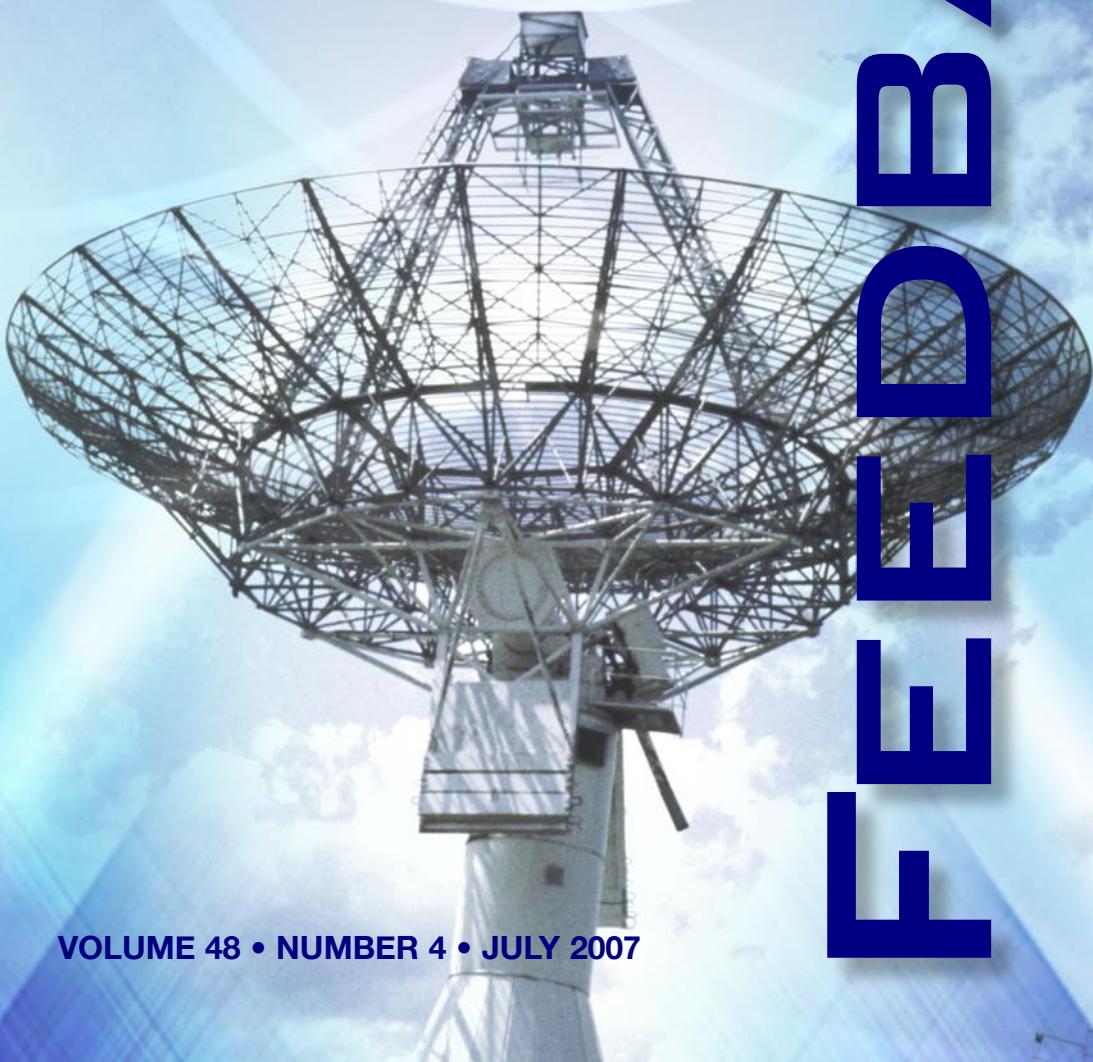


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[FEEDBACK]

July 2007 (Vol. 48, No. 4)

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

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

SUBMISSION GUIDELINES

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

REVIEW GUIDELINES

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

SUBMISSION DEADLINES

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

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

Feedback receives support from Ball State University's College of Communication, Information and Media.

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WKRN: USING VIDEO JOURNALISTS TO BREAK OUT OF THE PACK

INTRODUCTION

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An expansion of work presented in a panel on VJs at the 2007 BEA conference

More and more TV newsrooms are changing from two person crews to what used to be called “one-man-bands,” but now are called Video Journalists or Back Pack Journalists. It may save money, but can one person do as good a job at covering complex stories as two? And as radio and newspapers get into the video business and even large market stations adopt VJs or BPJs, is this the wave of the future?

Until recently WKRN in Nashville attempted to use VJs not just as a story telling method, but as a systematic approach to improving coverage. Until the general manager left and the news director was fired in May, WKRN managers hoped that viewers eventually would recognize a different and better kind of news coverage in the community and reward the station with higher ratings. With new management at the station, those following the VJ movement are waiting to see what, if any, changes take place with videojournalists at WKRN.

THE VJ MODEL

The concept of one-man-banding is not new. Even though the common and traditional TV news story is produced by a two-person crew, a reporter and photographer, small-market and cable TV news operations have been using one person to report, shoot and edit their TV stories for decades. Now some forces are aligning that are both modifying and expanding the concept.

First, the term one-man-band sounds *so* small-market and is no longer politically correct. Not just men, but many women also report and shoot, yet the terms one-woman-band or one-person-band are a mouthful. As the people reporting and carrying the cameras changed and moved into larger markets, the term evolved; reporter/shooters now are called Video Journalists or in some cases Back Pack Journalists.

The second force which is moving more stations toward the VJ model is economic. In an increasingly diverse multimedia universe, there are demands on TV news departments to hold onto their traditional audience and expand their news services

on the web. To help them do that, more news operations are taking advantage of smaller, cheaper digital video cameras and editing software to equip one person to cover stories. The benefits to the bottom line are obvious: if a company can accomplish the same result with one person instead of two, only one is going to be getting a paycheck.

Beyond the economics, one person is championing Video Journalists as a way to improve TV news storytelling. Michael Rosenblum is a former CBS producer and now a self-employed producer and consultant. At an RTNDA panel last year he called the daily product turned out by TV news “crap.” “If you’re good in this business, you can crank this stuff out in a cookie cutter manner,” he said, “but you would do a disservice to journalism and you would do a disservice to your audience because you’re delivering garbage.”¹

Now a variety of outlets such as the BBC, KRON in San Francisco and WKRN in Nashville as well as other stations are giving the Rosenblum VJ model a spin. Of course, both KRON and WKRN are owned by Young Broadcasting, a company which lost its affiliation in the San Francisco network musical chairs a few years ago; now the company is looking for ways to maintain relevant and economically viable news operations.

Company officials hope that they can not only increase their coverage more cheaply, but tell a different kind of story that viewers might find more appealing. In a June, 2005 news release announcing they were switching to VJs, Mike Sechrist, WKRN’s general manager at the time, said, “We see the VJ model as a way to increase the amount of news we can cover and report on, which will differentiate our brand from our competitors while attracting a larger audience.”²

In 2005, WKRN, the perennial third-place ABC affiliate in Nashville, brought Rosenblum in to help convert its reporters and photographers to VJs in an 8-week training session. Rather than doing it in a piecemeal fashion, “We trained everybody right away,” says Sechrist.³

WKRN’s Managing Editor Mark Shafer says the Rosenblum style of solo VJ storytelling is “about one person and their experiences. VJ stories are putting a face to the story.”⁴ What that often means is that the VJ interviews and profiles only one central character. So, if the story has conflicting sides, another VJ would be assigned to profile a person with the opposing view to balance the station’s coverage.

That strays from the traditional journalistic concept that each and every story should be balanced with views and perspectives from various sources. That’s something the old one-man-bands would have done automatically, but the Rosenblum VJ model eschews that. Yet there is no single definition of what a VJ story should be and stations are modifying the Rosenblum VJ techniques to fit their own needs. Until May 2007, when he was fired, Steve Sabato shepherded WKRN through the VJ changes. He says about the Rosenblum model, “at the end of the day there are stories that need to be told and not always through a central character.”⁵



VJ Melissa Penry, a former reporter, has learned to look for various angles when shooting her stories. Photo by G. Stuart Smith.

Even though Rosenblum trained VJs at both stations, now Young Broadcasting's KRON and WKRN are trying to move beyond the Rosenblum model to tell more "explanatory" stories according to the company's vice president of news, Brian Grief. Those stations are looking at VJs more as a system to help them produce better newscasts instead of a pure storytelling technique.⁶

THE WKRN EXPERIENCE⁷

WKRN spent about \$15,000 each to equip its 15 VJs. That included Sony HDV 1080i video cameras and laptop editors using Pinnacle software. That cost does not include what the station spent on extra news vehicles. The station kept some two-person crews, but each VJ has a beat and initially was expected to produce about three stories a week instead of one each day. That extra time allowed them to develop well produced stories, but still gave newscast producers more stories – as well as a wider variety – to choose from. Since the system began, however, the station is calling on VJs to do more stories each week.

There was some initial grumbling from some WKRN employees about adding to their duties. Some left; other VJs have been brought in. One who stayed is Jerry Barlar, a 16-year videography veteran at the station who converted to being the Outdoors and Farming VJ. He got a pay boost during the conversion and realizes adding to his skills makes him a more marketable commodity in a multimedia world. "I'll do anything that makes me more valuable," says Barlar.

The photographer-turned-VJ admits he still has a learning curve when writing his stories. "My work has improved a ton in the year and a half I've been doing it." He says his goal is to write as well as he shoots in five years.

Another new VJ is Melissa Penry. She had been a reporter at the station for 22 years before becoming the VJ on the education beat. She carries a tripod along with her camera on assignments, but she has learned to hand-hold the camera to get steady images. On her viewfinder she has taped "Align-Frame-Sequence," a shooting mantra she learned when going through the VJ training. Now she doesn't even notice the reminder and routinely performs the shooting tasks she needs to turn out a news package.

The first time Penry edited her own package, she says, it took her half a day. Now she can "crash" edit her story in 20 minutes if she has to. As for her extra duties as a photographer, she doesn't think her reporting has suffered: "I'm still a good reporter. It's just I have to multitask more."

For quality control each reporter has to run her or his script through the managing editor before editing the video. The chief photographer looks at each edited story to make sure it is air worthy. Chief of Photography Joe Gregory says when the VJ system first started he had to kill about a third of the stories for technical reasons. He says the reaction from VJs when that happens is, "What can I do so that it doesn't happen again?" Then he explains to them how to do it better. Now Gregory says he has to kill less than one story a month.

The VJ system produces some unique challenges for WKRN's newscast producers. Most VJs don't do standup teases, so that is one less tool producers have in their bag of production tricks. And since the VJs are doing double duty, writing and editing on deadline, producers can't always rely on them to supply video for teases either.

Executive Producer Karen Brown says VJs often tell her, “You either get the package or the tease video. Which do you want?” She adds that the dual requirements for VJs even make it hard for them to turn in super times when they are working on a tight deadline.

The use of VJs is still evolving at WRKN. “A VJ in a day may wear more than one hat,” says Sabato. It’s not just a singular position; the VJ might be utilized in one instance as a photographer, but be called upon in another to do a live shot in front of the camera. The station also has taken a step back to put more two-person crews on the street to remain competitive on Nashville’s big stories of the day. Yet with VJs, Sabato says WKRN now can put 12 stories a day on the assignment board versus four or five in the days when they had only two-person crews. “I don’t see a day go by,” he says, “that we have a story that the other stations don’t have that makes me proud.”

The extra stories and the variety produced by VJs allow the news department to address what Sabato calls three key weaknesses of television news today:

1-Repetition. With fewer crews and stories, each station repeats stories in various forms from newscast to newscast.

2-Overdependence on officials and crime coverage. TV news covers what’s easy and cheap to obtain—usually crime and grabbing official sound bites.

3-Sameness. As a result of points one and two, it’s hard to distinguish one newscast from any other on TV.

WKRN is getting extra mileage from the system by adding special half-hour reports by some of its VJs on the real estate, religion and education beats and may soon do some specials by its outdoor and farming VJ. Plus, each VJ is expected to blog on the station’s website to boost the station’s news presence in the multimedia realm.

CONCLUSION

Using VJs hasn’t helped WKRN make a dent in the ratings – yet—and may have been the key reason for recent management changes. The station promoted its changes, but the change hasn’t shaken up the ratings, says Sabato: “When you’re talking about public perception and brand loyalty, you’re talking about years, not ratings books.”

Yet WKRN is trying something new and different to break out of the mold. Slowly, but surely the variety of stories VJs are offering might be making a difference. Those working in the WKRN newsroom are seeing anecdotal evidence that the audience is taking notice. Mark Shafer, the managing editor, says viewers have told him “Our TV station seems to be in more places than the other guys.” And VJ Jerry Barlar hears positive comments from viewers, too: “When you watch Channel 2, you don’t see all the gloom and doom you used to,” he’s been told.

Using one person as both reporter and videographer has come a long way from small market and cable operation one-man-bands. Large market stations and news organizations such as Associated Press Television and KUSA in Denver have adopted either VJs or Back Pack Journalists to help them cover events of the day. Yet WKRN’s use of VJs is a systematic approach. If the system survives a new management regime, it could test whether that model will help raise the ratings and survive an increasingly fragmented media market.

ENDNOTES

¹ "VJ in the Newsroom" panel at RTNDA convention, April 26, 2006

² Young Broadcasting news release, June 29, 2005; <http://www.youngbroadcasting.com/phoenix.zhtml?c=76078&p=irol-newsArticle&ID=724933&highlight=>

³ Interview with Mike Sechrist, April 2, 2007 (Sechrist resigned a month later)

⁴ Interview with Mark Shafer, April 2, 2007 (Shafer's contract was not renewed two months later)

⁵ Interview with Steve Sabato, April 4, 2007 (Sabato was replaced in June by former WKRN news director Matthew Zelkind)

⁶ Interview with Brian Grief, April 18, 2007

⁷ Based on interviews and observational research at WKRN, April 2-4, 2007

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WEAVING THE WEB AND DOCUMENTARY INTO THE MEDIA CURRICULA AT SUNY NEW PALTZ

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Las Vegas, NV, April
20, 2007

In an article on “The State of the Media” in *Broadcasting & Cable* this past January, there are some unsurprising claims from predictable sources that we have heard in various versions for decades. While the president of the National Cable & Telecommunications Association, Kyle McSlarrow, says “Today’s marketplace has more choice, more content and more services than ever before,” Executive Director Jeff Chester of the Center for Digital Democracy complains that “a few giants operate without regard to the public interest” (*Broadcasting & Cable*, 33). But, for those of us who have been teaching media for two or three (or more) decades, this century has witnessed changes in media production, distribution, and exhibition that require critical revisions in what we teach and how we teach it. The soon-to-retire Chairman and CEO of NBC Universal, Bob Wright, claimed that “this is the last business cycle in which a traditional media company can deliver good results without digital constituting 20%-30% of its business” (*Broadcasting & Cable*, p. 33). While the past has taught us that good writing and content that people care about is critical regardless of fancy effects (remember Newtek’s Video Toaster and the raining sheep?), the proliferation of interactive Web sites, webisodes, blogs, YouTube, and programming via cell phone means we’ve again got to figure out how and what to teach our students to survive in this fast-changing environment. Unfortunately in academe, doing things fast is not normally something we can do with insufficient budgets, hard-pressed administrators and, yes, sometimes colleagues who resist change and learning new things.

In embracing the theme of the 2007 BEA convention, “Creating the Future by Understanding the Past,” we will rewind to the beginning of our major in electronic media with tracks in production and management in the mid-1980s. At the time, our department was called Communication and included the traditional public speaking courses as well as communication disorders. Our production sequence was typical for its time, with an emphasis in broadcast radio and television (analog of course) using razor blades, splicing tape, and carts in audio production

and 3/4" U-Matic video equipment with cuts-only editing on the television side. One course was still taught in a studio with black & white Image-Orthicon cameras, and we had Sony's 1/2" Portapaks as back-up portable video systems. Our management sequence was station, network, and Nielsen-based. In the early 1990s, the Video Toaster on the Amiga platform was the answer to our video editing prayers and Hi-8 camcorders became the affordable video format of choice. Does anyone remember Sony's debut of Hi-8 to BEA members in Atlanta? Do you remember the fall of the Amiga?

In the last several years, of course, we have been going digital. At SUNY New Paltz we chose ProTools for audio editing and Avid for video editing, starting with the MCXpress and moving on now to Avid Xpress Pro HD. Within the last two years we finally gave up on teaching linear editing, including A/B roll. For video acquisition we initially chose Sony's DVCAM format and now HDV as a less expensive way to get into high definition, 16:9 video. While compelling storytelling still rules and genres come and go, audience and employer expectations have changed dramatically as technology has expanded and become more user-friendly.

What do we offer our students when the affordability of equipment and ease of distribution have made it possible for almost everyone to be a content producer (a goal of Newtek's Video Toaster years ago that promised network production values at affordable prices)? Much of the content on the Web indicates that writing skills and aesthetics are certainly still important things that we teach, and billion dollar lawsuits and threats of content regulation indicate the importance of learning about law and media effects. So how are we changing at SUNY New Paltz?

About ten years ago our department structure changed for practical reasons—Communication Disorders became its own department, journalism joined us from the English department, and we also created a public relations major. Our challenge has been convergence on at least two levels—teaching ourselves and our students how to prepare programming for multiple platforms and figuring out how to work with each other across media majors. The fact that one of our majors is designated by media type (electronic media) and the others by genre (journalism and public relations) is indicative of the challenges we face.

WEB VIDEO DISTRIBUTION AT NEW PALTZ

It has been recognized that forms of media continue to move forward, and converge, at an alarming rate. To keep with the current trends in production and distribution, New Paltz has taken on an initiative to explore web video distribution, and it's being done in stages. In the first stage is the distribution for students' portfolios. The second stage is an online video demonstrating the entirety of the Department of Communication and Media's majors and resources. The third step is a self-created online distribution, which showcases the best of SUNY New Paltz's video and audio production as an online publication, with text-based feature stories authored and contributed by the Journalism concentration. Tied to this is a continued push toward reinvigorating the vital Media Management area by incorporating current trends in areas of ownership, regulation and distribution, as well as a ground floor understanding of production cycles and programming.

The first stage was met last year with the implementation of the 'Web Video Distribution' class. The class's theoretical goals include a basic understanding of stream-

ing media, RSS and fan feeds, as well as pod casting and vid casting. The tangible goal is the creation of personal web pages for students as they prepare their video portfolios. As we are all aware, the most important document a graduating student has is his or her resume. So, we have the students create pages showcasing their resumes and skill sets, and then have them include their 5-minute demo reel. A number of employment opportunities **require** a URL for reels, as the opportunities of previous years required a DVD, and a VHS before that. This helps our students to be competitive when leaving our institution and entering the marketplace.

The second stage is being implemented in Spring 2007. The department video, created by both students and alumni from the production concentration, is a work in progress. This is to attract more prospective students to our department, while giving an online video-tour of our resources and technology. The video will first be posted on the 'Communication and Media Society' web site—a club consisting of students from across concentrations in our department. At present, this club is responsible for the alumni database, maintaining and frequently updating its web site, and assists the department with alumni relations, fundraising for field trips and guest speakers, as well as maintaining our cultural identity for our students. The video is being produced as a promotional/industrial video, utilizing our studio (with white roll backdrop) our HDV cameras and Avid HD Pro Express edit suites, and sweetened in Pro-Tools. Also, key faculty members from all concentrations are represented in the video, as are a variety of alumni and current students.

The third stage is in progress as well. In the past, we have used the web as a promotional tool for screenings. Students in our capstone course, Seminar in Production, create documentary and narrative short subjects, which are then screened at the end of the academic year. The documentary is usually a combination of television style electronic news gathering, and a more 'feature style' approach as well, though the deliverable tends to be between 22 and 26 minutes to be considered for television and festival distribution. More time is dedicated to this project than any other project during the course of the students' study in our curricula. The students select a wide range of relevant topics (from photojournalism as art to political refugees in America), research their subjects, define and secure locations and talent, and have complete control over the final product, with the professor acting as advisor.

As this project becomes the epicenter of the experience, it is marketed via a web site, which serves as a promotional tool for the end of the academic year screening. This is built with Dreamweaver, and is linked to the Communication and Media Society web page. A 30-second Quicktime trailer is created for each documentary that appears in the screening, and is then posted on a site dedicated to the screening. We were able to promote our site on local radio stations, and contact alumni and give them special invitations. This kind of public relations continues to serve our area quite well, based on turnout for screenings over the past three years.

With regard to the documentary format itself: this project was introduced in *Seminar in Production* years ago with traditional distribution in mind, and now with corresponding web sites and web mobile distribution. Some students have already taken this into account with distribution through You Tube, and some have submitted 'pods' to Current TV for cable and online considerations. In addition, a new and exciting possibility is also interdisciplinary, international team teaching of documentary film produc-

tion, such as fostered by Jon Rubin, director of the SUNY Center for Collaborative On-Line International Learning at SUNY Purchase.

As mentioned, the next step, to fully realize the web's potential for distribution, is in progress. After conversations with journalism faculty at SUNY New Paltz, there seems to be a demand for a project that would be a marriage of efforts between the journalism and production concentrations. This would not be absorption into the journalism curriculum, but collaboration maintained by a collective of students—some who create text-based news stories, and others who provide video launches that correspond in some way to the text. These videos will be created as documentary short subjects, and though they will be relevant to the stories posted by the journalism students, they will be entirely realized by the production area. Together, the stories will be compiled on the site as a news magazine format, with a variety of media. Yahoo's *Kevin Sites in the Hot Zone*, provides a visualization of the kind of site we're looking to build, although the content will be our own.

Fostering the understanding of new forms of distribution is paramount when discussing the Media Management track. Traditionally, this concentration in the department focuses on the ethical, legal, and business aspects of media ownership and distribution. Management majors prepare in areas such as advertising, global media systems, law, research, and programming, for management positions across the various media. As self-distribution (i.e., the consumer as producer) and web distribution become a mainstay in how an audience consumes media, the track will experience natural evolution. For example, what is the role of manager in an online scenario? What kind of entrepreneur/enterprising endeavors can a student in this track take on, in an era of new distribution?

The hope is to tweak the courses already on the books to take these questions into consideration, while keeping studies of current distribution (broadcast and cable) as part of the curricula as well.

CONCLUSION: WHAT GIVES OUR STUDENTS THE EDGE?

Success in teaching production boils down to ideas that aren't reinventing the wheel. As we have been saying, teaching content and aesthetics is every bit as important as the technology used to distribute the content. This means that writing, critical thinking, ethical, legal and business aspects must be brought to the forefront, and not relegated to the backseat in the search of bringing new technology to the classroom. Technology and channels of distribution may evolve, but solid content is what will ultimately make the students marketable for professional, intern, and graduate school possibilities.

This all adds up to a professional attitude, which requires students to walk the walk. By recognizing convergence as a conscious yet organic effort, we can provide students with a strong pedagogy that prepares them for real world scenarios. Our production students distribute video over the web, have strong internship opportunities, produce news stories for our local NPR affiliate, work on state wide television programs, and have taken part in a national PR Campaign for the United States Postal Service. Convergence is about a collaboration of ideas that foster growth, critical thinking, and a spirit that is willing and able to face tomorrow's challenges.

WORKS CITED

Kevin Sites in the Hot Zone

<http://hotzone.yahoo.com/>

SUNY New Paltz, Department of Communication and Media

http://www.newpaltz.edu/comm_media

SUNY Center for Collaborative On-Line International Learning at SUNY Purchase

(<http://coilcenter.purchase.edu/index.php>).

Washington watch: The state of the media. (2007, January 29). *Broadcasting & Cable*, pp. 5, 33.

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MCCALL, J. (2007). *VIEWER DISCRETION ADVISED: TAKING CONTROL OF MASS MEDIA INFLUENCES.* ROWMAN AND LITTLEFIELD PUBLISHERS, INC.

Viewer Discretion Advised: Taking Control of Mass Media Influences, by Dr. Jeffrey McCall, is a wake up call for America's educational system to begin addressing media literacy in the classroom. Most in the academic community already know that this type of instruction is long past due. But this book creates a new sense of urgency. It is obvious why Dr. McCall, a professor of media studies at DePauw University, is quickly becoming one of this country's foremost media critics. His book will at least inspire some conversation, and it may well ignite some heated debate, as he takes American mass media institutions to task for abandoning the public welfare in exchange for profits. The reader will find his criticisms are direct, contentious, and at times harsh and unforgiving. Indeed, many will disagree with Dr. McCall's analysis, and his positions will not be warmly embraced by the majority of industry professionals. Others will find his arguments to be right on target. But, whether you agree with him or not, Dr. McCall forces the reader to confront some painful truths about American mass media, and one doesn't have to agree with him in order to appreciate the depth of his arguments. They are thought provoking, clearly presented and supported with some of the best academic research available.

Dr. McCall has identified some of the biggest media issues worthy of examination, and then proceeds with an easy to read chapter-by-chapter analysis. Several chapters are devoted to journalistic issues, no doubt a reflection of the author's own academic interests and professional background. There are, for example, chapters devoted to the First Amendment, the state of television news and television's impact on our political discourse. But this is not exclusively a journalism book. Dr. McCall provides a chapter on children's media consumption, and he includes a fascinating and convincing chapter on broadcast indecency. At a time when most public commentary is highly critical of any government attempts to police indecency, Dr. McCall offers an entirely different view. The book ends with sound, practical advice on how the public can "fight back," to protect itself from media influence.

This book would fit into a number of traditional college courses in mass communication. It is not a textbook, but certainly is recommended as an excellent reader for courses in Journalism Ethics, Media Criticism, Media Issues and Effects, and is suggested for any courses that explore American Popular Culture. It should also be required reading for any aspiring journalist. The widespread appeal and relevance of the topic, combined with Dr. McCall's concise writing style, make this an interesting read for members of the general public as well. If you're looking for a book sure to stimulate student passion, discussion and critical thinking about American mass media, I strongly

recommend Dr. Jeffrey McCall's *Viewer Discretion Advised: Taking Control of Mass Media Influences*.

Reviewed by:

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[NEWS & NOTES]

NATIONAL BROADCASTING SOCIETY DEADLINES

I'm writing to inform you about the National Broadcasting Society (NBS) and its annual National Scholarly Paper Competition. The deadline for submissions into the Paper Competition is October 31, 2007. I'm writing at the beginning of your summer break to encourage you to consider using some of that time to prepare a manuscript for submission.

This competition is an excellent opportunity to receive recognition for your scholarship. NBS offers presentation opportunities for both refereed and invited scholarly papers at our 66th annual NBS National Convention, to be held March 11-16, 2008 at the Disneyland Paradise Pier Hotel in Anaheim, California. Papers relating to all aspects of electronic media communication are welcome.

In addition to the Scholarly Paper competition, the NBS National Convention also features panel sessions and Professional Audio Production / Professional Video Production Competitions.

The Call for Entries and information about the Scholarly Paper / Panel Sessions and the Audio & Video Production Competitions are available here or at the NBS website www.nbs-aerho.org.

If you have questions about NBS or any of its activities for academic professionals, I invite you to email me at the address, below.

BTW, I encourage you to forward the attached calls for submissions to department chairs and to your media-instruction colleagues.

Sincerely, and with best wishes for a rejuvenating summer vacation,

Bruce Mims, Ph.D.
National Vice President for Alumni and Professional Services
National Broadcasting Society
bmims@semo.edu

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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.

2007-2008 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

Vincent Wasilewski Scholarship

Ginger Loggins, University of Alabama

Alexander Tanger Scholarship

Marisa Mokodean, DePauw University

Philo Farnsworth Scholarship

Abby Feldman, Syracuse University

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

<u>Year</u>	<u>NAB Show</u>	<u>BEA Show</u>
2008	April 14-17	April 16-19
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](#)

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Doug Boyd

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Stan LaMuth

2009 Convention Chair

Anthony Moretti

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Festival Chair
Bob Avery,
Publications Chair
Sam Sauls,
Interest Divisions Rep
Scott Davis,
Webmaster
Kim Zarkin,
2007 Convention Chair
Mark Tolstedt,
Vice President for
Academic Relations

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Max Utsler

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Vice chair

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Joseph Dominick
Susan Tyler Eastman
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Journal of Broadcasting & Electronic Media	
Don Godfrey, Editor	
Journal of Radio Studies	

FEEDBACK INDEX

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

<http://www.beaweb.org/feedback/feedbackindex0507.doc>

BEA DIVISION WEB SITES

Course, Curricula and Administration Division:	http://beaweb.org/divisions/cca/
Gender Issues Division:	http://beaweb.org/divisions/genderissues/
International Division:	http://beaweb.org/divisions/international/
Law and Policy Division:	http://beaweb.org/divisions/lawpolicy/
Management and Sales Division:	http://beaweb.org/divisions/managementsales/
Production, Aesthetics and Criticism Division:	http://beaweb.org/divisions/pac/
Research Division:	http://beaweb.org/divisions/research/
Two year/Small Colleges Division:	http://beaweb.org/divisions/twoyearscollege/
Writing Division:	http://www.marquette.edu/bea/write/

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<http://www.editorandpublisher.com/eandp/index.jsp>
<http://www.eqmag.com/>
<http://www.mixonline.com/>
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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