

Static

The Newsletter of the Radio-Television Journalism Division of AEJMC

Vol. 41, No. 1 October 2001

Apocalypse Now: The Coverage

by JEANNE ROLLBERG
RTVJ Liaison to RTNDA

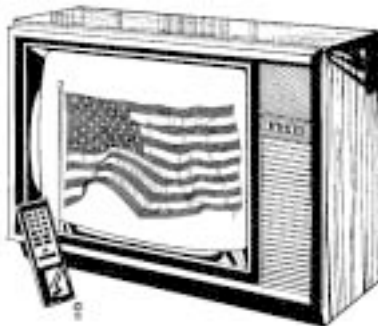
The horrific events of September 11 played out on our TV screens as no other news event we've ever seen. It is estimated that the broadcast networks and their affiliates alone—in serving the mandated public interest, convenience, and necessity—sacrificed upwards of \$500 million dollars in their 24-hour virtually commercial-free coverage of the nation's darkest moment.

While the story itself has seemed too awful for words to many Americans, the skillful crafting of words and visuals by journalists, as they attempted to bring order out of chaos, did much to create social cohesion in a way not seen perhaps since the coverage of the JFK assassination. Nielsen says an estimated 75 million Americans watched in prime time on Tuesday, 9/11.

It may be one of broadcasting's finest hours, a redemptive act reminds professors that despite our grave concerns about disturbing trends in the industry, when the newscasters are put to the test on a story of this magnitude, the finest traditions of American journalism triumph. The journalists, in putting their own lives in jeopardy at the scenes of the disasters, became heroes themselves, second-tier perhaps, but heroes nonetheless, as they chronicled human misery.

Some observations: The big three networks, CNN, MSNBC, Fox, etc.

showcased their best anchorpersons and reporters and the technology that allowed comprehensive coverage. Cell phones and videophones were useful. Live coverage is always subject to SNAFU's brought on by changing stories and little ability to edit (copy) in the field, but reporters and anchors generally took care to specify it when stories were unconfirmed. Corrections ran early and often.



Meanwhile, as we teach students about coverage, some questions about the "packaging" aspects of phase one of the coverage will emerge. Among them:

- 1) Is it desirable to give this kind of story a title like "Attack on America"?
- 2) Is it good to use pictures of planes hitting buildings in bumps and teases, or does it trivialize the tragedy?

- 3) How much repetition of the explosions in stories is acceptable? In this case, isn't it okay NOT to lead with your "best" video?
- 4) Does the picture-in-picture approach serve viewers well, or confuse them? Are they left to sort out which screen element is most important?
- 5) What is the correct use of crawls?
- 6) When there's no new information, should you revert to regular programming and then use cut-ins for updates?
- 7) How appropriate is it for networks to "drape themselves in the flag" by using flag graphics, etc. and pressuring anchorpersons to wear flag lapel pins, etc?

Other questions will emerge for us as we move to phase two, the analysis phase, where journalists will produce packaged rather than live coverage of multiple aspects of the crisis. Will the tone of the reporting change once we are on war footing? Will the First Amendment become a casualty? Will the restrictions on reporters increase? Will the guidelines hammered out by journalists and military personnel after the Gulf War, "Statement of Principles: News Coverage of Combat," apply here? Maybe by the time the next *Static* is published, we'll know more about how broadcasters and other news media will be affected.

Head Notes

by SUZANNE HUFFMAN
RTVJ Division Head

AEJMC'S 2002 Convention will run August 7 - 10 in Miami Beach, Florida. "Ways of Knowing Inside and Out of the Classroom" is the topic for the plenary and the Fountainebleau Hilton is the headquarters hotel. Miami is a terrific convention location and we hope to see you all "at the beach" next August.

RTVJ is co-sponsoring a mid-winter conference this year in Athens, Georgia. The conference theme is "Response to Crisis: Media in Times of Terror, War and Disaster." See Lee Hood's article at right, and the call for papers on the back page for more information. I hope you will consider attending what promises to be a very interesting and enriching conference.

We have two issues for the division membership to decide on the enclosed ballot. The first is whether to continue to print *Static* or to have it as an on-line publication only. The second is whether to raise RTVJ division dues from \$7 per year to \$10 per year in order to cover the cost of equipment (LCD projectors, VCRs, etc.) we use at convention. Mail your completed ballot in a sealed envelope to *Static* editor Larry Burkum at the address on the ballot. The postmark deadline for

ballots is December 1, 2001. Only these original paper ballots will be accepted. Results will be published in the next issue of *Static*.

We had a very successful convention in Washington, D.C. The 2001 AEJMC Convention was its largest ever, with 2,200 attendees. Our pre-convention workshop, research paper sessions, DBJE social, and RTVJ panels were well organized and well attended. A member of our own division, Joe Foote, is the new AEJMC president. And we look forward to an exciting year as we plan for 2002 in Miami Beach.

In preparation for the convention, we need to encourage our students—and each other—to submit research papers by the April 1 deadline. We need to build membership in our division. We encourage all of you to share and to debate ideas on RTVJ-L. And we encourage all of you to submit articles to *Static*. Those articles might include information about new books you have written, faculty internships in which you have participated or which you recommend, and any other issues of concern to the division membership. Email articles to *Static* editor Larry Burkum (lburkum@drury.edu).

Mid-Winter Conference Set for February

by LEE HOOD
RTVJ Vice Head & Program Chair

The RTVJ division will participate in a mid-winter conference February 8-10 at the University of Georgia in Athens, with optional pre-conference activities in Atlanta on Feb. 8 (details to be provided later). We are co-sponsoring the conference with Media Management and Economics, Comm Tech and Policy, as well as possibly some other divisions and interest groups.

The conference theme is "Response to Crisis: Media in Times of Terror, War and Disaster." RTVJ will have organize a panel built around that theme (ideas welcome!). Research papers will be welcome either on that general topic or on any other topic (abstracts by Dec. 1).

In addition to the theme panel and research sessions, our hosts at Georgia are putting together a very interesting panel on some of the teaching and curriculum issues that we face as the media industry changes so radically and so rapidly.

UGA is working on logistics, including reserving a block of rooms at a hotel and also on the details of transportation from Atlanta. Watch the RTVJ listserv and web site for more details.

RTVJ 2001 BALLOT

Issue One:

continue to print *Static* on paper

make *Static* an on-line publication only

Issue Two:

raise RTVJ division dues from \$7 per year to \$10 per year

DO NOT raise RTVJ division dues from \$7 per year to \$10 per year

Mail your completed ballot in a sealed envelope to:

Larry Burkum
Communication Dept.
Drury University
900 N. Benton Ave.
Springfield MO 65802

Breaking News in the Classroom

Editor's note: *It was a learning moment. With the nation reeling from an apparent terrorist attack, broadcast journalists faced the challenge of informing the public in a time of crisis. What can journalism students learn from this coverage? How will the images on our television screens shape the next generation of broadcasters? Two RTVJ members share how they took advantage of this learning moment.*

by ROGER MELLEN
George Mason University

The recent disasters at the World Trade Center and the Pentagon made for a very harrowing lesson for journalism students in the Washington, D.C. area. For most of my students and colleagues at George Mason University in Northern Virginia, this was a news story that struck too close to home. Many of us had immediate concern about the safety of family and friends and some felt the tragedy directly. At the same time, this enormous disaster and incredibly difficult news story provided an enormous amount of educational material.

On Tuesday, September 11, my "Introduction to Journalism" students and I walked out of class at 10 in the morning to learn of unbelievable horror. The university did not cancel classes until 4:30 that afternoon, but many of my colleagues were too shell shocked to hold classes. I chose to meet with the students who showed up and attempted to incorporate the unfolding news story into the course itself. My "Writing Across the Media" students gathered around the television set with me, mostly watching in silence. We did talk about the coverage itself and the difficulty of delivering news live without any real writing or editing.

Later that same day, my "News Reporting and Writing" class watched the coverage and talked about the challenges news professionals face during live reporting of major disasters. When some of my students remarked at my rather emotionless, calm attitude, we talked about the techniques of insulation many media professionals develop to allow them to function despite the death and destruction around them.

The news coverage of this story continued to be the focus of our journalism classes for the rest of the week. My students and I observed the important role that television played both as a source of information and as a social unifier. We critiqued the performance of the Internet and noted some initial failures of congestion and immaturity on the Web as a news medium plus the benefits of Email and Instant Messenger while telephone communication failed. We critiqued the performances of network and local anchors and how opinion and conjecture can creep into live coverage and the dangers of that.

Many of my students found the classroom and even our

by TERRY ANZUR
University of Southern California

At USC/Annenberg, my first-year graduate students are studying basic broadcast news writing. On the day following the attack, it was obvious that we would need to put aside the planned exercises for the day—writing voiceovers and vo-sots using material from the CNN News Source feed. Instead, we discussed the coverage and the overwhelming feeling of having so much information thrown at you from so many sources. First, we used a case study analysis to create a framework for what we were seeing: identifying the key issues and the key players. Next, we made a list of all the possible viewpoints: the victims, the perpetrators, the authorities, the rescuers, the journalists, the viewing audience. Finally, we decided to categorize which stories covered the real problems rather than just symptoms of problems.

I had taped the Tuesday edition of NBC Nightly News and we watched one hour of coverage, stopping frequently to analyze the elements. What was the difference between wall-to-wall coverage that was dictated by breaking developments in the story as opposed to the attempt by the Nightly producers to be proactive and package the coverage? Did we find the graphics helpful or annoying? Were the producers correct to emphasize official reaction over human suffering? What was the effect on the coverage when a reporter apparently missed her slot in the broadcast, creating a domino effect when the next correspondents in line were not ready? How did Tom Brokaw magically move from the roof of 30 Rock to the shores of New Jersey in just a few minutes... obviously, one of the backgrounds was a "fake" on a chroma key.

Student reaction was overwhelmingly positive. "I'm sure this class session will stick out as one of the more memorable classes we will have over the next two years," wrote student Kari Brown. "You have given me completely different lenses with which to view and analyze much of the regurgitated information flowing on air. There is not a more exciting time to practice this profession."

My advanced graduate students immediately set to work on an assignment for CNN student bureau, interviewing Muslim students about their fears of a backlash. We learned that Arab-American student leaders were meeting with pub-

please see Mellen, page 4

please see Anzur, page 4

A New Declaration of Independence for Broadcast Journalists

by WILLIAM R. DAVIE

Distinguished Broadcast Journalism Educator Chair

Like a hearty perennial, the weeds of advertising threaten to choke the bloom from TV news if journalists don't guard their independence from invasions of advertisers. Recent examples on listserves give cause for alarm.

In Chattanooga, Tennessee, a Fox TV station offers news time to retailers through their sales department until public reports curtail the embarrassment. In Pittsburgh, the Post-Gazette reports a TV sales person promises coverage at the county fair in exchange for a commercial buy. In Dallas, WFAA-TV runs a series on an Internet device for scanning the newspapers in which it holds a financial stake. In south-west Louisiana, two stations—KPLC-TV (NBC) in Lake Charles and KLFY-TV (CBS) in Lafayette—show anchors and station employees in live, on-location interviews with sponsoring merchants.

In a session at the annual convention in Washington D.C. sponsored by our division and Media Ethics, panelists looked for solutions. Syracuse scholars Beth Barnes and Hubert Brown measured the influence of sales people and account executives in the newsroom and found sales managers were more of an influence in favor of advertisers than the account executives themselves. Both advertising professionals and TV journalists, however, were concerned about the credibility of the newscast.

Checking the credibility of television news is the business of Rob Mennie, vice president of news for Gannett Television. Mennie says the public normally is not aware of advertising influence on news content, but once they

become aware of it are angry at the station.

KSTP-TV News Director and former Poynter Institute faculty, Scott Libin argued sales and promotion need not overrule common sense in news judgment. "Journalists must make decisions based on the best interests of their viewers, not of whoever happens to be willing to write the station the biggest check." Libin is practical in his approach, "sales departments can and should know enough about the station's news product to market it effectively. That keeps us all in business."

News consultant Kenn Venit recalled for Shoptalk how John Cameron Swayce anchored NBC's "The Camel News Caravan," while early TV news programs featured anchors in gas station uniforms. There are good reasons such experiments vanished from TV screens. News items reported or ignored based on commercial concerns are not only damaging to credibility but potentially illegal. Venit says "news should be news...not a value-added element of a sales package."

Professor Chad Raphael reported in Communication Law & Policy the FCC has heard 106 complaints since its news distortion policy was adopted after the Democratic Convention in Chicago. In 1981, the Commission discussed sanctions to discourage the "manipulation of the news to further the licensee's business interests," and its enforcement influenced license renewal decisions.

*please see **Credibility**, page 9*

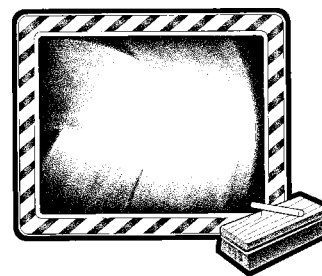
Mellen, from page 3

Internet bulletin board a big help in dealing with swirling emotions caused by the events. As members of a university with a large Islamic population, we have been dealing with the news of discriminatory retaliation, the role of the news media in relation to that, and the personal fears of several of my students.

For me personally, one of the greatest challenges has been the helplessness I feel not being a part of the news coverage. This is the first time since I left television news less than four years ago that regret not being on the street nor in the newsroom. However, my students and I are finding that the best way to get over that helpless feeling caused by this tragedy is to get on with our lives, to demonstrate that we can and will continue despite the threat of terrorism. Our job is teaching and learning. Out of this tremendous loss we are gaining invaluable lessons, albeit painful ones.

Anzur, from page 3

lic safety officials to discuss precautions and that the mosque across the street from the campus — usually crowded with people in prayer — was closed as a safety measure. Meanwhile, the line for blood donors stretched around the student center, reflecting the diversity of students at USC coming together in a national crisis.



If you found an innovative way to use breaking news as part of your curriculum, we'd like to know about it. Send your examples to Terry Anzur, RTVJ Teaching Chair, at anzur@usc.edu.

Educators, Journalism Professionals Offer Career Advice in Tough Times

by LEE HOOD

RTVJ Vice Head & Program Chair

Marcy Vandervoort says the job market in television news is the tightest she has seen in her three-and-a-half years as a talent recruiter. And that was before the events of September 11 and their aftermath put extra pressure on the economy and on stations directly (with the loss in ad revenues during the early days of wall-to-wall coverage).

The changing job market in TV news was a major focus of a panel discussion at the AEJMC national convention in Washington, D.C., in August. Vandervoort, a recruiter with the Broadcast Image Group, was one of five panelists speaking on "Contracts, Unions and Agents: Preparing Students for the Business End of the Broadcast Industry." The panel also included Dave Cupp, a news director in Charlottesville, VA; reporter Tim Furlong of WLNE-TV in Providence, RI; Bob Papper of Ball State; and John Doolittle of American University. It was deftly moderated by Jim Upshaw of Oregon.

Bob Papper shared some interesting findings from the annual survey of radio and TV news he and his colleagues conduct for the RTNDA. The figures show a trend toward contracts even in behind-the-scenes jobs. For instance, the most recent survey shows 57% of producers are now working under contract, up 17% in just two years. Even one-third of assignment editors and almost one-fifth of photographers are now being asked to sign contracts. (For more of the survey, see www.rtnfd.org.)

Dave Cupp, the news director on the panel, noted that entry-level employees do not have much clout in contract negotiations. His advice: tell students to consider the overall opportunities the station offers. Beginning reporters should look for opportunities to hone their live reporting skills.

But what opportunities of any kind will students find in the current climate? I know that question is on many educators' minds right now. In a con-

versation shortly before the cancelled RTNDA convention, Vandervoort shared that entry-level candidates are increasingly competing with experienced people who have lost their jobs in bigger markets. That obviously puts the entry-level job hunter at a disadvantage. Vandervoort's advice: Tell students to keep all their options open and not to limit their search to a specific kind of job. Be willing to take an assignment desk job, even if that is not their ultimate goal. The behind-the-scenes jobs—producing, photography, assignment editing—are still the ones stations are having the hardest time filling. We've no doubt all told students to keep their geographic options open, but Vandervoort says that is even more important now.

The wider the variety of skills students master will also enhance their job prospects. As Dave Cupp noted at the panel in D.C., "The people who are surviving the economic downturn are those who can do it all."

Sports News in Changing Times

by ED FREEDMAN

Francis Marion University

Most, if not all, of us have students who want to be sportscasters. But with local stations cutting back on the amount of sports they carry, are we being disingenuous and misleading these students if we try to train them for that field?

A panel on sports journalism at the AEJMC convention in Washington, D.C. dealt with this and other subjects that might help us get a better understanding of these issues. The panel included Art Berko, a senior news producer for ESPN; Staci Feger-Childers, news director at WMAR-TV in Baltimore; Greg Toland, a local TV sportscaster who in the past five years has moved from a medium market to Pittsburgh and then to D.C., and Charlie Tuggle of North Carolina, whose industry experience included local sports production.

We talked about the ESPN-ization of local news—how the new ESPN-speak has pervaded local sportscasters who look at themselves as ESPN wannabes, who feel if they look and sound like an ESPN sportscaster, eventually they will become one. The ESPN member on the panel was categorical. He made no excuses for the ESPN sportscasters who have added new terms to the vocabulary. Yet he said ESPN is not looking for people aping their sportscasters, but

please see Sports, page 9



**Future AEJMC
Convention
Dates and Sites:**

**2002 -- August 7-10 at
The Fountainbleau Hilton
and Towers, Miami, FL**

**2003 -- July 30-August 2
at Kansas City, MO**

**2004 -- August 4-7 at
Toronto, Canada**

Plan to attend!!

Perfecting Performance: Secrets of Success

by TERRY ANZUR

RTVJ Teaching Committee Chair

It's the best-kept secret in broadcast journalism education: We teach talent performance. Journalism schools emphasize the fundamentals of writing and reporting, skills that are no less important on radio and TV. But if you teach broadcasting, many of your students also want to know about voice, delivery and going live. Future television reporters have questions about hair, makeup and wardrobe. Young journalists need guidance in these areas to improve their student newscasts and to compete for entry-level reporting jobs that often require live-shot experience and a compelling presentation on an audition tape.

An RTVJ pre-convention workshop called "Perfecting Performance: A Vision to Teach," organized by Bill Silcock of Arizona State University, allowed broadcast educators to share their strategies for addressing these issues in the classroom without losing focus on the core values of good journalism.

Story mapping: Ken Fischer of Southern Illinois-Carbondale developed an exercise to demonstrate why on-camera stand-ups must be an integral part of field reporting, not an afterthought or a lame excuse to get your face

on camera. Students receive a list of picture and sound elements for a TV news story. For example, a story about a dangerous pothole includes interviews with highway personnel and outraged drivers plus visuals of traffic, the pothole, motorists changing their tires and a repair crew in action. Discussion teams of students outline the script and decide what type of stand-up would add to the story, not merely repeat information from the interviews or state facts that could be better illustrated with video. Because the stories are from actual broadcasts, students can see how their story map compares to the report that was shown on TV.

Hint: the reporter is standing next to the pothole from hell, making the transition from the problem to the solution. Extra points if you stood IN the pothole to show how deep it was.

The 30-second promo: This exercise has helped students in my advanced class at USC/Annenberg to decide if they will enter the job market as on-air reporters or producers behind the scenes. Students view a 30-minute local newscast, take notes and then write 30 seconds of copy to promote the program. These scripts are loaded into the teleprompter in our news studio and each student takes a turn at the anchor desk. To add realism, I roll the news music

from one of the local newscasts in the background. The promo must be read in exactly 30 seconds, with a stage manager giving time cues.

It's not as easy as it sounds. Many stumble over their own name. Students are cut off if they take too long and must sit through dead air if they run short. The promos are taped and critiqued so that each student receives an individual appraisal of their writing, delivery and presentation. Students must demonstrate clear enunciation, correct pronunciation, and appropriate energy for each story mentioned in the promo – ranging from hard news to light features. It's also an opportunity to talk about ethics of news promotion and the importance of not scaring or misleading the audience.

Hint: The students who think this is the most fun they've ever had in a classroom are potential on-air talent. The producers are those who would rather be run over by a city bus than do this again.

Simulated live shots: "The Live Lab" at Syracuse prepares students to be ready for anything. Hub Brown's exercise begins with a guest speaker holding a mock news

conference. Students have a time limit to determine the issues, map the story and tape the "live" report in the field. In a more advanced challenge lab, drama students are used to simulate an event where coverage doesn't go according to plan. Broadcasting students must cope with hecklers invading their space at the live location and tapes that aren't ready to roll. One group even had to deal with a brawl that broke out in the middle of their report.

At Brigham Young University, Dale Cressman makes use of an instructional satellite hookup to teach live interviewing skills. At USC, live-shot experience is incorporated into a reporting exercise from the Southern California Earthquake Center, while Southern Illinois provides live opportunities as part of a PBS-affiliated local newscast. Other schools point their studio cameras out the door, place live reporters in front of a chroma-key background or record one-take "look-live" stand-ups with field cameras.

Hint: The book "Thirty Seconds to Air," by Bob Arya (Iowa State University Press) provides additional live-shot scenarios for classroom practice.

Appearance and Delivery Issues: With barely enough

Broadcast reporters in the real world are judged primarily on the effectiveness of their live performance.

--Sean McGarvey, WTTG-TV

please see **Performance**, page 7

Performance, from page 6

class time to give students a decent grounding in journalism skills, history and ethics, how do you address appearance issues such as hair and makeup? Many schools have dress codes for students who appear on camera. Some teachers provide referrals, such as the name of a nearby hair stylist or makeup artist who works with the local TV news people and may be willing to give journalism students a discount.

At USC, I give students an assignment to observe reporters and anchors on both network and local news programs and discuss what constitutes a credible appearance. Even on a college budget, most students can afford one basic, solid-color suit for women and a tailored blazer for men with a few coordinating shirts and accessories.

Voice and delivery problems may be more difficult to fix. RTVJ workshop participants offered these suggestions:

- Include talent issues in the evaluation process, providing students with verbal or written feedback;
- Find out if there is a voice coach in your school's speech or drama department, or invite a broadcasting voice coach to visit your classroom as a guest speaker and provide referrals for students who need more extensive help;

- To encourage self-improvement, some professors have used "Broadcast Voice Handbook: How to Polish Your On-Air Delivery" by Ann S. Utterback (Bonus Books).

WTTG-TV assignment editor Sean McGarvey told the RTVJ workshop that broadcast reporters in the real world are judged primarily on the effectiveness of their live performance. While some journalism educators may be reluctant to address presentation issues in the classroom, news professionals who evaluate student work say it is an area that instructors cannot afford to ignore.

"Many students either speak too fast or too slow, without enthusiasm or confidence," CNN's Johnetta Dillard told *Static*. As senior producer for Turner Learning's student bureau program, she works with young journalists from across the United States and the world. "They do great work until you hear their voices on tape. They're not studying the spoken word and they're not practicing. Their potential for success will greatly improve when they can present themselves as the total package: one who can write, who can recognize good video and who articulates well on camera."

NAB Grants For Research in Broadcasting

The National Association of Broadcasters has announced the thirty-sixth year for its Program of Grants for Research in Broadcasting.

Projects receiving a grant should be completed within twelve months from the time the award is announced and must address issues of significance to the U. S. commercial broadcast industry. The research proposed may be theoretical or applied but should have practical implications for the broadcasting industry. Proposals will be independently reviewed by a committee of industry professionals and academic researchers. Winners will be announced at the 2002 Broadcast Education Association Convention in Las Vegas in April 2002

The competition is open to all full-time academic personnel and graduate students. Senior undergraduates are also invited to submit proposals.

There is a total of \$25,000 in avail-

able funds. NAB typically awards four to six grants. Monies are not to be used for overhead or benefits. Funds are disbursed in two installments: one at the outset of the project after a contract has been signed, the second upon receipt of the final report due one year later.

Proposals must be received no later than January 28, 2002. Winners will be notified by April 1, 2002. Full details are available at <http://www.nab.org/Research/Grants/grants.asp> or by writing to: Dr. David Gunzerath, Vice President Research and Planning Department National Association of Broadcasters 1771 N Street, NW Washington, DV 20036-2800

An application form may be obtained by writing to the above address, or one may be downloaded from the NAB web site at <http://www.nab.org/Research/Grants/GrantApplicationinstruct.htm>.



The Reynolds School of Journalism at the University of Nevada-Reno is accepting applications for a tenure-track position in broadcast journalism at the assistant professor level.

Review of candidates will begin November 1, 2001.

The successful candidate will lead our broadcast journalism program and teach broadcast journalism courses at the undergraduate level with opportunities for graduate-level teaching.

Complete information is available on the school's web site at <http://www.unr.edu/journalism/broadcast.html>.

BEA Call for Papers

The Broadcast Education Association invites scholarly papers from academics, students and professionals for presentation at its annual convention, in Las Vegas, Nevada, April 5-8, 2002. Paper competitions are conducted by each of BEA's Interest Divisions. Each division selects up to four papers for presentation. In addition, a few papers are selected by divisions for inclusion in a Scholar-to-Scholar (poster) session.

Papers are submitted directly to the relevant divisions as either "Debut" or "Open" papers. Be sure to indicate any A/V requirements on the title page of all competitive papers. First and second place winners in Debut categories receive \$200 and \$100 to help defray their costs of attending the convention. The Debut category is open only to those who have never previously presented a paper at a BEA Convention.

The BEA2002 convention theme is BEA 2002: The Future Is Now. The theme is intended as a focus for the convention, but does not imply that competitive papers must reflect that theme. At least one author of an accepted competitive paper must attend the convention to present the paper.

Papers should not exceed 30 double-spaced pages in length, including references and tables. Use APA style or a style suited to the discipline. Papers must be accompanied by an abstract not to exceed 250 words. The same paper cannot be submitted to more than one division during the same year.

Three copies of paper submissions (with web-posting permission form and electronic version on diskette if web posting is permitted) should be sent to the appropriate division. Papers must be received by the division by November 30, 2001. Winners will be notified by January 28, 2002.

Consult the BEA web site (www.beaweb.org) for more information.

Send BEA News Division paper entries to:
BEA 2001
News Division Paper Competition Chair
John Mack Dempsey
University of North Texas
Department of Journalism
1401 Heather Lane
Denton, Texas, 76209
dempsey@unt.edu

BEA Call for Entries

The Broadcast Education Association News Division is sponsoring a student news competition for the first time. In the coming years, the contest will be rolled into the BEA Festival, a showcase of creative work from a number of divisions. For this year's contest, there are three categories (Best Newscast, Hard News Reporting, and Feature Reporting) in television and the same three in radio,

Newscast entries should run between five and 30 minutes. Individual reporting entries should run between 1:30 and 5:00. Sports entries should go into either the hard news or feature category, depending on the nature of the piece.

There is a \$35 dollar entry fee for newscast entries, and a \$10 fee for individual entries. Make checks payable to BEA. Winners will receive engraved plaques.

TV entries must be on VHS tape, with radio entries on audio cassette. Entry deadline is December 1. Any newscast or individual report produced between Dec. 1, 2000 and Nov. 30, 2001 is eligible. Only student work will be considered. Shows or reports for which faculty or professionals played more than a supervisory role will not be judged. Hence, stories completed during internships are not eligible, unless shot, written, voiced, and edited by students.

There is no limitation regarding the size of audience, frequency of broadcast, or method of dissemination. All entries will compete head-to-head, regardless of the size of the institution, whether the newscast is live or live to tape, etc. Each college or university is limited to two newscast entries; each individual is limited to two entries per reporting category. Please include a letter detailing how and when the piece was aired, and listing the names of the students involved.

Send television entries to:
Dana Rosengard
Dept. of Journalism
312 Meeman Bldg.
University of Memphis
Memphis, TN 38152

Send radio entries to:
C. A. Tuggle
School of Journalism and Mass Comm.
CB#3365
University of North Carolina at Chapel Hill
Chapel Hill, NC 27599

RTVJ Online
www2.drury.edu/rtvj

AEJMC
www.aejmc.org

Congratulations

to Gary Hanson of Kent State University (outgoing PF&R chair), who was singled out for two awards at the AEJMC convention in Washington, D.C. Gary's study on how news organizations are handling the question of identifying juvenile crime suspects was named the top faculty paper in the RTVJ division. Gary also won the award for top teaching web site in the web design competition sponsored by the Comm Tech/Policy and Vis Comm divisions. Visit Gary's web site at www.jmc.kent.edu/mpc to see what the judges saw. Good for you, Gary!

Credibility, from page 4

For those assuming that the news distortion policy was deep-sixed with the fairness doctrine and personal attack rules, consider that the FCC reaffirmed this policy in 1999. Even though it may be "orphaned" by the current administration, the Commission upholds its ban on failure to identify sponsored content based on "consideration" (money, travel, or other station trade-outs).

Professional ethics add fuel to the fire for journalistic independence. The RTNDA Code of Ethics says electronic journalists should "vigorously resist undue influence from any outside forces, including advertisers, sources, story subjects, powerful individuals, and special interest groups." They should "determine news content solely through editorial judgment and not as the result of outside influence," (and) "recognize that sponsorship of the news will not be used in any way to determine, restrict, or manipulate content." Likewise, the SPJ Code advises journalists to "Recognize that sponsorship of the news will not be used in any way to determine, restrict, or manipulate content."

Drawing the line has become more difficult in the online world as news web sites seek to sell "partnership links" with retailers. At a Poynter Institute session, Fred Mann, editor of Philadelphia Online, observed that journalistic values and ethics don't usually make it on the radar screen at web conferences. Mann says there is some sort of assumption that when journalists are going online, they'll act like journalists and try to be fair and balanced and accurate. "But it's not a no-brainer. For me it's a — brainer." It should be a brainer for all of us as the war for advertising seeks to conscript journalists to become its newest recruits.

Sports, from page 5

was looking for individuals with their *own* style. I think the bottom line of this portion of the discussion concluded with agreement that our role as educators is to continue to train our students to be good writers and story tellers. Greg Toland and Staci Feger-Childers particularly emphasized that students' sports tapes will stand out more with unusual, memorable stories than more conventional stories on the major sports.

Other topics discussed included cutbacks of sports personnel at local stations and time made available for sports news on a nightly basis. We talked about the rationale used that any real sports fan would get all but the local sports news from one of the cable sports networks.

For those who missed the panel, I hope this brief synopsis gives you some insight into what we talked about. Anyone wanting more information can contact me at efreedman@fmarion.edu.

Static

The newsletter of the Radio-Television Journalism Division of AEJMC

RTVJ Division Officers, 2001-2002

Head

SUZANNE HUFFMAN
Texas Christian University, Ft. Worth, TX
s.huffman@tcu.edu

Vice Head & Program Chair

LEE HOOD
University of Colorado, Boulder, CO
Lee.Hood@colorado.edu

Secretary/Static Editor

LARRY G. BURKUM
Drury University, Springfield, MO
lburkum@drury.edu

PF&R Committee Chair

CHARLES A. TUGGLE
Univ. of North Carolina, Chapel Hill, NC
catuggle@unc.edu

Research Committee Chair

KATHY BRADSHAW
Bowling Green State Univ.,
Bowling Green, OH
kabrads@bgnnet.bgsu.edu

Teaching Standards Committee Chair

TERRY ANZUR
Univ. of So. California, Los Angeles, CA
anzur@usc.edu

Membership Committee Chair

DANA SCOTT ROSENGARD
Univ. of North Carolina, Chapel Hill, NC
danar@unc.edu

Distinguished Broadcast Journalism Educator Committee Chair

WILLIAM R. DAVIE
University of Louisiana, Lafayette, LA
wr3819@louisiana.edu

Liaison to Radio-Television News Directors Association

JEANNE ROLLBERG
University of Arkansas, Little Rock, AR
jnrollberg@ualr.edu

Static is usually published three times a year, October, March, and July. Articles and letters to the editor are encouraged. Opinions expressed in all submissions belong to the authors and not the *Static* editorial staff, the officers of the RTVJ division, or the officers of AEJMC.

CALL FOR ABSTRACTS MID-WINTER CONFERENCE

February 8, 9, 10, 2002
Athens, Georgia

Abstracts must be postmarked by December 1, 2001.
(No emails, no faxes)

HOW TO SUBMIT:

1. Please send **FOUR COPIES** of a 500 word abstract of a research paper. Put the title on both pages of the abstract.
2. Staple two cover pages to each abstract.
3. On the first cover page include the name, title, affiliation, address, office phone, home phone, fax, and e-mail addresses of each author.
4. On the second cover page include only the title of the research paper.
5. The abstract may be printed on two sides.
6. The cover pages should be printed on one side.
7. Please only one abstract per author.

Authors who include a self-addressed, stamped postcard will be notified that their abstract arrived.

SEND ABSTRACT TO:

Kathy Bradshaw
Research Chair, RTVJ Division
Department of Journalism
301 West Hall
Bowling Green State University
BOWLING GREEN OH 43403

Selected papers will be presented at the mid-winter conference in Athens, Georgia, at the University of Georgia, February 8-10, 2001. Authors of accepted abstracts are expected to bring copies of their research papers when they present their research at the conference.

Static

Newsletter of the RTVJ Division of AEJMC
c/o Communication Department
Drury University
900 N Benton Ave
Springfield MO 65802