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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 editor-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 jmisiewicz@bsu.edu. 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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FEEDBACK INDEX AND BIBLIOGRAPHY

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

http://ilocker.bsu.edu/users/sndavis/world_shared/feedback/sept08/index0908.doc

[ARTICLE]

VOCALO.ORG – CHICAGO'S GREAT RADIO EXPERIMENT

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On a recent spring afternoon on the frequency 89.5 FM licensed to Chesterton, Indiana the strong, soulful voice of Alicia Keyes is bounding out of the radio speakers. Not so unusual, given the Grammy Award winner's popularity. But what comes next in the broadcast is certainly unique and some say a risky experiment.

First, the radio host interviews a journalist from the daily web magazine *Chicago Methods Reporter* about her published story on female veterans from the Iraq war. The phone interview is far from polished, unlike what you might expect from traditional radio. Next comes a recorded spoken-word monologue from someone identified as a member of the Southwest Youth Collaborative, a Chicago community organization. The piece bops along like a Beat poem touching on the subjects of crack-addicted families, teenagers smoking cigarettes outside a local convenience store, and fresh Army recruits going off to war. And what follows is clearly, the most unusual - a montage of interviews touting a strange sandwich treat – peanut butter, jelly, and bacon; the comments skillfully mixing together with the rhythms and lyrics of the quirky song "Peanut Butter Jelly Time" by Chip-Man & the Buckwheat Boys.

All of this comes during a 20-minute segment in the middle of afternoon drive time and includes no weather updates, no traffic reports, no newscasts, and no station identification.

What you're listening to is Vocalo.org.

THE CONCEPT

"Some have called it *You-Tube* for radio, but I hesitate to use that," says Wendy Turner, the general manager of Vocalo.org, a new radio experiment from Chicago Public Radio. "It doesn't really do it justice," she says.

Vocalo.org is the overall concept for a mixture of social networking, content sharing, Internet broadcasting, and traditional terrestrial radio. It combines new media technology with old, and maybe most uniquely, empowers listeners to help develop and contribute a large amount of the station's content.

"This is an opportunity to rethink the old models and build something from the ground up, something entirely local," says Turner. "And the whole idea of user-generated content as a core element of the format is unheard of."

The staff at 89.5 FM began broadcasting the Vocalo radio concept June 4, 2007, as a dramatic departure from public radio's standard approach. And that's exactly what Chicago Public Radio is going for. "Chicago Public Radio has always been seen as something for the well-to-do. If you're not part of the club, then public radio is not for you," says Torey Malatia, president and general manager of Chicago Public Radio. "We're rethinking that model."

Malatia says recent research shows most listeners to Chicago Public Radio's highly regarded flagship station WBEZ 91.5 FM are more than 90 percent white and affluent, with many from the suburbs. But when CPR acquired the Chesterton, Indiana signal with its frequency reaching 50 miles into Chicago's predominately ethic and urban South Side, the powers that be knew this signal's core community would look nothing like the typical Chicago area public radio listener. A true statement, even with a big change in the signal planned for the summer of 2008 when the power increases from 7,000 watts to 50,000 watts and shifts its range to cover all of downtown Chicago and the city's central and south lakefronts. This expands the geographic footprint and the potential audience from roughly 400 thousand people to more than two and a half million.

What comes next is a marketing campaign. "It'll promote the website. That's the heart of everything," says Malatia.

Malatia sometimes refers to Vocalo.org as a website with a radio station rather than a radio station with a website. He believes the website is the glue that holds all the elements together, further distancing the overall Vocalo concept from the traditional Public Radio models. But he admits that's also a challenge.

"Not everyone we want to serve has continual, regular Internet access. We have to remember whom we are trying to serve," says Malatia who has been quoted as saying he wants the Vocalo audience to be at least 65 percent minority. That is nowhere near the long-standing CPR demographic.

There's nothing much typical at all about this project. Even the overall financial model is far from the norm. The budget for Vocalo's first year of operation was set at $1.8 million with the start-up money for the project coming in large part from the Corporation for Public Broadcasting. True to its non-traditional model, the financial plan excludes the use of pledge drives or the typical public radio membership model. This also means the coming Vocalo marketing campaign is not expected to be enormous in terms of scope or money spent, certainly not on the scale of a commercial radio station, and still far smaller than an average Chicago Public Radio promotion plan.

"We are still working on the innovation of Vocalo. Trying to get to a place where there is a distinct characteristic for this project, "says Turner. But she and Malatia insist the marketing campaign will have a distinct purpose, focusing people to use the website to discover something new and local, a radio station that breaks the rules and serves the community.

"We want a broad array of participants, and listeners," says Malatia. "We want a core group and new people tuning in to see what's going on, even if it's just out of curiosity. It's going to be a wild radio station."

THE SOUND

What is heard on 89.5 FM is a melding of talk radio, urban music, and the use of the website (www.vocalo.org) to share the most distinguishing ingredient of the station's content—listener generated writings and audio recordings, a majority of which is selected, managed, and sometimes edited by a group of highly eclectic host-producers.

"There are 14 of them on staff and they have a variety of backgrounds – a community activist, a stand-up comic, filmmakers. These are not traditional radio people but they share the curiosity of people telling stories," says Turner.

And it is not a traditional host model, either. The producers are not radio DJs but instead work like curators choosing content uploaded to the website from Vocalo listeners and supporters, or gathering content on their own and broadcasting a blend of all of it on the air. The host-producer's role is not to be opinionated or provocative but to engage the community to participate, and to manage a continuous flow of sound—features, interviews, commentaries, narratives, and music. There are no national programs. No NPR newscasts. No signs you are listening to what the audience has come to expect from public radio.

Dan Weissmann came to Vocalo as one of the host-producers from a background of print journalism, teaching, acting, and theater. "I don't know enough about radio to know the old rules," he says. "Some radio conventions will work, some won't. We're in the reinvention business."

And that's essentially what the host-producers are doing – reinventing what can be done on the radio, finding what engages the listener and connecting in any way they can with the community they serve.

Still, there are a few guidelines. Host-producers try not to put anything on the air longer than seven minutes with much of what you hear in the three to five minute range. But, Weisman says there's no ritual to the format, no format clock, no solid schedule. "There is a default to get at least 30 percent of the hour filled with material from the website. You share it, we air it," says Weissmann.

The website currently has some 1,500 registered users with more than 50 new pieces of audio content uploaded per week. Some of it more sophisticated than others, but Vocalo's bosses say they are more interested in authenticity than slick production. In fact, Vocalo is even holding regular audio workshops to show listeners and community groups how to create simple recordings with little more than a telephone and a computer.

"We're starting to get a lot more ordinary people. Not hobbyists or students. These are real people from the community telling stories. Suddenly with a cell phone, everyone's an interviewer," says Weissmann.

Currently 89.5 FM is broadcasting more than 60 live hours every week then re-broadcasting the programs to put content on the air 24 hours a day, seven days a week. The hope is to expand live programming closer to 80 hours a week before too long.

THE FUTURE

CPR's Torey Malatia believes the time may be ripe for Vocalo. "Right now in our history we crave community. Maybe because there is so much that is impersonal. I think more people are interested in hearing about other people's lives and our experiment might serve to be a highly regarded way to serve the public," says Malatia.

Malatia says there is a renewed interest in our neighborhoods, our local lives, and less emphasis on the worldview. Globalization, he says, may seem "out of control" for many of us.

Combine this new cultural awareness with the current questionable state of the radio industry, and maybe the Vocalo experiment does not seem so far out. The Internet, the iPod, and other portable, on-demand media are continually being blamed for radio's stagnant listener growth and lethargic revenues. But Malatia insists radio is not dead. "Radio needs to reinvent itself," Malatia says referring to what the industry did in the 1950s when television seized the consumers' attention. "Certainly this is another challenge for radio to adapt, but it's proven to be adaptable."

Whether what Vocalo is doing is the kind of adaptation that will keep the medium alive and healthy is far from clear. Certainly there is no guarantee more people will come to listen when Vocalo's new tower is constructed and the signal power is increased. But challenging the industry's programming fundamentals, turning the old standards upside down, throwing out tired rules, and giving the power of content to new voices and even the disenfranchised are all believed by many to be far better attempts at saving radio's future than expecting the old models of the old guard to pull the medium out from under the rushing tide of new technology and new media.

"We may have to rethink things, but we still have something valuable and alive. We just have to use it in a new way," says Malatia. For host-producer Weissmann, that's already happening. "There is only one other job I have had where I have worked harder and that was teaching theater. I want to keep doing this. It's delicious work. It's like a party—interesting people, interesting music, interesting stories," says Weissmann.

It will be interesting now to see where all of it leads.

LINKS

www.vocalo.org - The online community website and home of the radio station's contributors.

http://www.columcast.com/blog/?page_id=20 - a sample of student work from Columbia College Chicago that has been aired by host-producers at Vocalo.

[ARTICLE]

THE BLOGGING REVOLUTION: THE ROLE OF BLOGS IN TRANSFORMING MEDIA AND EDUCATION

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An earlier version of this article was presented at the Broadcast Educators Association 2007 conference in Las Vegas, Nevada, USA, where it won **First Place** in the Courses, Curricula, and Administration division.

ABSTRACT

Blogs are a relatively recent form of information and communication technology. A type of online journal most commonly written in reverse chronological order, blogs are increasingly being utilized by traditional media including broadcast organizations. This article examines how blogs are used by the media and how they can be successfully utilized in higher education to teach students who will be tomorrow's electronic media professionals.

Blogs are being used increasingly by disciplines as diverse as journalism and education. Mainstream journalism outlets, including the broadcast media, are publishing blogs as an extension of their traditional formats. In higher education, blogs provide numerous possibilities for sound instructional pedagogy. Since broadcast educators are responsible for educating tomorrow's electronic media professional, it is important to examine the role of blogs in both media and education.

A BRIEF HISTORY OF BLOGGING

In the early days of the Internet, people shared pertinent information about other websites by posting long lists of nothing but URLs. In 1993, the National Center for Supercomputing Applications began writing about websites in paragraph format and embedding the links right in the text (Pollock, 2001). One of the first individuals to reveal interesting websites in an online running commentary started back in 1994. The term "weblog" was coined in 1997 by Jorn Barger, who runs a blog called *Robot Wisdom*.

Blogging did not become widespread until the very late 1990's. Websites such as Blogger, Pitas, and UserLand began to offer software that made it simple and inexpensive for anyone with a computer and Internet access to publish a weblog. The Massachusetts Institute of Technology's Media Lab used to publish a "weblog diffusion index" that estimated there were approximately 500,000 blogs published in 2002 (The

Economist, 2002). Today, the website Technorati, that tracks the number of blogs published worldwide, estimates there are 112.8 million blogs in existence (Technorati, 2008). According to Technorati, there are 175,000 new blogs created every day and bloggers update their blogs on a regular basis with 1.6 million posts per day, or 18 updates per second (Technorati, 2008).

BLOGS IN HIGHER EDUCATION

Using blogs in higher education is a relatively new phenomenon about which little research has been published. A small but growing number of educators are incorporating the use of blogs into their classrooms. Because blogs perform a variety of roles, from knowledge management to writing and publishing to fostering community, blogs can be an effective means for instruction (Ashley, 2002).

Blogs are useful teaching and learning tools for a variety of reasons. They can be extensions of a classroom, where "discussions are continued and where every student gets an equal voice" or a forum for generating new ideas via collaboration (Flately, 2005, p. 77). A teacher can publish a class blog listing homework assignments and provide relevant links to resources and research materials, as well as providing a record of student progress.

Blogs can be used to "promote interactivity, provide opportunities for active learning, increase student and teacher relationships, increase higher-order learning skills, and improve flexibility in teaching and learning" (Ferdig & Trammell, 2004). Additionally, the use of blogs can help students become subject-matter experts, increase their interest and ownership in learning, give them multiple chances to participate in the educational process, and provide students the opportunity to explore diverse perspectives (Ferdig & Trammell). Blogs are also permanent, so students can continue to blog long after a class is completed (Martindale & Wiley, 2005).

Blogs can be utilized to teach literacy and critical thinking skills (Oravec, 2002). They can encourage and support reflective and process-based learning. Recent research has found that blogging at the college/university was associated with instructional gains such as an increased interest in writing and critical thinking, as well as exposure to more diverse viewpoints (Ellison & Wu, 2008) and new issues and ideas (Wassell & Crouch, 2008).

Journalism schools in particular can use blogs to demonstrate the power this new communication technology exhibits. The University of California at Berkeley offers a course on "Creating an Intellectual Property Weblog" (Chronicle, 2002). The University of Southern California's Annenberg School for Communication also includes the subject of blogging in their online journalism classes, as do other universities such as Cal, Stanford (Shachtman, 2002), and the Columbia University Graduate School of Journalism.

BLOGS IN THE MEDIA

Technological innovations such as blogs have played a large role in the changing nature of news (Wall, 2005). Blogs can serve a useful and legitimate function in the media. Blogging pioneer Rebecca Blood believes:

…we will see the weblog format routinely used by major media to do the things it is best suited to do: filter information, organize frequently updated information in a way that allows readers to quickly identify new content, and summarize complex stories with pointers to more detailed sources of information. (in Colgan, 2002, p. 2323)

Traditional media organizations were slow to embrace the technology. The first mainstream journalist to publish a blog on a media outlet's website was Dan Gillmor, when he was a business columnist for the *San Jose Mercury News*. Gillmor believes the most striking feature of his blog was the interactivity with readers it afforded, who after reading Gillmor's column would tell him if they thought he was right or wrong, or even suggested a different angle to the story (Lasica, 2002, April 18). Indeed, most blogs allow and even thrive on reader interaction (Pohlig, 2003; Thurman, 2008). Many journalists routinely use readers as both sources and co-authors (Robinson, 2006). Rosenberg (2002, May 10) believes professional journalists should utilize blogs for story ideas and pointers. Journalists can also stay abreast of public opinion by keeping track of amateur bloggers (Kurtz, 2002).

Blogs published by mainstream media outlets (sometimes referred to as j-blogs) are a cross between a column, a news story, and a journal (Robinson, 2006) that provide the media with the opportunity to display short-form reporting, analysis, and writing (Dube, 2004). Blogs can deliver unfiltered, unedited news in real time. They are also ideally formatted for such things as breaking news or op-ed pieces.

Media blogs can be used to publish information that does not fit into traditional concepts of news or story formats. These blogs provide the opportunity to say what cannot be said in mainstream media outlets, or to be creative beyond the confines of the newsroom (see Matheson, 2004). They are also written in an unconventional style, often nongrammatical, and include the use of "superlatives, first person, contractions, questions with no answers, answers with no questions," slang, and colloquial language (Robinson, 2006, p. 78).

The use of hyperlinks in blogs published by the mainstream media also assists in reporting the news by bringing in additional information and even additional authors to augment a story. Extensive linking to other sites is one of the features that distinguish blogs from conventional websites. Media blogs tend to create nonlinear and interactive story formats; often the blog is merely a portal to the rest of the story, bringing the reader from one author to another and from one angle of a story to another (Robinson, 2006).

Many professional journalists working for news organizations also maintain their own personal j-blogs in addition to contributing to their employer's official website (for a list of j-blogs, see http://www.cyberjournalist.net). Journalists use their blogs for such things as publishing the complete texts of interviews with sources, inviting fact checking, and soliciting feedback for follow-up stories (Haas, 2005), These blogs are popular because "they allow the reader to see the journalist as a human being, …without the stiff, imperial voice" of traditional news outlets (Pohlig, 2003, p. 25) and can flatten the hierarchical feel of mainstream media (MacDougall, 2005). Journalists can use blogs to write accounts of incidents that may or may not be verified, comment on events, and post "quips, quotes, observations asides, tidbits, weird facts and gossip" (Robinson, 2006, p. 73). However, there are many examples of professional journalists who have been reprimanded, forced to stop publishing their blog, and even fired for "transgressing the separation of news from views on their private weblogs" (Haas, 2005, p. 392).

Increasingly, however, more mainstream news outlets have begun to maintain blogs on their official websites to compete with independent citizen blogs that were bypassing traditional media news channels. All of the major broadcast networks (ABC, CBS, NBC, Fox) maintain blogs on their news websites, as do cable news outlets such as CNN and MSNBC. Individual reporters such as CNN's Anderson Cooper and NBC's Brian Williams, along with columnists, producers and editors, also have begun to blog, often about the experience of covering stories or their personal interpretation of events (Hayes, Singer, & Ceppos, 2007). This represents a real shift in the conceptualization of news (Robinson, 2006).

Blogger Dave Winer, who is generally acknowledged as being the first person with a widely read weblog (created in 1997), formally wagered that by the year 2007, more readers would get news from blogs than from *The New York Times* (Levy, 2002). The CEO of the *New York Times'* digital operation, Martin Nisenholtz, took Winer up on the bet. Nisenholtz lost; weblog page ranks came out ahead of the *New York Times* (see http://blog.longnow.org/2008/02/01/decision-blogs-vs-new-york-times/ for more details).

Will blogs written by ordinary citizens take over from the traditional news media? It depends on whom you ask. Some believe that blogs are a completely new form of journalism, while others claim independent bloggers are the watchdogs that keep traditional media honest (see Kaye, 2005). Rosenberg (2002, May 10) claims weblogs are complementing the work of the professional journalism establishment, not competing with it. He argues blogs could not exist without the information provided by traditional media organizations. Recent research has validated Rosenberg's position. A study by Reese, Rutigliano, Hyun, and Jeong (2007) found that citizen bloggers relied heavily on professional news sites and stories by journalists associated with professional media organizations, thus "push(ing) readers to other information that they would not have otherwise read" (p. 257).

There is no doubt that citizen blogs have impacted traditional media coverage (Seipp, 2002). However, mainstream media organizations have started writing their own blogs in an attempt to recapture journalism authority. Thus, blogs represent a "reconstituted journalism – both renegade and legitimate reporting and writing" that could become an ultimate form of news (Robinson, 2006, p. 65).

DISCUSSION

The use of blogs is diffusing into the mainstream media. Journalists are finding ways of doing traditional journalism that "escape some of the limitations of the dominant form" (Matheson, 2004, p. 461). Some media insiders envision a day when every journalist will have a blog (Heyboer, 2004).

Steve Outing, formerly a senior editor at the Poynter Institute for Media Studies, advocates giving every reporter and photographer in the newsroom their own blog (Outing, 2000). He argues blogs would significantly add to the value of a media organization by allowing for such things as reporting "insider" information on various topics and beats, multiple shots/video by photographers, and even a group blog of writers covering the same area of interest. Journalists could use blogs to expand their coverage of a topic, something they cannot do within the space and time constraints of traditional journalism. Blogs would also provide the opportunity for in-depth exploration and follow-up.

Educators must ensure broadcast students have the skills necessary to be successful in the profession. If all journalists will one day be blogging, then students must know how to blog. Educators that use blogs in the classroom are providing broadcast students with two specific benefits. First is the use of weblogs in a strictly educational sense. Using blogs in higher education provides students several broad benefits. Faculty can maintain a blog to disseminate course details such as assignment instructions or due dates. Blogs can help faculty communicate with students by answering questions, giving direction and guidance, or presenting ideas to stimulate discussion. Faculty can guide students to relevant resources by providing summaries and hyperlinks. Faculty have the option to use blogs to comment on current events, provide opinions, or post their own personal reflections.

Students can also benefit from using blogs in the course of their studies. Maintaining a blog can promote critical thinking as students reflect upon their own discoveries as well as those of classmates. They can share information and helpful hyperlinks. A student's blog could become part of a digital portfolio that can be maintained throughout the student's academic years and beyond.

Secondly, broadcast students will have an additional advantage if they are already familiar with blogging as traditional media begin to incorporate the technology into their news dissemination processes. Students need to be literate in Internet and digital technologies to enter the profession. A blog allows students to publish digital photos, audio, and video via their blogs, as well as writing and exploring practices that are utilized by broadcast media blogs (Miles, 2006).

Blogging assists in idea creation and developing multiliteracies that allow students to participate in information creation (Miles, 2006). Additionally, producing a daily blog can "inspire students to develop articulate critical voices and relate to reader feedback" (Oravec, 2003, p. 232), all crucial skills for broadcast journalists to possess.

Weblogs can afford students the opportunity to become amateur journalists. Students can hone their journalism skills by publishing their own blog. J.D. Lasica, the *Online Journalism Review's* former senior editor, believes "weblogging will drive a powerful new form of amateur journalism as millions of Net users—young people especially—take on the roles of columnist, reporter, analyst and publisher while fashioning their own personal broadcasting networks" (Lasica, 2001, May 24). There is the potential for blogs to revolutionize both broadcast education classroom pedagogy and the broadcast media itself.

Conclusion

Blogs are a relatively recent addition to the myriad of communication technologies available to educators and journalists. Widespread blogging has been around for only about a decade, but is already being incorporated into many diverse fields and disciplines. Mainstream media are now utilizing blogs as regular features and information sources. As the use of blogs becomes more and more prevalent in broadcast journalism, educators must find ways to incorporate blogs into the curriculum to educate tomorrow's electronic media professional.

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TEACHING MEDIA LAW VIA PROCESS LEARNING

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ABSTRACT

This article will examine a method of instruction implemented fall 2005 in a media law course taught at the University of Toledo. It examines a method of instruction using case studies and readings to explore such topics as defamation, the regulation of political speech, obscenity, indecency, intellectual property, hate speech and other legal issues that arise from judicial and administrative laws affecting mass communication in contemporary society.

COURSE OUTLINE

The media law course for the most part follows a traditional pattern, based upon 100 points of lecture and discussion. There is the usual midterm, 30 points, and final examination, 30 points. Since the course material is very demanding, experience has shown that almost daily quizzes, 20 points, (that are returned the next class meeting) provide the student a sense of accomplishment and the ability to internalize the content. Each student is also required to prepare a legal brief, worth ten points, that is duplicated and shared with classmates who then discuss the case as it relates to course content. The final ten points are the case studies that are included in the total 100 points that determine the final grade. These exercises precede the midterm and final exams and assist students in their review of the material that has been covered up to that point.

INTEGRATING PROCESS LEARNING

Depending upon class size, usually between 24 and 30 students, volunteers assume the role of Supreme Court Justices (usually four or five). One student will be the plaintiff and another the defendant, with their respective attorneys. Other class members may serve as witnesses if they are needed. The remaining students serve as observers and some are assigned the role of reporters who are able to ask questions before a final decision from the court is rendered.

Each mock trial takes approximately 20 minutes from beginning to end. It should be pointed out that, due to time constraints, only pre-selected topics in the syllabus can be treated as a simulation. Topics are selected for simulation are based on the most challenging concepts and those the students find most difficult to understand. Two simulations are held prior to midterm and another two prior to the final. This decision is made by the instructor based upon the comprehension level of the students enrolled that semester. The value in this method of instruction lies in the fact that it allows the students to learn the complex material from an interactive perspective rather than from the traditional lecture and discussion format.

The simulations are taken from a number of texts or designed by the instructor. Examples of case studies used in recent years have been taken from *The Four Freedoms of the First Amendment* by Craig Smith and David Hunsaker, and *Exploring Communication Law: A Socratic Apprach* by Randy Bobbit.

The following example, from chapter 9 of the Smith and Hunsaker book, best illustrates the setup of a case of indecency in the electronic media that was actually used as a simulation in the media law class:

Trial Case 9-2: Self-confessed "shock jock" Henrietta Sturm regularly makes sexual allusions during her morning drive time (7 a.m. to 10 a.m.) radio show in Los Angeles. The station is owned by the Big Stick broadcasting company in Denver, that syndicates the show across the country. During several morning shows, Sturm makes remarks that draw complaints from listeners. These remarks include the following: "When I get nude in front of a gay guy, they get so hot that they can't control themselves... Those stupid, bastard Russians are so lazy they can't produce anything... I'm completely aroused by Brad Pitt, who is here today. I don't think he's wearing underpants. Let me look. OOOeeee... I just heard the commissioner of the FCC has prostate cancer. I hope it runs through his whole body. I pray for his death… I hate Mark and Brian. I want to just strip and rape their wet bodies... Malcolm X would throw up if he saw Eddie Murphy's movies. I've never seen such an ass-kisser in my life. Is he sleeping with Arsenio or what?"

Sturm's ratings are the highest in the LA area; and she's second in the Philadelphia market. One radio listener, Ms. Judy Trump, is surprised when her daughter tunes in to Sturm's show on her way to her daughter's school. "All the kids listen," the daughter reports. Ms. Trump is so outraged, she files a formal complaint with the FCC. It turns out that Ms. Trump never listens to that station but her 12-year-old daughter tunes in on her Walkman when she gets to school because her friends think Sturm is "cool." Citing *FCC v. Pacific*, and the ACT II and ACT III cases, the FCC fines Sturm $105,000 and fines Big Stick broadcasting $600,000 for repeated violations of the FCC's indecency code in several markets where Sturm's show is syndicated. Sturm and Big Stick immediately appeal the decision to the Supreme Court seeking to overturn the Pacifica case and ACT II and ACT III. Side one is Mrs. Trump and the FCC; side two is Sturm and Big Stick Broadcasting. Supreme Court: Do you find for Sturm and Big Stick or the FCC? (Smith & Hunsaker, 2004, p. 239).

Since 2008 is a national election year, faculty members can take advantage of the timeliness of political speech and combine it with Section 315 of the Communication Act and a case problem dealing with time zones posed in the Bobbit book on pp. 201-202. Another case particularly interesting to students is Sheppard v. Maxwell (1966) because of the parallels that can be drawn between it and the infamous O.J. Simpson trial. Both were surrounded by pretrial publicity. In addition, overturning Sheppard's conviction was left to be argued by his attorney, F. Lee Bailey, who coincidentally was a member of Simpson's defense dream team forty years later. Students are amazed when told that both of these cases were treated as "the crime of the century" by the press. History does repeat itself, so we are told, and these cases support that hypothesis.

CONCLUSION

It is important as instructors to remember class size will determine the number of times a case study exercise can be used during a semester. Doing these prior to each examination provides a useful tool in preparing for what is yet to come as well as building self-confidence in students. It is a great method of brainstorming a topic since the entire class is involved in the exercise. Students are able to anticipate and react to the "what if factor." It should result in more feedback and create communication in an interactive setting. The method also prepares students to answer think questions such as: What fighting words and certain kinds of libel are not protected under the First Amendment?

Test results on the exams from the past five semesters have improved dramatically since the case study assignment was first introduced in fall of 2005. The class is more engaged and creates what educational theorists call "transformative intellectuals" which is what all teachers try to produce.

Smith, C.R., and Hunsaker, D.M. (2004). Four Freedoms of the First Amendment. Long Grove, IL: Waveland Press, Inc.

[ARTICLE]

INTERNET GOVERNANCE POLICY AND THE FUTURE OF THE INTERNET

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This four-part article is a collection of briefs based on the statements made by presenters in the "Future of the Internet" panel at the 2008 Broadcast Education Association conference and supplemented with additional updated material. Much of the work toward shared governance and global cooperation among those who set policy for networked communications is being accomplished through a series of international meetings facilitated and mandated by the United Nations. In December 2008, communications entrepreneurs, academics, technology innovators, and representatives of governments and civil society will gather in Hyderabad, India, for the third in a series of five Internet Governance Forums (IGF). Leaders from Internet Corporation for Assigned Names and Numbers (ICANN), the Internet Society, the UN, business interests, and non-governmental organizations (NGO's) are working through IGF to establish a dialogue that leads to positive outcomes for global good. During the 2007 IGF in Rio de Janeiro, the Information Society Project and ICANN were significant participants, and a study sponsored by the Pew Internet Project and the Imagining the Internet Center at Elon University was conducted among stakeholders to probe models and philosophies likely to serve as a foundation for future oversight and development of the Internet. The content presented here concentrates on the future of Internet policy and shares some of that data.

Dr. Laura DeNardis is the executive director of the Information Society Project at Yale Law School. The author of *Information Technology in Theory* (2007, with Pelin Aksoy), she is an interdisciplinary law and technology scholar whose research addresses the legal and political implications of information technologies and new media. Her doctoral dissertation was titled "IPv6: Politics of the Next Generation Internet" and she is currently working on a new book, *Protocol Politics: The Globalization of Internet Governance*, to be published by the MIT Press. She has previously taught at New York University and at the School of Information Technology and Engineering at George Mason University.

PART I. THE FUTURE OF INTERNET GOVERNANCE *BY LAURA DENARDIS*

The term "Internet governance" is not straightforward and, one could argue, might even be an oxymoron. Internet governance, at one point, primarily meant governance of technical architecture. This function includes the institutions that establish Internet standards, such as the Internet Engineering Task Force and the World Wide Web Consortium; the institutional structure that administers the domain name system; and the administration of the critical Internet resources of Internet addresses. These concerns are not only technical issues they have serious public-interest implications. Internet governance involves establishing public policy in a more direct and visible sense—such as critical infrastructure protection and security; privacy laws; concerns about the poor and the access gap; and the linkages between these issues and development economics. Increasingly, though, the most intractable Internet governance issues exist in the area of content regulation.

What are the emerging legal challenges of entertainment and multimedia delivery (and user-generated content) delivery in a world where video delivery no longer depends otraditional broadcast structures, and, for that matter, voice delivery no longer depends on traditional telephone systems? Content regulation issues include filtering, censorship, surveillance, and a key overarching issue of Internet legal and territorial jurisdiction across national borders. Thinking about these issues in the context of new distribution models for television and movie programming creates new Internet governance questions.

Copyrighted digital material and user-generated content are enmeshed in new distribution models spurred by three developments in the three areas of hardware, software and protocols, and content itself.

1. *Hardware*: Devices like the television are becoming just another multimedia platform like multimedia handheld devices and computers.
2. *Software and technical protocols:* Traditionally network-shackled modes of information, such as television programming and voice, are becoming just like any other application on the Internet, enabled in part by new protocols such as IPTV and VoIP.
3. *Content:* Programming content becomes more globally available and released from incumbent information gatekeepers.

These technical and social phenomena are creating governance complications and complex legal questions in areas such as the First Amendment, copyright, privacy, telecommunications law, and content regulation generally.

But coming to any agreement on how to deal with these new issues is complicated because of incompatibilities between traditional approaches to Internet governance and governance of traditional broadcast and media. The subject matter of Internet governance is global networks, while the subject matter of traditional network governance is usually national networks. Internet governance involves private/public institutions that are somewhat multi-stakeholder while traditional network governance is performed by governments. The goal of Internet governance is the global flow of information accessible to anyone while the goal of traditional network governance is highly controlled flows of information designed to protect intellectual property and preserve existing businesses models. Internet governance is, to some extent, an approach of intellectual property minimalism while the approach of traditional network governance is intellectual property maximalism.

In a digitally converged environment there are clearly emerging Internet governance issues at this demarcation between the different governance approaches. The convergence of traditional television content and new media creates unprecedented legal and policy challenges both domestically and internationally. What is the role of governments in Internet governance? In the United States, a range of FCC policies that apply to traditional broadcast and cable delivery systems may not apply to Internet programming. What about the issue of territorial jurisdiction and how global companies deal with content across borders? There are also new questions related to the role of information intermediaries.

As the technological sophistication of information intermediaries like Google continues its exponential growth, the rights, responsibilities, and challenges faced by these vital components of the global information ecosystem are constantly in flux. Similarly, incumbent media companies whose traditional business models are threatened by new information aggregation and software models will turn to traditional legal mechanisms to preserve effective control over information delivery and access. Finally, there are emerging, complex issues related to fair use and user-generated content. The expansion and adoption of new tools and platforms for creating and delivering content and interacting with peers presents unique challenges involving issues such as intellectual property, fair use, and contract formation that result from the emergence of entirely new types of media and users.

These questions, which lie at the intersection of telecommunications, copyright, freedom of speech, innovative business models, and democratic values of user choice and access to knowledge, must be addressed in Internet governance dialogues.

Dr. Constance Ledoux Book is a principal investigator in the Pew Internet-funded Future of Internet Governance survey conducted at the second UN-administrated Internet Governance Forum in Rio de Janeiro. The associate dean of the School of Communications at Elon University, her research focus is communications policy and regulation. She has received multiple grants from the National Association of Broadcasters and has won six Broadcast Education Association research awards. She is the author of "Digital Television: DTV and the Consumer," and her presentations and consulting have been focused on broadband and television policy.

PART II. ELON-PEW GLOBAL POLICY SURVEY FINDINGS *BY CONSTANCE LEDOUX BOOK,*

United Nations-facilitated Internet Governance Forums are held annually to explore issues related to establishing Internet access and the management/deployment of critical Internet resources, ensuring the safety and security of the Internet and the promotion of an open and diverse Internet. A study funded by the Pew Internet & American Life Project and the Imagining the Internet Center at Elon University surveyed stakeholders at the second IGF November 2007 in Rio de Janeiro, Brazil, on the potential of future policies to aid in meeting these objectives.

Responses were gathered from a select sample of highly engaged Internet stakeholders—206 IGF attendees (roughly 15 percent of Forum participants) representing more than 60 countries. While not to be extrapolated to a wider audience, the select sample of respondents provided insights one can anticipate will appear in more-general publics as time passes.

The online survey captured thoughts on the key areas being addressed by the forum, as well as the respondents' general thoughts on the foundational concepts that might be applied to Internet governance. For example, one of the questions posed to respondents was, "The Internet is most like what other service provided to the home?" Nearly half of respondents felt there is not a comparable service, suggesting new policy, not rooted in other telecommunications legal approaches, must emerge in the global arena. Respondents were in less agreement about the current regulatory environment of the Internet, with half describing it as too much, but one in three saying it could use more oversight. The majority also agreed that future successful Internet policies will have to be a balance of local and global governance.

Access: The Internet reaches just one in five persons. With this in mind, not surprisingly *access* was described as the single most important issue being addressed at the IGF meetings. Most respondents agreed that a global solution to Internet access is achievable. Respondents also indicated that cost is the primary barrier to global Internet access. Half of respondents thought the UN should work with commercial providers to establish a global fund for a universal basic level of Internet access for everyone. Most agree the UN should coordinate a coalition of stakeholders to achieve basic connection for everyone. Strong agreement exists that closing the digital divide is a local and global venture and Internet access should retain the characteristics of a neutral network. Since its earliest days, access to the Internet has been extended and diffusion has been most successfully accomplished through countries' established education systems and in public kiosks in common spaces. This is still seen as the best way to provide digital opportunity and digital inclusion.

Critical Internet Resources: While nearly half of the respondents said the Internet has no center of gravity, about a third felt it did have a concentrated center of power. When those respondents were asked where the center of gravity of the Internet is a handful responded, saying the center of the Internet's influence or concentrated power is the United States. Control over decisions about the architecture and operation of the global Internet is dispersed throughout a number of global organizations. One of the most powerful is the Internet Corporation for Assigned Names and Numbers (ICANN) tasked with the assignment of domain names and IP addresses. ICANN has provided a critical service to the establishment of a global Internet, however nearly half of stakeholders responded the organization as it is structured today is not effective and needs to operate from a more neutral and global perspective. When considering how to establish critical Internet resources in their countries, about one-third of respondents favored support for marketplace solutions, such as encouraging competition. About one-third said individual countries should provide funding to offer access to those who can not afford it. About one-fourth favored commercial broadband companies establishing a global fund for a level of universal service. Survey participants generally agreed the key concern in regard to CIR is the way entrenched institutions, especially governments and corporations, may exact control over resources. Respondents generally supported ideas tied to the multi-stakeholder approach to governance and distributed control, with significant contributions coming from the outer edges.

Diversity: The majority of stakeholders said the representation of diverse languages on the Internet should be given global priority, however they were split on whether the Internet currently enhances or diminishes their local culture—a result tied to whether their language was present online. Strong support was also expressed for global policies that establish protocols for disabled users to access the Internet and multicultural content, and there was support for neutral and equitable access to the Internet for all people. Less support was indicated for global policies related to the free flow of user-generated content or provisions that ensure Internet content is accurate.

Openness: Respondents indicated strong support for the establishment of a global Internet users' Bill of Rights. Many respondents also indicated strong support for freedom of information on the Internet, but expressed little confidence that a global policy on Internet content controls could be reached. Even so, three-quarters agreed that such a policy is needed to ensure freedom of expression on the Internet and indicated content controls weaken the Internet. When asked if their country should retain the right to approve content disseminated to its people via the Internet, about one in four agreed. The "borderless" nature of the Internet is not seen as a hurdle to content regulation by about a third of stakeholders. Nearly half said content regulations are not enforceable due to the open nature of the online realm. In open-ended comments, respondents expressed concerns about achieving the correct balance between civil liberties and a secure Internet.

Security: Low support was expressed for the establishment of a global Internet police force that would protect the Internet's infrastructure; there was strong support for a global police force tasked to fight cyber crime. Most respondents said the Internet's architecture and the protection of infrastructure should primarily be the responsibility of local governments. Half of stakeholders said individual users' rights to privacy outweigh the need for security, while about a third said security outweighs privacy. Global cooperation is necessary to find a balance between the protection of civil liberties and the maintenance of a secure, trusted Internet.

Going forward: The study data suggests global policies are desired and achievable in the Internet governance arena. Most stakeholders say the Internet is governable—the physical characteristics have developed to the point now that such controls are already being exercised. Access continues to be the area with the most global energy for potential policymaking.

The majority of stakeholders supported a multiple-measures approach for achieving access centered on policies at the local and global level, as well as encouraging marketplace approaches to bring Internet access to those still unconnected. Stakeholders in Internet governance believe achieving access is possible through global policies and this is the key area for policymaking. Significant support was also expressed for establishing global protocols to ensure the safe, secure conduct of business over the Internet. This finding suggests the commercial applications of the Internet are a strong basis for building consensus among global stakeholders on issues of policy. These policies are likely to find a strong level of support whereas policies developed related to regulating Internet content will find the least consensus.

Global policymakers will likely find strong debate around the balance between maintaining a safe and secure Internet and protecting users' civil liberties. Adopting a global Internet Bill of Rights with strong support among most stakeholders might ease these tensions.

While some see marketplace demand as the key shaper of the Internet's future, the vote was split, with nearly half disagreeing. Unfortunately, the majority also say public policy will always remain a step behind, due to accelerating technological development.

While most surveyed stakeholders say a system is most innovative and dynamic if it remains as unregulated as possible (70 percent), a third say the Internet will not prosper without additional global policies. As the IGF continues its work and the Internet community tackles future policymaking, the global promise of the Internet as expressed by the respondents in this survey provides a framework on which to begin to build consensus for the future of Internet governance.

The President's Strategy Committee of ICANN prepares reports and recommendations that are then presented to the wider community at ICANN's international public meetings. The committee also holds a number of online consultations. It focuses on ICANN's legal status and identity; the organization's regional presence; root-zone management and transparency; contingency planning; contribution to capacity development; participation and the role of stakeholders. This committee facilitates discussions over the issues raised with respect to ICANN's eventual transition to the private sector, after years of operation under the auspices of the U.S. Department of Commerce. Members include Paul Twomey, Carl Bildt, Peter Dengate Thrush, Raimundo Becaa, Marilyn Cade, Pierre Dandjinou, Jean-Jacques Subrenat, Yrjö Länsipuro, and Thomas Niles. The following report about multi-stakeholder governance and the evolution of ICANN's global outreach was assembled from two reports—the action plan and confidence documents—released just before ICANN's annual meeting in Paris in 2008. (Maria Farrell, ICANN information coordination director, represented ICANN's views and hopes for the future of the Internet on the 2008 BEA panel, including many of the following principles.)

PART III. TRANSITION ACTION PLAN/IMPROVING INSTITUTIONAL CONFIDENCE IN ICANN

President's Strategy Committee, Internet Corporation for Assigned Names and Numbers Excerpted from two ICANN documents first posted online June 16 and 18, 2008: http://www.icann.org/en/jpa/iic/improving-confidence.htm

Ten years after its founding, ICANN is fulfilling its original vision of being the global coordinator of the Internet's unique identifier systems. This position has been reached through ongoing participation by ICANN's stakeholder communities, supporting ICANN to achieve the development goals set out in various versions of a memorandum of understanding with the U.S. government from 1998 until 2006 and a Joint Project Agreement (JPA) since then. The JPA concludes in September 2009. The President's Strategic Committee (PSC) has prepared this transition action plan, setting out the requirements of a post-JPA ICANN, and the steps needed to consult the community and then implement the plan.

ICANN has made significant progress, but key areas need to be improved in order to complete the transition to an agreed model of multi-stakeholder coordination of the Internet's unique identifiers. The PSC wants to be clear, all these suggestions are for discussion. Improvements that need to be addressed have been summarized as:

Sufficient Safeguarding of ICANN Against Capture: This discussion is about avoiding capture by any one party whether that party is a government, an organization, or any other entity. ICANN's formation, structure, and reformation documents contain procedures and structural safeguards to ensure ICANN is fair and to protect against capture by groups with narrow representation or by a single stakeholder grouping. Consensus or super-majority requirements will continue to be the main device to protect against self-interested capture. ICANN also needs to avoid apathetic capture—where participation by certain groups may dissipate, leaving the organization with narrow participation. To prevent this, there is a need for continued focus on maintaining large and diverse interest groups within the supporting organization and advisory committee structures. ICANN also must ensure it operates in jurisdictions having strong anti-trust laws so there is continued and comprehensive legal overview of decisions made, to ensure they are not biased or preferential to a particular group or organization. Voting rights and representational participation in the constituencies are primary areas for influence and capture so there should be greater transparency surrounding the participants in the advisory committees and supporting organizations. **Proposal for discussion:** ICANN could make bylaw amendments requiring a specific prohibition against voting by the same individual or organization in more than one of the related advisory or supporting organizations. Should it do so? Participants in councils and constituencies should provide statements of interest to protect against conflict and make them transparent.

Sufficient Accountability to the Multi-Stakeholder Community: The ICANN board has approved a set of frameworks and principles on accountability and transparency outlining the organization's existing legal and corporate responsibilities. As part of these, ICANN has a three-part dispute resolution process, that includes the board reconsideration committee, the independent review panel, and the ombudsman. The point of the processes in the ICANN model is to resolve matters through discussion and self-regulation. The PSC believes two new mechanisms already placed into the public domain by ICANN in December 2007 should be discussed as new accountability measures. First, parties may be in dispute with ICANN because they disagree not with the process but with the outcome of an ICANN decision process. Based on feedback received from the community, the board could consider a mechanism whereby the community can require the board to re-examine a decision. The community could require the board to re-examine a decision through a two-thirds majority vote of two-thirds of the councils of supporting organizations and two-thirds of members of advisory committees. Second, if the board does not change a decision after the above re-examination mechanism, there may be circumstances where it is appropriate for the ICANN community through its supporting organizations and advisory committees to move for changes to the composition of the board, by way of a "no confidence" vote. This would provide an accountability mechanism for the board namely a mechanism for dissolution created by adopting bylaws that would provide for individual director's pre-designated resignations. **Proposal for Discussion:** Establish additional accountability mechanisms allowing the community to request reconsideration of a decision from the board and, as an ultimate sanction, to remove the board collectively and reconstitute it.

Meeting the Needs of the Global Internet Community: ICANN is a California-based not-for-profit organization. This fact will not change. When ICANN was launched almost ten years ago, the full extent of the Internet's promise as a critical communications infrastructure of the world was just beginning to be understood. Today, the Internet reaches more than one billion users. The next billion users will come from those regions of the world where the Internet is currently less prevalent—Africa, Latin America, Asia, and Eastern Europe. ICANN is already addressing some of these challenges in its structure. Its bylaws establish geographical diversity in terms of the composition of its board and other structures. As ICANN has expanded its staff, it has taken steps to also ensure its global diversity. ICANN is also on the verge of introducing internationalized domain names. The PSC believes that it would increase the credibility of ICANN's claim to be an entity serving a global community if ICANN has representation in other countries additional to that which it will always possess in the United States. ICANN—both in its U.S.-based corporate form and any additional presence it may have globally—must remain true to the unique multi-stakeholder, private-sector-led model that has been its hallmark from the beginning. **Proposal for discussion:** ICANN should have global legal presences in addition to its headquarters established in the United States.

Financial and Operational Security: ICANN must continue to maintain business practices that instill confidence, certainty and stability. The strategic, operating, and budget planning processes including measures such as the current reserves policy provide confidence that ICANN is a stable and well-functioning organization. The PSC believes these processes should be maintained and enhanced. In addition, ICANN's current funding is highly dependent on registries and registrars. Other funding sources need to be explored and enhanced to lessen that dependency. **Proposal for Discussion:** ICANN should adopt alternative sources of funding to lessen dependence on current registry and registrar funding. ICANN should maintain and enhance existing operational planning and budgeting mechanisms.

Security and Stability of the Internet's Unique Identifiers and of ICANN: ICANN will maintain its focus on organizational and operational excellence in performing its technical mission of ensuring safe and stable operations relating to the unique identifiers of the Internet. ICANN should always remain focused on its narrow technical mission and remain a not-for-profit corporation with a mission of public trust. ICANN should be headquartered in a stable environment with a strong history of freedom of expression and a legal structure that favors competition and private sector leadership. Continuation of the U.S. legal jurisdiction is important for the ongoing stability of the nearly 1,000 contracts ICANN presently has with registries and registrars, many of them in the United States. The PSC believes ICANN has a responsibility to be a discussion leader and raise awareness of issues linked to stability and security of the Internet. Broader interest and concern about security and stability issues is, in the view of the PSC, an important support to the core mission, but should not result in mission creep. ICANN and Verisign signed an agreement in 2006, under which they agreed to work together to establish a timetable for the completion of the transition to ICANN of the coordination and management of the ARPA TLD, and the root-zone system, in particular to enable ICANN to edit, sign, and publish the root and ARPA zones. ICANN should work to implement, after discussions with Verisign and the U.S. Department of Commerce, this "Root Server Management Transition Completion Agreement." **Proposal for Discussion:** ICANN should consider amending its bylaws to confirm their headquarters remain in the United States. ICANN's bylaws should be amended to provide for the preparation of the strategic and operating plans in which security and stability remain a principal part. ICANN should also continue to pursue discussions with the United States Department of Commerce on the streamlining of the IANA function. Work should begin on implementing the root-server management transition.

ICANN will continue to be the secure, global coordinator of the Internet's critical infrastructural resources, operating as a multi-stakeholder organization in which the private sector plays a leadership role, with informed participation by a wide and diverse stakeholder community, including governments providing support and advice.

Professor Janna Anderson has become a leading academic voice on the future of the Internet. She is internationally known for her work with the Pew Internet & American Life Project, and is director of The Imagining the Internet Center in the School of Communications at Elon University. She led teams of Elon students and faculty to report on the future of Internet policy from the Internet Governance Forum in Athens in 2006 and in Rio de Janeiro in 2007. She has written three books (two in press) about the future of networked communications. Anderson is the 2008 winner of the Outstanding Educator Award in the Newspaper Division of the Association for Education in Journalism and Mass Communication (AEJMC).

PART IV. REQUIRED: A FLEXIBLE, TRANSPARENT, MULTI-STAKEHOLDER APPROACH *BY JANNA QUITNEY ANDERSON*

The work of the people behind Imagining the Internet, an online information project, is to record and share people's hopes and fears for the future of networked communications. The data recorded by the project so far reveals an apt description of the future of information and communication technologies can be contained in just two words: Perpetual … adjustment.

Do the math. Take the degree of change over the last three decades of the 20th Century and multiply it exponentially to get an inkling of what is yet to transpire in the next three decades. The future of information is portable, personal, and pervasive. In developed nations, we are already seeing information delivered in myriad formats to varied mobile platforms using new diffusion methods, from RSS feeds, social networks, and text-messaging to embedded data and advertising in surfaces of various sorts and in virtual-reality worlds such as Second Life and through mirror worlds and information overlays using tools such as Google Earth.

Information-delivery and consumption methods are morphing at an accelerating pace. We are moving so fast that few people today view the idea of select and direct delivery to an implant as a sci-fi scenario.

Consider how incremental but continuous advances in computing, storage, power, interfaces, and artificial intelligence will provide more refined and complete access to the ubiquitous information available from databases, sensors, tracking devices, cameras, and all of the other inputs continually coming online and being networked. Consider the fact that as a species we are motivated to continually work to gain an edge in power.

There is a profit to be made in empowering people and control to be gained in limiting diffusion of that power in various ways. Imagine how augmentation through the use of hardware and software tools, implants, prosthetics, drugs, and things we have not even dreamed of yet will be added into the layers of change we have to anticipate when looking ahead to how we will receive input and process it in the future.

While most current Internet interaction is found in the user-generated content and social networks of Web 2.0, the 3D web-computing ecosystem is developing quickly. Augmented reality enables enhanced real-world information through the use and confluence of the Internet, RFID, GPS, smart-tag networks, and portable/wearable information technology. In addition, 3D environments offer ideal spaces for social and economic experimentation, rapid-prototyping, and customized and decentralized production. Humans are building mirror worlds—data-enhanced virtual models of the real, physical world, also known as digital Earth systems—and they innovate in online games and new, virtual worlds such as Second Life, Cyworld, and World of Warcraft. A 2007 Gartner study estimated 80 percent of all active Internet users will have virtual selves by the end of 2011.

Every item in the physical world is being mapped, tagged, and databased—even our own genetic code. Information is power. Governments and businesses are leveraging more tools than ever before to categorize, catalog, and track everything. The behavior of powerful human organizations including the governments of China and Russia and major international corporations such as Microsoft is rightfully under scrutiny.

One high-profile example is Google. Ten years after its launch, Google is already altering human behavior in the world's most-developed nations. Privacy and consumer-rights organizations have been raising red flags about the amount of data it controls. Its scope already goes beyond Internet searches, and it is expanding through innovation and buyouts, including a major investment in 23andMe, a company aimed at "helping consumers understand and browse their genome".

Human perception and the ways we take in and process information is much different today than 30 years ago, and this change will continue to accelerate. fMRI studies are just beginning to show scientists the ways the human brain is continuing to evolve; we have only scratched the surface in regard to understanding human consciousness and perception. Biology and technology will be combined in the future in ways we cannot yet comprehend. There is no way to tell how fast it will all happen and how it will unfold. We can only work to do our best to educate ourselves, to consider the possible, probable, and potential futures ahead and work for the best outcome.

Technology policy influences everything, including privacy, intellectual property, security, access to information, and freedom of speech. It influences our lives in ways that are expansive and ennobling and loathsome and frightening. The evolution of Internet governance will play a crucial role in how our futures are shaped; the choices made by those in control of the architecture and policies are vital because the architectures of our information and communication technologies are continually evolving and in need of intelligent, timely, transparent, perpetual adjustment.

This will require the encouragement of balanced, inclusive, humane, multi-stakeholder attention to the details of engineering, hardware, software, and policy. We have to seriously concern ourselves with the ever-more-complex layers involved in Internet governance. This is not the telegraph, radio, television, or any other previous tool and the rules are not only different, they keep changing and the unintended consequences of erroneous policy can cause harm of significant magnitude.

We must continue to build a flexible, adaptable, responsive system that can anticipate and make the perpetual adjustments necessary due to accelerating change, and we must require the individual leaders who work together to influence policy regarding information control and flow to make open, responsible decisions that serve the common good. Never before has it been so important to have well educated and informed, good-hearted, visionary leaders.

The system of shared governance—a network of sets of people with various responsibilities—is an imperfect one, but the vast majority of the people whose first loyalty is to serving humanity unanimously agree this is best. Shared governance of the Internet will continue to evolve as the system becomes more complex. It is vital that all of the nodes in the human network—all of us as individuals—are constantly engaged in finding ways to work together to continue the positive, transparent evolution of this pinnacle of connection.

TO READ MORE ONLINE, PLEASE SEE:

Imagining the Internet Center at Elon University: http://www.imaginingtheinternet.org

Internet Corporation for Assigned Names and Numbers: http://www.icann.org

The Information Society Project at Yale University: http://www.law.yale.edu/intellectuallife/informationsocietyproject.htm

The Internet Society: http://www.isoc.org/pubpolpillar/governance

The Internet Governance Forum: http://www.intgovforum.org

The World Summit on the Information Society: http://www.itu.int/wsis/index.html

The Organization for Economic Cooperation and Development: http://www.oecd.org/FutureInternet

[ARTICLE]

JOURNALISM & TERRORISM ACROSS THE ATLANTIC: A QUALITATIVE CONTENT ANALYSIS OF CNN AND BBC COVERAGE OF 9/11 AND 7/7

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ABSTRACT:

This paper uses qualitative content analysis to track the verbal frames utilized in both American and British television coverage of the September 11, 2001 terrorist attack in the U.S. and the July 7, 2005 terrorist attack in London. America's Cable News Network (CNN) and the UK's British Broadcasting Corporation (BBC) are the focus of the analysis. Of particular interest to this framing analysis are the libertarian and social responsibility theories of the press.

"Good Lord. There are no words. … This is just a horrific scene and a horrific moment."
– Aaron Brown, CNN anchor, reacting to the first tower's collapse September 11, 2001

"There you see a terribly horrifying image of what that would have been like to actually go through this tunnel—being led away in the gloom, with smoke, with debris, all around after the blasts there at King's Cross. Just one image there of all the chaos and the death and the destruction today."
– BBC anchor, a few hours after the July 7, 2005, subway bombings in London

Nearly six and a half years after September 11, 2001, people across the globe still vividly recall the event. Steven Chermak, Frankie Y. Bailey, and Michelle Brown (2003) have noted that, "September 11 is precisely the kind of event that defies representation. And yet it is through media coverage that the day was primarily experienced and understood by its various cultural audiences" (p. 4). Since September 11, 2001, media coverage of terrorism would receive greater attention by scholars across the globe and from a variety of disciplines. After September 11, many other significant terrorists attacks around the world presented additional opportunities for scholars to study media coverage of terrorism through an international media lens. Perhaps the most prominent of these attacks happened July 7, 2005, in London when three coordinated bombs exploded within 50 seconds of each other on three London Underground trains. A fourth bomb exploded on a bus about an hour later, with all of the explosions occurring between 8:50 and 9:50 a.m. during London's busy morning rush hour. The terrorist attack killed 56 people (four of whom were the suicide bombers) and injured 700 others.

This paper explores, through a qualitative content analysis, the verbal frames utilized in both American and British television coverage of the September 11, 2001 terrorist attack in the U.S. and the July 7, 2005 terrorist attack in London. America's CNN and the UK's BBC are the focus of the analysis. CNN was selected for this analysis because U.S. viewers consistently considered it their primary news outlet during the September 11 terrorist attacks. Pew Research Center surveys show 90 percent of Americans received news about the September 11 terrorist attacks from television and, of those, 53 percent turned to cable television news, led by CNN (Pew Research Center, 2001a, 200b, White, 2001). Additionally, previous studies of breaking news coverage of September 11 showed strong similarities in coverage on ABC, CBS, NBC, and CNN (Reynolds & Barnett, 2003a; 2003b). Ratings data from the United Kingdom show the BBC is the primary source of news in the U.K. during times of crisis, and that during the July 7, 2005 bombing, the BBC drew the largest audiences (Cozens, 2005). Funded by a direct tax on television sets, the BBC serves as a model of public television and carries enormous authority with its news coverage (Oates 2008).

FRAMING

According to Robert Entman (1993), "to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem, definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described" (p. 52). Tankard conceptually defined a frame as "a central organizing idea for news content that supplies a context and suggests what the issue is through the use of selection, emphasis, exclusion and elaboration" (p. 96). Scheufele & Tewksbury (2007) have recently observed that framing "is based on the assumption that how an issue is characterized in news reports can have an influence on how it is understood by audiences" (p. 11). Although many scholars explore framing in the context of media effects, Scheufele & Tewksbury (2007) note that framing analysis can occur at both the macro and micro levels. When framing is viewed as a macrolevel construct, then it refers to "modes of presentation that resonates with existing underlying schemas among their audience" (Scheufele & Tewksbury, 2007, p. 12; Shoemaker & Reese, 1996).

Framing is often situated within the broader area of media sociology. The study of the social structural context of press practices is often referred to as media sociology, and is one theoretical area that informs this research, especially in terms of influences on the production of media messages. The study of media content is important because, as mentioned above, it can be the basis for determining media impact and effects on audiences (Shoemaker & Reese, 1996; Reese, 2001; Gans, 1979). Shoemaker and Reese (1996) note that factors intrinsic to a journalist at the individual level do not substantially impact or influence the media content they create. Rather, they suggest the greater influence on media content is the macro-level influences that include cultural and social ideological influences and extra-media influences (including the sources used by journalists) (Shoemaker & Reese, 1996).

In 2001, Reese defined frames as "organizing principles that are socially shared and persistent over time, that work symbolically to meaningfully structure the social world" (p. 11). More recently, Reese (2007) has defined frames as "structures that draw boundaries, set up categories, define some ideas as out and others in, and generally operate to snag related ideas in their net in an active process" (p. 150). Reese (2007) further argues that Entman's (1993) definition of framing begs the question of how [news stories] are organized "in such a way as to promote" their effects. It is precisely the way certain attributes come to be associated with particular issues that should concern framing analysis. It has been a major step forward in the empirical to appreciate there are features that, when taken together, tell a larger tale than the manifest story. The framing project opens up more room for interpretation, captures a more dynamic process of negotiating meaning, and highlights the relationships within discourse (p. 152).

Reese (2007) calls the war on terror a "rich, current framing case, perhaps the most important of our time" (p. 153). He suggests that as research moves forward on this important issue, that researchers should "clearly define how [they] are using [their] terms and fit them in creative ways to the questions, even if that means crossing a few bridges and being open to neighboring perspectives within the framing project" (p. 153). For this research, the operational definition of a frame draws on all of these previous ideas, but focuses on Reese's most current articulation—a frame is a structure that draws a boundary (or boundaries), sets up categories, and "generally operate(s) to snag related ideas in (its) net in an active process" (Reese, 2007, p. 150).

DIFFERING PRESS MODELS

Framing is one important idea that informs this research, but, as Reese (2007) suggests, a framing analysis requires exploration of the way that certain attributes become associated with particular issues. In this instance, the macro-level context of how the U.S. and British press functions within two different underlying theoretical models is relevant to an exploration of how their framing of terrorism might differ. In 1956, when U.S. communication scholars Fred Siebert, Theodore Peterson, and Wilbur Schramm published *Four Theories of the Press*, they offered four relatively simple models of how the press functioned in different countries. These classic models are often cited as ways of understanding news cultures in different societies. However, the models are not empirically tested very often to measure the meaning of these differences. Although the four theories Siebert, Peterson, and Schramm presented were actually "one theory with four examples," according to Nerone, the four theories book did "construct a schema of the different available philosophies that can define a society and its communication system" (Nerone, 1995, p. 18).

Of particular interest to this framing analysis are the libertarian and social responsibility theories of the press. Siebert, Peterson, and Schramm (1956) explain in libertarian theory that "the press is not an instrument of government, but rather a device for presenting evidence and arguments on the basis of which the people can check on government and make up their minds as to policy. Therefore, it is imperative that the press be free from government control and influence" (p. 3). Nerone (1995), in revisiting the four theories, observes that, "the notion of the marketplace of ideas is central to libertarianism's model of political communication" (p. 43). He then suggests that in present neo-liberal thinking about the press, one must realize neo-liberal revision should not be understood as abandoning the liberal concept of the public sphere so much as changing the concept of the relationship of the media to the public sphere. Citizens are still free to compete in the public sphere, but neo-liberals assert that this sphere—the marketplace of ideas—is *inside* the *media*, unlike in earlier days when the media were inside the marketplace. As such, the media now have the power—and therefore the responsibility—to regulate the marketplace of ideas on behalf of the public; and the public is at the mercy of the media in this regard (p. 52).

CNN offers this research as an example of a news organization that fits within the libertarian/neo-liberal concept. The BBC, on the other hand, better fits what Siebert, Peterson, and Schramm (1956) would have called the social responsibility theory. Siebert et al. write that this theory addresses uneasiness with the notion the press has substantial authority in deciding "which persons, which facts, which versions of these facts, shall reach the public. This uneasiness is the basis of the developing Social Responsibility theory: that the power and near monopoly position of the media impose on them an obligation to be socially responsible, to see that all sides are fairly presented and that the public has enough information to decide; and that if the media do not take on themselves such responsibility it may be necessary for some other agency of the public to enforce it" (Siebert, Peterson & Schramm, 1956, p. 5). That is not to say that the notion of social responsibility is absent from the media sphere in the United States. In the U.S., the notion of social responsibility for the press was popularized by the 1947 Hutchins Commission report entitled *A Free and Responsible Press*. Nerone (1995) suggests "there is a serious intellectual battle being fought around the concept of responsibility" (p. 78), and that "the adoption of social responsibility theory means a radical reconstruction of the relationship between individuals and communities, with a new emphasis on the latter. Social responsibility theory thus represents the triumph of community over the lone individual" (p. 78). Broadly speaking, however, the British broadcast media and the BBC conform to the notion of social responsibility as interpreted through Siebert et al.: The media has a responsibility to filter and present information in a way that consolidates society rather than suggest chaos or instability. On the other hand, the U.S. media system comes closer to the libertarian notion with the demand for fresh and relevant information outweighing concerns over how society may process or react to the information flow.

In this context, the events of September 11, 2001, and July 7, 2005, offer an interesting measure of how two different media systems in two advanced industrial democracies reacted to crisis. Graber (2005) suggests that a crisis tends to overwhelm other norms in reporting. Reynolds and Barnett (2003a) found in the first five hours of breaking news coverage of the September 11 attacks, national television reporters in the United States "used multiple roles to deliver information including that of expert and social commentator; they reported rumors, used anonymous sources, and frequently included personal references in their reporting regardless of the role they assumed" (p. 699). They concluded the content of breaking news reported live is fundamentally different than the content of news stories produced with more time to check for violations of journalistic conventions. In addition, the role of the reporter is less clear in a breaking news context. Yet, the work of some scholars might suggest the information television reporters deliver in a crisis, breaking news situation is perhaps of the utmost importance when one considers framing and media effects. Both Greenberg (1965) and Riffe and Stovall (1989) have shown when people hear shocking news, they tune into television for details and confirmation. Other studies have shown people monitor a crisis through television news because they seek emotional support (Schramm, 1965). One survey has shown monitoring a crisis through television news can reduce crisis-related stress (Peled & Katz, 1974).

Based on the previous research cited with regard to framing, the two different press models, and the importance of breaking news on television in times of crisis, the researchers developed the following research questions:

RQ1. How did CNN and the BBC vary in the overall framing of the terrorism coverage?

RQ2. What were the different types of information presented by CNN and the BBC and what function did that information serve?

RQ3. How did journalistic conventions vary by event and network?

RQ4. How did CNN and the BBC frame government responses to the terrorist attack?

RQ5. What national identity is portrayed in the terrorism coverage and how does this vary based on whether the attack is domestic or not?

METHOD

As noted earlier in this paper, framing is defined using Reese (2007): A frame is a structure that draws a boundary or (boundaries), sets up categories, and "generally operate(s) to snag related ideas in (its) net in an active process" (p. 150). Reese (2007) and Kinder (2007) both suggest framing studies should be creative in their approaches and take into account the need to capture "a more dynamic process of negotiating meaning" and highlight "the relationships within discourse" (Reese, 2007, p. 152). Kinder (2007) suggests researchers should keep in mind Gamson's original framing formulation that "every package has a signature—a set of elements that suggest its core frame and position in shorthand fashion" (p. 158; see also Gamson & Lasch, 1983, p. 399). He adds, "these elements include metaphors, exemplars, catchphrases, visual images, rhetorical flourishes, and justifications through appeals to principle" (p. 158-159).

This qualitative framing analysis involves an attempt to apply some of the basic principles and purposes of quantitative content analysis to a qualitative study. Stempel (2003) defines content analysis as "a formal system for doing something we all do informally rather frequently—draw conclusions from observations of content" (p. 209). Stempel notes that in recent years, some communication scholars have taken issue with Berelson's classic definition of content analysis as a "research technique for objective, systematic, and quantitative description of the manifest content of communication" (p. 210). The concern is with limiting content analyses to quantitative forms. Stempel writes that despite Berelson's notion that content analyses are quantitative by definition, room exists for qualitative content analysis approaches. Stempel (2003) seems to prefer the quantitative approach, but does write "there has been the recurring suggestion that content analyses should be qualitative rather than quantitative. This suggestion has assumed incorrectly that these were mutually exclusive" (p. 210). Stempel underscores the need for content analysis, whether qualitative or quantitative, to be objective and systematic. This qualitative content analysis is systematic and attempted to achieve a standard approaching objectivity that is acceptable for research that involves framing and a process of analysis that is open for "more room for interpretation", one that tries to "capture a more dynamic process of negotiating meaning" (Reese, 2007, p. 152).

To analyze CNN and BBC breaking news coverage of September 11, 2001, and the July 7, 2005, London transport attack, the researchers obtained the first five hours of coverage for each event from each broadcaster. Two authors of this study had acquired the CNN footage for a previous study. A colleague in the UK lent the researchers her tapes of BBC September 11 coverage. Another author used her status as an academic in the UK to obtain the BBC July 7 bombing footage, that is not publicly available by purchase through either a transcript service or the BBC itself.

Two researchers coded all breaking news sections in the transcripts that included BBC's coverage of July 7 and September 11 as well as CNN's coverage of July 7, 2005, and September 11, 2001. The researchers coded material from the transcript by noting when the material fit into one of several identified frames associated with the research questions. Through a review of the literature and preliminary evaluation of the complete transcripts, the researchers identified four dominant frames, each of which contained related ideas (per Reese, 2007) that engaged with the dominant frame. The dominant frames included Politics of Fear, National Identity, Context, and Journalism Norms & Practice.

For the Politics of Fear category, the researchers coded harsh as well as calming language, disturbing images, heightening drama, and discussion about perpetrators. The politics of fear frame developed based on studies that suggest more work needs to be done looking at a media dynamic that inculcates fear or calm in particular countries in certain critical situations such as in the wake of terrorist attacks (Oates, 2006). One such study analyzed coverage of elections in Britain and the U.S. in 2004 and 2005 found British campaigns had a far greater tendency to focus on socio-economic issues such as health policy and economic prospects than American campaigns, that concentrated more on security as an election issue. The results of this study "raise questions about the role of fear in election campaigns as well as the relationship among terrorism, the mass media and the audience" (Oates 2006).

Other studies have examined whether or not the media coverage of September 11 had a secondary "agenda setting of fear" effect on the public (Craft & Wanta, 2004). Altheide (2006) has explained how mass media can cause fear in audiences through terrorism and crime coverage, and that fear can lead to the creation of policies that threaten civil liberties. Anker (2005) looked at media news coverage of the September 11 terrorist attacks and showed that the coverage projected the victims as morally powerful. He also found the media coverage framed the United States as trapped in a position in which retaliation was both necessary and heroic. Anker's study shows how the melodrama of the media coverage of September 11 created a national identity that made political debate over state action unnecessary.

Another qualitative data analysis of the prevalence and meaning of the words fear, victim, terrorism, and crime both 18 months before and after the attacks of September

11, 2001, showed there was a large increase in reports linking terrorism to victim (Altheide, 2006). Often what people understand about the people who commit acts of terrorism is limited by what they see and understand through the media, and therefore "these meanings resonate strongly in the public's mind because of the instability, trauma, and fear that follows crisis events" (Chermak, 2003).

For the National Identity frame, coders identified historical references, nationalistic language, and calls for particular responses. There is a natural link between news proximity and reporting, in that national news programs are likely to talk about events that affect citizens of their own countries. However, news in the aftermath of terrorist attacks needs to be understood also through the lens of nationalistic perception. When citizens are threatened (by actual terrorist attacks or the fear of future attacks), calls to consolidate around a national identity are quite common. National identity is a way to get at the portrayal of the country that has suffered the terrorist attack.

Further, other studies have shown journalists report more extensively on events and issues that directly affect them. For example, a case study of the war in Afghanistan found that possible civilian deaths as a result of the war were given the least amount of news coverage because the victims were not American (Craft & Wanta, 2004). Another study suggests that when Americans know little about the people who are attacking them, it is difficult for them to make informed judgments about them (Seib, 2004). Part of this relates to both the geographic and intellectual distance from the events—most Americans may have little knowledge or concern about events in Afghanistan—but much of it relates to feelings of nationalism. News in Afghanistan and elsewhere tends to be filtered through the context of U.S. interests. Understanding the presence of this type of national/nationalistic filter is key to understanding how news is produced and formed. In times of security threat, it is likely the 'nationalistic' filter would become quite strong.

The Context frame involved an exploration of preparedness, critical views of government, and public service information. This category was included to make note of times when journalists took a critical view of the government's response or lack of preparation/intelligence for the event, and also when dramatic words, phrases, and statements were used to describe the governmental response. This filter stemmed from inductive research, in that both casual viewing and coding noted CNN appeared to dramatize terrorist scenes more and discuss the government response somewhat less than the BBC. Schlesinger, Murdock, and Elliot (1983) researched a broad spectrum of terrorism events, including various IRA attacks in Britain and Northern Ireland and found television coverage of terrorism often reduces the complicated conflicts at the root of terrorism to an over-simplified battle between good and evil. Another study showed media coverage of September 11 only elevated the drama of the attack, rarely analyzing why certain groups would attack the United States and what past policy decisions by the United States could have led to the attacks (Oates, 2006). This frame also includes questioning about why the attacks happened in the first place, as well as comments about how prepared the government was for a terrorist attack, and how governmental agencies were dealing with the attack.

Finally, the Journalistic Practices and Norms frame derives from studies that have noted in times of crisis, media coverage tends to violate journalistic norms (Borden, 2005). Borden's study found September 11 coverage in the media denied the audience a full range of views about terrorism and violated journalistic norms by exhibiting patriotism based on hegemonic assumptions. This did not adequately serve the public good (Borden, 2005). Reynolds and Barnett (2003b) analyzed breaking news footage of the September 11 attacks from five major television news networks in order to determine what roles journalists assumed most often during coverage of the attacks. The authors found that journalists involved in the breaking news coverage of September 11 violated journalistic norms by reporting rumors and using information from anonymous sources. In addition, journalists assumed roles that went far beyond that of the traditional American journalist, frequently acting as experts and social commentators. A qualitative analysis of CNN's breaking news coverage of the September 11 attacks found the words and images used created a "verbal and visual frame that told and showed viewers the events of September 11 comprised an act of war so horrific that immediate military retaliation was not only justified but necessary" (Reynolds & Barnett, 2003a).

After establishing the frames and the coding process, two researchers coded the complete transcripts independently without any discussion of their findings. The two coding sheets were then compared for discrepancies. The differences were minimal. Only 11 coding discrepancies arose from more than 600 transcript pages. The nature of the differences suggested the frames were not mutually exclusive. In the Journalistic Practice & Norms frame, some of the differences came in what coders considered a previous report. For example, from the BBC July 7 footage, Keith Norman from the train union ASLEF said, "we started the morning believing that there were power surges but uh obviously um looking at the pictures and the other things in the media that it is obviously more serious." One coder saw this as a correction to a previous report, and another saw it as giving more information as it came in. In either case, this kind of comment fit the Journalistic Practice & Norms frame.

Another difference came from sentences coded as including the airing of a disturbing image or including harsh language. In five instances, coders noted the same thing but put them in these two different sub-categories (in the Politics of Fear frame). Here's an example of a comment that was coded differently by two coders in the BBC July 7 coverage:

Guto Harry: Tony Blair has talked on many occasions very intimately about his greatest fear. What keeps him awake at night is this kind of thing happening, and you could see today that his worst nightmare as far as he's concerned seems to be happening.

One coder coded this in the frame that talks about being prepared and another coded it as harsh language. Here is another example of a section that involved coder disagreement. One coder considered the following to be calming language (listed under Politics of Fear frame), and the other in public service information (listed under Journalistic Norms & Practice):

AARON BROWN, CNN ANCHOR: That is New York's mayor, Rudy Giuliani, … urging people to stay calm and to leave the area calmly. The area is in the southern part of Manhattan, way down on the tip of Manhattan island. The mayor is urging people to calmly move north.

The differences in coding do not invalidate the results because the differences do not change the framing of the discussion and results. In fact, many of categories were collapsed within the dominant frames, so coders put the same information under a different sub-category, but within the proper dominant frame. So, for example, three discrepancies occurred when coding whether information was reported as speculation or rumor, but in the discussion these areas are discussed together as speculation and rumor. Although the research questions developed for this study grew from the created frames, coders allowed new frames to emerge as they analyzed the transcripts.

Once coding was complete, the information gleaned from the transcripts was compiled into one results list then sent to a third author for review. She read all the coded material and resulting frames and made general comments about the coverage. The two authors who coded the footage then reviewed each frame and the corresponding research questions and sent this analysis to the last author for review and the addition of her observations. It is from these compiled observations the research questions are answered.

RESULTS & DISCUSSION

The first research question addressed whether CNN and the BBC varied in the overall framing of the terrorism coverage. Based on the literature review and the differences in underlying theoretical press models, there was an expectation that CNN's coverage would have more drama and disturbing images because of the commercial nature of the coverage and a desire to maximize audience. Although the events were disturbing in and of themselves, it did appear the American broadcasts emphasized the disturbing images more than the BBC. In particular, the newscasters/anchors on CNN were more likely to use graphic terms such as the following from CNNs coverage of the London bombing: "Some of the pictures we are getting in at this hour are really just terrible. Six separate blasts at major stations on London's Underground, a double-decker bus. We've seen pictures of utterly blown apart, described as opened up like a tin can" (Soledad O'Brien, CNN anchor). Another example comes from CNN anchor Miles O'Brien: "Eyewitnesses speak of horrific injuries, loss of limbs, burns, bloody faces." BBC newscasters themselves did not emphasize the graphic nature of the July 7 events, although they did turn often to eyewitness accounts that were fairly graphic. BBC newscasters in the July 7 coverage did seem to emphasize the relative calm of people in London more so than the coverage of the day on CNN. Coverage of September 11 for both CNN and BBC emphasized the sheer devastation of the event, including the almost continual airing of disturbing images and language. However, this seems to simply indicate the scope of this attack, the largest death toll for a modern terrorist attack.

The second research question was concerned with whether there were different types of information presented by CNN and the BBC, and what function the information served. Because of its attachment to a social responsibility model, the expectation was the British broadcast coverage, particularly of the July 7 attacks, would contain more public service information. This was found to be the case overall. British coverage of the attack on its own territory (July 7) contained a significant amount of public service information, including information about transportation, schools, etc. Even in the British coverage of September 11, the BBC broadcasts contained some public service information, including the broadcast of an emergency phone line. The CNN coverage of September 11 contained only some public service information, specifically calling for blood donations, limited information on transportation, and later, some school-related information. Overall, though, the media were not used to communicate with people about what to do in the emergency at the early breaking news stage (the first five hours of coverage). CNN coverage of the July 7 attacks did not contain public service information for Americans. Essentially, the July 7 BBC coverage underlines the tension of being a public broadcaster. A public broadcaster in the social responsibility tradition is at the centre of maintaining order, meaning, and tradition in society. In fact, the BBC plays a central role in the on-going definition and goals of British society, arguably more so than other national broadcasting system in other countries. As such, its central goals conflict with U.S. news practices. In addition, it has to maintain this public role in an environment that is now dominated by the commercialized, libertarian media.

A third research question concerned journalistic practices and norms**.** One might expect journalistic practices/norms to deteriorate when the crisis is at home. However, speculation seemed rampant in the coverage of both terrorist attacks, whether the crisis was at home or abroad. In both cases and in both countries, newscasters speculated, as did experts who were specifically asked to speculate and did so. At some times, but not consistently, anchors or other journalists reminded themselves and the audience that the situations were fluid and details were not confirmed.

In terms of context, the CNN coverage of September 11 did next to nothing to report the underlying cause for the attack, while the BBC coverage of September 11 did discuss the role of the United States in the Middle East, American support for Israel, and the plight of the Palestinians. Both CNN and BBC coverage of July 7 reported statements of responsibility, claiming Britain has been targeted because of its actions in Iraq and Afghanistan. From a commercial media point of view, the BBC's coverage was flawed. The broadcaster failed to give an accurate picture of the chaos, carnage, and violence that (briefly) gripped London. Yet, in failing in this regard, it succeeded in another. It rapidly moved to put the event in perspective. In the July 7 BBC coverage, one could see the impact of the social-responsibility model. The BBC showed some slowness in its response to coverage of the event, even cutting to regularly scheduled programming after the first report. The BBC continued to blame the problems on a power surge even after other media outlets had reported the terrorist attacks. There was what could be termed a muting of the horrible events, which fits into an attempt to reassert the importance of civil society as quickly as possible in the face of atrocities. In the September 11 CNN coverage, the event was covered in graphic detail, with an emphasis on the savagery of the terrorists and the need for retribution. This resonates with the different sensibilities of each country's broadcasting ethos. The BBC July 7 coverage showed British citizens as concerned about getting back on the Underground as they were with the terrorist attack. Conversely, Americans interviewed during the September 11 coverage emphasized how nothing would ever return to normal. This paralleled the networks' programming decisions. The BBC returned quickly to regularly scheduled programming, even after its initial announcement of the attacks. CNN continued its live, uninterrupted (commercial-free) coverage of September 11 for days. Part of this relates to the greater news salience of September 11 for Americans, but part is no doubt due to the different news values of the two systems.

As has been noted, much of the coverage on both CNN and the BBC was dictated by the scale of the two events. However, the BBC rose above traditional news values in its reporting on July 7. This may have deprived viewers of some details during the day, but overall served to give the event less political legitimacy (particularly in terms of its justification for action on the part of British politicians in either domestic or international politics). The same cannot be said of the September 11 coverage on CNN. This calls into question the notion of responsible journalism—and the media's role (wittingly or unwittingly) in making particular political responses possible.

The fourth research question asked how CNN and the BBC framed government responses to the terrorist attack. The CNN coverage of September 11 clearly questions the government's inability to predict or stop the terrorist attack. In particular, Republican congressional representatives were extremely critical of U.S. intelligence operations. They used this as an opportunity to bemoan the perceived lack of funding for military and intelligence operations. For example:

REP. CURT WELDON, (R) PENNSYLVANIA: It's a failure of our intelligence system. I asked the sergeant of arms of the Capitol just 45 minutes ago in a meeting with 70 senators and house members, how much advance notice did you have? He said, none. There was no intelligence. Our FBI and our CIA are there to intercept raw data. This is a massive operation, and it's a failure that was caused by a lack of resources and by a complacency set in America over the past ten years, a complacency that convinced all of us that with the demise of the Soviet Union there were no more threats. It's a tragedy that it took the loss of thousands of lives to wake this country up and realize our number one responsibility is not education—and I'm a teacher—and it's not health care —I'm married to a nurse—it is in fact the security and the safety of the American people. And today our government failed the American people.

The BBC coverage of September 11 also questioned how the terrorists could have succeeded in such an elaborate plot and did question U.S. intelligence operations to a degree. Overall however, the terrorists were depicted as extremely organized. When this was tied to the fact the United States was not use to dealing with terrorists on its own territory (according to the BBC), this created an impression of how 'successful' one could consider the September 11 attacks were for the terrorists and how it might easily happen again.

In the case of July 7 coverage, there seems to be a realization in both the U.S. and UK that terrorism may happen, and the best a country can do is try to use intelligence to thwart it, but if it happens, the country should have a planned response. For example, on CNN:

Soledad O'Brien, CNN anchor: So does that mean, then, the plan failed? Or does that mean the plan succeeded because the plan was actually what you would do, should there be an attack?

Daly: Well, I think their plan succeeded in the response plan. I think the preventative plan—it can never be 100 percent.

In the BBC coverage of July 7, a significant emphasis is placed on reporting about the preparation (planning for terrorist events) and the quick and excellent response of public officials.

BBC Anchor: It is now just a couple minutes over three hours since this emergency started. How is it going?

Mike: Uhhh in operational terms, from what I can see, and I've just walked through the center of London, it seems to be going fairly smoothly in as much as one would expect.

The final research question examines how national identity is portrayed in the terrorism coverage and how this varies based on whether the attack is domestic or abroad. The expectation was the CNN and BBC coverage of September 11 in both the U.S. and UK would emphasize the superpower/great power status of the U.S. In addition, there was the prediction that historical examples would mesh with national identity. This was found to be the case overall. Interestingly, the BBC coverage of September 11 emphasized the role of the U.S. as superpower in terms of becoming a target. The symbolism of the Pentagon (military might), the World Trade Center (economic might), and the Capitol (political might) were discussed more on the BBC than on CNN (although CNN guests did refer to this in a limited fashion). BBC guests suggested the U.S. had in the past used military forces for wrongs against the country and the American retribution would be harsh. In the CNN coverage of September 11, the emphasis was on how the U.S. would/should react, and that there should be retribution/war. The historical case of Pearl Harbor was mentioned frequently.

In the case of BBC coverage of July 7, British resolve was emphasized:

Tony Blair: "Our determination to defend our values and way of life is greater than their determination to cause death and destruction to innocent people and a desire to impose extremism on the world."

The British ability to deal with past terrorist attacks was stressed, including those of the IRA and the Germans during WWII.

CONCLUSION

This paper used a qualitative content analysis to evaluate the verbal frames utilized in both American and British television coverage of the September 11, 2001, terrorist attack in the U.S. and the July 7, 2005, terrorist attack in London. The results show striking differences between CNN and BBC breaking news coverage of the two attacks. In particular, the CNN coverage of both attacks was more likely to trigger the Politics of Fear frame and was less likely to offer public service oriented information. The CNN terrorism coverage was more often engaged in the violation of journalistic norms and practices as well as less likely to provide the viewer with necessary contextual information to better understand the conflicts as they unfolded before their eyes. The BBC coverage was slow to get things right, for example, referring to power outages rather than an attack during the first part of the July 7 coverage. However, the BBC did discuss the underlying causes of terrorism and provided key information to the public. Both CNN and BBC speculated on air throughout the coverage of both terrorist attacks.

Because this approach was qualitative, it offers some richer detail than a quantitative analysis might. At the same time, though, it misses the strength of convincing data that quantitative data analysis could bring. Future research should look to combine this kind of qualitative analysis with a quantitative analysis to offer additional frameworks in which to analyze the reporting. The researchers would also encourage more international comparative analysis of the breaking news coverage of terrorism events around the world. More study of the differences in press models and the differences in cultural understanding of these events as they unfold could include recent major terrorist attacks in Spain and India, as well as the ongoing violence in Iraq. Also, comparisons between print, online, and television news sources would help create a more full picture of the frames employed during terrorism coverage.

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[ARTICLE]

EXPLORING WOMEN'S MUSIC RADIO PROGRAMS IN THE U.S.

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Research on female musical artists and their presence in the world of popular music, especially rock 'n' roll, includes scholarly and non-scholarly treatments (Bayton, 1998; Bernstein, 2004; Carson, Lewis, & Shaw, 2004; Cooper, 1996; Dickerson, 1998; Garr, 1992; Lafrance, 2002; O'Brien, 1995; Reynolds & Press, 1995; Steward, 1984). Mass media and music scholars have examined popular song composition and lyrics by female artists, and the qualities of the female voice (Becker, 1990; Bernstein, 2004; Cook & Tsou, 1994; Dunn & Jones, 1994; Endres, 1989; Gordon, 2004; Gordon, 2005; Hawkins, 1996; Jones, 1999; Lueck, 1992; Mockus, 2006; Murray, 2005).

Compared to research on women music artists, the literature on women and radio appears sparse (Cramer, 2007); such work includes historical treatments of notable female radio disc jockeys and personalities (Halper, 2001; Johnson, 2004). Mitchell's 2000 book *Women in Radio: Airing Differences* centered mostly on women's radio programming in Great Britain, save for a brief mention of women's participation in the early days of radio in the U.S. In his article on WHER-FM, the former all-women's commercial radio station in Memphis, Tennessee, Ganzert (2003) observed that "the media history of women by women stands as an area that deserves greater attention" (p. 81).

Regarding music by women presented on radio, the literature is scarcer. Aside from recent local press or other informal accounts of a few of these programs (Allaire, 2004; Blackley, 2005; Engstrom, 2005/2006; Koch-Sultan, 2005; "The Women of KUNV," 2008), I found only a brief mention of "women's music" in Halper's (2001) history of women in American radio. Here, I offer an overview of such radio programs to provide a picture of the status this unique programming at the beginning of the 21century. Broadcast on public and college FM stations, these programs serve as an example of what Carter termed the "second access" model of radio (2004, p. 169). In the second access model, alternative radio stations dedicate a portion of broadcast time to women-centered programming. In the first access model, women replace men in already established broadcast positions via a liberal feminist path, while the third access model has entire stations dedicated to women's programming.

Before describing current women's music programs in the

AJ Browder and Susan Parker host *Sirens' Muse* on WPVM-FM, Asheville, NC. They feature independent and well-known female artists, as well as a "man of the hour" from a variety of genres, including rock, blues, folk, electronica, and world music. Photo: Virginia McDaniel. Courtesy: AJ Browder.

U.S., I briefly define the term "women's music" as a musical genre. The influence of this genre, which began in the 1970s, continues to be heard on many of the programs that feature music by women today. I then provide an overview of criteria and content of current programs that feature women artists. They include the gamut of musical styles—pop/rock, jazz, folk, classical and instrumental— by both mainstream and alternative artists. I conclude with suggestions for future research in this long-neglected area of mass media study.

WOMEN'S MUSIC AS GENRE AND MOVEMENT

The term "women's music" describes a particular genre of music that is woman-identified, with feminist lyrics accompanied by popular musical styles of the early 1970s (Petersen, 1987). Several writers have noted a more definite description has been difficult to ascertain, since the delineation of music production itself is difficult (for example, does women's music mean only women can do the writing, composing, performing, producing, distributing, and listening?) (Halper, 2001; Sandstrom, 2005; Sutton, 1992; Tilchen, 1984). As a cultural movement, it finds its beginnings in the folk music movement of the 1960s and in the second wave of feminism (Mosbacher, 2002; Sandstrom, 2005; Scovill, 1981). The women's music movement was a means by which women could create music of their own control, apart from the male-dominated music (Lont, 1997; Mosbacher, 2002).[1] This type of music as a whole forwards feminist and humanist ideals, with lyrics reflecting more realistic approaches to human interaction, as illustrated by Scovill (1981) in her comparison of popular music and women's music lyrics. By no means a complete list, among the most notable of the artists associated with women's music are Cris Williamson, Holly Near, Meg Christian, and, later, the group Sweet Honey in the Rock. These artists still enjoy airplay on several of the programs described later in this study.

Gaar (1992) noted that in the early 1990s, women's music, through the presence of women in rock music, carried over to mainstream success; Savage (2003) contended that the rise of female artists and the success of the Lilith Fairs in the 1990s were possible because of the feminist-inspired women's music movement. Though certainly not representative of the entire array of women musicians, singers, and songwriters who carry on in the tradition of women's music, now-familiar names such as k.d. lang, Melissa Etheridge, Sarah McLachlan, and Indigo Girls serve as examples of female artists who achieved (and continue to enjoy) recognition and mainstream chart success during the 1990s. This success garnered media attention, especially Alanis Morissette's Grammy awards sweep in 1996 and McLachlan's Lilith Fairs of 1997 (Sandstrom, 2005).

While women's music as genre addresses specific parameters, the media in question here encompass a wider scope of music by women. The women's music/music by women shows I discuss consist of programming originating locally from non-profit public/community FM radio stations. Programming criteria vary, but all the programs feature music with female vocals. As a general rule, pop music (that which is charted by *Billboard* and readily available on commercial radio) is excluded, although pop artists may appear occasionally on these programs.

RADIO PROGRAMS FEATURING MUSIC BY WOMEN

I identified women's music programs using lists of women's radio shows from the following web sites: (1) http://www.amazonradio.com; (2) http://www.offourbacks.org/RadioShows.htm, a music resource page linked to www.offourbacks.org, a feminist news journal; and (3) http://www.creativefolk.com/radio.html, compiled by musician Gerri Gribi, linked to CreativeFolk.com. I include only programs whose online descriptions mentioned women's music in a general sense and ones I was able to access, either by listening to a live broadcast, or via live Internet streaming or archived versions. I augment discussions of these programs with personal correspondence with their host-programmers conducted during March 2008. A map of radio programs includes hyperlinks to station and individual program sites.

Women's music programs range from 30 minutes (*Amazon Country*, WPXN-FM, Philadelphia) to three hours (*Amazon Radio* on WPKN-FM, Bridgeport, CT), with most lasting two hours. All programs air, as either live or recorded broadcasts or online streaming, once a week on non-profit community and university or college affiliated stations that offer a variety of programming, rather than one format. Most of the programs are scheduled during weekends, when stations offer culturally diverse programming. With only one exception (Michaela Majoun of WXPN-FM), all show host-programmers included in the following discussion are volunteers.[2]

Several women's music programs have been on the air for decades. For example, *Amazon Country* was founded in 1974, *Something About the Women* (WMFO-FM, Medford, MA) in 1975, *Her Infinite Variety* (WORT-FM, Madison, WI) in 1975/76. *Womanotes* (KBCS-FM, Bellevue, WA) has aired for some 30 years; its current host, Tracey Wickersham, has been on the air for 20 years. Gerrie Blake has brought *Women's Voices* (KUNV-FM, Las Vegas) to the air for 19 years. Pam Smith of *Amazon Radio* has hosted her show for 18 years. *Women the 3rd Decade* had been on the air for 28 before it ended in April 2008, when the station (KRCL-FM, Salt Lake City) changed its entire format (DeLay, 2008).

PROGRAMMING CRITERIA AND CONTENT

The main criteria most common among the programs included here are that the music is performed by women, that the host likes it and considers it listenable, and it has some kind of positive message about women. For Sue Goldwomon, host of *Her Infinite Variety*, this means no men's voices; women have to be performing the song. *WomanSong* host Linda Wilson, of Kansas City's KKFI-FM, looks for music by women that also tells stories of women's lives, and rarely plays music that deals with women's relationships with men: "There is enough of that on Top 40 stations" (Wilson, 2008). Similarly, Pam Smith of *Amazon Radio*, mostly plays women's vocals, since one can hear men's vocals almost anywhere else; she gives preference to music that speaks to the female or human condition in general. Broadcasting from Columbia, MO, Kay Allen of KOPN-FM's *World Woman* tries to place a strong woman's voice on air, and play songs that talk about being human. On KBCS-FM's *Womanotes*, host Tracey Wickersham tries to spotlight women writers, composers, and musicians, but will play a song composed by a man if sung by a woman.

Other programs are not as strict regarding the male voice. For example, while *Sirens' Muse* on WPVM-FM in Asheville, NC, focuses on music by women, it also features a "man of the hour" to include "a couple of great songs with male vocals in the mix" (Browder, 2008). Ellen Stanley of *Womenfolk* (KFAI-FM, Minneapolis) plays songs that include male performers, such as backing musicians, as long as the lead vocals and performance is by a woman. Michaela Majoun of *The Women's Music Hour* (WXPN-FM, Philadelphia) notes she's "pro-women musicians, not anti-men" (Majoun, 2008). Majoun also invites listeners to make suggestions for the show's opening three songs called "select a set." Sarah Cornelius, host of *Wild Woman Radio* on WHNU-FM (University of New Haven, CT) while requiring all songs on her show be sung by a female voice, will occasionally play songs written and performed by men but feature guest female vocalists.

Musicality, sound, and quality also serve as main criteria for song selection. For example, Debra D'Alessandro of *Amazon Country* chooses songs performed by women with pluses being if the performer is also an out queer woman and if the song is performed by all women, regardless of the gender of the producer or lyricist. However, her real deciding factor is how the song sounds. Given the time slot of her show (11 p.m.), she tends toward more soothing music.

The musical genres featured in women's music shows defy categorization, for the most part. Several programs, such as *Her Infinite Variety*, *Women's Windows* on WERU-FM (Bangor, ME), *Women's Voices*, and *Something About the Women*, truly do present a variety of music and other recordings, such as spoken word, as well as live readings by their hosts. *Something About the Women* follows its station's freeform format by featuring music from the singer/songwriter genre, classic jazz, and pop and rock from the 1970s through 1990s (Edelman, 2008).

Womanotes host Tracey Wickersham places an emphasis on playing "good music, first and foremost"; she describes her show as "a mix of folk, world, Americana, jazz, blues and (a little) pop by women artists from all over the world" (Wickersham, 2008). AJ Browder of *Sirens' Muse* uses the term "expressionist music" to denote music that expresses something emotional in highly listenable fashion (Browder, 2008). A wide variety of musical styles and origins also characterizes Diana Gold's *WomanSong* on WMPG-FM (Portland, ME), with styles ranging from Rembitica (Old Greek Blues), Hawaiian, Israeli, and African, to pop, folk, older country, and bluegrass. Gold doesn't play heavy metal, grunge or reggae. Similarly, Gerrie Blake's *Women's Voices* also runs the gamut of musical genres, but stays away from rap and heavy metal.

The individualistic nature of women's music radio programs yields literally hundreds of artists and songs. While playlists for the most part are unique by program, I did find common artists and tracks. For example, during March 2008, *Women's Voices*, *Sophie's Parlor* (WPFW-FM, Washington, D.C.), *Women's Windows*, and *Sirens' Muse* all featured the same track, "I Dream of Spring," from k.d. lang's 2008 album *Watershed* (2008, Nonesuch). Cuts from guitarist Kaki King's album *Dreaming of Revenge* (2008, Velour) was featured on several programs during March 2008, including *Women's Voices*, *Women's Windows*, and *Womanotes*. I also heard Patty Larkin's "Hallelujah" from her 2008 CD *Watch the Sky* (2008, Vanguard) on both *Women's Windows* and *Her Infinite Variety* on the same day (March 16, 2008).

Selections from the folk/country-tinged album *Fringe* (2007, Wolf Moon), the newest album from singer/songwriter Cris Williamson, one of the founding mothers of women's music during the early 1970s, also received airplay during the same week in March. Programs featuring songs from this album included *Women's Voices* ("The Women Are Singing Tonight"), *Womanotes* ("Alazan"), and *Women on Wednesday* ("Big Seed Catalog"). *Womanotes*' Tracey Wickersham introduced "Alazan" by telling listeners that Williamson "has been a major force in women's music for many, many years." (March 19, 2008).

Female jazz artists featured on programs such as *Sophie's Parlor*, *Women the 3rd Decade*, and WOMR's *WomanSong* include Billie Holiday and Sarah Vaughan. Several programs' playlists included songs by Nina Simone as well. The March 16, 2008 airing of *Her Infinite Variety* program included a set of jazz music by women artists, including the Roberta Pickett Trio. During the week of March 16, 2008, I heard selections by the Virginia Mayhew Septet on both *Her Infinite Variety* and *Women the 3rd Decade*.

To illustrate the scope of musical artists featured in these programs, Table 1 presents the March 9, 2008 playlist for *Women's Voices*. On this particular edition of the show, host Gerrie Blake played selections from the most recent releases from mainstream artists such as Annie Lennox, k.d. lang, and Joni Mitchell, as well as songs by folk singer Peggy Seeger, "classic" women's music singer/songwriter Holly Near, and newer artists such as Abigail Washburn and Tift Merritt (see Table 1).

Examples of some of the artists played on multiple programs include those from the original women's music movement such as Meg Christian, Ferron, Rhiannon, Sweet Honey in the Rock, Linda Tillery, and Cris Williamson. Other examples of recognizable female artists past and present from mainstream radio include Joan Armatrading, the Bangles, Shawn Colvin, Sheryl Crow, Dixie Chicks, Melissa Etheridge, Emmylou Harris, Nancy Griffith, Joan Jett, Carole King, Annie Lennox, Natalie Merchant, Joni Mitchell, Stevie Nicks, Laura Nyro, Sinead O'Connor, Joan Osborne, Dolly Parton, Linda Ronstadt, and Amy Winehouse. Contemporary music groups and individual artists include the Burns Sisters Band, Holly Cole, Ani DiFranco, the Ditty Bops, Cowboy Junkies, Emma's Revolution, Girlyman, Gilded Lily, Nanci Griffith, Christine Lavin, Shelby Lynne, Pamela Means, Tift Merritt, Allison Moorer, Beth Orton, Portishead, Toshi Reagon (daughter of Sweet Honey in the Rock founder Bernice Johnson Reagon), Libby Roderick, the Waifs, Abigail Washburn, Erica Wheeler, and Dar Williams.

Local artists also get airplay on these programs. For example, Laurie Young of *Something About the Women* notes that the show receives "cold" submissions from female artists all over the country. The *Amazon Radio* and *Sirens' Muse* web sites invite submissions from female artists. Host-programmers cite other sources for music, including station music libraries, music distributors that feature women artists, such as Ladyslipper and Goldenrod, web resources such as CD Baby, artists' pages on MySpace, music magazines, attendance at music conferences and festivals, other programs' playlists, and their own collections.

DISCUSSION

This exploratory overview illustrates women's music programming as inclusive of a variety of music genres. Because they operate outside the mainstream, alternative media such as the community/public-based stations that offer this programming serve to counter the homogenized sound resulting from conglomerate ownership, as reported by Hilliard and Keith in their study of localism in American radio (2005). Moreover, these programs provide a valuable channel for alternative musical forms that celebrate women's contributions.

However, they may not enjoy the reach of mainstream radio either, although technological changes certainly hold promise. For example, computerized recording equipment and Internet access have allowed for an increase in the amount of music independently produced by women today, as several host-programmers noted (Browder, 2008; Goldwomon, 2008; Stanley, 2008). Additionally, access to radio programs via Internet streaming allows for a broader, if not larger, audience. Satellite radio and its niche programming, noted Cramer (2007), also may provide outlets for this programming, which offer national audiences. One can remain optimistic.

Because they are media artifacts (radio shows) of media artifacts (individual songs), women's music programs as a topic provides myriad research approaches. These include examinations of the music and lyrics of individual songs, or an artist/group's entire body of work. Their wide range of musical styles, song topics, and artists, allow for individual examinations of format, thematic content, and production decisions. For example, the March 22, 2008 edition of Linda Wilson's WomanSong on KKFI-FM included love ballads, traditional folk ballads, the social commentary song "Rosa" by Libby Roderick (1989, If You See a Dream, Turtle Island Records) about civil rights activist Rosa Parks and other notable women, and humorous/novelty songs, including the hilarious "Les Moutons (The Dustballs)" from folk singer Heather Bishop (1992, Old New Borrowed Blue, Mother of Pearl). An examination of song selection, order, and segues would provide further insight into the production process.

In that mass media reflect the social and cultural times, these programs hold historical importance as records of women's progress in general and presence in radio in particular. As examples of feminism in action, they need and deserve further documentation and analysis. Even with archived programming and playlists, the ephemeral nature of an aural medium and the fluidity of station program schedules and formats make documenting this type of programming, and community radio as a whole, even more urgent.

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FOOTNOTES

[1] Lont (1997) further explained that women's music "created a space and form in which women's autonomy, and, in particular, lesbian lifestyles were encouraged" (p. 128). For more on the history and development of women's music, see the documentary *Radical Harmonies* produced by Dee Mosbacher.

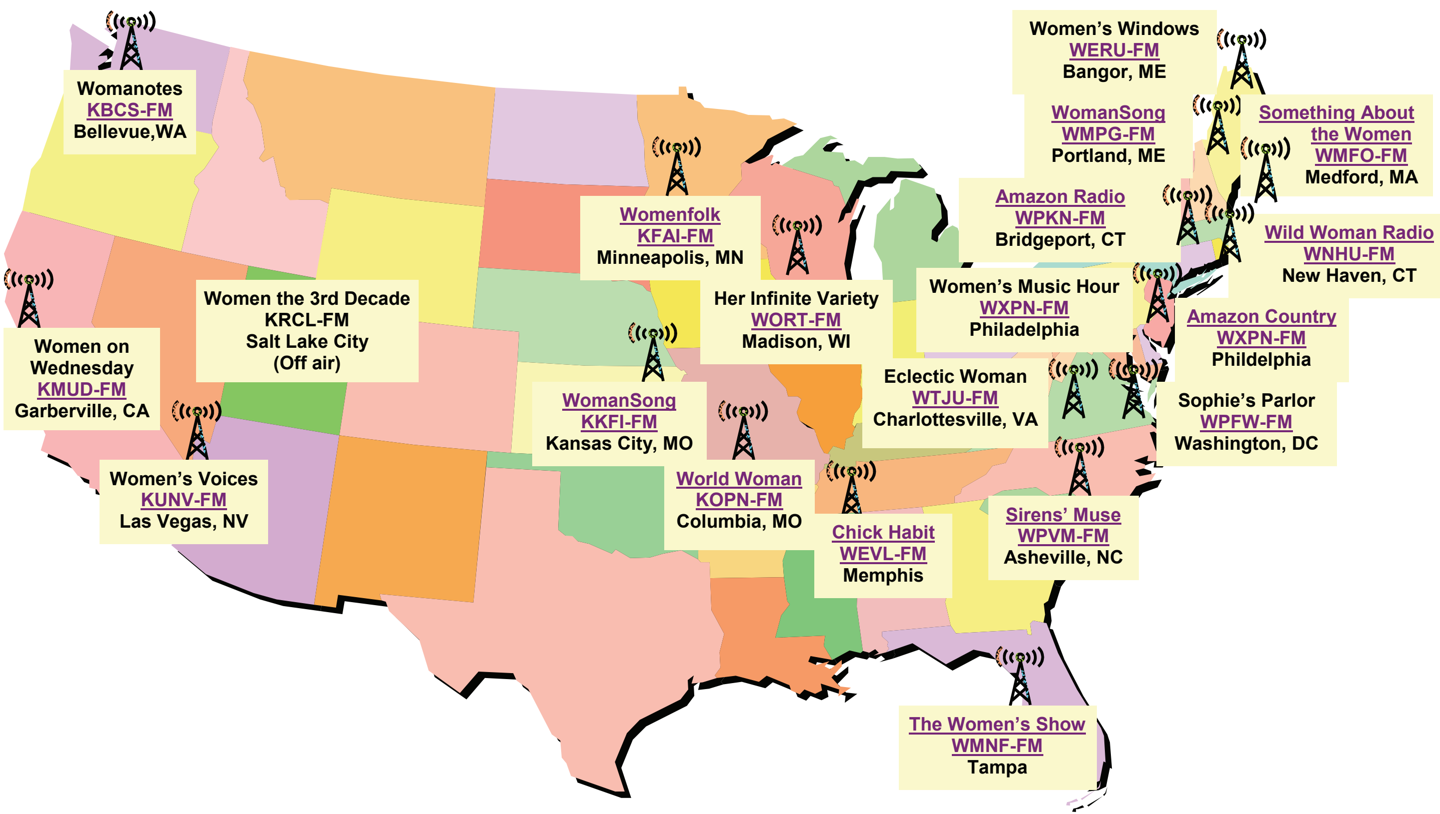
[2] Kay Allen of KOPN-FM's *World Woman* correctly pointed out to me that what she does is programming, not DJing, in that DJs are told what to play. Because all hosts serve as programmers who decide individually what they will present on their programs, I use the terms host and host-programmer to refer to the individuals who produce these programs and present them on the air.

TABLE 1 PLAYLIST EXAMPLE

"Women's Voices"
Hosted by Gerrie Blake
KUNV-FM, March 9, 2008

Artist	Song Title	Album (Year, Label)
Tift Merritt	"I Know What I'm Looking for Now"	*Another Country* (2008, Fantasy)
Caroline Herring	"States of Grace"	*Lantana* (2008, Signature Sounds)
Peggy Seeger	"Home Dearie Home"	*Bring Me Home* (2008, Appleseed)
Cosy Sheridan	"The Losing Game"	*The Pomengranate Seed* (2004, Wind River)
k.d. lang	"Upstream"	*Watershed* (2008, Nonesuch)
Annie Lennox	"Smithereens"	*Songs of Mass Destruction* (2007, Arista)
Tracy Grammer	"Mother, I Climbed"	*Flower of Avalon* (2005, Signature Sounds)
China Forbes	"Gone"	*'78* (2008, Heinz)
Wayfaring Strangers	"High on a Mountain"	*Shifting Sands of Time* (2001, Rounder)
Kathleen Edwards	"The Cheapest Key"	*Asking for Flowers* (2008, Zoe)
Vienna Teng	"Recessional"	*Dreaming through the Noise* (2006, Zoe)
Lucinda Williams	"Minneapolis"	*World without Tears* (2003, Lost Highway)
Allison Moorer	"Mockingbird"	*Mockingbird* (2008, New Line)
Joanna Newsom	"Cosmia"	*Ys* (2006, Drag City)
The Waifs	"Nothing New"	*Up All Night* (2003, Compass)
Mary Gauthier	"Soft Place to Land"	*Between Daylight and Dark* (2007, Lost Highway)
Patti Smith	"Cartwheels"	*Trampin'* (2004, Sony)
Tift Merritt	"Another Country"	*Another Country* (2008, Fantasy)
Nina Nastasia & Jim White	"I Come After You"	*You Follow Me* (2007, Fat Cat)
Joni Mitchell	"Shine"	*Shine* (2007, Hear)
Holly Near	"Oh River"	*Show Up* (2006, Calico Tracks)
Jennifer Kimball	"East of Indiana" *Oh Hear Us* (	2006, Epoisse)
Abigail Washburn	"Halo"	*Song of the Traveling Daughter* (2008, Nettwerk)

Women's Music Radio Programs



REVIEW OF ANTHONY Q. ARTIS "THE SHUT UP AND SHOOT DOCUMENTARY GUIDE" FOCAL PRINT, 2008

As the title suggests, the book is written in an irreverent, hip-hop, in-your -face style by an author who straight-up states he won't be covering "history, philosophy and theories of filmmaking…this is a book for people who are done talking about the films they want to make and who are ready to shut up and shoot (preface)". As the Manager of the Film and TV production Center at New York University's Tisch School of the Arts, he coordinates technical training and production equipment for student use. It's obvious this position has afforded him myriad opportunities to determine the most efficient and effective ways to explain and visualize the technical necessities of documentary production from locating a funding source to distribution of the finished product. After reading this text and viewing the supplementary DVD, it's also obvious that Artis is all too familiar with perpetual problems that occur in the field, such as poor sound quality, inappropriate lighting and not caring for the needs of the volunteer crew.

After Artis overviews a specific production area, he establishes the who, what, when, where, how, and why for the student. He applies the principles of sound pedagogy by reinforcing concepts through two means. The first tool to reinforce concepts is chapter sections titled "hot tips" where Artis or "hot tipsters" (successful documentarians) share succinct, interesting, and brutally honest views on the topic of discussion. The second pedagogic tool is a companion DVD that boasts podcasts, websites, and digital snippets to reinforce and/or extend application of the concepts covered in each chapter. Another benefit of the DVD is a fairly extensive reference library for documentary grant resources and pertinent websites. His down-to-earth writing style complements his "true confessions" about failure on location. He effectively highlights the decision-making process during crisis and tight budgeting/shooting schedules to aid the students' understanding as to why the easiest way isn't always the right way. He motivates students to think on their feet and used available resources to make a documentary.

"Shut Up and Shoot" begins with a broad view of distribution outlets for documentary product and moves to a thorough discussion of generating ideas, securing financial support, creating budgets and identifying appropriate locations to shoot. While the information conveyed in this section is accurate and informative, supplementary instruction will be needed to explicate key areas in pre-production such as, concept development, writing and. linking the product to a distribution outlet prior to production. Most text chapters begin with the ideal situation (adequate financing, state-of-the-art technology and abundant resources) and progress to a realistic "down and dirty" way to achieve the same goal. The technical areas of production, such as lighting, sound recording, and capturing images are fabulous. Artis has successfully written and visualized the critical technical and management aspects of documentary production for the novice. The layout and design of this text is trendy and features fantastic color semi-gloss illustrations. The "Crazy Phat Bonus DVD reinforces production concepts and features a sound track, titles, and animated opens. The DVD is a definite bonus!

After reading this text and watching the DVD, any student would be hard pressed to suggest he or she couldn't capture sound and images in a professional manner. Anthony Q. Artis achieved his goal of attempting to provide students with sound, cogent, easy-to-follow steps about the preparation, production and post-production of a media product.

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[REVIEW]

MCLELLAN, MICHELLE, AND PORTER, TIM (2007). *NEWS, IMPROVED: HOW AMERICA'S NEWSROOMS ARE LEARNING TO CHANGE.* WASHINGTON, DC: CQ PRESS.

The effect of the digital revolution on newspapers is well documented. Falling circulation and advertising revenue have prompted some major media companies to lay off reporters and editors. The industry is trying to grapple with the defection of readers to the Web. Clearly, some new and different skills for journalists are required.

The Knight Foundation determined training would be a major factor in developing those skills and, in 2003, spent $10 million to launch the Newsroom Training Initiative. Michelle McLellan and Tim Porter are former newspaper editors now serving as the director and associate director respectively of Tomorrow's Workforce, a training program stemming from the Knight Foundation grant. Their book, *News, Improved*, lays out the results of the program. It is a modest work, with only 115 pages of text, but it is packed with anecdotal examples of how papers across the country participated in Tomorrow's Workforce and other Knight-sponsored training programs.

The key emphasis of the book is on strategic training—that is, the need to align the training of journalists with a newsroom's specific goals. The authors cite lack of training as the top source of dissatisfaction among journalists. The training itself can deal with any number of items from developing alterative forms of storytelling, to hands-on instruction in shooting and editing audio and video, to understanding the newsroom's goals and the ability to work across department lines.

In all, 17 newspapers participated in the initiative. They ran the gamut from large circulation dailies like the *Minneapolis Star-Tribune* and *Atlanta Journal-Constitution* to small local papers like the *Winona Daily News* (Minn.), and the *Enterprise Ledger* (Ala.). Many had to change their newsroom cultures and involve staff members in decision making on coverage. Managers found letting go of the day-to-day decisions and focusing on goals resulted in a better product. They cited more enterprise stories, more use of digital tools to tell stories, better communication in the newsroom, improved job satisfaction, and more reader-focused journalism.

For educators wrestling with the challenge of incorporating convergence into their journalism curricula, the examples in *News, Improved* could provide some ideas for getting started. Students must be made aware of the need to work across different platforms. The book lacks detail on how different newspapers incorporate audio and video into their alternative story forms and more information on training print journalists to shoot and edit video would have been welcome. However, broadcast participation in the program was nonexistent. The Knight Foundation says it invited a number of broadcast organizations to take part in the program, but none took them up on the offer, because of an unwillingness to spend money on training.

Such an attitude leaves journalists to prepare for the future on their own. The authors acknowledge it is hard work to make the suggested changes, but it is work that must be done, both in academia and the profession.

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[REVIEW]

GROSS, L.S., FOUST, J.C., BURROWS, T.D. (2008). *VIDEO PRODUCTION: DISCIPLINES AND TECHNIQUES*. (9TH ED) BOSTON, MA: MCGRAW HILL.

The ninth edition of *Video Production: Disciplines and Techniques* focuses on the basic concepts of advance preparation, checking of detail, knowledge and techniques of production items, and the necessity for teamwork. Additional material enhances this focus by structuring production exercises that involve full participation and rotation of students in various crew positions. The book places a clear emphasis on readers learning to become professional members of a video production, while creating a learning environment where students learn the language and techniques to become productive crew members of any video production.

The book is divided into two sections: The first four chapters focus on *Introduction to Video Production* with the newest developments, the responsibilities of *Cast and Crew*, *Producing*, and *Directing*. The *Producing* chapter (Chapter 3) provides new material on legal considerations, a helpful addition with the increasing distribution of video productions on social networking websites.

The second section of the book includes chapters on various types of equipment: *Cameras*, *Lighting*, *Audio*, *Graphics and Sets*, *Video Switchers*, and *Video Recording and Playback and Editing*. Each chapter provides a substantial overview of basic information. For example, the audio chapter (Chapter 7) provides basic information such as microphone pickup patterns, where to position microphones for different situations, microphone types, the difference between analog and digital equipment, the basic connectors used in audio production and tips for recording good sound and a list of discussion questions.

The chapter on editing provides effective screen shots from various digital editing systems, not focusing on any particular type of software or hardware. Another helpful element is the various ranges of technology used in the classroom, from 15-20 years ago to current state of the art. This enables students with access to any type of equipment working examples of cameras and editing systems.

The two final chapters focus on *Field Production* and *Video on the Internet and Optical Discs*. These last two chapters include information for students on live remote broadcast and distribution of the final product. One drawback is the lack of information available on distribution of video projects. The book comes from a news-based background, with many of the examples and illustrations designed to produce effective news programming. Additional information on producing other types of video projects, e.g., short narrative pieces, or longer dramatic productions would make the book more valuable to a wider audience.

Each chapter contains additional material on the web featuring various exercises, illustrative glossary, self-tests and links with separate materials for instructors.

Video Production: Disciplines and Techniques provide students in video production a solid foundation for producing video productions by explaining the skills, professionalism, techniques and equipment in creating effective video productions.

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2008/2009 NATIONAL SCHOLARSHIPS IN BROADCASTING

Thirteen students from twelve different campuses were awarded scholarships in the Broadcast Education Association's 2008-2009 competition. Dr. Peter Orlik, Committee Chair, announced the winners at its fall meeting in Washington, DC. They include the following:

Abe Voron Scholarship - Sponsored by the Abe Voron Committee
Adam Cavalier / Marshall University
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Alexander M. Tanger Scholarship – Sponsored by Alexander M. Tanger
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Helen J. Sioussat / Fay Wells Scholarship – Sponsored by the Broadcasters' Foundation
Alissa Griffith / Ohio University
Candace Braulick / St. Cloud State University

Vincent T. Wasilewski Scholarship – Sponsored by Patrick Communications, LLC
Thomas Ksiazek / Northwestern University

Walter S. Patterson Scholarship - Sponsored by the National Association of Broadcasters
Mallory Lyn Thompson / George Washington University
Laura Schnitker / University of Maryland

BEA Scholarships are awarded to outstanding students for study on campus that are Institutional members of the organization. The 2009-2010 competition begins January 14, 2008.

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BEA NATIONAL SCHOLARSHIPS IN BROADCASTING FOR ACADEMIC YEAR 2009-2010

BEA is the professional development association for professors, industry professionals and students involved in teaching and research related to radio, television, and other electronic media. BEA administers fourteen scholarships annually, to honor broadcasters and the electronic media profession. The BEA Two Year Award is for study at member schools offering only freshman and sophomore instruction, or for use at a four-year member school by a graduate of a BEA two-year campus. All other scholarships are awarded to juniors, seniors and graduate students at BEA Member institutions.

HELEN J. SIOUSSAT/FAY WELLS
Two scholarships; $1,250 each
Study any area of broadcasing - Sponsored by the Broadcasters' Foundation

HAROLD E. FELLOWS
Four scholarships; $1,750 each
Study any area of broadcasting - Sponsored by the National Association of Broadcasters

WALTER S. PATTERSON
Two scholarships; $1,750 each
Study toward a career in RADIO - Sponsored by the National Association of Broadcasters

ALEXANDER M. TANGER
One scholarship; $5,000
Study any area of broadcasting - Sponsored by Alexander M. Tanger

TWO YEAR/COMMUNITY COLLEGE BEA AWARD
Two scholarships; $1,500 each
For study at a BEA 2-year/community college, or at a BEA 4-year institution by a graduate of a BEA 2-year campus

ABE VORON
Two scholarships; $5,000 each
Study toward a career in RADIO- Sponsored by the Abe Voron Committee

VINCENT T. WASILEWSKI
One scholarship; $5,000
Graduate students only. Study any area of broadcasting Sponsored by Patrick Communications, LLC

Scholarships will be awarded for full-time degree work FOR THE FULL ACADEMIC YEAR. One semester grants are NOT made. Scholarships must be used exclusively for tuition, student fees, university bookstore course purchases, dormitory and related items eligible to be charged to a student's official campus account. Current scholarship holders are not eligible for reappointment in the year following their award.

All scholarships must be applied to study at a campus where at least one department is a BEA institutional member. Call 202.429.3935 to find out if your campus is a member.

CRITERIA FOR SELECTION:
The applicant should be able to show substantial evidence of superior academic performance and potential to be an outstanding electronic media professional. There should be compelling evidence that the applicant possesses high integrity and a well-articulated sense of personal and professional responsibility.

APPLICATION PROCEDURES:
Obtain the official application forms from your campus faculty or download them at www.beaweb.org. The forms ask for personal and academic data and transcripts, broadcast and other experience, a written statement of goals, and supportive statements from three references, one of which must be an electronic media faculty member.

DEADLINE FOR REQUESTING PRINTED APPLICATION FORMS FROM BEA: SEPTEMBER 29, 2008, BY CLOSE OF BUSINESS. DEADLINE FOR SUBMITTING ALL APPLICATION MATERIALS: OCTOBER 10, 2008, BY CLOSE OF BUSINESS. NO FAXED OR E-MAILED MATERIAL WILL BE ACCEPTED.

To request scholarship application forms or BEA membership information you may contact: BROADCAST EDUCATION ASSOCIATION; 1771 N Street, N.W., Washington, DC 20036-2891; 202.429.3935 or BEAMemberServices@nab.org.

More information about BEA & BEA Scholarships is located at www.beaweb.org.

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The Review Process
Working with the Festival Chair, Festival Committee and the Competition Chairs, the Review Board serves much like an Editorial Board would for a scholarly, refereed journal. The Review Board constitutes a large group of nationally recognized professionals and professors, who are organized into panels, which assist in judging individual full time faculty entries in specific categories. This blind review focuses on the following criteria: professionalism, the use of aesthetic and/or creative elements, sense of structure and timing, production values, technical merit and overall contributions to the discipline in both form and substance. The Festival Committee targets an acceptance award rate of twenty-percent within full time faculty awards.

Faculty Award Categories

BEA Best of Festival King Foundation Award - this award is given at the discretion of the competition chair to the best overall entry in the following faculty competitions: Audio, Interactive Multimedia, Scriptwriting, Video, News, and Documentary.

BEA Best of Competition Award - this award connotes superior quality work, parallel in idea to research accepted for publication in a refereed journal. This award is generally given to the first-place submission within a faculty competition subcategory.

BEA Award of Excellence - this award connotes superior quality work and is generally given to the second or third place finisher within a faculty competition subcategory.

Student Award Categories

Student award categories are established individually for each competition. They are generally designated as first, second, and third place awards.

BEA Best of Festival King Foundation Award - this award is given at the discretion of the competition chair to the best overall entry in the following student competitions: Audio, Interactive Multimedia, Scriptwriting, Video, Two-Year/Small Colleges, Radio News, Television News, Television News Team, and Documentary.

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[BROADCAST ASSOCIATIONS]

Alaska Broadcasters Association
Arizona Broadcasters Association
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Florida Association of Broadcasters, Inc.
Georgia Association of Broadcasters
Idaho Broadcasters Association
Illinois Broadcasters Association
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Maryland Broadcasters Association
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North Carolina Association of Broadcasters
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Virginia Association Of Broadcasters
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West Virginia Broadcasters Association
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[MEDIA PUBLICATIONS]

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

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Post Newsweek Stations

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Eastern Connecticut State University
Eastern Illinois University
Eastern Illinois University
Eastern Michigan University
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Evangel University
Ferris State University
Fielding Graduate University
Finger Lakes Community College
Flagler College / Communication Department
Frostburg State University
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Georgia Southern University
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Grambling State University
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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
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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
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Meridian Community College
Michigan State University
Middle Tennessee State University
Mississippi State University
Missouri Southern State University-Joplin
Missouri State University
Montclair State University
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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
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Northern Arizona University
Northern Illinois University
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Northwestern University
Northwestern University
Oglala Lakota College
Ohio Northern University
Ohio University
Oklahoma Baptist University
Oklahoma City University
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Pacific Lutheran University
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Roosevelt University
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Saddleback College
Saint Xavier University
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San Diego State University / School of Theatre, Television & Film
San Francisco State University
San Jose State University
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Santa Monica Community College
Savannah State University
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NAB/BEA FUTURE CONFERENCE DATES

Year	NAB Show	BEA Show
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