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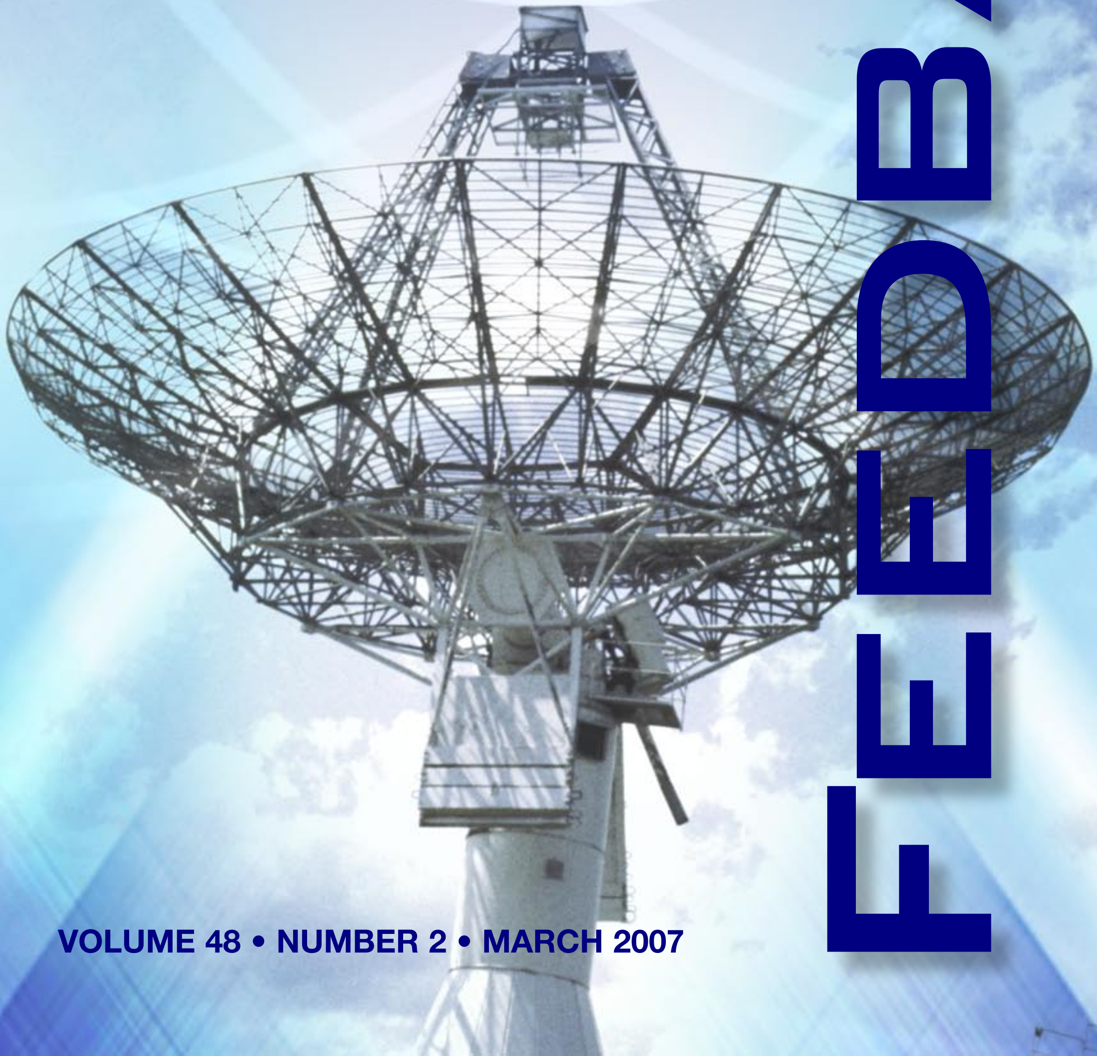

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[FEEDBACK]

March 2007 (Vol. 48, No. 2)

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.
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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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[CONTENTS]

Click on title to view page.

[ARTICLES]

THINK MEDIUM, THINK SMALL
Paul Greeley 4

PART II: HOW SERVICE-LEARNING, THREE PROFESSORS AND A CLIENT MET IN THE MASS COMM CLASSROOM
Wayne Hepler 6

VOICES NEVER SILENCED: WHAT THEY SAID ABOUT RADIO ON THE EFFECT OF TELEVISION'S DEBUT ON RADIO
Michael C. Keith 14

AN INTERSECTION OF IDEALS: JOURNALISM, PROFITS, TECHNOLOGY AND CONVERGENCE
Stephen Quinn 19

NEW FEATURE: TWENTY YEARS FROM TENURE
Nick Geidner 34

[NEWS & NOTES] **37**

[DIRECTORY] **41**

[ARTICLE]

THINK MEDIUM, THINK SMALL

By Paul Greeley
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Mr. Greeley is
Vice President of
Marketing and
Promotions
Nexstar Broadcasting

I have a message for all local TV folks who are burned out, ashamed, cynical, disappointed, disenchanted, detached, disgusted, and dismayed by what you're doing in big markets.

Think Medium-Sized Markets, Think Small-Sized Markets.

Welcome to the 365-day mentality! No meters every morning that your GM or corporate office over-react to. Many mid and small sized stations have dropped Neilson, too. So what you find is that the news managers and those in the news room tend to prioritize what news to cover based on relevance to the viewers in general, not on where the few diary/meter holders live or what's worked in other markets. Come back to what you got in the business to do in the first place—write, report, produce, edit, and create stories about what's important to news viewers in the neighborhoods where they live.

Live in a location where the cost of living is livable, where you live close enough to work that you can go home for lunch. Get your life back; you'll work hard, but have time to enjoy life after work. Do news coverage and honest news advertising that you can be proud of, selling a product you believe in, instead of the same old, research-driven buzz-word drivel that fits some model handed to you. Create news stories and advertising that touches an emotion, makes a connection, is meaningful and has substance; news stories you believe in, marketed by those who believe in its value.

I feel your pain. I recently worked as a freelance writer/producer for one sweeps period in a major market. For 20 days, I had to get in touch with my dark side. Write copy on stories that were almost entirely about sex; copy that, I was told, had to be over the top. I did that. I needed the money.

Everyday, there was mass confusion as to what story news was going to run the next day, thus, which story to promote. Sometimes we stayed late only to have the GM and/or ND change their minds. The smell of panic and desperation from the GM, ND and, consequently the CSD, (he was fired just days after the sweeps, only 6 months or so after he was hired!) permeated the entire dept. Promos were re-written and re-edited, sometimes several times. Sometimes the promo was too risqué; sometimes not risqué enough. Once a promo I was working on got held up because the GM actually sent a promotions cameraman to shoot b-roll of a strip club! (He wasn't permitted inside). I know not all major-markets local TV news operations are like this. But if you recognize yourself here, read on.

I've worked in large, medium and small markets. And in my current position as the VP of Marketing and Promotion for Nexstar Broadcasting, I've traveled to a great many mid-to-small sized markets, meeting the managers, hanging in the newsrooms, watching their newscasts, and talking to the promotion folks. And I've come away with a realization that people in these sized markets care more about their local coverage because they live there, (and have lived there for a while), are sincere in caring about the community, like where they live and work, have little aspirations of going to large markets, and are more in the trenches than in the larger markets. There's not much real crime to report; thus more time for real news. And because the news is more honest and pure, the news is more important to the community than in large markets. You'll have time to do the station tour; meeting your viewers and watching them take in the workings of the newsroom with fascination. You'll watch your talent speak at the Rotarian breakfast, where she'll know many by their first name. If you're in promotions, you'll spend more time in the newsroom, talking to reporters, producers and anchors about how to make the newscasts better for your neighbors who are watching. You'll feel that passion stir again like you had when your job meant something. You'll feel an important part of the station's success. And you'll never wish you were back in the big city again.

Think small to mid sized markets; it's more fun here.

<< RETURN TO TABLE OF CONTENTS

[ARTICLE]

PART II: HOW SERVICE-LEARNING, THREE PROFESSORS AND A CLIENT MET IN THE MASS COMM CLASSROOM

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A presentation on this project was made at the Community College National Center for Community Engagement conference in Phoenix, AZ, May, 2005, including its online site, and at a few academic venues at campuses in Maryland between 2003 and 2006. The Phoenix paper is entitled Six Courses, Three Degree Programs, One Project – Are We Nuts?

Last September, Part I of this article laid out the process by which three Harford Community College professors incorporated service-learning into media campaigns for non-profit clients near Baltimore, Maryland. These ongoing projects began as a cross-disciplinary assignment among mass communications, business administration, and art majors in 2000. It officially became service-learning when Harford came under the auspices of a competitive grant in 2004, and the three professors realized what they had been doing all along was virtually service-learning. This concluding article examines the outcome of this project to date amidst a growing number of service-learning vehicles in the media classroom today.

LITERATURE REVIEW

Excluded from Part I, a review of the literature may be helpful for the comparisons made in this article. Courses in non-media communication offer volunteerism or public service, but what distinguishes service-learning is the connection that media educators[1] make between service and coursework. Unlike Harford Community College, most service-learning courses are largely traditional, one-instructor classes in one discipline. For example, the University of Milwaukee-Wisconsin defines service-learning as "an innovative way to learn that combines community-based activities with academic coursework. Students, *as part of a course*, engage in organized service that enhances their coursework and makes worthwhile contributions to the community" (2001, italics added). Marshall University's definition reflects S-L's arrival after experiential learning in the 1990s: "A course-based, credit-bearing form of experiential education in which students participate in organized service that meets community-identified needs, followed by reflection on the service activity" (2003). Marshall does have a class that bears similarities to the Harford Community College project. In its Journalism and Mass

Communications course, JMC245 students "work with local nonprofit organizations to develop a public service advertising campaign based on emersion in the nonprofit organization" (2003). Missouri University has offered a service-learning class that includes the production of a television commercial for Big Brothers/Big Sisters (2003). Included in Part I of this article was the reference to Wake Forest's media production course; Dalton and Ingram found service-learning to be "the best model for effectively integrating theory into practice" in their hands-on class (2006). Thus, there are scattered examples of hands-on media courses with service-learning modules.

The most common communications projects do not involve hands-on media practice and reflect S-L's roots in sociology, psychology, and related fields. California State University, Monterey Bay has offered HCOM307-SL, *Social Impact of the Mass Media,* through the Campus Compact based at Brown University in Rhode Island (2000). The syllabus course description asks, "How many times were you exposed to the mass media today?," before informing students that they will engage in direct service to the surrounding community, leading a media literacy workshop among 9-12 year olds. Unlike some S-L modules, workshop attendance is mandatory and non-negotiable and, perhaps ominously for most college students, workshop sessions take place on Fridays, not the usually scheduled Thursdays (2000). In Duke University's journalism course, *American Children on the Margins,* "students are expected to engage in a service learning activity that brings them into direct contact with children and/or adolescents for at least three hours on a weekly basis…(in) the form of tutoring, a teacher's aide, being a big brother/big sister, or the like" (2005). Finally, the literature also abounds with campuses offering out-of-class internships or field work with service-learning components. In McDaniel College's case, "Although the Communication Department has no formal guidelines regarding service learning, (they) fully expect students to be involved with service learning opportunities on campus, in the Westminster community, and in their home communities." (2006).

In summation, the latter kind of service-learning is far more common in the literature than the applied media assignments found at Marshall, Missouri, Wake Forest, and Harford Community College. Wake Forest includes team teaching, though Harford's project may be unique for including three full-time professors and an adjunct across six classes in three disciplines.[2]

NEW DEVELOPMENTS

Professors Ferriter, Hepler, and McFarland concluded their sixth year of non-profit media campaigns in the spring of 2006 for the Abingdon (Maryland) Volunteer Fire Company. Among the goals of that campaign were specific attempts to overcome specific shortcomings in addition to meeting the needs of the fire company; for Hepler, client feedback was a recurring problem. One year earlier, his audio production class never learned the client's choice from among the students' public service announcements. In fact, eventual editing demands ran well into the following fall semester, one-half year later—though the participation of Maryland's governor spurred Hepler and the chosen student to persevere. (Two projects made it on the air by year's end.) Such complications were not new. A previous client never heard students' work due to her medical issues in the final weeks of the semester. Another client went out of business. Understaffed and under-funded, non-profits literally need all the help they can get. It is no wonder, then, that Bradley recommends that surveys of client feedback be "simple and brief" so as not to consume much of the client's time (1995). But illustrating the balancing act between client and student needs, Bradley also acknowledges that client feedback "is an important component of evaluation" (1995). And Eyler, Giles and Schmiede advise professors to invite agency personnel to meet with students, especially later in the semester when students are concerned about specific problems (1996). In Harford's case, a late semester visit could include a final verdict on brochures, print ads, and audio and video PSAs. Ferriter, Hepler and McFarland had been willing to go the extra mile for their short-handed clients—that is the very nature of service-learning—but leaving students hanging undercut the value of service-learning and demoralized students.

So it was that Hepler made special arrangements with the Abingdon Volunteer Company to hear its PSAs before semester's end in the hope students could know the company's decision before finals. It didn't work, partly because of student issues, and partly because of the client's decision. "One student struggled to get the PSA done," says Hepler, "but wouldn't you know it, the fire company liked his best. The problem was that he finished late so the verdict couldn't come in until after the semester was over" (Hepler, personal communication, 2006). Doing a minor edit himself, Hepler presented the PSA to the fire company over the summer with instructions on how to distribute copies to Baltimore area radio stations. However successful the project may have been for Abingdon, spring semester students never got to discuss or reflect upon its outcome.

Before the Abingdon project ended, a new client was already booked for fall, 2006: SARC, the Sexual Abuse/Spousal Abuse Resource Center of Bel Air, Maryland. Its public relations director was a first for the professors: an alumnus of Harford Community College. Her organizational skills gave the three faculty new hope for better communication and client feedback. Hepler left the session inspired to return to the project's roots, revising his audio class schedule to make time for two class visits by SARC: one to introduce the project with first-hand accounts of its seriousness, another on the due date four weeks later to provide instant, if not final, feedback. This visitation schedule had not been possible since the first project in 2000, when the professors overcame scheduling difficulties to put on a well-attended final presentation for the client, faculty, and the media (Ferriter, Hepler, and McFarland, 2005). In the latest project, SARC overcame its own scheduling problems to make both sessions. However, at this writing one hurdle remained: SARC had just received the PSAs for consideration by its decision-makers, but their final verdict was yet to come. "I gave SARC a week to get back to us, so that if revisions were needed, hopefully students would be able to make them," said Hepler. "At the very least, a verdict would tell students what project was chosen, and that would be a fairly complete learning experience" (Hepler, personal communication, 2006). "The key to success," said McFarland in 2005, "is strong communication between the participating individuals: faculty members, the students in their groups, the groups in the different classes, and, most importantly, between the creative 'agency' (students) and the client" (Ferriter, Hepler, and McFarland, 2005).

ONGOING PROBLEMS

A subtle advantage of the SARC project was its semester timetable. At its start, Ferriter, Hepler and McFarland mulled over their annual decision whether to assign one campaign over the length of a school year, or do one per semester. The second semester holds different classes with more advanced skills than the fall. However, if a client doesn't have special needs, then the three professors can avoid the complications that come with longer timetables and address two clients in one school year. "It hasn't been since the early years that we've spread one client over a school year," says Ferriter. "The three of us know from experience how to work around each other's class schedules now, and doing a project per semester helps us avoid miscommunication with the client and drawn-out decisions for the students" (Ferriter, personal communication, 2006). As evidenced last spring, however, shorter turn-around hasn't resolved some nagging issues.

A classic problem across media production curriculum is locating suitable talent. Film and video classes have always struggled to find passable actors. This was much less an issue for Harford's video production adjunct since the non-profit PSAs usually required more realism than performance. It was a non-issue for McFarland and his artists, where a lack of usable photographs occasionally caused problems. In the case of Harford's basic audio classes, acquiring air-worthy voice talent for the campaign has not come easily. After the first project, Hepler began to prompt student talent hunts on the first day of class. His syllabus added recurring reminders such as, "Looking for talent?" Hepler also reminds students in class as the project draws near (Hepler, Part I). All of these precautions have helped, but there is still the problem of timing. Ferriter's students are hard-pressed to create a strategy complete with copy points in time for the art, audio, and video phases of the campaign. That doesn't leave much advance notice about what photography and voice parts students need to find. "We can know when SARC signs on that Jim will need young women in photos or Wayne will need female (voice) actors," says Ferriter, "but until my class makes the strategy, no one knows how old the women will be, how many will be needed, and what men or children may come into play" (Ferriter, personal conversation, 2006). As a result, Hepler and Ferriter have increasingly discussed Ferriter's class work while in progress, but attempts at teamwork have had mixed results due to different class times, student job schedules, and other conflicts. This kind of challenge clearly distinguishes Harford's media project from traditional service-learning venues, including more theory-based communications classes.

Client satisfaction has masked another problem: copywriting. The majority of project work has been done without students, or clients, dedicated to writing. (Ironically, McFarland did graphic art and Hepler wrote copy for advertising accounts prior to their work in Academe.) The Mass Communications Program does offer a writing class each spring, when more advanced students write copy for a six-panel brochure. However, that has left commercials, print ads, and other campaign ideas to be generated by Ferriter's advertising and sales promotion students—many of whom are newcomers to college, let alone creative campaigns or copywriting. Their start-up materials include the equivalent of copy points, tying in main selling points to a slogan and rough commercial copy. Before mid-term, this material is passed on to McFarland's introduction to graphic communication class, Hepler's audio production class, and in early years, an adjunct's video production and editing class as the basis of ensuing contributions to the campaign. The first class' valiant, but unpolished, efforts leave

McFarland's and Hepler's students chomping at the bit to rewrite Ferriter's student copy. Consequently, once Ferriter distributes the copy ideas, the fence straddling begins. Student and professor alike are caught between honoring the prior class efforts, protecting present student grades, and providing the client with effective campaign materials. Once again, there are few, if any, parallels to such problems in other service-learning projects because of Harford's use of three to six classes for one client. Working in teams can help, a common practice in each class, and student reflections may spark new ideas, but there is nothing inherent in service-learning to solve such pedagogical problems. Rather, much service-learning reflection focuses on those being served and the experiential changes students undergo (Eyler, Giles, Schmeide). In the spring of 2006, then, McFarland acknowledged his students "probably took too many liberties" revising brochure copy—written by the lone writing class in the entire process! (McFarland, personal conversation, 2006). Likewise, after SARCs lukewarm response to copy points in the fall, Hepler felt he had little choice but to "turn audio students loose more than usual" in revising copy from the Ferriter class (Hepler, personal conversation, 2006). In McFarland's case, having teamed with Hepler to coordinate collaborative teams of artists and writers typical of the field, the end result was a handful of disenchanted writing students. Some even needed McFarland's input to identify which brochures used which copy (McFarland, personal conversation, 2006). Likewise, some of Ferriter's students responded with anger over edits by Hepler's audio class (Ferriter, personal conversation, 2006). Nonetheless, these conflicts—warts and all—reflect the realities of the media, and thus, can reflect well on service-learning. The results also indicate the problem lies more in-house than out since satisfied clients have for years used materials generated by Harford Community College students. That is a fundamental goal of the project. As in real life, that means that some students win, many don't, but all learn a dose of reality through their coursework.

ONE MORE THING TO DO?

When Ferriter, Hepler, and McFarland completed Harford Community College's first year of service-learning, they came to a crossroad. They had started the 2004 school year as veterans of a unique, cross-disciplinary media project. They had served their students and the community in a way that lent itself to service-learning. They logically signed on to service-learning when Harford Community College came under a service-learning grant. What happened then?

Like most grants, the federal service-learning grant Maryland colleges competitively earned came with requirements. Harford committed a full-time staff person to oversee the grant, and later, hired an assistant. Meetings were held, van rides toted faculty to regional workshops, the typical forms and follow-ups were distributed. Ferriter, Hepler, and McFarland altered successful media campaign syllabi to accommodate additional "extra" requirements. They did the faculty survey, then the follow-up. Students did surveys of their own. Reflection time was allotted, class visitations were scheduled, and road trips were made. "It wasn't like anyone threw the book at us," says Hepler. "In fact, our (grant overseer) provided excellent help with the service-learning requirements. We got a small stipend and excellent funding for our presentation at the national convention in Phoenix" (Hepler, personal conversation, 2006). Student feedback was mostly positive, too.

If there was a problem, it wasn't the concept of service-learning. The threesome embraced its philosophy as their own, but that was the point: Ferriter, Hepler, and McFarland had already incorporated much of the philosophy into successful projects. These campaigns were limited in their reflections, but as this article has shown, they did include a complete package of community interaction, hard deadlines, unadulterated feedback, and in many cases, student work selected by clients to be used among real world media for a good cause. In light of considerable time already put in over four years of projects, one question begged an answer: Did their media campaign need a service-learning program and its additional requirements to achieve successful results? The professors grimaced. Past experience told them, "No." Ferriter, Hepler, and McFarland bowed out of Harford Community College's service-learning grant program—sort of.

Believing in its values, the trio continued to attend at least some of the meetings to support others just getting started. In year two, virtually everyone was just getting started compared to the three professors in their fifth year of non-profit campaigns. As with most service-learning programs, many of Harford's service-learning faculty practiced disciplines tied to traditional social sciences and related fields. The media campaign was a comparatively unique and intriguing model that the trio was invited to present at numerous conferences. As the college's new chief academic officer moved faculty toward more pedagogy in their professional development endeavors, Ferriter, Hepler, and McFarland found they were already ahead of the game.

"In the end," says Hepler, "we confirmed the usefulness of service-learning. Students appreciated their service-learning experiences" (especially at the local humane society, with its llamas, a pot belly pig, and Ralph the gentle pit bull terrier). Hepler reflects with his students now "better than (he) ever did," and the trio recommend service-learning freely to others whose projects are more typical—contained, on one site, in one classroom. "But service-learning also validated our campaign," says Hepler. "Whatever its shortcomings, these projects have been valuable to a cross-section of clients, and instructive to students in a real-world framework. I believe this model can be useful to others in other disciplines" (Hepler, personal conversation, 2006). In its third year, the number of faculty engaging in the service-learning program at Harford Community College continues to grow.

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FOOTNOTES

[1] "Media educators" refers to professors of hands-on electronic, print, marketing and related course work, as distinguished from more theoretical forms of communication, such as interpersonal communication, speech, and research.

[2] In the spring semester, the usual three classes have been joined by an additional audio class, writing class, and an adjunct's video production class.

<< RETURN TO TABLE OF CONTENTS

[ARTICLE]

VOICES NEVER SILENCED: WHAT THEY SAID ABOUT RADIO ON THE EFFECT OF TELEVISION'S DEBUT ON RADIO

By Michael C. Keith

(Editor's Note: In recent years several of broadcasting's preeminent practitioners and chroniclers have passed away, among them Steve Allen, Erik Barnouw, Ed Bliss, Howard K. Smith, True Boardman, Frank Stanton, and Karl Haas. In memory of these significant figures Michael C. Keith offers excerpts from various interviews he has conducted over the past two decades.)

TRUE BOARDMAN: In the late 1940s, television was the invader at the gate—the proverbial bad wolf knocking at the door. It started taking over the living room. Up to then, radio was the ruling monarch. It was the nation's great pastime. Despite this, I remember feeling that radio would continue to reign for another decade or so before television took over, because right after the war there were more dramatic programs on radio than ever before. Maybe I was just being overly optimistic or hopeful.

HOWARD K. SMITH: You know, I believe what stung the most was the fact that television, to a considerable degree, displaced radio's power. I think that news on radio had converted America from being isolationistic to be internationalistic. However, by the time another great issue arose—the civil rights movement—television had taken over. People witnessed these horrible events in Birmingham and elsewhere on TV at dinnertime every night, and they became thoroughly disgusted and insisted that civil rights legislation be passed. By that time, television had displaced the role and prestige of radio.

KARL HAAS: Radio has, indeed, suffered with the presence of television, but it has continued to exist regardless. Radio is by no means dead, despite all the predictions that it would be rendered lifeless by the picture set. It just became something else, perhaps not as marvelous as it once was, but it is still a very valuable medium in our lives and we're lucky it stuck around.

ON HEYDAY RADIO AS A WRITER'S MEDIUM

ERIK BARNOUW: That it was a great medium for the writer became all the more obvious to me when one day during the war I received a phone call from a representative of Pearl Buck, who had just won the Nobel Prize for literature. I was asked if

I would meet with Miss Buck for lunch. I couldn't imagine why she would want to meet with me. But we did meet and after we ate she said, "I would like to register for your course on radio writing." I said I would be delighted and asked her why. "Well, I've been asked by the State Department," she said, "to write some radio programs to be beamed by short-wave to China." Then she said, "And I wonder if it would be possible to avoid a fuss being made over me when I come to Columbia." She turned out to be one of the most avid students I ever had. She was very meticulous and never missed a deadline for any assignments I gave. She later wrote the radio series that prompted her to come to my class. Six plays, under the general title *America Speaks to China,* were translated into Chinese by an Office of War specialist and short-waved to China.

HOWARD K. SMITH: With radio's displacement, we lost some of the respect for words or the expression by words. In early TV, there was a great respect for words from the time of radio, since so many people had their roots in the old medium when it was predominant. A lot of that was lost when television took over. The imagination was much less stimulated after the arrival of television. The viewer just doesn't have to participate and think as he or she did when tuning radio. For example, you don't encounter anything as evocative as Norman Corwin's marvelous prose poem, "On a Note of Triumph."

TRUE BOARDMAN: It is too bad television did sweep in because radio drama had really come of age and was on the verge of evolving into and even greater art form. One can only imagine what magnificent radio plays would have been written had the art form been permitted a continued existence on the networks.

FRANK STANTON: I think of one of the giants of radio drama, Norman Corwin, and lament what was lost when his art form vanished. His work was extraordinary. His sensitive, literate style provided listeners with lines they would long remember.

ON THE CURRENT STATE OF RADIO NEWS

HOWARD K. SMITH: I am reluctant to pass judgment, but I don't think our current news reporters and correspondents, in both radio and TV, express themselves as well as those who reported the great events for radio during its heyday. There are exceptions, of course. As a commentator, Paul Harvey is an extremely clever man, very gifted. But he, too, is from the old school, you might say. I don't agree with him, but I'm always amused by his broadcasts. He is extremely good at what he does; a fine communicator and bright man. Look, there's no doubt that radio news has suffered in the age of television. The contributions by reporters are very short . . . sound bites. When I was in radio, I did lengthy weekly wrap-ups on the world events. The period of the news commentator is gone, and that's too bad. I regret that loss. They turned out to be tremendously good influences for the time and the nation.

ON TALK RADIO

ERIK BARNOUW: Maybe I don't listen to enough talk shows, but I don't often hear the kinds of interviews one finds on NPRs *Fresh Air,* which I consider a superb interview-talk show, in which the interviewer is really trying to get to the essence of someone's job or activity and going into great detail about it without trying to utilize it for some political or promotional reason. The politically oriented talk shows, like Rush Limbaugh's and others, successfully exploit a certain political situation and bend people's interests to their interests. This is not necessarily sinister, but it certainly can be.

STEVE ALLEN: Let us quickly dispose of a specific form of "dumbth" presently commo—that is, the perception that the American media, by and large, have a liberal bias. Has no one noticed that—at least the last time I checked—approximately six hundred radio stations were carrying the Rush Limbaugh show? Is nobody in an informed position doing demographic studies that reveal the incredible dominance of American radio (both AM and FM) of the most extreme presentations of the case of conservatism? I have long thought, written, and said that a sane political society needs both a responsible Right and Left. After all, the record of history as to what happens when one party—any party at all—has near-total control of the levers of government is sobering enough. But we are now presented with clear evidence that a great many on the Right—perhaps even a majority—actually prefer the rude, sarcastic, and often poorly informed, saloon-loudmouth rhetoric of a Limbaugh to the more admirable support of the case of conservatism that we expect from George Will, William F. Buckley, and Brent Bozell.

HOWARD K. SMITH: There's just an overabundance of vitriol on talk radio. But I don't know that radio itself is to blame. There simply seems to be more vitriol in our society today.

ON RADIO'S WEAKNESSES

HOWARD K. SMITH: I consider the horrible frequency of commercials to be the least appealing aspect of radio today. I was involved in a better time. The number of commercials was limited by law when I was doing it. Radio is a habitual offender of overloading the air with spots. Greed always damages things.

STEVE ALLEN: It is not only my opinion—but that of millions of American radio listeners—that the medium has fallen upon hard times in recent years. I do not use the phrase in the usual economic sense. In that regard, the industry would appear to be as hugely profitable as ever. I make my evaluation in light of ethical and moral considerations. In the good old days, most stations adopted an all-thing-to-all-people stance. They tried to satisfy many, if not all, musical tastes and provided news, sports, public service, and various other legitimate wares. In recent decades, however, the industry has been almost entirely compartmentalized. That fact, in itself, is neither good nor evil, neither a plus or a minus. Such evaluations apply to specifics. No one criticizes that fact that some stations specialize in presenting the greatest music ever written, the classical repertoire. Others appeal to the tastes of those who prefer jazz or other forms of music. Unfortunately, on commercial stations we see a shameful overload of commercials, a frenetic rush-rush of sensory impressions, evidently based on the general perception that the average American listener now has the attention span of a gnat and an astonishing lack of interest in assorted standards and values. What does it say about contemporary radio when its most prominent personalities include Howard Stern and Rush Limbaugh?

HOWARD K. SMITH: The medium's fixation of on ratings has directly impacted programming quality. Anyone can deduce that fact.

ED BLISS: By 1950, the FCC lifted the ban on editorials so stations could champion causes they favored and attack what they believed wrong. It is sad, especially today, due to timidity or lack of resources, that stations so seldom speak out. One thinks of Ed Murrow's metaphor of the sword rusting in its scabbard.

KARL HAAS: Radio's weakness today is that it gives the notion that it should just spew forth information and pop music and remain within those parameters. It is not given a chance to flex its atrophying creative muscles. There is room for more intelligence on radio. It sells itself short.

ON RADIO'S STRENGTHS

ERIK BARNOUW: The medium today is best exemplified and represented by the marvelous efforts of public radio. It is keeping creativity and quality on the audio airwaves.

STEVE ALLEN: The best radio stations of all are those in the public radio sector. Indeed, an unbiased listener—if there is any such thing—may find it hard to believe the public radio stations and far too many commercial stations are appealing to the same human race. The public stations daily provide fare of such a high-minded, uplifting, and admirable sort that the judgmental mind is somewhat unsettled. Its speakers address us grammatically, coherently, and reasonably. There is no hysteria, no paranoia, no disregard for ancient admonitions as, for example, "Thou shalt not bear false witness against thy neighbor."

HOWARD K. SMITH: I think public radio news does a commendable job and is quite good. Too bad it is not the industry standard. This is the kind of radio I listen to when I can. It's often a very rewarding listening experience.

ON RADIO'S FUTURE

HOWARD K. SMITH: Well, there's room for improvement, but the medium is still a wonderful thing when it's in the right hands. After all these years, I'm still a fan, and I hold out hope that it will improve in the years to come.

ERIK BARNOUW: The diminution of ownership numbers could impact diversity and inhibit creative freedom even more in the years to come. The potential is there, and we all should be very watchful. There should be enough respect for the medium to see that this does not happen.

STEVE ALLEN: The future for commercial radio has been cast in doubt because of its persistent pursuit of the vulgar and puerile. Of course, like everyone who cares for the medium, I'm always hoping for something better from it.

ED BLISS: Quality and substance will keep radio alive. Without them, the audience will eventually go elsewhere, and there's plenty of "elsewhere" to go to these days.

(Source: Taped interviews by Michael C. Keith)

<< RETURN TO TABLE OF CONTENTS

[ARTICLE]

AN INTERSECTION OF IDEALS: JOURNALISM, PROFITS, TECHNOLOGY AND CONVERGENCE

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ABSTRACT

Journalism needs advertising and advertising needs journalism: advertising pays for good reporting just as good reporting attracts customers for advertising. Problems arise when the equation becomes unbalanced, such as during the recessions in the early part of the twenty-first century. This paper asks the key question of whether editorial managers and journalists are embracing convergence at this time for business reasons or to do better journalism. It begins from the perspective that media organisations around the world are adopting various forms of convergence, and along the way embracing a range of business models. Several factors are influencing and driving the adoption of convergence — also known as multiple-platform publishing. Principal among them are the media's desire to reach as wide an audience as possible, consumers who want access to news in a variety of forms and times (news 24/7), and editorial managers' drive to cut costs. The availability of relatively cheap digital technology facilitates the convergence process. Many journalists believe that because that technology makes it relatively easy to convert and distribute any form of content into another, it is possible to produce new forms of storytelling and consequently do better journalism. This paper begins by defining convergence (as much as it is possible to do so) and describing the key competing models. It then considers the environments that lead to easy introduction of convergence, followed by the factors that hinder it. Examples of converged media around the world are provided, and suggestions offered on how to introduce convergence. The paper concludes that successful convergence satisfies the twin aims of good journalism and good business practices.

Convergence is a likely scenario for media in the western world, though the time involved for the transition will vary from country to country. Some media organisations are eagerly embracing the concept, seeing it as a way to deal with an uncertain future. Others are hanging back, waiting to see what evolves. The chairman of the New York Times Company and publisher of The New York Times, Arthur O. Sulzberger Jr., is a leader in the former group. In February 2004 he told a conference at Northwestern University that convergence was 'the future' for the media. He described how his company had been acquiring other media outlets such as the Discovery Channel to allow Times journalists to tell stories in print, online and on television. 'Broadband is bringing us all together', Sulzberger said. 'You can combine all three elements. News is a 24—7 operation, and if you don't have the journalistic muscles in all three [platforms], you can't succeed in broadband.'[1] Next month the chief operating officer of CanWest Global Communications Corporation echoed Sulzberger's comments. Rick Camilleri said convergence was the only viable business model for media companies trying to survive in the digital age. He said that CanWest was forging ahead with its plans to launch 'horizontal, branded content exploited over different media platforms'.[2] Horizontal convergence is CanWest's term for the merging of different forms of media.

Elsewhere in the world, news organisations have been embracing convergence at different levels, often faster than in North America. In 2002 Martha Stone, at the time a senior consultant for the Innovation International media consulting group, wrote that on each continent, in nearly every country, mono-media companies were 'transforming into multi-media companies, integrating editorial side operations from print, Web and broadcast divisions.' The benefits of convergence were 'overwhelming', she said.[3] Stone noted that 73 percent of the members of the World Association of Newspapers (WAN) had reported some form of convergence emerging at their companies. In a separate study for the WAN, Dr. Juan Antonio Giner, founder of Innovation International, found that seven out of 10 newspaper executives said their reporters had formal duties in at least one other medium apart from the newspaper.[4]

The key question arises: How will media organisations pay for convergence? This evokes a fundamental dichotomy which must be resolved when looking at media convergence — also known as multiple-platform publishing. Viewed as a business model, convergence appears attractive to some editorial managers and publishers. They perceive that converged and multi-skilled journalists should be able to produce more news for the same or little more money, which means that media organisations should be able to cut costs through increased productivity. Major opportunities exist for cross promotion and marketing, where each medium recommends the next in the news cycle. This also makes the business model attractive. Seen from the journalist's perspective, convergence offers a chance to do better journalism by giving reporters the tools to tell stories in the most appropriate medium. Some print reporters like convergence because appearing on television gives them added visibility. And some reporters like the idea of making themselves more marketable through gaining extra skills.

Improved digital technology makes convergence possible. But these tools cost money and take time to learn. The convergence process also requires significant organisational change. Newspaper consultant Andreas Pfeiffer believes that newspapers are moving inevitably in the direction of convergence. But he issued a word of caution: 'What has become clear, however, is that implementing this vision is far more challenging than it may seem from a safe distance. Setting up systems for multi-channel publishing is a complex and costly task. While defining a multi-channel publishing system is relatively easy on the conceptual level, making it work is far more challenging.'[5] The fundamental dichotomy, then, is the potential conflict between a business view of convergence

— multiple-platform publishing as a tool for increased productivity and marketing — versus journalists' aspirations in which convergence offers them the potential to do better journalism. The latter approach is unlikely to save money. How this dichotomy is resolved will have profound implications for how journalism is practiced in the future.

The Media Center at the American Press Institute in Reston, Virginia, runs courses on convergence for both journalists and editorial managers. The centre's director, Andrew Nachison, has identified the essential dichotomy and believes that the business approach is winning in the United States: 'I think journalism is adjusting to and coping with market forces and business imperatives — [but] I don't think journalism is leading the charge'.[6] Two years later he refined his opinion, suggesting that media managers had become so caught up in the economics of the industry that they did not recognise they were making decisions based on economic rather than journalistic principles. 'So we hear editors talking about brand extension and market penetration. They have absorbed the business jargon. The industry has co-opted business models and approaches. This is a more troubling trend, though in some respects it's nothing new'.[7]

Convergence is attractive to both media managers and practitioners because it satisfies consumer demands and lifestyles. It also protects an organisation's journalistic franchise in the sense that multiple-platform publishing — increasingly a preferred phrase for the more nebulous term 'convergence' — allows wider coverage of an area and permits cross-marketing of a single product. Organisations embrace multiple-platform publishing for a variety of reasons, and produce multiple forms of convergence. It would be safe to say that no two media groups produce the same form of convergence. Their reasons are connected with the perceptions and background of the people making the decisions. Managers see the financial benefits of having staff expand their expertise in many formats; meanwhile journalists in those organisations believe quality must be maintained and call for this to remain the paramount consideration in any change.[8] We need to pause briefly here to attempt to define convergence.

WHAT IS CONVERGENCE

Convergence probably has as many definitions as the number of people who attempt to define it. Keynote speakers at a November 2002 conference in the South Carolina capital, Columbia, devoted to defining convergence found it difficult to agree. Some saw it primarily as survival.[9] Others perceived it as a way to protect their place in the market.[10] Others saw convergence as a chance to deliver news and information to consumers in a new and different way, or to expand the franchise.[11] A Swedish delegate said it was not about technology, but had 'everything to do with mindset'.[12] In some parts of the world described later, convergence involves a reporter who is a specialist in a particular area being able to re-purpose information so that the reporter's expertise appears in several forms. For example, a reporter at Marca in Spain specialises in writing not about football, but only about the Real Madrid football team. He writes for print and online and also broadcasts about the team for all forms of media, and is recognised as an authority on the subject. It would be safe to say that convergence has almost as many forms and interpretations as it has advocates. The form of convergence varies depending on the values of the organisation that introduces it.

In the United States the convergence process is more likely to involve a daily newspaper partnering with a local television channel. It needs to be a win-win situation to be successful. Because dailies have the larger group of reporters, they can bring depth to television's reporting. Television's contribution is to use its brand and wide reach to promote the newspaper. Ideally, each medium cross-promotes the other, highlighting the major stories that will appear on the medium that the audience can access soonest. Problems occur when one member of the partnership begins to feel that they are giving more to the relationship than the other.

Rich Gordon of Northwestern University has identified at least five forms of convergence in the United States. The first, ownership convergence, applies to the partnerships between large media companies that permits 'synergy' — cross-promotion and content sharing between print and television owned by the same company. Gordon quotes Tribune Publishing's president, Jack Fuller: 'Owning television, radio and newspapers in a single market is a way to lower costs, increase efficiencies and provide higher quality news in times of economic duress'.[13] Tactical convergence is Gordon's term for the partnerships that have arisen in the US media. Tactical convergence does not require common ownership, just as ownership convergence does not imply collaboration on tactics. The most common model of tactical convergence is a partnership between a TV station and a newspaper, usually under separate ownership. It is a business arrangement: 'In most markets, the primary motivation for — and initial results of — these partnerships seemed to be promotional'.[14]

Structural convergence occurs when media companies re-organise the newsroom and introduce new positions. It is more related to newsgathering than management. One good example is the Orlando Sentinel's creation of a staff of multi-media editors to re-package print material for cable television. Keith Wheeler is the paper's associate managing editor for broadcast and online. Asked to describe his job, he said: 'If I have to define it, it is to get as much Orlando Sentinel content to our media partners [as possible]'.[15] Information-gathering convergence also occurs at the journalistic level and is Gordon's term for situations where media companies require reporters to be multi-skilled.[16] It is helpful to take a look at the most controversial form: what some people have nicknamed the 'Inspector Gadget' or 'platypus' approach.[17] A platypus is a mammal found only in Australia. It has the body of a mole or beaver, the bill and webbed feet of a duck, and a broad tail. It lays eggs, yet suckles it young. The term has become a disparaging expression for the journalist required to do all forms of journalism, none of them well. Typically, after attending a news event a reporter writes a handful of paragraphs for the organisation's website, produces a radio version, prepares a television package (or is available for interview as an expert), and finally writes a considered piece for the newspaper. The story may also be made available on mobile devices such as telephones and personal data assistants (PDA), though in most cases software such as XML (eXtensible Markup Language) adapts existing data in a form appropriate for PDAs and telephones.

Technology makes the multi-skilled journalist possible but in reality we may not see many Inspector Gadgets, for several reasons. Most journalists simply do not have the necessary level of technical expertise, and training has never been a high priority in many newsrooms (see the comments on training later in this paper). In terms of the quality of final product, it is not possible for one person to cover a major story adequately for all media. The 'platypus' reporter is useful for handling isolated news events or features. If technology becomes significantly simpler, we may find more platypuses emerging from their burrows. John Beeston, online news director for CNN Hong Kong, described how he sent a reporter to Kalimantan in the Indonesian jungle with a small digital video camera, mobile phone and laptop. 'She covered the story by telephone for CNN's international programs broadcast from Atlanta. In addition she reported into our regional programs that emanate from Hong Kong. She also wrote news stories and filed pictures for the web. When she returned to Hong Kong she brought back some sensational material, which we produced into enduring features.' Beeston said the small, lightweight equipment enabled the reporter to move around more easily than a crew of three people with numerous metal boxes. His company was able to get elements of a story that would have been impossible for a traditional TV news crew. 'This approach is not always suitable, but it gives us more flexibility'.18

Gordon's final category is storytelling convergence. It operates at the level of the working journalist, though it needs management support for equipment. Every new medium offers innovative ways to tell stories.[19] But these conventions take time to evolve. It was reasonable to expect, Gordon said, that new forms of storytelling would emerge for new digital platforms.[20] Most journalists are still working out how to 'do' convergence. One of the participants at the defining convergence panel in South Carolina pointed out that convergence was still evolving and for him was still an experiment: 'If anyone is doing the work and considers it anything but R&D, they are way off'.[21] Two years on, that situation appears unchanged.

For this author, convergence is not about co-operation (sharing of resources) or partnerships or cross promotion or content sharing — the main forms operating in the United States. Full media convergence involves a radical change in approach and mindset by both managers and journalists. It involves a shared desk where the key people, the multi-media editors, assess each news event on its merits and assign the most appropriate staff for the story. Sometimes it will be an individual (and occasionally that individual may even be an 'Inspector Gadget' kind of journalist) but most of the time teams of people will be assigned. The significance of the story will dictate the size of the team. The multi-media editor makes each judgment based on the most appropriate medium for telling the story. A major fire may need a team of still photographers, video-journalists, online specialists and reporters. A routine press conference may need but one reporter. Kerry Northrup, director of the International Newspaper Colour Association Research Association (Ifra) sponsored Newsplex, noted that assigning editors — the people who allocate jobs to reporters — were the key people in convergence journalism. Those editors needed a mindset freed from any one medium: 'A true multiple-media editor will be one who recognises, for instance, that breaking news reporting is no longer a staple of printed journalism, and therefore that printed newspaper content must rise to a higher level while working in concert with its online siblings'.[22]

Communication is vital. If a story evolves to the point where one person is not enough, the reporter needs to be sufficiently flexible to know when to call for help, and sufficiently confident to know that the call for help will not lead to ridicule. People on the multi-media desk also need to be trained to assess a story and send the most appropriate individual or team. All information (image and text) must be fed into a central database from which relevant materials can be extracted to tell the story in the most appropriate way. Unused material must be archived to establish a knowledge base for future projects. All budgets need to be linked so that each partner knows what the others are doing and covering. Editorial managers need to know enough about the strengths of other media to be able to discuss potential multi-media facets of stories. All of this calls for a change of mindset and attitude. The team is more important than the lone wolf reporter because teams produce better multi-media reporting. It also means that news organisations will need to invest in widespread training, to teach journalists skilled in one medium how to tell stories in another. In this sense convergence is definitely not a cheap option; it will mean that media organisations will have to surrender the huge profits of the past decade in pursuit of the holy grail of journalism — quality content.

COMPETING MODELS: THE BUSINESS IDEAL

The business model sees multiple-platform publishing as a way to increase productivity among staff and, equally importantly, as a way to grab as large a share of the advertising pie as possible. Cross promotion of other media outlets in the same group offers a way to market other members of the group or partnership cheaply. It also presents major opportunities to sell multiple-media advertising campaigns. One advertising representative can offer a campaign in a variety of formats. This introduces the concept of 'co-opertition'. The term is an amalgam of competition and co-operation and represents a new form of business in which organisations that originally were competitors work together when it suits each party. Walter Keichel, editor of the Harvard Business Review, said the essence of the theory could be reduced to two sentences: 'Co-operate with others to increase the size of the pie. Compete in cutting it up.' But he inserted a cautionary note: 'The others with whom you may wish to co-operate could include businesses with which you compete on other fronts'.[23] John Haile, the editor of the Orlando Sentinel who introduced convergence, and now a partner with the Haile-Gentry consultancy that advises companies on how to manage convergence, said it was vital to protect a company's revenues. Convergence offers one effective way to do so. 'I was on an ASNE [American Society of Newspaper Editors] new media panel in Dallas [in 1995], and I remember answering the question of 'why do this?' with two words: 'classified advertising'. That is our largest single source of advertising, and it is the most vulnerable to interactive, searchable media. If ad[vertising] dollars start dropping, you can bet newsroom budgets will follow. That will dramatically affect our ability to do good journalism.'[24]

Paul Horrocks, editor of the Manchester Evening News, part of the Guardian Media Group in the United Kingdom, was more blunt: 'Convergence is about survival'. He said multiple-platform publishing offered many advantages in the crowded advertising and media markets common in most parts of the UK. 'It is [about] delivering a product that we know the customers will want. We started out on the multi-platform road 18 months ago. It is still rocky. You need a top-down commitment. Journalists, by their nature, don't like change. We have to convince them that we have to serve the customer to retain our jobs.'[25] Michael Aeria, deputy publisher of the Star Publications group in Malaysia, said convergence was an opportunity for his company to repurpose its content for multiple products, to reach multiple audiences.[26]

COMPETING MODELS: THE JOURNALISTIC IDEAL

Andrew Nachison of the API's Media Center said that if journalistic values prevailed in the move to multiple-platform journalism, quality would improve. 'The danger seems to lie in making news values subordinate to business considerations.'[27] Gil Thelen, publisher of the Tampa Tribune and one of the pioneers of convergence, said multiple-platform delivery of news should be designed 'to help people live [their lives] more easily'.[28] His newspaper, he said, reflected the fact that many readers led hectic lives and had less time to spend with the publication. 'We want to make sure these on-the-run readers can scan the paper quickly and get a good sense of what's important that day. Yet at the same time, we want to make sure that when these busy readers do catch their breath and find time to read the paper more completely, they'll enjoy the context, depth and perspective on the news that only newspapers can provide.'[29] This remains the defining paradox of the modern newspaper — how can it present its content in such a way that consumers can scan it quickly, yet also offer content that is deep and informative.

Quality of content, generated by quality staff, will be what differentiates great news organisations from the mediocre in the future. One sure way to generate quality is to provide extensive training.[30] Consultant and former editor Katharine Fulton concluded that smart journalists would embrace new forms of journalism such as multi-media storytelling and find ways to employ their traditional abilities to synthesise, explain and place events in context. 'They'll also work to re-interpret those old values for a new era.'[31] Kerry Northrup said convergence would not save money: 'Convergence is a growth strategy instead of a saving strategy.' It was an important new form of journalism because it addressed the needs of the audience. 'Convergence offers the audience new ways of absorbing news rather than just offering journalists new ways of presenting it.'[32] Journalists in the twenty-first century will need a flexible mindset and the ability to adjust to change. This was the conclusion of Brian Veseling, deputy editor of the respected industry monthly newspaper techniques: 'If there is one word to describe what is being required more and more in newsrooms as journalism moves into the digital age it is flexibility. In an industry in which flexibility always has been an important element for success, it now seems to be vital for survival'.[33] Convergence, then, is about both survival and change.

It is useful to pause here to understand the factors driving convergence. The main one is the changing attitudes and lifestyles of news consumers. As the Tampa Tribune's Thelen has pointed out, people's information-seeking behavior is changing and media organisations need to change to respond to that need.[34] Howard Tyner, former editor of the Chicago Tribune and currently senior vice president of the Tribune Company, maintains that the business of journalism is about 'eyeballs' — getting as many people as possible to look at media products. 'We go where the audience is', he famously said.[35]

BIGresearch of Columbus, Ohio, published research in October 2003 that found almost three in four consumers used multiple media simultaneously. The study found that 74.2 per cent of people regularly or occasionally watched TV and read the newspaper at the same time. And 66.2 per cent of people regularly or occasionally watched TV while going online.[36] Unpublished research from a group of Ball State University academics reveals that people in Delaware county, in which the university is based, consume 10 hours of media a day, and at least a quarter of that time is spent absorbing more than one media at a time. Ruth de Aquino, Ifra's most recent director of editorial strategy and now a newspaper manager in Brazil, noted that the public's consumption of news had changed dramatically, compared with the early 1990s. 'News information is all around: on mobile phones, newspapers, portable data assistants such as Palm Pilots, television, interactive and cable TV, the Internet, teletext, kiosks [units which display the news in public places], radio, video screens in hotel elevators, video programming for airlines and much more. The concept of news is changing all the time. [It is becoming] more personalised, more service-oriented and less institutional.'[37]

Market fragmentation is another major factor. The growth of the World Wide Web has introduced another competitor for advertising, and at the same time the web has produced more niche markets. Both in turn have increased the perception and reality of a more fragmented market. Media managers want to control and protect their audiences. In a fragmented market the ability to cover as many potential members of the audience as possible is highly attractive, and may ultimately decide whether a news organisation survives. Convergence makes it possible to reach larger audiences. The advertising pie, the total amount of money available to media organisations, has not changed much. Recessions in some parts of the world have meant that media companies are competing directly for audiences, and indirectly for a share of the pie. Convergence improves a media company's chance of reaching as many people as possible. Advances in digital technology make convergence technically possible, and those advances will accelerate as broadband becomes more widespread. It is worthwhile here to look at the barriers to convergence.

Several factors inhibit or slow the convergence process. They are listed here in no specific order of importance. In some countries such as Australia and New Zealand, legislation that forbids a company from owning a daily newspaper and a television channel in the same market has understandably limited the convergence process. Union concerns for their members' futures is another factor. In Canada, the Newspaper Guild is concerned about convergence 'diluting' journalists' work. Director Arnold Amber said that asking a reporter to do two jobs lessened the quality of work. 'You're depleting journalism when you split up that person's focus.'[38] Companies with strong monomedia traditions such as in the UK or France tend to focus on their traditional strength. George Brock, managing editor of The Times in the UK, explained that the quality of television and radio in his country was so high that it would be foolish for a newspaper to try to emulate it. The costs would also be prohibitive, he said, so it was better to focus on the paper's single-media strengths, which were in-depth coverage and explanation.39 de Aquino believes that one of the biggest issues with convergence is the lack of adequate business models. She noted that it was difficult to plan and execute any form of multiple-platform publishing when no maps or guidelines were available.40 Professor James Gentry, dean of the William Allen White School of Journalism and Mass Communications at the University of Kansas, has proposed a continuum between 'easy' and 'difficult' introduction of convergence. Factors helping 'easy' convergence included a focused leadership, the same owner, a flexible culture, co-location of media outlets, previous relationships between potential partners and no unions. 'Difficult' convergence arises when the organisation has different owners, other leadership priorities, multiple managers, inflexible or dissimilar cultures, disparate locations and the presence of unions. Suspicion of partner organisations based on conflicting values can also be an issue. Gentry pointed out the quote marks around the words easy and difficult, noting that in reality 'there really is no such thing as easy convergence'.[41] The availability of appropriate technology, declining economic conditions, a flexible mindset among editorial managers and journalists, and the presence of competition in the market also contribute.[42]

EVOLUTION OF CONVERGENCE AROUND THE WORLD

Media companies have adopted varying forms of convergence in most areas of the world. In South East Asia they include Utusan in Kuala Lumpur, the Malaysian capital; the Nation group in Thailand; JoongAng Ilbo and the Maeil Business Group in South Korea; the Singapore Press Holdings group, which publishes the prestigious Straits Times newspaper; and the Ming Pao Group in Hong Kong. In Canada, the Bell Globe Media group owns the national daily The Globe and Mail and a television news service, The Business Report. In the United States, the pioneers are the Tampa Tribune, the Orlando Sentinel, the Sarasota Herald-Tribune, The Washington Post and the Chicago Tribune. Professor Gentry provides a convergence tracker on the website of the American Press Institute that shows convergence happening at 31 of the states in the USA.[43] Howard Finberg of the Poynter Institute calculated that perhaps 100 of the 1,457 daily newspapers in the US have embraced convergence.[44]

In Europe, the Bertelsmann group initially pioneered convergence in Germany but pulled back because of financial problems in the company. The Guardian, The Financial Times and the BBC are leaders in the UK. In Spain, the Marca group captures 62 per cent of the daily sports market through a combination of the daily newspaper (which has a sports focus and a circulation of 564,000) and a huge website that offers plenty of multi-media content. The Scandinavian nations are particularly advanced. Aftonbladet and the Bonnier group are pioneers in Sweden, as is Norway's Aftenposten. Schibsted ASA and Sweden's national labor organisation own Aftonbladet. The Turun Sanomat Group in south-west Finland is one of the world's leaders in multiple-platform publishing, and it is worthwhile here describing it in more details. The company publishes the Turun Sanomat seven days a week. This 100-year-old broadsheet has a circulation of 120,000 in a population of about 450,000. Each year the Turun Sanomat produces 9,000 pages of editorial and 6,000 of advertising. As well as the newspaper, the 163 journalists in the group provide news for two local radio stations, about 1,000 hours of news for cable television, and five weekly supplements. Fifty of the journalists work in broadcasting, and of those 30 appear regularly. In collaboration with 13 other papers, the group produces a 750,000-circulation television supplement. Editor in chief Ari Valjakka estimates that his group reaches two in five of his audience twice in any given day. Valjakka said the main competition in Finland was for people's time because individuals spent an average of 7.5 hours a day in media-related activities.[45]

In the Middle East, strategic alliances and mergers within the Arab media are expected to strengthen some companies as the media expands significantly there. One of these expansions provides an early example of convergence. In Beirut, the Lebanese Broadcasting Corporation (LBC) and the London-based newspaper Al-Hayat is spending $12 million a year in a joint venture in which the newspaper's 69 correspondents supply news for LBC International's bulletins. LBCI's managing editor Salameh Nemett said if the venture succeeded another 24-hour news channel could emerge. Saudi money is behind this partnership.[46]

Competition for advertisers and the rising cost of staff have contributed to the changes. Another contributing factor is a huge increase in Arab-language media, in an area with a shortage of qualified people, which has meant that media organisations are competing for staff.

COMMON SUCCESS FACTORS FOR CONVERGENCE

It is possible to tease out several factors common to the most successful converged media operations. The first is management buy-in, in the sense that management is seen to support and expect convergence. At the Orlando Sentinel in Florida, for example, new recruits join the paper on the understanding that they will operate as multi-skilled reporters. Rolf Lie, editor of Norway's Aftenposten, said the future was not about paper or electronics, but about information. 'Today's journalist should say: 'I'm not working in a newspaper, I'm working in news'.'[47] This involves a change of mindset, which is another of the factors common at news organisations that have successfully embraced convergence. In Hong Kong the Ming Pao's chief editor Paul Cheung said the move to a multi-media environment could only be successful if accompanied by a corresponding change in the attitude of journalists. But the transformation must occur first in the minds of editorial managers: 'From my point of view, the chief editor has an important role. He must be a leader in terms of the changes'.[48] Ulrik Haagerup, editor of Nordjyske in Denmark, looked at the situation from a different perspective but came to the same conclusion about mindset. 'It is only in English that 'newspaper' has something to do with paper. Media convergence has nothing to do with technology or architecture. It has everything to do with mindset. People out there are moving fast. They are changing the way they use their news media and we have to change with them. Put the customer first.'[49] Another common factor is the placing of people with different skills in the same physical space to generate trust and sharing of ideas, which leads to synergy. At the Ming Pao Cheung said that parent company Ming Pao Enterprise Corporation hired five senior journalists or photographers from TVB, Hong Kong's biggest television news station, to help with the move to multiple-journalism.[50] News organisations need a way to flow information and content through the organisation in such a way as to make content available for multiple platforms. Forrest Carr, news director for WFLA-TV in Tampa in Florida, which partners with the Tampa Tribune to provide converged news, said all the newsrooms shared story ideas via a custom-built software called BudgetBank. Intranets also permit the easy distribution of information.[51] These technologies are vital because data and information are the lifeblood of modern media organisations.

Cultural factors can encourage or inhibit convergence. The Poynter Institute's Howard Finberg pointed out the 'multiple cultures' throughout a news organisation. 'And when it comes to convergence, you can add several more groups, such as broadcasting with its on-air talent, production staff, and producers.' Part of the issue is the common language that separates print and broadcast journalists. An editor at a newspaper is very different from an editor in a television newsroom. Finberg noted, 'Convergence actually increases the complexity of cultural relationships within a newsroom, within a company, and within the corporate boardroom'.[52] Part of the solution is exposure, where journalists learn to trust people from other media through working with them. Another key is education, in the sense of exposure to ideas.

Indeed, editorial managers must realise that technology is merely a tool for doing better journalism, and journalists need training to use these tools effectively. Encouragement must come from the top. Editorial managers must be willing to foster an environment that facilitates learning. One of the key roles of journalism in the knowledge age will be to turn information into knowledge — to synthesise it for their audiences. This takes training, which requires an investment of time and money. Respected MIT economist Lester Thurow has condemned employers in the United States for their attitude to training. This is especially apparent when we learn that Danish journalists are entitled as part of their union award to two weeks of training a year, funded by the company. 'The basic problem in the United States', said Thurow, 'is that every employer wants to free-ride the training system.' Whenever the jobless level improves, he said, companies complain about the shortage of skilled workers — yet these complaints come from the same companies that do not train. 'They know that they need a better trained workforce but think that someone else should take the responsibility for, and bear the cost of, creating it.'[53] It is time for media companies to invest in training. A national survey ASNE published in 2002 showed that journalists were desperate for training: 'Lack of training is journalists' biggest source of job dissatisfaction, even ahead of pay and benefits. More than two thirds of journalists receive no regular training. Overall, news companies have not increased their training budgets since 1993. News executives acknowledge they should provide more training, but blame money and lack of time for their failure to do so.'[54] Howard Finberg calculated that if US newspapers set aside the same percentage of revenues that similarly-focused industries allocated for research and development (4.7 percent), $2.6 billion would be available for training.[55] Sadly, that money is not available.

CONCLUSION

Convergence produces many challenges, for both journalists and publishers. Both groups need to find a way to gather and fund news for different platforms without compromising the needs of their audiences, and while maintaining ethical business practices. In essence they need to find ways to blend the twin aims of telling the truth and making money. Ari Valjakka, editor in chief of one of the world's most successful media companies, Turun Sanomat, has warned of the danger of trivialisation of quality journalism when the same journalist 'shovels' the same story from one medium to another without producing content appropriate for the medium. 'But when you utilize the strengths of different media — speed of [the] Web, text-TV and radio; visuality in television and background material in print — this danger turns into strengths.'[56] The key issue here appears to be the editorial and social values of the news managers. Ultimately convergence is about doing better journalism. The role of journalism is to tell stories with a purpose — to help citizens make choices in an increasingly complex world. Or as Kovach and Rosenstiel put it so elegantly in their excellent book The Elements of Journalism, journalism needs to be a product of 'sense-making based on synthesis, verification and fierce independence'.[57] If managers introduce convergence as a way to save money, reporters could become too busy to verify the information they find and resort to publishing material supplied by professional spin-doctors. Journalists could get so busy providing content for multiple platforms that they simply do not have the time to reflect or analyze. But under wise leadership, convergence offers opportunities to do better and more socially useful journalism. How to resolve this issue will provide academics with material for years to come. Indeed, the Academy can provide the reflection and analysis that the industry needs to help resolve the dichotomy with which this paper started.

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<< RETURN TO TABLE OF CONTENTS

Graduate Student Notes on Technology and Media

Nick Geidner,
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NOTE: This is a new feature for Feedback encouraging Graduate students to "ponder" about what it will be like years from now when they are "tenured".

20 Years from Tenure is a column, which will feature the slightly less formal thoughts of graduate students in the communication, telecommunication, and journalism fields. The idea of the column is to provide insight and examples of emerging trends in new media technologies as they apply to broadcasting, but topics will vary. For example, upcoming columns will examine interactive television technologies and the idea of news in virtual worlds.

EXTENDING THE 30-SECOND SPOT: USING STAND-ALONE WEBSITES TO INCREASE THE EFFECTIVENESS OF TELEVISION ADVERTISING

As we have seen over the last number of years, the Internet has sort of become a big deal. In 1991 the Web was created[2], by 1999 it became a majority medium[3], and currently it is used by over 70% of Americans[4]. But in advertising terms, television still represents the big dog. Spending on Internet advertising has increased significantly over the last 10 years[5], but it still represents only a fraction of the ad dollars spent on television. With that said, a new trend has began to emerge in television advertising, which combines the pros and cons of the two media.

Advertisers, in increasing numbers, are using their television spots to actively drive web users to stand-alone websites. This practice is going well beyond simply adding a company's web address to the end graphics of a spot. A stand-alone website refers to a site that has unique and different web address from the company's main site and is designed around the specific idea of the commercial or on-air reference. M&M's current advertising campaign acts as a perfect example of this new advertising.

M&M's newest television commercial, entitled Inner M[6], shows people doing everyday, normal things. It then shows M&M-looking caricatures of those people doing the same everyday things. For example, the first scene shows a man walking a dog and then the second scene shows an M&M, which looks like the man, walking the dog. Overall, not a bad commercial, but it's really nothing too special. Until the end graphics come up and reveal the web address *BecomeAnMM.com* with the audio tag, "There's an M&M in everyone. Find Yours." Upon going to the website, the user is able to use the "Character Creator" to create there own M&M look alike. The site also contains a "Studio," which allows users to place their caricatures on different backgrounds and in various movies and an "Arcade," which contains M&M themed games. This site adds significantly to the user experience and effectively extends the TV spot beyond the regular 30 seconds.

Another example of how this can be used is in State Farm's new commercial line. The commercial[7] features a man dropping an engagement ring down a drain and then a woman coming into the kitchen and turning on the garbage disposal. The end graphic for the spots is simply the web address *NowWhat.com*. The site, like the M&M site, features content that ties directly into the commercial. It is clearly targeted towards a younger demographic and plays off the absurdity of what can happen in life. The entry page to the site features a car with an air conditioner smashed through the back window and has a link associated with it that states, "It's your car. Your Ride. Your Baby. Car Insurance and How to Save On It." Another link allows the user to find out more about renter's insurance. This site adds to the TV commercial by extending the length of time the user is connected to State Farm and targeting the site to a specific audience.

Advertisers are not the only ones getting into the stand-alone web site business. TV shows are also trying to enhance the user experience by directing viewers to specialized sites. One such example would be the NBC/Touchstone Television show, "Scrubs." In the middle of the episode *My Perspective*, which originally aired February 15, 2007, one of the supporting characters "Todd", or "The Todd," came into the scene wearing a T-shirt that read "TheToddTime.com." "J.D." the main character, asked about the shirt mentioning the website by name. To this "The Todd" replied "Log on and thank me later." *TheToddTime.com* is a real, existing website, which features a QuickTime video of "The Todd." By the counter on the bottom of the page *TheToddTime.com* has received over 450,000 visitors[8]. Although, this website is not a deep, interactive site it still acts as an extended commercial marketed straight to the people who already watch the show

NBC's "Late Night With Conan O'Brien" has also been widely successful at spawning stand-alone websites that add to the user experience, the most famous of these being *HornyManatee.com*. This site was accidentally spawned by an ad-libbed comment by O'Brien, on the December 4, 2006 episode of Late Night. After a sketch about absurd college mascots O'Brien mentioned the web address, *HornyManatee.com*. Because it was an unregistered web domain, NBC registered the name to prevent anyone from putting up anything that would look bad for the show or the network. Upon finding this out, O'Brien and his web-savvy staff created a parody site based around manatee pornography or more correctly a man-dressed-up-in-a-manatee-costume pornography. This site was wildly successful; receiving more than 3 million hits in the first week it was up[9].

Television will remain the main medium for advertising for another number of years, but extending the 30-second spot by using stand-alone websites will become more popular. Stand-alone websites, such as *BecomeAnMM.com* or *NowWhat.com*, offer a number of opportunities, which will never be possible via TV. At its most powerful, the interactive nature of the web allows for a much more rewarding and deep experience for the user. At it's least, it is another way to build top of mind awareness for a product or service.

Web Sites referenced:

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www.nowwhat.com
www.thetoddtime.com
www.hornymanatee.com

FOOTNOTES

[1] Nicholas W. Geidner (B.A., Youngstown State University, 2005) is a digital storytelling master's student in the Department of Telecommunications at Ball State University. Correspondence to: 2000 West University Avenue, Muncie, Indiana 47306-0540, USA. Email: ngeidner@gmail.com.

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<< RETURN TO TABLE OF CONTENTS

CALL FOR MANUSCRIPTS, MEDIA ETHICS MAGAZINE, SPRING 2007

You should have received the 52-page Fall 2006 issue of Media Ethics magazine by now, and it shouldn't come as too much of a shock to realize that I'm already asking for manuscripts for the Spring 2007 issue (vol. 18, no. 2)--and that its deadline is coming up fast.

In addition, we hope that you'll take a few minutes to go online to www.mediaethicsmagazine.com and link to the short survey that will help us plan the direction of Media Ethics in the future. (If you prefer, you can also access the reader feedback form by pasting the following URL into your browser: http://www.questionpro.com/akira/TakeSurvey?id=573481. (Yet another method is to fill out and mail the hard copy comprising pp. 17-18 of the Fall issue--other means, such as mental telepathy, are not recommended).

Each time I send out a letter such as this, I'm struck by the many new (or resurgent) concerns, problems, and ideas that are appropriate for articles in Media Ethics. We are interested in just about everything: confidentiality, embargoes, privacy, plagiarism, education, economics...

In other words, we are always seeking interesting works and information about all aspects of mass media ethics. We are open as to appropriate topics, viewpoints, styles, methods and formats. We are proudly eclectic.

We would love to receive from you--and from your colleagues, whether they be media professionals, scholars, or students--research reports and commentary/analysis consisting of well-written and reasoned opinion articles on any subject pertinent to the ethics of mass communications.

As you know, we also publish reviews, reports, digests, bibliographies, and case studies, as well as news releases dealing with events, opportunities, publications, and upcoming meetings in the field. We also publish news reports on the media ethics aspects of conferences and meetings that have already been held, and would appreciate volunteers.

We've been known to publish poetry and satire. We welcome debate and argument, and we are not biased toward or against any "new" or "old" media or topics.

(But please keep the length of your submissions within our ability to publish them. Many of Media Ethics' best opinion articles contain fewer than 1,200 words (although some are longer and some shorter), and notices and reviews should be kept as short as possible. Naturally, all submissions are subject to editing--but we communicate about any problems or changes.

Although our deadlines are usually February 15 and August 15, because of the "Ethics Summit II" scheduled for the end of February, I'm moving the deadline for the Spring issue to February 25th--or even a bit later, if I know that something is coming.

To submit a manuscript, merely E-mail it to me at mkittross@msn.com or editor@mediaethicsmagazinecom. You will get an acknowledgment of receiptas soon as possible, and a decision so fast that I might get drummed out of the corps of academic editors. (Messages dealing with subscriptions should be addressed to: assistant@mediaethicsmagazine.com.)

Almost everyone receiving this letter has sent a manuscript to Media Ethics in the past, and we'd like to thank you again--and hope you'll make it a habit! (We also hope you'll complete the Reader Response Form described above).

Best regards,

John Michael Kittross
Editor, Media Ethics

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.

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.

Paul Greeley
VP of Marketing and Promotion
Nexstar Broadcasting
909 Lake Carolyn Pkwy
Suite 1450
Irving, TX 75039
972-373-8800 ext 240

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
- Gender Issues
- 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

Feedback has compiled a Microsoft Word document with news from the Management and Sales division newsletter. It is available by clicking on the link below:

http://www.beaweab.org/feedback/MgtSalesDiv06.doc

<< RETURN TO TABLE OF CONTENTS

[COMMITTEES & TASK FORCES]

Accrediting Council for Education in Journalism & Mass Communication (ACEJMC)
BEA Representatives
Joe Foote, 7th year
Doug Boyd, 5th year

Convention Porgram Committee
2007 Convention Chair
Kim Zarkin
2008 Convention Chair
Stan LaMuth
Members
Louise Benjamin,
Festival Chair
Bob Avery,
Publications Chair
Sam Sauls,
District 8 Chair
Scott Davis,
Webmaster
Mary Rogus,
2007 Convention Chair
Heather Birks,
Executive Director

Distinguished Education Service Award (DESA) & Lifetime Member Committee
Chair
Tom Berg
Members
Dave Muscari
Glenda Williams

Committee on Scholarship (DESA)
Chair
Bob Avery
Members
Steven Dick
Don Godfrey
Tom Berg
Joseph Dominick
Susan Tyler Eastman

Research Promotion
Chair
Tom Berg
Members
Fritz Messere
Steven Dick

Diversity Committee
Chair
Lena Zhang
Members
Greg Pitts
Drew Barry

Long Range Planning and Membership Committee
Chair
Max Utsler
Members
Joe Bridges
Dave Muscari
Fritz Messere

Finance Committee
Chair
Mark Tolstedt
Members
Greg Pitts
Lena Zhang
Glenda Williams

Nominations Committee
Chair
Joe Misiewicz
Members
Gary Corbitt

Publications Committee
Members
Robert Avery
Members
Glenda Balas
Allison Alexander
Paul Haridakis
Michael Keith
Rebecca Ann Lind

Festival Committee
Chair
Louise Benjamin

Scholarship Committee
Chair
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