence. However, that problem has been corrected in a revised version of the fifth edition (not the subject of this review), that includes a new chapter on the Internet.

Instructors thinking of adopting this book for their management classes will want to make sure they get the revised edition. This reviewer has used one version or another of Electronic Media Management for fifteen years. The new, fifth edition was overdue because events since 1999 made the previous edition outdated. Bringing the Internet into the mix will make the book even more useful, at least until the changing environment of the business mandate another revision.

Reviewed by Ray Niekamp, Texas State University-San Marcos

2006-2007 NATIONAL SALARY SURVEY RESULTS
BROADCAST EDUCATION ASSOCIATION

Following are the results of the fourteenth annual BEA national salary survey conducted in Fall, 2006. Respondents encompassed all types of institutions ranging from small, private, 4-year liberal arts colleges to major public universities offering the doctorate in the field.

Please note the following:

1. All salaries are base salaries -- they do not reflect fringe benefits.
2. All have been adjusted to an academic year (9/10 mos.) basis.
3. Only faculty teaching electronic media courses are included.
4. The survey includes only full-time faculty -- both temporary and tenure-track.

	LOW	HIGH	MEDIAN	MEAN*	RESPONDING SCHOOLS
Instructor	27,000	67,206	41,260	42,083	17
Asst. Prof.	36,284	70,000	50,546	52,619	23
Assoc. Prof.	44,000	90,000	61,010	61,877	21
Full Prof.	54,780	135,000	74,000	80,258	20

*Average of means compiled by each respondent for each rank

Salary most likely to be paid to an incoming INSTRUCTOR without prior full-time teaching experience (mean of those responding):

$40,996 (25 schools)

Most likely salary for an incoming ASSISTANT PROFESSOR who has just completed the terminal degree (mean of those responding):

$50,588 (27 schools)

Data compiled and reported by Peter B. Orlik, Central Michigan University, under authority of the Broadcast Education Association Board of Directors.

ADDRESSES FOR STATE BROADCAST ASSOCIATIONS

Feedback has compiled a Microsoft Word document with mailing addresses for state broadcast associations. It is available by clicking on the link below:

http://www.beaweab.org/feedback/StateBroadAssoc.doc

NEWS AND INTERNSHIPS FROM NEXSTAR

What local TV station launched the first interactive newscast in the country?

Which Nexstar employee won $2500 for designing the new Nexstar logo?

Why was a cameraman for Nexstar's FOX station in Evansville, Indiana the subject of a CBS News story? (Watch Video here)

Why did a WHAG reporter in Hagerstown return home to New Orleans one year after Katrina? (Watch Video Here)

You can find the answers by reading the newest edition of Nexstar Nuggets, Nexstar Broadcasting's company newsletter, on their web site at www.nexstar.tv.

A videographer in Shreveport, Louisiana.

A reporter in Hagerstown, Maryland.

An Account Executive in Abilene, Texas.

Or a Master Control operator in Rockford, Illinois.

These are just a few of the entry-level openings posted on Nexstar's TMs web site. Go to www.nexstar.tv and click on Career Opportunities, then View Entry-Level Opportunities.

A recent study done by the Radio Television News Directors Foundation found that more than 60% of the people polled said they get most of their news from local TV.

Read why one local TV expert says, "Well Dah!" Article at www.nexstar.tv.

Nexstar Broadcasting (www.nexstar.tv) owns and/or operates 50 local TV stations (ABC, NBC, CBS, and FOX affiliates) around the country and produces more than 530 total hours of local news per week.

To view a map of the United States which shows where all of our TV stations are located, go to our corporate web site at www.nexstar.tv.

On our web site, to view what entry-level openings or internships are available at a Nexstar TV station near you, click on the 'Careers' drop down box in the upper right hand corner, then either click on 'Entry-Level Positions' or 'Internship Information'. Scroll over and click on the title of the job to reveal contact information and a detailed job description.

The internship opportunities are offered in 5 areas - TV Sales, TV Production, TV News or Journalism, Broadcast Engineering, and TV Marketing/Advertising.

Please pass this information onto any of your students who might be interested or post in a general area for their perusal.

In addition, if there are any contacts at your college or university that we might add to our data base for future communications, please let me know.

And if you or any students have any questions about the "Make Nexstar Your Next Step" program, please don't hesitate to e-mail (pgreeley@nexstar.tv) or call me.

Thanks and look for more information on a regular basis.

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NAB/BEA ANNOUNCE FUTURE CONFERENCE DATES

Year	NAB Show	BEA Show
2007	April 16-19	April 18-21
2008	April 14-17	April 16-29
2009	April 20-23	April 22-25
2010	April 12-15	April 14-17
2011	April 11-14	April 13-16
2012	April 16-19	April 18- 21
2013	April 8-11	April 10-13
2014	April 7-10	April 9-12
2015	April 13-16	April 15-18
2016	April 18-21	April 20-23
2017	April 24-27	April 26-29
2018	April 9-12	April 11-14
2019	April 15-18	April 17-20
2020	April 20-23	April 22-25

BEA INTEREST DIVISIONS

BEA's interest divisions are a great opportunity to become an active member in the Association. Each division offers newsletters, paper competitions with cash awards and networking for research, curriculum and job opportunities. Leadership in the divisions provide visibility for your own work to other BEA members and to the electronic media industry. The following links take you to a information about each division and a listing of leadership you can contact if you would like more information.

Visit http://www.beaweb.org/divisions.html to see information on each division.

Interest division bylaws (requires PDF reader):

- Courses, Curricula and Administration
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- History
- International
- Law and Policy
- Management and Sales
- Multicultural
- News
- Production, Aesthetics & Criticism
- Radio & Audio Media
- Research
- Student Media Advisors
- Two Year/Small College
- Writing

NEWS FROM MARKETING AND SALE DIVISION

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Feedback's index is now in Microsoft Word format. It is available by clicking on the link below:

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[BROADCAST ASSOCIATIONS]

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Washington State Association of Broadcasters
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[MEDIA PUBLICATIONS]

Broadcasting & Cable	http://www.broadcastingcable.com/
Cable Connect (Cable In the Clasroom)	http://www.ciconline.com/default.htm
Cablevision	http://www.reedtelevision.com/
College Music Journal (CMJ)	http://www.cmj.com/
Editor & Publisher	http://www.editorandpublisher.com/eandp/index.jsp
EQ Magazine	http://www.eqmag.com/
Mix Magazine	http://www.mixonline.com/
Multichannel News	http://www.multichannel.com/
Production Weekly	http://www.productionweekly.com/site.html
Pro Sound News	http://www.prosoundnews.com/
Radio & Records	http://www.radioandrecords.com/

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