

School of Media Studies

The New School for Public Engagement

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MA in Media Studies MS in Media Management Certificate in Media Management

Summer 2013

Graduate Level Course Guide

[Updated Monday, June 3, 2013](#)

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Choosing Courses for Your Degree or Certificate Program

This course guide lists graduate level courses for the School of Media Studies

MA in Media Studies degree

(Students with degree code MED)

Please view the degree requirements [here](#)

MS in Media Management degree

(Students with major code MEM)

Please view the degree requirements [here](#)

Graduate Certificate in Media Management

(Students with major code MMTR)

Please select your courses from the Media Management seminar courses section of this guide and view certificate requirements [here](#)

Course Grid - Summer 2013

Media Studies CourseGrid - Summer 2013

Updated: 6.3.2013

****Please note: BLUE indicates the classroom and RED is the CRN #**

(Classrooms are tentative, please check MY.NEWSCHOOL.EDU for final locations)

ON CAMPUS

SEMINAR COURSES			
4-Week Intensive (June 3 - June 27)			
4:00-5:50pm Urban Soundscapes 1910 L1204 Benjamin Tausig NMDS 5159 A	4:00-5:50pm Urban Soundscapes 1910 L1204 Benjamin Tausig NMDS 5159 A	4:00-5:50pm Urban Soundscapes 1910 L1204 Benjamin Tausig NMDS 5159 A	4:00-5:50pm Urban Soundscapes 1910 L1204 Benjamin Tausig NMDS 5159 A
15 SESSION COURSES: Monday/Wednesday classes (June 3- July 22) & Tuesday/Thursday classes (June 4 - July 25)			
Monday Jun 3	Tuesday June 4	Wednesday June 5	Thursday June 6
	6:00-7:50pm Media Management and Leadership (MMP) 1326 D1001 Michael Weiskopf NMDM 5303 A		6:00-7:50pm Media Management and Leadership (MMP) 1326 D1001 Michael Weiskopf NMDM 5303 A
PRODUCTION COURSES			
6:00-8:45pm Social Media Design & Management 1699 I306 Brian McCormick NMDS 5505 A		6:00-8:45pm Social Media Design & Management 1699 I306 Brian McCormick NMDS 5505 A	
6:00-8:45pm Co-Lab: Design of Interactive Digital Memorials 1943 I407 Dale MacDonald NMDS 5580 A		6:00-8:45pm Co-Lab: Design of Interactive Digital Memorials 1943 I407 Dale MacDonald NMDS xxxxx	

ONLINE

SEMINAR	PRODUCTION
June 3 - August 2 online	June 3 - August 2 online
Media Industry Perspectives: Educational Media (MMP) 1381 Steven Hammersly NMDM 5323 A	Radio Narratives: Summer Sounds 1287 Joan Schuman NMDS 5534 A
Global Lens: Trans-Cultural Photography 1376 Shari Kessler NMDS 5174 A	Thinking Small: Narratives for Web 2.0 and Mobile Media 1384 Philip Kain NMDS 5573 A
Aesthetics of Interactive Design 1377 David Marcinkowski NMDS 5195 A	Virtual Learning Environments 1402 Josephine Dorado NMDS 5575 A
Social Media: Content, Communication and Culture 1526 Bob Berkman NMDS 5268 A	Understanding and Developing New Media Systems 1975 Matthew Melucci NMDM 5330

Calendar - Summer 2013

Summer/Fall Registration Dates for continuing students	<ul style="list-style-type: none">• MED CCT (credit certificate): April 8• MED MS (all): April 8• MED MA 18+ credits: April 8• MED MA 9 - 17.99 credits: April 9• MED MA 0 - 8.99 credits: April 10• MED NODG: April 10
Online and Campus Classes Begin	Monday, June 3
Holiday (no classes)	Thursday, July 4
Campus Classes End	Thursday, July 25
Online Classes End	Monday, August 5

Schedules, Academic Information, Film Shows and Lectures

[School of Media Studies Academic Announcements on My.newschool.edu](#)

[University Registrar Academic Calendar](#)

[School of Media Studies News and Events](#)

[University Events](#)

PRODUCTION PROJECT COURSES

Co-Lab: Design of Interactive Digital Memorials

CRN 1943

Dale MacDonald

Mondays & Wednesdays, 6:00-8:45pm

June 3 - July 22

Collaboration between the School of Media Studies and the 9/11 Museum.

This course will investigate the use of public interactive devices as the basis for the creation of Digital Memorials. Students will creatively explore questions of digital aesthetics, the poetics of interactivity, and the architecture of public intimacy. This design-research production course will involve collaboration with the new 9/11 Museum that will open in New York City in 2014-15. Research activities will include field trips to explore interactive systems at work in public venues and sites of public remembrance, augmented by readings and discussions addressing topics such as physical/virtual boundaries, body-scale interaction, group-computer interaction, how physical ephemera matters, social media as an adjunct to public space, and environmental design that serves cultural needs. Studio time will be spent in small groups making designs based on research activities, readings, and discussions. The final project will be designs presented to the 9/11 Museum for consideration.

Radio Narratives - Summer Sounds

CRN 1287

Joan Schuman

ONLINE

June 3-August 2

Limited to 15. Summer offers a rich tapestry of sound as we fling open the windows (in most geographies) and eliminate the barriers between indoors and the cacophonous soundscape outside. Whether students are located in the traffic-laden city or the bird-twittering country, there's a range of stories to be

consumed, collected and shared. We'll step out into those summer sounds to produce hot and humid, foggy and chilly or searing stories under the punishing sun. This course offers a space to workshop a fully produced narrative work suitable for radio broadcast. Several short productions invite students to collect stories on outdoor sound walks, explore seasonally specific characters, and experiment with form and narrative subjects before tackling their semester-long projects. Class critiques will enable students to carefully polish their individual productions. We'll listen to a range of narrative styles in order to understand production possibilities--from singular voices to complex layers of sound that create an impressionistic autobiography; to stylistic innovations in documenting cultural and political issues; to hybrids of interviews immersed in poetic aurality. We'll consider work broadcast in many outlets, including public radios familiar "This American Life," radio programs in Australia, Europe and Canada, and community and podcast radio that take risks to air less-conventionally constructed stories. The class is designed for students with basic audio production skills and access to tools (on-site at New School labs or via their own computer/audio set-up).

** Recommended: Digital editing experience or audio/radio production classes*

** Required: Access to recording and editing/mixing tool*

Social Media: Design & Management

CRN 1699

Brian McCormick

Mondays & Wednesdays, 6:00-8:45pm

June 3 - July 22

Limited to 15. Social media provide tools and platforms for information sharing and the cultivation of online communities, and also provide agency in the construction of prismatic virtual identities and= in moving the axes of power from centralized institutions to the distributed network. In journalism, in public relations and publicity, and even in political and social movements, these new and emerging technologies provide powerful means for public engagement and amplification of alternative and independent communications. This course engages students in the design, production, management, and marketing processes and practices used in the field of social media, which begins with the design of unique, accessible, multi-format content, followed by keyword research & targeting, link building, and on-site user engagement and social media and viral marketing across multiple digital platforms.

Incoming students must have prior skills in producing content (digital, audio, or video) and are expected to conceptualize, design, and implement online projects relating to either (1) art/culture/entertainment, (2) news and/or research, (3) a cause or social action (4) an online identity, or (5) a location or event. Using a host of social media, blogs, web-based and open source applications, as well as some API coding, along with graphic authorship and editorial skills, students will independently develop their own themes, content, and materials, launch or publish their exhibitions, publications, and campaigns, and analyze their online reach. Through an examination of current best practices, students will be exposed to a wide range of tools, techniques, and approaches that can be adopted, adapted, or subverted for their own projects.

Thinking Small: Narratives for Web 2.0 and Mobile Media

CRN 1394
Philip Kain
ONLINE
June 3-August 2

Limited to 15. As media become increasingly smaller and more portable, how do designers translate design approaches and aesthetics for traditional screen- and print-based media to these new nano-scale platforms? This project-based production class will ask students to study the relevant historical (e.g., the short bursts of language in a telegraph message, cameo portraits, etc.), theoretical, and artistic (e.g., Goyas Caprichios, Hemingways six-word novel form) predecessors to small- scale design to prepare them to develop a specific visual and/or narrative language for each of several production assignments. Students will investigate narrative in many forms, from nanonovels shared through text messages on Twitter to super-short-form episodic video for YouTube. Assignments completed both individually and in small groups will involve prose and verse as well as still images, audio and video.

**Prerequisite: Media Practices: Design. Students should be comfortable working with new and beta release applications.*

Virtual Learning Environments

CRN 1402
Josephine Dorado
ONLINE
June 3-August 2

Limited to 15. What is a virtual learning environment? Is a website a virtual learning environment? Is it an "online campus"? Does it involve 3D virtual reality? How have current trends in technology, such as social media and virtual worlds, affected the processes and objectives of education? Virtual Learning Environments (VLEs) are designed information and social spaces that integrate multiple technologies and pedagogical approaches. In this course, we examine a variety of VLEs, ranging from text-based forms such as Blackboard to 3D immersive worlds such as Second Life, and will focus on optimizing virtual world platforms for learning experiences. We will explore the collaborative and instructional processes involved, the kinds of collaboration possible, and the methods adapted to accommodate teaching, learning and sharing in these socially engaged, networked spaces. We will examine how instructing and learning have evolved to include a more dynamic role for the student, from passive to active authors of the space, and in general, how much instruction now involves blended forms of learning, consisting of both theory and praxis across different media and disciplines. We will integrate these aspects, learning about VLEs while being inside them, eventually developing an educational project for real-world implementation.

MEDIA MANAGEMENT SEMINAR COURSES

Media Industry Perspectives: Educational Media (MMP)

CRN 1381
Steven Hammersly
ONLINE
June 3-August 2

Limited to 20. This course examines the development and marketing of educational media and technology from the Academy of Plato to the wired and online classrooms of today. We begin with a survey of the evolution of printed teaching material (e.g., readers, textbooks, anthologies, workbooks, etc.), the use of film and recorded sound in the classroom, and the development of television programming for educational use. More recent developments under investigation include educational computer software and partnerships between computer manufacturers and educational institutions; proprietary and open source "course management" software systems; applications for mobile devices in the classroom; and the outsourcing of email and other institutional technology systems to commercial companies. Throughout the semester, we consider how educational media developers and educational institutions have, through the production and consumption of such technologies, helped determine dominant approaches to teaching and learning.

Media Management and Leadership (MMP)

CRN 1326
Michael Weiskopf
Tuesdays & Thursdays, 6:00-7:50pm
June 4-July 25

Limited to 20. Dramatic changes in technology and in the media's role in converging technologies require new management and leadership techniques and paradigms. This course aims to give students a survey of some of the latest management and leadership theories, including those encouraging a new sense of social responsibility. It also gives students the

opportunity to apply these theories to a number of different competitive, structural, motivational, strategic, and organizational issues in the media world, by writing original case studies and solving problems in existing case studies.

Digital Strategy: Understanding the Complexities and Inner Workings of New Media Systems

CRN 1975
Matthew Melucci
ONLINE
June 3-August 2

This is a studio-based course conducted as an internship/externship and designed to introduce the graduate level and continuing education students to the complexity, convergence, as well as common and often unique challenges that live inside digital media systems. Under the guidance of the course instructor and various professional members of the project team, students will reason and work through real-world dilemmas and strategies involving a digital development project – in this case the construction and launch of a new web (and wireless) platform for the School of Media Studies. From the marketplace assessment and review of a competitive set to the writing of a feasibility study and creation of the digital architectural framework and social schemata, students will receive hands on experience working through the intricate and often conflicting interplay of programming, production, business and marketing interests in devising an integrated and multi-purpose digital media system for the school. As part of the course work, students will review, assess and critique several interactive educational platforms. In addition, students will help the team to address the challenges of aligning media and business objectives in creating a presence online that supplements, rather than duplicates existing parallel systems. Students will work directly with the instructor as well as members of the digital development team and school committee to strategize and execute on the department's plans to launch the first phase of the new multi-functional platform in the coming months. As part of their study, students will meet regularly with the professor to discuss completing objectives toward that goal. Every effort will be made to assign each student responsibilities specific to their primary discipline and interest.

SEMINAR COURSES

Aesthetics of Interactive Design

CRN 1377
David Marcinkowski
ONLINE
June 3-August 2

Limited to 15. Aesthetics and communication have always been intertwined, but the aesthetics of communication have attracted new attention – to information visualization, data graphics, and user experience, for example -- in our digitally mediated culture. Students in this class will analyze a broad spectrum of aesthetics, from qualities of symmetry and form to forms of creative participation in computer technology and human interaction. Weekly readings and discussion will address the technical and cultural developments related to computer graphics and interactive techniques. We will also review the work of leading web designers and examine a wide range of historical and contemporary case studies representing, for instance, social networking sites, video-sharing sites, wikis, blogs, online communities, etc. The final project will be a formal critique of an interactive screen-based work or multimodal installation.

Global Lens: Trans-Cultural Photography

CRN 1376
Shari Kessler
ONLINE
June 3-August 2

Limited to 15. This course is a multicultural view of the world as seen through photography. Core components of the course look at how camera-work presents and represents culture, with emphasis on the content and intent of photography by photographers in and of various world cultures. We will look at how foreign photographers have imaged cultures as well as how local photographers have captured their own culture and what this means for us,

how we understand our world. Students will gain an understanding of how to look at photographs and be introduced to concepts in pictorial iconography and visual anthropology. Through discussions, readings and research, the student explores aspects of visual culture in the US, Europe, Asia and Africa. The goal of the course is to consider camera-work in a variety a global contexts and to understand the role photography plays in creating and influencing understanding of our multi-cultural world

Social Media: Content, Communication, and Culture

CRN 1526
Robert Berkman
ONLINE
June 3-August 2

Limited to 15. In the world of “Web 2.0”, where anyone can create and share content and media on blogs, Flickr, YouTube, and social networking sites like FaceBook, every reader is a writer, and those formerly in the “audience” are now the participants as well. But what does this nascent world of social media mean for the culture, public discourse, the media industry, and evolving social structures?

This introductory class to social media will initially explore these questions by identifying and discussing the relevant media theories in which this newest form of media is rooted. We will then explore several key areas where social media is being played out and changing the status quo, including: the ways in which social media is creating and distributing new knowledge; the promise and perils of citizen or “networked” journalism, how the younger generation is changing the way information is perceived, located, and utilized--particularly through the use of social networks like FaceBook; emerging forms of social media activism, and how the social media phenomena is changing the media industry business as a whole.

Urban Soundscapes

CRN 1910

Benjamin Tausig

Monday/Tuesday/Wednesday/Thursday

4:00-5:50

June 3-June 27

4 week intensive

In this seminar we will examine the city as a sonic environment. We will listen to the history of the sonic city by exploring the impact of early audio technologies and other sound-making devices on urban form and urban experience, and by imaginatively recreating the soundscapes of ancient and early modern cities around the globe. Then, turning an ear to the modern city, we will address such topics as urban music scenes and portable music devices; audio recorders, cell phones, and loudspeakers, and their impact on urban planning and experience; the politics of noise and silence; and sound art.

INDEPENDENT COURSEWORK

Independent Production

Conducted with the Advisor; Meeting times by arrangement.

Designed to meet the needs of students who wish to pursue advanced work in a particular medium on a highly independent basis. The student designs a project with approval from an interested faculty member who serves as adviser. Permission of the faculty adviser and the Director of Graduate Studies must be obtained prior to registration. Students must arrange to obtain all necessary production facilities and equipment.

** Restricted to M.A. candidates who have completed 50% of their course work and at least three production courses or equivalent.*

** An application, available on the Department website, must be submitted to and approved by a supervising Advisor and the Director of Graduate Studies prior to early registration.*

Independent Study

Conducted with the Advisor; Meeting times by arrangement.

Students who have defined a specific subject or problem that they would like to investigate can pursue a course of study independent of regular class structures, meetings, and assignments. The student must start with a problem or specific area of interest to investigate in detail, and then design a project with the approval from an interested faculty member who serves as the adviser. Permission of the faculty adviser and the Director of Graduate Studies must be obtained prior to registration.

** Restricted to M.A. candidates who have completed 50% of their course work.*

** An application, available on the Department website, must be submitted to and approved by a supervising Advisor and the Director of Graduate Studies prior to early registration.*

Production Internship / Research Internship

An internship provides an opportunity to receive credit for supervised activities in schools, TV stations, cable facilities, art agencies, production facilities, advocacy not-for-profits, and so on. The internship will be classified as a "production" or "research" internship depending upon the nature of the work performed. Prior to registration, students should submit an application, available on the Department website, to the Graduate Advising Coordinator. The student must then file a written report with the Graduate Advising Coordinator at the end of the internship.

** Restricted to MA candidates who have completed 50% of their coursework.*

** An application must be submitted to and approved by the Graduate Advising Coordinator prior to registering.*

Summer 2013 FACULTY BIOS

Robert Berkman (M.A., University of Montana) Author of several books, including *Digital Dilemmas: Ethical Issues for Online Media Professionals* (Iowa State Press, 2003); *The Skeptical Searcher* (Information Today, 2003) and *Find It Fast: How to Uncover Expert Information on Any Subject* (HarperCollins 5th ed., May 2000). He is also founder and editor of *The Information Advisor*, a newsletter for professional researchers. Berkman has taught at the University of Montana and has given workshops at the European Journalism Centre, Maastricht Netherlands.

Royal S. Brown (Ph.D., Columbia University). Professor at Queens College and The Graduate Center, C.U.N.Y. He is the author of *Focus on Godard, Overtones and Undertones: Reading Film Music, and Film Musings: A Selected Anthology* from *Fanfare* Magazine, as well as numerous articles, reviews, and critiques.

Josephine Dorado is a New York-based media artist, performer and educator. In her work, she explores the extension of the performance environment with technology, often utilizing movement-based, sensor-driven synthesis and networked telepresence. Josephine initiated and co-directs the Kids Connect program, which connects youth internationally via media art, performance and streaming within the virtual world Second Life. She received her M.A. in Media Studies at the New School, and was a Fulbright scholarship recipient and an artist-in-residence at Waag Society for Old and New Media in Amsterdam. Recent productions include a performance for the ISEA 2006 Festival as well as an invitation to speak at SIGGRAPH in the Educators Forum. Josephine is also a technical trainer and consultant; her clients include Banc of America Securities, HSBC and the United Nations. Her experience ranging from theater for at-risk children to technology and multimedia design, brings perspectives on theater-inspired collaborative methodologies as well as the issues of working within a virtual and networked context.

Steven Hammersly (M.A., Media Studies, The New School) is currently a vice president and the Director of Strategic Alliances at Pearson Education; his work has involved the creation of co-publishing entities with IBM, Apple, Nokia, H-P, and Adobe, and the development of Pearson's e-book initiative. He has also founded various IT companies and worked as an economic analyst, and

he hosts a weekly radio program on KSVY-FM, public radio for the Sonoma Valley in California.

Philip Kain (M.P.S., M.A., New York University) Writes a column for About.com on Net Culture and appears weekly on the nationally syndicated television news magazine *Café Digital*. His performance work has been presented at Lincoln Center, The Joyce, P.S. 122, Dixon Place, The Westbeth, DIA Soho and Judson Church. He is currently completing his Ph.D. at NYU.

Shari Kessler (M.A., The New School, Media Studies; BS. M.I.T, Photography & Visual Design) is an editorial/documentary photographer and visual media consultant. Her artistic and corporate work in Latin American and Asia has given her a diverse and exotic portfolio, including assignments for the National Geographic Society; the Smithsonian Institution; Citibank; the BBC; Thailand Tatler magazine; US Agency for International Development; the World Bank; Operation Smile, McGraw-Hill publishers. Shari's images have been exhibited and published internationally; she was the first American to be invited to exhibit in a solo show in Hanoi, since the Vietnam/American war. Shari studied fine art black-and white photography with American guru photographer Minor White; spent 15 years in the darkroom; and while now, she loves Photoshop and good digital scans, she is happiest with her trusty old Leicas and color transparency film, shooting everything, except wars and weddings!

Dale MacDonald (M.F.A. Practice of Art, University of California, Berkeley) is an installation artist, a lighting designer, and a designer of interactive exhibits. His exhibits have been installed in science and technology museums throughout the US, and Mexico, as well as Singapore and India. His most recent work has been the architecture of a suite of digital experiences of The AIDS Memorial Quilt.

David E. Marcinkowski (M.A., Media Studies, The New School) Associate Director of Technology & Program Development at Pratt Manhattan. Freelance web designer and teacher. Interests include bridging the gap between technical and design aspects of the Internet.

Brian McCormick (M.A., Media Studies, The New School) Brian McCormick is an arts writer and educator, and the Executive Director of Nicholas Leichter Dance, a professional touring company currently funded by NYSCA, the NEA,

and the National Dance Project of the New England Foundation for the Arts. He has written for The New York Times, The Advocate, Dance Magazine, Dance Studio Life, Movement Research Journal, and BAMBill, and is a long-time contributing dance editor for Gay City News, where as Arts Editor from 2005-2007, he earned the newspaper a New York Press Association award for arts coverage. McCormick has been Part-time Faculty for The New School Media Studies MA program since 1997, teaching digital performance theory as well as Media Practices: Design, and Media Practices: Concepts. Since 2003, he has also taught Dance TRaC—the Teen Reviewers and Critics program of High 5 Tickets to the Arts and Dance Theater Workshop (DTW). He has been a panelist, moderator, guest curator, and/or adjudicator for New York Foundation for the Arts, Joyce Theater Foundation, Dance Theater Workshop, Brooklyn Arts Council, Hunter College Dance Department, Kinetic Cinema, Lower Manhattan Cultural Council, Movement Research (upcoming) and others; he has done marketing, and audience engagement work for the American Dance Festival, DTW, Danspace Project, and Scholastic Arts; reporting work for DTW and the Andrew W. Mellon Foundation; and, most recently, media coordination for Dancing in the Streets' Hip-Hop Generation Next Festival with City Parks Foundation and Lincoln Center Out-of-Doors. This fall, he joins the New York City Arts-in-Education faculty as a Career Mentor for students at Frank Sinatra School of the Arts in Astoria. Brian is an active member of the New York Dance and Performance Awards committee.

Ben Tausig is an ethnomusicologist (PhD, NYU, 2013) who studies music, sound, and public space. His fieldwork was conducted in Bangkok, Thailand, where he spent over a year examining the music at political protests in that country. He has also worked on projects related to noise in urban space, including New York City.

Joan Schuman (M.F.A., Digital Media Arts, San Jose State University) Independent NPR features producer since 1986; sound/radio artist since 1993. Commissioned for festivals and radio networks in Canada, Australia, Europe and the U.S. Online lecturer at New School; taught at the University of Arizona/Tucson. Santa Fe, New Mexico resident.

Charles Warner An active blogger at MediaCurmudgeon.com and is the Goldenson Chair Emeritus at the University of Missouri School of Journalism. He is also a volunteer teaching assistant in the Family Program at the Metropolitan Museum of Art in New York. Until he retired in 2002, he was Vice President of AOL's Interactive Marketing division. Before joining AOL, he was

the Goldenson Endowed Professor at the Missouri Journalism School where he taught media management and sales, and he created and ran the annual Management Seminar for News Executives. Charlie's book *Media Selling* is an update of *Broadcast and Cable Selling* and is the most widely used sales textbook in the field. He has also written a companion book to Media Selling titled *Media Sales Management* that is available free on www.mediaselling.us. Charlie has also served as a management and sales consultant and trainer for CBS, ABC, ESPN, MTV, TCI, Fox, AH Belo, Hearst Magazines, Microsoft, MSN, Cox Cable, and many other major media companies. He has also been VP, General Manager, of WNBC-AM (now WFAN) in New York, WMAQ-AM and WKQX-FM in Chicago, WWSW-AM and WPEZ-FM in Pittsburgh, and CBS Radio Spot Sales