



**JOUR 201: Culture of Journalism: Past,
Present and Future**

4 Units - Monday-Wednesday 10 to 11:50 a.m.

Section:

Location: ASC 204

Instructor: Joe Saltzman

Office: ASC 102

Office Hours: Mondays and Wednesdays, by Zoom or telephone or by appointment.

saltzman@usc.edu – 310-663-1390

Teaching Assistant/Graders

Karan Singh – knsingh@usc.edu

Michelle Eunice – meunice@usc.edu

Course Description

The course concerns the impact of conflicting images of the journalist in movies and television on the American public's perception of newsgatherers in the 20th and 21st centuries. Studying the image of the journalist in popular culture, starting with the beginning of recorded history up to the cyberspace of the 21st century, is an original and fascinating way to study the history of journalism. Knowledge of American history is key for journalists: the past informs the present and gives context to our work.

The main reasons for studying journalism history through the image of the journalist in popular culture are simple: First, journalism itself is supposed to provide us with the stories and information we need to govern ourselves. Second, journalists have been ubiquitous characters in popular culture, and those characters are likely to shape people's impressions of the news media at least as much if, not more, than the actual media do. Third, popular culture provides a powerful tool for thinking about what journalism is and what journalism should be.

The public takes its images wherever it sees and hears them and, in the end, it really doesn't matter if these images are real or fantasy, true or false. The reality is that few people ever witness a journalist in action. They rarely visit a newspaper or magazine office or a broadcast newsroom or any other place where journalists work to report the news of the day. Yet they have a very specific idea of what a journalist is and what he or she does because they have read about journalists in novels, short stories, and comic books, and have seen them in movies, TV programs, plays, and cartoons. The public bases its impressions and understanding of the news media on these images. This class explores why this is so and how it developed from the days of silent film to the media-drenched days of the 21st century.

One of the main goals of this seminar is to help you be more sophisticated in your understanding of the news media, their functions and the reasons people have a love-hate relationship with the messengers who bring the important news and information to them. Understanding the real world of journalism as well as that world in popular culture is to understand that the mainstream news media in the 20th century and into the 21st century has been largely controlled by white men writing news for white males. Women of all backgrounds, people of color, the LGBTQ+ community and other marginalized groups have been instrumental in creating their own narratives.

Without the very important viewpoints from journalists who are not white males, the coverage of news in the United States will never be complete. You also will have a chance to explore the ethnic media that serves each ethnic community with news and information unavailable anywhere else.

Student Learning Outcomes

- * Compare changing concepts of journalism, past, present and future.
- * Describe the role of the journalist and journalism in society.
- * Explain how popular culture reflects the accomplishments and defects of journalism
- * Analyze various images of journalists in popular culture and their influence on public's perception of its news media.
- * Explain how communities have been excluded from mainstream news coverage and the effects of that exclusion.

Recommended Preparation: Study the ijpc.org website, especially the IJPC Database and Resource sections.

Description and Assessment of Assignments

A midterm take-home examination-paper and a final take-home examination-paper. The material covered in the examinations will be based on the lectures, readings and videos. You are expected to pay attention to themes and concepts. Academic accommodations will be provided for students who require extra time to produce the required paperwork. **There are no make-up exams or time extensions.**

Exceptions: illness, with a doctor's note, and family emergencies.

A paper involving one aspect of the ethnic news media or various media that are intersectional and/or cover the experiences of the LGBTQ+ community. There are more than 2,500 ethnic media organizations in the United States. These media tell the stories of vibrant African, Black, Asian, European, Native American and other indigenous groups, Latino, and Middle Eastern communities that constitute much of American society today, stories that seldom if ever appear in the mainstream news media. Or you could explore the various media that are intersectional and/or cover the experiences of the LGBTQ+ community, which also reach a select audience with stories that are unique to their publications.

Course Notes and Policies

Information and class assignments will be regularly posted on Blackboard along with the syllabus and announcements. On the first day of class, we will set up your computer to be able to view the video homework, so please bring your laptops to the first class so you can view the required homework for the second week.

Attendance

You are granted up to three absences in this class. Absences will require a note from your doctor, if the absence is the result of illness, or other evidence to document your absence, whether it is for purposes of an athletic event [if you're an athlete] or if there is an emergency in your family [a death or serious accident.] No exceptions. If you miss more than 25 percent of the class – or a quarter of the classes – you will not receive the 10 percent for class participation. Losing this percentage could affect your final grade by a full letter, depending on your performance on the exams and research papers.

Required Readings, hardware/software, laptops and supplementary materials

Required Textbook: *Heroes and Scoundrels: The Image of the Journalist in Popular Culture* by Matthew C. Ehrlich and Joe Saltzman (University of Illinois Press, 2015). Amazon carries the book in paperback or on Kindle. You can also work with the University Bookstore on campus.

Required Viewing: The 55-Hour Video Companion to *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*. Weekly assignments will be posted, approximately three to four hours of viewing outside of class a week.

Required Website: The *Heroes and Scoundrels* website available at www.ijpc.org
Be familiar with the contents and supplementary materials to the book, especially the IJPC Database.

News Consumption and Knowledge of Current Events

As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. USC provides subscriptions for students, staff and faculty to The New York Times and The Los Angeles Times, as well as the Wall Street Journal.

Through the USC library, you have access to many regional news outlets and a variety of publications that cover specific communities. You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and others. You should keep up with the Daily Trojan and uscannerbergmedia.com, including USC student-led verticals Dímelo and Black., listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations social networks, including Twitter, Instagram and TikTok. You're encouraged to sign up for Nieman Lab's newsletter, which publishes brief, readable articles on important issues in the media. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism.

Journal-isms: reports on news affecting women and people of color in the news industry.
<https://www.journal-isms.com/> is also a valuable resource.

Grading

a. Breakdown of Grade

Assignment	Points	% of Grade
Class Participation	50	5
Paper on the Ethnic Press	250	25
Midterm Take Home Examination-Paper	300	30
Final Take Home Examination-Paper	400	40
TOTAL	1000	100%

b. Grading Scale

The grade scale below has been approved by USC Annenberg:

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

c. Grading Standards

In writing your midterm and final take home papers, **your primary sources will be the book *Heroes and Scoundrels: The Image of the Journalism in Popular Culture*, the *Heroes and Scoundrels* video and the *Heroes and Scoundrels* website on ijpc.org.** After that, class discussion and anything else you feel is useful to your essay (anything on the ijpc.org website or on the internet or in the library or from your experience).

Since these are take home examination papers, you are expected to write a first-rate, professional piece of work. Footnotes are expected with many references quoted (opinions are worthless without references).

Each answer-essay will be graded as to:

- *References to readings and videos
- *Accuracy
- *Credibility and originality
- *Examples to bolster your conclusions (from all aspects of popular culture)
- *Writing (clarity and succinctness of prose)
- *Basic style such as spelling, grammar and syntax.

“A” examination papers have writing near professional quality; one or no mistakes; clearly proofread and edited material. Excellent organization and flow. The paper not only includes many references to the book, video and website, but also other examples to bolster your conclusions from all aspects of popular culture.

“B” examination papers have two to five spelling, grammar or AP Style mistakes. One or more required criteria missing or poorly displayed. The paper includes references to the book, video and website, but few other examples from other aspects of popular culture.

“C” examination papers have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. The paper includes basic references to the book, video and website and little else.

“D” examination papers have more than 10 errors (spelling, grammar). The paper is filled with conclusions and opinions that are not backed up by references to the book, video and website. Poorly researched and written.

“F” examination papers have failed to meet the major criteria of the assignment, are late, have numerous errors or both. The following are some other circumstances that would warrant a grade of “F” and potential USC/Annenberg disciplinary action:

- Making up quotes or information.
- Plagiarizing information from any source.
- Missing a deadline.

d. Grading Timeline

All quizzes, papers and examinations will be returned as soon as possible.

Add/Drop Dates for Session 001 (15 weeks: 1/10/2022 – 4/29/2022; Final Exam Period: 5/4-11/2022)

Link: <https://classes.usc.edu/term-20221/calendar/>

Last day to add: Friday, January 28, 2022

Last day to drop without a mark of "W" and receive a refund: Friday, January 28, 2022

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 28, 2022 [All major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of “W” and receive a refund or change to Audit: Tuesday, February 1

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, February 25, 2022 [Mark of “W” will still appear on student record and STARS report and tuition charges still apply.

*Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Last day to drop with a mark of "W": Friday, April 8, 2022

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 Date: 1/10	Introduction to course Set up laptops for viewing video	Book: <i>Heroes and Scoundrels</i> , Introduction Article: <i>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</i> http://www.ijpc.org/uploads/files/AEJMC%20Paper%20San%20Antonio%20Saltzman%202005.pdf Article: Research Report: <i>The Image of the Journalist in Silent Film, 1890 to 1929, Part One: 1890 to 1919</i> as well as scan over <i>Appendices One to Eleven</i> http://ijpc.uscannenberg.org/ijpc_templates/page/109274/ Viewing: Video: “The Image of the Journalist in Silent Film” (2:00).	

Week 1 Date: 1/12	Female Reporters and Stunt Journalism: Nellie Bly Women in Silent Film	Read handouts in Blackboard Content	Come up with an idea for which ethnic media you will use in your paper
Week 2 Dates: 1/17	NO CLASS	Finish: Research Report, "The Image of the Journalist in Silent Film and video Book: <i>Heroes and Scoundrels</i> : Chapter One: History Viewing: Video: Heroes and Scoundrels: Chapter One (3:31:31)	[Martin Luther King's Birthday: Monday, January 17]
Week 2 Date: 1/19	History: Part One Journalists in Silent Film		
Week 3 Date: 1/24	History: Part Two	Finish: Research Report, "The Image of the Journalist in Silent Film and video Book: <i>Heroes and Scoundrels</i> : Chapter One: History Viewing: Video: Heroes and Scoundrels: Chapter One (3:31:31)	PASS OUT MIDTERM EXAMINATION PART ONE
Week 3 Date: 1/26	History: Part Two	Book: <i>Heroes and Scoundrels</i> : Chapter Two: Professionalism Video: Heroes and Scoundrels Video: Chapter Two (5:35:43)	Final Day to pick an ethnic media and specific media you are focusing on for your paper
Week 4 Date: 1/31	History: Part Three	Book: <i>Heroes and Scoundrels</i> : Chapter Two: Professionalism Video: Heroes and Scoundrels Video: Chapter Two (5:35:43) Also: New segment: "The Post" and "Spotlight"	
Week 4 Date: 2/2	History: Part Three		Approval of ethnic media paper topic
Week 5 Date: 2/7	Professionalism: Part One	Finish: Book: <i>Heroes and Scoundrels</i> : Chapter Two: Professionalism Video: Heroes and Scoundrels Video: Chapter Two (5:35:43) Also: New segment: "The Post" and "Spotlight"	
Week 5 Date: 2/9	Professionalism: Part One		TAKE-HOME MID-TERM PART ONE DUE

Week 6 Date: 2/14	Professionalism: Part Two	Book: <i>Heroes and Scoundrels</i> : Chapter Three: Gender Viewing: Video Chapter Three: Gender Sleeping with Sources and Sexual Harassment video New segment: The Morning Show	
Week 6 Date: 2/16	Professionalism: Part Two		
Week 7 Date: 2/21	NO CLASS		[President's Day: Monday, February 21]
Week 7 Date: 2/23	Difference: Part One: Outsiders and Renegades into Gender		PASS OUT TAKE-HOME MIDTERM EXAMINATION PART TWO
Week 8 Date: 2/28	Difference: Part One: Gender	Book: <i>Heroes and Scoundrels</i> : Chapter Three: Race Viewing: Video Chapter Three: Race New segment: Black Journalists in Hallmark Films New segment: People of Color Journalists in Hallmark Films New segment: Ugly Betty New segment: Being Mary Jane	
Week 8: 3/2	Difference: Part One: Gender		
Week 9 Date: 3/7	Difference: Part One: Gender	Book: <i>Heroes and Scoundrels</i> : Chapter Three: The Gay Journalist Viewing: Video Chapter Three: The Gay Journalist (Total Video: Gender, Race, The Gay Journalist (7:29:38)	
Week 9 Date: 3/9	Difference: Part Two: Race		MID-TERM EXAMINATION DUE PART TWO
Spring Break Dates: 3/14-3/18	No Class	No Class	No Class
Week 10 Date: 3/21	Difference: Part Two: Race	Book: <i>Heroes and Scoundrels</i> : Chapter Four: Power Viewing: Video Chapter Four: Power (7:01:58) New segment: Succession	
Week 10 Date: 3/23	Difference: Part Three: LGBTQ + Journalists		

Week 11 Date: 3/28	Power: Part One	Finish: Book: <i>Heroes and Scoundrels</i> : Chapter Four: Power Viewing: Video Chapter Four: Power (7:01:58) New segment: Succession	PASS OUT TAKE-HOME EXAMINATION PART ONE
Week 11 Date: 3/30	Power: Part One		
Week 12 Dates: 4/4	Power: Part Two	Book: <i>Heroes and Scoundrels</i> : Chapter Five: Image Viewing: Video Chapter Five: Image (6:47:03) Also: New segment: "Nightcrawler"	
Week 12 Date: 4/6	Power: Part Two		PAPER ON ETHNIC PRESS DUE
Week 13 Date: 4/11	Image: Part One	Finish: Book: <i>Heroes and Scoundrels</i> : Chapter Five: Image Viewing: Video Chapter Five: Image (6:47:03) Also: New segment: "Nightcrawler"	TAKE-HOME EXAMINATION PART ONE DUE
Week 13 Date: 4/13	Image: Part One	Book: <i>Heroes and Scoundrels</i> : Chapter Six: War Viewing: Video Chapter Six: War (4:22:21)	
Week 14 Date: 4/18	Image: Part Two		
Week 14 Date: 4/20	Image: Part Two	Book: <i>Heroes and Scoundrels</i> : Conclusion: The Future	
Week 15 Date: 4/25	War		PASS OUT TAKE-HOME FINAL EXAMINATION PART TWO
Week 15 Date: 4/27	Discussion of Conclusion: The Future		DO COURSE EVALUATIONS
FINAL EXAM PERIOD Date: TAKE-HOME EXAMINATION DUE ON Monday, May 9 at 10 a.m. NO EXCEPTIONS	FINAL EXAMINATION TAKE-HOME DUE On MONDAY, MAY 9 at 10 a.m. NO EXCEPTIONS	FINAL EXAMINATION TAKE-HOME DUE On MONDAY, MAY 9 at 10 a.m. NO EXCEPTIONS	FINAL EXAMINATION TAKE-HOME DUE On MONDAY, MAY 9 at 10 a.m. NO EXCEPTIONS

THE PAPER: ETHNIC OR LGBTQ+/Intersectional MEDIA
Due on: APRIL 6, 2021 (Week 12)

Since popular culture reflects the news media as it is, there are very few films and television programs dealing with the ethnic media. Any communications outlet that intentionally produces news stories and other content for a particular ethnic group or ethnic community residing in the U.S. would be considered among ethnic media. People of color and other ethnic groups have been largely ignored throughout the 20th and into the 21st centuries by the mainstream media controlled by white men creating news primarily for white males. Because of this, various ethnic groups have created robust and essential news media dealing with news, information and stories ignored by the mainstream news media.

The National Directory of Ethnic Media, which is compiled every year by New America Media, contains information on over 2,500 ethnic media organizations in the United States. These media tell the stories of vibrant African, Black, Asian, European, Native American and other indigenous groups, Latino, and Middle Eastern communities that constitute much of American society today. A study released in June 2009 indicated that nearly 60 million Americans of Black, Latino and Asian background get their news and other information regularly from ethnically targeted television, radio, newspapers and websites. Many of these ethnic media publish or broadcast their stories in languages other than English.

If you prefer, you can write your paper on the various media that are intersectional and/or cover the experiences of the LGBTQ+ community.

ORGANIZATION OF YOUR PAPER

Part I: Pick a single ethnic medium or LGBTQ+/intersectional group and write a page or two summing up that particular ethnic medium in the United States.

Examples of major ethnic media include:

- *Black
- *Asian-American
- *Hispanic (Latino/a/x)
- *Jewish
- *Native American

Part II: Pick one example of the ethnic medium or LGBTQ+/intersectional medium you have chosen and do a thorough study of that piece of media. It can be a specific newspaper, magazine, podcast, television program or any other media outlet.

This is a research paper in which you will use every resource available to you, including the internet and the USC library system. To get you started, here are three excellent resources on ethnic media:

https://www.sagepub.com/sites/default/files/upm-binaries/34989_1.pdf
<https://guides.library.harvard.edu/news/ethnic>
<https://www.pewresearch.org/journalism/fact-sheet/hispanic-and-black-news-media/>

Since you could write a book on any of these subjects, your paper should be **no fewer than 10 pages and no more than 15 pages**. You should use a **minimum of five references**. The paper should be double-spaced and at the top of each page include your name, Journalism 201, and the page number (you can create a header for this information). Footnotes should be single-spaced.

The more documented your paper, the better the grade. Use footnotes to document every reference. The more footnotes, the better the grade.

You will be graded not on length or on your opinions, but on the quality of presentation – writing (grammar, spelling), clarity, references cited, well-presented footnotes and intellectual content.

Good luck and e-mail me if you have any questions.

Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

USC School of Journalism Policy on Academic Integrity

The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or

purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

b. Support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776

osas.usc.edu/

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

uscса.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

About Your Instructor

Joe Saltzman, professor of journalism and communication at USC Annenberg, is in his 54th year of consecutive teaching at USC Annenberg and has been a prolific print and electronic journalist for 60 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He is a tenured professor at USC and the winner of several teaching awards, including the Scripps-Howard National Journalism and Mass Communications Professor of the Year and the USC Associates Teaching Excellence Award. He is currently the Director of the Image of the Journalist in Popular Culture (IJPC), a project of the Norman Lear Center, USC Annenberg, and a former Associate Dean of the USC Annenberg School for Communication and Journalism.

Before coming to USC, Saltzman was a senior writer-producer for the CBS-owned and operated stations. His documentaries and news specials have won more than 50 awards including the Alfred I. duPont-Columbia University Award in Broadcast Journalism (broadcasting's equivalent of the Pulitzer Prize), two Edward R. Murrow Awards for reporting, five Emmys and four Golden Mike awards. He was a senior medical documentary and news producer, head of an investigative unit in the beginning years of *Entertainment Tonight*, and has worked in all aspects of multimedia including newspapers, magazines, television, radio, and the Internet.

He was among the first broadcast documentarians to produce, write, and report on important social issues, including ***Black on Black***, a 90-minute program with no written narration on what it is like to be Black in urban America 1967, acknowledged to be the first program of its kind on television; ***The Junior High School (Part One, "Heaven Hell or Purgatory" and Part Two, From 'A' to Zoo)***, a two-hour program on education in America in 1971 considered by critics to be one of the best documentaries on education; ***Rape***, a 30-minute 1972 program on the crime, the first documentary on the subject on television, which resulted in changes in California law and is considered the highest rated documentary in Los Angeles TV history, and ***Why Me?*** acknowledged to be the first documentary on television on the subject of breast cancer, a one-hour program in 1974 that resulted in thousands of lives being saved and

advocated changes in the treatment of breast cancer in America; [***The Unhappy Hunting Ground***](#), a **90-minute documentary** in 1970 on the urbanization of Native Americans, one of the few documentaries ever made on the subject and acknowledged to be the first on television, and [***The Very Personal Death of Elizabeth Holt-Hartford***](#), a 30-minute program in 1971 on what is like to get old in America, [Mp4 files of the Saltzman documentaries are now available.](#)

Click the individual program to watch it on Youtube.

Saltzman, who founded the Image of the Journalist in Popular Culture project and is considered the top expert in the field, supervises the [ijpc.org](#) website, IJPC Database and the peer-reviewed IJPC Journal, all considered the worldwide resources on the subject. He is the author of *Frank Capra and the Image of Journalist in America*, and, with Professor Matthew Ehrlich of the University of Illinois, *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*, the only book covering all aspects of popular culture including film, television, novels, comics, and video games.