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

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1. Submit an electronic version of the complete manuscript with references and charts in Microsoft Word along with graphs, audio/video and other graphic attachments to the editor. Retain a hard copy for reference.
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.

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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.

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THE INCOMPLETE HERO: RICK BLAINE TO ROCKY BALBOA

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ABSTRACT

In *The Incomplete Hero: Rick Blaine to Rocky Balboa*, the author explores motivations behind cinematic heroism (Why do heroes do what they do?) and the commonalities among heroes who have stood the test of time – concentrating on two Hollywood icons: Rick Blaine (*Casablanca*) and Rocky Balboa (*Rocky*). Heroes from other classic Hollywood films are also analyzed – focusing on motivations, goals, obstacles, mentors, and ways in which they risk their livelihood. Central to this analysis is the theory that most heroes are, at their core, completely incomplete and thus, looking to fill a void. Specific tools are also offered for instructors who wish to provide students with new ways to create their own memorable heroes.

INTRODUCTION

Why do heroes in American cinema do what they do? What motivates them to risk their well being to achieve a goal that is often selfless, seemingly unattainable, and for the betterment of the greater good? Ever since the origins of storytelling, there have been heroes captivating audiences and making them wish they were along side them in their grandest pursuits. It is the intention of this paper to provide some insight into select film heroes and the universal qualities they possess.

In the spirit of this year's conference theme, "Media 101: Creating the Future by Understanding the Past," the idea of crafting memorable heroes seems to have relevance. It is the thoughtful and prudent writer who looks to the past to examine characters who have stood the test of time and in doing so, creates memorable heroes who share similar traits, yet have an undeniable sense of uniqueness and individuality.

The goals of this paper are to: 1. explore the motivations behind cinematic heroism, (Why do heroes do what they do?); 2. explore the commonalities among classic American cinematic heroes, focusing on two Hollywood icons: Rick Blaine in *Casablanca* (1942) and Rocky Balboa in *Rocky* (1976); and, 3. provide writers with tools to create their own memorable heroes.

But first, the motivation for delving into such a topic.

A long time ago in a galaxy far, far away...

Actually, it was May 25, 1977 in Rochester, NY – and we knew our lives were about to change forever.

To be sure, there were other big movie openings. I vaguely remembered *Jaws* (1975) two years earlier (and subsequently began a ban on swimming that remains to this day); thanks to *Network* (1976), my friends and I were fond of chanting, "I'm as mad as hell, and I'm not gonna take this anymore!" (it would be another thirteen years until I actually saw the film); and *Logan's Run* (1976) was a recent hit (thankfully, I wasn't going to turn thirty for a *million* years).

But on this day, something special was in the air. Doug Ring, Mike Nozik, and I had the eerie sense history was about to be made.

After a precarious trek down French Road with our three-speed Schwinns, we landed at the Pittsford Plaza Cinema, secured our bikes with the most primitive of locks, and took our place in line.

Then we waited, and waited… and waited.

I cannot recall the exact conversation, but I feel fairly confident it was not about Laura Tipton's sudden metamorphosis into womanhood, the stark injustice of Mr. Felipe's latest Spanish test, or Bob Backlund's recent ascension within the World Wrestling Federation. No, we had only one thing on our mind on that humid day in Rochester–today was finally the day we were going to see *Star Wars* (1977).

When we ultimately sat in the vast theater filled to the brim, something very strange happened. Something that never happened when the three of us got together. Something that was so against our very fiber we never could explain it. At that moment, waiting for the film to begin, we ate our popcorn with mechanic precision… and did not say a word to one another.

It was nothing less than a dead, catatonic gaze at the screen–not unlike Randle P. McMurphy at the end of *One Flew Over the Cuckoo's Nest* (1975) (or Jack Torrance during most of *The Shining* (1980)).

The truth is we did not speak because at the ripe age of ten, we could not verbalize what was going through our minds. We could not talk about the sense of anticipation running through our veins. All we could do was occasionally glance at one another, deliver a subtle nod, then avert our collective stares back to the screen.

After what seemed like an eternity of listening to Muzak, the theater suddenly went dark. I had been in movie theaters many times before, but this time was different. I clutched my popcorn as tightly as I could–as if the rotund carton would somehow be my companion for what was about to transpire. A deep breath, a final look at Doug and Mike, then…

… the John Williams score reverberated through my body like a volt of electricity. The *Star Wars* logo brandished itself in giant white letters, then faded into oblivion. The crowd cheered, I raised my arms in some sort of perceived victory, and the carton of popcorn fell through my knees and smashed onto the floor. Except for the single piece I cradled in my hand, I never looked down to investigate the fate of the carton–my eyes refused to leave the screen.

As the rolling prelude began, I noticed a lone piece of popcorn cradled in my hand and instinctively tossed it into my mouth. Maybe it was John Williams' score again, but going to the movies never tasted so good.

Something spectacular happened about thirty minutes into the film. I cannot place the exact moment, nor can I attribute this phenomenon to a specific exchange of dialogue, a furtive glance between characters, or a moment of stunning visuals.

At some point towards the end of the first act, it was no longer Luke Skywalker discovering his destiny and ultimately destroying the Evil Empire. It wasn't even the childlike Mark Hamill playing a role. Up on the screen, it was me. The rarest of cinematic magical moments took place in the middle of that theater on May 25, 1977.

For 121 minutes, I was a hero.

No one was going to stop me from blowing the Death Star to bits. Not Darth Vader, not the Emperor, and certainly not my own insecurities. I would risk it all and never look back. It didn't matter that when the lights went up, I was the same gawky ten-year-old I was two hours before. What mattered was that for the briefest of moments, I saw myself as a true hero and began to realize what was possible. After all, if Luke could save the world, maybe I could ace my next spelling test.

CUT TO: TWENTY-EIGHT YEARS LATER

It was the winter of 2005 and the sixteen inches of snow that blanketed Rochester the night before precluded my sons Marty and Nathan (seven and five, respectively) and me from doing anything except staying warm inside. I'm not sure what motivated me to reach for my VHS copy of *Star Wars* on that Saturday afternoon, but something inside said it was time for my boys to partake in the same experience I had enjoyed back in 1977. While my head told me my thirty-two inch SONY Wega television and accompanying Bose Wave Radio would not deliver quite the visceral punch of the theater in Pittsford Plaza, my heart nonetheless told me it didn't matter.

I gave little warning to the lads as to what they were about to see— just that I wanted to show them a cool movie. So, I closed every shade in the room and to my wife's dismay, cranked up the volume. Then, I just watched them watch the story unfold.

It was better than the movie itself.

Defining the Hero

Renault: What in heaven's name brought you to Casablanca?
Rick: My health. I came to Casablanca for the waters.
Renault: The waters? What waters? We're in the desert.
Rick: I was misinformed.

Luke Skywalker was far from the only hero depicted in film. In 2003, the American Film Institute (AFI) issued its list, "100 Years… 100 Heroes & Villains" (Gregory Peck's unforgettable portrayal of Atticus Finch in *To Kill a Mockingbird* (1962) received the most votes in the "Hero" category). The AFI used the following definition for a "hero":

> For voting purposes, a hero was defined as a character who prevails in extreme circumstances and dramatizes a sense of morality, courage, and purpose. Though they may be ambiguous or flawed, they often sacrifice themselves to show humanity at its best. (www.afi.com)

While this description embraces many of a hero's traits, it does not adequately

encompass the importance of the hero's goal, nor does it place enough emphasis on the obstacles a hero must overcome in order to achieve said goal. So, for the purposes of this discussion, we will use the following definition I have utilized throughout my sixteen years of screenwriting:

A hero is someone who accomplishes a clear goal for a greater good by overcoming obstacles with the help of a mentor at significant risk to the hero's livelihood.

Ever since Achilles' exploits in *The Iliad*, heroes have been a staple in Western literature and subsequently, in modern American cinema. They capture our imagination, send our pulse through the roof, and bring us to the edge of our seat, helping us see ourselves in them and helping us see the potential in all of us.

It will be argued that creating an effective hero in American cinema is, in fact, the most critical goal a screenwriter or director should have in order to connect with the audience – more important than the film's structure, genre, supporting characters, or core concept.

To paraphrase Shakespeare, *The hero's the thing*.

WHY DO HEROES DO WHAT THEY DO?

Adrian: Why do you wanna fight?
Rocky: Because I can't sing or dance.

While Campbell (1972) and Vogler (1998) focus on the journey of the hero, a more fundamental question remains: What motivates the hero to embark on the journey in the first place? In other words, why do heroes do what they do?

A simple question, but far from an easy answer.

According to Mackey-Ellis (2001), central to the hero's motivation is his/ her desire to return home. She exemplifies this concept by analyzing Odysseus's journey in *The Odyssey*. She writes:

> This circular or mandalic pattern is most clearly articulated in Homer's *Odyssey* where Odysseus (literally the traveler), after leaving Ithaca to fight the Trojan War, both wittingly and unwittingly travels for another ten years before finally arriving home. Along the way he and his shipmates encounter numerous challenges that ultimately result in Odysseus' edification and growth. He alone of all his companions, however, does not succumb to the appeals of the unconscious, and thus returns to Ithaca where he must battle the numerous suitors for his wife's hand who have moved in and polluted his hearth and home. (p. 4)

Mackey-Ellis continues by suggesting several preeminent American films released in the 1930s and 1940s such as *Gone with the Wind* (1939), *The Wizard of Oz* (1939), and *It's a Wonderful Life* (1946) draw on "the universal quest for home" (p. 126).

That many Hollywood heroes embark on a journey to find their literal or figurative home is readily apparent. However, the primary motivation for many of these heroes, it is argued, lays within the heroes themselves and their desire to feel complete.

For example, Table 1 features a sample of heroes who appeared in the top ten on AFI's list of "100 Years… 100 Heroes & Villains":

TABLE 1: ANATOMY OF A HERO

Hero	Goal	Obstacle(s)	Risk
Atticus Finch *To Kill a Mockingbird* (1962)	- To acquit Tom Robinson	- The town - Racism	- His career and reputation
Indiana Jones *Raiders of the Lost Ark* (1981)	- To obtain the Ark of the Covenant	- The Nazis - The environment	- His own life - The lives of his comrades
James Bond *Dr. No* (1962)	- To thwart Dr. No's plan for world domination	- Dr. No and his henchmen - Time	- His own life - The lives of countless others
Rick Blaine *Casablanca* (1942)	- To reunite with Ilsa - To ensure Ilsa's happiness - To save Ilsa	- Her marriage to Victor - The Nazis	- His heart - His own life
Clarice Starling *Silence of the Lambs* (1991)	- To catch "Buffalo Bill"	- Hannibal Lecter - Buffalo Bill - Her own past	- Her own life - Her job
Rocky Balboa *Rocky* (1976)	- To win the heavyweight title - To win Adrian's heart	- Apollo Creed - His own physical limitations - His own insecurities	- His health - His pride - His heart
Ellen Ripley *Aliens* (1986)	- To destroy The Alien - To survive	- The Alien - The environment	- Her own life
T.E. Lawrence *Lawrence of Arabia* (1962)	- To defeat the Turks	- The Turks	- His own life

Interestingly, of the heroes listed above, six risked their own lives to achieve their goals. Perhaps that is an indication of the types of heroes who are most appealing to audiences—those who risk it all. Stakes as dramatic as the loss of one's life tend to be universal in nature, and therefore increase the ability of a film's hero to connect with an audience.

HEROES ARE COMPLETELY INCOMPLETE

While the specific motivations of the heroes in Table 1 vary, there is a common personality trait we see over and over in American cinema: the hero feels completely incomplete and must fill a void. Whether or not this feeling of incompleteness is unconscious or conscious is not as relevant as the end result – that many heroes in American cinema begin with something of significance missing in their lives and end with a feeling of completeness.

For instance, consider Jodi Foster's portrayal of Clarice Starling in *Silence of the Lambs* (1991). Traumatized by his death, she lives in the shadow of her deceased father, a police officer, who never got the chance to share her accomplishments. Throughout the film, Clarice is depicted as a little girl—literally, in flashbacks of her childhood and figuratively, as the unfortunate recipient of Hannibal Lecter's interrogations. It is clear that in all of these depictions her void is the absence of her father—a void Hannibal eerily fulfills as her paternal proxy.

In *Raiders of the Lost Ark* (1981), Indiana Jones takes a sabbatical from his professorial duties to seek the lost Ark of the Covenant. What is his motivation to leave the relative safety of academia in Chicago for a precarious trek around the world? As a professor, Indiana lectures college students about great adventures of long ago, but longs for the same excitement in his life. Without the adventure, he will forever be incomplete. It is this journey that fills the void in his life and allows him to be a part of the history he teaches, instead of another archeology professor researching the accomplishments of others.

Sigourney Weaver's performance in *Aliens* (1986) as the tough-as-nails Ellen Ripley is yet another example of a hero yearning to be complete. In this case, her incompleteness takes a bifurcated form: part desire to finally bring her experience with The Alien to closure (her experience depicted in the first film continues to monopolize her dreams), and part desire to act on her maternal instincts. Rushing & Frentz (1995) describe the extent to which Ellen must journey in order to defeat her antagonist. They write:

> … The heroine must first become a hardened warrior. That is, she must become what she fights, a technologized hunter possessed by an egoic perfectionism that fuels an almost demonic drive to destroy her nemesis, even if that obsession means the ruin of herself and those around her. (p. 214)

It is precisely Ellen's "obsession" that allows her to fill the void The Alien has created within her. In addition, the fact that The Alien is female and laying eggs – effectively creating an entire population of like creatures – brings out Ellen's maternal instincts in protecting Rebecca 'Newt' Jorden, a young girl stranded on the precarious planet. It is this life and death encounter that elucidates these instincts and thus helps complete a persona that was theretofore without purpose.

ACCOMPLISHING A CLEAR GOAL FOR A GREATER GOOD

Ilsa: You're saying this only to make me go.
Rick: I'm saying it because it's true. Inside of us, we both know you belong with Victor. You're part of his work, the thing that keeps him going. If that plane leaves the ground and you're not with him, you'll regret it. Maybe not today. Maybe not tomorrow, but soon and for the rest of your life.

What is it about film heroes that draw us in? Why do we root for them… clench our fists in anticipation of their every move… bite our lip with the hope they will somehow get out of their perilous predicaments… sit up straight in our seat, assuming our posture will aid them in achieving their goals… and close our eyes, as if our limited

vision will guide our heroes to victory? Perhaps it is the film's ability to allow the viewer to see himself /herself as the hero—a phenomenon that typically commences when the hero begins his/her journey.

Campbell (1972) writes about the call to adventure, where the hero is summoned to take part in a journey as follow:

> But whether small or great, and no matter what the stage or grade of life, the call rings up the curtain, always, on a mystery of transfiguration – a rite, or moment, of spiritual passage, thta when complete, amounts to a dying and a birth. The familiar life horizon has been outgrown; the old concepts, ideals, and emotional patterns no longer fit; the time for the passing of a threshold is at hand. (p. 51)

Vogler (1998) adds that the call to adventure can often be unsettling and disorienting to the hero" (p. 102). That is precisely the case with Ellen Ripley in *Aliens*, as she is called to once again confront her greatest fears in battling The Alien. To say this adventure is unsettling and disorienting to her is an understatement. She is about to embark on a journey of unconscionable peril and is understandably reluctant to commence. It is this impending danger and her initial unwillingness to participate that helps the audience connect with her, and feel empathy for her.

As we see with many incomplete heroes in American cinema, Campbell's threshold often outwardly takes the form of obtaining a tangible goal or defeating an antagonist. Inwardly, however, the hero's antagonist is often himself/herself—thus the need to feel complete.

RICK BLAINE AND ROCKY BALBOA

On the surface, Rick Blaine and Rocky Balboa could not be more dissimilar. They are of different eras, different demographics, and from different backgrounds. One could even argue that the films in question, *Casablanca* and *Rocky*, attract a completely different audience. That stated, both films have proven to be enormously successful. *Casablanca* was nominated for eight Academy Awards, winning three (Best Picture, Best Director, and Best Screenplay). *Rocky* won the Golden Globe for Best Motion Picture—Drama and was nominated for ten Academy Awards, winning three (Best Picture, Best Director, and Best Film Editing). In addition, both Humphrey Bogart and Sylvester Stallone were bestowed Best Actor in a Leading Role Academy Award nominations for their heroic portrayals of Rick Blaine and Rocky Balboa respectively.

Beyond the Hollywood accolades of these two films is a more important commonality of these two heroes – their desire to achieve a clear goal for a greater good. In *Rocky*, Rocky Balboa's external goal is readily apparent and accessible to the audience – to defeat Apollo Creed. The goal is made more poignant since it is clear the public also wants Apollo defeated thus increasing the pressure (and the stakes) for Rocky to emerge victorious.

Rocky's internal goal – to win Adrian's heart – is a fundamentally more arduous objective to achieve. In his core, Rocky understands the harder he pushes himself physically the more likely he will achieve success in his bout with Apollo Creed. There is a quantitative nature to his quest. But, love is another story. Rocky also understands no matter how valiant his pursuit of Adrian, there are many indefinable factors out of his control—factors that will in no way guarantee his success. It is the very qualitative nature of this goal that makes Rocky's heart that much more vulnerable than the rest of

his body.

Sometimes, a hero's goal can evolve. In *Casablanca*, Rick Blaine's initial goal is to reunite with Ilsa. When he discovers she has always been married to Victor Laszlo, however, his goal becomes completely selfless—to ensure Ilsa's happiness. Rick's motivation is that of a classic hero. In allowing Ilsa and Victor to board the plane in the final scene, he is accomplishing his ultimate goal—ensuring the woman he loves will forever be with her husband, Victor. And, he is motivated by the common good—so Victor may continue his revolutionary efforts against the Nazis.

The irony of Rick's final act cannot be overstated. In the first act of the film, he is fond of saying, "I stick my neck out for nobody." It is not until the third act of the film, specifically the final scene, when we see the true metamorphosis of his character. It is at this moment when Rick does the one thing he promised he would never do—stick his neck out by concocting a plot to save the woman he loves while leaving himself behind.

OVERCOMING OBSTACLES WITH THE HELP OF A MENTOR

Rocky: Ah come on, Adrian, it's true. I was nobody. But that don't matter either, you know? 'Cause I was thinkin', it really don't matter if I lose this fight. It really don't matter if this guy opens my head, either. 'Cause all I wanna do is go the distance. Nobody's ever gone the distance with Creed, and if I can go that distance, you see, and that bell rings and I'm still standin', I'm gonna know for the first time in my life, see, that I weren't just another bum from the neighborhood.

Timeless heroes in American cinema simply can't overcome the internal and external obstacles they are faced with on their own. They need help, and assistance often comes in the form of a mentor, a friend, or even a stranger who can act as a catalyst. As Henderson (1964) writes:

> In many of these stories the early weakness of the hero is balanced by the appearance of strong tutelary figures—or guardians—who enable him to perform the superhuman tasks he cannot accomplish unaided. (p. 101)

One of the most prominent and influential tutelary figures in American cinema in the last thirty years is *Star Wars'* Yoda. Rushing and Frentz (1995) describe him as having "the holy man's qualities of patience, discipline, indifference to material wealth, willingness to suffer, introspection, and higher consciousness" (p. 2).

Regarding the mentor's ability to influence heroes, Vogler (1998) writes, "Mentors in stories act mainly on the mind of the hero, changing her consciousness or redirecting her will" (p.121). Like most heroes in American cinema, Rocky needs assistance from other characters to overcome his inner demons. Ultimately, it is Rocky's manager, Mickey, who inspires him to fill his void of insecurity and achieve his ultimate goal, thus becoming Rocky's Yoda—his tutelary motivator.

To be sure, Rocky has both internal and external obstacles to overcome. Internally, he is plagued with self-doubt. For much of the film, he thinks he is nothing more than just a bum. Overcoming this inherent lack of self worth is critical for him to achieve his goal especially in light of the fact that his opponent, Apollo Creed lacks anything

but confidence. As with most heroes, the likelihood of Rocky achieving his goal without the tutelage of his mentor is, at best, uncertain.

In *Casablanca*, the character of Rick is more of a conundrum. We know he has had a checkered past. But, it is his self-centered neutrality we find most intriguing. When he says, "I stick my neck out for nobody," he means it. In the film's first act, Ugarte, one of Rick's regulars, entrusts him to hold invaluable Letters of Transit. Rick obliges, but when Ugarte is arrested moments later, Rick refuses to help him. Soon thereafter, Ugarte is killed trying to escape and Rick offers no regret.

This selfish, or incomplete, aspect of Rick's character cannot change without the help of his tutelary motivator, Ilsa, in that it is his love for her that allows him to become selfless—risking his own life while saving her at the end of the film. It is, as Henderson (1964) writes:

> … The essential function of the heroic myth is the development of the individual's ego-consciousness–his awareness of his own strengths and weaknesses–in a manner that will equip him for the arduous tasks with which life confronts him. (p. 101)

With both Rocky Balboa and Rick Blaine, their transformation to become complete is a journey of self-awareness–a journey that, if executed effectively alongside a mentor, brings a willing audience along for the ride.

RISKING HIS / HER LIVELIHOOD

Rick: Last night we said a great many things. You said I was to do the thinking for both of us. Well, I've done a lot of it since then, and it all adds up to one thing: you're getting on that plane with Victor where you belong.

Heroes are no more than mere mortals if they do not risk their livelihood. In the case of Rocky Balboa, one can argue that he is a character with nothing to lose, so the risk was minimal. One can approach his journey, however, in another way. To be sure, Rocky has little in his life in terms of material goods or familial support, so in that sense, he has little to lose. However, should his trek be unsuccessful–should he not achieve his goal–he will have nothing left and in his mind, forever be a bum– successfully fulfilling his self-prophecy. Moreover, if he doesn't achieve his goal of winning Adriane's heart, his soul will surely forever feel incomplete. So, the risk to Rocky is real and significant. His sheer perseverance to stay the course inspires the audience to root for him to achieve his external goal (defeating Apollo Creed) and his internal goal (gaining the confidence to win Adrian's heart).

Rick Blaine also risks a broken heart with his desire to reunite with Ilsa. Unlike Rocky, however, he also risks his life by devising a plot to fool the Nazis – a scheme that will surely guarantee him being on the run for the rest of his life. It is the moment when Rick decides to plot against the Nazis in order to save Ilsa that he becomes complete. Holding her in his arms, we can feel that something of significance is going through Rick's mind—that he has reached an epiphany that will forever change the course of his life.

We, of course, do not experience the extent of his true selflessness until the very end of the film and it is at that point when we see that his void has been filled – by insisting she board the plane with Victor, he has risked his life to save the woman he loves…

knowing he will never see her again.

HELPING STUDENTS DISCOVER THE HERO WITHIN

Throughout my years of screenwriting, I have developed a process that greatly facilitates the creation of memorable, three-dimensional heroes who will help the writer better connect with his/her audience. I have also found this tool to be incredibly effective in helping students discover the heroes who lay dormant in their minds. The tool, that asks the writer to thoughtfully complete thirty-five questions, is affectionately named, The Hero's Persona.

TABLE 2: THE HERO'S PERSONA

1. Name:
2. Age:
3. Physical Description/dress:
4. Marital Status:
5. Childhood/Nuclear Family:
6. Current occupation:
7. Job history:
8. Education:
9. How much does he/she earn a year? How much in savings? Debt?
10. Hobbies:
11. Biggest regret in life:
12. How many sexual partners?
13. Favorite Book/Movie/Album:
14. Magazine subscriptions:
15. What is a typical Saturday night for the character?
16. Does the character have a credo? Words to live by?
17. Who or what does the character fear?
18. Who or what does the character hate?
19. Who or what does the character love?
20. What is the character's goal?
21. What is the character's motivation?
22. Is the character active in achieving his/her goal?
23. Who or what prevents the character from achieving his/ her goal?
24. What is the character's fatal flaw?
25. What is the transformation arc of the character?
26. Who or what helps the character change?
27. What is the character's purpose in the overall story?
28. How does the character speak?
29. What is the first image of the character? What does it tell us about him/her?
30. Does the character have any conflicting personality traits?
31. What happened in the character's childhood that has affected him/her?
32. What happens if the character does not achieve his/her goal?
33. What is the character's secret?
34. What is the character missing in his/her life?
35. Who is the character's mentor?

Since college students often have limited life experiences, it is frequently the case that characters in their scripts are either consciously or subconsciously based on films or television programs they have seen. For the reader, the result is a familiar, predictive feeling of knowing what a character is going to say or do before the character speaks or acts. The Persona helps avoid this all-too-familiar phenomenon by helping students transform what are typically one-dimensional, underdeveloped characters into three-dimensional, inspired characters.

As one can imagine, properly answering all thirty-five questions could result in a lengthy document. Nonetheless, The Persona is critical for writers not only to know their characters, but also to *be* their characters. Anything less will result in tired, familiar characters wrought with clichés.

Perhaps the greatest benefit in completing The Persona is that the document becomes a reference the writer can utilize throughout the scriptwriting process. On countless occasions I have referred to Personas I have crafted when the curse of writer's block has struck.

If used properly, this exercise helps the writer differentiate characters from one another while maintaining an enjoyable experience for the reader. Finally, it is also advised that students complete The Persona for the principle antagonist of the story, since an engaging hero is much more so with the existence of an equally worthy adversary.

CONCLUSION

Heroes are a complicated lot. On the one hand, they are often introduced as selfish, self-absorbed characters who loathe the idea of sacrificing themselves for the sake of others. But, as with so many of the films that have stood the test of time, the heroes we remember best are the ones who do just that.

Storytellers who have created classic films like the ones on AFIs *100 Years… 100 Heroes & Villains* list understand that creating a compelling and memorable hero is precisely the element that brings the film together and provides a sense of timelessness that all filmmakers hope to achieve.

Heroes like Rick Blaine and Rocky Balboa have captivated audiences for as long as storytelling has existed. That they often sacrifice themselves in order to feel complete can be a conscious or unconscious act.

Nevertheless, it is their steadfastness towards achieving a clear goal for the common good by overcoming obstacles with the help of a mentor, while risking their own livelihood, that enthralls our collective imagination, allowing us to see the hero in all of us.

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[ARTICLE]

UTILIZING THE FOXFIRE STRATEGY IN TEACHING TELEVISION AT A SMALL COLLEGE

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"I help out with kids' boxing lessons and matches," my student said. "May I use that instead of the assignment?"

Assignment—one of those tedious educational terms, like homework, composition and term paper we expect the student to do. Doing is good. A century ago John Dewey promulgated "learning by doing." In the arts, including communications arts, we do more than most other disciplines.

But the doing" assignments in my Field TV course originated with a list, my list, of practice documentaries such as kitchen prep in the school cafeteria, re-shelving returned books in the library, perhaps even maintenance personnel removing fossilized chewing gum from under desks. I don't remember. I do remember a student asked to do a different documentary, different from any I had conceived, his documentary. The request startled me, shocked me into listening for a change.

FIELD TV PRODUCTION

Each semester I began a new class, editing-based Field TV Production. I introduced students to video editing on the first day. I showed the one-minute practice documentary, complete with fade in and out, cuts, and inserted closeups. Sound familiar? They watched the raw footage, then the completed minute again. "Now you will enter the editing suite and do it yourself."

Nothing unusual here, except lack of a textbook and perhaps starting the first day of the semester. Initially they enjoyed the hands-on approach. We, teachers of electronic media, bask in this salubrious advantage over, for example, history courses. But students seemed skeptical of my exhortation about the creative component. Initial enthusiasm faltered. I had presented my students with projects. We do this all the time, as do most well-meaning teachers, and well-intentioned adults.

Forty years ago with fresh certification proclaiming his high school English teaching credentials, Eliot Wigginton accepted his first job in rural Georgia. Faced with bored, disengaged high schoolers, he said, "Okay, the State says you must learn and I must teach." Wigginton used one of the most effective ways to establish rapport: he listened. "This isn't working," he said.

"What are we going to do together to make it through the rest of the course?" (My emphasis; Wigginton 1985, p.32)

I, too, needed to listen.

Wigginton sensed his students wanted to write for others to read, not to satisfy the teacher. "If my job was to teach students how to write grammatically correct, forceful prose and poetry, then there was a certain logic to having them produce a publication." (Wigginton 1985, p.48) Wigginton's high schoolers first conceived a poetry journal, quickly discarded when they questioned rhetorically, "Who's going to buy and read a poem magazine?" Shortly thereafter, *Foxfire* magazine was born, followed quickly by the *Foxfire* series of books...by high schoolers. Students conceived the project, and the rest is history.

My student sprouting his own project inevitably stimulated others. Enthusiam electrified the room. Many suggested pet projects. Yes, both academic rigor and appropriate content set strict guidelines, and we shall discuss this forthwith.

A student idea "definitely captured their interest and without any of my ideas appearing to light the classroom fire...an immediate surge in energy and mood among the students, with ideas bubbling forth..." (Coe 1997, p.7)

The idea to create productions for use imposes parameters. New communications students must grapple with the concept of target audience, possibly new in their young lives. A first experience quickly makes it clear the production must meet the client's needs and preferences, not the student's...nor the professor's. They will learn eventually in the working place that when the producer says, "Get me 35 seconds with an environmental engineer," you scramble. Why not learn it as freshmen?

THE CLIENT PROCESS

Outside production requires a businesslike approach. "Tasks and organizational patterns should resemble the activities that take place in a small business..." (Renzulli p.75) Most students experienced some reticence about going into the world outside. A fine line exsits between uneasiness and intimidation, but the excitement of being producer of the project they developed rendered the students ready. Choose your client and dress appropriately. Meet, discuss needs and target, storyboard, shoot, edit, return for additonal shots needed in post-production. A great deal to cover during the early weeks of a single-semester course, with beginners. But they don't stay with you long at a community college so you must commence the real-world productions promptly.. Wigginton says, "We make students cripples with our assumptions about what they are or are not capable of or ready for." (Wigginton 1985, p.229) I learned this statement's veracity after retirement when I found fifth graders picking up non-linear editing faster than some college adults.

It worked. Over the years students created recruiting, fund-raising, and image productions for many, many social service organizations such as the Scouts, Big Brothers/Big Sisters, the local Red Cross, RSVP (Retired Seniors Volunteer Program, and many others. "Neat attire and manners gave me a definite advantage in relating to those in charge of the Retired Seniors Volunteer Program," said one of my students. "My confidence grew with the feeling of being prepared," he added. "The approach is grounded in the commmitment that the work students and teachers do together will be academically rigorous and will engage them in meaningful interaction with their

communities." (Starnes 2000 p.393)

Another student booked the Institute of Management Accountants as a client. The IMA needed a master tape to dub, in quantity, promotion of its upcoming New York City Conference for sending to chapters across the nation. The organization paid all travel expenses for the young man. He shot extensively in NYC and returned for post production. The cosmopolitan experience clearly impacted the student, who became a field reporter in commercial television news.

Not all clients were non-commercial. The regional telephone company needed a low-cost "how-to" tape to show handicapped individuals adaptive technologies available. The cost of commercial video production exceeded the available budget.

OUTSIDE PRESSURES

Competition with business? The local video production firm was our best friend, sometimes directing unwanted, low-profit jobs to my students. Once established as a video production house, the community awoke. The programs generated audiences. We know, because people responded with requests. "Come and tape my business." "Do a production about my club's big bash." "I've got an idea for your students..."

This goes on at the public school level, too. Currently I volunteer at such a school, and townspeople constantly suggest to me, "Let's get the kids to paint the Historical Society building. Let's have the students read to the old folks. Get the kids to volunteer for the museum." Note the oxymoron in "get the kids to volunteer."

As teachers we often do the same with our pet projects. "Teachers who allow the students to take part in something that is very much the teacher's enterprise wonder aloud why their students are not more enthusiastic and involved." (Wigginton p. 214) How do you feel when colleagues and other acquaintances request, "Please see what's wrong with my camcorder." "Come to my son's birthday party, and bring your fancy videocam." Or, "Can you fix my family reunion tape?" which invariably includes unsteady pans, zooms faster than a speeding bullet, and dark faces against brilliant windows.

LEAVING CAMPUS FOR THE WORLD

Wigginton recollects from his school days the "times when, as students, we left the classroom on assignments on field trips." (Wigginton 1985, p.38) As a teacher, he mentions taking a class out of the classroom to write a composition, that he "was asked not to do it again." As a college professor a supervisor once asked me, "Why can't you film (sic) your projects on campus?"

What do you remember from early schooling? I recall from first grade the half-mile walk, roped together, to the fire station. And the day several mothers volunteered to drive my whole class to a farm. I see that sheep shearing clearly as yesterday but remember little else from elementary school.

No, we don't tape on campus. Why? Because videotaping a campus event usually becomes an exercise. We teachers like exercises. Exercises are one of our time worn strategies. Textbooks and exercises. Exercise is good prep for football and basketball, but it's not playing the game. Do students remember the exercises? Or instead recall the shoot, months, years, decades later, when they were out, unsupervised, on their own?

Wigginton, remembering his own school days, recalled strongly the "times when things we did, as students, had an audience beyond the teacher." (1985, p.38)

The field trips must be more than occasional, instead the central and prime elements of a Field TV Production course. And not reserved as the final project, the reward.

I stumbled often on the road to a robust television curriculum, more often than the students, but eventually developed these principles.

1. Hands-on from the first day.
2. Sharply limit reliance on textbooks.
3. Work out the parameters, the constraints with the students, rather than as edicts.
4. Listen, use, and acknowledge the conceptions of others. Little builds your esteem faster than crediting those who conceived the ideas. Human beings tend to purloin others's ideas to make ourselves look better. This builds resentement faster than any campus gossip.

TEXTBOOKS

We professors love our textbooks. Many of us write them, and the rest of us plan to write them. But in our souls we know that many, perhaps most, will not learn by reading. Forcing students to study a textbook by testing merely indoctrinates factual material soon lost. "The focus on test preparation has squeezed more authentic kinds of learning out of the curriculum" (Renzulli 2004 p.74)

Perhaps a dozen years of dreary textbook-based classes ill-prepare youth for higher education. "The greatest disservice to education...was the wholesale stampede to textbooks as the primary vehicle for learning. We have willingly allowed texts to rob us of the greatest educational tool of all - the active grappling with the subject matter itself... the collective probing of the unknown." (Wigginton 1985 p.207)

How do you acquire new information for solving a problem? How much did you learn about teaching from courses in educational psychology? Workshops and seminars after we have begun teaching are another story. How can we give that experience to our youthful, often immature charges?

"A human does not learn how to ride a bicycle, make love, solve a problem, conduct a laboratory experiment...through reading books or memorizing directions. "One may learn the directions and parrot them back...for a test, but they have no meaning without impersonal experience." (ibid. p.208) Programmed learning is the chief offender. Once I overheard a freshman talking about passing a programmed science course at a private high school. "But I don't remember a thing."

We all know that a high percentage of our students, even in college, resist textbooks. Forcing a little child to eat spinach rarely develops enthusiasm. Perhaps an occasional kid learns to enjoy the fiber-rich vegetable as an adult. My students were freshmen and sophomores, past their age of majority but mostly immature. I explained that a career (not a job) requires keeping up to date by reading trade and professional literature. Many will grow into books and journals, but we cannot accelerate immaturity any more than a taste for spinach.

Meanwhile, some of my students actually requested textbooks. I placed a bookshelf in one of our open studios, stocked with my accumulated video texts. "Learning which leads to the retention, use, and articulation of knowledge happens when we progress

from meaningful experiences to texts...then back to 'hands-on' experiences again. (ibid., p.208) After two years all but one of the borrowed books were returned. Possibly loss or carelessness, possibly deliberate. But while book theft cannot be condoned, the loss perhaps indicates genuine interest in acquisition of advanced subject knowledge.

STUDIO TV PRODUCTION

Again we started the first day. Two students as talent, one interviewing the other on a mutually-determined subject. Usually mundane, as my car, but I avoided suggesting the practice topic and let the interviewer and interviewee work it out. I placed the other students as camera operators, gaffer, grip, floor manager, audio, tape operator, timekeeper, and director. The most basic instruction for the latter about operating the switcher sufficed to start. Really rough that first day, but after a full rotation of posts the teamwork clicked and all were eager to book outside talent.

Video exists to be viewed. And not just advanced work of the juniors and seniors. My students wanted to show their productions. The small college lacked fulfillment outlets, but the small urban area enjoyed good cable penetration. Actually two cable companies serve the market, and both agreed to run one-hour tapes. One cable company acquired automatic insert hardware, that mandated an exact-length tape. Students quickly grasped the justification for 4-minute 55-second productions to create a one-hour tape with opening and closing.

The rapid pace enabled success when the regional institution for the handicapped, Prospect Child and Family Center, approached me through a commercial radio station. Could we produce an all-day live fund-raising telethon, simulcast on radio? Not a student concept, but wow did they make suggestions for program structure.

The instiution had never undertaken a live show from its minimally-equipped, 900 square foot studio, with four telephone operators and assorted local entertainers VIPs. Insurmountable obstacles are often golden opportunities in disguise.

Freshman and sophomore students, all only about eight weeks into the studio television course, performed all production. Not just camera, and grips, but each directed an hour in rotation. I remember the anxious, frightened student scheduled for the first hour, knowing hundreds of people would be watching live. The adrenalin flowed, she did fine.

The golden opportunity matured into a tradition. Ten years later when I retired not a single student had failed to function in a responsible and reasonably skilled manner. Donations to Prospect approached a quarter million dollars, not bad for a community of 60,000. As we were all volunteer, expenses cost only about three percent. Broadcasting offers wonderful opportunities for students to earn commendation for themselves and for the institution.

Video activity proliferated, both within the academic program and the independent student organization, the Adirondack Broadcast Association. Students hired out to tape public participation sports events and occasional weddings, and earned substantial income from sales of commencement videos. Much went to local charities, but earnings also bought low-end video hardware for the club.

Modern consumer camcorders (identical models for reasonable color matching) provide LCD screens and direct video outputs. We found the video quality acceptable after lengthy coax runs. The director used an inexpensive portable switcher, and

instructed the camera operators on a one-way line, an inexpensive microphone and homemade amplifier feeding camera headphones via audio cable run alongside the coax. Technologically, times were great for doing video on shoestring budgets, and it's better today. Oh, we envied the major facilities at large universities, but my students lacked nothing in motivation and creativity when devising effective and meaningful productions with limited means. "The essence of inductive learning is applying relevent knowledege solving real problems." (Renzulli 2004 p.74)

I preferred to see them transfer to four-year institutions with razor-sharp analytical skills learned at the ground floor.

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[ARTICLE]

USING DVTS FOR LIVE REMOTE TELEVISION PRODUCTION ON CAMPUS

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An expanded version of this paper was presented at the 2006 Conference of the International Digital Media & Arts Association (iDMAa).

This study evaluates the practical use and quality of DVTS (Digital Video Transport System), a video-over-IP method, to deliver live broadcast-quality digital audio and video from remote campus locations to a central television facility over a university local area network (LAN). This technology could offer educational institutions an attractive alternative to an expensive microwave transmission system to backhaul remote video pictures to their television studio facilities. The objectives of this paper are: 1) to determine the feasibility of using DVTS to set up low-cost remote television broadcasting units on the Coral Gables campus of the University of Miami; 2) to test the robustness of the DVTS system; 3) to assess the ease of use of DVTS; and, 4) to offer practical guidelines to help other campuses implement DVTS systems and insert remote live video into campus-originated television programs.

DESIGN AND IMPLEMENTATION

DVTS

Overview. Introduced in 1998 as a WIDE Project, DVTS is an open-source software that delivers high quality, full-motion digital audio and video over an Internet Protocol (IP) network. The main benefit of DVTS over other video-over-IP applications is that this technology does not encode and compress video as MPEG does, thereby transmitting a broadcast-quality video signal over the IP network with minimal delay, something that is pivotal for live television broadcasting. In the DVTS system, video is captured through an IEEE 1394 (FireWire) interface and sent as an RTP (Real-time Transport Protocol) stream over the Internet (see DVTS, 2006; DVTS Consortium, 2006; Liška, 2004; Ogawa, Kobayashi, Sugiura, Nakamura, & Murai, 2000). The IEEE 1394 interface is designed to exchange data between two devices (e.g., between a video camera and a laptop) and boasts a throughput up to 400 megabits per second (Mbps). RTP is an Internet protocol developed to transmit real-time data, such as audio and video (see Simpson, 2006).

Digital video. The digital video (DV) format has become quite popular in consumer and industrial video products. Ueda, Ohsaki, Shimojo, and Miyahara (2003) note three practical advantages of using DV encoding in situations involving remote

productions and video backhauling: 1) an IEEE 1394 connector can easily capture digital audio and video from a DV camera; 2) most laptops are now equipped with an IEEE 1394 interface; and, 3) an expensive MPEG-2 or MPEG-4 hardware encoder is not required because the DV format does not use MPEG compression. Although the DV format is more bandwidth intensive than MPEG-2, the former is also less compressed and more decoding friendly than the latter. As noted above, the delay for encoding and decoding is significantly less for DV (about 300 milliseconds) than it is for MPEG-2 (possibly 1-2 seconds) (Lee & Chon, 2005). In addition, DV camcorders are quite portable for field productions and affordable for educational institutions. The cost of setting up a full DVTS system, that includes a laptop, a desktop, a camcorder, a digital-to-analog converter to transfer the DV stream to composite video and audio signals that can be handled by an analog television studio facility, and a 100 Mbps network connection, can be quite reasonable.

Bandwidth. By default, DVTS transmits the DV stream of 525-line NTSC quality at 30 frames per second and consumes 30 Mbps of network bandwidth (Ogawa et al., 2000). Although this bandwidth demand is not insignificant, many campus LAN infrastructures are now able to supply dedicated 100 Mbps Ethernet connections for this type of video application. In a 2003 survey of 465 U.S. colleges and universities, the National Science Foundation reported that 81 percent of these institutions had Internet connections as fast or faster than 45 Mbps and 65 percent had connections to Internet2's 10 gigabits per second (Gbps) Abilene backbone network (Christovich, 2005). Of course, colleges and universities can offer faster connections on their LANs (e.g., Gigabit Ethernet) than to the outside world.

DVTS software. The DVTS application works by sending the DV stream from a computer over the IP network and displaying it onto another computer monitor. It can be downloaded for a variety of operating systems, including Windows 2000/XP, Mac OS X, and Linux (http://www.sfc.wide.ad.jp/DVTS). Figure 1 shows a screenshot of DVTS for Windows XP used for the tests in this study. To send a DV stream (DV Send), users simply select the DV source, specify the destination IP address, and click on the Start Send button. They can also view the signal input by checkmarking the Preview Monitor box. To receive a DV stream (DV Receive), users click on the Start Receive button. The default Monitor Output feature displays the DVTS signal on the computer monitor. To route the DVTS signal to an analog control room facility through a digital-to-analog converter box, users would checkmark the IEEE 1394 Output box and select the converter device next to it. If needed, they can change the port number and multicast the DV stream. The bottom of the screenshot provides two indicators of packet transmission stability: the number of received packets (left), which should hover around 2670 with the default DIF (digital interface format) block setting, and the number of dropped packets (right), which ideally should be zero. A DIF block, which is the basic unit of a DV stream, consists of 80 bytes (Ogawa et al., 2000).

Setup and Specifications

System overview. Figure 2 illustrates how the DVTS sending unit can deliver a DV stream from any location on campus to the DVTS receiving unit in the control room of a television studio using a dedicated 100BaseT Ethernet connection. In different locations on the University of Miami's Coral Gables campus, a Sony DSR-PD170 digital video camera was set up to transfer live images and taped content to the 4-pin FireWire

port of a Toshiba Satellite laptop (DVTS sender). We used a 14-foot FireWire cable to allow greater camera mobility. Next, we connected the laptop to a 100BaseT Ethernet jack using a 150-foot Cat 5e cable. The DVTS sender used DHCP (Dynamic Host Configuration Protocol) to acquire an IP address from different segments on campus. The DVTS application then sent out the combined video and audio signals embedded into the DV stream over the 100 Mbps LAN infrastructure to the static IP address of a Dell Precision desktop in the control room of the television studio (DVTS receiver). This desktop, also hooked up to a 100BaseT Ethernet jack, reproduced the audio and video content through the DVTS software. As noted above, the same DVTS software is used on the sending and receiving units. Next, the 6-pin FireWire card of the DVTS receiver outputted the DV stream to a Canopus ADVC-100 digital-to-analog converter box. This unit converted the DV packets to analog composite video and audio. These signals were routed to distribution amplifiers and then eventually to the video switcher and audio mixer to serve as program inputs. Before reaching the video switcher, the video signal was connected to a synchronizer to time the output of the converter to the switcher and enhance the colors. The audio and video signals can also be recorded on tape or encoded as a streaming file on another computer for video on demand.

Hardware and software specifications. Table 1 shows the basic configuration of the DVTS sender and receiver. Although the DVTS software is also available for Mac OS X, preliminary tests indicated the Windows XP version was more stable and easier to use than its Mac counterpart. Both test PC machines were high-end, even though DVTS should perform adequately on slower dedicated computers.

Test procedures. Four main field tests were conducted for this study. The first three experiments evaluated the feasibility, robustness, and ease of use of DVTS transmission on the wired network from three campus locations. These tests also assessed the impact of varying physical distance on the quality of the received audio and video signals based on personal observations and basic network bandwidth measurements. In this study, bandwidth refers to the network's data rate supporting the transmission of DVTS content. We chose test sites that were representative of three distances: Location 1 (about 120 feet or 36 meters from the control room of the school of communication), Location 2 in the middle of the campus (about 1351 feet or 405 meters from the school), and Location 3 at the far end of the campus (about 5070 feet or 1521 meters from the school).

In addition, we performed a wireless test in the courtyard of the School to determine whether Wi-Fi technology would support DVTS transmission. To maximize the wireless throughput, we set up a Belkin Wireless Pre-N router and equipped the DVTS sender with a Belkin Wireless Pre-N Notebook card. When finally ratified in 2007 or 2008, the 802.11n wireless technology could transmit data ranging from 270 Mbps to 600 Mbps, compared to 11 Mbps for 802.11b and 54 Mbps for 802.11a/g (Waring, 2006). These maximum data rates, of course, are theoretical and heavily influenced by the number and thickness of walls and doors in the signal path. Nevertheless, early tests showed the Belkin Pre-N products could deliver an average throughput of 40 Mbps at a distance of 10 feet (Arar, 2005) and even 41 Mbps at a distance of 60 feet (Ellison, 2004). Both results exceeded the 30 Mbps required for DVTS and surpassed by a factor of two to one the average throughput of tested 802.11g technologies. In our main test, the wireless router was positioned outside the experimental lab of the school of commu-

nication, some 20 feet away from the DVTS sender, that was set up in the courtyard.

TESTING RESULTS

Feasibility, robustness, and ease of use. The tests demonstrated the DVTS software was quite robust and simple to use. We experienced no reliability issue with DVTS for Windows XP on either the DVTS sender or receiver. For the wired tests, the installation of the remote equipment was smooth and took no more than 15 minutes. For the wireless test, the setup took longer because we had to configure the access point with the wireless card. Each time, we used a two-member team in the field, but we recommend to include three members per team for electronic news gathering (ENG) type news production: a camera operator, a reporter, and a producer who would handle the DVTS sender and stay in touch with the executive producer in the control room. At the receiving end, the DVTS source was easily displayed on the computer monitor or incorporated into a live TV program by the audio operator and the technical director. There was no apparent delay between origination and reception of the DV stream.

Network bandwidth. In the wired tests, we observed no noticeable degradation in the quality of audio and video from the DVTS source based on physical distance. There was no pixelation or other visual artifacts across the three locations. In addition, we used Iperf 1.7.0, a TCP/UDP network performance tool (http://dast.nlanr.net/Projects/Iperf/iperfdocs_1.7.0.html), to measure the bandwidth of the connection between the DVTS sender and receiver by averaging 12 10-second readings. To control for the influence of time on network traffic, all measurements were taken around 2 p.m. on weekdays. For all three wired sites, the network fully supported the required 30 Mbps bandwidth for DVTS. But the wireless test failed to reach the same average throughput. Bandwidth fluctuated from 28.3 Mbps to 29.7 Mbps, with a mean average of 29.3 Mbps. The picture quality was good, but occasional visual artifacts (e.g., motion blur) were visible to observers, presumably due to bandwidth variations. When we repositioned the access point inside the experimental lab, wireless connectivity was lost. When we moved the DVTS sender an additional 20 feet from the access point in open air, the average bandwidth was 27.3 Mbps, with a range from 25.2 Mbps to 28.7 Mbps. It was clear that the wireless Pre-N equipment was quite sensitive to physical distance.

Technical caveats. Although the wired field tests went smoothly, three technical issues caught our attention for successful DVTS implementation: dedicated bandwidth, voice communications, and computer network literacy. First, it is critical that the 100 Mbps Ethernet connection be dedicated, that is, not shared with other computers. In the real world with such factors as overhead, a 100BaseT connection operates below its nominal level of 100 Mbps. As Simpson (2006) pointed out, “it isn’t possible to send a 10 Mbps MPEG video stream over a 10BaseT link” (p. 180). Sharing a 100BaseT connection with other computers could take away needed bandwidth for the DVTS transmission and produce audio and video degradation at the receiving end. Second, DVTS users must decide on a proper means of communication between the remote site and the control room. Instant messaging (IM) and voice over IP on the same or different Ethernet connection are possible options, but they may add a layer of undesirable technological activity for those involved in the DVTS production. As we did in our tests, it might be more efficient and straightforward to use a cell phone to call in the control room. In the event of a communication breakdown, cell phone “backups” are readily

available because most college students own a cell phone. In addition, IM does not enjoy the same level of immediacy and effectiveness as a telephone call when production cues are to be given quickly. It would be highly desirable for the DVTS operator in the field to wear a handset connected to a cell phone so that tasks can be attended hands-free. Finally, producers must recognize DVTS is a convergence application between video production and computer networking. Members of a DVTS team must be self-reliable and knowledgeable in both areas to troubleshoot basic technical problems in the field. For instance, if faced with a DVTS transmission problem, they should be able to use ping commands to determine whether the cause lies with network connectivity (e.g., the MAC address of the laptop is not registered in the DHCP server) or improper settings in the DVTS software (e.g., the IP address is incorrectly entered).

CONCLUSIONS

This paper demonstrated the successful feasibility and deployment of DVTS transmission for live remote production as a proof of concept. The quality of the received audio and video in our wired tests was overall excellent. This low-cost technology can apply to a variety of production genres, such as news, sports, and special events on campus, and can also be extended to multi-camera productions in the field. DVTS can also be used for high-quality campus video conferencing and distance education exchanges between universities. In recent years, this conferencing capability has been tested by Florida State University's Department of Dance, the New World Symphony, and pathologists at the University of Pennsylvania Health System (*Digital Video Transport System*, 2006). It is even possible DVTS can be received by some home users as broadband connections continue to grow faster. Not long ago the typical DSL or cable modem speed averaged 1.5 Mbps in the United States, but now some cable and phone companies offer home users premium bandwidth up to 50 Mbps (Young & Searcey, 2006). From a pedagogical standpoint, teaching students to use the IP network as a video transmission medium is important to prepare them for the future because there is little doubt that broadcasters will utilize these networks extensively for a variety of purposes (see Gilmer, 2003). DVTS offers production students a unique opportunity to see an emerging convergence application in action and understand its implications for the electronic media business.

While the cost of our DVTS tests was minimal, we must recognize that some hardware upgrades are necessary to move DVTS to full production status. Specifically, instead of using a prosumer digital-to-analog converter, production managers will need to consider investing in a rackmountable, professional-grade unit that could be SDI (serial digital interface) compatible with a digital control room. Such converters cost several thousand dollars. To withstand inclement weather, DVTS users are advised to purchase outdoor Ethernet cables. For remote multi-camera productions, a Laird Telemedia device exists to convert the composite video output of an analog portable video switcher and the balanced audio output of an analog portable audio mixer to a DV 1394 output. Additional expenditures include permanent network hookups and monthly connection charges.

The results of the wireless test were not surprising given the current state of wireless technology, which must first be capable of supporting higher throughput and greater range before being considered for DVTS implementation. Yet, using DVTS

without a wired Ethernet connection would represent the ultimate solution for remote production on campus. For instance, students could interview candidates for student government anywhere on campus or broadcast live university events without a nearby network hookup. In addition, the wireless access point would not have to be relatively close to the DVTS sender, as it was in our test. Fortunately, new wireless technologies are emerging on the horizon that promise to deliver higher throughputs over longer distances. The much touted WiMAX technology based on the 802.16 standard would transmit data up to 75 Mbps over a theoretical 30 miles radius (Intel Corporation, 2005). In March 2005, the Federal Communications Commission decided on a single standard for ultrawideband (UWB) wireless technology, that would boast an expanded throughput of 500 Mbps (Markoff, 2005).

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Table 1
Hardware and Software Configuration of the DVTS Test Computers

Specification	**DVTS Sender** (Laptop)	**DVTS Receiver** (Desktop)
Model	Toshiba Satellite 5105	Dell Precision 670
Processor	Pentium 4 1.7 Ghz	Dual Xeon 3.2 Ghz
RAM	786 MB	2 GB
Video card	NVIDIA GeForce 4440 32 MB RAM	NVIDIA Quadro FX 1300 128 MB RAM
Network card	Intel PRO 100 VE	Intel PRO/1000 MTW
FireWire	1394 Net Adapter	1394 Net Adapter
OS	XP Professional SP2	XP Professional SP2

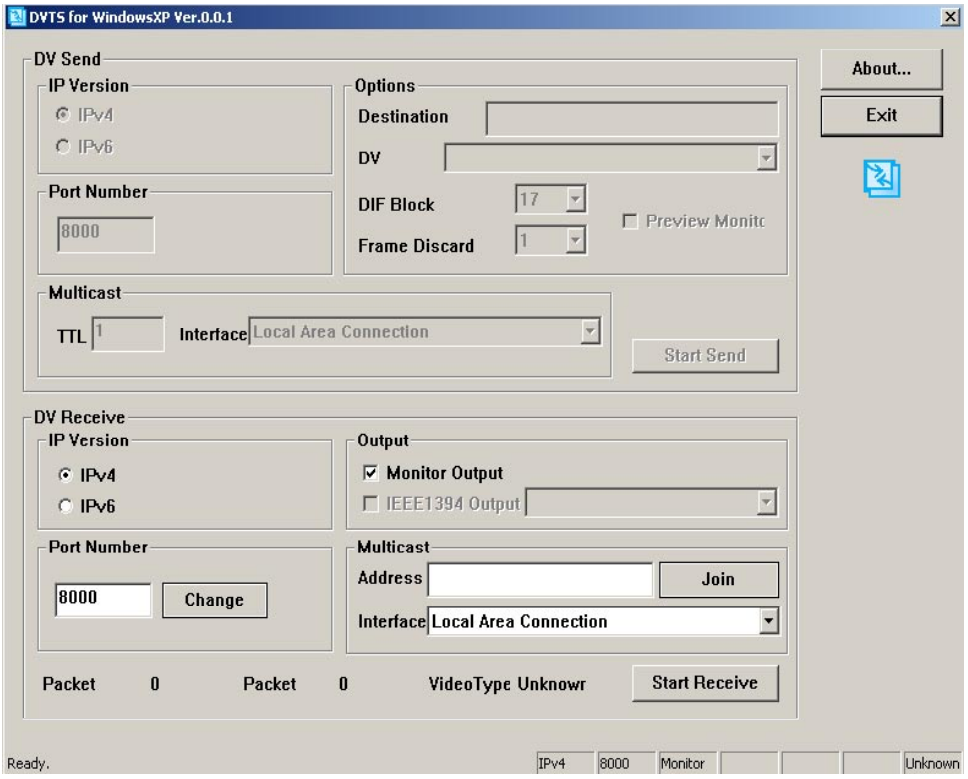

Figure 1
Screenshot of the DVTS Software for Windows XP

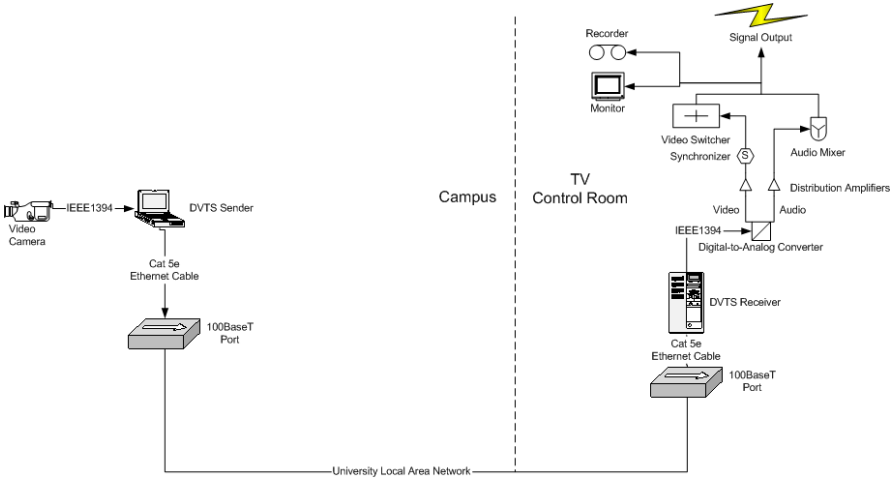

Figure 2
Graphic Representation of the DVTS Test Setup

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CONGRATULATIONS TO THE BEA2007 CONVENTION CHAIR KIM ZARKIN

Kim Zarkin is an associate professor in the Communication and Masters of Professional Communication programs at Westminster College in Salt Lake City. She teaches traditional Electronic Media courses like Intro to the Mass Media and Communication Law and Ethics as well as classes in Visual Communication, Advertising, and Public Relations. Despite coming from a purely broadcasting background, and with much trepidation, Kim recently took over as advisor for The Forum, Westminster's student newspaper.

Kim's research is centered on the regulation of sexually explicit media. At BEA, she regularly appears on the popular Annual Telecom Act Update, keeping everyone informed as to what you can and can't say on broadcast television.

Kim has published two books. The first was based on her dissertation and looked at the impact of religious right groups on the FCC. *Anti-Indecency Groups and the Federal Communications Commission: A Study in the Politics of Broadcast Regulation* was published by The Edwin Mellen Press in 2003. Her second book was co-authored with her husband, Westminster Political Science Professor Michael Zarkin. *The Federal Communications Commission Front Line in the Culture and Regulation Wars* was published by Greenwood Press in April of 2006. It is the first book on the Commission to detail the regulatory history of both broadcasting and telephony.

Before coming to Westminster in the fall of 2003, Kim taught for two years at Texas Woman's University in Denton, TX and three years at LaSalle University in Philadelphia.

Kim has a Ph.D. from the University of Florida, a M.A. in Radio from Emerson College in Boston, and a B.A. in Mass Communications from James Madison University.

Go Gators!

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THOUGHTS ON CREATING INTERACTIVE TELEVISION: A TA'S PERSPECTIVE

Graduate Student Notes on Technology and Media

Nick Geidner, Graduate Assistant, Ball State University (nwgeidner@bsu.edu)

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.

HDTV, VOIP, MMORPG, et cetera, et cetera, et cetera... over the last number of years acronyms have become all the rage in the tech world and far be it for me to avoid the latest trends. Therefore, I am going to discuss a topic everyone in broadcast must start thinking about, iTV.

Interactive television has been around in one form or another since 1953 . This modest form of interactivity was connected to a British children's show and involved children placing a transparent sheet over their television screen and helping characters complete tasks by coloring on the sheet. Needless to say we have progressed greatly from that point.

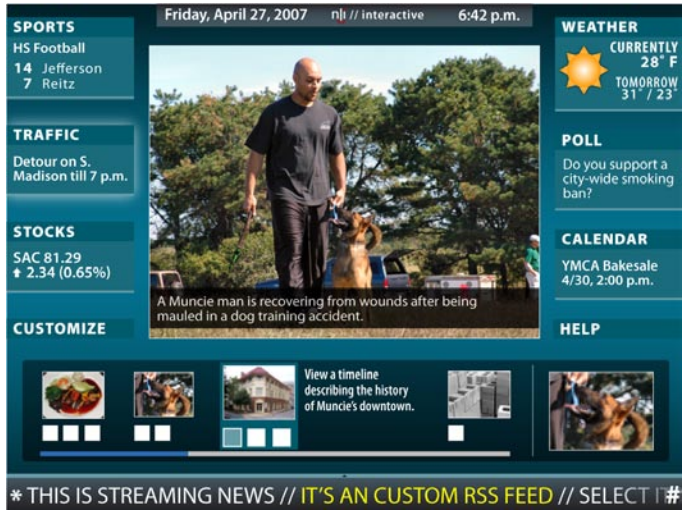
In 1970, the BBC started using the vertical blanking interval in their television transmission to send text messages. This was the precursor to teletext, which is still used through out Europe. The first commercial iTV service launched in Ohio in 1977. Qube, as it was known, allowed the user to choose between broadcast, pay-per-view, and interactive television content.

Though the eighties and nineties, the BBC made great strides in interactive television. "What's Your Story" was a show that allowed user's to call in and suggest what happened next. Another show, "Gamemaster," took text from an Internet chat room and displayed it on screen during the show. In 1999 and 2000, Sky and BBC both launched interactive services, which allowed users to see content on demand and interact with various forms of content. From that point, iTV exploded in the UK.

Unfortunately, iTV has never really caught on in America and although I have no way of proving this, I believe it is because of the affiliate system. Unlike across the pond, American viewers watch affiliate television as opposed to the actual network. This means the affiliates would have to broadcast the interactive content. Therefore interfacing with the content becomes much more complicated than in the British system.

With all that said, iTV is becoming much more accessible in America. The distribution is being made easier via cable systems and its creation is becoming easier via new technologies. Over the last number of months I have had the great opportunity to see the creation of an interactive news interface. No, I was not interning at the BBC or Microsoft. Nor was I working with grad students at the MIT Media Lab or in USC's Interactive Media

department. I was working as a TA for an undergraduate class at Ball State University. Yes...an undergraduate class.



Starting in January a group of twenty handpicked undergrads, comprised of four computer science students, four journalism graphics students and twelve telecommunication students have created from scratch an interactive news interface to run on the Windows Media Center. The interface, as seen in the picture, allows users to accomplish many things above and beyond the average newscast. Immediately upon entering the interactive sections, users are able to get customized information, such as specific stock quotes, local weather, sport scores, etc. Users are also able to pause the live news feed and watch specialized interactive features that expand upon the stories in the broadcast. For example a story about property value and taxes could include interactive maps of the community showing average property values. There could also be photo slide shows, extended video footage, and contact information for the local government offices. The interface the students created over the first four months of the course acted as template for a live broadcast conducted on April 26, 2007. Working with the undergraduate news program at Ball State, NewsLink Indiana, the iTV undergrads collected content, created interactive content, and placed it all in an interface formatted for the Media Center. The five-minute news brief was aired over the local PBS station and was available with full interactivity to anyone in the viewing area who had a Media Center PC.

Although I go to Ball State and worked extensively with the iTV program, this column is not meant to be cheerleading for Ball State. It is meant to make everyone realize iTV is closer than we might think to becoming a reality in America. Therefore it is important that we start examining and understanding this new style of mediated communication. Interactive television is going to have huge implications on television viewing over the next number of years. Specifically, iTV spawns a number of questions in the realm of broadcast journalism, such as issues of random exposure and the gatekeeping role of the journalist. These questions must be addressed early, so concepts can be tested and standards can be created to both protect the sanctity of journalism and the knowledge of the individual.

Websites for more information:
itvt.com – A leading interactive television blog and research source
Schematic.com – One of the leading interactive design firms; act as industry fellow and consultant for Ball State's iTV project
www.bbc.co.uk/digital/tv/tv_interactive.shtml - The BBC's interactive television page

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.

2007 BEA DISTINGUISHED EDUCATION SERVICE AWARD PRESENTED TO DAN RATHER

Dan Rather, HDNet, has been named the Broadcast Education Association's 2007 Distinguished Education Service Award (DESA) recipient.

ABC RADIO'S EVANS TO RECEIVE 2007 BEVILLE AWARD FROM NAB AND BEA

The National Association of Broadcasters and BEA will award the 2007 Hugh Malcolm Beville, Jr. Award to Dr. Thomas Evans, senior vice president of research for ABC Radio Networks. The Beville Award, which recognizes the memory and life's work of broadcast research pioneer Mal Beville, is presented annually in honor of outstanding contributions to the field of broadcast audience research. Evans received this year's Beville Award on Thursday, April 19 during NAB2007 and BEA2007 in Las Vegas.

BEA'S WRITING DIVISION PAPER COMPETITION WINNERS

In the Short Script Competition: 1. Matt Meyer, "The Resurrection of Fluff-Fluff",George Fox University; 2. Emily Edwards, "Concrete Monkey",University of North Carolina – Greensboro; 3. Kevin J. Reynolds, "Shooting the Pooch", James Madison University. In the Feature Script Competition: 1. Kevin Corbett, "Cold Snap", Central Michigan University; 2. Emily Edwards,"Field Notes", University of North Carolina – Greensboro; 3. Jeffery Hirschberg, "The Adventures of Microchip Mike", Buffalo State College. Research Paper Competition: Jeffrey Hirschberg, Buffalo State College.

The Best Of Festival Winner: Kevin Corbett, "Cold Snap", Central Michigan University.

PROMAXBDA MEETING

The meeting is June 12-14 at the Hilton New York. Register at www.PROMAX.TV/STUDENTALLIANCE

"Anatomy of an Idea" a new IRTS program for faculty – register by May 14th on line at www.irts.org

2007-2008 SCHOLARSHIP WINNERS ANNOUNCED

Fifteen students from fourteen different campuses were awarded scholarships in the Broadcast Education Association's 2007-2008 competition. The winners were selected by the BEA Scholarship Committee at its Fall meeting in Washington, D.C., announced Pete Orlik, committee chair. They include:

Andrew Economos Scholarship
Mallory Dumas, Piedmont College

Abe Voron Scholarship
Amanda Harris, University of Montana

Walter Patterson Scholarships
Jamie Brown, Illinois State University
Dieter Hammerstein, Ball State University

Harold Fellows Scholarships
Mairin MacDonald, Michigan State University
Micah Manalo, University of Central Oklahoma
Julie Mierzwa, Bradley University
Cara Reiter, Ball State University
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Helen Sioussat/Fay Wells Scholarships
J. Christian Jensen, Brigham Young University
Katie Leighton, New England School of Communications

BEA Two Year/Community College Scholarship
Iris Caffin, Palomar College
Earnest Elam, Parkland College

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2008-2009 competition begins on January 15, 2007.

NAB/BEA ANNOUNCE FUTURE CONFERENCE DATES

Year	NAB Show	BEA Show
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

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Feedback's index is now in Microsoft Word format. It is available by clicking on the link below:
http://www.beaweab.org/feedback/Feedbackindex0107.doc

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West Virginia Broadcasters Association
Wisconsin Broadcasters Association
Wyoming Association of Broadcasters

[MEDIA PUBLICATIONS]

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

[MEMBERS]

[ASSOCIATE]

Academy of TV Arts & Sciences Fndtn
Anton/Bauer, Inc.
Arizona Broadcasters Association
Automated Data Systems
Broadcasting Development Fund Program Distributor
Illinois Broadcasters Association
Indiana Broadcasters Association
Intercollegiate Broadcasting System
Iowa Broadcasters Association
Kansas Association of Broadcasters
Lee University

Michaels Media, Inc
Michigan Association of Broadcasters
Minnesota Broadcasters Association
Missouri Broadcasters Association
Montana Broadcasters Association
Nebraska Broadcasters Association
Nevada Broadcasters Association
Ohio/Illinois Centers for Broadcasting
Oklahoma Association of Broadcasters
Oregon Association of Broadcasters
Post Newsweek Stations
Saga Communications
South Carolina Broadcasters Assoc
Tennessee Association of Broadcasters
Texas Association of Broadcasters
Virginia Association of Broadcasters
WGVU - TV

[INSTITUTIONS]

Aims Community College
Alabama State University
Allegheny College
American Intercontinental University
American University
Appalachian State University
Arizona State University
Arkansas State University
Arkansas Tech University
Art Institute of Fort Lauderdale
Ashland University
Azusa Pacific University
Ball State University
Barry University
Baylor University
Belmont University
Bergen Community College
Bethany College
Bloomsburg University
Bob Jones University
Bossier Parish Community College
Boston University
Bournemouth University
Bradley University
Bridgewater State College
Brigham Young University
Brookdale Community College
Brooklyn College
Butler University
California State, Chico
California State University - Fresno
California State University at Fullerton
California State University at Northridge
California State University, Dominguez Hills
Cameron University
Cardiff University
Cayuga Community College
Cedarville University
Central Michigan University
Central Missouri State University
Chattahoochee Technical College
Christchurch Polytech Inst of Techn
City College of San Francisco
Clover Park Technical College Radio Broadcasting
Columbia College at Chicago
Community College of Southern Nevada
Cosumnes River College
Cuesta College
Delaware State University
DePauw University
Drake University
Duquesne University
East Tennessee State University
Eastern Connecticut State University
Eastern Illinois University
Eastern Illinois University
Eastern Michigan University
Elizabethtown College
Elon University
Evangel University
Ferris State University
Fielding Graduate University
Finger Lakes Community College
Flagler College Communication Department
Frostburg State University
Georgia Southern University
Golden West College

Grambling State University
Green River Community College
Harding University
Henry Ford Community College
Howard Community College
Howard University
Hudson Valley Community College
Illinois State University
Indiana State University
Indiana University
International College of Broadcasting
Iowa Western Community College
Isothermal Community College
James Madison University
John Carroll University
John Carroll University
Kansas State University
Kent State University
Kingsborough Community College
Kutztown University
Lamar University
Long Island University
Louisiana State University
Lyndon State College
Madison Media Institute
Madonna University
Manchester College
Marist College
Marshall University
McNeese State University
Meridian Community College
Mississippi State University
Missouri Southern State University-Joplin
Missouri State University
Montclair State University
Montgomery College
Montgomery Community College
Morehead State University
Mt. Wachusett Community College
Mudra Institute of Communications
Murray State University
Muskingum College
Nanyang Technological University
New England School of Communication
Normandale Community College
North Central College
Northern Arizona University
Northern Illinois University
Northern Kentucky University
Northwestern College
Northwestern University
Oglala Lakota College
Ohio Northern University
Ohio University
Oklahoma Baptist University
Oklahoma City University
Oklahoma State University
Onondaga Community College
Oral Roberts University
Otterbein College
Pacific Lutheran University
Palomar College
Parkland College
Pennsylvania State University
Piedmont College
Pittsburg State University
Plattsburgh State University of NY
Regent University
Richland College
Rogers State University
Roosevelt University
Rowan University
Saint Xavier University
Salisbury University
Sam Houston State University
San Antonio College
San Diego State University School of Theatre, Television & Film
San Francisco State University
San Jose State University
Santa Ana/Santiago Canyon College
Santa Monica Community College
Savannah State University
Scottsdale Community College
Sheridan College
Shippensburg State University
Slippery Rock University
South Suburban College
Southeast Missouri State University
Southern Illinois University at Carbondale
Southern Illinois University Edwardsville
Southern Utah University

St. Bonaventure University
St. Cloud State University
St. John's University
Staffordshire University
Stephen F. Austin State University
Stephens College
SUNY - Brockport
SUNY - Oswego
Suny Alfred WETD
Susquehanna University
Syracuse University
Temple Univ/Dept of Broadcasting, Telecom. & Mass Media
Texas Christian University
Texas State University - San Marcos
Texas Tech University
The American College of Greece Communications
The University of Akron
Towson University
Towson University
Trinity University
Truman State University
Univeristy of Wisconsin at River Falls
University of Advancing Technology Education
University of Alabama
University of Arkansas
University of Central Florida
University of Central Oklahoma
University of Cincinnati
University of Delaware
University of Denver
University of Georgia
University of Hawaii, Manoa
University of Houston
University of Illinois, Springfield
University of Indianapolis
University of Iowa
University of Kansas Willaim Allen White
University of Kent
University of Kentucky
University of La Verne
University of Louisiana, Lafayette
University of Maryland, College Park
University of Memphis
University of Miami
University of Minnesota
University of Missouri
University of Montana
University of Nebraska at Kearney
University of Nebraska at Omaha
University of Nebraska atLincoln
University of Nevada at Las Vegas
University of Nevada at Reno
University of North Carolina Pembroke
University of North Dakota
University of North Texas
University of Northern Iowa
University of Oklahoma
University of Oklahoma
University of Oregon
University of San Francisco
University of South Carolina
University of South Dakota
University of Southern California
University of Southern Indiana
University of Southern Mississippi
University of St. Thomas
University of Tennessee - Martin
University of Tennessee at Chatanooga
University of Texas at Arlington
University of Texas at Austin
University of Texas at El Paso
University of the Incarnate Word
University of Toledo
University of Wisconsin - Madison
University of Wisconsin - Oshkosh
University of Wisconsin at Eau Claire
University of Wisconsin at Platteville
University of Wisconsin-Whitewater
Utah State University
Valdosta State University
Vincennes University
Virginia Polytechnical Institute & State University
Wake Forest University
Washington State Community College
Washington State University
Western Illinois University
Westminster College

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2007-07 BEA OFFICERS

FEEDBACK FORUM

This will be a new feature of Feedback. While not a creative title, colleagues wrestle with various issues throughout the academic year.

We would like to feature various responses to these issues. The goal is to seek "two page double spaced" commentary on a designated topic.

There is no way of estimating responses. There may be no responses, but we feel the need to try and secure information for faculty dealing with these issues.

We will publish responses to our first "FEEDBACK FORUM" in the September issue. Submit your 'two page' max by August 1, 2007.

SEPTEMBER 2007 FORUM TOPIC

How should faculty deal with laptops in a classroom environment?

Thanks,
Joe Misiewicz, Editor