Revision 9/2019

**VITA SUMMARY**

JOE SALTZMAN 2116 Via Estudillo, Palos Verdes Estates, CA. 90274

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Web site: www.ijpc.org

# ACADEMIC SUMMARY

Tenured Professor of Journalism and Communication. 53 years teaching at USC Annenberg – 46 years full-time

teaching (1974 to present); 7 years part-time teaching (1967-74).

Associate Dean, Annenberg School for Communication, University of Southern California, 1999 to 2003

Created School of Journalism Core Curriculum, 2001-2002.

Acting Director, Annenberg School of Journalism, University of Southern California, 1999.

Associate Director, School of Journalism, University of Southern California, 1996-1999.

Chair, Broadcasting, School of Journalism, 1974 – March, 1991.

Created Broadcasting Sequence for the School of Journalism in 1974 (designed curriculum and

requirements, recruited faculty and staff, set up physical plant, organized complete undergraduate and graduate degree Broadcasting programs).

Director, The Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, 2000 to present.

Author: *Frank Capra and the Image of the Journalist in American Film* (2000), *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* (with Matthew C. Ehrlich, University of Illinois Press, 2015).

Producer: *Heroes and Scoundrels Image of the Journalist Multimedia Project* including the book, a continuously updated Web site, and a 40-hour video companion. Nine IJPC Video Compilations.

Master of Science Degree in Journalism, High Honors. Columbia University Graduate School of Journalism. Seymour Berkson Fellow. Post‑Graduate Robert Sherwood Fellow.

Bachelor of Arts Degree in Journalism, minors in English, Cinema and Political Science. University of Southern California. Phi Beta Kappa. Daily Trojan Editor.

# PROFESSIONAL SUMMARY

# Broadcast Journalism

CBS Television in Los Angeles. Documentaries, news, specials, public service programs, hard news broadcasts, investigative report series, entertainment specials, on a daily, weekly and undesignated basis. Programs won more than 50 awards (see summary). Senior Documentary Producer, CBS Opened-and-Operated Stations.

Free‑lance producer‑writer, television and radio.

Writer‑Producer, creator of the Investigative Unit, Entertainment Tonight and Entertainment This Week. Paramount Television. Syndicated to more than 150 stations in the United States, Australia and North and South America.

Supervising Producer, medical video and audio tapes, Feeling Fine Productions. Supervising Producer, Random House/Dr. Art Ulene Health Library Audiobooks.

Writer, Forbes Magazine Report, syndicated radio series.

Consultant, television, radio, documentaries.

**Print Journalism**

# Newspapers

Contributor, Los Angeles *Times*, *Newsday*, San Francisco *Chronicle*, San Francisco *Examiner*, Long Beach *Press‑Telegram*, Santa Monica *Outlook*, The Orange County *Register*, Chicago *Tribune*, and many others. Also, Knight‑Ridder Syndicate and Los Angeles Times Syndicate, regular contributor.

New Video, King Features Syndicate nationally syndicated column on home video.

General assignment reporter and Mid‑Valley bureau chief, Minneapolis Star Tribune's San Fernando *Valley Times TODAY*, California. Reporter, Los Angeles Examiner.

News Editor, *Palisadian Post*, Pacific Palisades, California.

# Magazines

Freelance writer‑researcher‑reporter for local and national magazines for more than 25 years including The Reporter, Esquire, Look, Saturday Evening Post, Saturday Review, TV Guide, Panorama, New York Times Sunday Magazine, Los Angeles Magazine, Human Behavior, Reader's Digest, Westways, Emmy, USA Today, and many others.

Contributing Editor, Columnist/Books, the National Academy of Television Arts and Sciences Emmy Magazine.

Associate Mass Media Editor and columnist, USA Today, the magazine for the Society for The Advancement of Education. Columnist, Words & Images.

# Public Relations

Political public relations consultant to non‑partisan campaigns. Public relations consultant to various businesses and corporations including the Southern California Gas Company, the Los Angeles Public Library, Standard Oil, the Los Angeles City Attorney's Office, Chadwick private school, Wakunaga Pharmaceutical Company, and others.

Public Relations for The Jester & Pharley Phund, a charity.

# Critical Writing and Reviewing

Regular contributor, media and music, many newspapers and magazines. Owner of Roberts Reviewing Service providing music and media columns and features under own byline and pseudonym, Joe Roberts for newspapers and magazines including Billboard, Pulse! Digital Audio, Digital Audio Yearbook, and King Features Syndicate.

# SUMMARY OF PROFESSIONAL AWARDS AND HONORS

Number Awards/Citations

1 2017 Outstanding Service Award from the USC Association of Trojan Leagues. As part of their mission

to foster and promote the interest of the university, the association has honored one outstanding USC professor with the award each year since 1997. Each recipient receives the leagues’ “Red Apple” statuette, along with a monetary gift.

1 2011 National Journalism & Mass Communication Teacher of the Year by the [Scripps Howard Foundation](http://scripps.com/foundation/), The Charles E. Scripps Award. The Scripps Howard Foundation’s National Journalism Awards are considered among the most prestigious awards in American journalism.

1 2005 Journalism Alumni Award , Columbia University Graduate School of Journalism, the Alumni

Association’s highest alumni honor. The award is highly prized because it represents recognition of

excellence by professional peers.

1 Alfred I. duPont/Columbia University Award in Broadcast Journalism representing the best

in broadcast journalism for the year 1973‑74. A national achievement. Considered

broadcasting's equivalent of the Pulitzer Prize.

1 American Bar Association Silver Gavel Award, a national achievement for Best

Documentary, 1973.

Also a personal Gavel Award Certificate in recognition and commendation of

distinguished service in furthering public understanding of the inherent values of the

American system of law and the administration of justice.

2 Edward R. Murrow Awards for Television Documentary Reporting, 1969 and

Distinguished Achievement in Broadcast Journalism, 1972. Radio‑Television News

Association. A national achievement.

2 National Association of Television Production Executives NATPSE) Awards for excellence in

production and broadcast journalism. Best Documentary of the Year awards in 1971 and 1972. A national achievement.

1. Ohio State Award, the American Exhibition of Educational Radio‑Television Programs

and the Institute for Education by Radio‑Television Telecommunications Center, the

Ohio State University Award for 1974 for excellence in educational, informational and

public affairs broadcasting. A national achievement.

2 San Francisco State University Broadcast Media Award in recognition of signal

accomplishment and highest standards in local radio and television broadcasting.

1974, 1975. A national achievement.

4 Radio‑Television News Association Golden Mike Awards, 1967‑68 for Best Documentary

of the Year; 1971 for Best Documentary of the Year; 1973, Special Citation for

Investigative Reporting, and 1975, Special Documentary Award.

5 National Academy of Television Arts and Sciences Regional Emmy Awards, 1965, 1968,

1974, 1975 (2). Eleven other nominations. One of 10 finalists for National Academy

Arts and Sciences National Community Service Award Emmy, 1968, 1975.

3 Greater Los Angeles Press Club Award. Best Documentary on Television Achievement,

1968. Grand Award for top achievement in television, Best Television Reporting,

1974. Best Television Documentary, 1975.

5 Associated Press Certificate – two of Excellence and three of Merit, 1968, 1972, 1973,

1974, 1975. California Associated Press Radio‑Television Association.

1 Scripps‑Howard Foundation Distinguished Journalism Citation for outstanding public

service reporting, 1974‑5. A national achievement.

1 Certificate of Commendation, The American Women in Radio and Television, Inc., a

national award for broadcast journalism. The first certificate of commendation to be

awarded, 1976.

1 National Association for the Advancement of Colored People Image Award, Best

Documentary, 1968‑69. First time the award was given.

1 American Cancer Society's First Annual Media Award for excellence in communications,

1975.

1 American Cancer Society Certificate of Merit. Awarded to express sincere appreciation for

notable service in helping to save lives from cancer, 1974.

1 California State American Cancer Society Award for Most Distinguished Service, 1974.

1 University of Southern California Associates, Teaching Excellence Award, 1977.

1 University of Southern California Teaching Award, Division of Social Sciences and

Communication, College of Letters, Arts and Sciences Annual Teaching Award,

1987‑88

2 University of Southern California School of Journalism Teaching Award, Graduate Students Association, 1992, 1999

1 University of Southern California School of Journalism Alumni Award, 1992

2 John Swett Award, California State Teachers Association, 1966, 1972.

1 Certificate of Appreciation from the Los Angeles School

Board for Distinguished Broadcast Journalism, 1972.

1 National Educational Film and Video Festival, The Gold

Apple Award, 1988.

2 John Muir Medical Film Festival Silver Awards, 1985, 1988.

1 California Gold Medal, best weekly newspaper in the state, 1961.

2 San Fernando Valley Press Club award for best reporting/feature writing, 1961, 1964.

2 National Scholastic Press Association Certificates of Appreciation, 1971, 1972.

Selection by the editors of the Marquis Who's Who Inc. for inclusion in Who's Who in America. Listing: writer‑producer‑educator. Beginning in 39th edition, 1976‑77 and continuing through current yearly editions to present.

International Who's Who in Literature, 1979‑80 to present edition.

Who's Who in California, 1980‑81 to present edition.

International Biography, 1980‑81 to present edition.

Who's Who in the West, 1983‑84 to present edition.

Who's Who in Entertainment, 1988‑89 (first edition) to present edition.

Joe Saltzman (Class of ’62) was named one of four 2005 Alumni Award winners by the Columbia Graduate School of Journalism Alumni Association in 2005. The award was presented on April 15. 2005 in New York. Saltzman was selected along with the other awardees by the Alumni Association’s Executive Committee from nominations submitted by alumni. He was recognized as “a renowned journalism educator and scholar, who was, early in his career, a TV producer whose award-winning documentaries explored the nation’s social problems.”

**MAJOR ACADEMIC ACHIEVEMENTS**

\*Created Broadcasting at the USC School of Journalism in 1974, a program that has grown into one of the best in the country. Designed the curriculum, recruited faculty and staff, set up the physical plant, organized complete undergraduate and graduate degree programs. Responsible for every major curriculum change in the School for more than 30 years including the first Core curricula.

\*Served as Acting Director and Associate Director of the School of Journalism and for five years was the Associate Dean of USC Annenberg in charge of the building and technology creating a technology staff of five into the basis of the technology staff we have today. Served as Chair of Broadcasting for nearly 20 years.

\*A distinguished record of teaching: Winner of the Charles E. Scripps Award for the national Journalism & Mass Communication Teacher of the Year by the Scripps Howard Foundation. Winner of the University of Southern California Associates Teaching Excellence award, the USC Teaching Award of the Division of Social Sciences and Communication in the College of Letters, Arts and Sciences, and five USC School of Journalism teaching awards. An average of 4.5 student evaluations in 47 years of teaching.

\*Winner of the Columbia University Graduate School of Journalism Alumni award, one of the highest alumni honors, highly prized because it represents recognition of excellence by one’s professional peers. Winner of the USC School of Journalism Alumni award.

\*A pioneer in academic research: Founding Director, The Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center. Creator of the IJPC Website and the IJPC Database, the two worldwide resources for the subject. Creator of the IJPC Associates, now numbering 350 Associates representing more than 250 academic institutions from around the world (membership is 35 percent international). Responsible for the IJPC Collection, which now has more than 30,000 videos, more than 5,000 hours of audio materials, 8,500 novels, short stories plays and poems (the largest collection ever assembled).

\*Creator and Curator of The IJPC Database with more than 92,000 entries involving journalists and public relations practitioners in every aspect of popular culture including films, TV, radio, fiction, commercials, music, art and the like.

\*Co-Founder and Co-Editor of *The IJPC Journal*, the online academic journal that adheres to the highest standards of peer review.

\* Author: *Frank Capra and the Image of the Journalist in American Film* (USC-Norman Lear Press, 2000). *Heroes and Scoundrels: The Image of the Journalist in Popular Culture,* with Matthew Ehrlich, professor of journalism at the University of Illinois at Urbana Champaign, University of Illinois Press (2015).

\* Producer: *Heroes and Scoundrels Image of the Journalist Multimedia Project* including the book, a continuously updated Web site, and a 40-hour video companion.

\*Producer of nine video compilations of the image of the journalist and public relations practitioner in films and television programs to coincide with chaired AEJMC panels on subjects ranging from the image of female journalists and gay journalists to war correspondents, Washington journalists and public relations practitioners in popular culture.

\*Author, *Heroes and Scoundrels: The Image of the Journalist in Popular Culture,* with Matthew Ehrlich, professor of journalism at the University of Illinois at Urbana Champaign, University of Illinois Press (2015). Editor of the Heroes and Scoundrels Journalist in Popular Culture Project, which includes the book, a 40-hour video companion, and a web site (ijpc.org).

\*Author, *The Image of the Journalist in Silent Film, 1890 to 1929,* a ground-breaking studypublished in two parts (1890 to 1919, 1920 to 1929) with 21 appendices chronicling each of the 3,465 silent films featuring journalists. Part One (1890-1919) was published in the Image of the Journalist in Popular Culture (IJPC) Journal, Volume 7, Spring 2016-Spring 2018, pp. 34 to 244. (Co-author, Liz Mitchell, IJPC Senior Researcher.) Part II (1920-1929) is scheduled for publication in January, 2020.

\*Major academic articles include **a ground-breaking study of “The Image of the Washington Journalist in Movies and Television, 1932 to 2013,” *The IJPC Journal,* Fall 2013-Spring 2014 and** a special research report on “The Image of the Public Relations Practitioner in Movies and Television, 1901-2011” (considered the most ambitious study of its kind and now used by researchers and teachers around the world); a seminal paper that set the agenda for more scholarly research in a field previously ignored by academic: *Analyzing the Images of the Journalist in Popular Culture: A Unique Method of Studying the Public’s Perception of Journalists and the News Media*  (a paper delivered at the University of Wales Media History and History in the Media Conference and at AEJMC in the United States).

**MAJOR PROFESSIONAL ACHIEVEMENTS**

\*Winner of more than 50 national awards for broadcast journalism achievements, including the duPont/Columbia University Award in Broadcast Journalism, two Edward R. Murrow Awards for Distinguished Achievement, an American Bar Association Silver Gavel Award, four Golden Mike Awards, five Emmys, a Scripps-Howard Foundation Distinguished Journalism Award, American Cancer Society’s First Annual Media Award, the first National Association for the Advancement of Colored People Image Award.

\*One of the first television documentarians to produce, write and report on important social issues including *Black on Black* (the first look at what it was like to be an urban African-American, told in the words of the participants with no written narration), *Why Me?*  (said to be the first documentary on television about breast cancer that resulted in thousands of lives being saved and advocated changes in the treatment of breast cancer that are now commonplace), *The Junior High School*  (said to be one of the finest documentaries on education in America ever produced), *Rape* (said to be the first documentary on television dealing with this crime, which resulted in changes in California law), *The Unhappy Hunting Ground*, the first documentary on American Indians living in the cities, and *The Very Personal Death of Elizabeth Schell Holt-Hartford,* a visual essay on the death of an old woman. Also, producer-writer of one of the first TV newsmagazines, *Ralph Story’s Los Angeles*.

\*Supervising Producer of the American Medical Association’s Campaign Against Cholesterol, a year-long video, audio and book campaign that brought the subject to the public’s attention for the first time and is said to be responsible for the continued awareness of cholesterol and its dangers to public health. (Since the campaign, the average cholesterol levels for adults in America have dropped more than 100 points saving countless of lives.)

\*Producer of the video *Chorionic Villi Sampling: A Procedure for Prenatal Fetal Diagnosis* that was responsible for teaching this innovative procedure for diagnosis of fetal defects to physicians throughout America. The technique, pioneered in England, is now commonplace in this country as well.

\*Producer-Writer of hundreds of videos and books involving every aspect of health from high blood pressure and osteoarthritis to endometriosis, childbirth and delivery, menopause, asthma, epilepsy, stress, anxiety, depression, insomnia, weight lost, how to quit smoking, and back pain.

\*Producer and Consultant for a wide range of programs – from helping to start “Entertainment Tonight,” to writing the Forbes Magazine Report of the Air, a syndicated radio program, to countless documentaries and **ELECTRONIC JOURNALISM PUBLICATIONS**

# Special Achievements

Saltzman, Joe, *Black on Black*, a 90‑minute documentary on how it feels to be black and live in

South‑Central Los Angeles, July, 1968, CBS in Los Angeles. Acknowledged to be the first TV documentary chronicling the lives of average African-Americans in an urban area.

Reprint: September, 1968.

Awards: Greater Los Angeles Press Club's Best Documentary; Edward R. Murrow Award for

distinguished television reporting; Radio‑Television News Directors' Association's Golden

Mike, Western Region best documentary; Associated Press Certificate of Excellence; the first NAACP Image Award; many others.

USC School of Journalism Reprint‑Distribution of Six Award‑Winning Documentaries. The University of Southern California in cooperation with CBS Television is making available for educational use a series of six award‑winning documentaries produced, written and reported by Joe Saltzman. Brochure and videotapes available. One critic wrote: “The best documentary ever made on what it feels like to be black and live in the urban ghetto.” The documentary is considered one of the seminal television documentaries on African-Americans.

Dean Ernest J. Wilson III of USC Annenberg hosted a screening of the landmark and award-winning 1968 TV documentary *Black on Black*, produced by Joe Saltzman, on October 27, 2008. “This is an extraordinary program and the USC Annenberg community is proud to commemorate the 40th anniversary of this ground-breaking documentary first broadcast on CBS in Los Angeles, and then, nationwide in July 1968, less than three years after the infamous Watts riots,” Dean Wilson said.

University Professor Geoffrey Cowan led a discussion after the screening on how conditions have changed for African-Americans in the 40 years since the premiere of this documentary, which was hailed for its pioneering effort to capture the voices and experiences of black America during one of the most volatile times in the nation’s history.

Along with Saltzman, the discussion featured political scientist Michael Preston, USC Vice Provost and author or editor of several books, including Racial and Ethnic Politics in California and The New Black Politics; and journalism and communication professor Félix Gutiérrez, co-author of Racism, Sexism, and the Media: The Rise of Class Communication in Multicultural America. This event was part of Visions & Voices: The USC Arts & Humanities Initiative and was co-sponsored by the Center on Communication Leadership and the Center for Black Cultural and Student Affairs.

“Notwithstanding the many fine films which have been made during and since the ascendancy of the civil rights movement, Saltzman’s Black on Black gets inside the minds and hearts of its subjects as no other documentary has quite done,” said writer in residence Norman Corwin, who spent 15 years as chairman of the Documentary Awards Committee of the Academy of Motion Picture Arts and Sciences. “It demonstrates beyond peradventure of doubt, that nobody can speak as revealingly and cogently about how it is to be black in an essentially white world, than blacks themselves. It is a film that achieves high effect at ground level.”

Saltzman, Joe, *Why Me?* a one‑hour documentary on breast cancer (film), May 13, 1974,

CBS in Los Angeles. Acknowledged to be the first TV documentary on breast cancer.

Reprint: September, 1974, CBS in Los Angeles.

Reprint: November, 1975, Public Broadcasting Service, more than 250 stations across the country.

Funding: 3M Company.

Reprint: 1976‑77, over the PBS national network.

International Distribution: to television stations in Canada, South America, Europe and Asia.

Awards: Alfred I. duPont/Columbia University Award in Broadcast Journalism; Radio‑Television News Association special Golden Mike award for best documentary; American Cancer Society Certificate of Merit; San Francisco State University Broadcast Media Award; three National Academy of Television Arts and Sciences Regional Emmy Awards; Greater Los Angeles Press Club Best Television Documentary award; Scripps‑Howard Foundation Distinguished Journalism Citation for Outstanding Public Service Reporting.

Saltzman, Joe, *Why Me?* 16mm color print, 57 minutes, $625.00 Carrousel Films Inc.

Equivalent of paperback national publication.

“*Why Me?:* Special Screening of the Pioneering Documentary on Breast Cancer,” Visions and Voices, Thursday, October 21, 2010, 6:30 p.m. A commemorative evening on the landmark documentary acknowledged to be the first television documentary on breast cancer. A program about the groundbreaking documentary, which addressed a subject unseen on television. The program was viewed by one out of every three women in the Western world, and has been credited with saving thousands of lives. In addition to the screening, Saltzman gave a 30-minute lecture on the making of the documentary setting it into historical perspective, and appeared on a panel moderated by Judy Muller discussing the making of the award-winning documentary and how it paved the way for contemporary approaches to the subject. Organized by the USC Annenberg School for Communication & Journalism as a Visions and Voices campus-wide event.

Saltzman, Joe, *Rape*, a 30‑minute documentary on the crime of rape. The first documentary on the subject resulting in changes in California law on the crime of rape. CBS in Los Angeles, December, 1972.

Reprint: January, 1974, CBS in Los Angeles.

Awards: Silver Gavel Award, national achievement from the American Bar Association; special

Gavel Award Certificate; Ohio State Award, American Exhibition of Educational

Radio‑Television Programs, the Institute for Education by Radio‑Television

Telecommunications Center, Ohio State University; Associated Press Certificate of

Merit.

Citation: *Rape – How To Avoid It and What To Do About It If You Can't*, by June and Joseph

Csida (Books for Living).

Saltzman, Joe, *The Very Personal Death of Elizabeth Schell Holt‑Hartford*, a 30‑minute

documentary on an 82‑year‑old woman trying to live out her life in dignity. February, 1972, on CBS in Los Angeles.

Awards: National Television Broadcast Executives Documentary of the Year; Associated Press

Certificate of Merit; National Academy of Television Arts and Sciences Regional Emmy

nomination.

Saltzman, Joe, *The Junior High School*, a two‑hour documentary on the junior high school experience. Considered one of the finest documentaries ever done on education October, 1974, CBS in Los Angeles.

“Heaven, Hell or Purgatory, Part I,” October 17, 1971

“From A to Zoo, Part II, October 24,” 1971.

Reprint: Two‑hour special, January, 1973.

Reprint: Four‑part program on consecutive Sundays, November, 1973.

Awards: National Television Broadcast Executives' documentary of the year, Excellence in

Broadcast Journalism; Edward R. Murrow Award for Distinguished Achievement

in Broadcast Journalism and Television Documentary Reporting; John Swett Award,

California State Teachers' Association; special certificate of merit from the Los Angeles Board of Education.

Special Publication: UCLA Committee on Public Lectures and UCLA Graduate School of

Education; screening and panel discussion, January, 1972. Used in education classes, 1972 to present.

Saltzman, Joe, *The Unhappy Hunting Ground*, a 90‑minute documentary on the American Indian in the city. The first TV documentary on the subject. February, 1971, on CBS in Los Angeles.

Reprint: Special one‑hour version, December, 1972.

Awards: Radio‑Television News Association Golden Mike, best

documentary of the year.

**RESEARCH AND SCHOLARSHIP**

**ELECTRONIC JOURNALISM**

2015-2019

*Journalists in the Media -- USC Annenberg Research* Video

Why should we care about how journalists have been portrayed in media? What makes such an area worth studying? Those are the questions that Joe Saltzman, professor of journalism and communication, answers in this short video. For the past 20 years, he has studied film, television and books and has created a worldwide resource on this subject. He explains why this subject is important and what the image of the journalist tells us about the health of U.S. democracy. Published September, 2018. USC Annenberg Production.

*The Conversation: Do Journalists Get a Bad Rap in Pop Culture?* Video

The Conversation — first videos created by The Conversation US, which arose out of deep-seated concerns for the fading quality of our public discourse – and recognition of the vital role that academic experts can play in the public arena. Published on Aug 20, 2019. Today might seem like a low point for the reputation of journalists. But Joe Saltzman, a professor at USC Annenberg School for Communication and Journalism, says the reality is more complicated.

*The Scoop: Journalism in Movies: All the News that Fits to Stream.* A 13-minute documentary produced by TCM on the image of the journalist in films. Featured narrator: Joe Saltzman. August 28, 2018

Appearance in *O.J.: Made in America”* documentary. In an exclusive look at the new film, audiences learn how Simpson quickly became a commodity as his popularity rose at the University of Southern California, where he won the Heisman Trophy in 1968. “For most of the USC students, I wager, O.J. Simpson was the first African American they got to see or talk to,” Joe Saltzman, a professor of the university, says.

Saltzman, Joe and Matthew C. Ehrlich. *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*

40-hour video companion, a production of The Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, Annenberg School for Communication and Journalism, USC. Edited by Megan Chao and Joe Saltzman. The *Heroes and Scoundrels* companion video follows the outline of the book and is divided by the same chapters using excerpts from more than 350 movies, television and radio programs, Broadway plays and video games. More than 8,000 hours of video were edited down to the 40-hour final video project, which summarizes through visual and audio excerpts examples used in the book.

Chapter One – History – 3:31:31

Chapter Two – Professionalism – 5:35:43

Chapter Three – Difference – 7:19:38

Chapter Four – Power – 7:01:58

Chapter Five – Image – 6:47:03

Chapter Six – War – 4:22:41

Conclusion – The Future – 3:02:54

The complete video program will be available to IJPC A**ssociates on mp4 files.**

**Heroes and Scoundrels Reviews and Video Introduction:**

[**Short Video introduction to the book: 9:42**](https://youtu.be/92kj3TBGZeo)  
[**Long Video introduction to the book: 22:35**](https://www.youtube.com/watch?v=HnKNFH2gNqA)  
[**Heroes and Scoundrels: Joe Saltzman on the Image of the Journalist in Popular Culture, Nov. 10. 2015**](http://learcenter.org/event/journalists-heroes-and-scoundrels-a-conversation-with-joe-saltzman/)  
[**The Heroes and Scoundrels Video**](http://www.ijpc.org/uploads/files/REVISED%20Heroes%20and%20Scoundrels%20Fact%20Sheet.pdf)is the 40-hour companion video to the book  
[**The Heroes and Scoundrels Web site**](http://www.ijpc.org/page/heroes_and_scoundrels) continuously updates and adds supplementary material to the book.  
[**Join the IJPC Associates**](http://www.ijpc.org/uploads/files/New%20IJPC%20Associates%20Form-Info.pdf) now and get the entire Heroes and Scoundrels Journalist in Popular Culture package  
[**The Conversation: Heroes or scoundrels: how popular culture portrays journalists and what that means for the 2016 campaign**](http://theconversation.com/heroes-or-scoundrels-how-popular-culture-portrays-journalists-and-what-that-means-for-the-2016-campaign-52249)  
[**Review: Journalism & Mass Communication Quarterly**](http://www.ijpc.org/uploads/files/Journalism%20&%20Mass%20Communication%20Quarterly-2016-Coward-243-5.pdf)[**,  March 2016, John M. Coward, University of Tusla**](http://theconversation.com/heroes-or-scoundrels-how-popular-culture-portrays-journalists-and-what-that-means-for-the-2016-campaign-52249)  
[**Review: Journalism: Theory, Practice and Criticism, 2016, David Asa Schwartz, The University of Iowa, Journalism**](http://www.ijpc.org/uploads/files/Journalism-2016-Schwartz.pdf)  
[**Review: Journalism History 42:2 (Summer, 2015) by Nancy Brendlinger, Bowling Green State.**](http://www.ijpc.org/uploads/files/Edited%20Journalism%20History%20Review.pdf)  
[**Review: Journalism & Mass Communication Educator (2016, Vol. 7, pp. 107-108).**](http://www.ijpc.org/uploads/files/Journalism%20&%20Mass%20Communication%20Educator-2016-Zenor-107-8.pdf)  
Review: Ray Begovich (2016) Heroes and Scoundrels: The Image of the Journalist in Popular Culture, [**American Journalism, 33:2. pp. 231-232. DOI: 10.1080/08821127.2016.1168152**](http://www.ijpc.org/uploads/files/Heroes%20and%20Scoundrels%20The%20Image%20of%20the%20Journalist%20in%20Popular%20Culture-1.pdf)  
Book Review: Kiki Keane (New Mexico State University), published in [**Jhistory (October 2016). Humanities and Social Science Net Online.**](http://www.ijpc.org/uploads/files/J%20History%20Review.pdf)  
[**Review: EatDrinkFilms.Com – Roger Leatherwood review of Heroes and Scoundrels: The Image of the Journalist in Popular Culture**](http://www.ijpc.org/uploads/files/Eat%20Drink%20Films%20Heroes%20and%20Scoundrels%20%E2%80%94%20Spotlight%20on%20Journalists%20on%20Film%20%7C%20EatDrinkFilms.com.pdf)  
[**Q&A: Interview with Joe Saltzman on Heroes and Scoundrels, Roger Leatherwood**](http://www.ijpc.org/uploads/files/Q%20&%20A%20EatDrinkFilms.com.pdf)  
[**Review: The New Mexico Weekly Magazine of Arts, Entertainment & Culture, Books:**](http://www.ijpc.org/uploads/files/Type%20casting:%20Journalists%20in%20pop%20culture%20-%20:%20Books.pdf) Jonathan Richards, December 24, 2015: Typecasting: Journalists in Pop Culture  
[**Clio – Newsletter of the History Division of the Association for Education in Journalism and Mass Communication, Winter 2016, Vol. 50, No. 2**](http://www.ijpc.org/uploads/files/CLIO%20Winter%202016.pdf). Book Excerpt: Heroes and Scoundrels.

Heroes and Scoundrels: C-Span [**Book discussion**](http://www.c-span.org/video/?325568-9/joe-saltzman-heroes-scoundrels) on Heroes and Scoundrels: The Image of the Journalist in Popular Culture by Matthew C. Ehrlich and Joe Saltzman. Professor Joe Saltzman talked about the way journalists are portrayed in popular culture. This interview, recorded at the University of Southern California, is part of Book TV’s college series. It aired on Sunday, May 24, 2015 at 10:40 pm.

*Five Minutes with Joe Saltzman: Reflecting on a storied career,* Alex Reed, August 3, 2015. Questions and answers.

2009-2014

Saltzman, Joe, *The Image of the Washington Journalist in Movies and Television, 1932 to 2013,* by Joe Saltzman and Liz Mitchell. *The IJPC Journal, Volume 5, Fall 2013-Spring 2014,* pp. 1-60. Appendix: Legend and Filmography: The Image of the Washington Journalist in Movies and Television: 1932 to 2013, pp. 61-110.

Saltzman Joe, the creation and production of an eight hour and 20-minute “The Image of the Washington Journalist in Movies and TV,” video compilation, a two dual-layer DVD set with 126 clips. With IJPC Researcher, Liz Mitchell. Disc One: “The Image of the Washington Journalist in Movies and TV, 1932 to 1994, 67 clips, 263 minutes; Disc Two: “The Image of the Washington Journalist in Movies and TV, 1996 to 2013, 59 clips, 239 minutes.

Saltzman, Joe, a three-disc video compilation piece to the study, “The Image of the Public Relations Practitioner in Movies and Television, 1901 to 2011, a three dual layer-DVD 11:46:05 video compilation with 326 movies and television clips tracing the history of the public relations practitioner in the 20th and 21st centuries. This is the first time these videos have been made available to the academic community. Disc One: “The Image of the Public Relations Practitioner in Movies and TV, 1901 to 1959 – 113 clips – 3:41:07. Disc Two: The Image of the Public Relations Practitioner in Movies and TV, 1960 to 1996 – 120 clips – 4:02:49. Disc Three: The Image of the Public Relations Practitioner in Movies and TV, 1997 to 2011 – 93 clips – 4:02:39. The nearly 12-hour plus video is invaluable for research into this new academic field and for teaching a class in the image of the public relations practitioner in popular culture. To date, more than three dozen universities around the world are using this video compilation.

Saltzman, Joe, Producer-Writer of the 2009 IJPC Associates Premium DVD,*The Image of the Gay Journalist in Movies and Television, 1929 to 2009,* a three-disc, 4:40:29 video compilation with 122 movie and television clips tracing the history of the gay journalist in the 20th and 21st centuries. Included is also a special supplement on *The Image of the Gay Public Relations Practitioner in Movies and Television.* Saltzman also created class notes for using the video.

Saltzman, Joe, *The Image of the Gay Journalist in Movies and Television, 1929-2009,* a special 14-minute video produced for the AEJMC Panel in Boston, August 2009

Creator and Curator of **The IJPC Collection**, a collection that grows on a daily basis and now includes more than 16,000 DVD discs and videotapes containing more than 30,000 films and TV programs, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. By using the IJPC Database, scholars frequently order material from the IJPC Collection ranging from out-of-print novels to short stories never collected before to films, TV and radio programs and commercials not available anywhere else, to comic books, comic strips, musical selections and other areas of popular culture. Record more than 80 hours a week of video programming, then transfers the programs to DVDs for the growing IJPC Collection. Weekly work load: 30 hours. In 2012, I added more than 3,500 videos to the collection, mostly recorded on four DVR machines.

Media Report: Journalisms in film and literature, July 4, 2013, Richard Andy Productions. The loud and gruff editor who nonetheless loves the news business, the pack of nameless reporters who hound the innocent in pursuit of their 'story', the hardworking investigative reporter who goes after the most powerful interests in her city. Do the many books and movies that feature journalists and journalism get at the heart of the profession or do they wheel out tired stereotypes? And why does it matter? According to Joe Salzman, who has gathered arguably the world's largest database of popular culture representations of journalism, the public's views of journalists is strongly shaped by how the entertainment media represent the profession. Guests: Joe Saltzman. Tom Rachman, novelist, London, United Kingdom. Audio interviews.

For Henry Jenkins’ three-part interview with Saltzman: 2010  
[**June 28, 2010 (Part One)**](http://henryjenkins.org/2010/06/hold_the_press_an_interview_wi.html)  
[**June 29, 2010 (Part Two)**](http://henryjenkins.org/2010/06/the_image_of_the_journalist_in.html)  
[**July 2, 2010 (Part Three)**](http://henryjenkins.org/2010/07/the_image_of_the_journalist_in_1.html)

The Leonard Lopate Show: Projections: Journalism on Film. Takes a look at how journalism an reporters have been depicted on film over the decaders with Professor Joe Saltzman and *New York Times* critic Dave Kehr. August 18, 2009.

*Conversation with Joe Saltzman by Norman Corwin*, October 18, 2008. <http://www.ijpc.org/uploads/files/Conversation%20With%20Joe%20Saltzman%20-%20USC%20News.pdf>

2008

“Deception and Undercover Journalism,” Chapter 5 in *Journalism Ethics Goes to the Movies*, edited by Howard Good. Publication date: 2008. Rowman & Littlefield, Lanham, MD.

Saltzman, Joe, *The Image of the War Correspondent in Movies and Television, 1931-2007,”* a two DVD set, 255 minutes long featuring 167 clips. Part One: The Image of the War Correspondent in Movies and TV, 1930s to 1960s, 90 clips, 124 minutes. Part Two: The Image of the War Correspondent in Movies and TV, 1970s to 2000s, 77 clips, 131 minutes.This is the most ambitious IJPC video to date. Faculty use this disc in a variety of ways. It is the perfect introduction to any communications class on the image of war and foreign correspondent in popular culture. It could be used in any class on history, media, ethics, communication studies or any class discussing the role of the war or foreign correspondent in journalism in popular culture.  
Saltzman also created class notes for using the video.

Saltzman, Joe, *The Image of the War Correspondent in Movies and Television, 1931-2007,* a special 10-minute video produced for the AEJMC Panel in Chicago, August 2008.

Saltzman, Joe, “Black on Black – 40 Years Later,” a speech delivered at a special 40th anniversary presentation sponsored by Visions & Voices on October 27, 2008 in the Annenberg Auditorium at 5 p.m. The landmark 1968 documentary was screened in its entirety for the first time in four decades and followed by a panel discussion led by University Professor Geoff Cowan on how conditions have changed for African-Americans in the 40 years since the premiere of the documentary, hailed for its pioneering effort to capture the voices and experience of black America during one of the most volatile times in the nation’s history. Panelists included Saltzman, political scientist Michael Preston and USC Annenberg professor Felix Gutierrez.

2007

Saltzman, Joe, *Journalism Ethics Goes to the Movies*, a one-hour-and-50 minute video compilation for IJPC Associate members created to supplement the book created to supplement the book edited by Howard Good (Rowman & Littlefield, Lanham, MD, 2008). The video includes 12 chapters exploring issues of concern to anyone who aspires to a career in journalism, works in journalism or relies on journalism for daily information, August, 2007.

Saltzman, Joe, *The Restoration of Six Documentaries of Joe Saltzman (1967-1974)*. Summer, 2006. The six historic documentaries were stored on 1-inch safety masters (the original 2-inch tapes are at the UCLA-National Academy of Television Arts & Sciences Archive). Those masters were destroyed by time. By using a variety of video tapes, Saltzman working with Avid Editor Lee Warner managed to restore all six documentaries. The picture may be a bit faded and worn, but the documentaries are now, once again intact. The Museum of Broadcasting and the UCLA/National Academy of Television Arts & Sciences Archive both requested complete sets of the documentaries. A brochure is ATTACHMENT B. The six documentaries now reconstructed and available for viewing are:

***Black on Black***, a 90‑minute documentary told without a narrator depicting how it feels to be black and live in South‑Central Los Angeles. First broadcast in July, 1968, CBS in Los Angeles. Broadcast Reprint: September, 1968.

Awards: Winner of six major awards including the Edward R. Murrow Award for “distinguished television reporting and best documentary”; the Greater Los Angeles Press Club's Best Documentary; Radio‑Television News Directors Association's Golden Mike, Western Region Best Documentary; Associated Press Certificate of Excellence; NAACP Image Award, and National Academy of Television Arts and Sciences Emmy.

One critic wrote: “The best documentary ever made on what it feels like to be black and live in the urban ghetto.” The documentary is considered one of the seminal television documentaries on African-Americans.

***The Unhappy Hunting Ground***, a 90-minute documentary (also available in a special 60-minute version) on the Native American in Los Angeles. It is a very personal story told by Native Americans themselves. Without a narrator, the program is told by the voices and faces of Indians who are struggling against the slow erosion of identity, pride and dignity. First broadcast in February, 1971, on CBS in Los Angeles. Special one-hour version, December 1972. Winner of the Radio‑Television News Association Golden Mike, Best Documentary of the Year.

One critic wrote: “An agonizing study of the plight of the contemporary American Indian is searching, sad and maddening – maddening because of what this program shows man can do to man.”

The Hollywood Reporter: “Saltzman captured the complete disorientation of the Indian, his hesitancy to cope with even the Los Angeles bus system and his painful decision to blend into the white culture…a compelling program.”

Variety: “Saltzman sought out L.A. haunts of unhappy Indians, examined their predicament and came up with a documentary of extraordinary quality. It is a stunning achievement.”

Buffy Saint-Marie, Native American composer-singer-activist: “The most moving document of what the Indian in the city goes through as I have ever seen.”

***The Junior High School***, a two-hour documentary on the junior high school experience. A full year in production. First broadcast in 1971. “Heaven, Hell or Purgatory, Part I,” October 17, 1971. “From A to Zoo, Part II, October 24,” 1971. Broadcast Reprint: Two‑hour special, January, 1973. Reprint: Four‑part program on consecutive Sundays, November, 1973.

Awards: National Television Broadcast Executives' Documentary of the Year, Excellence in Broadcast Journalism; Edward R. Murrow Award for Distinguished Achievement in Broadcast Journalism and Television Documentary Reporting; John Swett Award, California State Teachers' Association; Special Certificate of Merit from the Los Angeles Board of Education. Special Publication: UCLA Committee on Public Lectures and UCLA Graduate School of Education; screening and panel discussion, January, 1972. Used in education classes, 1972 to present.

One teacher said: “It fully documents in ways I never thought possible, the world of the junior high school student and teacher. It is an amazing document and for the life of me, I can’t figure out how they did it.”

Los Angeles Times: “The finest documentary ever produced on American education. No one should miss it.”

Members of the UCLA Graduate School of Education called the documentary “a landmark publication in the field of education.”

***The Very Personal Death of Elizabeth Schell Holt‑Hartford***, a 30‑minute documentary on an 82‑year‑old woman trying to live out her life in dignity. First broadcast in February, 1972, on CBS in Los Angeles.

Awards: Associated Press Certificate of Merit; National Academy of Television Arts and Sciences Emmy nomination; National Television Broadcast Executives Documentary of the Year.

## Los Angeles Times: “A moving, poignant film essay.”

The citation from the National Television Broadcast Executives Award for “Documentary of the Year” reads: “In this intimate, reflective study of the decline and approaching death of a single defiant old woman, this public affairs program sharply defined with beauty, dignity and compassion, the inevitable human confrontation with loneliness and death.”

***Rape***, a 30‑minute documentary on the crime of rape. First broadcast on

CBS in Los Angeles, December, 1972, it achieved the highest rating of any documentary in the history of Los Angeles television. Broadcast Reprint: January, 1974, CBS in Los Angeles. It is considered the first major television program on the crime of rape.

Awards: Silver Gavel Award, national achievement from the American Bar Association; special Gavel Award Certificate; Ohio State Award, American Exhibition of Educational Radio‑Television Programs, the Institute for Education by Radio‑Television Telecommunications Center, Ohio State University; Associated Press Certificate of Merit.

Citation: *Rape – How To Avoid It and What To Do About It If You Can't*, by June and Joseph Csida (Books for Living).

Los Angeles Times: “The first and best report on the crime of rape ever presented on television…. Saltzman has an unerring ability to zero in on the flaws in the judicial process as well as public opinion. He refuses to be conned and refuses to con us.”

The Ohio State Award citation reads: “A moving correction of the misunderstanding perpetuated by myth and legal practice surrounding a high crime to the dignity of women.”

The Silver Gavel Award from the American Bar Association reads: “In recognition and commendation of distinguished service in furthering public understanding of the inherent values of the American system of law and the administration of justice.”

The documentary was credited with changing the law regarding rape in the state of California.

*Why Me?* an one‑hour documentary on breast cancer narrated by actress Lee Grant. First broadcast on May 13, 1974, on CBS in Los Angeles, it was the first major television documentary to deal with breast cancer. A landmark documentary. Broadcast Reprint: September, 1974, CBS in Los Angeles. Reprint: November, 1975, Public Broadcasting Service, more than 250 stations across the country. Funding: 3M Company. Reprint: 1976‑77, over the PBS national network. International Distribution: to television stations in Canada, South America, Europe and Asia. 16mm color print, 57 minutes, $625.00 Carrousel Films Inc.

Awards: Winner of 10 major awards including the Alfred I. duPont/Columbia University Award in Broadcast Journalism; Radio‑Television News Association special Golden Mike Award for Best Documentary; American Cancer Society Certificate of Merit; San Francisco State University Broadcast Media Award; three National Academy of Television Arts and Sciences Regional Emmy Awards; Greater Los Angeles Press Club Best Television Documentary Award; Scripps‑Howard Foundation Distinguished Journalism Citation for Outstanding Public Service Reporting.

Los Angeles Times: “In a commendable display of openness, honesty and courage, these women share their stories in *Why Me?*, an excellently prepared documentary about breast cancer. It is not an easy story to tell nor a pleasant subject to deal with, yet Saltzman lets the women tell the story, skillfully creating a narrative by putting together fragments of conversations with the women participants as well as various doctors.”

The Alfred I. duPont-Columbia University Award for Broadcast Journalism reads: “Of many worthy programs on subjects of particular interest to women, the most remarkable unquestionably was this gripping hour on breast cancer. Saltzman tread a narrow path between bathos and tragedy, which he survived with signal success thanks to his own and the participants’ impeccable taste and sincerity.”

The documentary is said to have been seen by one out of every three women in the Western world and was credited with saving thousands of lives as well as being responsible for changing the treatment of breast cancer in America.

Saltzman, Joe, *Journalism Ethics Goes to the Movies,* a special 10-minute video produced for the AEJMC Panel in Washington D.C., August 2007.

Saltzman, Joe, *Real-Life Journalists in Movies and Television, 1939-2003,*a two-hour-and-13 minute video compilation with 79 movie and television clips tracing the image of the real-life journalist in films and television from 1939 to 2003. Featuring real-life journalists or actors portraying real-life journalists or movies based on the lives of real-life journalists.Completely re-edited and revision edition, August, 2007.

Saltzman, Joe, *The Image of the Broadcast Journalist in Movies and Television, 1931-2006****,*** a two-hour-and-48-minute video with 200 movie and TV clips tracing the image of the broadcast journalist in films and television from 1931 to 2006. *Suggested Lesson Plans* includesix specific ways to use the video in the classroom with discussion questions and assignments. Updated Version, August, 2007.

Saltzman, Joe, *Sob Sisters: The Image of the Female Journalist, 1929-2007***,** a two-hour-and-41 minute video compilation with more than 136 movie and television clips documenting the history of the female journalist in film and television in the 20th and 21st centuries. Updated Version, August, 2007.

Saltzman, Joe, *Hollywood Looks at the News: 1925-2007***,** a 1-hour-and-49-minute video compilation with 165 movie and television clips documenting the history of journalists in film and television in the 20th and 21st centuries. Updated Version, August, 2007.

Saltzman, Joe, **the 2007 IJPC Collection** includes more than 9,000 DVD discs and videotapes, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. An extensive plan to re-record via satellite the entire IJPC Collection is underway. More than 4,500 new DVDs were burned in 2007. Three machines record more than 40 hours a week of films and television programs on hard-drive and then the programs are transferred to DVD, labeled, filed and added to the IJPC Database. This is a time-consuming but necessary job done by selecting 20 words that make it possible to record virtually every movie and TV program on satellite featuring journalists and media. All of this new material is catalogued in the IJPC Database on a daily basis.

2004 to 2006

Saltzman, Joe, *The Image of the Broadcast Journalist in Movies and Television, 1937-2006,* a 166-minute video compilation containing 207 movie and television clips tracing the image of the broadcast journalist in films and television from 1937 to 2006 featuring radio and TV journalists. Also the creation of special lesson plans on ways to use this video in the classroom.

Saltzman, Joe, *Real-Life Journalists in Movies and Television, 1931-2003,* a two-hour video compilation containing 61 movie and television clips tracing the image of the journalist in films and television from 1931 to 2003 featuring real-life journalists or actors portraying real-life journalists or movies based on the lives of real-life journalists. This tape can be used in a variety of ways. It is the perfect introduction to any communications class on the image of the journalist in popular culture. It could be used in any class on media, communication studies or any class discussing the role of the journalist in film or the image of women in film and television.

Saltzman, Joe, a revised edition of *Hollywood Looks at the News: 1925-2006,*a one-hour video compilation with 91 movie and television clips documenting the history of journalists in film and television in the 20th and 21st centuries.

Saltzman, Joe, **the IJPC Collection** includes more than 5,500 DVD discs and videotapes, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. An extensive plan to re-record via satellite the entire IJPC Collection is underway. So far, 3,500 new DVDs have been burned. Three machines record more than 40 hours a week of films and television programs on hard-drive and then the programs are transferred to DVD, labeled, filed and added to the IJPC Database. This is a time-consuming but necessary job done by selecting 20 words that make it possible to record virtually every movie and TV program on satellite featuring journalists and media. All of this new material is catalogued in the IJPC Database on a daily basis.

Consultant-writer-producer. Various broadcast and cable companies. Television and print.

1992 to 2003

Saltzman, Joe, *Sob Sisters: The Image of the Female Journalist in Popular Culture*, a collection of film and tv clips that documents the image of the female journalist from silent films to the present. One version runs approximately 20 minutes, the other approximately 5 minutes. Produced in 2003.

Saltzman Joe, *The Pulitzer Prize*, a collection of film and TV clips that not only demonstrates how print journalism’s highest award is used in movies and TV programs as immediate verification of a reporter’s worth, but also shows how no one seemed to agree on how to pronounce the word, “Pulitzer.” It runs approximately 12 minutes.

Saltzman, Joe, *Heroes and Scoundrels: The Image of the Journalist, 1914 to 1990*, a collection of film and TV clips that shows journalists and the media in action from the silent films to 1990. It runs approximately 30 minutes.

Saltzman, Joe, writer-producer, “The Image of the Journalist in Popular Culture,” 28 videos, two hours to two-and-a-half hours in length, documenting the image of the journalist from silent films to 1990. Includes excerpts from more than 650 films and TV programs and more than 1,500 voice-over segments read by Terry Anzur, assistant professor of journalism. Final Edit Script is more than 3,000 pages. Summer, 1998. Revision: 1999. Revision: 2000, 2002, 2003.

Volume One: Introduction: Pre-Film Background and the Image of the Journalist

Volume Two: The Front Page

Volume Three: The Beginnings: 1890 to 1930s. The Golden Age of the Newspaper Film.

Part One – The Reporter as Hero: The Crime-Buster and the Crusader. The Reporter

and Alcohol.

Volume Four: The Golden Age of the Newspaper Film. Part Two. The 1930s. The Sob

Sister.

Volume Five: The Golden Age of the Newspaper Film. Part Three. The 1930s. The Reporter

as Villain: Power-Hungry Gossip Columnists

Volume Six: The Golden Age of the Newspaper Film. Part Four. The 1930s. The Reporter as

Villain: Scandalmongers

Volume Seven: The Golden Age of the Newspaper Film. Part Five. The 1930s. The Battle of

the Sexes.

Volume Eight: The Golden Age of the Newspaper Film. Part Six. The 1930s. Advice-to-the-

Lovelorn and other Columnists, Real and Imaginary. Foreign Correspondents.

Newsreel Cameramen. Western Editors.

Volume Nine: The 1940s. Part One. The War Correspondent.

Volume Ten: The 1940s. Part Two. Cartoons and Media. Popular Journalists. Western

Journalists

Volume Eleven: The 1940s. Part Three. Citizen Kane and the Newspaper Film. Evil

Publishers. Newspaper Columnists and Villains. Comic Journalists.

Volume Twelve: The 1940s. Part Four. Investigative Reporters. A 1940s Journalist

Miscellany.

Volume Thirteen: The 1950s. Part One: Real Reporters. Crusaders. Flawed Journalists.

Volume Fourteen: The 1950s. Part Two: Reporters as Scoundrels.

Volume Fifteen: The 1950s. Part Three: A 1950s Journalist Miscellany. Western Female

Journalists. Singing Reporters.

Volume Sixteen: The 1950s. Part Four: The Reporter in Science Fiction. Foreign

Correspondents. An Old-Fashioned Reporter. Historical Journalists.

Volume Seventeen: The 1960s. Part One: Real-Life and Fictional Television Heroes.

Crusaders and Foreign Correspondents.

Volume Eighteen: The 1960s. Part Two: The Reporter as Observer. The Columnist. The

Magazine Editor. The Critic. A 1960 Journalist Miscellany.

Volume Nineteen: The 1970s. Part One: The Investigative Reporter Returns. A 1970

Journalist Miscellany.

Volume Twenty: The 1970s. Part Two: The Broadcast Journalist. Hostile Critics.

Volume Twenty-One: The 1970s and 1980s: The Anonymous Journalist as Villain.

Superhero Journalists: Clark Kent and the Daily Planet.

Volume Twenty-Two: The 1980s. Part One: Tough Reporters. Columnists.

Volume Twenty-Three: The 1980s. Part Two: Television Journalists

Volume Twenty-Four: The 1980s. Part Three: Foreign Correspondents. Photojournalists.

Foreign Journalists. Famous Journalists.

Volume Twenty-Five: The 1980s. Part Four. Magazine Journalists. Victims, Murderers and

Scandalmongers.

Volume Twenty-Six: The 1980s. Part Five: Sci-Fi, Fantasy and Horror. Sports Reporters.

Volume Twenty-Seven: Murphy Brown and Other Broadcast Journalists. A 1980s Journalist

Miscellany

Volume Twenty-Eight: Into the 1990s. Final Summary, “The Image of the Journalist in

Films and Television, from the Silent Film to the 1990s.”

Supervising Producer, *How to Lower Your High Blood Pressure*, the American Medical Association's official program, 30 minutes, with Dr. Art Ulene, official spokesperson for the AMA. 1992

Supervising Producer, *Como Bajar Su Presion Sanguinea*, the American Medical Association's official program on How To Lower Your High Blood Pressure, a special Spanish edition with Dr. Alizia Lipshitz. 1992

Supervising Producer, *Health Guide for Women Over 35 Who Use Oral Contraceptives*, the American Medical Association's official program on the use of oral contraceptives by women over 35 with Drs. Daniel Mishell, Leon Speroff, Ramona Slupik, and Art Ulene, official spokesperson for the AMA. 1992.

Supervising Producer, Video and Audio materials for the American Medical Association's Children's Health Campaign, 1992.

Supervising Producer-Producer, *Stop For Good: The American Medical Association's official Smoking Cessation Program*, A Video Housecall, the official educational program of the American Medical Association, 60 minutes, with Dr. David Peter Sachs, a specialist in lung diseases and Medical Director of the Smoking Cessation Research Institute in Palo Alto, California, and Dr. Art Ulene, official spokesperson for the AMA. 1991-1992.

1991

Supervising Producer, Video and Audio materials for the American Medical Association's Women's Health Campaign, 1991.

Supervising Producer, *Endometriosis: Symptoms, Signs & Strategies*, the official educational program of the American Medical Association's Women's Health Campaign, 30 minutes, with Dr. Mary Polan, Chief of Obstetrics and Gynecology at Stanford University Medical Center and Dr. Art Ulene, official spokesperson for the AMA. Spring, 1991.

Supervising Producer-Producer, *Osteoarthritis: A Video Housecall*, the official educational program of the American Medical Association. 27 minutes, with Dr. William J. Arnold, an arthritis specialist and Dr. Art Ulene, official spokesperson for the AMA. Summer, 1991.

Supervising Producer-Producer, *Stop For Good: The American Medical Association's official Smoking Cessation Program*, A Video Housecall, the official educational program of the American Medical Association, 60 minutes, with Dr. David Peter Sachs, a specialist in lung diseases and Medical Director of the Smoking Cessation Research Institute in Palo Alto, California, and Dr. Art Ulene, official spokesperson for the AMA. Fall, 1991.

1989-1990

Supervising Producer, Feeling Fine Health Connection, a 900-Line database on diseases and health disorders including supervising the writing and production of more than 1,200 files containing 10,000 items making this database one of the largest consumer medical-health databases ever created. June, 1990 to December, 1990.

Supervising Producer, *How To Control Stress*, A Video House Call with Dr. Art Ulene, 75-minute home video production, November, 1989.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol, a series of audio and video programs for broadcast, home video and professional medical video, Feeling Fine Productions, 1988-1990.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: The AMA Cholesterol Quiz, syndicated to more than 100 TV stations throughout North America, October 1989.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: three-part news series on cholesterol cooking ideas, syndicated to more than 100 TV stations throughout North America, September, 1989.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: four videos (science, cooking, shopping and exercise, each approximately 12 minutes) for the authorized AMA Cholesterol Reduction Course taught by hundreds of hospitals, businesses and medical facilities throughout North America. First version, June, 1989. Revised version, September, 1989.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: The home video version of the AMA book, Count Out Cholesterol by Dr. Art Ulene, 75 minutes, September, 1989.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: three-part news series on cholesterol diet information, syndicated to more than 100 TV stations throughout North America, July, 1989.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: monthly updates for more than 100 TV stations throughout North America, April, 1989 through 1990.

Supervising Producer, the American Medical Association's Campaign Against Cholesterol: *Count Out Cholesterol*, the television program, a one-hour special syndicated to more than 100 TV stations throughout North America, March, 1989.

Supervising Producer and Line Producer-Writer-Director-Reporter, The Senior Health and Peer Counseling Center, Santa Monica, CA, a 15-minute public service video, February, 1989.

1987‑1988

Supervising Producer, *When Children Grieve*, a 20‑minute documentary dramatically showing what a child goes through when a parent dies. The program also gives adults information to help the child through this frightening crisis. Distributor: Churchill Films, 1987. Awards: National Educational Film and Video Festival, The Gold Apple Award, 1988. John Muir Medical Film Festival Silver Award, 1988.

Supervising Producer, *Dr. Art Ulene ‑‑ On Call*, a 60‑minute documentary magazine on health and medicine. March 26, 1987, 8 p.m. KABC‑Television. Segments include The Other Side of AIDS, the story of people who volunteer to spend time with AIDS' victims when everyone else has abandoned them; When Mommy or Daddy Dies... the story of children who survive a parent's death; Epilepsy, Then and Now, a profile of a 23‑year‑old man from 1976 to the present, one of two million people who have epilepsy; the human side of medicine ‑‑ moving medicine into the home.

Supervising Producer, the Random House‑Dr. Art Ulene AudioBook Health Library, a series of 80 audiobooks. The 16 titles completed in 1987‑88 with Art Ulene, M.D. are:

GRIEVING: *How to Survive the Death of a Loved One*, with Dr. William Worden, an expert on bereavement, Assistant Professor of Psychology at Harvard Medical School and director of a research project on cancer care and terminal illness.

DEPRESSION: *Overcoming Depression*, with Dr. Ricardo Munoz, Associate Professor of Psychology at the University of California, San Francisco. Director of depression clinic at San Francisco General Hospital.

INSOMNIA: *How to Fall Asleep and Stay Asleep*, with Dr. Michael Stevenson, licensed clinical psychologist and elected fellow of the Clinical Sleep Society. Co‑director of the Sleep

disorders Center and head of the Insomnia Clinic at Holy Cross Hospital in Mission Hills, CA.

STRESS: *How to Relieve the Effects of Stress*, with Dr. Carl C. Thoresen, Professor of Education and Psychology at Stanford University, director of the Health Psychology Graduate program.

WEIGHT: *Lose Weight Naturally*, with Art Ulene, M.D.

SMOKING: *How to Stop Smoking*, with Dr. David Sachs, Director of the smoking Cessation Research Institute. Clinical Assistant Professor at Stanford University School of Medicine.

HEADACHES: *How to Relieve Headaches*, with Dr. Seymour Diamond, Adjunct Clinical Professor of Pharmacology at Chicago University Medical School. Executive Director of the National Migraine Foundation.

BACK PAIN: *Back Pain Relief*, with Dr. Edgar Dawson, Professor of Orthopaedics and Hospital Chief of Staff at the University of California at Los Angeles (UCLA) School of Medicine.

COMMUNICATION: *How to Talk to Your Teenager*, with Art Ulene, M.D.

ALCOHOLISM: *How to Tell if You're Drinking Too Much*, with Joseph R. Cruse, Clinical Assistant Professor in the Department of Family Practice at the University of South Dakota School of Medicine. Founding Medical Director of the Betty Ford Center in Palm Springs, CA.

ASTHMA: *How to Live Well with Asthma*, with Dr. Sheldon Siegel, Clinical Professor of Pediatrics and the Co‑Director of the Pediatric Allergy Training Program at the University of California at Los Angeles (UCLA) School of Medicine.

MENOPAUSE: *A Healthy Approach to Menopause*, with Dr. Linda Hughey Holt, co‑author of The American Medical Association Book of WomanCare and Midlife Health: Every Woman's Guide to Feeling Good, and Dr. Howard Judd, Professor of Obstetrics and Gynecology and Chief of the Division of Reproductive Endocrinology at the University of California at Los Angeles (UCLA) School of Medicine.

ANXIETY: *Women and Anxiety*, with Dr. Helen De Rosis, Associate Clinical Professor in Psychiatry at New York University School of Medicine and Training.

FITNESS WALKING: *Walk With Your Doc Fitness Walking Programs*, with Dr. James Rippe, Cardiologist and Associate Professor of Medicine/ Director of the Exercise Physiology Laboratory at the University of Massachusetts Medical School.

SEX: *How to Talk to Your Child About Sex*, with Sharon Goldsmith, a certified sex educator, and the author of Human Sexuality: The Family Source Book. Education consultant for Planned Parenthood in Los Angeles.

ANGER: *How to Be Angry Without Hurting Anyone*, with Dr. Hendrie Weisinger, licensed psychologist trained in clinical, counseling and organizational psychology, an expert on anger management.

Supervising Producer, *Discovery of the Mind*, eight subliminal teaching tapes, Random House, 1988.

Supervising Producer, *A Walk‑With‑Your‑Doc Video Scrapbook*, a one‑hour summary of the national fitness walking event, June, 1988.

1985‑1986

Saltzman, Joe, *Your Health, Your Life*, supervising producer and consultant, Fall, 1986. A one‑hour television special on consumer health and medicine. Arthur L. Ulene, M.D., Feeling Fine Productions. Syndicated television special.

Saltzman, Joe, a series of 12 health and fitness audio tapes, supervising producer and consultant, one hour apiece. 1986. Arthur L. Ulene, M.D., Feeling Fine Productions.

Saltzman, Joe, *Childbirth and Delivery: The Official Program of the American College of Obstetricians and Gynecologists*, supervising producer and consultant, 1985. Arthur L. Ulene and Ronald A. Chez, M.D., FACOG, consulting physicians. One‑hour videotape distributed worldwide. Produced in consultation with: Kenneth E. Bell, M.D., FACOG; Judith Cheek, M.D.; Susan Creed, C.N.M.; Charles E. Flowers, Jr., M.D., FACOG; Ralph W. Hale, M.D., FACOG; Mary Lou Moore, R.N.C., Ph.D; Mary Jo O'Sullivan, M.D., FACOG; Celeste R. Philips, R.N., Ed.D.; Nancy Jo Reedy, R.N.; Anne Swank, R.N.; Paul Wexler, M.D., FACOG. Feeling Fine Productions.

Saltzman, Joe, *Post‑Partum Exercises: The Official Program of the American College of Obstetricians and Gynecologists*, supervising producer and consultant, 1985. Arthur L. Ulene, M.D., FACOG, consulting physician. One‑hour videotape distributed worldwide. Produced in consultation with: Kenneth E. Bell, M.D., FACOG; Judith Cheek, M.D.; Susan Creed, C.N.M.; Charles E. Flowers, Jr., M.D., FACOG; Ralph W. Hale, M.D., FACOG; Mary Lou Moore, R.N.C., Ph.D; Mary Jo O'Sullivan, M.D., FACOG; Celeste R. Philips, R.N., Ed.D.; Nancy Jo Reedy, R.N.; Anne Swank, R.N.; Paul Wexler, M.D., FACOG. Feeling Fine Productions.

Saltzman, Joe, *Pregnancy Exercises: The Official Program of the American College of Obstetricians and Gynecologists*, supervising producer and consultant, 1985. Arthur L. Ulene, M.D., FACOG, consulting physician. One‑hour videotape distributed worldwide. Produced in consultation with: Kenneth E. Bell, M.D., FACOG; Judith Cheek, M.D.; Susan Creed, C.N.M.; Charles E. Flowers, Jr., M.D., FACOG; Ralph W. Hale, M.D., FACOG; Mary Lou Moore, R.N.C., Ph.D; Mary Jo O'Sullivan, M.D., FACOG; Celeste R. Philips, R.N., Ed.D.; Nancy Jo Reedy, R.N.; Anne Swank, R.N.; Paul Wexler, M.D., FACOG. Feeling Fine Productions.

Saltzman, Joe, *Forbes Magazine Report*, a daily weekday syndicated radio program to hundreds of stations across the country based on Forbes Magazine. Between February, 1985, and March, 1986, published 300 daily programs. Radio tapes supplied upon request. (#1,200 to #1,500). 1984

Saltzman, Joe, *Chorionic Villi Sampling: A Procedure for Prenatal Fetal Diagnosis*, a 30‑minute medical video on an innovative procedure for diagnosis of fetal defects. Supervising producer and consultant, 1984. Produced in consultation with: John Hobbins, M.D., director of obstetrics, Yale Medical School; John Leventhal, M.D., Harvard Medical School; Laird Jackson, M.D., director of medical genetics, Thomas Jefferson Medical College, Philadelphia; Norman Ginsberg, M.D., Michael Reese Hospital, Chicago, Ill.; Barbara Crandell, M.D., director Prenatal Diagnostic Center, UCLA School of Medicine; John Marlow, M.D., Columbia Hospital for Women, Washington, D.C.; Charles Rodeck, MRCOG, director, Harris Birthright Research Centre for Fetal Medicine, Kings College Hospital, University of London, England. Distributed to medical schools and hospitals throughout the world. Arthur L. Ulene, M.D., consulting physician. Feeling Fine Productions. Award: John Muir Medical Film Festival Silver Award, 1985.

Saltzman, Joe, *Recover From Back Pain: The Official Program of the American Academy of Orthopaedic Surgeons*, supervising producer and consultant, 1984. A one‑hour videotape. In consultation with the Spine Committee of the American Academy of Orthopaedic Surgeons, Edgar

Dawson, M.D., supervising physician. Arthur L. Ulene, M.D., consulting physician. Feeling Fine Productions.

Saltzman, Joe, *Prevent Back Pain: The Official Program of the American Academy of Orthopaedic Surgeons*, supervising producer and consultant, 1984. A one‑hour videotape. In consultation with the Spine Committee of the American Academy of Orthopaedic Surgeons, Edgar Dawson, M.D.,

supervising physician. Arthur L. Ulene, M.D., consulting physician. Feeling Fine Productions.

Saltzman, Joe, *American Health*, field producer, ABC Television, January‑February, 1984. Thirteen segments include: Kidney Stones, Psoriasis, Spider Veins, Breast Cancer Radiation, Breast Cancer:

Reconstruction, Osteoporosis, Smell and Taste, Bone Scan, Gender Selection, Cesarian Section, Scoliosis, Moire Test, State of the Art Medicine. Arthur L. Ulene, M.D., consulting physician. Feeling Fine Productions.

Saltzman, Joe, *Forbes Magazine Report*, a daily weekday syndicated radio program to hundreds of stations across the country based on Forbes Magazine. Between February, 1984, and January, 1985, published 250 daily programs (#961‑#1,200).

1965‑1983

Writer‑Producer, creator of the Investigative Unit, Entertainment Tonight and Entertainment This Week. Paramount Television. Syndication to more than 150 stations in the United States, Australia

and North and South America. 1983. Series included:

Saltzman, Joe, *Special Bulletin ‑‑ The Dangers of Using Television News Techniques to Give Credibility to a Work of Fiction*, March 11‑13, 1983. Two‑part series and weekend composite.

Saltzman, Joe, *Videoholics – Problems of Watching Too Much Television*, April 7‑9, 1983. Two‑part series.

Saltzman, Joe, *National Enquirer And The Stars ‑‑ How the Tabloid Gets Its Stories and What This Means to All of Us*, May 9‑12, May 14‑15, 1983. A four‑part series and a weekend composite.

Saltzman, Joe, *Where Does Your Money Go? ‑‑ Who Gets What Part of Your Movie Dollar*, July 11‑12, July 16‑17, 1983. Two‑part series and weekend composite.

Saltzman, Joe, *Orphan Films ‑‑ Why Movies Are Produced and Sometimes Never Given a Proper Theatrical Release*, Sept. 21‑22, 24‑25, 1983. A two‑part series and weekend composite.

Saltzman, Joe, *Forbes Magazine Report*, a daily weekday syndicated radio program to hundreds of stations across the country, based on Forbes Magazine. Between February, 1981, and December, 1983, published 750 daily programs (#191 to #941).

Saltzman, Joe, *Here and Now*, contributing producer to a weekly feature magazine program. More than 50 weekly, 30‑minute programs airing from September, 1976 to 1978.

Saltzman, Joe, *A Value Approach to Reducing and Preventing Smoking,* advisor‑consultant‑supervising producer, Washington State University Social Science Research Center, NIH Grant, November, 1980, through February, 1982. Principal Investigator: Dr. Milton Rokeach, Professor of Sociology and Psychology, Social Research Center, Washington State University. Director, Unit on Human Values. Nine videotapes on Human Values and Smoking.

Saltzman, Joe, *Whatever Happened to Lori Jean Lloyd?* consultant. Syndicated documentary distributed nationwide. Summer, 1980. Reprint: January, 1981. A documentary on runaways in America. David Bell and Associates, Dan Gingold, producer.

Saltzman, Joe, *California MusicWest*, a radio column on music carried by 40 public radio stations in California. Writer‑producer‑host. March, 1979 to June, 1979.

Saltzman, Joe, participant in Survey of Local Television News, NBC Television, Los Angeles, 1978.

Saltzman, Joe, *Human Values*, consultant, documentary on human values, May, 1978, to December, 1978. Dr. Milton Rokeach, Social Science Division of the University of Washington State. Funded by NIH.

Saltzman, Joe, *It Takes All Kinds*, senior producer‑creator. Eight 30‑minute documentaries broadcast on Sundays, November, 1973, to May, 1974. CBS in Los Angeles.

Awards: San Francisco State University Broadcast Media Award; George Peabody Award

nomination; National Academy of Television Arts and Sciences Regional Emmy

nomination.

Saltzman, Joe, six‑part investigative series on the home mortgage broker business, The Big News, March 1973, broadcast on six consecutive nights. Warren Olney, reporter. CBS in Los Angeles.

Awards: National Academy of Television Arts and Sciences Regional Emmy;

Radio‑Television News Association Golden Mike for investigative reporting;

Greater Los Angeles Press Club Grand Award for Top Achievement in Television,

Best Television Reporting; Associated Press Certificate of Merit.

Saltzman, Joe, six‑part investigative series on pre‑paid health plans, The Big News, 1973. Bob Simmons, reporter. CBS in Los Angeles.

Saltzman, Joe, *Rod Serling's Wonderful World Of...*., 13 weekly documentary essays, producer. 1969. CBS in Los Angeles.

Saltzman, Joe, *Ralph Story's Los Angeles*, a weekly TV newsmagazine program on Los Angeles. More than 250 programs. 1967‑68: Producer. 1962‑65: Reporter‑Writer‑Researcher. Numerous awards, including the National Academy of Television Arts and Sciences Regional Emmy; John Swett citation; California State Teachers Association award. All scripts and selected videotapes donated to the University of California at Los Angeles Library Archives.

Saltzman, Joe, *Forget Us Not*, a 30‑minute documentary on the old in Los Angeles. 1965. Clete Roberts, narrator. CBS in Los Angeles.

NOTE: From 1965 to 1966, producer or writer of more than 750 news broadcasts for the CBS‑KNXT, Channel 2 in Los Angeles news department. Many awards and citations.

**PRINT JOURNALISM-ACADEMIC**

2016-2017

**Publication in December, 2017 of a three-year, ground-making study, *The Image of the Journalist in Silent Film, 1890 to 1929: Part One, 1890 to 1919.***

**Published in the *Image of the Journalist in Popular Culture (IJPC) Journal*, Volume 7, Spring 2016-Spring 2018, pp. 35 to 244. (Co-author, Liz Mitchell, IJPC Senior Researcher.) Click on link for article:**

**http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/issue/current**

The first installment in the landmark study of “The Image of the Journalist in Silent Film, 1890 to 1929” was published this year. It covered 1,937 films from 1890 to 1919.  Part Two will cover the years from 1920 to the beginning of recorded sound in 1929 and will be published in 2019-2020. This is the first comprehensive study of the beginning of cinema’s earliest depictions of the journalist, mostly newspaper reporters, editors and publishers.

The 209-page article includes 12 tables summarizing the results of the study by decade, genre, gender, ethnicity, media category, job title, and description of major and minor character’s professional and personality traits.

A discussion segment analyzes the 1,937 films in the context of specific kinds of journalists: male reporters, war correspondents, female reporters, columnists, cub reporters, editors, critics, cartoonists and illustrators, photojournalists and newsreel shooters, pack journalists, printers and other news employees, and publishers, owners and media barons. There are also sections dealing with the journalism as depicted in the early years of the silent films: romance in the newsroom; poverty, honesty and morality: newsboys and office boys; the importance of the newspapers in silent film and the unidentified news staff; depiction of journalism in silent films as analyzed by real journalists, and journalism and the new motion picture industry.

In addition to the major article, there are [eleven appendices](http://www.ijpc.org/ijpc_templates/page/109274/) (total 4,627 pages) that chronicle each of the 1,937 films by including the original reviews of the film in a variety of silent film periodicals. The publication of the appendices could only be done electronically since printing out nearly 5,000 pages would be prohibitive. We included jpegs of all the reviews and other materials so future researchers would have all of the original materials before them. It was a unique albeit extremely work-intensive way to publish this project.

Most of the silent films included in the study were not available for viewing; They are either considered lost, whereabouts unknown or in special collections throughout the world. Most of the research relied on reviews in the many silent film periodicals that populated the early years of the 20th century.

Before this study, one expert on films featuring journalism had chronicled only 267 films from 1890 to 1929. By carefully searching through dozens of periodicals covering the silent film era, I discovered 1,937 films featuring journalism – up to 1919. The most difficult job was to compile a list of the films, then get details and jpegs of all reviews and other materials involving those films. Once that was accomplished, each film could be encoded by genre, gender, ethnicity, media category, job title, and description (see appendices for details). Then these encodings were transferred to 12 tables and then the results were analyzed and reported.

Work will begin in January on Part II: 1920-1929.

**Other IJPC Duties:**

**The Heroes and Scoundrels Web site continuously updates and adds supplementary material to the book. It includes original and reprinted articles, visuals and links to special materials for each chapter: History, Professionalism, Difference, Power, Image, War and The Future. It is available at** [**www.ijpc.org**](http://www.ijpc.org) **– Heroes and Scoundrels.  
The *Heroes and Scoundrels* Web site is an invaluable addition to the book for students, teachers, journalists and researchers. It is updated weekly and anyone can email the authors for more information and clarification.**

❑ Saltzman, Joe, creator and co-founding editor of ***The IJPC Journal***, published *The Journal’s* seventh edition of this peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project. I am also Creator and Web Master for *The IJPC Journal.*

All the editions of the IJPC Journal are available at: http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/index

The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University.

“*The IJPC Journal* is an online academic journal that adheres to the highest standards of peer review,” wrote the three editors in their mission statement. “Its purpose is to further the mission of the Image of the Journalist in Popular Culture Project to investigate and analyze, through research and publication, the conflicting images of journalists in every aspect of popular culture, from film, television, radio, fiction, commercials, cartoons and comic books to music, art, humor and video games– demonstrating their impact on the public’s perception of journalists.”

Solicited manuscripts, first reading on all manuscripts, editorial supervision, responsible for putting the entire edition online.

Worked closely with *The IJPC Journal* editorial b**oard members: Maurine H. Beasley, University of Maryland; Bonnie Brennen, Temple University; Mary-Lou Galician, Arizona State University;** Howard Good, SUNY, New Paltz; Loren Ghiglione, Northwestern University; Norma Fay Green, Columbia College, Chicago; Richard Ness, Western Illinois University; Radhika Parameswaran, Indiana University; Karen Miller Russell, University of Georgia and Barbie Zelizer, University of Pennsylvania.

The *IJPC Journal* is an interdisciplinary journal that, while centered on journalism, is open to contributions from many disciplines and research approaches, using a variety of methods and theoretical perspectives. Original investigation is expected, as well as clear, lucid writing and presentation.

❑ Saltzman, Joe, updated and published ***The IJPC Database 2017 Online Edition*.** Added new entries and updated thousands more. By the end of 2017, there were more than

**88,872** entries on journalists, public relations practitioners and media in: Television (33,020 items); Films (20,315 movies, movies made for TV and miniseries); Fiction (14,197 novels, 1,731 short stories, 598 plays and 260 poems); Radio (4,206 items); Cartoons, Comic Books & Comic Strips (6,575 items); Commercials (462 items); Non-Fiction (Documentaries, News, Sports, 3,274 items); Humor (750 items); Games (188 items); Internet-Web (104 items); Art (45 items); Music (Songs - Compositions, 135 items); Early References (120 items).

The IJPC Database includes print journalists (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), broadcast journalists (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personnel, news directors, station owners, network executives and management), public relations practitioners (from press agents to publicists), and the news media (anonymous reporters who show up in countless films and television movies ranging from press conferences to packs of reporters shouting questions or chasing after the main character to individual reporters asking questions). The Database can be referenced by year, title, type, occupation, and author. As one scholar put it, “I don’t see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference.” It continues to be the definitive world-wide resource in this field. Daily work load: 4 hours.

❑ Saltzman Joe, Web master for the **IJPC Web Site (ijpc.org)**. The goal of the IJPC Web site is to collect everything written on the subject and to bring scholars, professionals, and students together to share ideas and research. The IJPC Headlines on the front-page alert newcomers to the site to important developments in the field. The key areas of the Web site include the IJPC Journal, the IJPC Student Research Papers featuring original research by graduate students throughout the world and the Resources page, which includes the latest IJPC Research Materials on Film, Television and Fiction with recommended books, articles and Web sites. This section includes original articles and selected reprints as well as a bibliography of key sources in the field, offering a wealth of information to the scholar. It is divided into several areas alphabetically and by preference: General Popular Culture, Films, Television, Novels and Short Stories, Public Relations, Art and Photography, Comic Books and Music. It has become a definitive world-wide resource for this field. Weekly work load: 20 hours.

❑ Saltzman, Joe, creator of **The IJPC Project**. There are now more than 350 IJPC Associate Members representing more than 250 academic institutions throughout the world. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership. Our list of international and domestic universities is an impressive one, including Alfred University, American University, Andrews University, Arizona State University, Baldwin-Wallace College, Ball State University, Boston College, Brady University, Brigham Young University, Brown University, Brunel University West London, Buffalo State College, California State University at Fullerton, California State University at Long Beach, California State University at Sacramento, Central Connecticut State University, Central Michigan University, Central State University, City College of San Francisco, City University in Seattle, College of Management in Israel, Colorado State University, Columbia College in Chicago, Concordia University, Daytona Beach Community College, De Anza College, Deakin University, Delaware State University, Eastern Connecticut State University, Eastern Illinois, El Pais in Spain, Elon University, Emerson College, Fielding University, Florida A&M University, Florida International University, George College and State University, Goshen College, Hampshire College, Hawaii Pacific University, Harvard Extension School, Hoftra University, Hood College, Honolulu Community College, Howard University, Indiana University, Interamerican University, Iona College, Kennesaw State University, Kent State University, Kutztown University, La Trobe University, Lasell College in Massachusetts, Louisiana State University, Marist College, McNeese State University, Middle Tennessee State University, Missouri University, Monosh University in Australia, Nanyang Technological University in Singapore, Napier College in Scotland, New York Institute of Technology, New York University, Northwestern University, Northeastern University, Occidental College, Ohio University, Oklahoma Baptist University, P.I. Reed School of Journalism, Pennsylvania State University, Point Park University, Purdue University, Quinnipiac University, Radford University, Randolph-Mason College, Regis University, Rider University, Robert Morris University, Roxie New College Film Center, Rutgers University, Ryerson University in Canada*,* San Diego State University, Saint Xavier University, Sapir Academic College, South Illinois University, Southeast MO State University, Southern Adventist University in Tennessee, Southern Illinois University at Carbondale Southern Oregon University, Stonehill College, Staffordshire University in England, Suny, New Paltz University, SUNY-Oswego University, Syracuse University, Texas A&M University, Texas Christian University (TCU), Texas Tech University, Thiel College, La Trobe University in Australia, Truman State University, Tulane University, Universidad Panamericana, Universidad de Antioquia in Colombia, Universita Sacesiana in Italy, University College Falmouth-England, University of Alabama, University of Alaska, University of Arkansas, University of Arizona, University of Augsburg in Germany, University of British Columbia, University of California at Berkeley (UCB) , University of California at Los Angeles (UCLA), University of Colorado at Boulder, University of Florida, University of Hartford. University of Hawaii, University of Hong Kong, University of Idaho, University of Illinois, University of Kansas, University of Lincoln, University of Louisiana at Lafayette, University of Maryland, University of Massachusetts, University of Massachusetts at Amherst, University of Memphis, University of Miami, University of Minnesota, University of Mississippi, University of Missouri at Columbia, University of New Hampshire, University of North Carolina at Chapel Hill, University of North Florida, University of Northern Colorado, University of Oklahoma*,* University of Oregon, University of Pennsylvania, University of Queensland in Australia, University of Rhode Island, University of San Francisco, University of South Alabama, University of South Carolina, University of South Florida, University of Southern California, University of Texas at Austin, University of The Cumberlands, University of Toledo, University of Tulsa, University of Utah, University of Wisconsin, University of York in the United Kingdom, Utah State University, Utica College, Wagner College, Washington & Lee University, Western Illinois University, Western Kentucky University, Western Washington University, Westminster College, Wichita State University, Wilfrid Laurier University in Canada, Zayed University, UAR.

❑ Creator and Curator of **The IJPC Archive**, a collection that grows on a daily basis and now includes more than 28,000 DVD discs and videotapes containing more than 37,000 films and TV programs, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. By using the IJPC Database, scholars frequently order material from the IJPC Collection ranging from out-of-print novels to short stories never collected before to films, TV and radio programs and commercials not available anywhere else, to comic books, comic strips, musical selections and other areas of popular culture. Record more than 80 hours a week of video programming on five DVRs, then transfers the programs to DVDs for the growing IJPC Collection. Weekly work load: 30 hours.

Citations in 141 academic publications (Google Scholar search) as of December 2015, including

49 citations for *Frank Capra and the Image of the Journalist in American Film,* 25 for “Sob Sisters: The Image of the Female Journalist in Popular Culture,” 21 citations for “Analyzing the Images of the Journalist in Popular Culture,” 21 citations for “Fact or Fiction: Hollywood Looks at the News,” 16 citations for “The Image of the Public Relations Practitioner in Movies and Television, 1901-2011,” and 9 citations for *Heroes and Scoundrels*, which came out in late 2015.

Consultant working with scholars, faculty, professionals and students in Germany, Australia, Wales, India, and the United States involving the image of the journalist in popular culture. These ideas came directly from the www.ijpc.org Web site.

2012-2015

**Heroes and Scoundrel Multimedia Project (2014-2015)**

**THE BOOK:**

***Heroes and Scoundrels: The Image of the Journalist in Popular Culture***

By Matthew C. Ehrlich, professor of journalism at the University of Illinois at Urbana-Champaign and Joe Saltzman, professor of journalism and communication at the University of Southern California, published by the University of Illinois Press, 2015.

Following the crusaders and scandalmongers of the Fourth Estate through more than a century of pop culture.  
Whether it's the rule-defying lifer, the sharp-witted female newshound, or the irascible editor in chief, the journalists portrayed in popular culture have shaped our views of the press and its role in a free society since mass culture arose over a century ago.   
Drawing on portrayals of journalists in television, film, radio, novels, comics, plays, and other media, Matthew C. Ehrlich and Joe Saltzman survey how popular media have depicted the profession across time. Their creative use of media artifacts provides thought-provoking forays into such fundamental issues as how pop culture mythologizes and demythologizes key events in journalism history and how it confronts issues of race, gender, and sexual orientation on the job.   
  
From *Network* to *The Wire*, from Lois Lane to Mikael Blomkvist, *Heroes and Scoundrels* reveals how portrayals of journalism's relationship to history, professionalism, power, image, and war influence our thinking and the very practice of democracy.  
  
"A perceptive study of an enduring and tantalizing question: What do they think of us? Ehrlich and Saltzman craft a persuasive, sometimes painful, sometimes hilarious montage of the omnipresence of journalists in popular culture. But the book does more than that. The authors’ work also tells us a great deal about the powerful and defining role of popular culture itself. No one is safe from the roving eye of entertainment." – **Richard Reeves, author of *What the People Know: Freedom and the Press***

"Stimulating and thought-provoking. . . . No other work comes close to covering the subject as broadly." – **Maurine H. Beasley, author of *Women of the Washington Press: Politics, Prejudice, and Persistence***

"The assumption behind *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* is that the audience's perception of the messenger shapes the message. That's hardly a new idea but, applied to journalism in a democracy, it's vastly significant. For example, it turns out that, while the media have been transformed by technology, archetypal images of journalists have persisted. Maybe everything hasn't changed all that much after all. That, along with other important insights gained from formidable research, will help both journalists and their audiences better understand the news of the future. Besides, it’s fun to read all those stories." – **Warren Olney, Host and Executive Producer, "To the Point" and "Which Way, LA?", KCRW-FM**"A great read that showcases depictions of journalists over the past century in popular culture. Its thoughtful analysis integrates cultural theory with media concepts and provides important historical context that will interest professionals and academics alike." – **Bonnie Brennen, author of *Qualitative Research Methods for Media Studies***"Using a multidisciplinary approach that draws on everything from language studies to cultural studies, Matthew C. Ehrlich and Joe Saltzman creatively and entertainingly address the history of the journalist’s image, 1890 to the present. Fascinating chapters focus on the images of photographers, war correspondents, gay and lesbian journalists, journalists of color, women journalists, and journalists of the sci fi future. The dueling myths of the journalist as hero and scoundrel, the book persuasively argues, raise questions about the enduring tension in society between the press as a force for freedom and a tool of oppression." – **Loren Ghiglione, author of *CBS's Don Hollenbeck: An Honest Reporter in the Age of McCarthyism***

**Matthew C. Ehrlich** is a professor of journalism at the University of Illinois at Urbana-Champaign and the author of *Journalism in the Movies* and *Radio Utopia: Postward Audio Documentary in the Public Interest,* named winner of the AEJMC Tankard Book Award for outstanding research. **Joe Saltzman** directs the Image of the Journalist in Popular Culture, a project of the Norman Lear Center at the Annenberg School for Communication and Journalism at the University of Southern California. He is a professor at USC Annenberg and author of *Frank Capra and The Image of the Journalist in American Film*.

## *Heroes and Scoundrels* is included in The History of Communication series edited by Robert W. McChesney and John C. Nerone. This series invites original and well-researched books on the history of media – radio, TV, newspapers, magazines, the Internet – and on their many functions as reporters, advertisers, opinion leaders, public relations for government and corporate interests, and businesses that compete with each other.

## *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* is available on Amazon in hard-cover, paperback, ebook, Kindle and Apps for IPads, IPhones and other smart phones.

**THE WEB SITE:   
The** Heroes and Scoundrels **Web site continuously updates and adds supplementary material to the book. It includes original and reprinted articles, visuals and links to special materials for each chapter: History, Professionalism, Difference, Power, Image, War and The Future. It is available at** [**www.ijpc.org**](http://www.ijpc.org) **– Heroes and Scoundrels.**

**The *Heroes and Scoundrels* Web site is an invaluable addition to the book for students, teachers, journalists and researchers. It is updated weekly and anyone can email the authors for more information and clarification.**

**THE VIDEO:**

The 40-hour video companion to the book was written and produced by the authors, edited by Megan Chao and Joe Saltzman and narrated by Jennifer Glimpse

It is a production of The Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center at the Annenberg School for Communication and Journalism, the University of Southern California.

The companion video follows the outline of the book and is divided by the same chapters using excerpts from more than 350 movies, television, and radio programs, Broadway plays and video games. More than 8,000 hours of video were edited down to the 40-hour final video project, which summarizes through visual and audio excerpts the examples used in the book. Only members of the IJPC Associates will be legally allowed to receive the video package. It is available on mp4 files stored on a 1TB Hard Drive. You must specify whether you want the Apple or Windows application.

**THE CLASS:**

*The Heroes and Scoundrels* Journalist in Popular Culture Project offers you everything needed to create a stimulating IJPC class:

\*The book itself, which brings the IJPC into the field of journalism studies – *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* by Matthew C. Ehrlich and Joe Saltzman. The introduction, six chapters, and the conclusion create an automatic semester-long outline for you. A syllabus is available upon request.

\*The *Heroes and Scoundrels* Web site, which is constantly being updated, adding valuable materials on the subject.

\*The 40-hour video project that is broken down chapter by chapter for easy viewing outside of class (you can also show the excerpts you want to emphasize in class).

\*Homework is ready-made – chapters from the book, the video component, and the Web site provide innumerable potential assignment ideas.

Saltzman, Joe, ***Heroes and Scoundrels: How Popular Culture Portrays Journalists and what that means for the 2016 campaign****,* The Conversation – Academic Rigor, Journalism Flair, Dec. 15, 2015. Images of journalists have appeared in popular culture since ancient times. Today, those images are more conflicted than ever, with the advent of multimedia and the growth of large groups of people who get their information primarily from social media, the clergy and news programs that speak to their specific political, social, religious and economic beliefs. See

https://theconversation.com/heroes-or-scoundrels-how-popular-culture-portrays-journalists-and-what-that-means-for-the-2016-campaign-52249

Saltzman, Joe, *The Image of the Washington Journalist in Films and Television, 1932-2015 Study*co-authored with IJPC Senor Researcher Liz Mitchell published in 2014 in a special Research Report edition – ***The IJPC Journal, Volume 5, Fall 2013-Spring 2014.***

(<http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal/index>).

The article runs 60 pages with a 49-page appendix. From the introduction: “Anchoring the issue are four articles about the image of the Washington, D.C. journalist. In the first study of its kind, IJPC director Joe Saltzman and senior research associate Liz Mitchell reveal the results of viewing 127 English-speaking films and television programs from 1932-2013 that include Washington, D.C. journalists as correspondents, anchors, editors, columnists, producers, photojournalists, publishers, and more recently, bloggers. Their special research report, “The Image of the Washington Journalist in Movies and Television: 1932 to 2013,” categorizes journalists by decade, genre, gender, ethnicity, media category, job title, and description. Each image presented by an individual journalist or group of journalists is coded on a subjective scale of very positive, positive, negative, very negative, and neutral. An appendix provides a brief description of each film and breakout of the categories.

“Saltzman and Mitchell point out that the Washington journalist is one of the more heroic depictions of the journalist in popular culture. Images of the investigative journalist in Washington in movies and TV offer reassuring evidence that journalists are doing what the public wants them to do―serve the public interest, inform the people, and provide a watchdog function by making sure that those who wield power are doing so in the service of the people and not for personal, political, or financial gain. Images of villainous columnists, reporters, and publishers in the movies and TV shows studied do the opposite. They suggest to the public that the more powerful journalists become in Washington, the more corrupt they become; even the

fourth estate is susceptible to influence and corruption.”

Presentation of “The Image of the Washington Journalist in Movies and Television, 1932-2013” to the National Press Club in Washington D.C. on November 13, 2014. Included the special preview video and a special PowerPoint presentation created for the occasion.

Saltzman, Joe, “The Image of the Washington Journalist in Popular Culture,” Moderator and Discussant for an AEJMC Panel presented in August, 2013. Presented a special AEJMC video and report on “The Image of the Washington Journalist in Movies and Television from 1936 to 2013.”

Saltzman, Joe, creator and co-founding editor of ***The IJPC Journal*** as peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project.

New editions published: **Volume Four, Fall 2012-Spring 2013, Volume Five, Fall 2013 to Spring 2013, and Volume Six, Fall 2015.**

The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University.

“*The IJPC Journal* is an online academic journal that adheres to the highest standards of peer review,” wrote the three editors in their mission statement. “Its purpose is to further the mission of the Image of the Journalist in Popular Culture Project to investigate and analyze, through research and publication, the conflicting images of journalists in every aspect of popular culture, from film, television, radio, fiction, commercials, cartoons and comic books to music, art, humor and video games – demonstrating their impact on the public’s perception of journalists.”

Solicited manuscripts, first reading on all manuscripts, editorial supervision, responsible for putting the entire edition online.

Worked closely with *The IJPC Journal* editorial b**oard members: Maurine H. Beasley, University of Maryland; Bonnie Brennen, Temple University; Mary-Lou Galician, Arizona State University;** Howard Good, SUNY, New Paltz; Loren Ghiglione, Northwestern University; Norma Fay Green, Columbia College, Chicago; Richard Ness, Western Illinois University; Radhika Parameswaran, Indiana University; Karen Miller Russell, University of Georgia and Barbie Zelizer, University of Pennsylvania.

The *IJPC Journal* is an interdisciplinary journal that, while centered on journalism, is open to contributions from many disciplines and research approaches, using a variety of methods and theoretical perspectives. Original investigation is expected, as well as clear, lucid writing and presentation.

Also: Creator and Web Master for *The IJPC Journal.*

Saltzman, Joe, updated and published *The IJPC Database Online Edition*. Since 2012, added more than 5,000 and updated thousands more. By the end of 2015, there were more than **86.000** items on journalists, public relations practitioners and media in: Television (32,541 items); Films (20,294 movies, movies made for TV and miniseries); Fiction (14,164 novels, 1,731 short stories, 568 plays and 260 poems); Radio (4,206 items); Cartoons, Comic Books & Comic Strips (6,556 items); Commercials (474 items); Non-Fiction (Documentaries, News, Sports, 3,271 items); Humor (750 items); Games (188 items); Art (43 items); Music (Songs-Compositions, 135 items); Early References (119 items). The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences to packs of reporters shouting questions or chasing after the main character to individual reporters asking questions). The Database can be referenced by year, title, type, occupation and author. As one scholar put it, “I don’t see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference.” Added more than 4,400 new items and corrected and revised approximately 10,000 more entries. It continues to be the definitive world-wide resource in this field. Daily work load: 5 hours.

Saltzman Joe, Web master for the **IJPC Web Site (ijpc.org)**. The goal of the IJPC Web site is to collect everything written on the subject and to bring scholars, professionals, and students together to share ideas and research. The IJPC Headlines on the front-page alert newcomers to the site to important developments in the field. The key areas of the Web site include the IJPC Journal, the IJPC Student Research Papers featuring original research by graduate students throughout the world and the Resources page, which includes the latest IJPC Research Materials on Film, Television and Fiction with recommended books, articles and Web sites. This section includes original articles and selected reprints as well as a bibliography of key sources in the field, offering a wealth of information to the scholar. It is divided into several areas alphabetically and by preference: General Popular Culture, Films, Television, Novels and Short Stories, Public Relations, Art and Photography, Comic Books and Music. It has become a definitive world-wide resource for this field. Weekly work load: 20 hours.

Saltzman, Joe, creator of **The IJPC Project**. There are now more than 350 IJPC Associate Members representing more than 250 academic institutions throughout the world. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership. Our list of international and domestic universities is an impressive one, including **Alfred University,** American University, Andrews University, Arizona State University, Baldwin-Wallace College, Ball State University, Boston College, Brady University, Brigham Young University, Brown University, Brunel University West London, Buffalo State College, California State University at Fullerton, California State University at Long Beach, California State University at Sacramento, Central Connecticut State University, Central Michigan University, Central State University, City College of San Francisco, City University in Seattle, College of Management in Israel, **Colorado State University,** Columbia College in Chicago, **Concordia University,** Daytona Beach Community College, De Anza College, Deakin University, Delaware State University, **Eastern Connecticut State University,** Eastern Illinois, El Pais in Spain, Elon University, Emerson College, Fielding University, Florida A&M University, Florida International University, George College and State University, Goshen College, Hamshire College, **Hawaii Pacific University, Harvard Extension School,** Hoftra University, Hood College, Honolulu Community College, **Hood College, Howard University,** Indiana University, Interamerican University, **Iona College, Kennesaw State University,**  Kent State University, Kutztown University, **La Trobe University,** Lasell College in Massachusetts, Louisiana State University, Marist College, McNeese State University, Middle Tennessee State University, Missouri University, Monosh University in Australia, Nanyang Technological University in Singapore, Napier College in Scotland, New York Institute of Technology, New York University, Northwestern University, Northeastern University, Occidental College, Ohio University, Oklahoma Baptist University, **P.I. Reed School of Journalism,** Pennsylvania State University, Point Park University, Purdue University, Quinnipiac University, Radford University, Randolph-Mason College, Regis University, **Rider University,** Robert Morris University, Roxie New College Film Center, Rutgers University, Ryerson University in Canada*,* San Diego State University, Saint Xavier University, Sapir Academic College, **South Illinois University, Southeast MO State University,** Southern Adventist University in Tennessee, Southern Illinois University at Carbondale Southern Oregon University, Stonehill College, Staffordshire University in England, Suny, New Paltz University, SUNY-Oswego University, Syracuse University, Texas A&M University, Texas Christian University (TCU), Texas Tech University, Thiel College, La Trobe University in Australia, Truman State University, Tulane University, Universidad Panamericana, Universidad de Antioquia in Columbia,Universita Sacesiana in Italy, University College Falmouth-England, University of Alabama, University of Alaska, University of Arkansas, University of Arizona, University of Augsburg in Germany, University of British Columbia, University of California at Berkeley, University of California at Los Angeles (UCLA), University of Colorado at Boulder, University of Florida, University of Hartford. University of Hawaii, University of Hong Kong, University of Idaho, University of Illinois, University of Kansas, University of Lincoln, University of Louisiana at Lafayette, University of Maryland, University of Massachusetts, University of Massachusetts at Amherst, University of Memphis, University of Miami, University of Minnesota, University of Mississippi, University of Missouri at Columbia, **University of New Hampshire,** University of North Carolina at Chapel Hill, University of North Florida, University of Northern Colorado, University of Oklahoma*,* University of Oregon, University of Pennsylvania, University of Queensland in Australia, **University of Rhode Island,** University of San Francisco, University of South Alabama, University of South Carolina, University of South Florida, University of Southern California, University of Texas at Austin, **University of The Cumberlands,** University of Toledo, University of Tulsa, University of Utah, University of Wisconsin, University of York in the United Kingdom, Utah State University, Utica College, Wagner College, Washington & Lee University, Western Illinois University, Western Kentucky University, Western Washington University, Westminster College, Wichita State University, Wilfrid Laurier University in Canada, Zayed University, UAR. (**Boldface: Academic Institutions added in 20011**).

Creator and Curator of **The IJPC Collection**, a collection that grows on a daily basis and now includes more than 26,000 DVD discs and videotapes containing more than 32,000 films and TV programs, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. By using the IJPC Database, scholars frequently order material from the IJPC Collection ranging from out-of-print novels to short stories never collected before to films, TV and radio programs and commercials not available anywhere else, to comic books, comic strips, musical selections and other areas of popular culture. Record more than 80 hours a week of video programming, then transfers the programs to DVDs for the growing IJPC Collection.

Citations in 115 academic publications (Google Scholar search) as of December, 2014 including

28 citations for *Frank Capra and the Image of the Journalist in American Film,* 16 citations for “Analyzing the images of the journalist in popular culture,” 15 citations for “Fact or Fiction: Hollywood Looks at the News,” 10 citations for “Sob Sisters: The Image of the Female Journalist in Popular Culture.”

Consultant working with scholars, faculty, professionals and students in Germany, Australia, Wales, India and the United States involving the image of the journalist in popular culture. These ideas came directly from the www.ijpc.org Web site.

2011

Saltzman, Joe, a Special Research Report: “The Image of the Public Relations Practitioner in Movies and Television, 1901-2011,” in a special edition of *The IJPC Journal, Volume 3, Fall 2011-Spring, 2012, pp. 1-85,* on public relations and popular culture. As the report’s introduction notes, it is the most ambitious study of its kind, analyzing the depiction of the PR practitioner in more than 300 movies and television programs over the past century. The report and its appendix find that popular culture’s portrayal of public relations professionals has been similar to that of news journalists in that it has varied widely over the years and has not always been so negative as some real-life professionals fear. First research of its kind ever published. To read the report, go to: <http://ijpc.uscannenberg.org/journal/index.php/ijpcjournal>

Saltzman, Joe, Presentation, “The Image of the Public Relations Practitioner in Movies and Television,” at the International History of Public Relations Conference at Bournemouth University in Great Britain, July 11-12, 2012. One of three scholars from the United States presenting at the conference.

Saltzman, Joe and Matthew Ehrlich (University of Illinois), *The Image of the Journalist in Popular Culture,* a one-volume history for the University of Illinois Press. We signed a contract to do the book in the next two years based on an extensive outline and the first two chapters.

Saltzman, Joe, Beginning of a massive study on the image of the journalist in movies and television, 1914 to 2014. Went through more than 50,000 movies and television programs in the IJPC Database to locate films and TV programs about journalists, then narrowed down the entries to about 6,000 items. Then spent most of 2012 trying to locate videos of the listed films and TV programs. Estimated completion of the study: two years. It will involve viewing each film and TV program and evaluating the journalists included in a special evaluation form created for the purpose.

Saltzman, Joe, Evaluation Form for study of the journalists in movies and television. Creation of form according to socials science standards. (See copy of form provided).

Saltzman, Joe, creator and co-founding editor of ***The IJPC Journal***, in the process of publishing *The Journal’s* second edition -- **Volume Three, Fall 2011**  – of this peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project. The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University. (See below for details.) Curator of online journal website.

Saltzman, Joe, updated and published *The IJPC Database 2011 Online Edition*. Added more than 1,000 new entries and updated thousands more. By the end of 2012, there were more than **82,700** items on journalists, public relations practitioners and media in: Television (27,500 items); Films (19,550 movies, movies made for TV and miniseries); Fiction (12,800 novels, 1,560 short stories, 520 plays and 200 poems); Radio (2,900 items); Cartoons, Comic Books & Comic Strips (6,100 items); Commercials (350 items); Non-Fiction (Documentaries, News, Sports, 3180 items); Humor (710 items); Games (140 items); Art (40 items); Music (Songs-Compositions, 95 items); Early References (120 items). (See below for details.)

Saltzman Joe, Web master for the **IJPC Web Site (ijpc.org)**. The goal of the IJPC Web site is to collect everything written on the subject and to bring scholars, professionals, and students together to share ideas and research. (See below for details.)

Saltzman, Joe, creator of **The IJPC Project**. There are now more than 320 IJPC Associate Members representing more than 250 academic institutions throughout the world. (See below for details.)

Creator and Curator of **The IJPC Collection**, a collection that grows on a daily basis and now includes more than 16,000 DVD discs and videotapes containing more than 30,000 films and TV programs, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. (See below for details.)

**2010**

Saltzman, Joe, creator and co-founding editor of ***The IJPC Journal***, published *The Journal’s* second edition -- **Volume Two, Fall 2010 (http://www.ijpc.org/journal.html)** – of this peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project.

The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University.

“*The IJPC Journal* is an online academic journal that adheres to the highest standards of peer review,” wrote the three editors in their mission statement. “Its purpose is to further the mission of the Image of the Journalist in Popular Culture Project to investigate and analyze, through research and publication, the conflicting images of journalists in every aspect of popular culture, from film, television, radio, fiction, commercials, cartoons and comic books to music, art, humor and video games – demonstrating their impact on the public’s perception of journalists.”

Solicited manuscripts, first reading on all manuscripts, editorial supervision, responsible for putting the entire edition online.

Worked closely with *The IJPC Journal* editorial b**oard members: Maurine H. Beasley, University of Maryland; Bonnie Brennen, Temple University; Mary-Lou Galician, Arizona State University;** Howard Good, SUNY, New Paltz; Loren Ghiglione, Northwestern University; Norma Fay Green, Columbia College, Chicago; Richard Ness, Western Illinois University; Radhika Parameswaran, Indiana University; Karen Miller Russell, University of Georgia and Barbie Zelizer, University of Pennsylvania.

The *IJPC Journal* is an interdisciplinary journal that, while centered on journalism, is open to contributions from many disciplines and research approaches, using a variety of methods and theoretical perspectives. Original investigation is expected, as well as clear, lucid writing and presentation.

Saltzman, Joe, *Herodotus as an Ancient Journalist: Reimagining Antiquity’s Historians as Journalist,* presented at the Association for Education in Journalism and Mass Communication (AEJMC) in a scholar-to-scholar History Division Referred Paper Post Session on Friday, August 6, 2010 in Denver. Acceptance percentage rate: 47 %. Then published in *The IJPC Journal*, Volume Two, Fall 2010 in the Features section (must be accepted by other two editors for publication).

Saltzman, Joe, updated and published *The IJPC Database 2010 Online Edition*. Added more than 5,000 new entries and updated thousands more. By the end of 2010, there were more than

**76,700** items on journalists, public relations practitioners and media in: Television (27,500 items); Films (19,550 movies, movies made for TV and miniseries); Fiction (12,800 novels, 1,560 short stories, 520 plays and 200 poems); Radio (2,900 items); Cartoons, Comic Books & Comic Strips (6,100 items); Commercials (350 items); Non-Fiction (Documentaries, News, Sports, 3180 items); Humor (710 items); Games (140 items); Art (40 items); Music (Songs-Compositions, 95 items); Early References (120 items). The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences to packs of reporters shouting questions or chasing after the main character to individual reporters asking questions). The Database can be referenced by year, title, type, occupation and author. As one scholar put it, “I don’t see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference.” Added more than 4,400 new items and corrected and revised approximately 10,000 more entries. It continues to be the definitive world-wide resource in this field. Daily work load: 5 hours.

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Saltzman, Joe, creator of **The IJPC Project**. There are now more than 250 IJPC Associate Members representing more than 150 academic institutions throughout the world. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership. Our list of international and domestic universities is an impressive one, including American University, Andrews University, Arizona State University, Ball State University, Boston College, Brady University, Brigham Young University, Brown University, Brunel University West London, Buffalo State College, California State University at Fullerton, California State University at Long Beach, California State University at Sacramento, Central Connecticut State University, Central Michigan University, Central State University, **City College of San Francisco,** City University in Seattle, College of Management in Israel, Columbia College in Chicago, Daytona Beach Community College, De Anza College, **Deakin University,** Delaware State University, **Eastern Illinois,** El Pais in Spain, Elon University, Emerson College, Fielding University, Florida A&M University, Florida International University, George College and State University, Goshen College, Hampshire College, **Hoftra University, Hood College, Honolulu Community College,** Indiana University, Interamerican University, Kent State University, Kutztown University, **Lasell College in Massachusetts,** Louisiana State University, Marist College, McNeese State University, Middle Tennessee State University, Missouri University, Monosh University in Australia, **Nanyang Technological University in Singapore,** Napier College in Scotland, New York Institute of Technology, New York University, Northwestern University, Northeastern University, **Occidental College,** Ohio University, Oklahoma Baptist University, Pennsylvania State University, **Point Park University,** Purdue University, Quinnipiac University, **Radford University, Randolph-Mason College,** Regis University, Robert Morris University, Roxie New College Film Center, **Ryerson University in Canada***,* Rutgers University, San Diego State University, Saint Xavier University, Sapir Academic College, Southern Adventist University in Tennessee, Southern Illinois University at Carbondale Southern Oregon University, Stonehill College, **Staffordshire University in England,** Suny, New Paltz University, SUNY-Oswego University, Syracuse University, **Texas A&M University, Texas Christian University (TCU),** Texas Tech University, Thiel College, **La Trobe University in Australia,** Truman State University, Tulane University, Universita Sacesiana in Italy, Universidad Panamericana, University College Falmouth-England, **University of Alabama,** University of Alaska, University of Arkansas, University of Arizona, University of Augsburg in Germany, University of British Columbia, University of California at Berkeley, **University of California at Los Angeles (UCLA)**, University of Colorado at Boulder, University of Florida, **University of Hartford.** University of Hawaii, University of Hong Kong, University of Idaho, University of Illinois, University of Kansas, University of Lincoln, University of Louisiana at Lafayette, University of Maryland, University of Massachusetts, University of Massachusetts at Amherst, **University of Miami,**  University of Minnesota, University of Mississippi, University of Missouri at Columbia, University of North Carolina at Chapel Hill, University of North Florida, University of Northern Colorado, University of Oklahoma*,* University of Oregon, University of Pennsylvania, University of Queensland in Australia, University of San Francisco, University of South Alabama, University of South Carolina, University of South Florida, University of Southern California, University of Texas at Austin, **University of Toledo,** University of Tulsa, **University of Utah,** University of Wisconsin, **University of York in the United Kingdom, Utah State University,** Utica College, Wagner College, **Washington & Lee University,** Western Illinois University, Western Kentucky University, Western Washington University, Westminster College, Wichita State University, Wilfrid Laurier University in Canada, Zayed University, UAR. (**Boldface: Academic Institutions added in 2009**).

Consultant working with scholars in Germany, Australia, Wales, India and the United States involving the image of the journalist in popular culture. These ideas came directly from the www.ijpc.org Web site.

Saltzman, Joe. *Words & Images,* a bi-monthly media column, *USA Today*, the Society for the Advancement of Education publication

Invasion of the Advertorials September 2010

Hacks Have Too Much To Say July 2010

Sex and the Older Adult May 2010

Torturous Celebrity Coverage March 2010

No News Today? Make It Up. January 2010

Associate Mass Media Editor, **USA TODAY,** a publication of the Society for the Advancement of Education. Columnist, **Words & Images**

LookSmart lists 275 of Saltzman’s articles available to the public through its online service. A recent Google search shows more than 25,500 references to Saltzman’s work and interviews printed throughout the world in more than a dozen languages

**2009**

Saltzman, Joe, updated and published *The IJPC Database 2009 Edition*. includes more than **71,600** items on journalists, public relations practitioners and media in: Films (19,800 movies, movies made for TV and miniseries); Television (26,000 items); Fiction (10,800 novels, 1,500 short stories, 500 plays and 200 poems); Radio (2,900 items); Cartoons, Comic Books & Comic Strips (5,800 items); Commercials (320 items); Non-Fiction (Documentaries, News, Sports, 3150 items); Humor (690 items); Games (140 items); Art (30 items); Music (Songs-Compositions, 90 items); Early References (120 items). The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences to packs of reporters shouting questions or chasing after the main character to individual reporters asking questions). The Database can be referenced by year, title, type, occupation and author. As one scholar put it, “I don’t see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference.” Added more than 4,400 new items and corrected and revised approximately 10,000 more entries. It continues to be the definitive world-wide resource in this field.

Saltzman, Joe, creator and co-founding editor of ***The IJPC Journal***, which published the first edition -- **Volume One, Fall 2009 (http://www.ijpc.org/journal.html)** – of this peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project. The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University. “*The IJPC Journal* is an online academic journal that adheres to the highest standards of peer review,” wrote the three editors in their mission statement. “Its purpose is to further the mission of the Image of the Journalist in Popular Culture Project to investigate and analyze, through research and publication, the conflicting images of journalists in every aspect of popular culture, from film, television, radio, fiction, commercials, cartoons and comic books to music, art, humor and video games – demonstrating their impact on the public’s perception of journalists.” Worked closely with *The IJPC Journal* editorial b**oard members: Maurine H. Beasley, University of Maryland; Bonnie Brennen, Temple University; Mary-Lou Galician, Arizona State University;** Howard Good, SUNY, New Paltz; Loren Ghiglione, Northwestern University; Norma Fay Green, Columbia College, Chicago; Richard Ness, Western Illinois University; Radhika Parameswaran, Indiana University; Karen Miller Russell, University of Georgia and Barbie Zelizer, University of Pennsylvania. The *IJPC Journal* is an interdisciplinary journal that, while centered on journalism, is open to contributions from many disciplines and research approaches, using a variety of methods and theoretical perspectives. Original investigation is expected, as well as clear, lucid writing and presentation.

Creator and Web Master for *The IJPC Journal.* Spent many months putting the first edition of *The IJPC Journal* online working with technical personnel, but doing all of the editorial revisions and supervision.

Saltzman, Joe, moderator-discussant and presenter of an Association for Education for Journalism and Mass Communication (AEJMC) PF&R panel sponsored by Entertainment Studies Interest Group and The Gay, Lesbian, Bisexual and Transgender Interest Group on “The Image of the Gay Journalist in Popular Culture” at the Association for Education for Journalism and Mass Communication (AEJMC) conference in Chicago, August 5, 2009. Saltzman also produced a 14-minute video on “The Image of the Gay Journalist in Movies and Television” created especially for the AEJMC panel. Saltzman also recruited all of the panelists and created the over-all presentation.

Saltzman, Joe, *The Image of the Gay Journalist in Movies and Television, 1929 to 2009,* a research paper summing up analysis and evaluation of more than 150 movies and TV shows screened for the video compilation disc and panel discussion. Created special 15-minute video sampling of the movies and TV shows reviewed.

Saltzman, Joe, [Annenberg Research Seminar Speaker Series lecture. Presented](http://www.ijpc.org/USC%20Annenberg%20%20Annenberg%20Research%20Seminar%20Speaker%20Series%20Joe%20Saltzman,%20University%20of%20Southern%20California.mht) my research on the image of the gay journalist in popular culture, November 16.

Saltzman, Joe. Created a panel on “The Image of the Gay Journalist in Popular Culture,” at the request of The National Communication Association 95th Annual Convention, sponsored by The Gay, Lesbian, Bisexual and Transgender group on Thursday, Nov. 12 in conjunction with one of the convention's themes "Being Gay, Lesbian, Bisexual, Transgendered, or Queer in Today's Society." Panelists included Gary Hicks, Associate Professor, Southern Illinois University-Edwardsville, Matthew Ehrlich, Professor, University of Illinois, and Sammye Johnson, Professor, Trinity University. I produced a 14-minute excerpt of *The Image of the Gay Journalist in Movies and Television, 1929-2009* that was shown. (I became ill and couldn’t attend the conference, but my video and notes were read by Professor Ehrlich.)

Saltzman Joe, Web master for the **IJPC Web Site (ijpc.org)**. The goal of the IJPC Web site is to collect everything written on the subject and to bring scholars, professionals, and students together to share ideas and research. The IJPC Headlines on the front-page alert newcomers to the site to important developments in the field. The key areas of the Web site include the IJPC Journal, the IJPC Student Research Papers featuring original research by graduate students throughout the world and the Resources page, which includes the latest IJPC Research Materials on Film, Television and Fiction with recommended books, articles and Web sites. This section includes original articles and selected reprints as well as a bibliography of key sources in the field, offering a wealth of information to the scholar. It is divided into several areas alphabetically and by preference: General Popular Culture, Films, Television, Novels and Short Stories, Public Relations, Art and Photography, Comic Books and Music. It has become a definitive world-wide resource for this field.

Saltzman, Joe, “The Image of the Gay Journalist in Popular Culture Bibliography,” a work in progress. Available on ijpc.org. 2009.

Saltzman, Joe, creator of **The IJPC Project**. There are now more than 250 IJPC Associate Members representing more than 150 academic institutions throughout the world. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership. Our list of international and domestic universities is an impressive one, including American University, Andrews University, Arizona State University, Ball State University, Boston College, Brady University, Brigham Young University, Brown University, Brunel University West London, Buffalo State College, California State University at Fullerton, California State University at Long Beach, California State University at Sacramento, Central Connecticut State University, Central Michigan University, Central State University, **City College of San Francisco,** City University in Seattle, College of Management in Israel, Columbia College in Chicago, Daytona Beach Community College, De Anza College, **Deakin University,** Delaware State University, **Eastern Illinois,** El Pais in Spain, Elon University, Emerson College, Fielding University, Florida A&M University, Florida International University, George College and State University, Goshen College, Hampshire College, **Hoftra University, Hood College, Honolulu Community College,** Indiana University, Interamerican University, Kent State University, Kutztown University, **Lasell College in Massachusetts,** Louisiana State University, Marist College, McNeese State University, Middle Tennessee State University, Missouri University, Monosh University in Australia, **Nanyang Technological University in Singapore,** Napier College in Scotland, New York Institute of Technology, New York University, Northwestern University, Northeastern University, **Occidental College,** Ohio University, Oklahoma Baptist University, Pennsylvania State University, **Point Park University,** Purdue University, Quinnipiac University, **Radford University, Randolph-Mason College,** Regis University, Robert Morris University, Roxie New College Film Center, **Ryerson University in Canada***,* Rutgers University, San Diego State University, Saint Xavier University, Sapir Academic College, Southern Adventist University in Tennessee, Southern Illinois University at Carbondale Southern Oregon University, Stonehill College, **Staffordshire University in England,** Suny, New Paltz University, SUNY-Oswego University, Syracuse University, **Texas A&M University, Texas Christian University (TCU),** Texas Tech University, Thiel College, **La Trobe University in Australia,** Truman State University, Tulane University, Universita Sacesiana in Italy, Universidad Panamericana, University College Falmouth-England, **University of Alabama,** University of Alaska, University of Arkansas, University of Arizona, University of Augsburg in Germany, University of British Columbia, University of California at Berkeley, **University of California at Los Angeles (UCLA)**, University of Colorado at Boulder, University of Florida, **University of Hartford.** University of Hawaii, University of Hong Kong, University of Idaho, University of Illinois, University of Kansas, University of Lincoln, University of Louisiana at Lafayette, University of Maryland, University of Massachusetts, University of Massachusetts at Amherst, **University of Miami,**  University of Minnesota, University of Mississippi, University of Missouri at Columbia, University of North Carolina at Chapel Hill, University of North Florida, University of Northern Colorado, University of Oklahoma*,* University of Oregon, University of Pennsylvania, University of Queensland in Australia, University of San Francisco, University of South Alabama, University of South Carolina, University of South Florida, University of Southern California, University of Texas at Austin, **University of Toledo,** University of Tulsa, **University of Utah,** University of Wisconsin, **University of York in the United Kingdom, Utah State University,** Utica College, Wagner College, **Washington & Lee University,** Western Illinois University, Western Kentucky University, Western Washington University, Westminster College, Wichita State University, Wilfrid Laurier University in Canada, Zayed University, UAR. (**Boldface: Academic Institutions added in 2009**).

Consultant working with scholars in Germany, Australia, Wales, India and the United States involving the image of the journalist in popular culture. These ideas came directly from the www.ijpc.org Web site.

## Saltzman, Joe. *Words & Images,* a bi-monthly media column, *USA Today*, the Society for the Advancement of Education publication:

Paparazzi To Go November 2009

TV’s New Golden Age September 2009

The Internet Rumor Mill July 2009

Let the Chaotic Times Roll May 2009

A Welcomed Death Knell March 2009

A Revolution Revisited January 2009

Associate Mass Media Editor, **USA TODAY,** a publication of the Society for the Advancement of Education. Columnist, **Words & Images**

LookSmart lists 275 of Saltzman’s articles available to the public through its online service. A recent Google search shows more than 25,500 references to Saltzman’s work and interviews printed throughout the world in more than a dozen languages.

2008

Saltzman, Joe, *Deception and Undercover Journalism*, Chapter 5, pp. 59-72 in *Journalism Ethics Goes to the Movies*, edited by Howard Good (Rowman & Littlefield Publishers, Inc. Maryland, United Kingdom, 2008). Using two films, *Mr. Deeds Goes to Town* (1936) and *Deeds* (2002), Saltzman explores the ethical issues of deception and undercover reporting. "The ideal journalist! The rogue reporter! This lively book on the presentation of journalism in film has it all. The list of contributors has as much star-quality as the movies discussed, with expert ethics educators telling readers which movies they'll be showing in their classes this term and why. This book deserves space on the shelf of every scholar who thinks seriously about journalism ethics or about the presentation of journalism in popular culture."—Deni Elliott, University of South Florida, St. Petersburg.

Saltzman, Joe, updated and published *The IJPC Database 2008 Edition*. It includes more than **67,190** items on journalists, public relations practitioners and media in: Films (18,800 movies, movies made for TV and miniseries); Television (25,100 items); Fiction (9,150 novels, 1,400 short stories, 470 plays and 200 poems); Radio (2,800 items); Cartoons, Comic Books & Comic Strips (5,400 items); Commercials (250 items); Non-Fiction (Documentaries, News, Sports, 3,050 items); Humor (690 items); Games (125 items); Art (30 items); Music (Songs-Compositions, 90 items); Early References (120 items). The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences to packs of reporters shouting questions or chasing after the main character to individual reporters asking questions). The Database can be referenced by year, title, type, occupation and author. As one scholar put it, “I don’t see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference.” Sent out to more than 200 IJPC institute and individual members representing more than 125 academic institutions around the world in August 2008.

Saltzman, Joe, creator and co-founding editor of *The IJPC Journal*, established in September, 2007 as a peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project. The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University. “*The IJPC Journal* is an online academic journal that adheres to the highest standards of peer review,” wrote the three editors in their mission statement. “Its purpose is to further the mission of the Image of the Journalist in Popular Culture Project to investigate and analyze, through research and publication, the conflicting images of journalists in every aspect of popular culture, from film, television, radio, fiction, commercials, cartoons and comic books to music, art, humor and video games – demonstrating their impact on the public’s perception of journalists.”

Recruited **editorial board members: Maurine H. Beasley, University of Maryland; Bonnie Brennen, Temple University; Mary-Lou Galician, Arizona State University;** Howard Good, SUNY, New Paltz; Loren Ghiglione, Northwestern University; Norma Fay Green, Columbia College, Chicago; Richard Ness, Western Illinois University; Radhika Parameswaran, Indiana University; Karen Miller Russell, University of Georgia and Barbie Zelizer, University of Pennsylvania. The *IJPC Journal* is an interdisciplinary journal that, while centered on journalism, is open to contributions from many disciplines and research approaches, using a variety of methods and theoretical perspectives. Original investigation is expected, as well as clear, lucid writing and presentation.

Creator and Web Master for the IJPC Journal. Spent many months creating the journal web site and working with Open Journal Systems, a software program, writing all of the copy for the Journal, adding revisions and additional copy suggested by co-editors.

Saltzman, Joe, moderator-discussant and presenter of an Association for Education for Journalism and Mass Communication (AEJMC) PF&R panel sponsored by the Entertainment Studies Interest Group and the Magazine Division on “The Image of the War Correspondent in Popular Culture” at the Association for Education for Journalism and Mass Communication (AEJMC) conference in Chicago on August 7, 2008.. Saltzman also produced a 14-minute video on “The Image of the War Correspondent in Movies and Television” created especially for the AEJMC panel. Saltzman also recruited all of the panelists and created the over-all presentation.

Saltzman Joe, Web master for the IJPC Web Site (ijpc.org) **.** The goal of the IJPC Web site is to collect everything written on the subject and to bring scholars, professionals, and students together to share ideas and research. The IJPC Headlines on the front-page alert newcomers to the site to important developments in the field. The key areas of the Web site include the IJPC Journal, the IJPC Student Research Papers featuring original research by graduate students throughout the world and the Resources page, which includes the latest IJPC Research Materials on Film, Television and Fiction with recommended books, articles and Web sites. This section includes original articles and selected reprints as well as a bibliography of key sources in the field, offering a wealth of information to the scholar. It is divided into several areas alphabetically and by preference: General Popular Culture, Films, Television, Novels and Short Stories, Public Relations, Art and Photography, Comic Books and Music.

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Saltzman, Joe, creator of The IJPC Project. There are now more than 200 IJPC Associate Members representing more than 125 academic institutions throughout the world. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership.

Our list of international and domestic universities is an impressive one, including American University, **Andrews University,** Arizona State University, Ball State University, Boston College, Brady University, Brigham Young University, Brown University, Brunel University West London, **Buffalo State College,** California State University at Fullerton, California State University at Long Beach, **California State University at Sacramento,** Central Connecticut State University, **Central Michigan University,** Central State University, City University in Seattle, College of Management in Israel, Columbia College in Chicago, Daytona Beach Community College, **De Anza College, Delaware State University,** El Pais in Spain, Emerson College, Fielding University, Florida A&M University, Florida International University, George College and State University, Goshen College, **Hampshire College,** Indiana University, Interamerican University, Kent State University, Kutztown University, Louisiana State University, Marist College, McNeese State University, Middle Tennessee State University, Missouri University, **Monosh University, Australia,** Napier College in Scotland, New York Institute of Technology, New York University, Northwestern University, Northeastern University, Ohio University, Oklahoma Baptist University, Pennsylvania State University, **Purdue University,** Quinnipiac University, Regis University, Robert Morris University, Roxie New College Film Center, **Roxie New College Film Center*,*** Rutgers University, San Diego State University, Saint Xavier University, Sapir Academic College, Southern Adventist University in Tennessee, Southern Illinois University at Carbondale Southern Oregon University, Stonehill College, Suny, New Paltz University, SUNY-Oswego University, Syracuse University, Texas Tech University, Thiel College, Truman State University, Tulane University, Universita Sacesiana in Italy, Universidad Panamericana, University College Falmouth-England, University of Alaska, University of Arkansas, University of Arizona, University of Augsburg in Germany, University of British Columbia, University of California at Berkeley, University of Colorado at Boulder, University of Florida, University of Hawaii, University of Hong Kong, University of Idaho, University of Illinois, University of Kansas, University of Lincoln, University of Louisiana at Lafayette, University of Maryland, **University of Massachusetts, University of Massachusetts at Amherst,** University of Minnesota, University of Mississippi, University of Missouri at Columbia, University of North Carolina at Chapel Hill, University of North Florida, University of Northern Colorado, **University of Oklahoma*,*** University of Oregon, University of Pennsylvania, University of Queensland in Australia, University of San Francisco, University of South Alabama, University of South Carolina, University of South Florida, University of Southern California, University of Texas at Austin, University of Tulsa, University of Wisconsin, **Utica College, Wagner College,** Western Illinois University, Western Kentucky University, Western Washington University, Westminster College, Wichita State University, Wilfrid Laurier University in Canada, **Zayed University, UAR. (Boldface: Academic Institutions added in 2008).**

Curator of The IJPC Collection, a collection that grows on a daily basis and now includes more than 11,000 DVD discs and videotapes, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. By using the IJPC Database, scholars frequently order material from the IJPC Collection ranging from out-of-print novels to short stories never collected before to films, TV and radio programs and commercials not available anywhere else, to comic books, comic strips, musical selections and other areas of popular culture. Saltzman records more than 50 hours a week of video programming, then transfers the programs to DVDs for the growing IJPC Collection.

Consultant working with scholars in Germany, Australia, Wales, India and the United States involving the image of the journalist in popular culture. These ideas came directly from the www.ijpc.org Web site.

Saltzman, Joe, guest speaker, “Hollywood and Journalists,” at the Columbia University Alumni Association of Southern California on January 27, 2009 at 6 p.m. in Santa Monica. Saltzman his 35-minute video, “Hollywood and the News: The Image of the Journalist in Film and Television, 1925 to 2007,” and discussed his research on "Hollywood and Journalists.".

## Saltzman, Joe. *Words & Images,* a bi-monthly media column, *USA Today*, the Society for the Advancement of Education publication:

Kids See the Darnest Things November 2008

Why So Critical? September 2008

The Media’s Blind Spot July 2008

The New Face of Business News May 2008

Now Playing: The Bottom Line March 2008

Guilty Until Proven Innocent January 2008

A Picture Is Worth 1,000 Lies November 2007

Sleeping With the Enemy September 2007

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Associate Mass Media Editor, **USA TODAY,** a publication of the Society for the Advancement of Education. Columnist, **Words & Images**

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2007

Saltzman, Joe, *Deception and Undercover Journalism*, Chapter 5 in Howard Good’s book, *Journalism Ethics Goes to the Movies*. Using two films, *Mr. Deeds Goes to Town* (1936) and *Deeds* (2002), Saltzman explores the ethical issues of deception and undercover reporting. "The ideal journalist! The rogue reporter! This lively book on the presentation of journalism in film has it all. The list of contributors has as much star-quality as the movies discussed, with expert ethics educators telling readers which movies they'll be showing in their classes this term and why. This book deserves space on the shelf of every scholar who thinks seriously about journalism ethics or about the presentation of journalism in popular culture."—Deni Elliott, University of South Florida, St. Petersburg.

Saltzman, Joe, creator and co-founding editor of *The IJPC Journal*, established in September, 2007 as a peer-reviewed electronic journal for the Image of the Journalist in Popular Culture (IJPC) Project. The other two co-founding editors areMatthew C. Ehrlich of the University of Illinois at Urbana-Champaign and Sammye Johnson of Trinity University. “*The IJPC Journal* is an online academic journal that adheres to the highest standards of peer review,” wrote the three editors in their mission statement. “Its purpose is to further the mission of the Image of the Journalist in Popular Culture Project to investigate and analyze, through research and publication, the conflicting images of journalists in every aspect of popular culture, from film, television, radio, fiction, commercials, cartoons and comic books to music, art, humor and video games – demonstrating their impact on the public’s perception of journalists.” **The editorial board members are Maurine H. Beasley, University of Maryland; Bonnie Brennen, Temple University; Mary-Lou Galician, Arizona State University;** Howard Good, SUNY, New Paltz; Loren Ghiglione, Northwestern University; Norma Fay Green, Columbia College, Chicago; Richard Ness, Western Illinois University; Radhika Parameswaran, Indiana University; Karen Miller Russell, University of Georgia and Barbie Zelizer, University of Pennsylvania. The *IJPC Journal* is an interdisciplinary journal that, while centered on journalism, is open to contributions from many disciplines and research approaches, using a variety of methods and theoretical perspectives. Original investigation is expected, as well as clear, lucid writing and presentation.

Saltzman, Joe, *The IJPC Database 2007 Edition* was completed, the first major overhaul of the database in seven years. More than 20,000 new entries were recorded and thousands of corrections, changes, edits were made. The 2007 edition has more than 64,600 on journalists, public relations practitioners and media in: Films (18,200 movies, movies made for TV and miniseries); Television (25,100 items); Fiction (9,150 novels, 1,400 short stories, 470 plays and 200 poems); Radio (2,800 items); Cartoons, Comic Books & Comic Strips (5,000 items); Commercials (180 items); Non-Fiction (Documentaries, News, Sports); Humor (670 items); Games (115 items); Art (30 items); Music (Songs-Compositions) (70 items); Early References (120 items). The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences, to packs of reporters shouting questions or chasing after the main character, to individual reporters asking questions). The Database can be referenced by year, title, type, occupation and author. As one scholar put it, “I don’t see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference.” Sent out to more than 155 IJPC institute and individual members representing more than 90 universities around the world in August 2007.

Saltzman, Joe, moderator-discussant and presenter of an AEJMC PF&R panel sponsored by the Entertainment Studies Interest Group and Media Ethics on “Journalism Ethics Goes to the Movies,” at the Association for Education for Journalism and Mass Communication (AEJMC) conference in Washington D.C. August 10, 2007. Saltzman also produced a 12-minute video on “Journalism Ethics Goes to the Movies” created especially for the AEJMC panel. Saltzman also recruited all of the panelists and created the over-all presentation.

Saltzman Joe, Web master for the ijpc.org web site**.** The goal of the IJPC Web site is to collect everything written on the subject and to bring scholars, professionals, and students together to share ideas and research. The IJPC Headlines on the front-page alert newcomers to the site to important developments in the field. The key areas of the Web site include the IJPC Journal, the IJPC Student Research Papers featuring original research by graduate students throughout the world and the Resources page, which includes the latest IJPC Research Materials on Film, Television and Fiction with recommended books, articles and Web sites. This section includes original articles and selected reprints as well as a bibliography of key sources in the field, offering a wealth of information to the scholar. It is divided into several areas alphabetically and by preference: General Popular Culture, Films, Television, Novels and Short Stories, Public Relations, Art and Photography, Comic Books and Music.

There are now 156 IJPC Associate Members representing more than 90 universities throughout the world. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership.

Our list of international and domestic universities is an impressive one, including American University, Arizona State University, Ball State University, Boston College, Brady University, Brigham Young University, Brown University, Brunel University West London, California State University at Fullerton, California State University at Long Beach, Central Connecticut State University, Central State University, City University in Seattle, College of Management in Israel, Columbia College in Chicago, Daytona Beach Community College, El Pais in Spain, Emerson College, Fielding University, Florida A&M University, Florida International University, George College and State University, Goshen College, Indiana University, Interamerican University, Kent State University, Kutztown University, Louisiana State University, Marist College, McNeese State University, Middle Tennessee State University, Missouri University, Napier College in Scotland, New Paltz University, New York Institute of Technology, New York University, Northwestern University, Northeastern University, Ohio University, Oklahoma Baptist University, Pennsylvania State University, Quinnipiac University, Regis University, Robert Morris University, Roxie New College Film Center, Rutgers University, San Diego State University, Saint Xavier University, Sapir Academic College, Southern Adventist University in Tennessee, Southern Illinois University at CarbondaleSouthern Oregon University, Stonehill College, SUNY-Oswego University, Syracuse University, Texas Tech University, Thiel College, Truman State University, Tulane University, Universita Sacesiana in Italy, Universidad Panamericana, University College Falmouth-England, University of Alaska, University of Arkansas, University of Arizona, University of Augsburg in Germany, University of British Columbia, Unviersity of California at Berkeley, University of Colorado at Boulder, University of Florida, University of Hawaii, University of Hong Kong, University of Idaho, University of Illinois, University of Kansas, University of Lincoln, University of Louisiana at Lafayette, University of Maryland, University of Minnesota, University of Mississippi, University of Missouri, University of North Carolina at Chapel Hill, University of North Florida, University of Northern Colorado, University of Oregon, University of Pennsylvania, University of Queensland in Australia, University of San Francisco, University of South Alabama, University of South Carolina, University of South Florida, University of Southern California, University of Texas at Austin, University of Tulsa, University of Wisconsin, Western Illinois University, Western Kentucky University, Western Washington University, Westminster College, Wichita State University, Wilfrid Laurier University in Canada.

Consultant working with scholars in Germany, Australia, Wales, India and the United States on their Ph.D. projects involving the image of the journalist in popular culture. Theses ideas came directly from the www.ijpc.org Web site.

Saltzman, Joe, “The Image of the Journalist in Movies and Television,” a special encore presentation given at Columbia University Graduate School of Journalism Alumni weekend, April 21, 2007, Low Library Faculty Room.

Saltzman, Joe, “Analyzing the Image of the Journalist in Popular Culture: A Research Agenda,” presented at the USC Annenberg Research Seminar, March 6, 2007.

**Saltzman, Joe,** moderator-discussant, panel on “The Image of the Broadcast Journalist in Movies and Television” at the 2007 Hawaii International Conference on Arts & Humanities, January 12-15, 2007. Created 10-minute video, “The Image of the Broadcast Journalist in Movies and Television, 1937-2006.” The two other members of the panel were Richard Ness, assistant professor of communication, Western Illinois University and author of “From Headline Hunter to Superman,” the definitive journalism filmography, spoke on “From the Voice in the Dark to the Face in the Crowd: The Rise and Fall of the Radio Film” and Matthew Ehrlich, Professor of Journalism at the University of Illinois and the author of the book, “Journalism in the Movies” discussed the portrayal of Edward R. Murrow and CBS in “Good Night, and Good Luck” showing how the movie was used to comment on what is right and wrong with television news today.

## Saltzman, Joe. *Words & Images,* a bi-monthly media column, *USA Today*, the Society for the Advancement of Education publication:

Sleeping With the Enemy September 2007

Digital Downside May 2007

An Avalanche of Information March 2007

Fostering Fake News Stories January 2007

Associate Mass Media Editor, **USA TODAY,** a publication of the Society for the Advancement of Education. Columnist, **Words & Images**

LookSmart lists 250 of Saltzman’s articles available to the public through its online service. A recent Google search shows more than 15,500 references to Saltzman’s work and interviews printed throughout the world in more than a dozen languages.

2004-2006

Saltzman, Joe, *Analyzing the Images of the Journalist in Popular Culture: A Unique Method of Studying the Public’s Perception of Its Journalists and the News Media*, 44-page paper for the University of Wales Media History and History in the Media Conference delivered at the conference March 31-April 1, 2005.

Saltzman, Joe, “Mr. Deeds Goes to Town,” Chapter 3 in a book called, *Journalism Ethics Goes to the Movies*, edited by Howard Good. Deadline: November, 2006. The chapter will explore the ethical issue of journalists pretending to be someone else – victims, immigrant workers, patients, low-income workers, secretaries, nurses – to get a story they couldn’t get any other way. In “Mr. Deeds Goes to Town,” a female reporter pretends she is an out-of-work, starving secretary to get close to a man who has just inherited millions of dollars so she can get his story up close and personal. Her scoops make her one of the most successful journalists in town. It’s important for journalism students to discuss how far journalists should go in getting a story and the ethical dilemma in going undercover and not revealing who they are. When, if ever, is it appropriate? When exposing sweat shops and abuses in insane asylums? When trying to discover the private life of a celebrity? This chapter will draw parallels between “Mr. Deeds” and actual cases of journalists who pretended to be non-journalists to get a story. The 15-20 page chapter will include interviews with journalists who differ on whether this practice should be done and, if it is done, when it should be done and why. USC Graduate students may help with the research in the Spring IJPC Graduate Seminar.

Saltzman, Joe, “What’s in a Name? More Than You Think,” an essay, pp. iii, 11-13, 28 included in *Perspectives on Contemporary Issues With Infotrac: Readings Across Disciplines* by Katherine Anne Ackley, Education, 2005, 784 pages. Used as an example of critical writing for students.

Saltzman, Joe, *The IJPC Database 2006 Edition* was completed with more than 44,000 entries documenting the image of the journalist in film, television, radio, fiction (novels, short stories, plays, poetry), cartoons, comic strips, comic books, commercials, music, art). In 2005, we added more than 2,000 new entries and updated another 10,000 entries. (It takes about four hours a day to update the database and the IJPC Collection.) Sent out to more than 100 IJPC institute and individual members in January 2006.

Saltzman, Joe, *Analyzing the Images of the Journalist in Popular Culture*, one of 27 papers accepted by the History Division at the Association for Education for Journalism and Mass Communication (AEJMC) conference in San Antonio in August 2005.

Saltzman, Joe, moderator-discussant of an AEJMC PF&R panel sponsored by the Entertainment Studies Interest Group and Visual Communication Division on “The Image of the Broadcast Journalist in Movies and Television.” It was the fourth year in a row, The Association for Education for Journalism and Mass Communication (AEJMC) accepted a panel chaired and organized by Saltzman. Saltzman created a 10-minute video summing up the image. AEJMC Convention, San Francisco, August 2, 2006.

Saltzman, Joe, *Suggested Lessons Plan* to go with *The Image of the Broadcast Journalist in Movies and Television, 1937-2006*. Six specific ways to use the video in the classroom. Discussion questions and assignments. August, 2006.

**Saltzman, Joe, “The Images of the Journalist** in Popular Culture and Their Impact on the Public, the Media and American Democracy,” the keynote speech at the Loyola Law School’s Journalist Law Graduation Dinner, June 17, 2006. The pilot journalist law program was created to help support journalists who cover the courts on national, regional, or local levels, the Civil Justice Program at Loyola Law School, Los Angeles. The 31 Journalist Law School Fellows selected represented media from around the country. Sponsors included the American Board of trial Advocates, the Association of Trial Lawyers, the Austin Bar Association, the Beverly Hills Bar Association, Consumer Attorneys Public Education Fund, Defense Research Institute, Federation of Defense & Corporate Counsel, The Los Angeles County Bar Association, The Los Angeles Press Club, Loyola Law School and McNicholas & McNicholas.

**Saltzman, Joe, “Image of the Journalist in Popular Culture,” featured guest speaker at Chicago Humanities Festival’s 2006 Teachers Summer Institute, June 28-30, 2006. Included was the presentation of a specially produced 32-minute video, “Hollywood Looks at the News, 1925 to 2006.”**

Saltzman, Joe, producer-moderator-discussant and producer of an AEJMC PF&R panel sponsored by the Entertainment Studies Interest Group and the Visual Communication Division on the Image of the Journalist in Popular Culture: “Real-Life Journalists as Depicted in Film and Television,” the Association for Education for Journalism and Mass Communication (AEJMC) conference in San Antonio in August 2005. Saltzman also produced a 10-minute video on “Real-Life Journalists as Depicted in Film and Television” created especially for the AEJMC panel. Saltzman also recruited all of the panelists and created the over-all presentation. The Entertainment Studies study group and the Visual Communications division, co-sponsors of last year’s panel announced that the IJPC Panel on “The Image of Real-Life Journalists in Movies and Television” was its most popular panel of the session.

Saltzman, Joe, organized and moderated a Popular Culture Association Panel for the PCA/ACA National Conference Program called “Journalism and Media Culture I: Sob Sisters: The Image of the Female Journalist in Popular Culture,” in March 2005 in San Diego. Produced a 10-minute video on the subject and was the moderator-discussant creating the over-all presentation and recruiting the panel members.

Saltzman, Joe, *Sob Sisters: A Definitive Bibliography* including female journalists appearing in films, television and radio programs, novels and short stories, plays, cartoons, comic books, comic strips, art works, music, games and commercials from 1700 to 2005. There are more than 8,500 entries. Some are newshawks who act more like detectives than journalists. Others are investigative reporters, editors, publishers, columnists, foreign and war correspondents, cubs, critics, photojournalists, sportswriters. Some make a brief appearance and then disappear forever. All leave impressions in the minds of the audience. This is as complete a list of female journalists in films, TV and radio programs and fiction as ever compiled. To make effective use of the Sob Sisters Bibliography, [The Image of the Journalist in Popular Culture (IJPC) Database](http://www.ijpc.org/introdatabase.htm)© 2005 Edition must be used. The IJPC Database is only available to IJPC Associates. It is subdivided for easy reference by referring to decades: Pre-1900, 1900-1920, 1920-1930,**1930-1940, 1940-1950, 1950-1970, 1970-1980, 1980-1990, 1990-1995, 1995-2000, 2000-2004.** Published on the IJPC Website. Revised and Updated repeatedly in 2005.

Saltzman, Joe, **the IJPC Collection** includes more than 5,500 DVD discs and videotapes, more than 5,000 hours of audiotapes and MP3 files, more than 8,500 novels, short stories, plays and poems (the largest collection of novels and short stories featuring journalists ever assembled), scripts, research materials, articles, art works and other artifacts. An extensive plan to re-record via satellite the entire IJPC Collection is underway. So far, 3,500 new DVDs have been burned. Three machines record more than 40 hours a week of films and television programs on hard-drive and then the programs are transferred to DVD, labeled, filed and added to the IJPC Database. This is a time-consuming but necessary job. I have isolated 20 words that make it possible to record every movie and TV program on satellite featuring journalists and media. All of this new material is catalogued in the IJPC Database on a daily basis.

Saltzman Joe, Web master for **The IJPC.ORG Web site.** More than 30 articles and resources were added to the IJPC Web site in 2005 making it an indispensable resource for scholars throughout the world. The IJPC Web site and the IJPC Database 2005 edition continued to be the worldwide sources for researching and understanding the image of the journalist in popular culture.

There are now IJPC Associate Members at universities throughout the world. More than 50 new members signed up for $35 individual membership during and following 2005’s AEJMC convention. The diverse membership includes major media foundations, such as The Freedom Forum, Knight Foundation, Newseum, Project for Excellence in Journalism; major media, such as Canadian Broadcasting Corporation, Public Broadcasting’s KCRW Radio, and the Times-Standard newspaper in Eureka, and even high schools. But it is the academic community that constitutes the greatest part of the membership.

Our list of international and domestic universities is an impressive one, including American University, Arizona State University, Ball State University, Brady University, Brigham Young University, Brown University, California State University at Long Beach, Central Connecticut State University, City University in Seattle, College of Management in Israel, Columbia College in Chicago, Daytona Beach Community College, El Pais in Spain, George College and State University, Goshen College, Indiana University, Louisiana State University, Marist College, Napier College in Scotland, New Paltz University, New York Institute of Technology, New York University, Northwestern University, Northeastern University, Pennsylvania State University, Quinnipiac University, Rutgers University, San Diego State University, Stonehill College, Saint Xavier University, Sapir College, Southern Adventist University in Tennessee, SUNY-Oswego University, Syracuse University, Texas Tech University, Thiel College, Truman State University, Universita Sacesiana in Italy, University of Alaska, University of Augsburg in Germany, University of British Columbia, University of Florida, University of Hawaii, University of Idaho, University of Illinois, University of Kansas, University of Missouri, University of Oregon, University of Pennsylvania, University of Queensland in Australia, University of South Florida, University of Wisconsin, Western Illinois University, Western Kentucky University, Western Washington University, Wichita State University, Wilfrid Laurier University in Canada.

Consultant working with scholars in Germany, Australia, Wales, India and the United States on their Ph.D. projects involving the image of the journalist in popular culture. Theses ideas came directly from the www.ijpc.org Web site. Saltzman is now on four international graduate student projects.

Saltzman, Joe, “The Image of the Journalist in Popular Culture: An Introduction,” The ESIG Newsletter (AEJMC). January 2005. The article on the IJPC will be featured in the January ESIG Newsletter. Invited to do the article, which emphasizes the fertile field of research involving the image of the journalist in popular culture and all of the possibilities involved emphasizing the Web site and the IJPC 2005 Database. In addition, major articles appeared in key academic publications on the IJPC and Joe Saltzman in 2005, including the Chronicle of Higher Education feature on the IJPC Library and the International Communications Association Newsletter.

Saltzman, Joe, “Hollywood Looks at the News: The Image of the Journalist in Movies and Television,” presentation given at Columbia University’s Alumni Awards weekend, April 15, 2005.

Saltzman, Joe, “Hollywood Looks at the News,” presentation given at USC Annenberg’s Trojan **Family Weekend in October 2005**.

Editor, IJPC Student Journal. Five articles inaugurated the Journal in 2005. They came from the School of Journalism’s IJPC Seminar. A sixth addition was submitted by a student in Germany. We hope to aggressively solicit articles for the Student Journal in 2006. The IJPC Journal continues to grow as a medium for scholars in the field.

Saltzman, Joe, a projected 10-volume history of the image of the journalist in popular culture: *Heroes and Scoundrels: The Image of the Journalist in Popular Culture, Volume One: Antiquity*. Extensive Research for Volume One done during 2005. Projected Volume One First Draft To Be Finished: End of 2007.

## Curator, along with Loren Ghiglione, of an exhibit for the Newseum in Washington D.C. on “The Image of the Journalist in 20th Century Film and Television.” Both Ghiglione and Saltzman are responsible for the entire exhibit, including the 20,000+-word catalogue, captions for all exhibit items, and general supervision of the content and specifics of the exhibit. The exhibit is scheduled for 2008.

## Panelist, Western States Communication Association, “Image of the Journalist in Popular Culture” panel. Paper: *The Role of the Image of the Journalist in Popular Culture in Teaching Journalism and Researching Journalism History*, February 13-17, 2004, New Mexico.

Creator-Host-Moderator, ESIG/CSM sponsorship for the Association for Education in Journalism and Mass Communication (AEJMC) 87th Annual Convention, *Sob Sisters: The Image of the Female Journalist in Popular Culture*, sponsored by the Entertainment Studies Interest Group and the Commission on the Status of Women, August 2004. Responsibilities for the AEJMC-approved panel included getting all the panelists, coordinating their presentations, moderating and organizing material between presentations including introductory remarks and conclusions. Created a special 8-minute video presentation: “Sob Sisters: The Image of the Female Journalist, 1929-2003.”

Panelist, National Communication Conference panel, “Image of the Journalist in Popular Culture” panel. Paper: *The Role of the Image of the Journalist in Popular Culture in Teaching Journalism and Researching Journalism History,* November, 2004.

Panelist, American University School of Communication Presents the Reel Journalism Film Festival co-sponsored by AFI, the Newseum and The Washington Post on the image of the journalist in movies. Panel: “Scattered Glass: The Film and the Reality,” March 26-28. 2004. Also quoted as an historian and “expert on the image of the journalist in popular culture” on various handouts.

Saltzman, Joe, *Sob Sisters: A Definitive Bibliography* including female journalists appearing in films, television and radio programs, novels and short stories, plays, cartoons, comic books, comic strips, art works, music, games and commercials from 1700 to 2005. There are more than 8,500 entries. Some are newshawks who act more like detectives than journalists. Others are investigative reporters, editors, publishers, columnists, foreign and war correspondents, cubs, critics, photojournalists, sportswriters. Some make a brief appearance and then disappear forever. All leave impressions in the minds of the audience. This is as complete a list of female journalists in films, TV and radio programs and fiction as ever compiled. To make effective use of the Sob Sisters Bibliography, [The Image of the Journalist in Popular Culture (IJPC) Database](http://www.ijpc.org/introdatabase.htm)© 2005 Edition must be used. The IJPC Database is only available to IJPC Associates. It is subdivided for easy reference by referring to decades: Pre-1900, 1900-1920, 1920-1930,**1930-1940, 1940-1950, 1950-1970, 1970-1980, 1980-1990, 1990-1995, 1995-2000, 2000-2004.** Published on the IJPC Website. Revised and Updated repeatedly in 2004.

Created and constantly maintain **The Image of the Journalist in Popular Culture (IJPC) Database©** as an ever-growing source of information. The IJPC Database has become an invaluable resource for anyone working in this field and has been referenced in three journal articles. New additions, acquisitions and revisions keep it constantly expanding. Time: 50 hours a week. The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences, to packs of reporters shouting questions or chasing after the main character, to individual reporters asking questions). The 2005 edition completed in December, 2004 now contains more than 42,000 items on journalists, public relations practitioners and media in More than 41,000 items on journalists, public relations practitioners and media in 14,200 films, 11,000 television programs, fiction (8,500 novels, 1,300 short stories, 420 plays, and 200 poems, 2,500 radio programs, 3,200 cartoons, comic books & comic strips, commercials, non-fiction, early references, games, art and music.

Saltzman, Joe. New documents for 2005 IJPC Database package written in 2004: “Introduction to the IJPC 2005 Database” and “Class Materials for 2005.”

Saltzman, Joe, “The Image of the Journalist in Popular Culture: A Fertile Field for Journalism History Research,” Journalism Studies Interest Group, International Communication Association (ICA), Newsletter article, November 2004. Invited to do the article, which emphasizes the fertile field of research involving the image of the journalist in popular culture and all of the possibilities involved emphasizing the Web site and the IJPC 2005 Database.

Saltzman, Joe, “The Image of the Journalist in Popular Culture: An Introduction,” The ESIG Newsletter (AEJMC). January, 2005. (Written in 2004). The article on the IJPC will be featured in the January ESIG Newsletter. Invited to do the article, which emphasizes the fertile field of research involving the image of the journalist in popular culture and all of the possibilities involved emphasizing the Web site and the IJPC 2005 Database.

## Curator, along with Loren Ghiglione, of an exhibit for the Newseum in Washington D.C. on “The Image of the Journalist in 20th Century Film and Television.” Both Loren and I are responsible for the entire exhibit including the 20,000+-word catalogue, captions for all of the exhibit items, and general supervision of the content and specifics of the exhibit. The exhibit is scheduled for 2007.

## Saltzman, Joe. *Words & Images,* a bi-monthly media column, *USA Today*, the Society for the Advancement of Education publication:

It’s not TV! It’s HBO, USA, FX…. November 2006

Advertorial Adversities September 2006

Lying as America’s Pastime July 2006

Dramas Best News on Issues May 2006

Embracing New Technology March 2006

No Media Protection Here January 2006

Everyone’s a Journalist November 2005

Cut the Wisecracking September 2005

News Media is MIA on Vital Issues July 2005

Sports Journalists’ Jihad May 2005

Journalists Under Siege March 2005

The FCC Gives Indecency a Bad Rap January 2005

No News Is Good News November 2004

All the News that Fits Our Views September 2004

Giant Media Monopolies Hurt Everyone July 2004

Why Can’t You Say – Or Show – That on TV May 2004

Surprise! TV Has Its Moments March 2004

Remembering “The Big News” January 2004

Celebrity Journalism and Politics November 2003

Associate Mass Media Editor, **USA TODAY,** a publication of the Society for the Advancement of Education. Columnist, **Words & Images**

LookSmart lists 150 of Saltzman’s articles available to the public through its online service. A recent Google search shows more than 11,500 references to Saltzman’s work and interviews printed throughout the world in more than a dozen languages.

1999-2003

Saltzman, Joe, “Sob Sisters: The Image of the Female Journalist in Popular Culture,” an introductory essay for the IJPC Website, refereed by three professors in the field. Published on the IJPC Website 2003

Saltzman, Joe, “Sob Sisters: A Definitive Bibliography” including female journalists appearing in films, television and radio programs, novels and short stories, plays, cartoons, comic books, comic strips, art works, songs, games and commercials from 1700 to 2003. There are more than 4,500 entries. Some are newshawks who act more like detectives than journalists. Others are investigative reporters, editors, publishers, columnists, foreign and war correspondents, cubs, critics, photojournalists, sportswriters. Some make a brief appearance and then disappear forever. All leave impressions in the minds of the audience. This is as complete a list of female journalists in films, TV and radio programs and fiction as ever compiled. To make effective use of the Sob Sisters Bibliography, [The Image of the Journalist in Popular Culture (IJPC) Database](http://www.ijpc.org/introdatabase.htm)© 2004 Edition must be used. The IJPC Database is only available to IJPC Associates. It is subdivided for easy reference by referring to decades: Pre-1900, 1900-1920, 1920-1930,**1930-1940, 1940-1950, 1950-1970, 1970-1980, 1980-1990, 1990-1995, 1995-2000, 2000-2004.** Published on the IJPC Website in 2003.

Saltzman, Joe, “Sob Sisters – The Best Films and TV Programs,” Published on the IJPC Website in 2003.

Saltzman, Joe, *Frank Capra and the Image of the Journalist in Popular Culture,* 218 pp. ISBN

0-9714018-1-0. Library of Congress: 2001096385. $34.95. Published by the Norman Lear Center Press, Annenberg School for Communication, University of Southern California. The Male Journalists. The Female Journalists – Hollywood Sob Sisters. The Editors. The Publishers and Media Tycoons. The Function of the Newspapers and Media in Capra Films. Conclusion. Selective Bibliography and Filmography. Afterword (History of Images of the Journalist in Popular Culture and Division of subjects).

Critical response:

Leonard Maltin, film critic-historian: “Here is real scholarship and original research presented in a wonderfully readable style.  Joe Saltzman’s book will be consulted for many years to come by film buffs and media scholars alike.  I was hooked from the very first page.”

Loren Ghiglione, Dean, Medill School of Journalism, Northwestern University: *“Frank Capra and the Image of the Journalist in American Film* is indispensable to any student of the American journalist, the mythical as well as the real one.”

Ray Carney, professor of Film and American Studies and director of the Film Studies program, Boston University General Editor: The Cambridge Film Classics, Author, *The Films of Frank Capra*: “Saltzman shows that we could reconstruct most of American journalism, at least as it existed in the middle decades of the twentieth century, through Capra’s work. Saltzman convincingly demonstrates that the journalist in his films is the link between the private and public spaces of life – and that negotiating that gap between the heart and the mind, our souls and our jobs, the personal and the professional realms, is the challenge of journalism.”

Richard R. Ness, Author of *From Headline Hunter to Superman: A Journalism Filmography:* “Although much has been written about Frank Capra's influence on American society, little of this attention has focused on Capra's treatment of that most foundational and fundamental of American institutions, the Fourth Estate.  Joe Saltzman corrects that oversight with his carefully researched examination of the depiction of the press in Capra's films.  Saltzman's work, particularly his discussion of several lesser-known films by the director, is a significant contribution, not only to Capra scholarship, but to film and journalism studies.”

Howard Good, Author of *Girl Reporter* and *The Drunken Journalist* State University of New York at New Paltz: “Joe Saltzman has written a lively and comprehensive account of filmmaker Frank Capra’s contribution to the image of the journalist in popular culture.”

Journalism & Mass Communication Quarterly, Spring 2003. (See enclosure). The review ran 2 1/2 columns (Page 207-208) and here are some choice paragraphs. After summing up how the book is structured, first publication of IJPC, etc. Ron Leone of Stonehill College (the reviewer) writes:

"One of the many strengths of this book is Saltzman's writing style. Like good journalism, the writing here is straightforward and clear. The result is a book that is accessible to both students and others interested in film, Capra, the image of the journalist in popular culture, or any combination of the three.

"Academics will find it a valuable resource, especially if teaching a course that examines the image of the journalist, a Capra course, or even a film genres course. In the latter case, the book offers professors an ideal opportunity to supplement genre-based texts in an unexpected way. What Saltzman cleverly does here is show how the journalist, like the gangster or hard-boiled detective...navigates his way through the urban milieu and represents another version of a 'cultural middle man.' Further he elevates the "journalist genre" to the ranks of other, more recognized genres like the gangster or detective, replete with its own codes, conventions, characters, and clichés, and clearly explains how Capra and his collaborators solidified and refined them...."

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"Lastly, do not overlook Saltzman's endnotes, which include interesting production notes, additional analysis, comments on and evaluation of his resources, and other useful information. In short, the book could supplement a variety of courses and is an important resource."

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"The first book of the IJPC project, Frank Capra and the Image of the Journalist in American Film, sets a precedent of excellence in scholarship, writing, and readability, serving academics, students, and film aficionados alike. Its attractive design, including full-page stills, will hopefully be retained for future entries in the series...."

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The only negative listed is "simultaneously a strength and weakness of the book" -- lengthy plot summaries, but the reviewer goes on to say how "Saltzman demonstrates how valuable plot descriptions can be to understanding different character portrayals." For every point made, the reviewer gives examples.

**Director,** The Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear

Center.

Mission: To investigate and analyze, through research and publication, the conflicting images of the journalist in film, television, radio, commercials, cartoons, and fiction, demonstrating their impact on the American public’s perception of newsgatherers. As part of its commitment, IJPC will undertake the following:

\*Publication of books, periodicals, monographs, and articles. First publication:

*Frank Capra and the Image of the Journalist in American Film* by Joe Saltzman. Future publications will include specific categories summarizing the images of the journalist: anonymous reporters; columnists and critics; cub reporters; editors; flawed male journalists; investigative reporters; memorable newsroom families; photojournalists and newsreel shooters; publishers and media owners; real-life journalists; sob sisters; sports journalists; and war and foreign correspondents. Each will be the subject of a separate publication including a book-length essay and CD-ROM supplement.

\*Maintain, enlarge, and archive The IJPC Database of more than 36,000 items of

the journalist in films, television, radio, commercials, cartoons, and fiction.

\*Maintain, enlarge, and archive IJPC’s collection of 1,500 videotapes, 1,000 laser

and DVD discs, and audiotapes, and MP3 files (more than 5,000 hours of radio programs) and various scripts, books, more than 8,000 novels, short stories, research materials, articles, and other artifacts.

\*Surveys documenting the public perception of journalists and the journalists’

perception of journalists in both fiction and nonfiction media.

\*Creation of symposia, exhibits, conferences, classes, and video-audio festivals

documenting the image of the journalist in popular culture. Two examples: curating an exhibit of the image of the journalist in film and television for the Newseum in Washington, DC, in 2005, and the creation of a USC Annenberg School of Journalism class featuring twenty-eight documentaries showing the image of the journalist in film and television in the twentieth century.

\* Maintenance and supervision of Web site (www.ijpc.org), sharing research

materials with the public and academic community.

\*Creation of a journal featuring articles from experts in the field.

Created and now regularly maintain the ijpc.org web site for the Image of the Journalist in Popular Culture. Average time a week: 50 hours. The Web site has more than 500 pages of information plus various links. Includes “Resources,” “Events” and an “IJPC Journal” edited by Saltzman. Also created the IJPC Associates, a group of scholars, journalists and the lay public who support the Image of the Journalist in Popular Culture. For $150 annual dues, they receive premium tapes, the IJPC database, and access to the IJPC library.

Created and constantly maintain **The Image of the Journalist in Popular Culture (IJPC) Database©** as an ever-growing source of information. New additions, acquisitions and revisions keep it constantly expanding. The database has more than 22,500 items catalogued. As of 12-31-02, the breakdown is approximately 6,190 films, 6,125 TV programs, 3,405 radio programs,5,605 novels, 845 short stories, 327 plays, 135 poems, 235 comic books, 180 cartoons, 56 comic strips, 16 pieces of art, 8 songs and 7 commercials. The IJPC Database includes **print journalists** (from large urban newspapers to small country weeklies including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), **broadcast journalists** (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), **public relations practitioners** (from press agents to publicists), and the **news media** (anonymous reporters who show up in countless films and television movies ranging from press conferences, to packs of reporters shouting questions or chasing after the main character, to individual reporters asking questions).

Saltzman, Joe, “Frank Capra and the Image of the Journalist in American Film,” USA Today magazine, pp. 54-58, November 2002.

Saltzman, Joe, “Frank Capra and the Image of the Journalist in American Film,” USC Literary Luncheon Speech, March 27, 2002, Doheny Memorial Library.

Saltzman, Joe and Loren Ghiglione, “Fact or Fiction: Hollywood Looks at the News,” a 26-page original essay for The Image of the Journalist in Popular Culture Web site, 2002.

Frank Capra Film Festival. Following a screening of *Meet John Doe* at Caltech, Joe Saltzman, IJPC Director, joined Caltech film professor Robert Rosenstone in a discussion of the Capra film on Tuesday, Feb. 11, 2003 at 7:30 p.m. on the Caltech campus.

Joe Saltzman was the featured speaker at the annual Holiday dinner of the Friends of the Caltech Libraries (FOCAL), Tuesday, Dec. 10, 2002. Saltzman discussed Frank Capra, a Caltech alumnus, and the Image of the Journalist in American Film.

Saltzman, Joe, *Images of the Journalist in Popular Culture and Their Impact on the Public, the Media and the American Democracy*, keynote speech for the Media and American Democracy final session, June 14, 2002.

*From the Newsroom to the Screening Room: How Hollywood Covers the News Business*. Joe Saltzman moderated a panel on "Breaking News" with cast members discussing TV portrayals of news media professionals on Friday, Oct. 11, 2002 at 3 p.m. in Norris Theatre, USC.

Participant, the Association for Education of Journalism and Mass Communication (AEJMC) Convention in Miami, August 7 to 10, 2002. The IJPC Associates were introduced at the AEJMC convention and a special presentation and signing of the *Frank Capra and the Image of the Journalist in American Film* was held from 3 to 5 p.m. Friday, August 9, at the USC Annenberg Booth #30.

## Curator, along with Loren Ghiglione, of an exhibit for the Newseum in Washington D.C. on “The Image of the Journalist in 20th Century Film and Television.” Both Loren and I are responsible for the entire exhibit including the 20,000+-word catalogue, captions for all of the exhibit items, and general supervision of the content and specifics of the exhibit. The exhibit is scheduled for 2005.

Saltzman, Joe, *The Image of the Journalist in Popular Culture* *Syllabus*, Journalism 375/Communication 372, 188 pages, 2002.

**Curator**, along with Loren Ghiglione, of an exhibit for the Newseum in Washington D.C. on “The Image of the Journalist in 20th Century Film and Television.” Both Loren and I are responsible for the entire exhibit including the 20,000+-word catalogue, captions for all of the exhibit items, and general supervision of the content and specifics of the exhibit. The exhibit is scheduled for 2005.

Media column, Words & Images, USA TODAY, Society for the Advancement of Education publication:

Celebrity Journalism and Politics November, 2003

It Can’t Happen Here September, 2003

What’s in a Name? More Than You Think July, 2003

There are Better Ways to Cover Routine News May, 2003

Cheap Smiles Make for Lazy Journalism March, 2003

The Anticelebrity, the Media and the Public January, 2003

Media Overkill is More Frightening Than the Real Thing November, 2002

Grand Old Anchor-News Reader Was Pure Gold, The September, 2002

TV Commercials and Other Messages a la Carte July, 2002

No One is Ready for Close-Ups on Television May, 2002

Everyone’s a Critic March, 2002

Teasing the News Is the Wrong Thing to Do January, 2002

Too Much of a Good Thing November, 2001

Good Taste and Bad Journalism September, 2001

Pseudo-News Destroys Broadcast News Credibility July, 2001

The Brave New World of Media Convergence May, 2001

The Newest Media Curse: Journalist-Pundits March, 2001

It’s Time to Put Up or Shut Up – Redefining News January, 2001

Media Silence Is Not Golden November, 2000

Peeking Through the TV Keyhole September, 2000

Dick Tracy Never Had It This Good July, 2000

The Media, Pharmaceutical Companies, and Consumers May, 2000

21st-Century Technology, Medieval Information March, 2000

Who do You Trust and Why? January, 2000

1994-1999

Media column, Words & Images, USA TODAY, Society for the Advancement of Education publication:

The Top 10 for the 20th Century: Media November, 1999

Who Runs Your State? Does Anyone Care? September, 1999

The Same Old Story, the Same Old Blame July, 1999

Local TV News: Journalism on the Run May, 1999

Surprise! The Written Word is Alive and Well March, 1999

Labels, Images and the News Media January, 1999

Demand Accuracy from the Media November, 1998

There is No Place for Lying in Any Newsroom September, 1998

The Problems with Live News Coverage July, 1998

Those Annoying Media Pundits May, 1998

Bad News for Us All – Pete Noyes is Quitting Again March, 1998

Celebrity Journalism, the Public, and Princess Diana January, 1998

Freedom of Speech, Hurt Feelings and Economic Loss November, 1997

Too Much Information, Too Little Time September, 1997

A Chill Settles Over Investigative Journalism July, 1997

Hot Off the Presses: Pseudo Facts, Opinion and Fantasy May, 1997

Seeking an Answer to “What is News?” March, 1997

High School Journalism: Downsized into Oblivion January, 1997

Why Ordinary Americans Like Daytime Talk Shows November, 1996

The Making Of….' Real-Life Fiction September, 1996

Media Bashing 101 July, 1996

Hypocrisy Rules the Airwaves March, 1996

A Reporter's Best Friend January, 1996

New Media Owners, Same Old Problems November, 1995

All the News That's Fit to Print -- If There's Still Space September, 1995

Who's Responsible? Blame the Media July, 1995

It's Habit-Forming May, 1995

The Best Book You Ever Heard' March, 1995

The Law vs. The Media January, 1995

Saltzman, Joe, *Instructor's Manual for Journalism 205*, Newswriting, 1998. University of Southern California School of Journalism. 41 pages.

Saltzman, Joe, *Instructor's Manual for Journalism 206*, Reporting, 1998. University of Southern California School of Journalism. 28 pages.

Saltzman, Joe, *Instructor's Manual for Journalism 405*, Newswriting, 1996. University of Southern California School of Journalism. 48 pages.

1993 to 1994

Media column, Words & Images, USA TODAY, Society for the Advancement of Education publication:

In Whose Image? November, 1994

Infomercials – Television's Newest Success September, 1994

Who's the Real Victim? July, 1994

Tabloid Hysteria May, 1994

Crusading Journalism's Bark is Worse Than its Bite March 1994

Are Journalists an Endangered Species? January 1994

Beating the Same Old Dead Horse November, 1993

Unique! Unparalleled! Extraordinary! Miraculous! September 1993

Veteran Journalists -- An Endangered Species July, 1993

Beware Those Friendly Television Interviewers May, 1993

News Must Be More Than Sex and Violence March, 1993

Everyone Hates the Media January, 1993

1992

Saltzman, Joe, Media column, Words & Images, USA TODAY, Society for the Advancement of Education publication:

Just Read the News November, 1992

The More Talk The Better September 1992

AIDS and the Media July 1992

All The News That's Fit to Print May 1992

The Best Media Money Can Buy March 1992

Propaganda of the Worst Kind January 1992

Saltzman, Joe, Books, Live From Baghdad: Gathering News at Ground Zero, by Robert Wiener, Executive Producer, CNN Baghdad, and CNN: War in the Gulf -- From the Invasion of Kuwait to the Day of Victory and Beyond, by Thomas B. Allen, F. Clifton Berry, and Norman Polmar, Emmy Magazine, January-February, 1992.

25 New Video columns, nationally distributed by King Features Syndicate to newspapers in the United States, Australia and North and South America.

1991

Saltzman, Joe, Media column, Words & Images, USA TODAY, Society for the Advancement of Education publication:

Building Tomorrow's Audiences for News September 1991

Read All About It July 1991

When You're Smiling.... May 1991

Shameless TV News March 1991

The New Illiteracy January 1991

Saltzman, Joe, Books, Two Views of Broadcast News: Familiar History, Singular Story, essay review of Now the News: The Story of Broadcast Journalism, by Edward Bliss, Jr., and Fighting for Air: In the Trenches with Television News, by Liz Trotta, Emmy Magazine, September-October, 1991.

Saltzman, Joe, Books, Will News Survive the Superanchor? essay review of Anchors: Brokaw, Jennings, Rather and the Evening News, by Robert Goldberg and Gerald Jay Goldberg, Emmy Magazine, July-August, 1991.

Saltzman, Joe, Books, Life of a Salesman, essay review of In All His Glory: The Life of William S. Paley, The Legendary Tycoon and His Brilliant Circle, by Sally Bedell, Emmy Magazine, May-June, 1991

Saltzman, Joe, Books – An essay review of One Nation Under TV: The Rise and Decline of Network TV, by J. Fred MacDonald, Emmy Magazine, January-February, 1991.

52 New Video columns, nationally distributed by King Features Syndicate to newspapers in the United States, Australia and North and South America.

1989-1990

Saltzman, Joe, *Women in Television Are Second-Class Citizens: Many talented and hard-working women who entered TV Broadcasting in the 1970s were discriminated against in painful and terrible ways. The situation isn't much better today*, USA Today, pages 51-53, September, 1989,

Saltzman, Joe, Media column, Words & Images, USA TODAY, Society for the Advancement of Education publication:

Our Too Polite Media November 1990

Four-Letter Words September, 1990

Lithuania, Turtles, Broccoli, and Musburger July, 1990

Journalism at Its Worst May, 1990

The Riskiest Profession March, 1990

Video Cacophony January, 1990

TV News Theater November, 1989

Fax for Freedom September, 1989

News Theater August, 1989

Convenient Amnesia May, 1989

Camera Paranoia March, 1989

Style vs. Substance January, 1989

Saltzman, Joe, Books -- An essay review of Outfoxed: Marvin Davis, Barry Diller, Rupert Murdoch, Joan Rivers, and the Inside Story of America's Fourth Television Network, by Alex Ben Block, Emmy Magazine, September-October, 1990.

Saltzman, Joe, Books -- TV's New Aristocracy: The Journalist as Celeb, an essay book review of Barbara Walters: An Unauthorized Biography, by Jerry Oppenheimer, and Happy Talk: Confessions of a TV Newsman, by Fred Graham, Emmy Magazine, Vol. XII, No. 4, August, 1990.

Saltzman, Joe, Books -- CBS's Schoenbrun: He Was There, an essay book review of On and Off the Air: An Informal History of TV News, by David Schoenbrun, Emmy Magazine, September-October, 1989.

Saltzman, Joe, Books -- Target: Prime Time ‑‑ Advocacy Groups and the Struggle Over Entertainment Television, by Kathryn C. Montgomery, an essay book review, July-August, 1989.

Saltzman, Joe, Books -- The Kidvid Crisis: Can Two Wrongs Make a Right?, an essay book review of Television and America's Children: A Crisis of Neglect, by Edward L. Palmer, May-June, 1989.

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104 New Video columns, nationally distributed by King Features Syndicate to newspapers in the United States, Australia and North and South America.

Writer, Los Angeles Times, music and media.

Contributing Editor Joe Roberts to Tower Records Pulse! Monthly compact disc column and other various articles on music/video. Digital Audio magazine. Digital Audio Compact Disc Yearbook.

1987‑1988

Saltzman, Joe, “Broadcast Newswriting,” a chapter for a textbook on newswriting and reporting by Timothy Ferris and Bruce Porter. The chapter concerns the art and craft of writing for television and radio, 1988.

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Celebration of the Best in Prime‑Time Comedy, by Vince Waldren. Emmy Magazine, June, 1988, pages 72‑73.

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Saltzman, Joe, BOOKS: Sam Donaldson ‑‑ Coping with 'No Comment,' an essay review of Hold On, Mr. President! by Sam Donaldson. November‑December, 1987, Emmy Magazine, pages 50‑51.

Saltzman, Joe, North, Goetz and the American Audience, USA Today Magazine, November, 1987.

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Saltzman, Joe, BOOKS: Social Critics Take on the Tube, an essay review of Watching Television: A Pantheon Guide to Popular Culture, edited by Todd Gitlin, July/August, 1987, Emmy Magazine, pages 118‑123.

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Saltzman, Joe, BOOKS: Home Video ‑‑ Rating the Ratings Books, March/April, 1987, Emmy Magazine, pages 70‑71.

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1985‑1986

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introduction by Edward Bliss, Jr; Due to Circumstances Beyond Our Control, by Fred Friendly; I Can Hear It Now: Edward R. Murrow, 1919‑1949, Columbia Records; The Powers That Be, by David Halberstam; Murrow, HBO Premiere Films. November‑December, 1986, Emmy Magazine, pages 84‑92.

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Saltzman, Joe, Self‑Restraint: The Ultimate Censor, USA Today Magazine, September, 1986.

Saltzman, Joe, Books: The Killing Pace of Live Comedy, an essay review of Saturday Night: A Backstage History of Saturday Live, by Doug Hill and Jeff Weingrad; Saturday Night Live, 16 volumes, 1975‑80, Warner Home Video; The Best of John Belushi, 1975‑79, Warner Home

Video; Wired: The Short Life and Fast Times of John Belushi, by Bob Wood; Saturday Night Live, by Anne Beatts and John Head; Rolling Stone Visits Saturday Night Live, edited by Marianne Partridge; Your Show of Shows, by Ted Sennett; Your Show of Shows, 8 volumes, 1950‑54, Unicorn Video; Ten from Your Show of Shows, 1950‑54, Media Home Entertainment; Where Have I Been? An Autobiography, by Sid Caesar with Bill Davidson. May‑June, 1986, Emmy Magazine, pages 77‑80.

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Roberts Reviewing Service syndicates three weekly columns and many features and reviews, including a weekly audio column to the Long Beach Press‑Telegram and other newspapers (1985, 1986); Billboard, Pulse! Magazine, Knight‑Ridder Syndicate.

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Saltzman, Joe, New Video, a weekly column nationally distributed by King Features to newspapers in the United States, Australia and North and South America. 52 columns, 1984. 52 columns, 1983. 20 columns, 1982 (26 columns, self syndication).

Saltzman, Joe, Los Angeles Times, writer on music and media, numerous articles and reviews from 1974 throughout 1984. Daily Calendar and Sunday Calendar sections. View section. Op‑ed Page. Syndicated by the Los Angeles Times Syndicate.

Saltzman, Joe, Knight‑Ridder Syndicate, writer, music and media features, 1980‑1984.

Saltzman, Joe, 52 weekly record columns for Joe Roberts. Syndicated column, Roberts on Music, 1964 to 1984. Six columns, Pulse! Magazine, 1984.

Saltzman, Joe, Books: Black and White TV, Emmy Magazine, November‑December, 1983.

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Saltzman, Joe, Books: Humor, History and Lazy Reminiscences: Books by Andrew Rooney, Charles Osgood, Harry Reasoner and Robert Pierpoint, Emmy Magazine, March‑April, 1982.

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Oxford University Press Galaxy Paperback Edition, 1981. 480 pages. A book that belongs close at hand for all students of television ‑‑ a role we all fulfill, or should, given the impact of the medium,

Christopher H. Sterling, Temple University. Pages 171‑175.

Saltzman, Joe, *How to Manage TV News, an account of media manipulation by public relations personnel*, included in How the System Really Works: Readings in American Government, Herbert M. Levine, Scott, Foresman and Co. 1981.

Saltzman, Joe, Video Lex: Supreme Court Replaces the Betamax Case, Transcript, USC. December 7, 1981.

Saltzman, Joe, The Lively Arts: Television Makes for Strange Bedfellows, USA Today, November, 1981.

Saltzman, Joe, *Video Revolution: What Price Art? Creators of TV materials deserve to share the rewards*, Los Angeles Times Op‑Ed section, page 11, October 23, 1981. Syndicated nationally by the Los Angeles Times Syndicate to more than 150 newspapers, including Newsday, San Francisco Chronicle, etc.

Saltzman, Joe, *Country Music and Hollywood Films*, Billboard Magazine, October 17, 1981. Four pages.

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Saltzman, Joe, *Digital Amplifies Software Boom and High Tech Format Guide*, Billboard Magazine Hi‑Technological Supplement, Pages 17‑22, August 19, 1981.

Saltzman, Joe, The Lively Arts: The Video Revolution Is Here ‑‑ Or Is It? USA Today, July, 1981.

Saltzman, Joe, The Lively Arts: What's in a Name? Musical Comedy vs. Opera, USA Today, May, 1981.

Saltzman, Joe, *The Competition: In the real world of keyboard competitions, no contest rivals the drama and prizes of the Van Cliburn International Quadrennial Piano Competition*, Republic Scene, Vol. 2, No. 5, six pages, May, 1981.

Saltzman, Joe, *Twinkle, Twinkle Little Stars ‑‑ Kid Actors, Where Are They Now*, Los Angeles Times Sunday Calendar, April 26, 1981, three pages.

Saltzman, Joe, *A Look at the First Videodiscs: When They Are Good...* Los Angeles Times, March 21, 1981. Los Angeles Times Syndicate, national distribution.

Saltzman, Joe, The Lively Arts: Lust for Other People's Lives, USA Today, March, 1981.

Saltzman, Joe, *Black History in the Making – On Records*, Los Angeles Times, February 21, 1981.

Saltzman, Joe, *Violin Virtuoso Pinchas Zukerman*, Republic Scene, February, 1981.

Saltzman, Joe, *Time Zero: The Speed at Which Color Photos Fade*, Los Angeles Magazine, Pages 120‑125, February, 1981.

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Saltzman, Joe, *A Profile of Ed Asner*, Find Magazine, December, 1980.

Saltzman, Joe, The Lively Arts: Tune in Tomorrow ‑‑ Soap Operas on Television, USA Today, November, 1980.

Saltzman, Joe, The Lively Arts: The 'Real' World on Television, USA Today, September, 1980.

Saltzman, Joe, *Shysters and Quacks: Personal Experience versus Media Images*, paper presented at the University of Pennsylvania Annenberg School of Communications Conference on Public Views of Doctors and Lawyers, Spring, 1980. Published in slightly different form in USA Today, 1981.

For complete list of more than 500 articles published in magazines and newspapers from 1962 to 1980, see separate listing.

Major articles on the media include:

Saltzman, Joe, *We Won't See the Greatest Show Off Earth ‑‑ Voyager Spacecraft's flyby of Saturn could give earthbound television viewers live closeups of a spectacular new world. Instead TV programmers offer viewers soap operas*, Newsday, November, 1980.

Saltzman, Joe, *Continuing Characters in Television Commercials*, Dynamic Years, June, 1980.

Saltzman, Joe, *Reality: The Snake in 'Blue Lagoon's' Eden, International experts on the survival of individuals in the tropics*. Los Angeles Times Sunday Calendar, July 27, 1980. Syndicated

nationwide.

Saltzman, Joe, *Rerun Roulette ‑‑ Predicting the Survivors ‑‑ Why some of TV's top shows prosper in syndication while others don't*, TV Guide, May 3, 1980.

Saltzman, Joe, *Now is the Time to Turn Off Public Television: the fine programming can stay, but it should be paid for by the white affluent audience that watches it ‑‑ not by the average taxpayer who*

*doesn't*, Newsday Op‑Ed Ideas Section, November 12, 1979.

Saltzman, Joe, *Kids and Canceled Television Series*, TV Guide, November 10, 1979.

Saltzman, Joe, *Syndication: Pot of Gold at the End of the TV Rainbow*, Los Angeles Times Sunday Calendar. Sidebar: Best, Worst, *Oddballs of Syndication*, Oct. 28, 1979.

Saltzman, Joe, *TV News Out of Focus in Los Angeles,* Los Angeles Times, Op‑Ed Page, September, 1979.

Saltzman, Joe, *PG&E Versus Don Widener ‑‑ We Lost*, Commentary, Los Angeles Times, July, 1979.

Saltzman, Joe, *Are TV Doctors Bad Medicine?* cover story TV Guide, June, 1979.

Saltzman, Joe, *The Many Guises of Henry Kissinger*, Los Angeles Times Book Section, Review, May, 1979.

Saltzman, Joe, *Dear Abby ‑‑ A History*, California Magazine, May, 1979.

Saltzman, Joe, *Fending Off the Bad News for Business*, Newsday, Op‑Ed column, April, 1979.

Saltzman, Joe, *How to Manage TV News*, Human Behavior, March, 1979. (Reprinted in several Canadian publications and the Reader's Digest among others. Subject of media column by Charles Seib of the Washington Post, and syndicated throughout the country. Columbia Journalism

Review review of the article called it the key work on an important media subject. May‑June, 1979.

Saltzman, Joe, *That's Entertainment? More and more viewers are assailing television for hitting new lows in programming, yet business has never been better. A respected critic assesses the current*

*situation*, PSA California Magazine, February, 1979. Syndicated throughout the United States.

Saltzman, Joe, *Profile of Mike Curb*, Los Angeles Times Syndicate, January, 1979. More than 150 newspapers including Newsday, Detroit Free Press, Washington Post, etc.

Saltzman, Joe, *Commentary: Frederick Wiseman Films in Retrospective*, Los Angeles Times, January 9, 1979.

Saltzman, Joe, *Good Television or Bad: How's a Writer to Know?* Los Angeles Times Sunday Calendar, December 31, 1978. Reprinted in Current Media, March 1979, for students throughout the country.

Saltzman, Joe, *Ideas: Can We Ban the Real World From Our TV Screens?* Newsday, December 10, 1978. Reprinted in Writers Guild East Newsletter, February, 1979.

Saltzman, Joe, *Newscasters as Pitchmen: A Question of Credibility*, Los Angeles Times Sunday Calendar, Radio, October 29, 1978.

Saltzman, Joe, *Back to S‑p‑e‑l‑l‑i‑n‑g It Out for Parents*, Los Angeles Times Op‑Ed Page, and 40 other newspapers. September 12, 1978.

Saltzman, Joe, *A Musician and 'Nazification,*' Los Angeles Times, September 3, 1978.

Saltzman, Joe, *After the Ax: Postmortem of a TV Series*, Los Angeles Times Sunday Calendar, August 20, 1978.

Saltzman, Joe, *On Behalf of a Silent Minority*, Commentary, Los Angeles Times, February 27, 1978.

Saltzman, Joe, *Live News Coverage: Is It Worth the Risk*? TV Guide, March 15, 1975. Cover article.

Saltzman, Joe, *The History of Local News in Los Angeles*, Hollywood Reporter, June 1975.

Saltzman, Joe, *A Reflection of TV News: It's Funny When It Happens to Mary and Lou and Ted and Murray*, The Eight Ball, official publication of the Greater Los Angeles Press Club. Reprint from the Hollywood Reporter series of columns. 1975.

Saltzman, Joe, *Instructor's Manual for Teaching Newswriting and Reporting*, First Edition, 1975. University of Southern California School of Journalism. 86‑page manual with appendices running in excess of 450 pages. A teacher workbook.

**PROFESSIONAL RESUME**

I. 1978 to Present

Consultant‑writer‑producer. Various independent television and broadcast companies, businesses, corporations including Public Broadcasting, David Bell and Associates, NBC, CBS, ABC, Paramount Television, Feeling Fine Productions, Lifetime Cable Network, Metromedia Stations.

Freelance writer, producer, editor. Magazines, newspapers, radio and television.

Supervising Producer‑Consultant, Feeling Fine Productions, 1983 to 1991. Responsible for medical and health video‑audio programming for physicians and consumers.

Writer‑producer, Entertainment Tonight, Paramount Television, 1983. Created the investigative unit under Jim Bellows. Responsible for monthly investigative series for Entertainment Tonight and

Entertainment This Week. Paramount Television Syndication to more than 150 stations in the United States, Australia and North and South America.

Syndicated columnist, King Features Syndicate, 1983 to 1995.

Associate Mass Media Editor, Columnist, USA Today, publication of the Society for the Advancement of Education, 1981 to present.

Contributing Editor, Emmy Magazine, Academy of Television Arts and Sciences, 1978 to 1995

Writer, Forbes Magazine Report, a daily syndicated radio program, 1981 to 1986.

Writer, Los Angeles Times Syndicate. Knight‑Ridder Syndicate.

Who's Who in America, 1976 to present.

International Who's Who in Literature, 1979 to present.

Who's Who in California, 1980 to present.

International Biography, 1980 to present.

Who's Who in the West, 1983 to present.

Who's Who in Entertainment, 1988 to present.

II. 1976 to 1978

Senior writer‑producer, CBS‑KNXT Programming Department, Los Angeles.

Responsible for writing‑producing undesignated number of documentaries, public service and entertainment programs. Consultant duties consisted of improving general product of station and working with minority producers.

III. 1973 to 1974

Senior producer, CBS‑KNXT Programming Department.

Responsible for writing‑producing undesignated number of documentaries and public service programs. Responsibilities included the concept, content and execution of the programs.

IV. 1969 to 1973

Senior writer‑producer, CBS‑KNXT Documentary‑News Division.

Senior producer, special projects and specials.

Responsible for writing‑producing undesignated number of documentaries, news specials, investigative reporting series, spot news, reports (head of special news disaster unit).

V. 1967 to 1969

Senior writer‑producer, CBS‑KNXT Programming Department.

Responsible for producing two weekly feature programs and public service specials.

VI. 1965 to 1966

Senior staff news writer‑editor‑producer, CBS‑KNXT News Department.

Responsible for writing and producing various news segments of various news programs. Produced, edited or wrote, at one time or another, every news program on Channel Two including the Big News, the Eleven O'Clock Report, the Morning News, the Weekend News and the Noon News.

VII. 1964 to 1965

Staff reporter‑writer for CBS‑KNXT Public Affairs Department.

Responsible for reporting‑researching‑supervising production of film pieces in the field for various public service programs.

VIII. 1964

News Editor, *Palisadian Post*, Pacific Palisades, a weekly California newspaper. Edited entire newspaper including the news section, sports, features, photographs. Responsible for news and sports coverage as well as the entire look of the weekly paper. Winner of the California State Gold Medal for Best Newspaper, 1964.

IX. 1962 to 1964

Staff reporter‑writer. Head of the mid‑Valley Bureau for the Minneapolis Star‑Tribune Company's San Fernando *Valley Times TODAY* (a Cowles publication before its sale). General assignment

reporter‑writer.

X. Miscellaneous Professional Experience

Freelance magazine writer‑researcher, 1960 to present.

Intern writer‑reporter, United Press International, New York, 1961.

General assignment reporter, college news, Los Angeles *Examiner*, 1960‑61.

Newsletter, New York YMHA Union‑Columbia University, Editor, 1961.

Public Relations consultant, non‑partisan political campaigns, 1961, 1973.

Owner, Editor‑in‑Chief, Roberts Reviewing Service, newspaper and magazine music‑book‑tapes criticism, 1967 to present.

# ACADEMIC RESUME

I. 2003 to Present

Tenured Professor. 48 years – 41 full-time teaching (1974 to present); 7 years part-time teaching (1967-74).

Director, The Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg. 2000-present. Author: *Frank Capra and the Image of the Journalist in American Film.* 2001 to present. *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* by Matthew Ehrlich and Joe Saltzman (University of Illinois Press, 2015).

Responsible for the creation and maintenance of the IJPC, its Web site (www.ijpc.org), its database, its collection of books and tapes, recording various programs, dubbing tapes for scholars and professionals around the country, creating and maintaining the IJPC Associates Memberships, creating special IJPC tapes and syllabus, dealing with at least 20 e-mails a week and various correspondence, attending conferences and making IJPC presentations and maintaining and handling IJPC booths and displays.

(See Scholarly Research for full details).

Because of a campaign waged by the IJPC, Frank Capra’s 1928 film, “The Power of the Press” was put on the National Film Registry List in late December, 2005. The film was given its most elaborate analysis and brought to the public’s attention in the IJPC Publication, “Frank Capra and the Image of the Journalist in American Film.” This important achievement occurred with the assistance of Richard Ness, the IJPC Associate Director. We have been in constant contact with the Unit Secretary of the Motion Picture Conservation Center Laboratory at the Library of Congress (a copy of the Capra book sparked her interest). This is important news since we hope it will pave the way for something the IJPC has campaigned for over the last few years: to transfer the nitrate film to DVD so a new generation can enjoy Capra’s classic film. The only way to view the film now is at the UCLA Archive where it can only be seen on a flatbed editing machine. Until now, only a handful of scholars have been able to do that.

Class materials offered by the IJPC are being used by faculty at more than two dozen universities throughout the country in creating new lecture classes on the IJPC. Many syllabi credit IJPC and use IJPC tapes and articles in the class. One class syllabus includes this line: “Joe Saltzman, whose ‘Image of the Journalist’ course at USC sets the model for all others, writes that…” The instructor is using IJPC materials to build the class for the first time. Several of the classes have made the Joe Saltzman-Lear Center-IJPC publication, “Frank Capra and the Image of the Journalist in American Film” a required textbook. IJPC-created videos are being used in classrooms throughout the country.

Member representing School of Journalism on the USC Annenberg Faculty Council, 2014-2015

Member, Annenberg School of Journalism Curriculum Committees, Undergraduate and Graduate, 2009 to present.

Chair, Search Committee for new director of the USC Annenberg School of Journalism. Organized and created list of potential candidates numbering more than 150. Supervised discussion and investigation of all candidates. Supervised selection of finalists for the position. Was responsible for contacting all candidates, coordinating their visits to the campus in 2008, setting up schedules for visits. Result: Geneva Overholser appointed Director of the School of Journalism in 2008.

Co-Chair, Entertainment Studies Committee with Marty Kaplan and Sarah Banet-Weiser. Our charge was to look at USC Annenberg’s curriculum, opportunities and problems within an entertainment studies agenda. Finished an 89-page report. Dean Wilson’s comments: “You're the first across the finish line, and I know the quality is going to be high as well. You and your team's hard work on this effort has been invaluable. It has meant a lot to the school to have this level of effort and result available to us, as we start to hold talks with other very senior people on campus about how an Annenberg effort in entertainment can help lead a broader initiative in this area.” 2008.

Member, Annenberg School of Journalism Faculty Affairs Committee and Annenberg School of Journalism Curriculum Committee. Also, Reliable Resources Advisor. The Faculty Affairs Committee duties included Merit Evaluations of Annenberg School of Journalism faculty, 2003 to present. Chair of School of Journalism Faculty Affairs Committee, 2014-2015.

Member, Annenberg School for Communication Tenure and Promotion Committee.

Chaired one Graduate Broadcast Project and was on two other Graduate Broadcast Projects committees. Gave three guest lectures in various journalism classes including Journalism 190. Supplied special IJPC videos to three other classes. Supplied various IJPC videos to faculty members at USC Annenberg for use in their classes. 2003-2007.

Member, Annenberg School of Journalism Search Committee for Journalism positions

Member, Annenberg School of Journalism Search Committee for Public Relations positions.

Member, Annenberg School of Journalism Search Committee for ATVN position.

Academic Reviewer for promotion and tenure for faculty around the world, 1995 to present.

Co-Editor, IJPC Student Research Papers. Five more student written articles were published on the IJPC Website in 2008. There are now more than 35 articles available. The five articles came from the School of Journalism’s IJPC Seminar.

Membership and offices held in the professional community. 2003 to present.

Member, Phi Beta Kappa, national honorary society

Member, Sigma Delta Chi, national journalism society

Member, Radio-Television News Association, National; Southern California

Member, National Academy of Television Arts and Sciences

Member, Writers Guild of America, National; WGA-West

Charter Member, International Documentary Association

Member, University Alumni Association, USC; USC School of Journalism Alumni;

Columbia Graduate School of Journalism Alumni Association.

As chief operating officer and a director on the board of The Jester & Pharley Phund, I have been, in part, responsible for the donation of more than 55,000 copies of *The Jester Has Lost His Jingle* and 55,000 Jester & Pharley Dolls to ill and special needs children and in support of literacy among school children around the country. We work with hospitals, doctors, nurses, social workers and others to bring the Jester's message of hope and charity to children under their care.

**1999-2003**

Associate Dean, Annenberg School for Communication, 1999 to 2003

Chair, Broadcast Faculty search committee. Came up with two chosen candidates, Patricia Dean from the Medill School of Journalism, Northwestern, named associate director of the School of Journalism. And Judy Muller as a broadcast faculty candidate. 2002.

Chair, Annenberg School Technology-Facilities Committee, 2002 to present

Chair, Annenberg School of Journalism Technology-Facilities Committee, 2002 to present

Served on various Annenberg School for Communication committees including the School of Journalism Curriculum Committee, the Annenberg School for Communication Deans-Directors committee. Also, Reliable Resources Advisor. 2000 to present.

Creator of the Development of new School of Journalism Core Curriculum for Undergraduates and Graduates. From conception to preparation for University Curriculum Committee and subsequent approval. This was perhaps the most ambitious and difficult curriculum project undertaken by the School of Journalism since 1974. The basic School of Journalism curriculum I created in 1974 remained mostly unchanged for the next three decades. Then in 2001, at the urging of then interim director of the Annenberg School of Journalism Michael Parks, I created the Annenberg Core Curriculum concept: There would be three modules – newswriting, reporting, production – each covering print, broadcasting and online. Working with Debra Ono, assistant to the director, and the School of Journalism faculty and staff, I put together the 18 undergraduate and graduate syllabi as well as the academic-professional rationalization and history for the three modules for the University Curriculum Committee. Because of my familiarity with each course in the print and broadcasting curricula, I was able to preserve the best of the old in creating this new core curriculum, a curriculum enabling students to learn the basics of print, broadcast and online journalism in three semesters. I created the foundation upon which Dana Chinn, director of the core curriculum and a faculty-staff core curriculum committee, have built the new Annenberg Core Curriculum program. For the first time in memory, the University Curriculum Committee passed the entire program for undergraduates without comment or criticism. After a conference with curriculum officials, the entire program for graduates was also unanimously approved. 2001-2002.

Acting Director, Annenberg School of Journalism, 1999.

II. 1991 to 1999

Associate Director, Annenberg School of Journalism, 1996 to 1999

Professor of Journalism. Tenured: 1978

Created Broadcasting for Undergraduates and Graduates at the USC School of Journalism, 1974. Served as Chair until March, 1991.

Chair, Committee as a Whole, School of Journalism, 1996-1999.

Member, University Committee on Promotion and Tenure, 1994.

Member, School of Journalism, Committees, 1991 to 1996 including:

Member, School of Journalism, Promotion/Tenure Committee

Member, School of Journalism, Faculty Recruitment Committee

Member, School of Journalism, Student Documentary Committee

Member, School of Journalism, Broadcast Facilities Committee

Member, School of Journalism, Admissions Committee

Member, School of Journalism, Merit Review Committee

Member, School of Journalism, Graduate Studies Committee

Juror, Alfred I. duPont/Columbia University Broadcast Journalism Awards, 1980 to present.

Juror, National Academy of Television Arts and Sciences, documentary division, 1980 to present.

Membership and offices held (or once held) in professional community:

Member, Sigma Delta Chi, national journalism society.

Member, Radio‑Television News Association, National; Southern California.

Member, National Academy of Television Arts and Sciences.

Member, Academy of Television Arts and Sciences.

Member, Writers Guild of America, National; WGA‑West.

Member, Phi Beta Kappa, national honorary society.

Member, Greater Los Angeles Press Club

Member, International Documentary Association

Member, University Alumni Association, USC; USC School of Journalism Alumni Association, Board

of Directors.

Member, various other organizations,including Alpha Epsilon Rho, national broadcasting fraternity.

The USC News Bureau said Saltzman was the 7th most quoted USC professor. This included many interviews for newspapers and magazines, television and radio stations including Cable News Network, Channels 2, 4,5, 7, 9, 11, 13, Entertainment Channel, KABC, KFI, KFWB, KNX, National Public Radio, Los Angeles Times, New York Times, San Francisco Chronicle, Chicago Tribune, Miami Herald, Christian Science Monitor, New York Post, New York Times, People magazine, and others.

III. 1981 to March, 1991

Chair, Broadcasting (undergraduates and graduates).

Professor of Journalism. Tenured: 1978.

Duties: Direct responsibility for sequence faculty and all courses and administration of undergraduate/graduate courses in Broadcasting under the Office of the Director of the School of Journalism.

Direct responsibility of Broadcast Instructional Equipment and Personnel.

Counseling of more than 250 Broadcasting majors. In charge of degree programs in Broadcasting, including major curriculum proposals, recruitment of faculty, outlining and implementing new courses.

Revision of old courses, equipment needs and facilities supervision; recruitment of students. Represent the School of Journalism in all broadcasting matters, to prospective majors‑families throughout the country.

Direct responsibility for the Student Documentary Program and the Norman Corwin Documentary

Fund.

Faculty Advisor, Corwin at 75, student documentary‑in‑progress and faculty organizer for the

Norman Corwin Documentary Fund Dinner, May, 1985.

Supervisor‑consultant, Visual Anthropology undergraduate and graduate degree programs.

Member, the Division of Social Sciences and Communications, Communications Committee on

Promotion and Tenure, 1985‑1986.

Member, University Media Board, 1981 to present.

M0ember, University Teaching Awards Committee, 1988‑9.

Member, School of Journalism Faculty Recruitment Committee, 1987 to present.

Member, Accreditation Committee, 1987.

Member of the School of Journalism Undergraduate Committee, Graduate Committee, 1985‑1988.

Member, School of Journalism Admissions/Scholarship, General Studies, 1981‑1984.

Member, School of Journalism Graduate Studies, Undergraduate Studies Committees, 1987 to

present.

Member, School of Journalism Student Documentary Committee, 1984 to present.

Member, School of Journalism Promotion and Tenure Committee, 1987 to present.

Member, Search Committee, Director, School of Journalism, 1982‑83.

0Member, Search Committee, Director, University Publications, 1982‑83.

Member, University Technology Committee, 1982.

Member, University Committee to study Los Angeles cable and the University, 1982.

Juror, Alfred I. duPont/Columbia University Broadcast Journalism Awards, 1980 to present.

Juror, National Academy of Television Arts and Sciences, documentary division, 1980 to present.

Judge, Press Club of New Orleans, Television News, February, 1982.

Participant, Glasnost Film Festival of documentaries, Academy of Motion Pictures, Arts & Sciences

panel discussion, May 3, 1989.

Guest Speaker, Southern California Education Association, Journalists Educators Spring National

Convention, April, 15 1989. More than 3,000 high school students and 380 advisers from 22 states represented.

Guest Speaker, Loyola High School Career Week, January 10, 1989.

Various interviews for newspapers, magazines, television and radio stations including National Public Radio's Morning Edition (three times including docudrama, ethics in the news and the Ollie North story, April 26, 1989), 1988-89; interview with George Blake, editor of the Cincinnati Enquirer on TV news, March, 1989; Cable News Network interview on journalism ethics, May 5, 1989, and many others.

Activities: Participation in various School of Journalism functions, with many speaker and host situations, 1981 to present, including: Various interviews for electronic and print media including Electronic Magazine, Channels 2, 9, 11; KGIL radio; KMOX‑St. Louis radio, UFO Magazine (UFOs in the News: Has the Press Been Responsible?) and others, 1988. Electronic News Magazine, Los Angeles Times, Cable News Network, Channels 2, 9, 11, 13, KCET, Independent Television Network, KABC radio, KNX radio, KFWB radio, KGIL radio, others, 1987. Various interviews with P.M. Magazine, Channel 13, KABC‑Talk Radio, Electronic Media, Los Angeles Herald‑Examiner, Channel 9, Wall Street Journal, Los Angeles Times, 1986. Various interviews including CBS' Nightwatch, discussion of broadcast journalism, 1985; Channel 13, KCOP, Los Angeles, discussion of the media and the law, 1985. PBS' Inside Story, discussion of tabloid journalism, 1983. Los Angeles Times' Howard Rosenberg column, A Stroll Through the Mine Fields, on USC student documentaries, 1982. KABC Talk‑Radio, Los Angeles, discussion of Betamax decision, 1981.

Moderator: Public Access, Santa Monica Cable Television, Panel on Movies Today, 1986; Group W. Access Panel, The Lively Arts: Film, December, 1985.

Guest Speaker: The Ethics of the Working Journalist, a speech and panel discussion, Independent Writers of Southern California, 1988; ABC Affiliates Meeting, Hollywood, discussion of

media responsibility, 1985. Journalism Educators Association State Convention (high school counselors of journalism), Anaheim, October 27, 1984. Journalism Educators Association, Western Conference for high schools and junior colleges, April, 1981.

Participation in various School of Journalism functions, guest speaker and host situations too numerous to mention including various meetings with electronic and print journalists, 1974 to present.

IV. 1978‑1981

Chair, Undergraduate Studies, School of Journalism.

Coordinator, Broadcasting, School of Journalism.

Duties: Responsible for undergraduate affairs, administration, part‑time faculty, design of new curricula, recruitment, advising and counseling, under Office of the Director of the School of Journalism. Teaching, research, counseling, administration.

Member, School of Journalism Council, School Committee, Board and Graduate Committees, 1978‑81. Supervisor, various internship programs.

Founding Member, Center for Visual Anthropology, USC, 1980.

Activities: Participation in various School of Journalism functions, with many speaker and host situations, 1978 to 1981, including: Judge, Ohio State Media Awards, 1978, 1980. Guest Speaker: Careers in Television Management, American Film Institute, June, 1980. California Associated Press, July, 1980. Journalism Educators Association, 1978. Urban Semester, 1978.

Interview: Death of a Princess docudrama controversy, Columbia Journalism Review report. 1980.

V. 1974‑1978

Created Broadcasting Sequence for the School of Journalism in 1974.

Designed curriculum and requirements, recruited faculty and staff, set up physical plant, organized entire program.

Head, Broadcasting Sequence, School of Journalism.

Assistant Professor of Journalism. Promotion: 1976 to Associate Professor.

Appointment: September, 1974.

Activities: Participation in various School of Journalism functions, with many speaker and host

situations, 1974 to 1978, including: Judge, Alaska P0ress Club Awards, 1975.

Participant, The Future of American Journalism Education, NSPA‑JEA

convention, 1975.

Guest Speaker: Communication Planning Priorities Symposia, Annenberg School of

Communications. California Scholastic Press. 16 Career Days at various high schools

throughout Southern California. Keynote speech, Who Stages the News? National Scholastic Press Association‑Journalism

Educators Association Sixth Annual Spring Convention, 1975.

Keynote speech to International Toastmistress Club, Fall Conference, 1977.

Moderator: Seminar on Journalism Ethics and Social Responsibilities, Sigma Delta Chi, Los

Angeles Chapter, 1975.

Interview: Shaping the News for the Consumer, a 17‑minute educational film produced by BFA

Educational Media for schools throughout the country, 1975. KMPC Radio, Los Angeles, discussion of the future of journalism, 1976.

Reference: Filmmaking: A Practical Guide, by Carl Linder (Prentice‑Hall), in chapter on documentary, the author calls Saltzman one of the hopes for the future of documentaries, adding Saltzman has made some stunning reportorial films. His documentaries stand as monuments to a persistent will to say something important. There is no doubt that his films dignify the art of the documentary.

VI. 1967 to 1974

Senior Lecturer‑Instructor, University College, USC School of Journalism, 1967‑1974. Instructor of required basic newswriting course, two sections, each semester, total of eight units each semester, 35

students each course.

Assistant Professor of Journalism at California State College at Los Angles, Department of Journalism, 1967‑69. Instructor: basic newswriting course and radio‑television newswriting course.

VII. 1961 to 1962

Graduate School of Journalism, Columbia University, New York.

Master of Science Degree in Journalism with High Honors.

Top five percent of the class, fourth in a class of 80.

Seymour Berkson Fellow ‑‑ Seymour Berkson Memorial Fellowship.

Robert E. Sherwood Fellow ‑‑ winner of the Robert E. Sherwood Traveling Fellowship, 1962‑63

Alternate winner of the Pulitzer Traveling Fellowship, 1962‑3.

VIII. 1957 to 1961

University of Southern California, honor graduate.

Bachelor of Arts Degree in Journalism with minors in English, Cinema

and Political Science.

Student publications: *Daily Trojan* (university daily paper) ‑‑ Editor‑in‑Chief (1960‑61); City Editor (1959‑60); feature writer, news editor, staff writer‑reporter, photographer, columnist (1958‑59);

reporter and writer (1957‑58). *SCampus*, the university manual for students, Editor‑in‑Chief (1958‑60). *Summer Trojan*, Editor, (1958‑60).

Honors and Awards: Phi Beta Kappa, Pi Sigma Alpha; Blue Key; Skull and Dagger; All‑University Scholarship holder; Member of the Dean's List, College of Letters, Arts and Sciences; Outstanding Male Graduate, Sigma Delta Chi. Vice President, Sigma Delta Chi, USC Chapter.

IX. Pre‑1957

Alhambra High School. Editor of weekly newspaper, *The Moor*, received first All‑American rating in the school's history. Member of the student council and other campus organizations. Winner of several writing awards and scholastic honors.