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

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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.
Fax to 765-285-1490.

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SERVICE LEARNING OVERSEAS: EXPANDING OPPORTUNITIES FOR STUDENTS WHILE BUILDING GOODWILL

Dom Caristi, Ball State University
dgcaristi@bsu.edu

The author wishes to recognize the research assistance of Mandy Palmer, U.S. State Department Program Director.

The need for higher education to provide students with an international perspective is well documented (Mestenhauser & Ellingboe, 1998). "Higher education's responsibility to educate students about the world is greater than ever. The ability to live and work in a pluralistic society and in a polarized and frightening world is not an optional skill" (Green & Baer, 2001) There are many ways to provide international education experiences for students, but foremost among these is for students to spend a semester (or more) living and studying in another country. Study abroad experiences may have the highest satisfaction rate of any programs offered by universities. Thousands of U.S. students study overseas each year[1], and few ever return without raving about the wonderful time they had. Students usually return from such experiences with a broader understanding of the world and often recognize that American perspectives are not necessarily shared by everyone.

The service learning movement in American universities is not new. It has been traced to the cooperative education movement that began at the University of Cincinnati a century ago.[2] The term was first used in the 1950s and did not enter common parlance until just a decade ago.[3] Service learning, the active engagement of students in projects that benefit the community, involves multiple positive pedagogical aspects: it involves students in active, project-based learning that has been shown to be effective in promoting lifelong learning. Students grow in their maturity as caring individuals (Rhoads, 2000). "Service-learning demands the examination of values, fosters leadership, stimulates community involvement, requires cross-cultural interaction, gives programmatic expression to the rhetoric of institutional mission statements, and enlivens learning (Berry & Chisholm, 1999). At the same time, service learning provides great benefits to communities. At the risk of sounding trite, well constructed service learning projects provide a "win-win" situation, teaching the student while benefiting the community.

Service learning has been a philosophy embraced by many electronic media professors, principally those teaching video production[4] courses. There is no shortage of not-for-profit agencies[5] in need of video production for fundraising, volunteer

recruitment and education. Students producing videos for these "clients" hone their basic production skills but learn much more: the ability to produce a video that satisfies someone else's needs. Jacobs (1999), DiZazzo (2000) and Hampe (1998) all provide basic texts for the students producing non-broadcast videos for not-for-profit clients.

Combining the benefits of study abroad and service learning is a natural link that many universities have not exploited, with a few notable exceptions (Hess, 1998; Tazewell, 1998; Fairbanks & Foss, 1998). Like study abroad, service learning can be a tremendous force in encouraging perspective transformation (Eyler & Giles, 1999). All the benefits of service learning domestically still apply overseas, but so much more results from the combination of service learning and study abroad.[6]

The Model Used

I spent Fall Semester, 2002, teaching in Macerata, Italy. Ball State University participates in a cooperative agreement with about 30 universities through AHA-International. The schools not only send students, but one faculty member from a member institution serves each semester as a visiting professor. Students enroll for a full complement of classes taught primarily by Italian faculty, while the visiting professor teaches one or two courses. A total of 31 American students were in the program, 15 of which enrolled in my class.

The course we chose to offer was "Creating Effective Digital Video." Like many other study abroad programs, my students would come from a variety of majors and have varying levels of knowledge. Often the courses offered are general education in nature. Thus, the video course had to be one that could appeal to a diverse group of students, keeping the skilled students challenged while not being too difficult for those with no prior experience. I designed the course to allow students to work together in groups to produce videos for local Italian clients. I allowed students to self-select their groups, provided they had a mix of students with video experience and novices.[7] The students were divided into four groups. Their clients consisted of a local public school, hiking club, Chamber of Commerce and the AHA program itself.

The one aspect that required the most in-country assistance was the selection of the local clients. The program director in Macerata was kind enough to make the initial contacts with prospective clients. Without his involvement the projects would not likely have been successful.

I took a digital video camcorder and an iBook® with me,[8] which would have been adequate for four, 5-minute videos, but we were fortunate that AHA had already purchased a digital camcorder in Macerata, and one of the students happened to bring along his own iBook. The fact that the camera I brought was NTSC and the AHA camera was PAL didn't matter, since the iBook would accept either input via FireWire.[9]

Challenges

There are many challenges facing professors who use service learning in their courses that have been described elsewhere and need not be repeated here.[10] Instead I focus here on the specific challenges that require special attention for service learning overseas based on our experiences.

- Projects must be carefully chosen.

While the same may be true domestically, this is much more critical for a project

done overseas. Clients must be selected that have a clearly focused objective and are prepared to invest some of their own time on the projects.

- Student travel to sites is limited.

When students produce videos for clients domestically, they have their transportation systems in place, whether that be their own cars or a working knowledge of the city bus system. When students produce videos for overseas clients, their ability to travel to shooting locations is limited. In the case of the students doing the Chamber of Commerce video, their client had to drive them to multiple locations to get the shots they needed. The ability for students to travel to the needed shooting locations will also affect the client selection discussed earlier.

- Making arrangements takes longer than in the U.S.

Because I taught this course in Italy, I can't be sure that this would be the case for other countries as well, but I suspect that it is. Cultural differences can account for some of this. At the risk of sounding like an Ugly American, it's well accepted that dealing with Italian bureaucracy requires far more time and expertise.[11] In part it also may have been the case that our Italian clients were more wary of our students, having never worked in this sort of a situation before.

- There are lots of distractions.

Surely our students studying domestically have plenty to distract them from their projects, but anything else pales in comparison to the distractions they find when they are in a country they've never before seen. Instructors must recognize this and plan accordingly. For example, if one day of shooting requires an excursion to a location, students need adequate time to be tourists in addition to the time they will spend as videographers.

- Clients need to understand that these are student projects.

I always require my students to provide information to prospective clients, including a statement reminding clients that students are not professionals, and that while they will do their best, some projects may not achieve their desired goals. This revelation needs special attention in an international context where clients may believe that students are just being modest.

In addition to the pedagogical challenges listed above there are a number of personal challenges that professors teaching overseas must overcome. Without the support of one's home institution, spending a semester teaching abroad is impossible. Fortunately most colleges and universities recognize the value of such an experience and make it as simple as possible. In my own situation, Ball State University continued my regular salary and benefits while the consortium provided replacement dollars for part-time faculty to cover my classroom commitments.

In my two experiences teaching overseas,[12] the sponsoring agencies did everything imaginable to accommodate families. Having our children overseas was a tremendous educational experience for them and I can't imagine anyone considering teaching abroad and leaving family behind. Faculty sometimes use their children's commitments to soccer, band, or some other activity as their reason for not participating in a semester abroad program. While I admit that I would never want to displace my child in the final semester of high school, a semester overseas at any other time might be inconvenient but not detrimental. In many cases children have the opportunity to engage in the same extra-curricular activities overseas as domestically and the brief

relocation should have no damaging effect.

Schooling opportunities for dependents overseas vary. Larger cities, especially those with large international populations, are likely to have an international school taught in English. In 1995, when we lived in a national capital with a population of 350,000, our son was able to attend an international school for fifth grade. In 2002, living in a town of 50,000 far from international travel centers, there was no English-language school for our daughter, so she attended 8th grade in an Italian public school.

Faculty members with wage-earning spouses may have the most difficult time arranging a semester teaching overseas. Families that count on both incomes could find it difficult to continue them from another continent. If both spouses are faculty it may be possible, though this is especially difficult if both teach in communication disciplines, as most overseas programs do not have adequate enrollments to justify two visiting professors in the same discipline, especially one not traditionally associated with general education offerings. There are, however, other opportunities (such as teaching English as a foreign language) but anyone exploring these options must be attentive to visa restrictions for the particular country.

Benefits

Without question, the benefits of conducting service learning projects overseas far outweigh any of the challenges.

- Students learn more of the language.

In countries where English is not spoken, one of the educational goals of a semester abroad is to learn the language through immersion. Service learning projects require students to work with local clients in the local language, thereby giving them increased practice in the language. What's more, the language they speak will be professionally oriented and as such is different from what they will encounter in hotels, restaurants, and other social situations. Of our four clients, two had absolutely no English-language skills, so some students were "pushed" more than others and this is likely to be the case for others pursuing service learning overseas.

- Students learn more of the culture.

Without a reason to do otherwise, most students naturally migrate to others like them, i.e., spend time with other students. Students studying abroad need to have reasons to spend time actually in the culture, not just observing it. By engaging in service learning, students create entire networks of relationships that they would not otherwise have. This helps to immerse them into the culture in ways that shopping, dining out and touring cannot. Research has documented that students involved in service learning show a greater increase in international understanding than those who are not (Myers-Lipton, 1996, 2002).

- Student learning is enhanced.

Beyond the language and cultural learning advantages stated above, immersing students in a service learning project overseas takes them out of their comfort zones, that provides fertile ground for learning. Students should not be so uncomfortable as to be intimidated, but this likelihood is diminished by having students work in groups with their clients. Students working with clients overseas are "stretched" by being put into professional situations that many have never been.

- American image is improved, and more specifically, that of American students.

Opinions about America and its citizens vary dramatically. One characteristic of America that is respected by most is the great altruism shown by its citizens. It would be inappropriate to restructure a course *only* because it contributes to a positive response by others, but because there are other pedagogical reasons for including service learning this is not the case. Helping others is an added benefit that in no way detracts from the learning experienced by the students, thus there is no reason to feel compromised or co-opted. While in a strict sense the students cannot be considered volunteers since they don't actually *choose* their involvement, their efforts on behalf of others with no expectation of reward or compensation elicits the same goodwill. It's encouraging to note that volunteering is a concept well understood by college students. More than five million of them donated more than one billion hours of service in 1999-2000 (Marklein, 2003).

Conclusion

At the 2003 BEA Convention, I told dozens of people about my experience overseas. Without exception, every one of them was excited and I dare say a bit jealous. The irony is that almost every one of them could have the same experience, or one very similar. Most study abroad programs provide for a faculty member to serve as a professor in residence, and these positions are often monopolized by our brethren in the fine arts and humanities. Their disciplines have a natural connection to the history and culture of other countries (especially in Europe) and they have traditionally been the ones to offer the sorts of general education courses that can be enrolled in by students with a variety of majors.

A basic video production course can be offered overseas that has appeal to students regardless of their majors. In this digital age, one need not transport an excessive amount of production equipment. In order to make the experience more valuable to students, service learning ought to be an integral part of such a course. I was told that one of the reasons my application for teaching overseas was accepted was because I offered a unique course that was seen as a way of attracting students looking for something a bit different from the standard art and history courses.

Video production may be the most natural service learning course for professors in our discipline to offer overseas, but it is certainly not the only one. With the rapid development of websites overseas, any course that incorporates web development will find no shortage of prospective "clients." Those courses that can incorporate the production of a product are the most likely candidates. Certainly classes in audio, marketing and promotion, and multimedia afford much greater service learning opportunities than media analysis or theory classes.

Faculty wanting to pursue teaching a service learning course overseas ought to check first with their respective university's office of international programs. In addition to their own entrenched programs, most universities participate in consortia, and those consortia get their faculty from member institutions.[13] Perhaps the best known opportunity to teach or research overseas comes through the Fulbright program. In addition to Fulbright, the U.S. State Department has a number of other exchange programs that it supports. Other opportunities exist through the International Research and Exchanges Board.

Students on excursion in Loreto

Macerata Skyline

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1 During the 2001-2002 academic year, the number of American students studying abroad exceed 150,000. *See* Open Doors 2002.

2 *See* timeline of service learning development.

3 *See* "Service Learning: Challenges and Opportunities."

4 Examples of video production service learning courses can be found at Ohio University, Boise State University and California State University Northridge.

5 An excellent resource for locating not-for-profit organizations is Guidestar.

6 Service learning can also be a part of courses offered overseas for student nationals within those countries (such as the programs offered through Fulbright) but this article deals specifically with the value to American students studying overseas.

7 In the course evaluations, I was surprised that one of the students reported that she wished groups did not have a mix of experienced and inexperienced video production students. She felt that the experienced member of her group monopolized the production process and she would have preferred working with other novices, where she might have played a more significant role. It was my impression that this result was more attributable to the personalities of the group members involved and not their level of expertise, but this observation is purely anecdotal.

8 The choice of an iBook came after a conversation with David Marini, an Instructional Designer at Ball State University. I asked him which editing software I ought to use with the class, and he asked me about the level of expertise of my students. When he learned many would have done no video editing, he suggested iMovie, which he contended was the most intuitive.

9 The only problem was trying to mix NTSC and PAL images into the same video, which iMovie was not able to do. Each project was capable of only one format, and would output video in the same format as it was inputted. We were able to output projects as QuickTime files regardless of format.

10 Essays discussing challenges include "Community Service Learning in the CSU," "Service Learning in Illinois" and "Service Learning: Benefits, Challenges and Strategies for Success."

11 As one Italian journalist described it, "What really tickles our epiglottis is grappling with American bureaucracy. Why is that? It's because, having trained on the Italian version, we feel like a matador faced with a milk cow. It's a pushover" (Severgnini, 2003).

12 In addition to teaching American students in Italy in 2003, I taught reporting to 83 Slovene students in the Faculty of Social Sciences of the University of Ljubljana in 1995.

13 For example, Ball State University participates in several consortia. In addition to AHA-International (the program in which I participated), it also has a partnership with the Kentucky Institute for International Studies and individual agreements with dozens of other universities worldwide.

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VIDEO PRODUCTION AND EMC2: AN EXAMPLE OF SERVICE LEARNING

Rick Shriver, Ohio University
shriver@ohio.edu
and
Ken Collins, Ohio University
collinsk@ohio.edu

Abstract

An often-stated desire of both university and community leaders alike is for universities to become more closely involved with their communities. This involvement may take the form of *service learning*, with university students providing community service as part of their course work.

In a recent example, students in the Electronic Media program at Ohio University's Zanesville (OU-Z) campus were asked to produce a series of training videos designed for elementary school mathematics teachers. This was the biggest project of this type for OU-Z in recent memory, and it brought with it both challenges and a learning experience for all concerned.

Preproduction

When administrators from the Muskingum Valley (Ohio) Educational Service Center (MVESC) approached us about having our video production students help them with a project for the Elementary Mathematics Consortium (EMC2), we considered the request with the usual trepidation that accompanies such requests. Most often, such inquiries come from companies and organizations who view student labor as free labor and access to our facilities as a right owed to them as taxpayers. We, on the other hand, view many of those projects as a nuisance that often interferes with our course organization and pedagogy. This particular project, however, did fit the model of a project with a strong potential to meet the definition of service learning, a pedagogy to which we are committed.

Initially, the MVESC administrators suggested that our involvement in the project would be strictly post-production. Their intent was to deliver to us a huge number of tapes that had been shot in various classrooms by teachers or classroom aides for editing into a series of ten programs that would be used to guide other teachers on how to teach mathematical skills to kindergartners and fourth graders.

After discussing the poor lighting conditions and inconsistent audio that could be expected in their classroom recordings, along with the strong likelihood of much unusable footage because of shaky camera work, we arrived at a somewhat novel solution. We decided to create a "classroom" in our television studio. And thus began a collaboration that involved students enrolled in Ohio University Zanesville's video

production courses, students from Morgan High School's carpentry class, teachers and pupils from Dillon Falls Elementary School, faculty from Ohio University Zanesville's Electronic Media program, and several administrative staff members from the MVESC.

The project really began when key project administrators from the MVESC met with faculty and students from Ohio University Zanesville's introductory video production course to outline the project and explain the scope of the various segments. OU-Z students were placed in the roles of segment producers, camera crew, and floor directors. The students were encouraged to take control of the pre-production meetings and to establish shooting schedules and lay out studio logistics.

The plan that emerged called for two days of shooting per week in the studio, during which the elementary students would have their normal mathematics lessons, while we shot live to tape with a three camera set-up. A fourth isolated roving camcorder would shoot B-roll footage. Subsequently we would tape (with a single camera set-up) an introduction to each segment with a host reading from a teleprompter. And finally, additional B-roll of teaching "manipulatives" would be shot and edited into the final programs, to lend clarity to the teaching techniques. For each lesson, approximately five hours of tape were edited into a twenty-minute program.

Students from Morgan High School's carpentry class, under the supervision of their instructor, built and erected a series of flats to serve as the walls of our elementary classroom. The students pre-assembled the flats at their high school shop, and then brought them to the studio where they were erected and painted.

Another administrator from the MVESC, served as the set decorator, and transformed the three plain walls into a classroom by providing posters, signs, and teaching aids found in an elementary classroom. Finally, MVESC arranged to borrow two complete sets of tables and chairs for the kindergarten and fourth grade pupils.

Production

With the set decorated, the video production class spent a day setting lights, plotting camera angles, and devising a method of capturing "classroom" audio. Without the benefit of a wireless lavaliere, the best compromise was to hang several cardioid dynamic microphones from the lighting grid, over the tables where six to eight elementary pupils were seated.

The elementary pupils first came to campus with their teachers to visit the set and learn about the process of videotaping, about two weeks before taping was to begin. Our goal was to familiarize them with the conditions (bright lights, cameras, people murmuring into headsets, etc.) and to shoot some test tape to see how everything looked on the screen. This effort paid off, since the students hardly acknowledged the presence of the cameras when we finally rolled tape. Our minimal crew consisted of four camera operators, an audio operator, and a switcher.

The only major problem that occurred during the studio shoot was when we lost all studio lights a few times. Having never illuminated such a large set with such high light levels, we had not pushed our electrical supply to its limits before. When we did, the circuit breakers reacted by opening up about twenty minutes into the shooting, plunging the studio into total darkness. The elementary pupils reacted more calmly than our university students. After a short break and discussion with the electrician, we concluded that our only solution was to dim a few instruments to about eighty percent,

and hope for the best. The circuit breakers held long enough for us to complete our session.

Our camera plot used a conventional cross-shooting set-up, with the third center camera used for a wide angle cover shot. We occasionally encountered minor problems when a teacher, thinking more about teaching math than shooting television, would walk around the tables and out of the set while checking the progress of her pupils A cutaway to a close up of a pupil working on her math puzzle would be the "fix" in the final edit.

Even the unexpected inclusion of an overhead projector posed no problem, as we found that shooting just off-axis allowed the camera to acquire an acceptable projected image while still picking up detail of the teacher.

Postproduction

By the end of the academic quarter, we had accumulated two small boxes full of raw video on S-VHS cassettes. The tapes contained enough "classroom" and B-roll footage for six of the mathematics training videos. A narrator, recruited from O.U.'s Continuing Education division, introduced each new topic and tied the classroom segments together. A single camera with teleprompter set-up made that easy, despite the narrator's lack of media experience. Several students who had worked on preproduction and production in the winter quarter class continued to work on the project in the spring quarter editing class.

Since the editing class was scheduled to meet only for a two-hour session once per week, time was at a premium. During the first two weeks, the students were quickly introduced to the basics of video editing using Adobe Premiere 6.0. They would have to learn the finer points "under fire," as specific project needs arose.

During the third class meeting (week three), the students were divided into three teams, each working with a teacher-producer. The math teachers selected clips from the raw footage and the video students captured the video from JVC S-VHS consumer VCR's, using Premiere and the Miro DC30 plus capture card. Meanwhile, other students created program titles, credits, and instructional text overlays using Title Deko, included with Premiere 6.0. One student created a musical theme for the opening and closing titles of each video, using royalty-free loops and Sonic Foundry's ACID Style.

Initially, each group laid out the basic framework on the Premiere timeline for each of the six videos, adding footage of the narrator as it became available. As might be expected, the first videos were the slowest to complete, but the pace picked up once the video students and the math teachers developed a rhythm of production.

Even with the quickened pace, however, it became apparent that the remaining classes—and limited out-of-class production time—would not be sufficient to complete six 20-to-30 minute videos. (Production of the two remaining videos was delayed until the next school year.) Also, there were occasional delays, such as trying to convince Title Deko to accept the numeral "2" as superscript, as in "EMC2," and smoothing the transitions between clips and overlays on the Premiere timeline.

As a result, the directors of the EMC2 project arranged to hire two of the students to work approximately fifty additional out-of-class hours, in order to complete the six videos on schedule. (Much of the additional time was spent waiting for the slower 533

MHz Pentium III machines to render the Title Deko overlays). The strategy worked, and, by the end of the academic year, our video students had completed six S-VHS master videos ready for transfer to final VHS training cassettes by an outside duplication company.

Conclusion

Even though deadlines arrived too quickly during the ten-week-long quarter system and gave rise to some anxious moments, the experience was positive. Elementary mathematics teachers gained a new instructional tool, and our video students gained production experience on a real-world project in an example of service learning. Two fifteen-week semesters, as opposed to two ten-week quarters, would have worked better for a project of this magnitude. Alternatively, a more limited project might have been more appropriate. The current arrangement left little time for the "structured reflection" that is central to service learning pedagogy. But in spite of the time constraints, we felt that the project was beneficial to all concerned.

Links

Muskingum County Educational Service Center - www.mvesc.k12.oh.us

The Electronic Media Department on Ohio University's Zanesville campus - http://www.zanesville.ohiou.edu/emedia/

A clip from one of the videos may be viewed using RealOne Player at http://www.zanesville.ohiou.edu/emedia/emc2

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DIARY OF A DIGITAL TV STUDIO CONVERSION: OR HOW A DEPARTMENT CHAIR LEARNED TO STOP WORRYING AND LOVE HIS CONTRACTOR

Ralph Donald, Southern Illinois University Edwardsville
rdonald@siue.edu

We knew it was time to seriously consider converting our instructional TV studio from analog to digital when we did some math: the students in our department were starting junior high school when we last replaced our studio cameras. As well, our Chyron SuperScribe was introduced at NAB long before these kids were born. Our switcher of the same vintage had died a few years back, replaced by a small, postproduction switcher that we picked up on the used gear market.

So, three years ago, we proposed to the administration of Southern Illinois University Edwardsville that we do a complete conversion of our TV studio from analog to digital. I remember the first meeting with our dean, and the "deer in the headlights" look on her face when I said that I thought we could do the job for a little under a million dollars! Of course, the administration's first reaction was to ask if we could find external grants to finance the conversion. I told them no. Then, they asked if any of the local TV stations (we're 20 minutes drive from downtown St. Louis) might provide us with hand-me-down equipment to soften the blow. I patiently explained that any hand-me-downs we might receive would not be digital, and probably would be older than our present equipment. Finally my bosses were convinced that there was no inexpensive way to do it.

Like many other universities with active broadcasting programs, over the last half-dozen years we had been slowly converting all our field video acquisition and post-production equipment to digital. We did this with the annual equipment allocations generously provided by our College of Arts and Sciences. But, as the reader probably knows, unlike field production gear, you can't convert a TV studio from analog to digital on a piecemeal basis. There's too much electronic infrastructure that must be simultaneously replaced. It has to be a package deal, and an expensive one.

Since SIUE is in part state-supported, my bosses first discussed the idea of a legislative appropriation, but after the economic downturn following 9/11, the idea was dropped. Our 13,000-student campus, one of two main, independent branches of Southern Illinois University, would have to find a way to exploit internal resources for this renovation. But on a comprehensive campus of this size, there are many worthwhile units competing for funds. How would our project rise to the top of the

priority ranks here at SIUE?

We were very fortunate, that's how.

Our Department of Mass Communications happened to be one of the few accreditable units on campus that is not accredited. About six years ago, our faculty unanimously decided to seek accreditation from the Accrediting Council for Education in Journalism and Mass Communications (ACEJMC). About the same time, in an annual "state of the university" speech, SIUE's chancellor announced that one of his goals would be to enable any accreditable units, and he mentioned us by name, to become accredited. Hmmm.

That's how our project got its priority and administration support. A digression here: I know that some BEA members, remembering the ACEJMC's earlier, restrictive curriculum standards, opted out of seeking accreditation long ago. I suggest that these folks take another look at the ACEJMC's current standards. The standards, especially in curriculum, have changed appreciably, and accreditation for a professional broadcasting unit is now quite "doable". Check out the ACEJMC, their standards and procedures for yourself at http://www.ukans.edu/~acejmc/.

As department chair, I created a planning document to circulate every six months among the top administrators. It was a five-year accreditation timetable, in which I included many goals to achieve before an accreditation site visit in the Fall of 2004. Among this list of goals was the conversion of the TV studio from analog to digital. 2003's timetable update reiterated the need for one new advertising professor position and the studio conversion/update as the two most important steps to assure compliance with the ACEJMC's Faculty standard and their Equipment and Facilities standard. The report of our external accreditation consultant (I strongly recommend this step about a year before a first-time accreditation visit) confirmed these two remaining needs to the chancellor, the provost and my dean. No matter how credible you are on campus, opinions from someone from the outside always seem to carry more weight. The administration was convinced.

I regularly attend BEA conventions, and the last two years, our chief engineer and I covered the NAB floor exhibits, creating lists and brand names of equipment that we thought would work best for our students. And during this time, digital equipment prices were falling. I was able to report to my bosses that our almost million-dollar project could be done, without scrimping too much, for $700,000 retail, and perhaps as little as a $550,000-$600,000 bid price. That's when I started receiving communication from the chancellor that the project may be "doable".

We also decided that we needed information on conversion and system integration (to make the "new stuff" work with what's left of our analog equipment) that was beyond the mostly-analog expertise of our two engineers, the other TV production professor and myself. There are two ways to get this information, the expensive way and the way we could afford. You can hire a systems house as your consultant, who will come in, ask you what you teach and need in your studio, and design your conversion, equipment purchases and integration. Then they don't bid on the project: instead they design your system, write your bid specifications, work with your purchasing people and help you select the company with the best bid and the best reputation. This is obviously the best way to do it, but it's hard to sell an administration that you need this extra level of expense: not when the job costs so much to begin with, and the elevators

on campus need renovation and the Science Building's roof leaks. Besides, there's the cart before the horse problem: typically, you can't afford the consultant until after the money is available, and the money won't be available until after you "do your homework" and give the administration a pretty good idea of costs.

So we had to find a way to get good advice without outsourcing the conversion design. We called a few systems houses in our region and invited them to come to campus to see what we'd like to accomplish. Four companies visited our campus during this pre-bid period (about a year ago), and we gave them all the "grand tour." We also spent a lot of time discussing our program and what we needed out of the new equipment. Then we listened.

Now a smart systems house will not go to all the work to design your project "on spec," provide you with blueprints and then hope that later on their company would get the bid. But most of them will talk with you, give you pretty good advice and make sales pitches for the brands of equipment they sell. Also, most will send you long lists of equipment, retail prices and models they urge us to specify. This was quite a learning experience for our engineers, our other TV production professor and me. We're all experienced: I've worked in the pros, have done smaller studio designs and even written a TV production textbook. The others have over a half-century of professional TV experience among them. But nearly all of our experience was in analog video, and our system house vendors taught us a lot about what it takes to put together a digital studio.

So, we did our homework. Originally our administration wanted to finance this project over three budget years, buying some equipment out of fiscal 02-03, more out of 03-04, and the rest (plus installation and training for the engineers and two TV production professors) out of 04-05: in other words, a bidding, purchasing and installation nightmare! But again, we were very lucky. Just about the time our chief engineer and I finished dividing the project into three years of purchases, the Chancellor (bless him) decided that this piecemeal approach wouldn't do: he and his financial officer would find a way to scrape together a huge hunk of the university's end-of-the-year money from 2002-2003, and do the entire job during the summer! Of course, this turn of events caught us by surprise, and in less than two weeks we had to complete bid specifications for the entire job!

So we talked some more to the companies that would be bidding, culled together the best of their ideas from the proposals they sent us, and put together the specs for our Purchasing Department. Purchasing also filled us in on some of their requirements and procedures. This information would be important to know, such as the fact that the final day to submit a bid was June 20 and whole job must be completed and invoiced for complete payment by August 15! This is because August 15 is the last day in SIUE's business year that FY 2002-2003 funds could be used. So we wrote an addendum to the bid specs to let bidders know that they must not only do a good, inexpensive project on paper, but that they also had to do it fast!

A word of advice: make yourself available 24-7 the last two weeks before the deadline for bids to be turned in. There is no end to the little questions, problems, concerns and subtle/not-very subtle salesmanship that occurs on the phone between bidders and you during this time. Because of our tight schedule to do the job, one bidder became upset that they could not guarantee that all the equipment they ordered would arrive on time

to do the job. Another wanted to know if the university would be positively influenced by an offer to discount the job a few points if we paid them quickly. Heck, everyone knows that colleges and universities, especially state-supported ones, are notorious for slow payment. Another wanted us to substitute a cheaper post-production character generator for the real-time C.G. we specified. Turns out that they didn't have a business relationship with Chyron, the C.G. company we listed in the bid specs. Fortunately, a few months earlier, our chief engineer and I had the chance for hands-on comparisons of C.G.s at the NAB convention.

The bottom line is this: you will have no shortage of friends during the last ten days before bids are due.

The day finally arrived for opening of bids, and there were surprises. A large company with a great reputation was worried about completing the project by the tight deadline we gave them and failed to bid at all. The company we guessed would be the low bidder overvalued their design and installation costs so much that they were $80,000 higher than the winning bidder. The winning bidder marked up most of the equipment higher than some others, but won the bid on the package because their quote for design and installation was less. They're an excellent company with a good reputation, so we were happy to award Duncan Video of Carmel, IN, the bid. Because their bid was much lower than the amount the administration budgeted for our project, I gathered up my remaining chutzpah and, like Dickens' Oliver, asked the bosses for "more, please." Earlier, to cut down on the amount of money we asked the administration to provide, we did not specify a new teleprompter and intercom system. There were also a few small things we forgot to add to the specs that we subsequently realized we needed. But my good luck held, because the administration, pleased that the final approved bid was over $100,000 less than anticipated, added $27,000 more to the contract to buy most of the items on my "more please" list.

And then the change orders began. As Duncan began working on the design for installation and integration, they had a lot of excellent ideas to improve what we specified—all without increasing the price. A few days after the bid was awarded, they visited us again and we talked for half a day about their design ideas and a dozen small changes they proposed. A week later, small orders to our Purchasing Dept. to affect these changes were processed. I won't go into the technical details, but each change provided us with more functionality.

Finally, the equipment Duncan ordered was delivered, and their four-person crew arrived on our doorstep. Working with our engineers, they set up shop, and over the next week removed the old gear and installed the new. We met with Duncan's chief engineer and installation foreman daily—sometimes twice a day—to iron out problems and make a long list of tiny decisions. Finally, the job was done—or so we thought—and the training began. This is important: be sure to add training to your bid specifications for both your engineering staff and your faculty. As the fall semester is now underway, the faculty are still learning new things about our equipment, trying desperately to stay ahead of our curious students!

However, during training we discovered that there were still dozens of "bugs" on our "punch list" to be fixed. You just can't integrate old analog gear (and there was an amazing amount we had to make work in a serial digital interface [SDI] environment) with the new digital equipment without problems. At this writing, Duncan is still

patiently working with us to smooth out more rough spots.

Our biggest trouble spots were:

a. the integration of our old analog U-matic, S-VHS, Betacam SP and Firewire in/out Mini-DV decks. Most problems stemmed from a bad decision (based on the only really bad advice we received during the entire process) regarding router design: With the amount of analog gear we were trying to integrate, we shouldn't have specified an all-digital router. We should have bought some analog cards for the router and created a hybrid digital/analog router. Instead we specified an all-digital router that would process analog ins and outs using analog-to-digital and digital-to-analog converters. But with this approach to routing, you lose "tie line" capability, that would permit the router to automatically recognize whether a signal is analog or digital, and then process it accordingly. The moral of this story is, if you have any appreciable amount of analog equipment to integrate into your new digital system, design a hybrid analog/digital routing system.

b. Audio. At first we thought we wanted to go with all-digial audio, but literally everyone we talked to told us that digital audio for television is not yet "ready for prime time." Since we were not adopting all-digital audio, we decided not to specify a replacement for our old analog audio distribution gear. Unfortunately, we now find that the old gear is not up to the job. The moral here is, save money somewhere else: not on audio processing.

c. Part of this package was an Avid LanShare server and ten additional Avid nonlinear editing workstations to be added to our five existing Avids. Although at this writing, more and more of the bugs are being worked out of this system, administration of a 2.7 terabyte server system for students enrolled in many different production courses is quite a job, and the typical professional video editing server software isn't always as flexible as we educators need. I don't know if there's a better server system out there for educators, but from our research and experience, don't expect any to perform miracles, providing students unlimited access to storage space on a server.

d. We didn't order enough JVC Mini-DV decks for the ten new Avids in the editing suite. This is because we were sure that a little "black A-B box" that Duncan told us about would allow us to connect each of these $2,000 Mini-DV decks to two Avid workstations. Unfortunately, later Avid told us that the "black boxes" would not work with its LanShare. So only half of the Avid editing workstations have the ability to record footage. So we'll have to scare up another $10,000 to add back that flexibility to the editing lab.

We're a month into the first semester with our new digital studio, and we're the talk (including a little jealous gossip) of the campus: for a brief, shining moment we probably have the best facilities and equipment for TV production instruction in any state school in Illinois. But the way technology changes and other universities adapt, our advantage will undoubtedly be short-lived. But we're excited about digital television production and ready to develop teaching techniques to take advantage of all these new capabilities.

I hope this short chronicle of "how I spent my summer vacation" has been helpful and enlightening, and has perhaps alerted you to a few problems you may face. Good luck!

(Ralph Donald was chair of the Mass Communications Department at Southern Illinois University Edwardsville from 1997 to 2003. He now coordinates internships for the department, teaches broadcast writing, a graduate seminar on propaganda and TV production courses in a truly outstanding facility.)

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BLIX, CHICKS, THE FCC AND RASHOMON

Norman Horowitz
thehohoco@earthlink.net

In his 1950 film *Rashomon*, Akira Kurosawa examines the nature of truth and the philosophy of justice.

Hans Blix, Chief U.N. Weapons Inspector, accused the Bush administration of faking evidence of Iraqi weapons of mass destruction.

Natalie Maines, the lead singer of the Dixie Chicks, said that she was ashamed to be from the same state as Bush.

Many in radio and on television vilified both Blix and Maines. Kurosawa shows us in "Rashomon" how different people have different versions of what they believe to be the truth. Was Blix correct in what he said? I think so, but that's my opinion. Should Maines have said what she said if that was her opinion? Absolutely, but that's my opinion as well.

And now, the Federal Communications Commission (FCC) …

No matter how many "versions of the truth" we are presented with by the media, we need "more of them". Americans need as many opinions from as many sources as possible. The FCC is trying to tell us that we have as much information as we need, so why not narrow the sources? Why would the FCC give News Corp., Disney, General Electric, and Viacom more voices than they already have?

We need an independent print media as well, one that is truly independent and does not rely on a "Diversity Index". With more diversity and more opinions we can come closer to the truth. I'm no Kurosawa, yet I know that the more opinions I am exposed to, the closer I can get to the truth.

The FCC is the "spectrum" equivalent of the Antitrust Division. They should enhance and/or strengthen the notion of competition, diversity, and localism and not do as they have done in the past, to act on behalf of the major media companies.

The FCC has invariably followed a politically motivated agenda in their rulings. For example, Howard Stringer, CEO of Sony Corp. of America, said, speaking of Larry Tisch, head of CBS until 1995, "He couldn't have known that Washington was going to step in and rescue the networks in alternate years, which is really what's happened. Every time there's a problem, they're rescued. I would have said, 'Larry, don't leave now, let's go down to Washington and see what we could repeal this week.' He would have agreed with me. We just didn't see that coming."

On June 2, 2003 the FCC did as everyone expected them to do and changed the station ownership caps and the cross-ownership restrictions. Their "… Report and

Order adopted [on June 2, 2003, was] based on a thorough assessment of the impact of ownership rules on promoting competition, diversity, and localism." The FCC does what it wishes to do and labels it as "… promoting competition, diversity, and localism". Is the FCC capable of making a misstatement in this regard? I think so.

My purpose here is to review much of the FCC's June 2nd press release, and try to "shine a dissenting light" on their conclusions.

What follows are quotes from the FCC's press release of June 2nd, 2003 with running commentary (in italics) on what I believe to be the truth:

"FCC SETS LIMITS ON MEDIA CONCENTRATION"

It should have said: FCC Sets **Expanded** Limits On Media Concentration.

" Washington, D.C. – The Federal Communications Commission (FCC) today adopted new broadcast ownership rules that are enforceable, based on empirical evidence and reflective of the current media marketplace. Today's action represents the most comprehensive review of media ownership regulation in the agency's history, spanning 20 months and encompassing a public record of more than 520,000 comments."

Empirical means verifiable by observation or experience and in fact the evidence would point in the other direction, against the new broadcast ownership rules. The FCC also failed to mention that they have a public record of more than 520,000 comments, with a majority of those comments being ***against*** *increasing the station ownership caps or eliminating the cross-ownership rules.*

" The FCC stated that its new limits on broadcast ownership are carefully balanced to protect diversity, localism, and competition in the American media system. The FCC concluded that these new broadcast ownership limits will foster a vibrant marketplace of ideas, promote vigorous competition, and ensure that broadcasters continue to serve the needs and interests of their local communities."

If the old limits restricting broadcast ownership were 35% and the new rulings are 45%, how could the limits be "carefully balanced to protect diversity, localism, and competition in the American media system"? *Similarly, how could the new broadcast ownership limits possibly* "foster a vibrant marketplace of ideas, promote vigorous competition, and ensure that broadcasters continue to serve the needs and interests of their local communities"?

" The *Report and Order* adopted today is based on a thorough assessment of the impact of ownership rules on promoting competition, diversity, and localism. This careful calibration of each rule reflects the FCC's determination to establish limits on broadcast ownership that will withstand future judicial scrutiny."

What "careful calibration" *are they speaking about? Calibration means* "the action or

process of calibrating an instrument or experimental readings" and how can they use the word "calibration" *in this matter? If the Commission was unable to justify a 35% cap to the courts, how could they justify a 45% cap?*

"New Limits Protect Viewpoint Diversity

The FCC strongly affirmed its core value of limiting broadcast ownership to promote viewpoint diversity. The FCC stated that "the widest possible dissemination of information from diverse and antagonistic sources is essential to the welfare of the public." The FCC said multiple independent media owners are needed to ensure a robust exchange of news, information, and ideas among Americans.

The FCC developed a "Diversity Index" in order to permit a more sophisticated analysis of viewpoint diversity in this proceeding. The index is "consumer-centric" in that it is built on data about how Americans use different media to obtain news. Importantly, this data also enabled the FCC to establish local broadcast ownership rules that recognize significant differences in media availability in small versus large markets. The objective is to ensure that citizens in all areas of the country have a diverse array of media outlets available to them."

How can you affirm the value of limiting broadcast ownership to promote viewpoint diversity by allowing fewer points of view? If you want to have multiple independent media owners then why would you give existent media owners the right to own more? "Diversity Index"? "Consumer-centric"?

"New Rules Promote Competition and Choice for Americans

The FCC also explained that because viewpoint diversity is fostered when there are multiple independently owned media outlets, the FCC's competition-based limits on local radio and local TV ownership also advance the goal of promoting the widest dissemination of viewpoints."

How can you have the widest "dissemination of viewpoints" *if you increase the limits of radio and television ownership for existent companies?*

"Localism Affirmed as Important Policy Goal

The FCC strongly reaffirmed its goal of promoting localism through limits on ownership of broadcast outlets. Localism remains a bedrock principle that continues to benefit Americans in important ways. The FCC has sought to promote localism to the greatest extent possible through its broadcast ownership limits that are aligned with stations' incentives to serve the needs and interests of their local communities.

To analyze localism in broadcasting markets, the FCC relied on two measures: local stations' selection of programming that is responsive to local needs and interests, and local news quantity and quality. Program selection is an important function of broadcast television licensees and the record contains data on how different types of

station owners perform. A second measure of localism is the quantity and quality of local news and public affairs programming by different types of television station owners. This data helped the FCC assess which ownership structures will ensure the strongest local focus by station owners to the needs of their communities."

Professor Irwin Corey (if you remember him) would be proud of these two paragraphs. It would appear that the FCC is indicating that it is evaluating content. The FCC must promulgate regulations that are totally content neutral. They ***should not*** *get into areas such as measuring localism by the quantity and quality of the news and public affairs programming. When the regulators become censors, the rulings are not content neutral.*

"TV Limit Enhances Competition and Preserves Viewpoint Diversity

The FCC determined that its prior local TV ownership rule could not be justified on diversity or competition grounds. The FCC found that Americans rely on a variety of media outlets, not just broadcast television, for news and information. In addition, the prior rule could not be justified as necessary to promote competition because it failed to reflect the significant competition now faced by local broadcasters from cable and satellite TV services. This is the first local TV ownership rule to acknowledge that competition."

Local stations are indeed local, while cable & satellite services primarily deliver national content. Why not allow greater local ownership that is, indeed, local?

If the Commission is concerned about the financial viability of smaller television broadcasters, I would suggest that they introduce into the record the balance sheets of such local broadcasters. If the FCC is saying, if more local broadcasters are not acquired by major media companies, these organizations will founder and be unable to serve the public, then let them cite statistics to support this. The FCC failed to indicate that it had any evidence to support such a conclusion.

"National Cap Protects Localism and Preserves Free Television

The FCC determined that a national TV ownership limit is needed to protect localism by allowing a body of network affiliates to negotiate collectively with the broadcast networks on network programming decisions.

The FCC also found that the current 35% level did not strike the right balance of promoting localism and preserving free over-the-air television for several reasons.

1. The record showed that the 35% cap did not have any meaningful effect on the negotiating power between individual networks and their affiliates with respect to program-by-program preemption levels.
2. The record showed the broadcast network owned-and-operated stations ("O&Os") served their local communities better with respect to local news production. Network-owned stations aired more local news programming than did affiliates.
3. The record showed that the public interest is served by regulations that

encourage the networks to keep expensive programming, such as sports, on free, over-the-air television."

Affiliates have never been able to negotiate with a broadcast network about programming decisions. Does the Commission believe that by allowing the networks to own more stations that they are possibly enhancing the possibilities for such negotiations? It is surprising that the FCC finds "that the public interest is served by encouraging the networks to keep expensive programming, such as sports, on free, over-the-air television". *The Super Bowl, World Series, and NBA Finals are carried by broadcast television. If the FCC is interested in retaining this content for over-the-air television, let them reintroduce anti-siphoning rules or at least explain their position.*

The network "O&Os" *are in the larger markets and have higher revenue bases for their news, and are able to invest more money in news programming than smaller network affiliates or independents.*

"CROSS-MEDIA LIMITS:

This rule replaces the broadcast-newspaper and the radio-television cross-ownership rules. The new rule states:

- In markets with three or fewer TV stations, no cross-ownership is permitted among TV, radio and newspapers. A company may obtain a waiver of that ban if it can show that the television station does not serve the area served by the cross-owned property (i.e. the radio station or the newspaper).
- In markets with between 4 and 8 TV stations, combinations are limited to <u>one</u> of the following:

  (A) A daily newspaper; one TV station; and up to half of the radio station limit for that market (i.e. if the radio limit in the market is 6, the company can only own 3) OR

  (B) A daily newspaper; and up to the radio station limit for that market; (*i.e.* no TV stations) OR

  (C) Two TV stations (if permissible under local TV ownership rule); up to the radio station limit for that market (*i.e.* no daily newspapers).

In markets with nine or more TV stations, the FCC eliminated the newspaper-broadcast cross-ownership ban and the television-radio cross-ownership ban.

Promotes Diversity and Localism

The FCC concluded that neither the newspaper-broadcast prohibition nor the TV-radio crossownership prohibition could be justified for larger markets in light of the abundance of sources that citizens rely on for news. Nor were those rules found to promote competition because radio, TV and newspapers generally compete in different economic markets. Moreover, the FCC found that greater participation by newspaper publishers in the television and radio business would improve the quality and quantity of news available to the public.

Therefore, the FCC replaced those rules with a set of Cross-Media Limits (CML).

These limits are designed to protect viewpoint diversity by ensuring that no company, or group of companies, can control an inordinate share of media outlets in a local market.

The FCC developed a Diversity Index to measure the availability of key media outlets in markets of various sizes. The FCC concluded that there were three tiers of markets in terms of "viewpoint diversity" concentration, each warranting different regulatory treatment."

A newspaper is primarily devoted to NEWS. Newspapers are viable because they satisfy their constituency by giving them news. Newspapers provide a significant and valuable news alternative to NBC, CBS, ABC, and cable news outlets. It does not matter how many stations exist in a market, the existence of independently controlled publications allows greater diversity, competition, and localism. For the Commission to say, "…greater participation by newspaper publishers in the television and radio business would improve the quality and quantity of news available to the public", is *irrelevant and not true.*

When the FCC allowed CBS to operate UPN their conclusion was that such a ruling did nothing to interfere with the FCC's stated goal of encouraging diversity and competition. They have now conjured up another scheme to reduce competition and diversity in this ruling. They have divined "Cross-Media Limits (CML)" as well as a "Diversity Index" and have created "viewpoint diversity". Will regulators be running around using their CML, Diversity Index, and viewpoint diversity? I would ask the Commission how American citizens are helped by these cross-ownership media changes. I would also ask how ***reducing*** *competition, diversity, and localism serves the Commission's stated goals of* ***increasing*** *competition, diversity, and localism.*

Hopefully Congress will persevere by finding a way to rescind these changes. The giant American media companies should be made smaller and not given greater power. Cross-ownership rules should be reinstated in their entirety. The FCC's rulings are not justifiable, but rather unreasonable and most important of all, un-American.

Norman Horowitz is a media consultant and former president of Columbia Pictures Television Worldwide Distribution, Polygram Television and MGM/UA Telecommunications, as well as a former CBS/Viacom executive.

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SATELLITE RADIO

Dick Kernen, Specs Howard School, Detroit
dkernen@specshoward.edu

There's been a great deal of both hand-wringing and denial regarding XM and Sirius Satellite radio and it's instructive look back at historically analogous situations to inject some rationality into the discussion.

For openers, lets talk about the hand-wringing that satellite radio is the death-knell for terrestrial radio. If we go back to the late 70s, the conventional wisdom was that with the phenomenal growth of FM, AM radio was over. Hasn't happened. The last time I looked, KGO in San Francisco and KDKA in Pittsburgh were the market leaders by wide margins. Throw in other successful full-service stations like WJR Detroit, WCCO Minneapolis, and WBZ Boston and clearly AM is alive and well. Sure, these are 50 KW flame throwers, but how about all the 5 and 10 KW AMs that Rush Limbaugh saved from oblivion or the low rated, but highly profitable All Sports Ams?

To take an analogy from that "other" medium, network TV, let me remind you that in the late '90s when the aggregate cable ratings exceeded traditional network TV in Prime Time, the conventional wisdom was old-time TV networks were through...oh yeah? Check out the $9 billion up-front ad buys this spring. Terrestrial radio will survive, and thrive. More on this later.

Now lets deal with those radio broadcasters who are in denial. "Satellite radio...ha! you mean people have to buy expensive (not for long) radios and pay a monthly fee...to get what they can get for free over the air?! PULEEZE!" Anyone old enough to remember Cable TV circa 1978-79? Same argument. Is everyone going to "go Satellite"? Of course not. Cable subscribership hasn't cracked 80 percent even if you add in Direct TV and Echostar. Their business plan is not predicated on 100 percent or even 80 percent, but consider these facts:

1. It is more and more common for commuters to spend 30 to 120 minutes a day in their cars getting to work...and an equal amount getting home!
2. More importantly, many listeners are turned off by what's available from local stations. Despite recent research that indicated a high percentage of listeners were satisfied with their local stations, I suggest this is partly due to not knowing what they're missing, but more importantly a significant minority whose tastes are niche oriented find little to interest them. Satellite radios ability to aggregate these special interest listeners is the beauty of their business plan.
3. Perhaps the most important advantage XM and Sirius have is the fact that they do few, if any, commercials. Anyone who's turned on a terrestrial station recently knows that commercial loads are... ridiculous, obscene, or whatever adjective works for you.

So if indeed satellite radio succeeds, how does terrestrial radio survive? By doing the only thing that they can do that XM & Sirius can't... be local. Certainly unique national air personalities will continue to attract listeners to specific shows, however the recent trends toward "virtual jocks" and voice tracking will become less attractive to listeners interested in local content. Howard Stern is a compelling personality, but he never mentions or focuses on what's happening outside the New York City area. The home team winning a national championship, the big concert coming to the local venue, and the big local annual event never get so much as a mention. National personalities rarely, if ever make local appearances while local air talent can show up all over town. Just as FM improved and expanded the number and variety of radio formats, satellite radio will do the same. Local radio will be forced to provide more inventive compelling, community involved programming and the listeners will have what we Americans love...more choices.

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News From No Man's Land: Reporting the World. By John Simpson, London: Pan Books, 2003 (2002).

Accurate information is the commodity in which journalists trade. Their careers, reputations, and credibility depend on the veracity of the reports they convey. Historically the British Broadcasting Corporation has been one of the world's most credible news organizations. That's why I was shocked and disturbed after having picked up this book at a London airport recently and read it to discover that the content doesn't line up with reality.

John Simpson is a veteran BBC reporter who offers this as the third in a series of autobiographical works. I haven't been to Afghanistan so I have no way of confirming what he reports from behind the scenes of the Taliban, but I do know that subsequent news reports from various other international news organizations do not portray them to be the same group of effeminate homosexual pansies as Simpson does in a section of his book.

Throughout his book, Simpson takes cheap shots at American news organizations and its public. The America he portrays is not the country I know. He seems to go out of his way to find something negative to say about how inept American journalists are and how ignorant the U.S. public is.

Simpson's journalistic ethics are rather strange too. He spends considerable length discussing why he thinks covering a jump cut with a cut-away shot is unethical. This has been a norm in television ever since editing techniques have existed. However, he violates numerous other ethical standards with no qualms. For example, he puts on a burka, i.e., Muslim woman's apparel that covers a person completely to gain access to restricted areas, a trick that later caused problems for him with colleagues from other organizations who did not approve of such deception and the government sources he deceived in that escapade.

Technically he constantly refers to "filming" various stories which led me to wonder, does the BBC still use film or does he not know the difference between film and tape? A constant topic Simpson also brings up is alcohol. A common trait of alcoholics is to deny the addiction. I don't know Simpson. All I know is in his book he constantly refers to his desire for it and how he hates the fact that being in Muslim countries denies him access to it. A case study of denial.

I knew nothing about Simpson before picking up this book. My inference after having read it is the author is arrogant, prideful, boorish, out for number one, thinks negatively of Americans, considers himself to be a better journalist than the facts bear out, has a convoluted sense of journalistic ethics, and doesn't lack for self-confidence.

On the positive side, he is a gifted writer and I would guess a colorful television presenter. His stories of reporting from mysterious places make for interesting reading, however if he can't be trusted to tell the truth about places I'm familiar with, how truthful are his stories elsewhere?

Reviewed by William G. Covington, williamcovington@hotmail.com

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Bray, John. (2002). Innovation and the communications revolution: From the Victorian pioneers to broadband Internet. The Institution of Electrical Engineers: London, UK.

This 313-page book presents an exhaustive and concise account of the history of major advancements in communications technology since the mid 18th century, spanning such topics as the telegraph, transistor, satellite, and World Wide Web. Bray, an academician with extensive job experience in radio and television engineering, offers a holistic and humanizing record of events.

Each of the 22 chronologically ordered chapters consists of stories about people: condensed biographies of inventors and innovators of communication technology, as well as their interrelationships. For example, we learn that Faraday read about electricity at age 13 as an apprentice bookseller, was inspired by Oersted, Ampère, and Ohm, had a happy marriage, and a unique philosophy of self. Also personal, the stories are punctuated and made memorable with quotes from various players (e.g., in the development of the first low-loss optical fiber, Donald Keck "could just about feel the spirit of Edison in the laboratory"), as well as embellished with over 100 figures, diagrams, and photos. Books, websites, and periodicals inform each chapter narrative, meticulously organized into numbered subsections.

Also notable, the text demonstrates the connectedness and continuity of innovation, and exhibits a worldview of tech development from North America to Europe to the Pacific Rim (most notably contributions of the U.S. and the U.K). Unusual attention is paid to important, yet often ignored historical moments, such as the discovery of the reflective layers of the ionosphere, other inventors of the telephone, traffic theory, and the social impact of innovations (e.g., a phone hotline between Kennedy and Krushchev "staved off World War III"). The last chapter is an optimistic look to the future, speculating on topics such as virtual reality, mass media products, and photonic switching, and their societal and political implications.

Although understandable and well written, the author makes no excuses for the inclusion of a multitude of technical jargon, visuals, and formulas. This book is not for the tech squeamish.

Reviewed by Cary Horvath, Youngstown State University,
clhorvath@ysu.edu

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Gender Issues Division Call for Papers

The Gender Issues Division of the Broadcast Education Association invites submission of original papers on broadcasting and electronic media topics to be considered for presentation at the 49th annual BEA convention in Las Vegas, April 16-18, 2004. The conference theme is BEA 2004—Bold Visions, Fresh Thinking: Untangling Media's Gordian Knot The Division is open to all methodologies and encourages submissions that explore all aspects of gender issues pertaining to the electronic media. The theme is intended as a focus for the convention, but does not imply that competitive papers must reflect that theme.

DEADLINE FOR SUBMISSION

The deadline for receiving all papers is **NOVEMBER 13, 2003.**

Papers will be evaluated and judged by blind review in two categories, Debut and Open. The Debut category is open to entrants who have never previously presented a paper at a BEA Convention. The Open category is for all other paper submissions. Please indicate the category your paper qualifies for on the cover sheet. Co-authored papers should be entered in the open category if any one of the co-authors has presented at a previous BEA convention. In the Debut category, first and second place winners receive cash awards of $200 and $100 respectively from BEA. Awards for multiple-authored papers will go to the lead author as listed on the title page. Division of the award is the responsibility of the lead author. The division reserves the right to withhold monetary awards if, in the opinion of the judges, the quality of papers is insufficient. Paper winners must present their papers at the convention in order to be eligible for monetary prizes.

GUIDELINES:

• The TITLE PAGE should include 1) the manuscript title; 2) the category of submission (Debut or Open); 3) the lead author's name, mailing address, phone number, e-mail address, and; 4) the names of co-authors if applicable. All inquiries and information about the submission will be directed to the lead author listed on the title page. If no category is specified, submissions will be placed in the "open" competition. To ensure anonymity in the reviewing process, no reference to the author"s identity or affiliation should appear after the title page.

• An ABSTRACT should follow the title page and contain only the manuscript title and a brief summary of the paper in 250 words or less.

• The MAIN TEXT should follow the abstract page. A running header containing the title of the paper should appear on the first page of main text and continue on each page of the document thereafter.

• The FORMATTING paper should follow current APA style guidelines. Papers should not exceed 30 double-spaced pages in length, including references, tables, and figures.

• Papers must not be under peer review by another association or publication and may

only be submitted to one BEA interest group for evaluation. Papers should not have been presented at any other convention (regional/national) or published prior to presentation at BEA.

WEB POSTING (Optional):
Authors who wish to have their paper posted on the BEA website must include a signed copy of the permission form (http://www.beaweb.org/bea2004/paperfrm.html) and a copy of the paper on a standard 3-inch diskette in Microsoft Word or Rich Text format. The file can be in either PC or Macintosh formats, but should be the only file contained on the diskette.

DEADLINE:
To be eligible for consideration, all paper submissions must be received by the Division's Competition Chair no later than November 13, 2003. E-mail and fax submissions will not be accepted. The lead author will receive an e-mail confirmation from the paper chair upon receipt of the submission.

SUBMISSION:
Send four printed copies of the paper to:
Debbie A. Owens, Paper Competition Chair
BEA Gender Issues Division
Murray State University
Department of Journalism and Mass Communications
114 Wilson Hall
Murray, KY 42071-3311

For more information, contact Debbie A. Owens at:
270.762.2387 Office
270.762.2390 Fax
Debbie.Owens@murraystate.edu

Selected papers will be presented at the Gender Issues Division's competitive paper session during the annual BEA convention in Las Vegas, Nevada, April 16-18, 2004. At least one author of an accepted paper must attend the convention in order to present. Winners will be notified by February 6, 2004.

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BROADCAST RESEARCH INITIATIVE (BRI)
2003 SUMMARY

We conducted two regional meetings in 2003. Both meetings were held in conjunction with leading academic associations (BEA & AEJMC) annual conventions. These meetings continue our mission of bringing teachers, students, along with industry practitioners and vendors together to close any gaps between the industry and academic communities, and to foster growth in the research profession.

At the Kansas City meeting, Jim Fletcher who recently retired from the University of Georgia, announced plans to develop the Broadcast Research Certificate Program over the next three years. The program will target undergraduate and graduate students, along with working professionals with the goal of developing a high quality research work force.

We expect to increase the number of one-day regional meetings in 2004. Below is a list of potential meeting sites. Keep this schedule in mind as you develop your travel budget, and also spread the word to others in the research and sales community.

Attached are the meeting agendas from our Kansas City and Las Vegas meetings this year. We need people to organize these upcoming meetings, and to begin to develop curriculum and build a database of best practices case studies for the certificate program. Let me know your area of interest.

Potential Regional Meetings in 2004:
Miami
University of Miami
South Florida Research Council
First Quarter

Las Vegas
Broadcast Education Association (BEA) Convention
(April 17th)

New York
(May or June)

Toronto
Association for the Education in Journalism and Mass Communications (AEJMC)
(August 3rd)

Washington DC
National Association of Broadcasters (NAB)
(Third Quarter)

Chicago
National Communication Association (NCA) Convention Northwestern University
(3rd or 4th Quarter)

Gary Corbitt
Research Director
Post Newsweek Stations
gcorbitt@wjxt.com
904 393-9803

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Broadcast Education Association Receives Sponsorship from Avid Technology, Inc.

The Broadcast Education Association (BEA) has received a sponsorship grant from Avid Technology, Inc. for the BEA Festival of Media Arts. The Festival is held each year in conjunction with the BEA Annual Convention. The sponsorship will help defray costs associated with putting on the BEA Best of Festival: King Foundation Awards ceremony, to be held in the Las Vegas Convention Center April 17, 2004. As part of the sponsorship, Avid is also providing Avid Xpress® Pro, Avid's real-time film, video and audio editing software, to the twelve winners of the Best of Festival awards. BEA is grateful to Avid for their support of creative activities in higher education.

The BEA Festival is a major showcase for the creative works of college faculty and students. The competition is quickly becoming one of the largest faculty and student competitions in the nation. Faculty entries are evaluated in a blind review process, similar to published research articles. Student submissions are also competitively selected and judged as to professionalism, the use of aesthetic and/or creative elements, sense of structure and timing, production values, technical merit and the overall contributions to the discipline in both form and substance. There are award categories in audio, interactive multimedia, video, scriptwriting, news, and for small and two-year colleges.

BEA was founded in 1955 and is an organization dedicated to building links between professors and college students in higher education and the electronic media industries, to mutually benefit each community and to better train college students for careers in broadcasting and electronic media. (www.beaweb.org)

Avid Technology, Inc. is the world leader in digital, nonlinear media creation, management and distribution solutions, enabling film, video, audio, animation, games, and broadcast news professionals to work more efficiently, productively and creatively. For more information about the company's award-winning products and services, please visit www.avid.com.

See the Festival's website (www.beafestival.org) for details of festival rules and entry information.

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Board Elections Announced

BEA's Board of Directors elected new officers for 2004-05. Each will take office following the 2004 BEA Conference. Steve Anderson was elected President, Joe Misiewicz was elected Vice-President for Academic Affairs, Gary Corbitt was re-elected Vice-President for Professional Affairs and David Byland was elected Secretary-Treasurer. BEA's Board of Directors elected new officers for 2004-05.

Academic jobs around the globe

Dr. James Fowler drjamesfowler@yahoo.com located this academic job site Academic Careers Online.

You can search or announce faculty, post doc, library, endowed chairs, administrative and senior management jobs at colleges, universities and research institutes anywhere.

Applicant can use all their services without being charged and employers can post a job listing for up to three full months for US$175. This even includes email alerts to applicants.

To see the site go to www.AcademicCareers.com

2004 BEA Festival of Media Arts http://www.beafestival.org

The Broadcast Education Association is pleased to announce the 2004 BEA Festival of Media Arts, the annual faculty and student media competition.

We welcome two sponsors to the BEA Festival. The Festival Committee would like to thank the Charles & Lucille King Family Foundation and Avid, for their support. Beginning with the 2004 awards, twelve winners of The BEA Best of the Festival: The King Foundation Awards each receive a $1,000 check and Avid Xpress Pro software packages.

Get your entries in by the **December 12, 2003** deadline (January 9, 2004 for Scriptwriting). Then, start making plans for the Festival Awards Ceremony at BEA2004 in Las Vegas on Saturday evening, April 17th.

A peer-reviewed venue for your creative projects from the Broadcast Education Association

Categories for faculty and students: Media categories in Interactive Multimedia (Web & CD-ROM), News (including "Newscast"), Scriptwriting, Video, Audio and Small/2 Year Colleges.

Awards, prizes and placements are based on originality of concept, contributions to understanding, style and technical execution.

The Festival is held in conjunction with the annual BEA Convention, April 16-18 in Las Vegas.

Sponsorship Provided by King Family Foundation and Avid Technology, Inc.

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2004-2005 BEA Scholarship Winners Announced

Eighteen students from sixteen different campuses were awarded scholarships in the Broadcast Education Association's 2004-2005 competition. The winners were selected by the BEA Scholarship Committee at the organization's Fall board meeting, announced Pete Orlik, committee chair. They include:

Abe Voron Scholarship
Briavael O'Reilly, Ithaca College

Alexander M. Tanger Scholarship
Tina Holubecz, Arizona State University

Andrew M. Economos Scholarship
Krista Gradberg, Illinois State University

Vincent T.Wasilewski Scholarship
Christopher Booker, Indiana University

Philo T. Farnsworth Scholarship
Kailyn Reid, Drake University

Joseph and Marcia Silbergleid Scholarship
Kevin Williams, University of Georgia

Country Radio Broadcasters Scholarships
Natalia Kolnik, University of Montana
Janet Schulze, Emerson College
Jill Weinstein, University of Massachusetts

Two Year/Community College BEA Scholarship
Cheryl Hilton, Hillsborough Community Collee

Helen J. Sioussat/Fay Wells Scholarships
Erin Gibson, Southern Illinois/Carbondale
Bradley Vernatter, Otterbein College

Harold E. Fellows Scholarships
Amy Jo Coffey, University of Georgia
Nicholas Ferreri, Ball State University
Erin Hagarty, Penn State University
Allison Reames, Middle Tennessee State University

Walter S. Patterson Scholarships
Coy Lindsay, Howard University
Hallie Marshall, Southern Illinois/Carbondale

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2005-2006 competition begins on January 15, 2004 with an application deadline of September 15, 2004.

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SCHOLARSHIP COMMITTEE REPORT, FALL 2003

Statistical Summary: (2002 figures in parentheses for comparison)

Complete and accepted applications:	98	(135)
Incomplete/late applications:	21	(45)
Non-BEA campus disqualified applications:	10	(5)
Male applicants	37	(44)
Female applicants:	61	(91)
American Indian or Alaskan Native:	0	(1)
Asian or Pacific Islander:	1	(2)
Black:	11	(20)
Hispanic:	10	(10)
White:	64	(93)
Other:	4	(2)
Multirace:	3	(5)
Race Unidentified:	5	(2)

Special notes: Of the 108 completed applications, ten were from campuses that were not BEA institutional members as of October 1. Each of these schools had one applicant except for Southern Methodist that had two:

Columbia College
Grand Valley State University
Lewis University
San Diego State University
Skyline College
Southern Methodist University
University of Missouri/Columbia
University of Wisconsin/Madison
William Patterson University

Seven additional campuses were not members as of the initial deadline of September 15 but Suzanne brought them into the fold.

Applications this year were again distributed in hard copy to all individual and institutional members and are available as PDF files on the BEA website. It appears each method is equally popular and we need to continue to use both to help stimulate awareness of the competition and participation in it.

This year, we are awarding 19 scholarships with a sum value of $36,500. This is three scholarships (and $4,500) more than we anticipated. The additional scholarships were made possible by recovery of ten Country Radio Broadcasters awards from last year that were turned back by winners who graduated earlier than they had planned.

No CRB scholarships were planned for this year and none are anticipated for next year due to business downturns that have seriously impacted that organization.

Next year's application period runs from January 15 to September 15, 2004. The remainder of September is devoted to a period in which students missing one or two documents are allowed to chase down absent transcripts and letters of recommendation. Postcards are mailed on September 16 to students with incomplete files to inform them of this fact. The four Scholarship Committee members conduct their individual evaluations of complete and accepted applications the first two weeks in October. Each casts a FAX ballot by October 15. These ballot results are then consolidated into a finalist list from which the reduced three-person committee determines winners at a face-to-face work session the morning of the Fall Board Meeting. Other committee members are Marilou Johnson of James Madison University, Bill Parris, General Manager of Multicultural Media Broadcasting, and Max Utsler of the University of Kansas. Max participates in the first stage of the process but does not travel to Washington for the final selections.

Respectfully submitted by Peter B. Orlik, Scholarship Committee,
orlik1pb@cmich.edu

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BEA Members: Sign up for NAB weekly e-newsletters

Radio Week, TV Today, Radio TechCheck and Television TechCheck can now be delivered to you weekly if you sign up to receive them at http://www.nab.org/emailform.asp.

Find out about radio & TV legislation, regulation, engineering and how to receive free PSAs for your college radio & television stations, information about NAB regional, national & international seminars & conferences, NABEF (National Association of Broadcasters' Education Foundation) grants and training for minorities & women and much more.

Book Room Reservations for BEA/NAB

Housing for BEA/NAB2004 is open. Registrants of BEA are welcome to book inside the NAB block. There are rooms available for as low as $49/night. You have the power to check availability and make your hotel reservations at any of the 23 hotels in the official NAB block — you'll even be able to make changes and cancellations all on line. Or, if you prefer, you can talk to one of our partners at Expovision and they will gladly make your reservations for you. Expovision can be reached by phone at 1.888.866.8830 (U.S. only), 1.703.205.9114 or fax 1.703.205.0235. Visit http://www.beaweb.org/index.html or http://www.nabshow.com to make your reservations online.

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THANK YOU to the following individuals and companies for their support in *"Educating Tomorrow's Electronic Media Professionals"*

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Suzanne Rautiola-Williams

For information on becoming an Individual or Corporate Contributor of BEA, please contact Louisa Nielsen, Executive Director, 202-429-5355, lnielsen@nab.org

Feedback
Broadcast Education Association
World Headquarters
1771 N Street, NW
Washington, DC 20036
USA

http://www.beaweb.org