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Educating for Tomorrow's Media

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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.

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DIGITAL THOUGHTS ABOUT DTV DAY

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Digital Transition (DTV) Day was moved from Feb. 17, 2009 to June 12, 2009. When I asked students in my Introduction to Electronic Media class about the transition and the change in dates, they were aware of what would be happening and basically what it meant. Just to be certain of their knowledge of the event, I required them to go to the FCC website, read the digital television handbook (www.dtv.gov/DTV_booklet.pdf), and then gave the DTV quiz in class. They did well on the quiz, but it was difficult to get students excited about the event because only a few of the one hundred students in the class thought they would notice a difference. The fact that most of the students get their broadcast televisions programs from either cable (available in their dorm rooms) or satellite allows them to be somewhat oblivious to the change. Many students will use their broadband connection to find their favorite programs on hulu.com, abc.com, etc. For those of us who have been lecturing about broadcasting in the U.S., it signals the end of an era (1941-2009) of analog television broadcasting in this country.

Another event signaled the end of an era, at least in my local market. Gannett, the media giant and owner of the Flagstaff NBC affiliate (KNAZ, channel 2, the only local TV station in the market) announced that the station would cease its local news operation. The company stated that it was "unable to generate enough advertising revenue to sustain the 2News operation." Gannett also owns the NBC affiliate KPNX in Phoenix and that station appears on our cable system. Thus cable subscribers get NBC network programming on two channels on the local system. Until August 16th, when KNAZ ceased broadcasting local news, viewers in northern Arizona often would tune to KNAZ on cable because it would present local news and weather (important to people who live at 7,000 feet). Without local news, it seems that viewers looking for NBC programs would probably switch to the Phoenix affiliate (with regional news and weather), essentially leaving the Flagstaff NBC affiliate without a substantial portion of their viewers. Perhaps Gannett is using this as a rationale for closing down the Flagstaff affiliate…before being forced to go digital on February 17th.

In August I attended the IRTS/Disney Faculty/Industry Seminar "Digital Media Summit." It was an informative three

days of panels and discussions that centered on the Disney/ABC strategy for remaining competitive in a changing market. Many topics were discussed that dealt with the issue of how the world is moving rapidly toward the digital environment and the changing audience behaviors that result from the migration. To me, the most salient point that resonated over the three days was that the ABC website (ABC.com) was becoming increasingly important to the parent company and the site's FEP (Full Episode Player) of television shows was central to the success of its programs. No longer merely a web site frill available for techies that were techno-savvy, the FEP is expected to build loyal audiences for ABC shows by providing viewing opportunities for viewing missed shows and repeat viewing. The FEP has also become attractive to advertisers who seek the computer literate audience and the low clutter aspect of full episode play on the web.

Recently, Apple announced that NBC has agreed that shows from all of its outlets (NBC, Bravo, USA, Sci-Fi, etc.) will be available on iTunes. This provides yet another way for audiences to view network-quality programs without requiring access to a local broadcast station. As people move from viewing behavior dictated by a linear schedule to a random access schedule, local broadcast stations and their schedules become less important. Soon, the audience will only need to know what program they want to watch, search for it, then go to the location (i.e., web site) to view or download the program (or season of programs). If the networks are expected to pay their local affiliates for clearance but have the ability to exhibit network-quality programs directly to the audience, the local affiliates may lose their bargaining position with the networks. They will no longer be needed to provide an audience for network programming and commercials. Perhaps reverse compensation will become the norm or the networks will just move away from broadcast affiliation. Either of these signals a possible end to an era of the broadcast station/network model. But I do remember that in the late '70s and into the early '80s there were discussions about when the networks would affiliate directly with local cable companies and bypass local affiliates. Obviously that didn't happen, but what kept local television stations strong was the rise of local news leading to stronger local stations. Networks needed the local audiences to keep their programs popular and their advertisers happy. If more local stations decide that local news is too expensive, it may indeed trigger the changing of the network/broadcast affiliate model.

As Anthony Lilley, a visiting professor at Oxford University stated, "The big problem (for programming success) is not distribution, but obscurity." (www.ox.ac.uk/media/news_stories/2008/080118_1.html) Once an audience knows about a program, it should be able to find it on the network web sites, full season DVDs, iTunes, Hulu.com, and other sites that provide video programs, both legal and not-so-legal. In the world of Disney, they seem to know the importance of promoting their "brand" of Disney-style entertainment, and their "franchises" like "Desperate Housewives", "Lost", and "Ugly Betty."

Perhaps success in the marketplace comes down to having content that can be found. According to Chris Anderson's Long Tail (www.wired.com/wired/archive/12.10/tail.html) now that searching for programs is easy, even niche programs can be more successful than before.

As a professor who lectures and writes about the electronic media industry, DTV Day and the recent industry and technology changes both nationally and locally encourage me to keep close watch on local television stations…and reinforces what we have known all along…that the content, not the delivery system, is key.

[ARTICLE]

BROADCAST RHETORIC: INCORPORATING RHETORICAL THEORIES INTO THE TEACHING OF BROADCAST WRITING COURSES AT THE UNDERGRADUATE LEVEL

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ABSTRACT

Broadcast news writing is a key skill that up and coming journalists must master in their undergraduate courses. However, by the time broadcast students reach these upper level classes, many of the basic writing skills appear to have been forgotten or are overlooked with the justification of the differences between literary, print and broadcast writing styles. This results in less compelling, confusing and often sloppy broadcast writing. I propose a pedagogy for teaching broadcast news writing that is infused with rhetorical ideas and philosophies, techniques of writing and language use that can be incorporated into upper level broadcast news writing classes. This combination of rhetorical techniques and how to apply them to telling stories and reporting news in the broadcast style should get students thinking and writing more creatively. This paper explores the formation of such a pedagogy and provides examples and texts that could be used in creating a class based around these principles. It is hoped that a pedagogy based around this infusion of rhetorical and broadcast writing principles can foster more balanced, creative, and informative storytelling techniques among aspiring broadcast journalism students.

Aspiring broadcast news journalists are taught from the start that writing for this medium is significantly different than writing for any other medium—be it magazine, newspaper, or compositional writing styles learned in college English courses. Future radio and television reporters are constantly instructed to write creatively but to keep stories simple and uncomplicated. Stories must be brief, often encompassing a wealth of information in a thirty second time slot. This short, quick style often leads to very simple, unstructured news stories, concerned more with cramming as many details as possible into a story, with no thought to transitional phrasing, sentence structure, or flow.

The fundamentals of telling a story seem to have been forgotten in this business. "We may be doing news in the MTV age," says Bob Yuna of WYOU-TV in Scranton, Pennsylvania, "but words matter. There is still a beginning, middle, and end to every story" (Prato, 1995).

So what can be done to improve broadcast writing skills to get students to think about the fundamentals of basic writing and apply them? The answer, I believe, lies in a restructuring of how broadcast writing classes are taught. Teachers need to expand pedagogies from simply teaching students how to write in short, active voice sentences to thinking and putting into practice the creative skills learned and used in compositional writing and rhetoric courses. I propose a pedagogy that would work towards accomplishing this goal through the incorporation of philosophies and methods invoked from the sophists and classical rhetoricians down to more modern thinkers and philosophers. Combining broadcast style lessons with texts and exercises inspired by the ideas of different rhetoricians should help emerging broadcast writers open their minds and unlock an arsenal of words and ideas. In addition, audiences for these news stories should find them more compelling because of better storytelling techniques and writing. This pedagogical combination of strategies, theories, and methods may seem radical, but it actually works well when considering that rhetoric and persuasive speech in written or oral form are quite similar to the nature of broadcast news writing. Both have goals of capturing viewers' attention and persuading them to keep reading and watching respectively. Applying these ways of thinking I believe will improve broadcast news writing, benefiting the broadcast field itself as well as giving emerging broadcast reporters and writers more confidence in their writing skills and style.

HISTORY

Before creating pedagogy that would work in this situation, a clear understanding of the similarities and differences inherent in rhetoric and composition as taught in English and the broadcast fields is needed. Both fields have many of the same goals yet both fields differ significantly in style and form as well as content and presentation. The divide seems natural because of the technology and numerous elements involved in the broadcast field that lend themselves to a certain style of writing and coverage. There is no time during a news day to write a five page paper on the topic assigned, only four or five hours at most to compose a one-minute-30-second story that is complete and compelling. Yet composition and rhetorical writing with lessons of form and structure contain inherent principles that should and can be taught to emerging broadcast writers.

When television news first appeared on the scene more than five decades ago, the medium created a different style of writing and presenting stories. Until the mid to late 1950s, radio had been how people received news and entertainment (Scherer, 2001). Radio dramas and serials were written for entertainment and storytelling purposes. However, radio news broadcasts during the war were becoming increasingly important, later making the transition to television

(Kisner, 1998). Thus with the beginning of constantly updated network newscasts a whole new set of possibilities and challenges were introduced. With the consideration of time limits, pictures, video, and the growing diverse audience, a broadcast writing style was formed. Countless manuals on broadcast writing emerged, all stressing the

basic principles of the field: words must complement pictures on screen; short words and phrases must be employed; sentence fragments, cliché, and metaphor avoided; active voice always preferred; and compelling, factual, fair, and emotional reporting employed (Attkisson & Vaughan, 2003; Bliss & Hoyt, 1994; Fink, 2003; Gormly, 2004; Shrivasteva, 2005; Silcock, Heider, & Rogus, 2006).

These rules seem to suggest then that key factors in broadcast news writing could and do involve rhetorical ideas and to borrow rhetorical terms, should use in some shape or form logos, ethos, and pathos to create compelling writing. These rhetorical terms, as defined by Aristotle, explain ways through which a rhetor could persuade an audience. Pathos is the appeal to the audience emotions; logos is the appeal to the audience reason or logic; and ethos is the appeal to the audience trust in the speaker's character and authority (Bizzell & Herzberg, 2000). Many broadcast writing principles have clear connections to these three ideas and using them in connection with modern principles can help close the gap between these styles of writing.

Despite the long-standing censure of the sophistic writers by classical and some modern rhetoricians, there is much to be learned from the practices of early sophists and those that followed. Early sophists traveled from place to place, promoting public oratory and persuasive speech as accepted ways of teaching. Students often received training in how to best present arguments from the sophists during their sojourns in different places (Bizzell & Herzberg, 2000). Plato and Aristotle were the dominant rhetoricians of their time—their recorded works stressing the search for a greater truth in oratory and emerging writings, treating rhetoric as a means to persuade. It is from these classical rhetoricians that more formal rules of grammar and composition began to appear. Aristotle gave the world ideas of logos, ethos, and pathos and provided the three types of speech: deliberative, epideictic, and forensic. Years later, Cicero would detail the five canons of rhetoric: invention, arrangement, style, memory, and delivery with an emphasis on style, grammar, and structure in writing (p. 29-31).

By the 15th Century, Erasmus encouraged the study and exploration of verse and prose, stressing that good style could be accomplished with regulated stylistic ornamentation as long as it remained flexible and adaptable (p. 598-601). By the 17th and 18th Centuries, George Campbell and Hugh Blair were redefining rhetoric again, incorporating a belletristic rhetoric that stressed reason and human nature as an important part of compositional speaking and writing, encouraging students to broaden their knowledge to encompass many disciplines, and focusing on the development of a unique voice through correct and tasteful word use, style, and figures of speech (p. 804-805). Moving through the 19th and early 20th Centuries, specific composition and writing programs began to emerge at universities around the world focusing on personal essays and the five paragraph paper among other things.

BROADCAST WRITING AND RHETORICAL PEDAGOGY

Creating a broadcast pedagogy with an emphasis on rhetorical traditions involves combining aspects not only of the broadcast writing curriculum but of rhetorical pedagogy as well. This integration could prove challenging because broadcast teachers and students are dealing with a short amount of time and space as compared to a week-long composition class, but this integration is not impossible. Coming into broadcast news writing classes as juniors, students in the program usually have had at least one

undergraduate English class involving writing and composition and at least one interpersonal communications class stressing public speaking. That knowledge, however, does not seem to connect with broadcast writing once they have become familiar with the principles of active sentences that are no longer than two lines and usually must convey a good deal of information in a very short time frame. My experience teaching broadcast writing and producing, however, suggests this short, unimaginative, and at times confusing style of broadcast writing does not start out this way. For example, my broadcast students' writing at the beginning of a quarter reflects a more compositional style with longer sentences filled with cliché, adjectives, and passive voice.

The ideas of pathos, logos, and ethos and how they apply to tell compelling, interesting, and factual stories come into play when examining these aspects of broadcast writing. Pathos can be achieved through dramatic video, but since most video aired on a nightly newscast is not spectacular, it remains the duty of the words and how they convey the story to create strong emotions in viewers. Logos and ethos then are reflected in writing, using correct facts and logical thinking, to organize stories and create audience trust in whom is telling the story and its presentation. However, by the time broadcast students reach the actual on-air classes where they must do a majority of writing under deadline, they seem to have forgotten how to use structure, grammar, and even words to tell the most compelling stories possible.

This disconnect would seem to be a result of a curriculum that focuses strictly on the basics of broadcast writing, the short and simple active sentences, the importance of making words agree with video, and how to convey a large amount of information in a very short amount of time. In this process, the ideas behind sentence structure, form, and ornamentation, all taught in some way during a composition course are never mentioned, or mentioned only in passing. Students are taught to see broadcast writing as a system unique to itself and unlike any other style of writing. The nature of the broadcast field demands this because styles are different and structures must work within those parameters, but that connection to writing inherent in composition classes, the ideas carried through rhetoric and persuasion, need to be incorporated, not forgotten during the learning process. Creating a dialogue to allow students to examine in more detail rhetorical ideas and how they can be applied to the reporting, writing, and telling of a broadcast story would help this disconnect. If exercises can be incorporated that encourage broadcast students to think about story structure and style, vibrant, clear word choice and persuasive, trustworthy delivery while writing, writing in the field would no doubt improve. In an effort to illustrate these ideas, the following sections present conceptual exercises that could be taught in basic broadcast writing courses. The exercises are based on various rhetoricians that have a close connection to the concepts behind rhetoric, composition, and broadcast writing.

A SOPHIST EXERCISE

Eric Gormly (2004) sounds very much like a sophist when he states, "Good television news writing uses many of the same literary techniques and devices great writing has historically employed, but with the added element of copy being written to be read aloud," (pg. 63). This exercise would speak to that, addressing persuasion, argument, and oratory. Students would be asked to research an issue with two distinct sides important to their community and then students would present a chosen side to classmates,

using language, argument, and oratory to persuade students to their point of view. The next class period they would present the opposing side in a persuasive argument. One student might use words or phrases in an ironic way, conveying a message of support through one of opposition. Another student might find vocal inflections influencing how an audience responds to delivery. At the end of the presentation, students would be asked how they would side on the issue and if the student had successfully argued his or her case. Finally, students would be asked to write a broadcast news story that presented both sides of the issue in a compelling, balanced style.

This exercise forces students to think outside the box, to consider both sides of an issue and how the presentation of it could influence an audience one way or another as well as carefully examine word choice and story structure. The exercise also works on oratory and delivery skills that are keys for the broadcast reporter and/or anchor.

AN ERASMUS EXERCISE

This exercise would mimic one performed by Erasmus found in his *On Copia: Foundations of Abundant Style* (1512), in which he asked his students to rewrite the sentence "Your letter pleased me mightily." Students would be given a sentence such as "Police say the murderer used a knife on the victim" and told to rewrite the sentence in as many ways as they could think of in the time allotted. Then they would discuss and read their sentences aloud. This would get students thinking about how to use different forms of expression, words, and phrases in broadcast style writing. Explaining and talking about ways to use language and words in an accurate, creative, and stimulating way also might promote the avoidance of clichés or other trite expressions that are frowned on in this field. Reading the sentences out loud provides a verbal aspect to consider as well—especially since it would allow students to hear what their writing sounds like and more often than not recognize a style or sentence that should be re-written.

TEXTS

Finding writers who speak to this combination of rhetoric and broadcast writing ideas is a more difficult task. Trying to get students to read or re-read long segments or works by Aristotle or Plato could be beneficial if certain segments or parts were excerpted, since reading the longer works would be very time intensive when trying to show how the fields influence each other. Excerpts of works could be used to explain the connections between broadcast writing and rhetoric/composition. Journal articles are another consideration, however, careful thought would need to be paid to types of articles chosen. This is because undergraduate broadcast writing classes usually have a tough time comprehending heavy or complex journal articles since they have usually not had much exposure to such complex reading at that point in their education.

Essays on broadcast style and writing would be good choices for easier reading materials clearly illustrating not only writing techniques but also ways to tell a story. Topics like sentence structure, content, style, and voice could be examined in writings by respected journalists. Stories created by well known journalists like Charles Kuralt, a popular traveling news anchor/reporter for CBS, could prove interesting and informative reads for students as well as reflect the modeling techniques so popular with many classical rhetoricians (CNN, 1997). Pieces by Edward R. Murrow, one of America's

most celebrated and influential investigative journalists, also could prove beneficial for student modeling. Murrow uses numerous rhetorical and oral techniques in his storytelling and delivery and his writings and papers are accessible for study and analysis in various archives (Digital Archives—Tuffs University, 2006).

Another type of text that could prove beneficial to student modeling would be transcripts of packages done by national and network news reporters. These scripts are easy to obtain and choosing examples of well thought out, written, and presented stories could work as reading and analysis material. No matter what texts are chosen, the key is to find material that is understandable and relevant and clearly expresses the similarities between composition, rhetoric, and broadcast writing.

CONCLUSION

The pedagogy formed by incorporating these exercises and texts is one that contains echoes of the classical rhetoricians and their ideas mixed with the more prosaic reality of how broadcast journalism students must write. A journalist who can use words to his advantage, to create and develop an individual voice, has an enormous amount of power over those who listen. To some, like the classical theorists and rhetoricians, this would inspire fear and worry about who controlled the flow and distribution of information, not to mention ways of conveying ideas on subjects and topics they arguably know little about. To others, it would illustrate the complex nature of rhetoric and composition styles, playing off the sophistic ideas believed to be hallmarks of the rhetorical and composition fields.

Probably no broadcaster today would consciously compare him or herself to Aristotle or Plato or even acknowledge sophistic similarities but their influence remains. In a way, broadcasters have a good deal of the sophist in them, traveling from place to place, becoming an expert on whatever story they are given that day. Their oratory skills also must be top notch because it is their voice that sets the stage for the story, and from which a viewer gathers an impression. The classic rhetorician also exists to some extent in these future broadcasters. Structure of sentences, styles, composition, and presentation are key elements to becoming a respected journalist. The five paragraph paper might not be applicable to a thirty-second story on a new community center being built to help low income families, but the idea of telling a full story, structured and stylistic, is inherent in those thirty seconds.

Teaching this pedagogy would present challenges, especially to some who would argue about the time needed to conduct these exercises. There would no doubt be students who would not understand why they would be getting a rehashed version of their English composition course. However, this can be overcome if the students can be convinced and shown that elements of compositional writing are just as important in broadcast writing. Instructors also must be willing to expand their lesson plans and spend class periods relating the art of "rhetoric" to the style of broadcast writers. Broadcast writing teachers most likely will need a refresher course in rhetorical history and possibly composition studies. Students also need to be encouraged to participate and enjoy the activities, and to craft compelling storytelling styles and structures that will no doubt benefit them in their long and hopefully successful careers. However, if the ideas proposed here can be implemented, I believe these challenges can be overcome. Broadcast journalists are rhetoricians in their own right, and with a pedagogy

that uses and reminds students of how to correctly and most effectively use this knowledge I believe the next generation of journalists can emerge as better writers, thinkers, and storytellers.

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SOUTHERN FRIED ADVERTISING: NASCAR MEETS MADISON AVENUE

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This paper was originally presented at the second Ad Bowl Symposium, The University of South Carolina, Columbia, SC on January 25, 2008.

Peyton, LeBron, and A-Rod.

Sports stars, like their rock & roll counterparts, often don't need two names. For many years that was the sole province of the Big 3—football, basketball, and baseball.

Now we make room for NASCAR and its array of high profile drivers who pilot their flashy, loud stock cars through hundreds of left hand turns each weekend during the spring, summer, and fall. So add Jeff, Tony, Jimmie, and Junior to the list of one-name stars. Misters Gordon, Stewart, Johnson, Earnhardt, and their fellow drivers and corporate sponsors have figured out the surest way into their fans' hearts is through television. And the TV commercial has become just as important to NASCAR and its sponsors' marketing as Chevys, Fords, Dodges, and Toyotas.

Indeed, TV spots have become a primary NASCAR vehicle to connect drivers and sponsors to the public. Our research shows that 18 of the 43 starting drivers in the 2007 Daytona 500 appeared in at least one commercial. If that same percentage was applied to the 2007 NBA All-Star game, 151 players on active NBA rosters would have appeared in ads (Sandomir, 2007).

The drivers have become identifiable and the corporate entities have become even more connected to their exceedingly loyal NASCAR fan base. One columnist commented, "The fact that we're talking about the commercials as much as we did about the finish of the Daytona 500 says a lot about how NASCAR racing is viewed from a business standpoint these days" (Lemasters, 2007).

For this research project, we compared the visibility of NASCAR drivers in television ads to the visibility of National Football League players. We use this comparison as a departure point to begin to explain the success story that NASCAR has become over the course of the last decade. In this paper, we provide some background on the popularity of NASCAR, a contextual framework on parasocial interaction and the increased use of athletes and other celebrities to endorse products, a description of the method, the results of our study, and finally a discussion about the findings and future directions for research.

THE RISE OF NASCAR

Today, any mention of successes in sports marketing will likely lead to further examination of NASCAR. Ironically, the success of NASCAR has moved the racing industry from its roots and regional/southern cult following into the mainstream of American sports and entertainment as well as a growing international presence. Indeed, NASCAR really is no longer comprised of a bunch of "good ole boys" from the southern states. Drivers, many with college educations, hail from both coasts and all points in between and now a number of foreign countries, too. The last four NASCAR champions come from California, Indiana, Wisconsin, and Nevada. Furthermore, NASCAR teams and officials, as opposed to the stereotypical moonshine runners, typically have backgrounds in corporate America and marketing.

The full 2007 season of 36 NASCAR races produced some eye-popping numbers:

* Average crowds of more than 125,000
* 17 of the top 20 attended sporting events in the U.S.
* #2 rated regular season sport on TV
* More than $2 billion in licensed sales
* A rapidly increasing number of Hispanic and African American fans
* TV audiences in 150 countries
* A U. S. audience of 75 million, 1/3 of the country's population
* More than 200 sponsoring companies
* More Fortune 500 sponsoring companies than any other sport (NASCAR Resarch, 2007).

But there's another number that NASCAR marketers most like to tout. NASCAR fans are #1 in brand loyalty, and three times more likely as non-fans to try and purchase NASCAR sponsors' products and services (NASCAR Resarch, 2007). Indeed, nearly three-fourths of all NASCAR fans purchase sponsors' products over competing brands (Janes, 2006). As an example in just one industry, NASCAR fans exhibited stronger brand loyalty than non-NASCAR fans to NASCAR sponsors' beer (Levin, Beasley, & Gamble, 2006).

And it's not just men who are fans. NASCAR also boasts an impressive record of expanding its female audience. More than one-third of the NASCAR audience is women, two percentage points higher than the NFL and Major League Baseball (Murphy, 2005). Women spend more than $250 million annually on licensed NASCAR merchandise (Learned, 2006). Women attribute their interest in NASCAR to the family-friendly atmosphere and the charismatic drivers. So how can these women evaluate charisma when those daring young men are flying around the track at 200 miles an hour, cloaked in a firesuit and huddled inside a helmet? The answer is, of course, television.

With the increased popularity of NASCAR comes larger TV audiences and higher price tags for advertising on the broadcasts. Obviously, the $500,000 price tag of a 30 second spot in the 2007 Daytona 500 pales in comparison to the $2.6 million cost of a 30 second ad for the Super Bowl. But throw out the Super Bowl comparison because nothing really compares to the Super Bowl. Just consider the other major televised sporting events and NASCAR stands tall. *Forbes* Magazine ranks the Daytona 500 as the fourth most valuable sporting event, behind only the Super Bowl, soccer's World

Cup and the Summer Olympics. That puts it ahead of such high-profile events such as the NCAA Basketball Final Four, the World Series, and the National Basketball Association Finals (Lemasters, 2007).

And NASCAR's marketing reach is extending beyond television. Just like the NFL and its Super Bowl advertising (Esrock & Utsler, 2007), NASCAR is starting to get some mileage out of online re-runs of its spots. NASCAR.com launched the Daytona Ad Gallery in 2007 with 30 new commercials available for viewing. They also took a page from the Super Bowl playbook by asking viewers to vote for their favorite ads. NASCAR put several 2006 ads on another Web site (veryfunnyads.com), which generated more than a million page views (Lemasters, 2007).

It may be no coincidence that NASCAR's marketing success has occurred at the same time that an increasing number of NASCAR drivers are employed as actors in television spots. The TV commercials have helped make those drivers not just a helmet and a fire-suit, but instead real folks just like the average person in the NASCAR audience. While individual football, basketball, and baseball stars often get endorsements and roles in TV spots, we hypothesized that no other sport does it with the volume, consistency, and impact of NASCAR.

CELEBRITY AND PARASOCIAL INTERACTION

Golfing great Arnold Palmer is generally recognized as the father of modern day sports marketing (Business Week, 2005). Certainly Babe Ruth had his candy bar, Ted Williams had his root beer and Red Grange had his dolls, sweaters, caps, ginger ale, candy bar, and even meat loaf (Pachter 1981).

But the legendary Palmer, backed by his pioneering manager Mark McCormick and the IMG Management company, turned sports marketing into an art form that begs for a bit more science. "The lack of understanding of celebrity images in the current literature might be due in part to the elusiveness of the concept of 'image' and the dimensions of its creation. Although the term has been widely used in various fields, its meaning is still vague" (Choi & Rifon, 2007).

Researchers have struggled to come up with definitive measures of the effectiveness of the use of celebrities in advertising. That is unfortunate because according to one research study, approximately 25 percent of all TV commercials in the United States have at least one celebrity (Shimp, 2000). But then one could argue the cost of media time and production, the cost of obtaining the services of the celebrity and difficulty in scheduling shoots suggest the commercials must be working or sponsors and agencies would not be using them.

Clearly the athletes as endorsers often deliver free publicity to themselves and their products, especially when the product has something to do with their performance such as a new golf club, energy drink, or legal drug (Dyson & Turco, 1998). Regardless of the product, the very status of athletes in modern society, in and of itself, provides impetus for their use in advertising. Agrawal and Kamakura (1995) found consumers were more likely to buy a product or service if it was endorsed by a celebrity.

Celebrity endorsement expenditures first hit the $1 billion mark in 1995 (Van Hoecke et. al., 2000). Sports stars Michael Jordan (basketball), Tiger Woods (golf), and Dale Earnhardt Sr. (NASCAR) alone accounted for $100 million of the 1998 total (Van Hoecke et. al., 2000). That came at a time when Jordan and Woods were just heading

to big-ticket endorsement deals and before the huge growth in NASCAR popularity.

And the astounding growth in this practice only continues today. According to an Associated Press report (2007), a recent Tiger Woods deal with Gatorade will push his lifetime endorsement deals alone over the $1 billion mark. While the exact numbers of Jordan's endorsement deals are hard to pin down, *Fortune* Magazine lists his net worth at something above $800 million with much of that coming from endorsements (Arango, 2007).

The use of celebrities (and by extension well-known athletes) in commercial announcements does have a theoretical grounding in research. Carl Hovland (1953) conducted some of the pioneering research in the area of source credibility and how that influenced the persuasiveness of a message. Hovland found that expertness and trustworthiness were the two most important factors in source credibility. That led to a future study that added attractiveness as another component of source credibility (McGuire, 1985).

Ohanian (1990) then built on that previous research to develop a 15-item semantic differential scale that measured perceived expertise, trustworthiness, and attractiveness. Miciak and Shanklin (1994) expanded the scale to a 5-point measure that included trustworthiness, recognizability, affordability, low risk for negative publicity, and matched to the product. Next they reduced the criteria to the memorable acronym FRED, standing for Familiarity, Relevance, Esteem, and Differentiation. Choi and Rifon (2007) conducted an extensive factor analysis of the elements of celebrity image and came up with four major dimensions: genuineness, competence, excitement, and socialbility. Choi and Rifon mentioned mega-endorsers Tiger Woods and Michael Jordan as examples of athletes who clearly met that criteria. Yet another study indicates that athletes often make excellent endorsers because they have already established credibility in those areas through their efforts in their respective sports (Shank, 1999).

Beyond credibility of source, McCracken (1989) researched what types of celebrities fit best with which products and services. Endorsements work best when the emotional tie between the celebrity and the consumer enhances brand awareness and helps the image of the company.

For further explanation that provides a justification for the expanded use of celebrity endorsements, it is also helpful to consider Horton and Wohl's (1956) concept of parasocial interaction. Parasocial interaction considers the relationship between two parties where "Person A" knows a great deal about "Person B," but "Person B" likely knows nothing about "Person A." A great deal of parasocial interaction research has centered on celebrities and their fans (McCutcheon, Lange, & Houran, 2002). Parasocial interaction gives the erroneous impression of a one-to-one, face-to-face, peer relationship between fan and celebrity. While parasocial interaction has some roots in radio, the growth of television in 50's helped fuel this research area. The celebrities often looked into the camera, which enhanced that emotion of, "He/she is really talking to me," more than just observation. While the relationship is truly one-way, the spectator has no obligation to remain a spectator and can, at any time withdraw (Horton & Wohl, 1956).

Much of the parasocial interaction research centers on news coverage of crises and social issues rather than advertising and its effects. Several parasocial-oriented studies have explored the relationship between sports fans and athletes. Audience members

adopt the attitudes and beliefs of the athletes and are often moved to action by requests from those athletes (Brown, Basil, & Bocarnea, 2003). Other research found athletes are often effective in marketing products and services because of inherent trustworthiness and competence (Atkin& Block, 1983; Madrigal, 2000). A recent study of sports fans concluded:

Compared to fans of other genres, televised sports fans were likely to engage in a variety of pregame planning and information search activities. Their viewing was more likely to be purposive and content oriented. Sports fans were emotionally involved and cared about the outcomes. They were more likely to check media sources for follow up information. Fans of other genres were not as active or invested in their favorite programming genre (Gantz, Wang, Paul, & Potter, 2006).

The various studies and literature perhaps help to explain why so many ads today include some type of celebrity from the entertainment world or a well-known athlete. From older studies about message credibility to newer research on the likelihood of consumers purchasing products that are celebrity endorsed, the results all seem to legitimize the efforts by the organizing bodies of professional sports and marketers to employ their star performers in spokesperson roles. It would seem that such usage creates a synergistic impact in which the popularity of the sport itself, as well as a product, can be enhanced.

RESEARCH QUESTION AND METHOD

We are interested in the meteoric rise in popularity of NASCAR and factors that might help to explain its ascent to the pantheon of sports in the United States. In order to begin to investigate this issue, we decided to specifically study how the racing organization makes use of its drivers in advertising in comparison to other sports. For this study we asked:

RQ: How often are NASCAR drivers used in TV ads during race broadcasts in comparison to NFL players appearing in TV ads during football broadcasts?

In order to investigate this research question, we conducted a content analysis of advertising from telecasts of the 2007 Daytona 500 and the 2007 Super Bowl. We decided to use these two broadcasts because they both serve as the zenith event for their respective sports. We believed that marketers, given the magnitude of the events, would be particularly interested in utilizing stars in the respective sports to make direct connections to products and brands during these telecasts.

We taped the Daytona 500 to facilitate the study and used a DVD of Super Bowl commercials (provided to us by an advertising professor who has collected the ads over the course of the last decade) for that portion of the research. The NASCAR sample of commercials began with the break immediately prior to the event starting, disregarding ads that aired during the lengthy pre-race buildup. Thus, we included ads at the first break after the drivers got into their cars. The Daytona 500 sample ended with 40 laps left in the race (when tape ran out). The Super Bowl DVD included all ads that aired within the broadcast of the game itself, not including local spots.

For both the NASCAR and NFL events, only commercial announcements were included in the sample. Promotional announcements for the television networks or

for the governing sports bodies (including public service announcements) were not included. In addition, only national advertising was included for this study. All local ads had been removed from the Super Bowl DVD and local spots that appeared during local commercial breaks (which were obvious) in the Daytona 500 were disregarded. Through this procedure, a total of 70 ads were included in the Daytona 500 sample, and a total of 55 ads were included in the Super Bowl sample.

Ads were first coded for whether they included a recognizable image of a player, coach, or driver in the ad. If a player, coach, or driver was recognized by the coder (both coders were well-familiar with NASCAR and NFL stars, past and present), either from facial identification, jersey (in the case of NFL), or car (in the case of NASCAR, which largely serves as their version of a jersey), it was included as an occurrence of a driver/player appearance. Generic appearing drivers, cars, players, or jerseys were not coded as an appearance. Both current and past drivers/players were included in the appearance category. In the ads that had driver/player appearances, we further noted the total amount of screen time within the ads. We finally noted the frequency with which drivers/players appeared.

RESULTS, DISCUSSION AND FUTURE RESEARCH

Table 1 includes the basic findings of this study. It indicates that in 2007, Daytona 500 ads included drivers 45.7% of the time, while Super Bowl ads included NFL players or coaches 1.8% of the time.

Table 1
Frequency of Driver/Player Ad Appearances

Organization	Number of Ads	Ads with Driver/Player	Average Screen Time
NASCAR	70	32	20.58 seconds
NFL	55	1	9 seconds

All of the Daytona 500 ads with drivers/cars were 30 second ads except for three 60s and one 15. Five of the ads featured a recognizable car (with sponsor identification) only. Another 10 ads featured a driver or multiple drivers only without cars (four ads with a single driver and six with multiple). The remaining 17 ads that were coded as having NASCAR occurrences included some combination of cars and drivers. A total of 5 ads coded as having NASCAR occurrences were repeated during the broadcast (and are included in the 32 ad total).

The spacing of the ads throughout the Daytona 500 telecast was fairly consistent. Of the sixteen national commercial breaks that were coded, 15 of them contained at least one ad that had some type of car or driver appearance within an ad.

The most frequently used NASCAR star was Kasey Kahne, appearing in six ads (including solo appearances in 3 ads). The next highest total of appearances for any driver was three including Dale Earnhardt, Junior (2 solo), Dale Jarrett, Jimmy Johnson (1 solo), Jamie McMurray, Tony Stewart (1 solo), and Michael Waltrip. Notably, past NASCAR champion Jeff Gordon did not appear in any ads, perhaps reflecting his somewhat controversial and divisive persona among NASCAR fans.

The result for the Super Bowl ads provides an incredibly stark contrast. Only one ad included an identifiable NFL player or coach. Even at that, only the most ardent

or long-time football fans would have recognized Don Shula, the former coach of the Miami Dolphins, dressed in a tuxedo in an ad for Bud Light. Interestingly enough, the total of NFL players and coaches in Super Bowl ads was matched in the broadcast by the appearance of NASCAR's Earnhardt for 7 seconds in a Chevrolet ad.

CONCLUSION

This study provides a foundation from which to study the phenomenon that is NASCAR, and its rise in prominence in American broadcasting, business, and culture. NASCAR has moved from cult to mainstream status in the eyes of the American sports public. Indeed, it is simply no longer just a "good ole boy" sport. Explaining this leap is important, not only because it may be instructive for broadcasters trying to reach large audiences and marketers alike, but also as an important artifact of our times.

Viewing the results of this study alone in isolation does not provide a context that is necessary for perspective. As one point of comparison, we contrast our initial finding to a study where researchers examined 35 hours of TV sports broadcasts and 35 hours of non-sports broadcasts (Turner, et. al., 1995). This study indicated that athletes appeared in about 11 percent of 850-plus ads in the sample. National Basketball Association players appeared in 36 percent of ads within the NBA telecasts studied. But consider again this was during the Michael Jordan heyday, no doubt magnifying the frequency. National Football League players were in 21 percent of the spots during NFL games. All of these statistics are considerably below the nearly 46% rate of NASCAR driver appearances during the Daytona 500 that we found in our research work.

The current study clearly has severe limitations. We plan to study advertising in the 2008 Super Bowl and Daytona 500, using full broadcasts of the events to obtain a more complete sample from which to work. Additional work on the content analysis scheme is required and intercoder reliability must be tested to validate the results. Statistical testing is also imperative to measure the significance of the results (although some of the results here are so stark that we cannot imagine them being not significant).

As well, future research should look at other high profile national sports broadcasts for comparison purposes (i.e. the World Series).

Furthermore, we only employed two high profile events in this research study. It would be instructive, and indeed is imperative, to code ads from more normal, regular season broadcasts before drawing overall conclusions. Indeed we were quite surprised that Peyton Manning, who seemingly appears in every commercial break during the regular NFL season, was not used in a spokesperson role during the 2007 Super Bowl. Obviously the Super Bowl has become an advertising spectacular with special, new creative executions that air, perhaps explaining the lack of NFL players.

Still we were so surprised by the stark contrast that we performed an initial content analysis of a regular season Sunday night NFL broadcast (October 14, 2007) using the same coding parameters as previously outlined. Study of this sample showed that current or past players and coaches appeared in 19.7% of the ads during the broadcast, obviously a much higher percentage than what we found in the Super Bowl but still far less than what we found for the Daytona 500.

The dominating use of NASCAR drivers in its advertising appears to be a product of a calculated strategy to provide a human face to the sport and to tie its celebrities to

brands, thereby enhancing these product lines. NASCAR appears to be at the forefront of this practice as our society continues to evolve and transform. As NASCAR has moved toward popularity, our society has likewise experienced immense political, social, and economic changes. Given its huge popularity, the study of NASCAR's marketing practices and its fan base provides a glimpse into 21st Century America and a better understanding of our culture.

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2009 BROADCAST EDUCATION ASSOCIATION DISTINGUISHED EDUCATION SERVICE AWARD (DESA) PRESENTED TO DR. MICHAEL D. MURRAY

Dr. Michael D. Murray, University of Missouri's Board of Curators Distinguished Professor in Media Studies and Department Chair on the UM-St. Louis campus, has been named the 2009 Broadcast Education Association's Distinguished Service to Education Award (DESA) winner.

Recognized as one of the nation's leading authorities on curriculum development in mass communication, Dr. Murray published two books on this subject: Teaching Mass Communication (1992) and Mass Communication Education (2003). He also led development of four programs: Virginia Tech, University of Louisville, University of Missouri-St. Louis, and the University of Nevada in Las Vegas. He founded the academic program at the University of Louisville and was the first person tenured in the field there. He was Founding Director of the School of Journalism and Media Studies at UNLV in 2004, and held fellowships at Stanford University, University of California, University of London and Cambridge University.

Dr. Murray completed a B.A. from St. Louis University and Ph.D. at University of Missouri. He worked for CBS News and the News Election Service (NES) while an undergraduate student and served in the U.S. Army Reserves as broadcast officer, completing military service as a Captain in the Signal Corps. He wrote his dissertation on Edward R. Murrow's See It Now. As national president of the American Journalism Historians Association, he worked for issuance of a U.S. Postage stamp to honor Murrow. His campus hosted a first day of issue with the Postal Service. His scholarly specialty is the history of broadcast news and he has published many articles including interviews with "Murrow's Boys," as well as Walter Cronkite, David Brinkley, and Tom Brokaw. He has also published scholarly books: The Political Performers (1994), Television in America (1997), Encyclopedia of Television News (1999), Indelible Images (2001), and Media Law and Ethics, 3rd edition (2007).

He recently completed service as Review and Criticism Editor of the Journal of Broadcasting and Electronic Media, published quarterly by BEA, considered one of the leading publications in the communication field. He previously led BEA's On-Line Syllabus project. He serves on the Board of Governors of the National Academy of Television Arts and Sciences Mid-America, as judge for EMMY Awards and administrator for Walter Cronkite Scholarships. Other honors include a Goldsmith Research Award from Harvard University (1992), Missouri Governor's Award for Teaching Excellence (1993), Clevenger Award from the American Communication Association (2000) and Kobre Award for Lifetime Contributions from American Journalism Historians Association (2003).

The DESA is awarded to an individual who has made a significant and lasting contribution to the American system of electronic media education by virtue of a singular achievement or continuing service on behalf of electronic media education. The award will be presented to Dr. Murray at BEA's 2009 annual convention ceremony in Las Vegas on Thursday, April 23rd.

2009 BROADCAST EDUCATION ASSOCIATION DISTINGUISHED SCHOLAR AWARD PRESENTED TO DR. ALAN B. ALBARRAN

Dr. Alan B. Albarran, Director of the Center for Spanish Language Media and a Professor in the Department of Radio, Television and Film at the University of North Texas in Denton, has been named the recipient of the 2009 Broadcast Education Association (BEA) Distinguished Scholar Award.

Dr. Albarran holds B. A. and M. A. degrees from Marshall University and a Ph. D. from The Ohio State University. He has authored or edited nine books including The Handbook of Spanish Language Media (summer, 2009), Management of Electronic Media, 4th edition (2009), The Handbook of Media Management and Economics (2006),Time and Media Markets (2003); Media Economics: Understanding Markets, Industries and Concepts, 2nd edition (2002); Understanding the Web: Social, Political, and Economic Dimensions of the Internet (2000), The Radio Broadcasting Industry (2000) and Global Media Economics (1998). In addition, he has published numerous articles in scholarly journals and chapters in edited volumes. He is finishing a new book entitled The Media Economy. Dr. Albarran previously served as Editor of The International Journal on Media Management (2006-2008) and Editor of The Journal of Media Economics (1997-2005).

Internationally recognized as one of the leading scholars in the field of media management and economics, Dr. Albarran has lectured and presented workshops in Spain, France, Germany, Sweden, Great Britain, Italy, Finland, Switzerland, Portugal, Mexico, Taiwan, China, Russia and Colombia. He also serves as an industry consultant and is a member of the Gerson Lehrman Council of Advisors.

Dr. Albarran's recent awards include the Journal of Media Economics Award of Honor (2008), a Fulbright Senior Scholar Award (2006), and the Toulouse Scholar Award recognizing him as the outstanding member of the graduate faculty from the University of North Texas (2006). He previously served as the President of the Broadcast Education Association and the Texas Association of Broadcast Educators.

The Broadcast Education Association's Distinguished Scholar Award recognizes significant contributions to research and scholarship involving broadcast and electronic media. Recipients are evidenced by related extensive publication in books and leading journals, for at least twenty years. This year's award will be presented to Dr. Alan B. Albarran at BEA's annual convention in Las Vegas during a ceremony and reception on the evening of Thursday, April 23rd.

NABEF AND BEA ANNOUNCE FREE SPEECH PSA CONTEST FOR COLLEGE STUDENTS

The National Association of Broadcasters Education Foundation (NABEF) and the Broadcast Education Association (BEA) are accepting entries from college communications students for a public service announcement (PSA) competition that highlights the importance of free speech.

The PSA entries can be in radio or television format and should be 30 seconds in length. The spots must respond to the topic, "What freedom of speech means to me." Winning entries will receive the following prizes in scholarship money:

Radio 1st place: $3,000	Television 1st place: $3,000
Radio 2nd place: $2,000	Television 2nd place: $2,000
Radio 3rd place: $1,000	Television 3rd place: $1,000

Major support for this program is provided by the McCormick Foundation. In addition to the scholarship prizes, winning PSA entries will be made available to radio and television stations nationwide for airing at their discretion. The Call for Entries closes April 30, 2009. For further details and entry form click here.

About NABEF

The NAB Education Foundation is a non-profit organization dedicated to serving the public interest in supporting and advocating: education and training programs, strategies to increase diversity, initiatives stressing the importance of the First Amendment, community service, philanthropy and timely broadcasting issues.

About McCormick Foundation

The McCormick Foundation is a nonprofit organization committed to strengthening our free, democratic society by investing in children, communities and country. Through its five grantmaking programs, Cantigny Park and Golf, and three world-class museums, the Foundation helps build a more active and engaged citizenry. It was established as a charitable trust in 1955, upon the death of Colonel Robert R. McCormick, the longtime editor and publisher of the Chicago Tribune. The McCormick Foundation is one of the nation's largest charities, with more than $1 billion in assets. For more information, please visit www.McCormickFoundation.org.

About NAB

The National Association of Broadcasters is the premier advocacy association for America's broadcasters. As the voice of more than 8,300 radio and television stations, NAB advances their interests in legislative, regulatory and public affairs. Through advocacy, education and innovation, NAB enables broadcasters to best serve their communities, strengthen their businesses and seize new opportunities in the digital age. Learn more at www.nab.org.

AND THE WINNER IS…

The BEA Festival of Media Arts is an international exhibition of award-wining faculty and student works chosen in the following competitions: audio, documentary, interactive multimedia, news, scriptwriting, and video. This year, the Festival received a record number 878 submissions across the 13 faculty and student competitions. To view the results, click on one of the competition links to the right.

Festival winners will receive recognition and exhibition of their works during BEA's annual convention in Las Vegas, April 22-25, 2009. In addition, the Festival has selected 15 Best of Festival winners who will be honored during the BEA Best of Festival King Foundation Awards Ceremony on Friday, April 24, 2009 at 6:30pm. During the ceremony, a video tribute will be shown highlighting the work of each Best of Festival winner. Best of Festival honorees receive an award of $1,000 from the Charles and Lucille King Family Foundation and editing software from Avid Technologies. Be sure to peruse the online convention program for specific dates and times of all Festival of Media Arts sessions (http://www.beaweb.org/staticcontent/staticpages/2009conv.htm). The 2009 winners will be listed in the program soon, so be sure to check back often as the program is continually being updated.

Congratulations to all of you who won and to everyone who participated in this year's competition.

Dr. Vic Costello
Festival Chair, 2009
Associate Professor
Elon University, School of Communications
vcostello@elon.edu

2009-2010 BEA SCHOLARSHIP WINNERS ANNOUNCED

Fifteen students from fourteen different campuses were awarded scholarships in the Broadcast Education Association's 2009-2010 competition. The winners were selected by the BEA Scholarship Committee at its Fall meeting in Washington, D.C., announced Pete Orlik, committee chair. They include:

Abe Voron Scholarships – ***Sponsored by Abe Voron Committee***
Mark Long, Illinois State University
Raymond Nelson, Central Michigan University

Walter Patterson Scholarships – ***Sponsored by the National Association of Broadcasters***
Gabrielle Boward, Cedarville University
Michael Houchin, University of Montana

Harold Fellows Scholarships – ***Sponsored by the National Association of Broadcasters***
Andriana Fletcher, Pacific Lutheran University
Alysha Mendez, Texas State University
Shea Northcut, Elon University
Laura Beth Ward, Elon University

Vincent Wasilewski Scholarship – ***Sponsored by Patrick Communications, LLC***
James Wallace, California State University/Northridge

Alexander Tanger Scholarship – ***Sponsored by Alexander M. Tanger***
Michael Valerio, George Washington University

Helen Sioussat/Fay Wells Scholarships – ***Sponsored by the Broadcasters' Foundation***
Colin Greene, James Madison University
Suyun Hong, University of Texas/Austin

VISION Scholarship Award – ***Sponsored by VCI Solutions***
Christi Ann Mitchell, Oklahoma Baptist University

BEA Two Year/Community College Scholarships – ***Sponsored by BEA***
Mary Wilkins, Isothermal Community College
Yeiber Cano, City College of San Francisco

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2010/2011 competition began January 20, 2009.

2008-2009 NATIONAL SALARY SURVEY RESULTS

Following are the results of the sixteenth annual BEA national salary survey conducted in Fall, 2008. Respondents encompassed all types of institutions ranging from small, private, 4-year liberal arts colleges to major public universities offering the doctorate in the field.

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

RESPONDING	LOW	HIGH	MEDIAN	MEAN	SCHOOLS
Instructor	31,000	70,300	43,692	49,034	28
Asst. Prof.	36,000	72,500	53,500	58,705	41
Assoc. Prof.	45,782	100,000	65,952	68,855	40
Full Prof.	50,000	183,600	80,000	90,721	35

*Average of means compiled by each respondent for each rank

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

$41,873.76 (37 schools)

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

$51,641.59 (46 schools)

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

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Student Documentary Competition
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Festival Committee
In addition to the Festival Competition Chairs the Festival Committee includes: Steve Anderson, James Madison University; Robert Avery, University of Utah; Louise Benjamin, University of Georgia; Dennis Conway, Marist; Vic Costello, Elon University; Jan Dates, Howard University; Bill Davie, University of Louisiana; Pam D. Tran, University of Alabama; Todd Evans, Drake University; Joe Foote, University of Oklahoma; Don Godfrey, Arizona State University; Rustin Greene, James Madison University; Ken Harwood, University of Houston; Price Hicks, emeritus, ATAS Foundation; Scott Hodgson, University of Oklahoma; Robert Jacobs, Bradley University; Evan Johnson, University of Wisconsin-River Falls; Andy Lapham, United Kingdom; Thomas McHardy, James Madison University; Patricia Phalen, George Washington University; Gary Wade, Drake University; John Woody, James Madison University.

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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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Multichannel News	http://www.multichannel.com/
Production Weekly	http://www.productionweekly.com/site.html
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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

FEEDBACK INDEX AND BIBLIOGRAPHY

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

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