COLLEGE MEDIA
review

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This document compiles articles that were previously published online as stand-alone posts on the College Media Review website. During the original release period, content was not produced as bound issues; articles were uploaded individually as they were approved. For archival purposes, traditional volume and issue numbers have been replaced with a volume year, reflecting the publication cycle from July through June. CMR historically published a Research Annual each year. When publication frequency changed, some research articles were published online only. To avoid excluding any work, all online-published research articles are included.

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College Media Review

Journal of the College Media Association

For some college newspapers, it's not digital first. It's digital only

Economics is a driving force in the digital only transition

By Miriam Ascarelli

New Jersey Institute of Technology

Two words: *Digital first.*

That was the trend of this 2013-2014 school year as a parade of student newspapers from the University of Missouri *Maneater* to *The Daily Egyptian* at Southern Illinois University Carbondale announced plans to scale back print publication days and ramp up their digital presences.

For some newspapers scaling back on print editions, the changes were part of a proactive strategy to stay ahead of the iGeneration, which already lives on the web, according to Bryan Murley, an associate professor of new and emerging media at Eastern Illinois University. But for others, Murley said, digital-first was an imperative motivated by a double whammy: declining ad revenue as national

advertisers use social media instead of print ads to target college students and declining print readership as indicated by too many newspapers remaining on racks.

How these configurations will play out is anyone's guess, but what's getting considerably less attention is a move by some college news organization to eliminate print altogether, reinventing themselves as digital-only publications.

Although a precise tally of formerly print publications that are now digital-only doesn't exist, Murley, who has been tracking such changes on his Innovation in College Media blog, doesn't think there are more than 20. (Help us crowd source a more complete list by clicking here.)

One of the first schools to shed its print clothing was the Savannah College of Art and Design, which, in 2008 transformed the weekly publications at its Savannah and Atlanta campuses into digital-only publications.

Since then, the Savannah College of Art and Design has been joined by such schools as Malone University, a private Christian school in Canton, Ohio, whose student newspaper, *The Aviso*, went online-only in 2009, and Flagler College, a private liberal arts college in St. Augustine, Fla., where the student newspaper, *The Gargoyle*,has been digital-only since 2010.

Could online-only be the future? It's hard to know, but as budgets continue to tighten, what was unimaginable only a few years ago is now part of the conversation, especially for smaller newspapers that don't bring in a lot of ad revenue and therefore depend on student fees to pay the bills.

What follows is a look at two student newspapers that have gone digital-only in the last two years: *The College Reporter* at Franklin & Marshall, a small liberal arts college with 2,300 students in Lancaster, Penn., and *The Spokesman* at Morgan State University, a historically black urban university in Baltimore with an enrollment of more than 8,000 students, many of whom work full time.

Is there a learning curve? Yes. As the experiences at both schools reveal, going digital-only is more than just posting stories. It requires a do-it-yourself mindset

and a willingness to experiment to find out what works. Indeed, one of the biggest challenges is developing a strategy to build an audience so that student work doesn't get lost in the constant stream of Internet noise.

And yet, what also comes across in interviews with people from both schools is a sense of excitement. As Karen Houppert, the faculty adviser to The Morgan State *Spokesman*, noted, the fact that stories can be posted quickly and students can almost immediately see how their audience is responding has been so empowering that she can't imagine *The Spokesman* going back to print.

Economics = driver

In both cases, the decision to go digital-only was partially driven by economics.

At Franklin & Marshall, the student editorial board opted to go digital-only after looking at the bottom line. The paper had accrued about $3,000 in debt, and the e-board was forced to ask the college for financial assistance, said Justin Kozloski, who served as co-editor-in-chief through the digital rollout in in February.

The subsidy, Kozloski said, was seen as a potential threat to the paper's editorial independence. The paper is housed on campus and relies on the school's Office of College Programs to maintain its books, but it does not have an official adviser and does not receive student fees, which are points of pride among students, according to Kozloski. No one on the staff is paid.

"Financially it became too much of a burden,'' said Alanna Koehler, who has been working out the kinks of the fully digital platform since taking the co-editor-in-chief reins in March. "We didn't have the ad and subscription revenue to cover it.''

Earlier iterations of a digital edition, she said, never really gained traction, in part, because that paper's staff of 15 to 20 students spent so much time on the print product that digital became an afterthought. "It was haphazardly updated. It was not really what we put our time and effort on," she said.

Added Kozloski, her predecessor: "It's really sort of hard to do both unless you have large staffs. Trying to balance both is not sustainable.''

So students set to work.

Undeterred by her lack of experience with web design, Kozloski's co-editor, Sloane Markley, built a new web site using a premium Word Press theme. On Jan. 27, students put the last print edition of *The College Reporter* to bed, and on Feb. 10, they were up and running as a digital start-up.

Under the new business model, students update the newly-designed website with new stories every Tuesday during the academic term and breaking news as it occurs. They also produce an 11 to 12-page PDF version of the paper that is emailed weekly to all students and faculty.

The savings? It did cost $800 a week to print 500 copies of a 12-page newsprint publication that included four full-color pages.Now the operational budget is $300 a year, which covers web hosting, office supplies and promotional activities.

The Morgan State backstory

Perry Sweeper

At Morgan State, *The Spokesman* went digital in January 2013 as part of the overall vision of *USA Today* columnist DeWayne Wickham, who had just stepped into his role as the first dean of the university's new [School of Global Journalism and Communications](#), said Perry Sweeper, director of student media. Not only was online-only in sync with the school's goal of preparing students for jobs in the 21st Century, it also allowed for an end-run around the production bottlenecks.

"It was for cost, productivity and not having to go through the process of – print – going to printer getting back to us, transporting papers to readers,'' Sweeper said. "Now on the web, we can do it right away. No production necessary.''

The shift coincided with a ramping up of journalism instruction overall. Under Wickham's leadership, new instructors with experience in the working press were added to faculty ranks, staffing in the Office of Student Media increased from one person to three and the school acquired a $250,000 grant from the Knight Foundation to develop a student-staffed news service that will cover four nearby communities, Sweeper said.

The impact has been significant, according to Sweeper.

Where students in years past had struggled to produce enough content to publish a paper every week (and sometimes only once a month), under the new model, content, which is produced by students on the newspaper staff as well as students in journalism classes, goes up on the web site two to three times a week, and sometimes even more frequently.

"In the beginning of the semester, students are excited about everything so sometimes we get updates every day,'' Sweeper said.

Student participation has doubled from 10 to about 20. If one also factors in students in journalism classes who are contributing work, the overall numbers have tripled, according to Sweeper.

The quality of content has also bumped up. "It's more intellectual,'' Sweeper said.

That assertion is quickly borne out by a quick perusal of the site. During the last week of May, the homepage featured a profile of a gay-friendly church in Washington D.C.; an overview of the criticisms of President Obama's My Brothers'

Keeper Initiative, [coverage of a rally](#) in support of the kidnapped Nigerian school girls that included two videos and a slide show; and a moving [personal essay](#) in which the author revealed that her father was born after her grandmother had been raped by a family friend.

As for price, the web site costs about $1,000 a year to maintain, a stark contrast to the $1,000 it cost for each print run, Sweeper said.

MSU student writers are all volunteers, but the editor-in-chief and the managing editor receive a stipend of $10 an hour for about 20 hours a week of work. However, Sweeper anticipates there will be some kind of compensation for writers come fall. It will come from the money that has been freed up as a result of no longer having to pay to print the newspaper, he said.

Students: new medium, new mindset

Jada Vanderpool

Students may be addicted to their smart phones, but Koehler as well as Jada Vanderpool, her counterpart at MSU, said it was hard for them to give up print. "There's nothing like having ink on your hands and having a print product you can hold and distribute every week," Koehler said.

Added Vanderpool, who served as editor-in-chief of *The Spokesman* during the first semester of its digital-only incarnation: "It was definitely different. It required more ways of thinking of how to reach students. We had to be more creative and more strategic about how we decided to reach the students."

For example, Vanderpool said, on the day the digital incarnation was unveiled, the staff held a [launch party](#) with the student radio station (it was staging a comeback) in the student canteen to show off the new product and interview students about what they wanted to see in the newspaper. "Instead of walking around with the paper, we were walking around with our laptops," she said.

At Franklin & Marshall, students promoted the digital shift via posters, word of mouth, and a large social media push. "We took to Facebook, Twitter, and Instagram to gain followers and prompt our readers to subscribe to our website,'' Koehler said.

Koehler said the executive board had expected backlash—especially from parents and trustees. And while a few people expressed concerns, "most people were very pro-digital,'' she said. There was also an overwhelmingly positive response to the weekly pdfs, she said.

As for students, they seem engaged with the product, she said. As of late May, the website had 362 registered users; the average website page views/day during the academic term were 453, with a high of 1,500, she said.

Other virtues: Students love to share and comment on stories, and staff are finding campus newsmakers are more willing to talk with them.

Has the new medium affected content?

In some areas, yes, Koehler said.

[Opinion and editorial](#) pieces, she noted, now have a less formal tone, and sound more blog-like. As for features, the staff is more aware of tailoring coverage to readers' interests in the hopes of getting more hits.

In terms of news, Koehler said she catches herself using a more informal tone when she types stories directly into the paper's WordPress site—but then has to correct herself. Editing, too, has been impacted.

"It makes me more scrutinizing of the writing than I was in print,'' Koehler said. "Because it is more public, I want it to be as perfect as possible.''

Vanderpool has similar observations. She said stories have become more playful, and the polls, videos and photos have created a visual aesthetic that appeals to students. The shorter turn-around also helps motivate students to get the stories

done and posted, and, thanks to the immediacy of the medium, staffers no longer worry about articles becoming outdated before they see the light of day.

As an example, Vanderpool cited a story that was written in March about whether a candidate for the [Miss Morgan contest](#) had been wrongfully disqualified. The piece was up within days and got some 400 hits in one day. "Because we were online, the editor was able to post it up fairly quickly and post it up on her social media,'' Vanderpool said.

The fact that work is easier to share has also been a motivating factor as has been the fact that one can Google oneself. "For me, that was cool,'' she said. "It was just cool to know that other people could see it too.''

Going digital has also strengthened her hand in the job market.

"In just about every internship they have wanted me to somehow help with web production,'' said Vanderpool, who has interned with *The Baltimore Sun* and the *Amsterdam News*. ''Being familiar with WordPress it made it easier for when I went to internships.''

What's next?

At Morgan State, just getting the site up and going has been the priority for the last two years, so promoting the site and selling ads took a backseat, Sweeper and Houpper said. But this summer, an ongoing conversation about how to build audience and boost the ad base is definitely on the agenda.

"We are trying to get the word out now about being digital,'' Houpper said. "That has been the drawback: Nobody reads it enough.'' Among the plans: To produce a commemorative print issue called "The Final Edition'' that will be distributed during Homecoming and showcase stories from the newspapers' archives like Angela Davis' 1973 visit to campus. To transmit the overall message, Houpper envisions a big bold headline plastered across the front page that reads ''We've moved.''

The paper is also partnering with an advertising class in the hopes of boosting ad revenue and getting additional help with marketing. In the last six months, advertising, which has not been a priority because it is so inexpensive to maintain the site, only generated about $200 a month in revenue, Sweeper said.

At Franklin and Marshall, students have already made the flyers and business cards they plan to distribute come fall. There's also also talk of dorm storming (going door to door in the dorms) to help spread the word — not to mention the other things on the to-do list:

- Upgrade software and technology
- Figure out ways to beef up the photo and video coverage
- Make the site more interactive with polls
- Establish a greater social media presence
- Incorporate student blogs.

The bottom line?

"Getting as many students voices into this product as possible,'' she said.

Miriam Ascarelli is a lecturer in the Humanities Department at the New Jersey Institute of Technology in Newark, NJ. She is also the faculty adviser to the student newspaper, *The Vector.* Describing herself as "an ink-stained wretch of a certain age," Ascarelli said she too, is working hard to wrap her brain around all the possibilities of digital.

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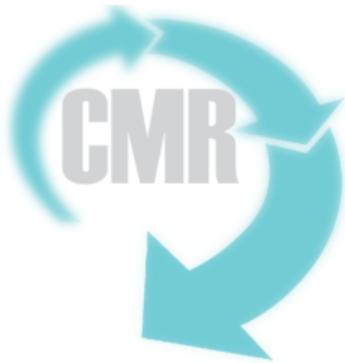
College Media Review

REVIEW: Journalism of Ideas: Brainstorming, Developing and Selling Books in the Digital Age"

## *Daniel Reimold book a journalism textbook and newsroom resource*

By Debra Chandler Landis
Managing Editor, College Media Review

It's time for the news meeting, and the story ideas from the college journalists are lackluster.

"There's not a lot going on" seems to be the prevailing sentiment.

But, of course, more seasoned journalists would say, "There is always something going on and stories to be told."
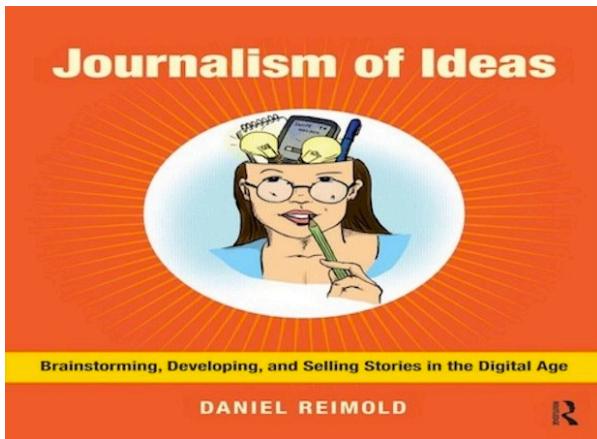
Speaking somewhat metaphorically, Daniel Reimold said he wants journalists to "jump and sing about their story ideas."

Reimold challenges journalists to look below the surface of stories and brainstorm ideas for new coverage—and provides hundreds of ideas from multiple sources in "Journalism of Ideas: Brainstorming, Developing, and Selling Stories in the Digital Age" (Routledge, 2013).

"It seems to be selling well. I'm hearing more and more from professors who are using it in their classrooms," said Reimold, an assistant professor of journalism at Saint Joseph's University in Philadelphia, where he also advises The Hawk student newspaper. In addition, Reimold maintains the student journalism industry blog College Media Matters and serves as the "Campus Beat" columnist for *USA Today College.* He also writes for such entities as PBS MediaShift, *College Media Review*, Poynter and *The Huffington Post.*

Among the factors prompting him to write *Journalism of Ideas*, Reimold said, were those meetings of student journalists where there's "that awkward silence" when nobody offers story ideas.

"There are really good journalism textbooks out there, but storytelling, brainstorming and story discovery were either being left out or glossed over," he said.

Just as Reimold stresses the importance of interviewing as many people as possible, he offers readers multimedia story ideas and tips gleaned from more than 100 journalists, journalism professors and student media advisers.

The ideas range from the more serious, such as coverage of crime, to the more light-hearted, such as walking a mile in a school mascot's costume for a first-person feature story.

Whatever the genre, readers are encouraged to look beyond the surfaces of stories, double-check facts (even what one's most-trusted sources say), and do follow-ups. But, at the same time, Reimold stresses, "Some stories are grand in scope. Most are not . . . come up with stories that are more grounded in reality and doable by your deadline. Often, these initially smaller stories can lead to bigger ones."

Dan Reimold

An example of looking beneath the surface in crime coverage, according to Reimold: "Let people know whether something is an isolated incident or part of a larger issue that the public needs to know about."

Of follow-ups: "If news is worth initially reporting, it is most likely also worth following up on. Certain news deserves extended looks that are not possible on a single piece."

With photojournalism, Reimold writes, "The camera is only the start," and he includes quotes from prize-winning photojournalists:

- "Everyone has a camera. It's your EYE that is what you are paid for as a journalist. You are different. You must train yourself to see." (David L. Ryan, photographer, *Boston Globe*)
- "If I'm emotionally open and available to people, they are more likely to be the same in return. If I'm closed off and hiding part of myself, the photograph will show that distance as well." (Diania Patricia Maxwell, staff photographer, *Naples Daily News*, Fla.)

Chapters include headers such as "Ethics Alert," "Two Ideas in One," "News Media Alert" and "Assignment Alert."

Included in those chapters are what Reimold described as "short chunks of information," designed to keep students' attention.

"The goal was to try and break away from (traditional) textbook writing style," he said.

Reimold's book can serve as a textbook and as a newsroom resource.

David Swartzlander, immediate past president of the College Media Association, described *Journalism of Ideas* as "the new mandatory text for college journalists . . . chock-full of hundreds of ideas to tell stories in all media."

CMR editor Bob Bergland wrote, "Many student journalists complain about not being able to come up with story ideas, that their campus is boring. For every one of them, this book should be required reading."

Reimold is also the author of the 2010 book *Sex and the University: Celebrity, Controversy, and a Student Journalism Revolution*. A third book, about the student press, journalism management, and decisions, is expected out in 2015.

As college and professional media evolve, so do big-picture questions about reader interest, advertising and multi-media platforms. Reimold said he sees a pending shift toward magazine and digital-first and added, "I don't think good journalism is going anywhere."

Debra Chandler Landis is nearing her 20th year as student publications adviser at the University of Illinois Springfield. At UIS, she advises the news and business operations of the weekly student newspaper, The Journal, as well as The Journal's semester news and features magazine, Beyond, and The Journal's summer publication, The Guide. She holds a master's degree in journalism from Southern Illinois University Carbondale and a bachelor's degree in journalism and sociology from Iowa State University.
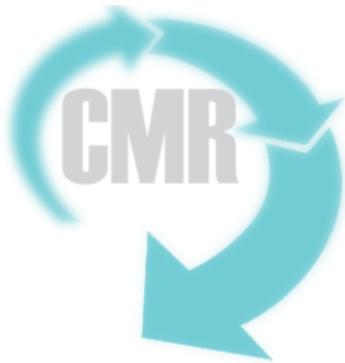
College Media Review

Journal of the College Media Association

Fundraising efforts lead to strong student experiences

The student media groups at Western Kentucky University and the University of Arizona both benefited from developing powerful relationships with people who cared about safeguarding their student media programs

By Susan Smith

South Dakota State University

Several cups of coffee, and strong relationships with a committed alumni base, helped to build a new home for the student publications of Western Kentucky University.

"We focused on not big numbers," said Chuck Clark, director of student publications.

"We focused on if you could find a way to donate $10 a week – skip two Starbucks – this is what it could buy."

Photo By Dave Barger, Creative Commons.

The School of Journalism and Broadcasting was relocated across campus from the traditional home of WKU's student publications with no room in the new building for the twice-weekly College Heights Herald and the Talisman Yearbook and specialty publications produced by College Heights Media.

Clark was the president of the student publications' alumni association at the time the campaign began. The campaign was announced at the annual, and widely popular, homecoming breakfast. In a month after the announcement, $600,000 in pledges was raised. In less than a year, it jumped to $1 million in pledges, the majority of which were modest contributions that could be paid over five years.

The building committee did much of the fundraising by personally reaching out to alumni and making phone calls, Clark said. Those who donated were featured on a donor wall in the new building. The opportunity to be represented resonated with donors.

"Pretty much everybody we reached out to contributed on some level," he said.

Clark worked closely with the university's development office and a development officer, Leslie Watkins. She was assigned to student publications and the Potter College of Arts and Letters, which includes the school of journalism. His relationship with the office started with the building campaign.

Once the project was complete, he and Watkins had become good friends. Prior to the initial building project, Clark had no close relationship with the development office.

"That's part of building this great relationship," he said. "That really helps."

Clark said those involved with the building project were confident they could get where they needed to get.

"She (Leslie) worked with us and believed we could do it," Clark said. We were told we needed someone to donate a half a million or we wouldn't be able to raise enough money. We told them that wasn't going to happen. Most people who are in journalism can't reach into their pocket to pull out a half million bucks."

The editor of the Herald at the time, Michael Casagrande, also pledged $1,000 and wrote letters to young alumni imploring them to give. A number of them reached into their pockets and made pledges, Clark said.

Western Kentucky student publications also benefited from a supportive university administration. The president was on the advertising staff as a student.

"We have a good relationship," Clark said. "He defends us, even when things are controversial. His response has been that while he didn't like what happened he stands by the Herald's right to report on it because it's their duty.

The University gave significant financial support to the student publications building project. When pledges reached $600,000, the university contributed land and money for the project's design. When pledges reached $800,000, the university started construction.

The project broke ground a year after the fundraising campaign was announced. In 2005, 2006 and 2007, when the fundraising was taking place and the building project started, the housing boom was in full swing and many of the region's construction resources were taken up with Hurricane Katrina recovery. The building was supposed to cost $1 million but ended up costing $1.6 million, Clark said. The university covered the shortfall.

While The Herald, a twice-weekly publication, is self-supporting, The Talisman gets university funding. College Heights Media brings in revenue from various media projects.

In recent years, funding for WKU has taken a dip similar to that felt by other universities. The state of Kentucky now funds about 16 percent of the university's operating budget. The Talisman's budget took a hit because of that shortfall. For the first time in eight or nine years, WKU is selling its yearbooks for $20 due to a decrease in university funding.

"It's more state supported than state funded," Clark said of the university.

According to a September 2013 USA Today article from 2007 to 2012 university systems in 48 states faced a decline in funding, in 12 states by 30 percent or more. Only two states showed an increase in state funding. The decrease has resulted in increased tuition making higher education increasingly unaffordable, particularly for the middle class, according to the article.

In Arizona, state funding for higher education was cut 35 percent between 2007 and 2012, according to a report on higher-education financing put out by the State Higher Education Executive Officers Association reported in the Sept. 3, 2013 USA Today article (http://www.usatoday.com/story/money/personalfinance/2013/09/02/state-funding-declines-raise-tuition/2707837/%E2%80%8B). Mark S. Woodhams, director of Arizona Student Media at the University of Arizona, said there is an expectation from his administration that university entities broaden their fund base. Student media groups there began fundraising for a new building in 2003.

Student Media at Arizona is also self-supporting, paying facilities, utilities and salaries mostly via ad revenue. Ad revenues declined in recent years from $1.5 million to $1 million over the last five or six years, Woodhams said.

"So fundraising does provide an important source of revenue," he said. "We use it mostly to buy equipment and to pay for student travel to conferences or to cover away sporting events."

Woodhams said he relies on the support of donors who can contribute large sums at once. Arizona Student Media hosts an alumni reunion banquet every two years or so that includes inducting new members into the Daily Wildcat Hall of Fame.

"This is a pretty big event – we've had as many as 300 turnout for it," Woodhams said. "And of course we do fundraise."

He once received a $50,000 donation from a Hall of Fame inductee.

The fundraising done at Arizona is "pretty mainstream," Woodhams said.

"We will have to get more creative," he said. "As print revenue and readership continue to drop, a lot of old school media operations are seeing dramatic shift in how they have to operate and even what their mission is."

Expecting ad revenues to cover expenses while continuing to give quality media experiences for students is no longer realistic, Woodhams said.

"Funds will have to start coming from more student fees or from new collaborations (and) partnerships with the university and from creating new revenue sources, not just fundraising," he said.

His student groups publish the official university guide twice a year and get to keep all the ad revenue. They partner with the Parents & Family Association to publish its magazine twice annually. Those magazines each bring in $150,000 a year.

College Heights Media at WKU also raises additional revenue for the entire student publications organizations to buy equipment and cover spending that might go over budget. They produced a high-end coffee table about the campus for the alumni association, which was "enormously popular," Clark said. They also produce the graduation video – a high-energy recap of the years that is used to promote the yearbook — a welcome guide to the new student union, and a university guide for parent and family weekends, among other projects.

In addition, the student media produce these publications more cheaply for the university and make money. It also helps build student skills and a broader publishing experience.

Both programs still rely on alumni support.

Woodhams said keeping track of alumni is a time-consuming and expensive endeavor. Arizona Student Media used to do that via print newsletters, but postage costs add up; they now use instant-contact digital updates. But solicitations via print or email only result in $25 or $50 checks, he said.

"We concentrate on identifying those alumni (or others) who have deep pockets and would like to help," Woodhams said.

Their alumni list has 600 names on it and 300 of those attend the alumni reunion banquet. They also have access to the University of Arizona Foundation's database.

"We are currently working with an alum who is a senior executive at Disney in helping use his contacts and expertise to fundraise, and he has given us a nice gift too." Woodhams said.

When Clark took over as student publications director at Western Kentucky University, he had a built-in alumni database and fundraising resource in former adviser and WKU graduate Bob Adams. Adams' work with student publications stretched to the 1960s.

"He personally knows everybody who came through these doors," Clark said. "He is the most wonderful networker."

At one time the university administration tried to appoint faculty editors to oversee the newspaper's content. The alumni rose up in large numbers to protest. Within weeks, the University president had resigned. That incident helped to solidify the strong relationship WKU has with its alumni, which includes the current university president.

The first time alumni were ever asked for money was at the start of the building project.

This fall, WKU student publications is launching another fundraising campaign to create specific funds that would:

- Provide direct financial support to the Herald and Talisman.
- Create ongoing funding for internship partnerships between WKU student publications and professional media outlets.
- Guarantee the new facility has state-of-the-art media operations and technology in perpetuity.
- Allow the editors to pursue special projects via grants.

Alumni have also contributed money for several scholarships. WKU Student Publications has an active advisory board that works to provide students and adviser Chuck Clark with direction on how to build the program to make students most relevant to the work force.

The group will also award grants for the special editors' projects. The board is made up of alumni and non-alumni and working and non-working journalists. Student publications students may or may not want to pursue a traditional journalism career; Clark places members on the board who can advise those students as well.

The student publications alumni group basically has fun, Clark says. They play a hospitality role at the annual homecoming breakfast. They are replacing an alumni newsletter with a comprehensive alumni website that will include a job bank. The student publications alumni database is more extensive than the overall WKU alumni list. Clark said they were asked to share their list with the alumni association several years ago and were happy to do it.

"We've got some quirky, interesting, fun folks," Clark said.

WKU student publications look for ways to brag about their alumni and work closely with the school of journalism to recognize their achievements. Between 30 and 40 WKU alumni are Pulitzer Prize winners. Several of them also worked for student publications.

"That helps build relationships, too," Clark said. "The great thing about being in my job is we are blessed with alumni who really care."

Small-time fundraising

While big campaigns and donors are fantastic, sometimes a little money can make a major difference in paying for staff rewards, food or travel. An [article about college student fundraising](#) on fundraiserinsight.org has some ideas for raising money locally and creatively that get students involved in the process.

- **Competitions** — It's an isolated person who doesn't know about the ALS Ice Bucket Challenge. Try something similar at your own university. Competitions, according to fundraiserinsight.org, are a good way to get students involved in raising extra money by challenging faculty or staff to do stunts. Solicit sponsorships for the contests, like marathons, skipping contests, or trivia face offs, and then have faculty swear to shave their head or do something equally embarrassing when a certain amount of money is raised.

- **Odd Jobs** — Offer to clean up lawns, paint houses or shovel snow for people who aren't able to do it themselves for a small fee. Get local governments or other groups to sponsor the event. Sponsor a local event that will increase your visibility, work to build contacts through the community and university and perhaps raise some money – particularly if tickets are sold and speakers can donate their time.

- **Take advantage of your strengths** — Try doing fundraising around your main area of operations. Take some ideas from Woodhams and Clark or try printing a campus calendar you could either sell to university entities or use to build ad revenue.

Susan Smith Bio: Susan Smith is the media adviser at South Dakota State University in Brookings, SD. She oversees The Collegian newspaper, KSDJ radio station and the Jackrabbit yearbook. She did both her undergraduate and graduate work in journalism at SDSU, and was raised in South Dakota on a family farm.

Susan Smith

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Research (Vol. 51): The Most Difficult Story

cmreview.org/research-vol-51/

October 9, 2014

Covering Suicide on College Campuses

Jena Heath
St. Edward's University

Brooke Blanton
St. Edward's University

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PDF.

Abstract: Student journalists and their faculty advisers face particular challenges when confronted with covering suicide on their campuses. We examine these challenges by analyzing coverage and interviewing student journalists and their advisers about their editorial decisions. The interviews are designed to assess how often college media outlets comply with recommended professional guidelines for covering suicide and to shed light on the decision-making process. The results point to the need to better educate student journalists and advisers about the interpretation and use of these guidelines and to help them navigate pressures to minimize even coverage that conforms with them.
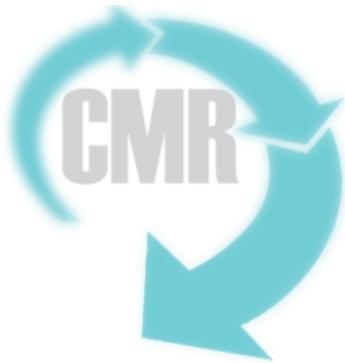
College Media Review

Journal of the College Media Association

CMR editor transitions to organization's board

Bob Bergland says Aloha as he moves to CMA board

Aloha.

In Hawaiian, the word is used for both "hello" and "goodbye." So, fellow CMA members, I say to you "Aloha," both greetings and farewell. I have been appointed to serve you on the Executive Board, so I greet you as its new Secretary, effective at the fall convention in Philadelphia. But, because of those duties and a conflict of interest (the Board votes on College Media Review matters), I bid you farewell as CMR Editor, having served since replacing Robert Bohler in April of 2012.

Dr.Robert Bergland

In that time, we've published many useful sourced articles and essays that are relevant to all of you, ranging from college

media legal issues to making the transition to online, thanks to the work of Managing Editor Debbie Landis and our many contributors. For my part, I'm proud of the number and quality of refereed submissions and the fact that early this year we were able to publish an inaugural issue of the Research Annual, a print compendium of scholarly work published electronically since CMR went online at the end of 2011. Right now we are putting the finishing touches on the second Research Annual, which will be completed over Christmas break.

While I am happy with what CMR has accomplished, I feel compelled to point out one of my (many) shortcomings as Editor: not turning CMR into a converged publication publishes material in different media and on a frequent, consistent basis. Under my tenure, CMR remained focused on text, and all too often material was published in "clumps," more closely aligned with the quarterly publication that it was instead of the faster and more nimble outlet that it could and should be.

Fortunately, your journal is being left in the hands of people I know will make that transition. Debbie Landis comes in to the position of Editor with creativity, fresh ideas and an outstanding work ethic. Carol Terracina Hartman, an excellent research contributor to CMR, and Bradley Wilson, a huge force for good at the CMA conventions, will make great managing editors. Fortunately for all of you and especially Debbie, Bill Neville will continue as Webmaster and and Lillian Lodge Kopenhaver will remain as Associate Editor and in charge of research. I cannot thank those two enough for long and outstanding service to both CMA and CMR.

In short, because I know the journal is in such good hands and will be reaching out to you in new and better ways, I feel very good about saying farewell as editor and serving you in a new role in CMA.

Aloha.

Dr. Robert Bergland
Professor of Journalism and Digital Media
Coordinator, Digital Media Master's Program

Adviser, The Griffon News

Missouri Western State University

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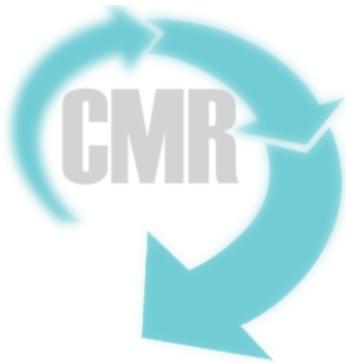
College Media Review

Journal of the College Media Association

New editor takes helm at CMR

Debra Chandler Landis is College Media Review editor

Dear Colleagues,

A few years ago when I began writing for the College Media Review—thank you, Robert Bohler, for saying yes to my ideas and publishing my work!—being asked to edit the College Media Association's flagship journal was not on my radar screen.

Debra Chandler Landis

But, as we tell our students, be open to change and new ventures.

I felt humbled and honored when Bob Bergland asked me to become managing editor for CMR. And now, as Bob has moved to the CMA Executive Board as secretary, I have assumed the editorship. Thank you, Bob, for your kind words and support!

Because CMR is now online—when I started writing for it, it was a print publication —CMR is evolving. We are striving, for example, to update popular articles more frequently on the CMR site while continuing to have a strong research publication presence. Also look for greater use of social media.

Bill Neville, I'm delighted to say, is continuing as webmaster with CMR, and Lillian Lodge Kopenhaver as associate editor for Peer Review Submissions.

We welcome Bradley Wilson and Carol Terracina Hartman as managing editors. Carol will focus on the assigning, editing and writing popular articles, while Bradley will assign, write and edit pieces related to photography and graphics. He'll also help coordinate graphics and photos to provide Bill for uploading to CMR.

And, of course, CMR wouldn't be what it is and what it will continue to be without you—dedicated current and retired journalism faculty and advisers

for print, broadcast and web-based college media. We'll be calling on you to contribute your expertise to the College Media Review, just as you have for years.

Furthermore, please pass the word: CMR welcomes submissions from students.

Thanks again, Bob Bergland and others, for opening the College Media Review doors for me, and thanks to all the advisers I worked with in recent years on popular pieces for College Media Review.

I look forward to working with you on both popular and research pieces as we move ahead.

Sincerely,

Debbie

Debra Chandler Landis
Student Publications Adviser
Editor, College Media Review

University of Illinois Springfield

217-494-2807 (cell)

217-206-7717 (office)

EMAIL: dland2@uis.edu

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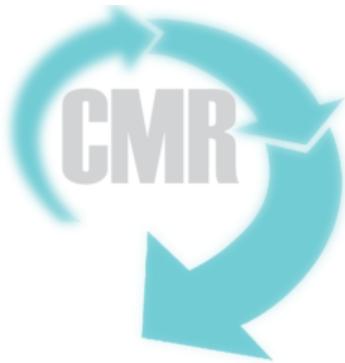
College Media Review

Journal of the College Media Association

Scholarship for photojournalists to study abroad

Award is memorial to James Foley

In honor of the courageous men and women who risk their lives in order to report from the world's most dangerous places m eiMedia has established the James Foley Memorial Scholarship in memory of the photojournalist who was tragically executed while covering the war in Syria.

This $5,000 photojournalism scholarship covers tuition, program fees and meals for participation in our Urbino program, jointly sponsored by James Madison University and Iowa State University. The winner will work with two award-winning photojournalists in an experiential program that runs through the month of June 2015. The recipient is responsible for his/her own airfare.

To enter the competition you must submit a link to an online photographic portfolio as well as a short letter explaining why an international reporting experience is important for your education. The portfolio should be well organized and show evidence of curiosity about other groups or cultures. The letter should not exceed 300 words. The judging will be done by a jury of professional photojournalists,

including former White House photographer and Washington Post staff photographer Susan Biddle as well as Pulitzer Prize-winning photographer Dennis Chamberlin.

Deadline for submissions: February 1, 2015

In the summer of 2015 ieiMedia is sponsoring study-abroad programs in France, Turkey, Israel,Spain, Northern Ireland, as well as Urbino and Florence, Italy. The application deadline is February 1, 2015. Students should apply as early as possible since admission is on a rolling basis. (Programs with available space will accept applications until March 30).

For more information, visit http://ieimedia.com/foley-scholarship.

College Media Review / November 24, 2014 / College Media
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Book Review: 'Ethics for Digital Journalists: Emerging Best Practices'

Observations of 15 media scholars from seven countries

Hardcover: 240 pages; Publisher: Routledge (Sept. 18, 2014)

Reviewed by Carolyn Schurr Levin

Because the ethics of online journalism has created so much debate, hand wringing, and frustration, and because I teach a course in Media Ethics every semester, I was especially anxious to read the collaboration of "emerging best practices," set forth in the recently released Ethics for Digital Journalists: Emerging Best Practices, edited by Lawrie Zion, associate professor of journalism at La Trobe University in Melbourne, Australia, and David Craig, professor and associate dean at Gaylord College of Journalism and Mass Communication at the University of Oklahoma.

In this thoroughly researched work, 15 journalism professors and media scholars from seven countries have joined together to connect ethical principles with in-depth guidance on best practices in a wide range of areas. Each contributor has a chapter, with chapter titles including "Fostering and Moderating Citizen Conversations," "The Case for Curatorial Journalism… Or, Can You Really Be an Ethical Aggregator?," "Live Tweeting: The Rise of Real-Time Reporting," and "Data Journalism."
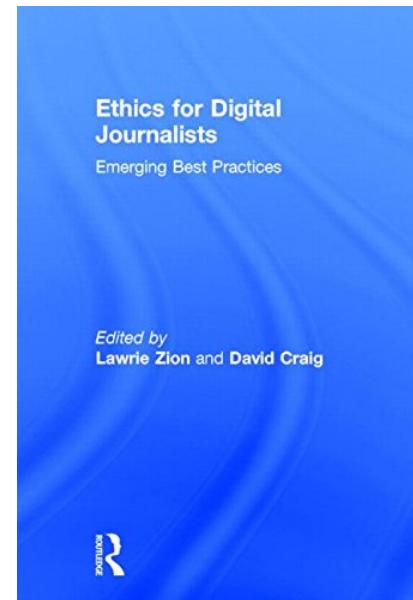
The compilation provides guidance that can be applied, in many instances, to all forms of media, not solely to digital media, as its title implies. As Craig points out in his chapter on "Journalism Ethics and Best Practices," "The pursuit of best practices in digital media can be related to three major emphases in ethical thought: duty, virtue, and care," all of which, of course, are ethical precepts essential to good journalism in any form."

Also. despite the implications of its title, this is not a "how to" book. Rather, each author investigates his or her topic, starting with the historical context, going back in some cases to Aristotle or Immanuel Kant, and then delving into best practices in action. They frequently use a recent ethical lapse as a teaching example, and conclude chapters with discussion questions and references.

Some of the most informative chapters in the book provide insight into recent news events. Alfred Hermida, devotes the "Best Practices in Action" section in his "Filtering Fact From Fiction" chapter to the Boston Marathon Bombings. Hermida is an associate professor of journalism at the Graduate School of Journalism of the University of British Columbia and a 16-year veteran of the BBC.

Hermida reminds readers who closely followed the breaking news on April 15, 2013, of "the rumors, misinformation, and reporting errors that flowed on news outlets and social media in the hours and days following the Boston Marathon bombings." He points out just some of the multitude of errors that were made:

"CNN and other news organizations reported an arrest when there was none. The New York Post mistakenly identified two men in a front page photo and said they were wanted by law enforcement. And "Twitter and Reddit came under fire for fanning the flames of speculation.""

But, then Hermida offers a remedy, six bullet points of "Best Practices" to lessen these types of ethical lapses in a breaking news situation, where events are in constant motion and there is considerable potential for the reporting to be messy:

- Be precise in your reporting.
- Be clear about what you know but also about what you don't know.
- Be careful to place new information in context, acknowledging the source and its reliability.
- Be aware that people will want to talk about the news, share what they know, and want to help.
- Be mindful that exchanges on social media are not the equivalent of publication.
- Be conscious of the emotional impact of an event.

While none of these "Best Practices" is new, and clearly all of them can be applied to traditional forms of media as well as digital media, placing them in the context of the Boston Marathon Bombings is a reminder of the importance of best ethical practices in the public arena of the internet where breaking news is often based on unverified information.

One of the other provocative chapters in the compilation is "Handling Mistakes: Corrections and Unpublishing," by Tim Currie, professor of journalism at the University of King's College in Halifax, Canada. Currie begins his chapter with this ethical lapse: "In the heady moments following the mass killing at the Washington Navy Yard in September 2013, journalists from both NBC and CBS rushed to identify the shooter on Twitter – but named the wrong person." Currie explains that the newsrooms realized their mistake within minutes and the journalists retweeted a retraction.

Then he asks, "How can journalists better use evolving platforms to limit the effect of errors?" Relying upon basic ethical concepts of duty, virtue, care, and humility in

acknowledging error, and an additional ethical concept of "the importance of care in using social media to minimize harm," Currie suggests that journalists can build a stronger relationship with their audience both before and after things go wrong.

Relying upon the Canadian Association of Journalists' guidelines for making digital corrections, Currie stresses the importance of transparency, visibility, timeliness, engagement, and thoroughness. While again, these are time-honored concepts for all journalists, perhaps the nature of social media requires that we remind ourselves of them more frequently.

A third Canadian contributor, Juliette De Maeyer, an assistant professor in the Department of Communications at the Universite de Montreal, explores "Best Practices for Linking." Although linking can no longer be considered new, and has in fact been extensively debated since the late 1990s, De Maeyer offers what she refers to as the "ethic of the link," emphasizing all the good that can come from links: "Links can be used by journalists to increase transparency, to ensure correct attribution and sourcing, and to promote openness."

On the other hand, De Maeyer argues, "Any website that is linked to can change over time or disappear." Stability is a concern that should be considered when linking to external content, she cautions.

De Maeyer's "Best Practices" section is devoted to "Linking to Wikipedia," a practice that evokes strong opinions on all sides. She suggests using Wikipedia links to provide context in a news story can become a circular, self-referential phenomenon, which, at worst, could lead to factual errors. While she forcefully lays out the ethical dilemmas, De Maeyer makes clear that there is no panacea or quick fix. She does, however, raise important questions that should be considered before linking: "Will the links you provide enrich the experience for your audience? Would the story make sense without the link?"

Unfortunately, each of the thought-provoking chapters in this compilation cannot possibly be evaluated in an abbreviated review. Yet, the remaining chapters follow the same format, providing historical context, ethical dilemmas, best practices,

discussion questions, and extensive references for a wide range of issues relevant to the daily work of digital journalists.

This book will not end the debate about whether ethics is a quaint old-fashioned concept in the new, fast-paced media landscape; nor does it purport to have all of the answers. What it does well, co-editor Zion suggests, is to explore areas in which "traditional [ethical] codes often lag behind media practices, especially when content is produced outside of the institutional norms, processes, and structures of traditional media."

The book provides worthwhile insight for those journalists and academics who still believe – as I do – that no matter what the form of media or how fast the story is breaking, it is always important to digest and consider all available ethical guidance in order to get it right.

Carolyn Schurr Levin is an attorney specializing in Media Law and the First Amendment. She has practiced law for over 20 years, including as the Vice President and General Counsel of Ziff Davis Media, the Vice President and General Counsel of Newsday, a Litigation Associate at Corbin Silverman and Sanseverino, and a Litigation Associate at Cravath, Swaine & Moore. She is admitted to the bars of New York, Connecticut and the District of Columbia. Levin also teaches Media Law and other related courses at the C.W. Post campus of Long Island University. Levin has also taught a graduate level course in Legal Aspects of Publishing at Pace

Carolyn Levin

University in New York City. As a freelance writer, Levin has been published in the New York Times Book Review, New York Law Journal, American Bar Association Journal, Corporate Counsel newsletter, Barrister magazine, and Special Counsel newsletter. Levin earned a J.D. from the University of Chicago Law School, a B.A. from Johns Hopkins University, and a Certificate in Journalism from New York University.

College Media Review

Journal of the College Media Association

Philadelphia College Media Convention Shoot-Out 2014

FIRST PLACE — Tim Kothlow, California Baptist University (Michael Chute) TimothyJohn.Kothlow@calbaptist.edu: Rebellion. Najee Jouyner age 15 moves with speed but grace as he performs numerous tricks at the site.

Twenty-three students submitted 41 images for critique on Saturday and entry into the competition as part of the "Shoot Out" at the National College Media Convention in Philadelphia this fall.

The quality of time images at this fall's shootout was as high as ever. And the students seemed very engaged in documenting the city, which was definitely photogenic.

Philadelphia is the largest city in the Commonwealth of Pennsylvania, the fifth-most-populous city in the United States, and the core of the sixth-largest metropolitan area in the country. Popular nicknames for Philadelphia are Philly and The City of Brotherly Love, the latter of which comes from the literal meaning of the city's name in Greek "brotherly love," compounded from philos "loving," and adelphos "brother." Philadelphia is known for its arts and culture including Independence Hall. The cheesesteak and soft pretzel are emblematic of Philadelphia cuisine, which is shaped by the city's ethnic mix. The city has more outdoor sculptures and murals than any other American city.

Armed with that information, more than 60 students were given their assignment: "**Independence**" and about 48 hours to turn in one or two images with captions.

We told them: When the judges look at the pictures individually and collectively, they should feel that the pictures reflect upon Philadelphia and this unique experience. They should offer an analysis of the historical and "Rocky" nature of the city that goes beyond the superficial.

For their effort, the entrants get bragging rights that they competed in a national competition with some of the finest college photographers around. Putting such a line on their resume is worth the effort.

CONGRATULATIONS to the following participants in the Philly Shoot-out.

- FIRST PLACE — Tim Kothlow, California Baptist University (Michael Chute, adviser)
- CLASS FAVORITE AND SECOND PLACE — Jamie Stricklin, University of Arkansas (Steve Wilkes, adviser)
- THIRD PLACE — Matt Merchant, Kent State University (Mitch McKenney, adviser)
- HONORABLE MENTION — Julie Gurrola, California Baptist University (Michael Chute, adviser)
- HONORABLE MENTION — Klara Johannesen, John Brown University (Marquita Smith, adviser)
- HONORABLE MENTION — Rebecca Dietrich, Slippery Rock University (Mark Zeltner, adviser)

Slideshow (Requires Javascript); for Gallery, please scroll down..

FIRST PLACE — Tim Kothlow, California Baptist University (Michael Chute) TimothyJohn.Kothlow@calbaptist. edu: Rebellion. Najee Jouyner age 15 moves with speed but grace as he performs numerous tricks at the site.

HONORABLE MENTION — Rebecca Dietrich, Slippery Rock University(Mark Zeltner); rmd1010@sru.edu; Students with the Florida Association of Colleges and Universities, Nina Barbero and Justin Kone, play in the colorful leaves outside of Independence Hall on October 30th 2014. The Students expressed how thrilled they were to experience the season of Autumn in Philadelphia compared to down south.

THIRD PLACE — Matt Merchant, Kent State University (Mitch McKenney); mmercha1@kent.edu; Gary Bonas waits for the bus outside the Mazzoni Center in the Gayborhood area of Philadelphia. "The city is so welcoming," Bonas, who is gay, said about the city in which he grew up. "It's really a great place to be." The windows of the LGBT healthcare and wellness center were decorated with rainbow flags because Oct. 12, 2014 was National Coming-Out Day.

The Red Panda walks the streets of downtown Philly for various charities each day, and decided to make a stop across from the Marriot Downtown.

HONORABLE MENTION — Klara Johannesen, John Brown University (Marquita Smith); johannesenk@jbu.edu; Homeless woman talking cover in the subway on a cold rainy day in Philadelpia.

HONORABLE MENTION — Julie Gurrola, California Baptist University (Michael Chute) juliegurrola15@gmail.com: With peers and locals watching 20-year-old Drace shows off his moves in front of a local eatery.

Blanca Reyes.Richland College. Erika Edwards. breyes355@gmail.com. Jack Yuan and Elizia Duan enjoy a beautiful fall day at Philadelphia.

Audrey Morton, Richland College-Dallas,TX(Erica Edwards); AudieOnAir@gmail.com; Reading Terminal Market Performers during the lunch hours on Halloween afternoon, October 31, 2014.

CLASS FAVORITE and SECOND PLACE — Jamie Stricklin, University of Arkansas-Steve Wilkes, jrs034@uark.edu.Reading Terminal Mural dismissed in Downtown Philadelphia. The beautiful mural in Reading Terminal is ignored by busy passers-by. It was rush hour and workers began their journey home.

SEE ALL ENTRANTS: https://www.flickr.com/photos/cmaphotoshootout/sets/72157646766364244/show/

JUDGES
The contest was coordinated by Bradley Wilson. The 47 judges included a great variety of professional photojournalists, former college photographers and scholastic instructors and a few others. Thanks to them.

Alex Sanchez, Amy Kilpatrick, Bryan Farley, Cary Conover, Chris Gillon, Chris Lusk, Clint Smith, Darlene Bouchard, Ellen Austin, Ellen Banner, Eric Thomas, Eva Cranford, George Bridges, Jackie Dobson, Jim McNay, John Beale, Josh Merwin, Judy Walgren, Kathy Daly, Katie Buzdor, Kelby Wingert, Kelly Furnas, Kyle Grantham, Kyle Phillips, Lauren Roberts, Laurie Hansen, Leonard Whitney, Linda Barrington, Mark Zeltner, Matt Hagen, Michael Weimer, Mitch Ziegler, Patrick Johnston, Rachel Johnson, Ray Westbrook, Rex Curry, Rob Bradley, Rob Chron, Robert Nulph, Sam Oldenberg, Sam Womack, Seth Gitner, Sherri Taylor, Trey Grissom, Will McKay, William Snyder, Zach Hetrick

Gallery of Images for those without Javascript.

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Bradley Wilson / December 4, 2014 / College Media

Research (Vol. 51): Campus media advisers credentials

January 16, 2015

Is there a doctor in the newsroom?

Carol Terracina-Hartman
University of Wisconsin-Whitewater
Robert G. Nulph
Missouri Western State University

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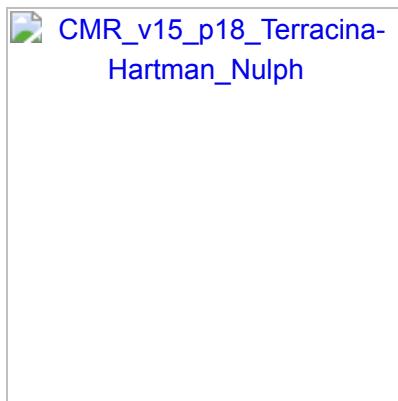
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Abstract

This study looks at campus media programs nationwide, focusing on the roles of campus media advisers and skills instructors and their credentials and relationships with award-winning program. Data show a strong majority of advisers leading award-winning programs have 15+ years working in professional media. Additionally, non-terminal degree holders teach 67 percent of skills classes related to campus media participation. But, the literature indicates university administrations often sacrifice professional media experience for doctorates in advertising for new hires. As survey responses and prior research indicate, increasing numbers of advisers compose their own job descriptions; data collected in this new line of research has potential to alter administrative definitions and classifications of adviser and skills instructor positions.

Research (Vol. 52): College Student Media Advisers Fare Well

January 16, 2015

Faring Well Despite Uncertain Times

Editor's Note: This is the first in a two-part series on college media advising. This first article discusses the role of the adviser, salary/compensation packages and job characteristics. Part 2 will appear next week and profiles student media operations, including demographics, budgets, financing support, and staffing.

By Lillian Lodge Kopenhaver
Associate Editor, CMR

As the song says, "The times they are a-changin'"(1964). And that is true of the college and university student media scene as well.

The three decades since this survey was first conducted have witnessed tremendous changes in the way student media advisers do their jobs and in the way the media themselves deliver the message. The biggest change, of course, is in the media themselves which these individuals advise.

Lillian Kopenhaver

In order to trace those changes, over the past three decades the College Media Association has regularly surveyed its membership to provide longitudinal data on the role, responsibilities, working conditions, compensation and status of college and university student media advisers in the U.S. These surveys request data about the media operations they advise as well. This is the eighth survey in that series; the first was in 1984, followed by replications roughly every four years up to this one in 2014.

Advisers today are dealing with issues and advising models that could not even be imagined 30 years ago when the surveys began. "Collectively, advisers, educators and student journalists are witnessing or participating in the biggest shift in college media since campus newspapers appeared in modern form in the mid-to-late 1800s. Their move from print to digital mirrors what is occurring in the larger media industry…"(Reimold, 2014).

Yet one of the leaders of that industry, Caroline Little, president and CEO of the Newspaper Association of America, warns that media "are tasked with balancing and integrating strategies across each platform and generation to effectively reach every audience. Indeed, one of the biggest mistakes leaders in any industry could make today is eschewing one platform for another, trendier medium without considering how they complement each other" (Little, 2014). This all leaves advisers today with many challenges.

One adviser in response to the survey stated that the "largest growth area in hits is mobile and will be where the future lies." Another noted he advises a "yearbook magazine, an online magazine, an online TV station and an online radio station." Still another described her job as a visiting professor of journalism, adviser to the newspaper and magazine, and staff writer and media liaison for the university's marketing department.

A number of respondents described themselves as part time or adjuncts. One said she was a part-time adviser for the newspaper, website and video production arm of the paper and taught a one-unit journalism course each semester. Another said she retired after 30 years in the newspaper business and advises part time along with freelance writing.

Today a profile of advisers reveals that a greater number bring professional media experience to their positions with college and university student media, and an increasing percentage have longevity in both the number of years they have been advisers and in the length of time they have been in their current positions than was reported in the last survey in 2009.

In addition, in 2014, an increasing number of advisers are tenured or are in positions that lead to tenure, although slightly fewer are full time with no direct classroom assignment. However, for those who are full-time advisers, salaries on all levels have substantially increased in the last four years.

Slightly fewer media are independent in 2014 than in 2009, with fewer operations reporting to student affairs, and more being responsible to academic affairs. And, on a positive note, significantly more advisers are crafting their own job descriptions rather than having this task done by an administrator who might lack the knowledge of the rights and responsibilities of the advising profession.

Methodology

In spring 2014, surveys were sent via Qualtrics to 841 active members of the College Media Association at that time. A total of 379 were returned, for a response rate of 45 percent. Respondents represented all 50 states and the District of Columbia, with Illinois having the largest percentage of returns (7 percent), followed by Texas (6 percent), Pennsylvania, California, New York and Georgia (5 percent each).

The 69 questions on the survey were designed to provide information on a broad range of topics, including the role and responsibilities of advisers, their levels of education, their tenure status, salary and other compensation models, reporting responsibilities, titles and rank. The first 31 questions related to advising and are the basis for this article. The subsequent 48 sought information on the newspapers, both print and online, yearbooks, magazines and radio and television operations advised by those responding, including financial, organizational and demographic data, in order to provide a profile of the nation's college and university student media. In addition, there was an open-ended question at the end soliciting further comments that advisers would like to share.

Frequencies were run on all questions, as were cross tabulations on selected questions to ascertain trends and specific demographic information on respondents and the media they advise.

Profile of Respondents

The largest group of respondents (37 percent) advise newspapers and online.This is a significant difference from just four years ago when the largest group, 49 percent, advised only newspapers, showing the rapid growth of online operations. The next largest group (20 percent) advise all media. That is followed by 17 percent who adivse newspaper only; 6 percent who advise radio; 4 percent who advise newspaper and yearbook; 4 percent, newspaper, yearbook and magazine; 3 percent, radio and TV; 3 percent, yearbook; 3 percent, magazine; and 2 percent each, TV and online only. The broad range of combinations of media advised illustrates just how diverse advising models and student media operations are across the country and how rapidly they are changing. In fact, in the open-ended section, 10 advisers offered other models, including one who advises a yearbook magazine, an online magazine, and online radio and TV; another has eight specialty magazines and two radio stations; and still another, an online newspaper and radio and TV.

Of those who advise newspapers, nearly three fourths (71 percent) advise all areas;

15 percent supervise editorial and production; 10 percent, editorial only; 2 percent, business/advertising and production, and 2 percent, business/advertising.

The length of professional experience of advisers has also increased substantially. Nearly all (93 percent) have had some professional media experience, up from 91 percent in 2009. More than half (57 percent) have nine or more years experience, up significantly from 44

percent in 2009, and 29 percent report 18 or more years working in the media before becoming advisers, an increase from 17 percent in 2009; 17 percent have 23 or more years professional experience, again an increase from 8 percent in 2009. Only 17 percent reported 1-3 years experience, down from 26 percent on the last survey.

Fewer (23 percent) advisers have been in their positions four or fewer years, down from 32 percent in 2009. Of those, 6 percent are in their first year of advising, comparable to 2009. Nearly half (43 percent) have been advising for 15 or more years, an increase from 28 percent in 2009. Of those, 21 percent have advised for 20 or more years, an increase from 18 percent on the last survey.

As far as their current jobs are concerned, more advisers (33 percent) have been in their positions for 5-9 years than any other length of time; in 2009 that was true for those advising 2-4 years. The number of advisers with 15 or more years in their current position (23 percent) has remained constant from 2009; 14 percent are in their current jobs 20 or more years, up from 11 percent. Only 9 percent were in their first year, a slight decrease.

More than half the respondents (51 percent) work at four-year public colleges and universities; more than one-third (34 percent) are at four-year private schools, followed by 15 percent at two-year public colleges. There were no respondents from two-year private institutions.

As far as enrollments are concerned, more advisers (40 percent) represent institutions with 7,500 or fewer students than any other size; another 25 percent work at colleges and universities with 7,501 to 15,000 students, 10 percent at those with 15,001 to 20,000, 7 percent at those with 20,001 to 25,000, and 17 percent at schools with enrollments exceeding 25,000.

The Adviser's Position

More advisers (37 percent) hold the title of publications/media adviser than any other, an increase from 26 percent in 2009. The next most common designation is publications/media director (24 percent), a decrease from 28 percent in 2009; 10 percent are general managers, a decrease from 16 percent in 2009, and 11 percent are editorial advisers.

Others with smaller percentages include assistant director of student media/publications (4 percent), media supervisors/coordinators, 3 percent, and ad/production managers (1 percent). Other titles reported by one or two individuals include such diversity as follows: assistant director of marketing and media, director of career services, student life coordinator, assistant director of student activities, director of the student union, and faculty managing editor.

More than half (59 percent) of the advisers have master's degrees, an increase from 51 percent in 2009, and 23 percent have their doctoral degrees, an increase from 21 percent on the last survey. Several noted that they hold the MFA degree.

Nearly half (42 percent) the advisers have both faculty rank and staff title, an increase from 30 percent in 2009.

Of those with faculty status, more are instructors (28 percent) than any other rank, an increase from 25 percent in 2009 when assistant professors were the majority with 29 percent. Assistant professors follow with 24 percent, down from 2009, followed by associate professors with 19 percent, a decrease from 21 percent in 2009, and professors, with 17 percent, an increase from 15 percent in 2009. Lecturers stand at 11 percent.

When rank is broken down by type of institution, there are more instructors at four-year public colleges (33 percent), comparable to 2009, and more assistant professors at four-year private institutions (30 percent), a decrease from 44 percent, than other ranks. Assistant professors follow at four-year public colleges with 21 percent, then lecturers with 17 percent and professors with 15 percent. At four-year private institutions, 26 percent are associate professors; 18 percent are professors and another 18 percent are instructors, while 6 percent are lecturers. Professors dominate at two-year public schools (33 percent), followed by instructors with 31 percent, assistant professors with 18 percent, associate professors with 16 percent and lecturers with 2 percent.

Tenure

Being successful in attaining a tenured position continues to be a challenge for college media advisers, although the situation has improved significantly in 2014. More than one third (38 percent) of respondents indicate that their advising position does not lead to tenure, a significant decrease from 48 percent in 2009. Of those positions that do lead to tenure, 44 percent of the advisers are tenured, an increase from the 39 percent in 2009 who reported having tenure.

Nearly half (43 percent) the advisers at four-year public colleges and universities are in positions that do not lead to tenure; this is a substantial decrease from 59 percent in 2009. At four-year private schools, 36 percent are in positions not leading to tenure, a decrease from 38 percent in 2009. Two-year public institutions have the smallest percentage of advisers in positions not leading to tenure (23 percent).

Of those advisers in positions that lead to tenure, 77 percent of respondents at two- year public institutions are tenured, the highest of any type of college, and an increase from 68 percent in 2009. Nearly one third (31 percent) of those at four-year public colleges are tenured, a slight increase from 28 percent in 2009. At four-year private schools, 46 percent are tenured, an increase from 37 percent in 2009.

More station managers (67 percent) are in positions not leading to tenure than any other job title (75 percent). They are followed closely by general managers and business managers (50 percent), publications/media directors (49 percent), publications/media advisers (48 percent), and editorial advisers (46 percent).

More than one third (31 percent) of the publications/media advisers who are in positions leading to tenure are tenured, a significant decrease from 52 percent in 2009, as are 42 percent of general managers (an increase from 17 percent in 2009), 16 percent of publications/media directors (a decrease from 25 percent in 2009) and 27 percent of the editorial advisers (an increase from none in 2009).

Assignments

Nearly one third of advisers (32 percent) are on 12-month contracts, a decrease from 46 percent in 2009; 28 percent have nine-month contracts, also a decrease from 31 percent in 2009. Another 12 percent are on 10-month contracts, an increase from 9 percent, and 19 percent state they have no contract, an increase from 11 percent. Nearly all (95 percent) are on the semester system. Most have a nine-month teaching load of 12 semester hours (29 percent); 15 semester hours is the next most common load (16 percent), followed by 18 semester hours (12 percent), 24 semester hours (9 percent), 21 semester hours and12 quarter hours (5 percent each), and 16 and 24 quarter hours and 30 semester hours (4 percent each).

Nearly three-fourths of the advisers (73 percent) are faculty and are assigned to a department, a significant increase from 59 percent in 2009; two thirds (66 percent) are found in journalism/communications, while 14 percent are English faculty. English/communication accounts for 2 percent, arts/humanities for 1 percent, and not assigned to a department, 8 percent.

Of those who do not have faculty rank but do teach, 23 percent instruct journalism/communications classes, while 6 percent teach English, comparable to the last survey.

Of those advisers who are regular faculty, nearly two thirds (63 percent) at four-year public colleges, less than 70 percent in 2009, and more than two-thirds (67 percent) at four- year private schools (comparable to 2009) are assigned to journalism/communications units;

11 percent at the former and 14 percent at the latter report to English. Nearly half (46 percent) of those at two-year public colleges, an increase from 39 percent in 2009, are assigned to journalism/communications, and another one fourth (24 percent) teach English, a sharp decrease from 36 percent in 2009.

Nearly one third (32 percent) of advisers are full time and have no direct classroom assignment, a decrease from 41 percent in 2009. This model is more common at four-year public colleges, where nearly half (43 percent) the advisers do not teach, a decrease from 54 percent in 2009; 22 percent of advisers at four-year private schools and 15 percent of those at two-year public institutions also fall into this category, both percentages less than 2009.

Of those who are not full-time advisers, 42 percent spend 25 percent or less of their work assignment in advising, a decrease from 46 percent in 2009; 21 percent spend half their time advising, and 13 percent spend 75 percent.

At four-year public colleges, slightly more than one third (34 percent) said they advise full time, down from 43 percent in 2009; only 16 percent of those at four-year private institutions, the same as 2009, and 8 percent of advisers at two-year public schools, up slightly from 7 percent, are full-time advisers.

Of those who are not full-time advisers, nearly two thirds (63 percent) at four-year private colleges and universities spend 25 percent or less of their work assignment advising; so do 54 percent of those at two-year public schools, and 49 percent of those at four-year public colleges.

One fourth of advisers report spending more than 40 hours a week doing student media work, while 39 percent spend 20 hours or less; the former is a decrease from 33 percent in 2009 and the latter is comparable. One fifth spend 21 to 30 hours and 17 percent spend 31 to 40 hours advising.

With regard to reporting responsibility, one fourth (26 percent) of advisers report to a department/division chair, a slight increase from 24 percent in 2009. Those reporting to a student affairs dean/vice president decreased to 17 percent from 18 percent in 2009, and those reporting to an academic affairs dean/vice president increased to 20 percent from 12 percent.

Respondents reporting to a student activities/student life director decreased to 15 percent from 17 percent in 2009, while those reporting to a student media/publications board or chair decreased to 4 percent from 12 percent in the previous survey. The percentage of advisers reporting to a publications/media director or general manager increased 1 percentage point from 2009 to 6 percent.

Other areas to which advisers are responsible include a corporate board of directors, public relations dean/vice president and president, all 1 percent. Another small group, 2 percent, said they were not sure to whom they reported or they reported to no one.

With regard to full-time media advisers, more than half (58 percent) report to student affairs personnel; 24 percent report to a student activities/student life director, while more than one third (34 percent) report to a student affairs dean/vice president. The former is a decrease

from 31 percent in 2009 and the latter an increase from 22 percent in 2009.

Only 8 percent of full-time advisers are responsible to a publications/media board or its chair, a decrease from 13 percent in 2009. Responsibility to a department chair increased to

8 percent from 7 percent. Other areas of reporting include publications/media director (12 percent), an increase from 7 percent in 2009, and academic dean or vice president (12 percent), up from 4 percent.

At four-year public colleges more advisers are directly responsible to a department chair (27 percent) than any other area, an increase from 21 percent in 2009. That is followed by student affairs/student life director and student affairs dean/vp (18 percent each), both decreases from 20 and 21 percent in 2009. Publications/media board or chair supervises 10 percent of advisers, a decrease from 11 percent in 2009; academic dean/vp, 8 percent; and publications/media director or general manager (6 percent each), comparable to 2009.

At four-year private institutions, the academic dean or vp supervises most advisers (31 percent), up from 15 percent in 2009. Other areas include department chairs (24 percent), down from 28 percent in 2009; student affairs dean/vice president (15 percent), up from 17 percent; publications/media board (6 percent), a decrease from 16 percent; and student activities/student life director (9 percent), comparable to 2009.

Most advisers at two-year public schools report to the academic dean/vice president (27 percent), an increase from 23 percent in 2009, followed by the department chair (22 percent), a decrease from 30 percent, the student activities/student life director and student affairs dean/vice president (both 18 percent), the former down from 24 percent and the latter up from 8 percent in 2009 (See Table 1).

Table 1: Reporting Responsibility for Student Media Advisers (in %)

Area	4–year public	4–year private	2-year public
PR dean/vp	0	1	1
Student affairs/life dir.	18	9	18
Pub/media director	6	2	5
President	0	3	0
Dept. chair	27	24	22
Student gov't	0	0	2

Academic dean/vp	8	31	27
Student aff. dean/vp	18	15	18
Media board or chair	10	6	6

Note: Percentages do not total 100 since some listed "other" smaller areas.

Most student media operations are assigned to either student affairs (39 percent), a decrease from 45 percent in 2009, or to communications/journalism (35 percent), up from 33 percent in 2009.

Advisers listing their media operations as independent account for 10 percent, down from 12 percent in 2009. Other areas of assignment are minimal: student government (6 percent), a slight increase from 4 percent in 2009; humanities/arts and sciences, 3 percent; and the president and academic affairs, both 2 percent.

Student media are assigned to departments of communications/journalism more frequently than any other unit at four-year private colleges (39 percent), a decrease from 44 percent in 2009, followed by student affairs (30 percent). At four-year public colleges, more media operations are responsible to student affairs (47 percent), down from 56 percent in

2009, followed by journalism/communication with 30 percent, up from 25 percent in 2009. At two-year public colleges, most report to communications/journalism (37 percent), comparable to 2009, followed by student affairs (30 percent), down significantly from 45 percent in 2009.

Independent media comprise 12 percent of operations at four-year public colleges, comparable to 2009, 10 percent of those at four-year private schools, a decrease from 18 percent, and 7 percent of those at two-year public institutions, an increase from none. A small percentage of media operations (5 percent) at both four-year public and four-year private colleges and 7 percent of those at two-year public schools report to student government (See Table 2).

With regard to the issue of who is publisher of the student media operation, respondents most frequently listed the publications/media board (21 percent); other areas included the newspaper editor (18 percent), the president (7.7 percent), the adviser (9 percent), board of trustees/regents (8 percent), journalism/communications (7 percent), student affairs dean/vice president/director (5 percent), and the university, editorial/management board and president, (3 percent each). Independence was listed by 15 percent of respondents. Three percent said they did not have a publisher or one was not defined.

At four-year public colleges, the publications/media board is most frequently listed as publisher (28 percent), while the newspaper editor is mentioned most frequently at two-year public schools (23 percent). At four-year private colleges, the trustees/regents/university is most frequently listed as publisher (19 percent). See Table 3.

More than half the advisers (59 percent) supervise full-time, three-fourths-time or half- time employees, a decrease from 71 percent in 2009; 54 percent of those supervise 1 to 2; 21 percent, 3 to 5; 15 percent, 6 to 11; 10 percent, 12 or more; and 6 percent, 21 or more. All are fewer than the last survey.

Table 2: Areas of Assignment for Student Media (in %)

Area	4–year public	4–year private	2-year public
Comm/journ	30	39	37
Student affairs	47	30	30
Independent	12	10	7
President	0	4	4
Public relations	0	2	2
Student gov't	2.5	4.4	6.5
Academic aff/provost	2	2	3
Humanities/liberal arts/English	2	2	4
Media board	1	1	0

Note: Percentages do not total 100 since some listed "other" smaller areas.

Job Descriptions.

One of the most vital documents that an adviser can have to ensure and protect his or her rights as an adviser, and to protect the students' rights to a press free from censorship, is a written job description. In 2014, 57 percent of advisers have written job descriptions, a decrease from 62 percent in 2009 and 60 percent in 2005.

Publications/media directors have the highest percentage of job descriptions (88 percent), followed by general managers and editorial advisers (75 percent each), and publications/media advisers (64 percent).

With regard to areas advised, most of those advising newspaper and yearbook (88 percent), an increase from 73 percent in 2009, have written job descriptions. They are followed by nearly three fourths (73 percent) of those advising all media, a slight decrease from 81 percent in 2009, 65 percent of those advising newspaper, yearbook and magazine,

62 percent of those working with newspaper and online, 54 percent of those advising radio, half of those advising online only, 40 percent of those advising radio and TV, 37 percent of those working with newspapers, 36 percent of those advising yearbook only, one third of TV advisers, and 18 percent of magazine advisers.

A majority (87 percent) of the full-time advisers have written job descriptions, a substantial increase from 54 percent in 2009.

More than three fourths of advisers (77 percent) reporting to student affairs deans/vice presidents have written job descriptions, as do 75 percent of those responsible to student activities/student life directors, 72 percent of those reporting to publications/media directors,

53 percent responsible to academic deans/vice presidents, half of those reporting to the president, 46 percent of those responsible to publications/media boards or their chair, 35 percent of those reporting to department chairs, and the one adviser responsible to a public relations dean.

Nearly two thirds (64 percent) of advisers at four-year public colleges have written job descriptions, a decrease from 68 percent in 2009. At two-year public schools, 58 percent have descriptions, an increase from 56 percent in 2009. At four-year private colleges, advisers having written job descriptions decreased to 47 percent from 54 percent in 2009.

In most instances, advisers themselves are responsible for writing their own job descriptions (33 percent), a significant increase from 23 percent in 2009. This is followed by student affairs directors/deans/vice presidents (16 percent), a decrease from 20 percent in

2009; publications/media boards or chairs (12 percent), a decrease from 15 percent; department chairs (13 percent), a decrease from 14 percent; academic deans/vice presidents (11 percent), an increase from 8 percent; media/publications director/ general manager, 4 percent; newspaper editor/editorial board, 2 percent; and president, student government, board of directors, media/publications board chair, and self with student affairs officer or chair, all 1 percent each.

At four-year public colleges and universities, most advisers write their own job descriptions (24 percent), an increase from 22 percent in 2009, and a change from the last survey when most (30 percent) were written by student affairs deans/vice presidents (17 percent in 2014). Publications/media boards follow with 18 percent, a slight increase from 16 in 2009, and department chairs write 13 percent, comparable to 2009.

Nearly half (41 percent) the advisers at four-year private institutions write their own job descriptions, a significant increase from 21 percent in 2009; academic deans/vice presidents follow with 16 percent, then department chairs with 12 percent, and student affairs with 11 percent.

At two-year public colleges, 45 percent of advisers write their own job descriptions, an increase from 36 percent in 2009; 10 percent are written by academic affairs deans/vice presidents, a contrast to 14 percent in 2009, and 10 percent are completed by department chairs, a substantial decrease from 29 percent in the last survey.

Nearly one third (30 percent) of publications/media advisers write their own job descriptions, comparable to 2009. In 18 percent of the cases, descriptions are written by student affairs, a sharp decrease from 39 percent in 2009, and by department chairs/academic deans/vice presidents in 23 percent of the cases, an increase from 17 percent in 2009. Publications/media boards/board chairs write descriptions for 14 percent of these individuals, an increase from 8 percent. The role of student affairs in writing job descriptions for media advisers has decreased significantly, while academic affairs has increased.

Nearly half (46 percent) the publications/media directors write their own job descriptions, a substantial increase from 18 percent in 2009. Student affairs author one fourth of these descriptions, a significant decrease from 42 percent in 2009; 6 percent are completed by publications/media boards/board chairs, a decrease from 18 percent in 2009, while 13 percent are written by department chairs/academic deans/vice presidents, an increase from 9 percent in 2009. These figures show a significant increase in publications/media directors writing their own job descriptions with a significant decrease in student affairs involvement.

In the case of general managers, 14 percent write their own job descriptions, a substantial decrease from 35 percent in 2009; department chairs/academic deans/vice presidents, and student affairs, each write 23 percent of job descriptions, an increase for the former from 13 percent.

Only 17 percent of editorial advisers write their own job descriptions, while 29 percent are authored by department chairs/academic deans/vice presidents, a decrease from half in 2009; one fourth are written by publications/media boards or their chairs, comparable to 2009.

The fact that one third of advisers write their own job descriptions, an increase from 23 percent in 2009, is a positive trend. College Media Association has two long-standing codes for its members: a Code of Ethical Standards for Advisers and a Code of Professional Standards for Advisers, both of which define the job of the adviser as a professional journalist, a professional educator and a professional manager, and speak specifically to both the rights and responsibilities of the advising position. Advisers must protect their rights and define their professional responsibilities to administrators, colleagues, staff and students. Advisers should take the initiative to craft these documents themselves to ensure that the responsibilities listed in the position description are those that are appropriate to the job.

Table 3: Who is Publisher? (in %)

Area	4–year public	4–year private	2-year public
Pub/media board	28	14	11
Independent	18	10	16
Journ/comm	6	8	6
Newspaper editor	22	11	23
Student affairs dean/VP/director	2	10	7
Editorial/manag board	4	3	4
Trustees/univ./regents	4	19	7
President	2	6	0
Adviser	6	11	13

Note: Percentages do not total 100 since some listed "other" smaller areas.

Compensation

Advisers receive a broad variety of compensation packages. Of those who are not full-time advisers, 58 percent have a reduced load, while advising counts as one or more courses, comparable to 2009. However, 23 percent receive no released time or extra compensation for advising, an increase from 20 percent in 2009.

Another model includes advisers who carry a regular teaching load and are paid extra for advising (14 percent, comparable to 2009). Others have a reduced teaching load, where advising counts as one or more courses, and are paid extra (6 percent), comparable to 2009.

More than three fourths (76 percent) are not paid directly for their advising responsibilities, but their duties are part of their teaching or administrative assignment; this percentage is comparable to 2009. At four-year private colleges, 76 percent follow this model, up slightly from 73 percent in 2009; at four-year public schools, 80 percent fall into this category, comparable to 2009. At two-year public institutions, the percentage increased to 76 from 50 percent in 2009.

Broken down by student media operations, those not paid directly for advising include100 percent of yearbook, online only, and newspaper and yearbook advisers, followed by advisers to radio (94 percent), newspaper, yearbook and magazine (82 percent), all media (80 percent), newspaper and online (78 percent), magazine (64 percent), newspapers (61 percent), radio and TV (60 percent), and television (50 percent).

Of the one-fourth who receive partial remuneration for advising, nearly three fourths (71 percent) are paid $5,000 or less, a significant increase from 51 percent in 2009, while 11 percent receive $5,001 to $10,000, and 19 percent are paid more than $10,000, the latter a decrease from 26 percent in the last survey.

By media operations, of those receiving partial remuneration, 9 percent of advisers to all media receive more than $5,000, as do 8 percent of newspaper and online advisers. All the rest receive less. This is significantly less than in 2009.

At four-year public colleges, nearly 15 percent of advisers receiving partial compensation are paid more than $5,000, a significant decrease from 71 percent in 2009; at four-year private schools, 8 percent are so paid, a decrease from 25 percent in the last survey. At two-year public institutions the percentage decreased to 6 percent from 46 percent in 2009.

Salaries of full-time advisers vary widely and exceed 2009 at all levels. Only 9 percent are paid $35,000 or less; that is progress over 2009 when 15 percent earned that amount. A majority (84 percent) are compensated at a level of more than $40,000, a significant increase over 68 percent in 2009, while two thirds earn more than $50,000, another significant increase from 34 percent in 2009. In fact, 40 percent earn more than $60,000; 23 percent are paid more than $70,000, and 13 percent earn more than $80,000. All substantially exceed 2009 levels.

By media advised, more than three-fourths (73 percent) of those working with newspapers receive more than $40,000; 59 percent receive more than $50,000; 45 percent more than $60,000; and 14 percent more than $80,000. Of those working with newspapers and yearbooks, 79 percent are paid more than $40,000; 36 percent more than $50,000; 21 percent more than $60,000; and 14 percent more than $80,000. Of those advising all media,

most (88 percent) earn more than $40,000; 68 percent more than $50,000; 36 percent more than $60,000; and 14 percent more than $80,000. More than two-thirds (78 percent) of radio station advisers earn more than $40,000; 56 percent, more than $60,000; and 11 percent more than $80,000. Of the newspaper and online advisers, 84 percent earn more than

$40,000; 68 percent more than $50,000; 36 percent more than $60,000; and 14 percent more than $80,000 (See Table 4).

Table 4: Compensation for Full-Time Advisers by Media Advised (in %)

Salary Range	News only	Radio only	New & online	News & yearbook	Newsp. yrbk & mag.	All Media
$20,000 or less	14	0	2	0	0	2
$20,001-$25,000	0	0	2	0	0	0
$25,001-$30,000	9	0	0	7	0	2
$30,001-$35,000	0	0	5	7	0	3
$35,001-$40,000	5	22	8	7	9	5
$40,001-$45,000	5	0	2	21	0	10
$45,001-$50,000	9	11	8	21	46	10
$50,001-$55,000	14	11	20	14	9	22
$55,001-$60,000	0	0	6	0	0	10
$60,001-$65,000	14	0	20	0	0	8
$65,001-$70,000	54	11	5	0	18	7
$70,001-$75,000	9	22	8	7	18	5
$75,001-$80,000	5	11	2	0	0	2
$80,001 or more	13	11	14	14	9	14

All categories of full-time advisers have made significant salary gains since 2009.

More than three fourths (81 percent) of the full-time advisers in four-year public colleges earn more than $45,000, an increase from 58 percent in 2009, while 43 percent are paid more than $60,000, and 16 percent, more than $80,000. At four-year private institutions, figures are lower; 75 percent receive more than $45,000, an increase from 37 percent in 2009, while 26 percent are paid more than $60,000, and 8 percent more than $80,000. See Table 3.

At two-year public colleges, 69 percent earn more than $45,000, an increase from 17 percent in 2009; 58 percent receive more than $60,000, and 12 percent earn more than $80,000 (See Table 5).

Table 5: Compensation for Full-Time Advisers (in %)

Salary Range	4–year public	4–year private	2-year public
$20,000 or less	2	0	12
$20,001-$25,000	0	0	4
$25,001-$30,000	4	0	0
$30,001-$35,000	2	6	4
$35,001-$40,000	7	9	8
$40,001-$45,000	5	9	4
$45,001-$50,000	10	19	8
$50,001-$55,000	17	26	4
$55,001-$60,000	10	4	0
$60,001-$65,000	13	2	22
$65,001-$70,000	5	2	14
$70,001-$75,000	6	13	8
$75,001-$80,000	3	2	0
$80,001 or more	16	8	12

Most (95 percent) of the full-time advisers with the title of publications/media director earn more than $40,000, while 79 percent make more than $50,000; 28 percent exceed $65,000 and 18 percent earn more than $80,000. All are increases over 2009 levels except for those

earning more than $65,000.

Of those with the title of publications/media adviser, 75 percent earn more than $40,000, double that of 2009; 56 percent exceed $50,000, a substantial increase from 9 percent in 2009, and 17 percent make more than $65,000. One person earns more than $80,000.

Of the general managers responding, 88 percent earn more than $50,000, up from 57 percent in 2009; 59 percent earn more than $65,000, an increase from 36 percent in 2009, and 29 percent earn in excess of $80,000.

More than half (59 percent) the advisers who are compensated for working with student media have no formal provision for how frequently they are granted salary increases; this is a substantial increase from 40 percent in 2009. Only 17 percent have annual salary reviews, down from 36 percent in 2009; 14 percent receive automatic annual increases, down from 17 percent in 2009.

Academic affairs deans/vice presidents or chairs most frequently determine advisers' raises (40 percent), an increase from 37 percent in 2009. Student affairs deans/vice presidents or directors grant raises in nearly one third (32 percent) of the cases, down from

37 percent in 2009. Publications/media boards or their chairs perform this function in 3 percent, a significant decrease from 13 percent in 2009. Contracts determine increases for 5 percent of advisers; 4 percent receive raises from the president, and 1 percent each have raises determined by student government, the general manager, and the board of directors of the corporation.

Conclusions

Both the times and the student media world are indeed changing. Technology has brought about a revolution in the last three decades in what student media look like, how information is disseminated and how and when the audience accesses the message.

So too has the role of the college and university media adviser evolved and changed. Advising has become a career path, one in which longevity is a hallmark. Three decades ago nearly half the student media advisers had spent three or more years in their positions. Today half have spent 10 or more years in their jobs and one fourth, 20 or more years.

Salaries, also, have matured. In 2014, more than double the number of full-time advisers make salaries exceeding $60,000 than four years ago. On the other hand, however, those who advise on a part-time basis and receive partial remuneration for that job have not seen much improvement in salaries. In fact, the number of those who receive no released time or extra compensation for advising has increased slightly.

A lingering challenge is that the number of advisers who have no formal provisions for salary increases has increased to 50 percent from 40 percent in the last survey. In addition, fewer have annual salary reviews (17 percent) than four years ago (36 percent).

A critical issue for advisers is having written job descriptions spelling out the rights and responsibilities of their positions and protecting them as they work to uphold the free press rights of their students in their work on campus media. In 2014, 57 percent of respondents indicated that they had job descriptions in writing, a decrease from 62 percent four years ago. On a positive note, however, is the fact that one third wrote their own descriptions, a significant increase from the 23 percent who did so in 2009.

An indicator of the career status of student media advising is the fact that nearly two thirds (62 percent) of respondents indicated that their job is tenured or leads to tenure, a substantial increase over 52 percent in 2009. And of those, nearly half (44 percent) are tenured, also an increase from 39 percent in the last survey.

The evolution of the student media advising profession over the last three decades has encountered significant challenges and opportunities. But it has always embraced the ideals of a free and vigorous student press and welcomed the opportunity to strengthen the avenues of communication with the audience the student media serve. Advisers have made a great deal of progress in the professionalism of their careers. This survey indicates some areas to which attention needs to be paid, but also provides a breadth of information to assist advisers in doing so.

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Research (Vol. 52): Campus media reflect changing information landscape

cmreview.org/research-vol-52-campus-media-reflect-changing-information-landscape/

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Efforts to serve their communities strengthening

Editor's note: This is the second in a two-part series examining the state of college media advising. The first part discussed the role of the adviser, salary/compensation packages and job status. This part profiles student media operations, including demographics, budgets, financing support, and staffing.

By Lillian Lodge Kopenhaver
Associate Editor, CMR

At no time in the evolution of college student media has change been so rapid or provided so many questions and challenges as today. Nor is any media operation immune from the effects of this change.

Lillian
Kopenhaver

Newspapers command the status of the most numerous of campus student media, and, as such, have been affected to a greater extent by the changes in the way we deliver information today, just as professional newspapers have faced growing challenges.

Caroline Little, CEO of the Newspaper Association of America, commented, "Newspapers continue to command a huge audience and remain the most-trusted source of news and information. While that will not change, there has been a key shift in the way information is delivered and audience is engaged" (Little, 2014).

On the college and university level, the web has chronicled a number of papers tackling issues such as a decline in circulation or budget:

A growing number of papers are cutting or considering cutting the number of print editions they publish each week or month. Others are trimming their page sizes or reducing the number of copies or pages produced for each issue. Still others are experimenting with magazine editions, non-content revenue streams, social media schemes, mobile apps and web overhauls. A few papers have dropped print entirely, opting to reboot as online-only outlets (Reimold, 2014).

The quest is to develop a model that is sustainable. On the professional level, "newspapers' business models have been uprooted by a dramatic decline in print advertising revenue, and news organizations have had trouble making up lost ground with online advertising revenue" (Magaw, 2014).

That has influenced the collegiate press as well: "Now, college papers are following suit, slashing print editions and other expenses to make up for losses in revenue, but also to emphasize the importance of the web to their students as they prepare for jobs in an increasingly multimedia-focused industry that places less of a premium on newsprint" (Magraw, 2014).

However, Western Kentucky University finds that print is "still working." A twice-weekly newspaper, the Heights Herald, is trying a new distribution model: "instead of counting on students to pick up papers from racks, members of the staff help hand them out, pointing out what's inside…and it has worked. 'Students take it'…" (Hare, 2014).

Kevin Schwartz, former general manager of the newspaper at the University of North Carolina, "still believes heavily in the power of print for a multitude of reasons…he sees print as the main means for college media to remain solvent." Schwartz says that "dropping print does not save money but rather costs the operation its ability to make money…reducing the number of print issues and pages is death by a thousand cuts, not a righting of the ship" (Reimold, 2014).

Papers at Oklahoma State, Columbia University, Kent State and the University of Akron, among others, announced they are cutting frequency of publication and relying more online. But online revenue is still minimal and not increasing. Schwartz argues that what is "mystifying to him is the failure of many student editors, advisers and publication boards to recognize what seems obvious: Print is still by far college media's main source for advertising revenue" (Reimold, 2014).

This study confirms many of these latter contentions. Even though circulation is down, with some papers printing less frequently and generating less revenue from advertising (only 4 percent of papers have more than $1 million in revenue compared to 9 percent four years ago), there has been no parallel revenue increase generated by online from advertising over

the last eight years of tracking online editions. So providing fewer print editions, and increasing an online presence, is not helping the bottom line. The professional press is facing the same situation.

Other campus media are also facing challenges. Yearbooks have fewer pages, and nearly half work with budgets of $10,000 or less. A number of radio and television stations are going online only, though their number and hours of broadcasting have grown. They are also increasingly relying on college and university funding for support. Convergence and consolidation are also having some effect. For example, Texas Christian University has merged its newspaper, magazine and television station into a single operation operating out of one newsroom (Yang, 2014).

Magazines are a brighter spot in the student media universe; they have grown in number, variety and frequency of publication, even with somewhat reduced revenues (two thirds operate on $5,000 or less annually).

Methodology

This survey is the eighth in a series of similar surveys begun in 1984 and conducted at approximately four-year intervals to this one in 2014.The results have been reported in *College Media Review* to provide longitudinal information on college student media operations**.**

In the spring of 2014 a 69-question survey was sent via Qualtrics to the 841 active members at that time of the College Media Association. A total of 379 surveys were returned, for a response rate of

45 percent. The survey was designed to solicit responses on a broad range of topics relating to college media advisers and the student media with which they work. The first 31 questions covered topics ranging from the role of the adviser to rank, tenure and compensation packages, and reporting responsibilities for these individuals. The results were reported in the first article in this two-part series.

The subsequent 38 questions of the survey requested demographic, financial and operational information on newspapers, online operations, yearbooks, magazines, and radio and television stations on college and university campuses across the U.S. with the goal of providing a profile of these media. In addition, there was an open-ended question at the end soliciting further comments from respondents.

Media operations represent all 50 states and the District of Columbia, with Illinois topping the list of respondents with 7 percent, followed by Texas with 6 percent, and Pennsylvania, New York, California and Georgia with 5 percent. Frequencies were run on all questions and cross-tabulations carried out on select questions to ascertain current and longitudinal data trends and demographic profiles.

Profile of Respondents

More than one third (40 percent) of the institutions represented have enrollments of 7,500 or fewer students; one fourth have 7,501 to 15,000; 10 percent have 15,001 to 20,000; 7 percent enroll 20,001 to 25,000; and 17 percent exceed 25,000 students.

The largest group of respondents (37 percent) advise newspapers and online. This is significantly different from 2009 when the largest group (49 percent) advised newspaper only, evidencing the rapid growth of online operations. The next largest group (20 percent) advise all media. That is followed by newspaper only with 17 percent; 6 percent who advise radio and online; 4 percent, newspaper and yearbook; 4 percent, newspaper, yearbook and magazine; 3 percent, radio and TV; 3 percent, yearbook; 3 percent, magazine; and 2 percent each, TV and online only. The broad range of combinations of media advised illustrates just how diverse student media operations are on our campuses and how rapidly they are changing.

In the open-ended section, one adviser noted advising eight specialty magazines and two radio stations. Another lamented, "I am having trouble finding students who are at all interested in the online newspaper…students in the last four years or so have just seemed to lose interest in the online. They often have to be really pushed to even upload stories done for the print version online!" Another noted, "We are undergoing consolidation, merging journalism program with broadcasting program. Current newspaper will no longer be print beginning in fall of 2014 but will be online." And still another said that the TV station was going online only, that the TV and newspaper staffs have been combined for the past two years and that "this seems to work well for a small school."

Profile of Newspapers

Newspapers are publishing less frequently in 2014 than in the 2009 survey. The number of dailies has decreased to 12 percent from 16 percent in 2009. There are more weeklies (42 percent) than any other frequency (39 percent in 2009). Nearly one third (31 percent) come out less frequently (27 percent in 2009). Of those publishing several times a week, numbers are comparable to 2009: twice weekly, 8 percent; three times a week, 2 percent; and four times a week, 5 percent. One adviser in the open-ended section said, "This is the last year we will have a printed newspaper. Next year we are going to online only with a digital/print magazine (new)."

At four-year public colleges, weekly papers are the norm (41 percent), an increase from 37 percent in 2009, followed by 21 percent of dailies, a substantial decrease from 29 percent in 2009; 13 percent come out two days a week. Those publishing less frequently than weekly increased to 12 percent from 6 percent in 2009.

At four-year private institutions, more than half the papers (55 percent) are weekly, a decrease from 61 percent in 2009; they are followed by twice a month and monthly papers, 17 percent each, and two days a week, 4 percent. Only 3 percent are dailies, comparable to 2009.

At two-year public colleges, most newspapers publish monthly (41 percent), an increase from 20 percent in 2009, or twice a month (39 percent), a decrease from 73 percent in 2009. Only 6 percent are weekly, and one is a daily. (See Table 1).

Table 1: Frequency of Newspaper Publication (in %)

Frequency	4–year Public	4–year Private	2–year Public
Monthly	6	18	41
Twice a month	6	18	39
Weekly	41	55	18
2 days/week	13	4	0
3 days/week	4	0	0
4 days/week	9	2	0
5 or more days/week	21	3	2

The greater the enrollment of the college or university, the more frequently papers tend to publish. Although dailies are found at all size institutions, 59 percent are at colleges with more than 25,000 students (63 percent in 2009), and only 16 percent are at colleges with enrollments of 15,000 or less, an increase from 7 percent in 2009. Nearly all (78 percent) of the weekly newspapers are found at colleges with 15,000 or fewer students, down from 84 percent in 2009, as are 89 percent of monthly publications. Most (94 percent) of those publishing four days a week, an increase from 88 percent in 2009, and 57 percent of those publishing three days a week, an increase from 40 percent on the last survey, are at institutions with enrollments exceeding 15,000.

Overall, circulation has slightly decreased over the last four years. Half the papers (51 percent) have a circulation of 1,001 to 5,000 copies, followed by 22 percent with 5,001 to 10,000, both comparable to 2009. However, 18 percent print 1,000 or fewer, an increase from 10 percent in 2009. Only 1 percent report more than 15,000, down from 7 percent in 2009. One adviser commented, "Circulation has decreased from about 3,500 to 2,000 over the past 15 years. Advertising revenue has been fairly flat."

At four-year public colleges and universities, nearly half (47 percent) have a circulation of 1,001 to 5,000, an increase from 30 percent in 2009; 11 percent circulate 10,001 to 15,000, and 32 percent, 5,001 to 10,000. In 2009, 10 percent of papers had circulations exceeding 20,000; in 2014, none do.

More than half (54 percent) the papers at four-year private institutions have a circulation of 1,001 to 5,000, a decrease from 66 percent in 2009. Another third publish fewer than 1,000 copies, a substantial increase from 18 percent in 2009, and none exceeds 15,000. At two-year schools, nearly two thirds (60 percent) of public college papers have a circulation of 1,001 to 5,000, a decrease from 80 percent in the last survey. Only one paper prints more than 10,000. In most instances, circulation numbers have decreased (see Table 2).

Table 2:   Newspaper Circulation (in %)

Copies Printed	4–year Public	4–year Private	2–year Public
1,000 or fewer	7	33	27
1,001-5,000	47	54	60
5,001-10,000	32	12	11
10,001-15,000	11	1	2
15,001-20,000	3	0	0
20,001 or more	0	0	0

The size of the news hole reported by respondents varies greatly. More than three fourths (78 percent) indicated their news hole was more than half, and more than half (58 percent) responded that it was more than 60 percent. More than one third (39 percent) said it was 66 percent or more. All illustrate higher percentages than in 2009.

At four-year public institutions, most (26 percent) listed their news hole as 66 percent or more, followed by 24 percent with 61-65 percent. At four-year private colleges, news holes are significantly larger, with 59 percent at 66 percent or more, and 14 percent at 61 to 65 percent.

At two-year public schools, news holes are also larger, with nearly half (48 percent) stating that they run 66 percent or more; 15 percent report a news hole of 61-65 percent or more.

Online Editions

Obviously, just as the professional press has realized the increasing importance of an online presence, so has the campus press. In the four years since the 2009 survey, online editions have increased from 87 percent to 97 percent on college and university campuses across the country. Most of the four-year public colleges and the four-year private schools (98 percent each) fall into this category, an increase from 94 and 83 percent, respectively, as do 94 percent of the two-year public schools, an increase from 72 percent in 2009.

Online editions are most frequently (41 percent) updated daily, an increase from 38 percent in 2009. Nearly one third (31 percent) update online editions on the day of publication. A smaller number (9 percent) update several times a week, and 6 percent update weekly. Several indicated the timing was "in flux," or "when students are free," or when new content comes in or news breaks, or "as often as possible." Most respondents (80 percent) indicated that they generate new copy for the online edition that is not in the newspaper.

More than half (54 percent) the online editions have a separate editor. This is more prevalent at four- year private colleges (60 percent) than at four-year public schools (53 percent) and two-year public institutions (45 percent). All figures are comparable to 2009.

Two thirds of the online editions run advertising, a slight increase from 64 percent in 2009. This is more common at four-year public colleges (79 percent) than at their private counterparts (56 percent) or at two-year public schools (41 percent). Both four-year colleges have increased over 2009.

More than three fourths (80 percent) charge extra for ads, up from 77 percent in 2009. This is true at 89 percent of four-year public institutions (83 percent in 2009), 65 percent of four-year private colleges (69 percent in 2009), and 61 percent of two-year public colleges (64 percent in 2009).

Half of those that run advertising in their online editions generate $2,000 or less from this source; 28 percent earn more than $5,000; 10 percent generate $5,001 to $10,000, and 18 percent realize $10,001 or more from advertising. All figures are comparable to 2009 (see Table 3).

Table 3: Total Annual Online Revenue (in %)

Revenue	4–year Public	4–year Private	2–year Public
Part of newspaper budget	21	51	53
$2,000 or less	30	28	37
$2,001-$3,500	11	4	0
$3,501-$5,000	4	7	0

$5,001-$7,500	6	4	7
$7,501-$10,000	2	3	0
$10,000 or more	26	3	3

In more than one third (35 percent) of the online operations, budgets are included in that of the newspaper. Nearly another third (31 percent) report that annual online budgets are $2,000 or less. Nearly one fourth (22 percent) of online operations have revenues exceeding $5,000, and 15 percent exceed $10,000; nearly all of the latter (91 percent) are at four-year public colleges and universities. At four-year private colleges, more than half (51 percent) of online budgets are part of the newspaper budget; that is true at 53 percent of two-year schools and at 21 percent of four-year public institutions. At the latter, 26 percent have annual budgets exceeding $10,000.

Almost all the newspaper advisers (92 percent) work with the online version as well, a decrease from 95 percent in 2009.

Newspaper Revenue

Nearly half the campus newspapers (45 percent) have annual revenues of $25,000 or less, a slight decrease from 43 percent in 2009. More than one third (34 percent) report revenues of $10,000 or less, an increase from 29 percent in 2009. Nearly another one third (30 percent) exceed $100,000, a decrease from 36 percent in 2009.

The number of newspapers with annual revenues in excess of $500,000 has decreased to 9 percent from 16 percent in 2009; 4 percent exceed $1 million, a decrease from 9 percent in 2009.

One half of four-year public college newspapers report revenues exceeding $100,000, a significant decrease from 61 percent in 2009. At four-year private institutions, revenues at that level dropped to 8 percent from 16 percent in 2009. Only two papers at two-year public colleges report revenues exceeding $100,000.

At four-year public institutions, 17 percent report revenues exceeding $500,000, a decrease from 28 percent in 2009; no four-year private colleges exceed a half million dollars, a decrease from 5 percent in 2009.

Of those 12 newspapers reporting revenues of more than $1 million, all (8 percent) are at four-year public schools. In 2009, two were at four-year private colleges, but none report that level in 2014.

A larger number of newspapers with budgets of $10,000 or less are at four-year public colleges (16 percent) in 2014 than in 2009 (8 percent). More than half the papers (52 percent) at four-year private institutions fall into this category, an increase from 44 percent in

2009. Two thirds of papers at four- year private colleges have budgets of $25,000 or less, an increase from 62 percent in the last survey. At their public counterparts, 23 percent have budgets of $25,000 or less, an increase from16 percent in 2009.

At two-year public colleges, nearly two thirds (60 percent) have revenues of $10,000 or less, comparable to 2009. Only four have budgets that exceed $50,000.

All of the newspapers with $1 million or more of revenue are at institutions with more than 25,000 students.

Newspaper Revenue Sources

Nearly all (97 percent) college and university student newspapers have revenue from **advertising**.

Of those running ads, 36 percent receive more than half their revenue from this source, down from 48 percent in 2009.

In fact, 10 percent of papers receive more than 90 percent from advertising, a significant decrease from 22 percent in 2009; 7 percent are totally supported through advertising revenue, a decrease from 10 percent four years ago. Only 20 percent receive 10 percent or less of their revenues from ads, down from 12 percent in 2009.

More than half (52 percent) the papers at four-year public colleges receive more than half their revenue from advertising, a substantial decrease from 65 percent in 2009. At four-year private institutions, that percentage has fallen sharply to 16 percent from 32 percent in 2009. At two-year public institutions, 24 percent fall into this category, a significant increase from 13 percent in 2009.

Fewer newspapers (15 percent) are funded more than 80 percent by advertising than in 2009 (33 percent). Those numbers include 24 percent of papers at four-year public colleges, down significantly from 46 percent in 2009, and 7 percent at four-year private schools, a substantial decrease from 26 percent in 2009. Additionally, 12 percent of papers at the former (up from 11 percent in 2009) and 3 percent of those at the latter (down from 13 percent in 2009) are totally funded by advertising revenue. Only one two-year college paper is funded more than 80 percent by advertising, comparable to the last survey.

One adviser noted, "In the past, staff salaries were funded by ad revenue. However, ad revenues no longer are sufficient and this year student government helped cover the shortfall. For next year, the paper staff is taking a 65 percent cut in pay."

Nearly half (46 percent) the college papers are funded by **student activity fees**, comparable to 2009. More than half of those (54 percent) receive more than half their revenue from this source, the same as in 2009; one forth receive more than 80 percent from these fees,

comparable to 2009, while 17 percent are funded in excess of 90 percent, an increase from 11 percent, and 10 percent are funded totally in this manner, an increase from 7 percent in the last survey.

Of these papers, more than two thirds (69 percent) at four-year private colleges receive more than half their revenue from student activity fees, a sizeable decrease from 80 percent in 2009. Four-year public colleges rank next with 49 percent, a significant increase from 34 percent in 2009, while two- year public schools have the least, with 46 percent receiving more than half their revenue from this source, a sharp decrease from 87 percent in 2009.

Nearly one third (31 percent) of the two-year public colleges receiving student activity fees secure more than 80 percent of their budgets from this source, a decrease from 47 percent in 2009; so do 45 percent of four-year private institutions, comparable to 2009, and 15 percent of four-year public schools, an increase from 9 percent in 2009. Those funded totally by student activity fees include 8 percent of two-year public schools (a decrease from 13 percent in 2009), 19 percent of four-year private colleges (an increase from 15 percent in 2009), and 7 percent of four-year public institutions, a significant decrease from 21 percent in the last survey.

Another significant source of revenue for newspapers is general **college and university funds**; 39 percent of papers are funded by this source, a significant increase from 25 percent in 2009. Of these, two thirds receive more than half their revenue from these funds, the same as 2009. More than one third (42 percent) receive more than 80 percent of their revenue from college funding, an increase from 37 percent four years ago, and 21 percent are totally funded in this manner, the same as 2009.

College and university funding provides more than half the budgets of papers as follows: four-year private institutions, 82 percent (the same as the last survey); two-year public colleges, 67 percent (down from 83 percent in 2009); and four-year public schools, 41 percent (an increase from 29 percent in 2009). Of those funded more than 80 percent in this manner, 58 percent are at four-year private colleges (an increase from 47 percent in 2009); 45 percent at two-year public schools (a decrease from half); and 15 percent at four-year public institutions (the same as 2009). Nearly one third of the papers at two-year public schools are totally funded by these fees, as are 24 percent of those at four-year private colleges and two papers at four-year public institutions. All are increases from the last survey.

Subscription sales are minimal as a source of revenue; 7 percent of papers report this funding, a decrease from 17 percent in 2009. Of the colleges that sell subscriptions, 85 percent report it as 10 percent or less of revenue.

Very few newspapers receive **student government** funding, only 11 percent, up from 9 percent. Of these 18 papers, 56 percent report it as more than half their income, eight more papers than in 2009. Twelve papers report student government funding of more than 80 percent, up from two, and three papers, all at four-year private colleges, are totally funded by student governments.

One other source of income listed for nine schools, up from four in 2009, is commercial **printing and production jobs**, all generating less than 40 percent from this source. Finally, six schools, five of which are at four-year public colleges, list **investment** income as a source of revenue, all 10 percent or less (See Table 4).

Table 4: Sources of Newspaper Revenue (in %)

Percentage	Advertising	Student activ. fees	Student gov't	General college /univ.funds	Subscr.
0 – 10	20	9	13	9	85
11 – 20	11	7	13	9	5
21 – 30	9	10	9	4	0
31 – 40	13	9	6	7	5
41 – 50	10	9	3	6	0
51 – 60	6	11	3	6	0
61 – 70	6	9	3	6	0
71 – 80	9	9	13	13	0
81 – 90	5	8	22	12	0
91 – 99	3	7	6	9	0
100	7	10	9	21	0

Note: Percentages are of those that do receive this type of funding and are rounded to the nearest whole number so may not total 100 percent in all instances.

Profile of Yearbooks

More than two thirds of yearbooks have 300 or fewer pages, an increase from 58 percent in 2009; only one book at a four-year public college has more than 500. At four-year private colleges, 8 percent of books exceed 400 pages, as do 7 percent of those at four-year public colleges.

The typical four-year public college book has 201 to 400 pages (67 percent), a decrease from 78 percent in 2009. The typical four-year private school yearbook has the same number of pages (71 percent), and is larger than in 2009 when the typical book had 101-300 pages (64 percent). (See Table 5). Only two two-year public colleges reported having a yearbook, one with fewer than 100 pages and one with 301-400 pages.

Table 5: Number of Yearbook Pages (in %)

Number of pages	4–year Public	4–year Private
Fewer than 100	14	4
101 – 200	10	17
201 – 300	41	50
301 – 400	26	21
401 – 500	7	8
501-600	2	0

Only 8 percent of schools do a CD-ROM yearbook, a decrease from 9 percent in 2009; half are at four-year public colleges and the other half at four-year private schools. Of those colleges that do a CD-ROM, nearly all (80 percent) do it in addition to the regular yearbook, an increase from two thirds in 2009. In the open-ended section, one adviser commented, "Our yearbook is no longer produced by us but is an on demand purchase. We supply the core book and students have an option to add 10 pages of their own photos, and they purchase their own customized book on line from Custom Yearbooks, Inc."

More than half (58 percent) the college yearbooks have a fall delivery, comparable to 2009. At four- year public colleges, more than half (52 percent) deliver in fall, as do 71 percent of four-year private colleges.

Yearbook Revenue

Yearbook revenues across the board have significantly decreased from 2009. Nearly three fourths (73 percent) of the college yearbooks have annual revenues of $50,000 or less, a significant increase from 51 percent in 2009. More than one half (56 percent) operate on $25,000 or less, a substantial increase from 35 percent four years ago, and 40 percent operate on budgets of $10,000 or less, an increase from 28 percent in 2009. Only 11 percent have more than $100,000, a decrease from 21 percent on the last survey.

In 2009, 27 percent of four-year public college yearbooks had budgets ranging from $100,001 to $300,000; in 2014, only 9 percent have that level, a substantial decrease. At four-year private schools, 9 percent of yearbooks operate at that level, a decrease from 14

percent in 2009. More than half the four-year private college books (56 percent) have revenues of $10,000 or less, and more than half (54 percent) the four-year public college books, double the percentage of 2009, have revenues of $25,000 or less. One four-year private college book has a budget of $300,001-$500,000 annually.

Yearbook Revenue Sources

The two most substantial sources of revenue for college yearbooks continue to be student activity fees (51 percent) and sales of books (32 percent).

Student activity fees as a major source of income have decreased slightly to 51 percent from 56 percent in 2009. More than three fourths of books (78 percent) that rely on these fees receive more than half their revenue from this source, an increase from 73 percent in the last survey; more than half (58 percent) are funded more than 80 percent by activity fees, the same as 2009.

Nearly three fourths (72 percent) of the yearbooks at four-year public colleges, an increase from 69 percent in 2009, and 82 percent of those at four-year private schools, an increase from 77 percent in 2009, receive more than half their revenue from student activity fees. Those funded more than 80 percent include half of the four-year public college books, less than 54 percent, and 65 percent of those at four-year private schools, a slight increase from 62 percent in 2009.

Nearly half (46 percent) the college yearbooks are fully funded by student activity fees. That is true of 44 percent of those at four-year public colleges, an increase from 39 percent in 2009, and 47 percent of those at four-year private institutions, a decrease from 62 percent in the last survey.

Sales of books as a revenue source have decreased substantially from 49 percent in 2009 to 29 percent in 2014. Nearly half (45 percent) the books that rely on sales as a revenue source receive more than half their budget from this source, an increase from 41 percent in 2009, and three books are funded more than 80 percent from sales. Of these, nearly half (47 percent) the four-year public college yearbooks, an increase from 43 percent in 2009, and 40 percent of those at four-year private schools receive more than half their funding from sales, a slight increase from 38 percent. One book at a four-year public college is totally funded from sales.

Nearly half (47 percent) the college yearbooks report **advertising** sales, a decrease from 62 percent in 2009. That includes 48 percent of four-year public college yearbooks and 43 percent of those at four-year private schools. Only one book at a four-year public college received more than 50 percent of revenue from ads, and that was at the 81-90 percent level, comparable to 2009.

General college and university funding for yearbooks has declined to 18 percent from 20 percent in 2009; of those relying on this type of funding, half receive half their revenue from this source, a decrease from 56 percent four years ago: in fact, half receive more than 80 percent of their funding from general college money, a increase from 44 percent in 2009. Half of both the four-year private college books and those at four-year public schools receive more than half their revenue from the college or university. One fourth of the books at both four-year public and four-year private colleges are totally funded by the college or university.

Sales of pages provide revenue for 9 percent of the nation's yearbooks, a decrease from 11 percent in 2009; all books report less than 20 percent of their income from this source. Four books report minimal revenue from **portrait sales** and **photo contracts**. **Student governments** fund two books; one at a four-year public school receives total funding from this source, and one at a four-year private college receives more than 80 percent from student government.

Profile of Magazines

Nearly half (45 percent) the magazines on U.S. college campuses are general interest in nature, a significant increase from 21 percent in 2009 and a change from four years ago when most were literary (40 percent); those have decreased to 14 percent in this survey. Other types include art/literary (24 percent), an increase from 15 percent in 2009, and news magazines (2 percent), a decrease from 10 percent four years ago. Others listed with one or two each include new student, alumni (produced by students), orientation, regional and travel. One adviser works with general interest, literary, orientation and housing; another with an online e-zine, literary magazine and cultural/news journal. Several noted that they advise multiple magazines. The great diversity in types and numbers advised continues in this survey.

In 2009 the majority of magazines at all four-year colleges were literary, a substantial sea change to2014, when general interest are overwhelmingly the publication of choice on campus. Nearly two- thirds (65 percent) of the magazines at four-year private colleges are general interest, an increase from one third in 2009, followed by art/literary at 22 percent and literary at 4 percent, the latter down from 44 percent four years ago. At four-year public colleges, 40 percent are general interest, up from 8 percent in 2009. Art/literary magazines rank next in number at four-year public schools with 23 percent, an increase from 18 percent in 2009, and 3 percent are news magazines.

At two-year public schools, most are art/literary magazines (40 percent), an increase from 2 percent on the last survey. Nearly one third (30 percent) are general interest in nature, a decrease from half in 2009.

The frequency of magazine publication has slightly increased. More than one third (38 percent) of campus magazines are published two to three times a year, an increase from 34 percent in 2009. Slightly more than one third (35 percent) publish a single annual issue, comparable to four years ago. Magazines coming out four to five times a year increased to 15 percent from 11 percent in 2009; nine magazines (9 percent) are issued six to eight times annually, an increase of three magazines from 2009, and two publish nine or more, half that of the last survey.

At four-year public colleges, most (40 percent) publish two to three issues a year, comparable to 2009, followed by one third which publish one annually, an increase from 25 percent in 2009; 16 percent publish four to five, 9 percent issue six to eight, and one distributes nine or more.

More than one third (38 percent) of the magazines at four-year private schools are issued two to three times a year, a substantial increase from 22 percent in 2009. One fourth publish one a year, a decrease from 44 percent in 2009; one fourth are published four to five times a year, an increase from 4 percent in 2009, while 2 percent publish six to eight, and one, nine or more.

Nearly three fourths (70 percent) of the magazines at two-year public institutions are published annually, an increase from two thirds in 2009. The other 30 percent publish two to three issues a year, an increase from one third in 2009. (See Table 6).

Table 6: Number of Issues of Magazine (in %)

Number of issues	4–year Public	4–year Private	2–year Public
1	33	25	70
2-3	40	38	30
4 – 5	16	21	0
6 – 8	9	13	0
9 or more	2	4	0

The data show magazines having slightly more pages, with 28 percent running 17 to 32, the same as

2009, 35 percent having 49 or more, an increase from 32 percent in 2009, and 28 percent printing 33 to 48, fewer than 32 percent in 2009. Only 10 percent print 16 or fewer pages, an increase from 5 percent in the last survey.

At four-year public colleges, the percentages of pages are relatively evenly divided, similar to 2009; 29 percent of magazines have 33 to 49 pages, 32 percent run 17 to 32, and 32 percent, 49 or more. At their private counterparts, magazines with 33 to 48 pages (32 percent) and with 49 or more (32 percent) are more common; 18 percent publish 17 to 32 pages, all comparable to 2009. At two-year public schools, 60 percent run 49 or more; 30 percent have 17-32 pages, and 10 percent, 33-48.

More than one third (37 percent) of the colleges and universities publish web magazines, a decrease from half in 2009. They are more common at four-year public institutions (41 percent), a decrease from 55 percent in the last survey. At two-year public colleges, 18 percent have web magazines, down slightly from 20 percent, and at four-year private schools, 36 percent do, a significant decrease from half in 2009.

Of those having web magazines, 73 percent at four-year public schools report that they are online versions of the present publication; in 2009, in contrast, 68 percent were new creations. Two thirds of the two- year public college online magazines are versions of the print publication, as are more than three fourths (79 percent) of those at four-year private institutions, a decrease from 100 percent four years ago.

Magazine Revenue

Magazine revenue has decreased on many levels in 2014. Nearly two thirds of the magazines (65 percent) report annual budgets of $5,000 or less, a substantial increase from 48 percent in 2009. Another 10 percent have revenues of $5,001 to $10,000, and 12 percent, $10,001 to $20,000. Only 12 percent have revenues exceeding $20,000, a significant decrease from 23 percent in 2009, and 2 percent have more than $50,000.

At public four-year colleges, 16 percent of magazine budgets exceed $20,000 annually, a substantial decrease from 25 percent in 2009; 9 percent have budgets of more than $30,000, a decrease from 13 percent in 2009. Two report annual revenues of more than $50,000, up from one four years ago, and 60 percent report $5,000 or less. One two-year public college magazine reported a budget of $10,001-$20,000, similar to 2009.

At four-year private colleges, nearly two thirds (63 percent) have budgets of $5,000 or less, comparable to 2009. Two have budgets of $20,001-$30,000 (See Table 7).

Magazine Revenue Sources

Student activity fees are still the primary funding source for campus magazines (51 percent), a decrease from 60 percent in the last survey. Of those receiving revenue from this source, 89 percent receive half or more, a decrease from 100 percent in 2009, and three fourths are funded more than 80 percent, the same as 2009. In fact, 63 percent are totally funded by student activity fees.

All the two-year public college magazines funded by these fees are totally paid for in this manner, a significant increase from two thirds in 2009, as are 55 percent of those at four-year public colleges, an increase from 52 percent in 2009, and all of those at four-year private schools, a significant increase from one third in 2009.

Nearly half (48 percent) of the college magazines carry **advertising**, less than 51 percent in 2009; of those, 21 percent are totally funded by ads, an increase from 13 percent four years ago. At four-year public colleges, one third of magazines that take ads receive more than half their revenue from this source, a decrease from 41 percent in 2009, while 23 percent are totally funded through advertising, a sharp increase from 12 percent in 2009. At four-year private colleges, 43 percent of those running advertising are funded more than half, an increase from one magazine in 2009.

Nearly one quarter (23 percent) of college magazines receive revenue from **general college and university funds**, a slight increase from 21 percent in 2009. Of those, 82 percent receive more than half their budget from these funds, a significant increase from 40 percent in 2009; 40 percent also receive more than 80 percent from this source, the same as 2009, and 59 percent are totally funded in this manner, a substantial increase from 30 percent in the last survey. Of those receiving these fees, half at two-year public colleges, three fourths at four-year public colleges and 58 percent at four-year private schools are totally subsidized in this manner.

Donations and fund-raising provide support for 7 percent of magazines, ranging from 11-20 percent to 100 percent; the latter is at a four-year public college. Three magazines receive **student government** funding, with one at a four-year private college funded at 100 percent. Two magazines receive some revenue from **sales**, none more than half.

Profile of Radio

More than half the campus radio stations (58 percent) have between 100 and 3,000 watts of power, an increase from 53 percent in 2009. This includes 64 percent of four-year private schools, up from

77 percent in 2009, one third of two-year public colleges, down from two thirds in 2009, and 64 percent of four-year public institutions, up significantly from 40 percent four years ago. Another 20 percent have between 3,001 and 50,000 watts, a decrease from 28 percent in 2009. This includes one fourth of four-year public colleges, down from 37 percent in 2009, and 18 percent of four-year private schools, a slight increase from 15 percent in 2009. One station at a two-year public college has 50,001-100,000 watts.

Twenty percent operate on carrier current, up from 15 percent in 2009; half of the two-year public schools, 17 percent of four-year public colleges and 18 percent of four-year private institutions fall into this category.

Most (85 percent) of the stations are on the air 19 to 24 hours a day, an increase from 80 percent in 2009. That includes 83 percent of four-year public stations, up from 77 percent in the last survey; 85 percent of those at four-year private schools, down slightly from 88 percent; and all of those at two- year public colleges, an increase from 76 percent in 2009. Another 7 percent broadcast 13 to 18 hours a day, a decrease from 15 percent four years ago; they are found at 6 percent of four-year private colleges, a decrease from 17 percent in 2009, and 6 percent of four-year public institutions, a decrease from 12 percent in the last survey. Only four stations are on the air 7 to 12 hours, one more than 2009.

Another 14 percent state that their radio station is Internet only, an indication of just how fast student media are changing when no stations were transmitting in this manner four years ago.

One adviser in the open-ended section said, "The 24 hours radio and TV are on the air are not all student-produced programming. The radio station has students on air from roughly 8-midnight and overnight runs automation."

Radio Revenue

Radio revenues have headed significantly downward since 2009. Nearly two thirds (65 percent) of the campus stations have annual revenues of $10,000 or less, an increase from 44 percent in 2009. This is true of two thirds of the four-year private college stations, an increase from 44 percent in 2009; 86 percent of those at two-year public institutions, a significant increase from one third four years ago; and 62 percent of those at four-year public schools, an increase from 46 percent in 2009.

On the other end of the scale, more than three fourths (78 percent) of the campus stations receive $30,000 or less annually, an increase from 51 percent in 2009, and 15 percent receive more than $50,000 in annual revenue, a significant decrease from 32 percent in 2009. That includes 17 percent of stations at four-year public colleges, down from 37 percent in 2009, and 10 percent of those at four-year private institutions, down from 25 percent in 2009 (see Table 7).

Radio Revenue Sources

General college and university funds are the largest source of revenue for radio stations (43 percent), an increase from 39 percent in 2009. A majority of stations that receive these funds (86 percent) secure more than half from this source, up from two thirds on the last survey, and 86 percent receive more than 80 percent, up from 57 percent in 2009. Nearly two thirds (63 percent) are totally funded in this manner, a significant increase from 29 percent in 2009. The latter includes 71 percent of the stations at four-year private schools, an increase from half on the last survey; 83 percent at two-year public institutions, an increase from half in 2009; and 30 percent of those at four-year public college, when none were

reported in 2009. Those receiving these funds that receive more than half their revenue from the college include 88 percent of four-year private institutions, 70 percent of four- year public colleges and all the two-year public schools.

Student activity fees are a close second as a source of revenue for radio stations (42 percent), a significant decrease from 57 percent in 2009, when it was the largest source of revenue. A majority (88 percent) of the operations that receive money from this source secure more than half their revenue from these fees, up from 77 percent in 2009. More than three fourths (77 percent) are funded more than 80 percent from these fees, a significant increase from 36 percent in 2009, and 44

percent, up from 19 percent, receive 100 percent of their funding from student activity fees. The latter includes 60 percent of those at four-year private schools, a significant increase from 13 percent, and 41 percent of four-year public school stations, an increase from 22 percent in 2009.

More than one fourth (28 percent) of the stations receive revenue from **advertising**, a significant decrease from 54 percent in 2009; half are funded 10 percent or less from ads. Only one station at a four-year private college is funded more than half by ads, the same as 2009.

Student government is the smallest funding source, with 13 percent receiving such support, a decrease from 20 percent in 2009. A majority (84 percent) of the radio stations receiving these funds are supported more than half in this manner, an increase from 55 percent in 2009, while 59 percent receive more than 80 percent of their budget from student government, down from 36 percent on the last survey. One fourth of these are totally supported by student government. That includes one at a four-year public college and half of those at four-year private institutions.

More than one fourth (26 percent) of radio stations list **underwriting**, fundraising, donations, rental of space on tower, grants, pledge drives and mobile DJ services as funding sources, a decrease from

41 percent in 2009. Nearly all (88 percent) receive half or less of their revenue from these sources, and more than half (58 percent) receive 10 percent or less. One station at a four-year public college receives 81-90 percent from these areas, and 29 percent at four-year private schools receive 51-70 percent from these sources.

Profile of Television

Of the 55 campus television stations represented, an increase from 28 in 2009, nearly all (98 percent) are cable, an increase from 89 percent in 2009; one is UHF. In the open-ended section, a number of advisers indicated that their stations are now on the Internet or will be in the near future.

More than half (53 percent) the television stations broadcast 12 or fewer hours a day, an increase from 46 percent in 2009; most of those (49 percent), are on the air 1 to 6 hours, an increase from 43 percent on the last survey. Conversely, 47 percent broadcast 19 to 24 hours a day, an increase from 43 percent in 2009.

At four-year public schools, 1 to 6 hours a day is the norm (55 percent), an increase from 47 percent in the last survey; at four-year private colleges it is 19 to 24 hours (52 percent), a decrease from 63 percent in 2009. Most (80 percent) of the stations at two-year public institutions broadcast 19 to 24 hours a day, a change from 2009 when the only one station at this type of college was on the air 1-6 hours.

As to format, an adviser added, "Until last year, our TV station operated on a closed circuit on campus, with an online presence. This year the residence halls stopped offering cable—because of students' changing viewing habits—and the TV station moved entirely online." Another adviser faced

a similar situation because of the loss of cable in residence halls and commented, "Today we operate the same amount of content online. However, we've gone from being 'on' 24 hours a day on multiple channels to being on-demand and online."

Television Revenue

Half (51 percent) the television stations operate on $5,000 or less in annual revenue, an increase

from 41 percent in 2009. That includes half those at two-year public schools, 46 percent of stations at four-year private colleges, an increase from 43 percent in 2009, and 54 percent of those at four-year public institutions, up from 37 percent in 2009.

Nearly three fourths of television stations (72 percent) receive $30,000 or less annually, an increase from 63 percent in 2009, while 19 percent have more than $50,000 in revenue, a decrease from 26 percent on the last survey. Of the latter stations, 20 percent are at four-year public colleges, 13 percent at four-year private colleges and 38 percent at two-year public schools (See Table 7).

Television Revenue Sources

General college and university funds are the main source of revenue for campus television stations, with 45 percent of funding coming from this source, an increase from 41 percent in 2009. Of those that receive these funds, only one school receives less than 50 percent from this source. Most (80 percent) campus television stations are totally supported by the college or university, a

substantial increase from 46 percent in 2009. This includes all the stations at four-year and two-year public colleges, and most (81 percent) of those at four-year private schools. In fact, all those at both two-year and four-year public institutions that receive these funds are totally funded in this manner, as are more than two thirds (69 percent) of those at four-year private universities.

The next prime source of revenue is **student activity fees**, which support 31 percent of the stations, a substantial decrease from 47 percent in 2009, when these fees were the major source of revenue for television. All are funded more than 80 percent from this source, and 71 percent are totally supported in this manner. Of the latter, nearly two thirds (64 percent) at four-year public colleges, a substantial increase from 37 percent in 2009, and all of those at four-year private colleges, an increase from two thirds in 2009, receive 100 percent from this source. No two-year school receives student activity fee funding.

Only 16 percent of the stations receive **advertising** revenue, a substantial decrease from 37 percent in 2009; at all of these operations but one, the amount is 20 percent or less.

Seven stations (13 percent) have **student government** funding, an increase of two from 2009. Three are totally supported from this source. One station at a four-year public school and two at four-year private colleges are totally funded by the student government. Several stations list pledges, underwriting and donations as minor sources of revenue, 10 percent or less.

Table 7: Annual Revenue for College and University Media Operations (in %)

Revenue	Newspapers	Yearbooks	Revenue	Magazines	Radio	Television
0 – $10,000	34	40	0 – $5,000	65	52	51
$10,001 – 25,000	11	16	$5,001 – 10,000	10	13	16
$25,001 – 50,000	15	17	$10,001 – 20,000	13	9	3
$50,001 – 100,000	10	17	$20,001 – 30,000	7	3	1
$100,001 – 300,000	16	9	$30,001- 50,000	3	9	9
$300,001 – 500,000	5	2	$50,001 or more	2	13	19
$500,001 – 1,000,000	5	0				

$1,000,001 or more	4	0

Conclusions

With the rapidly changing broadcast landscape, a number of radio and television advisers described scenarios on their campuses that did not fit into the questions on the survey. This rapid change is indicative of all campus student media and provides a snapshot of the challenges advisers and the students who work with them face.

The 2009 survey concluded that many of the gains in media operations, especially newspapers, in previous years were lost. In 2014, we see some of the same conclusions. A profile of college and university student media operations is one of diversity and cautious experimentation. But there are still some constants.

The small weekly newspaper operation is still the norm, with a circulation of 1,001-5,000, and the added value, in almost all cases, of an online presence that is updated daily with new content. The number of dailies has decreased from 16 to 12 percent in the last four years. Advertising is still the largest funding source for newspapers, even at the decreased level reported in this survey, while college and university funding has substantially increased to fill the void. Funding for online operations remains minimal, less than $2,000 annually, comparable to four years ago.

Yearbooks have seen a decline in budgets as well. The typical book is 300 or fewer pages, with 40 percent reporting a budget of $10,000 or less. Sales have significantly decreased as a source of revenue, while student activities fees provide the main support for this publication.

General interest magazines are the norm on campus, with increasingly more putting the print publication online as well. Frequency of publication has increased to two to three a year, and the number of pages has grown to 49 or more. However, more than three fourths have budgets of $5,000 or less annually, and support from student activities fees has decreased.

Even though a number of radio and television stations are moving online, the typical radio operation still reports 100 to 3,000 watts of power, broadcasts 19 to 24 hours a day, and has revenues of

$10,000 or less a year. The norm for television stations is a cable operation broadcasting 17 to 24 hours a day, with an annual budget of $5,000 or less. Both radio and television operations are increasingly being financed by college and university funding, many at 100 percent.

The numbers of student media operations are stable, even with decreased funding. Change will continue to bring challenges, but also opportunities that have to be weighed carefully so that it does not become "change for change sake." Little warns that "one of the biggest mistakes leaders in any industry could make today is eschewing one platform for another, trendier medium without considering how they complement each other" (Little, 2014).

The same is true for campus media.

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Research (Vol. 51): Just Hit Reply

January 16, 2015

How Student Journalists Use Email in the Newsroom

Sara Baker Netzley

Bradley University

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Abstract
This article examines the way in which student journalists use email on the job. College students working at campus newspapers across the country participated in an online survey asking them how often they use email to conduct certain newsgathering tasks, including using email to conduct interviews with sources. It also asked about their perceptions of the quality of such interviews and their use of social media such as Facebook and Twitter. The findings could have implications for how these students will conduct themselves in professional settings upon graduation and how journalism educators should approach this topic in the classroom.

Research (Vol. 51): Digital Ethics in an age of instantaneous publication

cmreview.org/research-vol-52-digital-ethics-in-an-age-of-instantaneous-publication/

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Students more tolerant of digital photo manipulation of graphic, spot news images in college media

By Bradley Wilson, Ph.D.
Midwestern State University

Bradley Wilson, Managing Editor
College Media Review

Introduction — At two national college media conventions, advisers filled the room to talk about policy development, policies ranging from when to refuse advertising to how readers can submit letters to the editor to what types of manipulation can be done to photojournalistic images and when. The advisers in each of the sessions were not the only ones indicating they wanted help developing some or better policies for such situations. Indeed, only 17 percent of respondents — and only 20 percent of college media advisers — to the survey at the foundation of this research indicated they had any policies regarding the digital manipulation of such images, a clear indication that there is room for the development of guidelines and sample policies for colleges and universities to use as a starting point. The results of this survey showed students were much more tolerant of significant digital manipulation than either advisers or professionals demonstrating need for training,

discussion and clear wording of ethical principles and guidelines. Whether dealing with basic photojournalistic ethics or digital ethics, both photographs from the 2013 Boston Marathon and the abundance of prior literature provide a specific case study for discussion.

Background

In an era where social media outlets such as Twitter and Instagram push photojournalists to publish sooner and faster with editing tools in the palm of their hand, accessible almost anywhere and any time, any discussion of the ethical standards of photojournalists has to include the boundaries of digital manipulation, everything from cropping to adding/removing people from a scene. While most discussion about the ethics of digital photojournalism centers around digital manipulation tools such as Adobe Photoshop, manipulation of photographic images goes back to the earliest days of photojournalism. When its photographers were barred from taking pictures of a sensational courtroom drama in 1924, the *Evening Graphic* decided to piece together a photographic representation in the darkroom. Using 20 different images, the *Evening Graphic*'s art director created a composite picture that depicted what the scene might have looked like. He called his creation a "composograph," and the image ran on the newspaper's front page. The public reaction was immediate. Though the publication of the image as documentary news coverage of the event would be considered ethically heinous by journalists today, readers loved it. Circulation soared from about 60,000 to several hundred thousand readers (Kobre, 1995).

As the profession grew in the first half of the 20th Century, so did ethical standards. Representative statements — for example: "Be accurate and comprehensive in the representation of subjects," "While photographing subjects, do not intentionally contribute to, alter, or seek to alter or influence events," and "Editing should maintain the integrity of the photographic images' content and context" — became part of the National Press Photographers Association Code of Ethics when that association was formed in 1946.

After the invention of the digital camera in 1975 and ImagePro editing software in 1987, given the potential damage for credibility to the profession, photojournalists began developing digital manipulation guidelines that did not exist in writing previously. In 1995, only four years after the NPPA adopted its first statement of principle stating it is "wrong to alter the content of a photograph in any way that deceives the public" (National Press Photographers Association, 1991), University of Oregon researchers Tom Wheeler and Tim Gleason (1995) recommended four tests to help provide guidelines for photojournalists. First, they recommended a viewfinder test: Does the photograph show more than what the photographer saw through the viewfinder? Second, a photo-processing test: Do things go beyond what is routinely done in the darkroom to improve image quality-cropping, color corrections, lightening or darkening? Third, a technical credibility test: Is the proposed alteration not technically obvious to the readers? And finally, a clear-implausibility test: Is the altered image not obviously false to readers? They stated, "Our ultimate test is one of honesty and perception. When in doubt, let us err in favor of the public trust." Wheeler and

Gleason (1995) concluded, "Readers have a 'qualified expectation of reality' that gives editorial photography its credibility and power. Readers believe that editorial photographs retain a strong link to the external world and that when an editorial photograph is manipulated in ways that deviate from that tradition … the publisher should make appropriate disclosure to the reader."

Some studies such as University of South Florida researcher Edgar Shaohua Huang (2001) report on reader's perceptions of digital manipulation, have examined readers' attitudes/perceptions. He found that readers are concerned that "once editors start making alterations, it is hard for anyone to know where they will draw the line" and that readers are much less accepting of alterations of hard news photographs. Readers said they believed documentary photos should not be altered. One respondent said, "I would like to be able to pick up a newspaper or magazine or whatever, and know what I am looking at really is what took place at that point." But he also made five other conclusions based on his survey: Readers should know if an image was altered; media outlets need to consider context when using an altered image; alterations should be kept to a technical minimum; media professionals should put themselves in the subject's shoes to see how they would feel about an altered picture of themselves; and, finally, media should consider moral-ethical guidelines and not be guided by what is strictly legal.

The media industry polices itself and Huang's study was published in 2001. Yet, less than two years later, digital manipulation of a spot news image, this time an image transmitted via satellite from the battlefield, again made the national news. While on the Iraqi battlefield with British soldiers, *Los Angeles Times* photographer Brian Walski acknowledged that he used his computer to combine elements of two photographs, taken moments apart, to improve the composition. In a statement issued days after the front-page publication of the spot news image, editors published a statement that read, in part, "*Times* policy forbids altering the content of news photographs. Because of the violation, Walski, a *Times* photographer since 1998, has been dismissed from the staff" (Editor's Note, 2003). Later Walski, now a commercial and wedding photographer in Colorado, said, "I f—ed up, and now no one will touch me. I went from the front line for the greatest newspaper in the world, and now I have nothing. No cameras, no car, nothing" (Irby, 2003).

Two years after that incident, the North Carolina Professional Photographers Association rescinded awards given to *Charlotte Observer* photojournalist Patrick Schneider after board members determined that he removed background information from certain images — including some spot news images — through excessive adjustments in Adobe Photoshop. *Charlotte Observer* editors fired Schneider in July of 2006 (Marion, 2008). The policy at the *Charlotte Observer* was clear. In 2008, Editor Rick Thames said, "We have an established policy on this issue, and it really comes down to the fact that journalism cannot be about original art forms, unless it's labeled as such" (Defoore, 2008).

Despite the outcry of leaders in the profession as well as working photojournalists, the credibility of even the world's top photojournalists comes into question the minute someone makes an allegation of digital over-manipulation. In 2013, the World Press Photo of the Year by Paul Hansen of Dagens Nyheter, a photograph of two dead children being carried by extended family members after an Israeli missile strike came under scrutiny after allegations of over-manipulation and compositing of multiple images. After a "forensic analysis" of the image, World Press Photo determined, "It is clear that the published photo was retouched with respect to both global and local color and tone. Beyond this, however, we find no evidence of significant photo manipulation or compositing" (World Press Photo, 2013).

What photographer Michael Okoniewski (1987) said still rings true today. "We are probably going to debate this question of digital imaging for a long time. But then again, we've been playing with our photos for a long time also." And after the discussion of Hansen's winning image, World Press Photo stated, "Only retouching which conforms to currently accepted standards in the industry is allowed." What those "currently accepted standards" are remains open for discussion.

Research questions

Two research questions evolved from the historical imperatives of what photojournalists say regarding how much they can manipulate images after-the-fact.

- DIGITAL ETHICS: How far is too far when it comes to the digital manipulation of graphic, spot news images?
- ETHICAL CODES: What wording within a code of ethics would give photojournalists guidance regarding any manipulation of graphic, spot news images?

Methodology

This research used a 36-question survey partially built upon existing studies of professional photojournalists focusing on their ethical standards in spot news situations and digital manipulation of hard news images. The link to the SurveyMonkey survey was distributed on multiple email distribution lists using social media, including outlets of College Media Association, Journalism Education Association, Radio Television News Directors Association and National Press Photographers Association.

After establishing standards by showing respondents well-documented, digitally manipulated images, respondents were shown published images from the Boston Marathon, some digitally manipulated by various news outlets, to determine whether a standard for the publication of digitally altered graphic images in a world where images can be published from the field with little or no intervention by editors and asked what standards should be used before publishing the graphic images and what level of manipulation they would allow.

In total, 829 people, including 283 professionals, 51 college photojournalists and 57 college media advisers/instructors. Of them, 63 percent were male, and more than 40 percent of all respondents had more than 20 years experience. Nearly 40 percent described themselves as primarily working for newspapers, and more than 25 percent described themselves as primarily working for online media. Magazine photojournalists represented nearly 20 percent of the sample.

Findings

The lede on the Page 1 story by Mark Arsenault of *The Boston Globe* described the situation on April 15, 2013. "Two bomb blasts, 12 seconds apart, rocked the finish line of the 117th running of the Boston Marathon Monday, killing at least three people, including an 8-year-old Dorchester boy, wounding more than 130 and leaving sidewalks of Boylston Street covered in blood." The tally of injured would later be upgraded to more than 250, and the coverage by *The Boston Globe* won that paper a Pulitzer Prize a year later. Discussion of the images published in papers and on websites around the world, similar to those published from previous terrorist attacks, school shootings, war zones or suicides, fostered discussion about whether publications should have published the images, how they should have been published and what level of digital manipulation, from cropping to blurring of faces, was acceptable in this spot news situation.

One of the most controversial images was one of runner Jeff Bauman, both of his legs blown off by the blast, being carried away in a wheelchair. The image was published in various forms on dozens of websites, social media outlets and in newspapers worldwide. Follow-up coverage of Bauman won photographer Josh Haner and *The New York Times* a Pulitzer Prize. Yet about 15 minutes after posting the image of Bauman unaltered, editors at theatlantic.com chose to blur the face of the victim (*fig. 1*). When evaluating this posting, college students/instructors and professionals disagreed about whether the blurring technique was acceptable. While 36 percent of professionals agreed with the decision to run the image with Bauman's face blurred, 49 percent of college students/instructors said it was acceptable, a statistically significant difference (p<0.01) of 14 percent. College students/instructors were more tolerant of blatant digital manipulation — manipulation that was clear to the viewer — even though a higher percentage (67 percent) later in the survey indicated such manipulation is acceptable, but it "should be obviously false to the reader" and 94 percent of college students said, "Any manipulations should simply include routine cropping, color correction … or dodging/burning to improve reproduction quality." Blurring Bauman's face was obviously false but did not meet the other criteria, criteria the vast majority of college students said they accept in principle — if not in actuality.

8 [Warning, very graphic] Medical workers run a badly injured man past the finish line of the 2013 Boston Marathon following an explosion in Boston, Monday, April 15, 2013. Two explosions shattered the euphoria of the Boston Marathon finish line on Monday, sending authorities out on the course to carry off the injured while the stragglers were rerouted away from the smoking site of the blasts. (*Note: An earlier version of this gallery featured this photo with the graphic warning but without the image blurred. We have since decided to blur the subject's face out of his respect for privacy*) (AP Photo/Charles Krupa)

FIG 1 — FROM THE ATLANTIC — [Warning, very graphic] Medical workers run a badly injured man past the finish line of the 2013 Boston Marathon following an explosion in Boston, Monday, April 15, 2013. Two explosions shattered the euphoria of the Boston Marathon finish line on Monday, sending authorities out on the course to carry off the injured while the stragglers were rerouted away from the smoking site of the blasts. http://www.theatlantic.com/photo/2013/04/photos-of-the-boston-marathon-bombing/100495/

The difference between the college-level respondents became even more striking when considering only college students, not instructors/advisers. Of the 51 students responding, 71 percent said it was acceptable to run the image with Bauman's face blurred. "Credit to *The Atlantic* for trying to respect his privacy," said one college student responding. "I had to think about this one a little more," said another. "I'm really on the fence about this … because it's self-evident that face was intentionally blurred. We understand it was an editorial decision, however misguided. (Why not blur ALL the faces?)," said another.

Another echoed the uncertainty regarding this manipulation of a spot news image. "I suppose that I can slightly understand why they thought blurring the photo was acceptable. However, I feel the most important fact is that Bauman chose to run in a very public marathon event, where [there was] the possibility of his face being shown in a number of different ways."

Editors too discussed the publication of the image of Bauman, defending their choice of whether to publish or how to publish the image. Bob Cohn, digital editor for *The Atlantic*, said his staff chose to publish an original photograph over a cropped version other outlets published because it seemed more authentic (Haughney, 2013). However, the website

stated, "(Note: An earlier version of this gallery featured this photo with the graphic warning but without the image blurred. We have since decided to blur the subject's face out of respect for privacy.)" One respondent said, "Run it without alteration or not at all. This was a public event, and nobody, including the victims, had a reasonable expectation of privacy." Of the 651 total comments on this question, 163 (25 percent) mentioned privacy in their response.

The significant difference between college students/instructors and professionals, however, did not continue to the more subtle digital manipulation of an image of woman in a pool of blood with broken bones in her legs visible. When the *New York Daily News* published Tlumacki's image, the *News* (*fig. 2*) digitally manipulated the image so the broken bones were no longer visible. "The *Daily News* edited that photo out of sensitivity to the victims, the families and the survivors," spokesperson Ken Frydman said.

Cover of the *Daily News*, Tuesday, April 16, 2013.

"There were far more gory photos that the paper chose not to run. Frankly I think the rest of the media should have been as sensitive as the *Daily News*" (Pompeo, 2013). Of professionals, only 18 percent deemed the manipulation — the alteration of reality — acceptable. Similarly, 19 percent of college students/instructors deemed the manipulation acceptable. Again, more college students, found it acceptable to run the altered version of the image even though in this case, the alteration was not noticeable to the viewer. Fewer students found this manipulation went too far than did professionals.

The comments, however, reflected the attitude that the image should not have been altered no matter how subtly. "It isn't a true photo. If you don't want to offend someone with an image, don't shoot the image. More realistically, don't publish the image if you think it's offensive," said one college student respondent. "Alteration is a falsehood!" said one

professional photojournalist respondent. "Run it or don't, but Photoshopping like that is unacceptable in my book. It isn't the truth anymore," said another, echoing the sentiments of many of the other respondents. The survey respondents vehemently disagreed with Frydman's statement, 76 percent disagreeing with his statement overall. One professional photographer respondent said, "If you want to be sensitive to the families, you don't run any of the photos." One college student respondent asked, "Are you being sensitive or desensitizing the public by following this line of thought?"

Codes of Ethics

While only 40 percent of professional photographers said they had a company policy that would limit the amount of alteration in an image, even fewer college students/instructors — 17 percent — indicated they had such a policy. College students/instructors did not agree with the professionals about what should be in such a policy if they did have one. Respondents looked at three statements and were asked if they accepted them as a statement of principle.

- Accurate representation is the benchmark of our profession. We believe photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph. Altering the editorial content … is a breach of the ethical standards recognized by the NPPA.
- Adhere to the principle of reproducing photos that represent reality. Documentary news and feature photos should not be manipulated.
- Altered images should be obviously false to the reader.

The professionals did find these phrases acceptable. Differing from the professionals significantly (p<0.05), the college students/instructors did not. However, the effect size of the difference was only 5 percent on the first statement — the fundamental NPPA statement of principle created in 1991. On the second and third principles, college students and professionals disagreed that these are acceptable principles as worded. The greatest difference (10.3 percent) was on the third statement, which 73 percent of college students/instructors (and 67 percent of college students alone) accepted as a statement of principle, allowing publication of obviously false images while 83 percent of professionals thought this was an acceptable statement of principle.

Still, the professionals and college students/instructors agreed on three other statements.

- Any manipulations should simply include routine cropping, color correction to restore the color balance to what appeared in the actual scene or dodging/burning to improve reproduction quality.
- Readers should know that an image was altered.
- The highest and strictest standards should be applied to hard-news photographs.

As one respondent said, "Our commitment to accuracy is our credibility, which includes 'undoctored pictures.' What's the point of covering the news if you're going to make stuff up?" Just shy of 100 percent in both groups said, "The highest and strictest standards should be applied to hard-news photographs."

Discussion

A holistic examination of the results of the survey in the context of prior research leads to two items worth discussion. First, it is necessary to develop a credible ethical standard for digital manipulation in the college media newsroom before an event occurs that tests the standards of the photojournalist trying to be both first and accurate. Second, the discussion should include development of a code of ethics delineating what the staff believes is acceptable regarding the digital manipulation of images and under what circumstances will any manipulation be allowed. The next generation of cameras and current tools such as Eye-Fi allow for nearly instantaneous publication of photographs from high-end digital cameras. Software such as iPhoto allow iPad and iPhone users to paint adjustments onto an image with a finger or to add photo effects with a tap whether roadside covering a car wreck or sitting in Starbucks drinking a latte. The editor as a gatekeeper may no longer be a part of the process. Continuing education, planning and discussion of when it is acceptable to take photos and to publish photos and how much digital manipulation will be tolerated is warranted for anyone armed with a camera — which means everyone in the newsroom.

Whether it was a discussion of the content of an image and whether it should be published based on community standards, as one photographer said, "We should not be allowed to 'bend the truth' without telling the public exactly what we did" (Brink, 1988). No single code of ethics or policy can dictate what is right or wrong in any situation. Photojournalists, who continue to be passionate about their need to document the realities, and sometimes the horrors, of the human condition, need to be made aware of community standards through discussion of events such as the visual coverage of the 2013 Boston Marathon, the expectations placed upon them and the need to be held accountable to those standards. As Vincent LaForet said, "What really differentiates us from other photographers and media is our credibility. We have a history of getting it right, accurately…. Our credibility is all that we have" (Irby, 2003). When split seconds matter, as technology evolves and the decision making moves into the hands of street photographers, not sheltered editors, credibility and conscience have to remain at the fore of the process.

In terms of general ethical standards regarding the publication of graphic, spot news images, college photojournalists and professionals agreed that it is acceptable to document reality without "softening the blow." They agreed that the highest standards should be applied to spot news images. However, they did not always agree when it came to the digital manipulation of such images, possibly getting confused by what determined what is "obviously false." One-third of professionals deemed such manipulation of a spot news image acceptable, turning it into, by some definitions, a photo illustration despite its use in a

news context. Spot news images should not be considered photo illustrations and, as respondents to the survey and an abundance of previous studies indicate, should remain unaltered in the context of documenting historical events.

Despite confusion in the exact wording of acceptable phrases for a code of ethics, it seems that setting guidelines for the manipulation of spot news images is exactly what is warranted at college media outlets where students come from a great variety of backgrounds, many without any journalistic experience. "You can't set ethical guidelines. Ethics, like morals and standards, are personal. Everybody has his or her own. Fine. Except for one small catch: Journalists serve the public. If we aren't perceived as credible, we can't be of much service. Ethics are more than a personal matter in photojournalism because what we do affects a large number of people" (Brink, 1988). The research validated many of the common statements used in codes of ethics pointing toward more exploration of items such as making manipulation "obviously false" to the reader/viewer, guidelines that college media can use when developing policy and when training staff members although the phrase "obviously false" may warrant use of examples and refinement.

The survey results also validated that, while they didn't always agree on the code of ethics wording, college photojournalists share ethical principles with professionals, including allowing routine cropping, color correction to restore the color balance to what appeared in the actual scene, or dodging/burning to improve reproduction quality. Based on that agreement, college media outlets may adapt wording such as that in the guidelines of Webster University *Journal* policy (Barrett, 1999), stating that what is generally allowed, including brightness/contrast control, burning and dodging to control tonal range, color correction, cropping a frame to fit the layout and retouching of dust spots, and what is never allowed, including adding, moving, or removing objects within the frame, color change other than to restore what the subject looked like, cropping a frame to alter its meaning, flopping a photograph (left/right reversal), printing a photograph in other than "true" orientation. College media outlets may adapt and discuss guidelines that are as simple as reminding staff members of their obligations to report the truth and to maintain the credibility of their news publication. Quoting a 1994 article by David Johns in *News Photographer*, the magazine of the National Press Photographers Association, Brink (1988) said, " 'The photojournalist cannot escape responsibility for unethical shots. He is the first gatekeeper. The photographer makes the initial decision.' And since our work is often done in a split second with no time to think, our ethical standards have to be considered before they are tested."

Staffs may adapt guidelines delineated in the [NPPA Code of Ethics](#) reminding photojournalists to be honest, based on the first statement in the code: "Be accurate and comprehensive in the representation of subjects." Brink elaborates, "The majority of students tended to list honesty as the best guidelines for ethics…. While specific ethics changes from profession to profession, their foundation does not. The foundation is basic, simple honesty, the kind you learn in kindergarten: Don't tell us stories about things that didn't happen. Don't show us things that don't exist" (Brink, 1988).

Limitations and areas for future research

One of the limitations of this research began with the survey, a survey that focused on one spot news event, the 2013 Boston Marathon. It is always difficult to generalize findings based on discussion of a single event. While general questions in the survey regarding ethical statements of principle attempted to get at larger issues and to provide college media advisers with specific statements they could include in their own codes of ethics, they were still tested in the context of a specific event, possibly limiting the generalization of the findings.

As with any study using correlation, it is difficult to interpret causation. However, given the differences between college photojournalists and media advisers and between college photojournalists and professional photojournalists, one area for potential future research is longitudinal. Where do college photojournalists learn their ethical principles regarding digital manipulation? Findings may examine the validity of teaching ethics formally in the classroom or whether ethical principles are formed before students reach college. Additional research might examine whether those students whose ethical principles do not match the accepted norms of the professional simply enter other careers. Or we may discover that ethical principles are evolving along with the technology and what might have been deemed unacceptable 30 years ago is now accepted practice under certain circumstances. In addition, research may examine when ethical principles are taught in a college or university setting. Are ethical principles taught in conjunction with a course on digital photography and Adobe Photoshop or taught independently? Do students make connections between what is journalistically acceptable (what they should do) and what is technologically feasible (what they can do)? Are designers and reporters taught the same guidelines for those times when they are the only one, or the first one, on a spot news scene with a camera?

While college and professional photojournalists generally agreed with the hard line drawn on any manipulation of hard news images but sometimes disagreed when discussing specific images from the 2013 Boston Marathon, the implications of what constitutes "obviously false" and when a photo moves from being a documentary image to being a photo illustration still merit further study.

Table 1

Difference between professionals and College photographers REGARDING DIGITAL MANIPULATION OF SPOT NEWS IMAGES

(n=107 college photographers, n=283 professional)

Question	t	p	percentage difference (pros-college)

Online, theatlantic.com ran the image with Jeff Bauman's face blurred. Was this acceptable?	2.47	<0.01**	-13.6
In print, the *New York Daily News* ran an altered version of the image the leg injury on the left removed. Was this acceptable?	0.25	0.80	1.1

Positive effect size values indicate that the professional photojournalists and editors indicated "Yes" more often than the college photographers.

Table 2

Difference between professionals and College photographers regarding code of ethics statements (n=107 college photographers, n=283 professional)

Question	t	p	percentage difference *(pros-college)*
Accurate representation is the benchmark of our profession. We believe photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph. Altering the editorial content … is a breach of the ethical standards recognized by the NPPA. Do you accept this as a guiding principle?	2.26	<0.05*	4.6
"Adhere to the principle of reproducing photos that represent reality. Documentary news and feature photos should not be manipulated." Do you accept this statement as a guiding principle?	2.14	<0.05*	9.9
"Altered images should be obviously false to the reader." Do you accept this as a statement of principle?	2.26	<0.05*	10.3
Any manipulations should simply include routine cropping, color correction to restore the color balance to what appeared in the actual scene, or dodging/burning to improve reproduction quality." Do you accept that as a statement of principle?	0.63	0.53	-1.5
"Readers should know that an image was altered." Do you accept that as a statement of principle?	0.05	0.96	0.0

"The highest and strictest standards should be applied to hard-news photographs." Do you accept that as a statement of principle?	0.15	0.87	0.2

Positive effect size values indicate that the professional photojournalists and editors indicated "Yes" more often than the college photographers.

APPENDIX

The entire survey is still open and accessible at http://www.surveymonkey.com/s/photoethics.

Online, theatlantic.com ran the image with Jeff Bauman's face blurred. Was this acceptable?

- College students | 71 percent said yes
- College advisers | 30 percent said yes
- Professionals | 36 percent said yes

The Huffington Post published the unaltered image by John Tlumacki of The Boston Globe.

In print, the *New York Daily News* ran an altered version of the image the leg injury on the left removed. Was this acceptable?

- College students | 25 percent said yes
- College advisers | 14 percent said yes
- Professionals | 18 percent said yes

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Bradley Wilson, Midwestern State University, is Co-Managing Editor for College Media Review.
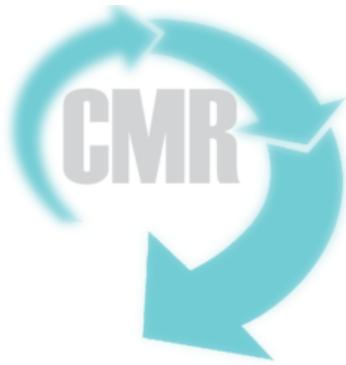
# Boldly going where no social media has gone before

The Media 'New Kid on the Block' is still evolving

By Kelly Johnson

Over the last five years, journalists and their media outlets have been traversing the social media frontier, experimenting sometimes with abandon, eager to find or afraid to miss the latest helpful tool for bolstering news delivery, revenue and audience engagement and expansion.
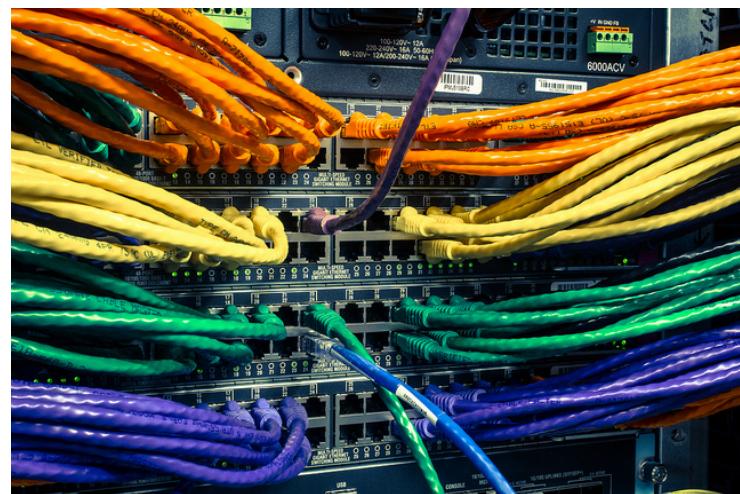
Creative Commons: Ken Fager

Certainly, some uses of some social media platforms are paying off. Facebook and Twitter have become the standard, obligatory social media platforms, with Twitter key for distributing and

teasing news and Facebook for developing and maintaining relationships with and engaging audiences. That's where most outlets attract the most views.

"I usually take a smartphone picture from story location or the person we're featuring," said one TV reporter and anchor. "I may tease that story up until minutes before my story airs. What gives that tease energy is when our station and my followers retweet my tease." Pictures with breaking news receive more retweets than posted videos, the broadcaster added.

Some reporters find Facebook is more effective for sharing the back story or personalities of the news team than for gaining attention for news stories.

At least some print and broadcast media organizations that eagerly explored initiatives on such platforms as Google +, Pinterest, YouTube, Foursquare, LinkedIn and even more creative uses of Facebook and Twitter are now using more restraint and becoming more judicious of their staffing resources.

For each of her nightly newscasts for a year, news anchor Stefanie Cruz of KTXL-TV in Sacramento used pieces of her Google + Hangouts chats with local community members and other individuals on topics of interest. The station gained some leads from the interaction, but based on the limited amount of participation, KTXL-TV decided it wasn't worth the effort.

The station also tried a Person of Pinterest segment in which it broadcast interviews of Pinterest users who had shared a useful pin, such as clothing stain removal tip. In another effort, KTXL-TV posted a discussion topic on Facebook during the evening news. Often, though, the conversation would go off on a tangent, Cruz said. The station determined that neither initiative was worth the staff time.

Although they may be more selective with their social media initiatives these days, media outlets are still experimenting. One experiment capturing the attention of the media industry is Snapchat's Discover platform. Nearly a dozen publishers including CNN, ESPN, Yahoo News, the Food Network, National Geographic and MTV customize stories that they make available for 24 hours on the Discover section of the Snapchap messaging app. The stories are short with strong visuals.

In a less speculative vein, journalists have turned to geolocation tools. "Geolocation for reporting has taken off exponentially in the past year or so," said Doug Haddix, director of the Kiplinger Program in Public Affairs Journalism at The Ohio State University. "Reporters on all platforms are using services like Banjo, Geofeedia and Echosec to find witnesses during breaking news events based on their specific location. Using social geolocation, for example, journalists can zero in on people who are tweeting, posting public Facebook updates, and uploading Instagram photos in the vicinity of a major fire, political rally, music concert or other newsworthy event."

Effective functions of social media:

- **Engagement, relationship building.** Show audience and sources the personal side of reporters via posts on Facebook, Twitter, Instagram, YouTube and other platforms.
- **Reach new audiences.** Try platforms used by the audiences you want to reach, such as Snapchat, Instagram and Pinterest.
- **Story dissemination and promotion.** Tease news, report breaking and exclusive news and debunk rumors, especially on Twitter. Set the story scene. Showcase photographers' work on Pinterest. Create videos for YouTube to accompany print pieces.
- **Crowd source.** Collect and share community reaction to news events, especially via Storify. Use services Banjo, Geofeedia and Echosec to find witnesses to breaking news events in a specific location.
- **Provide additional value** and demonstrate expertise in a field by sharing news from other outlets. The Associated Press uses its primary Twitter account to highlight stories by its members.
- **Story mine.** Find trends, sources and story tips by listening to social media conversations, especially on Twitter, by community members, competitors, constituents and customers and employees of the organizations you're covering. Monitor hashtags.

Kelly Johnson is a social media connoisseur and communications specialist who worked as a reporter for 25 years, including 16 years as a business journalist.

Kelly Johnson

College Media Review

Great visuals are all part of a plan...

Here's a Baker's Dozen ways to get and improve your visual content

By Robert G. Nulph

A student sits in front of her editing set-up. On one side of her desk is a sandwich piled so high it would make Jared proud; at her feet sits a 44-ounce big drink guaranteed to quench her thirst; and on the other side, sits a rainbow of SD cards.

Now, this could be a great dream, or the true definition of hell. It all depends on the work she does before she enters the field as well as during a shoot.

When instructing students in a practicum or lab setting, it's hard to convince them to plan. They just want to jump in and presume they will land well, the heck with planning ahead! And for the first assignment, it's tempting to let them run out the classroom door without planning and seeing how they land in that editing bay later ("miserable!"), learning a hard lesson about not planning. Such a lesson is similar to

teaching News Writing students who don't do their research in advance of their interviews.

The following is a Baker's Dozen of tasks to offer students while shooting to make any edit session a pleasant experience. Do the first three BEFORE leaving the house, school or office.

Creative Commons: hunnnterr

- **No. 1: Label Your Digital Media Cards.** Create an acronym for your production as well as a number for each card used. The United Way would be UW 1, UW 2.
- **No. 2: Prepare a Shot Sheet.** As SCUBA Divers say, "Plan your dive and dive your plan." Make a list of all of the major shots you will need and reminders of the types of cutaways you will use to transition between pieces.
- **No. 3: Check Your Equipment.** Check your cards, batteries, lights and lamps. Check to make sure you have everything. Make a list and put it on the inside of your camera case and check it before you leave.
- **No. 4: Check White Balance and Audio levels.** Every time you change the location of your camera, check your white balance. Shoot a short 15-second shot at each location before shooting what you want to keep. This will allow the camera to settle in and give you the right reading. Also, check your audio levels to make sure you are not over or under modulating.
- **No. 5: Check your ISO, Shutter Speed and f-Stop.** Always check to make sure you are shooting at the optimal ISO for the least amount of grain and set your f-stop to achieve the depth of field desired for each shot.
- **No. 6: Pad Your Shots.** Always record ten seconds before you start the action and five seconds after the action stops. This gives you the "handles" you need to add transitions between shots.
- **No. 7: Slate and Log Your Shots as You Shoot.** Write down every shot as it is taken, noting if it was good or bad. Using a clapper adds a visual and audio sync point

when recording audio with a separate system.

- **No. 8: Shoot Lots of Cutaways.** When you shoot cutaways, make sure you include location shots such as street signs, landmarks and time indicators like shadows and clocks.
- **No. 9: Shoot Lots of Coverage.** For each scene, shoot multiple angles and sizes of shots. With lots of coverage, you will give yourself plenty of options when editing.
- **No. 10: If You Don't Have to Move the Camera, Don't!** Good video means solid video. Even if you are sure you want movement in your shot, include a still version of it. You will thank yourself in the editing suite.
- **No. 11: If You Must Move, Do It Intelligently.** Shoot all movement in a planned sequence at the same speed. Shoot movements in both directions to provide editing options. If you tilt up, tilt down.
- **No. 12: Record 30 Seconds of Room Tone.** Record 30 seconds of room tone or natural sound while at each location to give you short sound clips that will fill in the audio holes between interviews.
- **No. 13: Have Fun!**

Robert G. Nulph teaches convergent journalism at Missouri Western State University and specializes in anything with a lens. He is also an independent video/film producer/director and photographer.
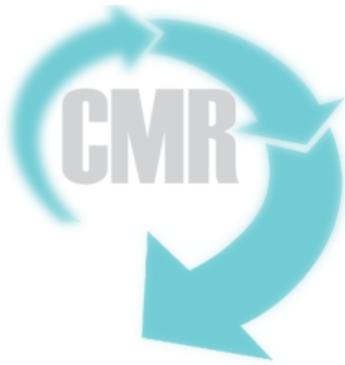
College Media Review

Journal of the College Media Association

Bonnie Thrasher, 1961-2015: CMA vice president

A–STATE HERALD PUBLISHES TRIBUTES FROM STUDENTS, COLLEAGUES

College Media Association Vice President Bonnie Thrasher, 53, of Jonesboro, Arkansas, died March 31, 2015 at her home.

Born July 7, 1961 in St. Charles, Missouri to Bill and Beverly Thrasher, Bonnie resided the last 22 years in Jonesboro after spending time in Tuscaloosa, Alabama and Starkville, Mississippi where she attended college and graduate school. She was of the Baptist belief.

She was a member of the Arkansas State Media Board and adviser to the [A State Herald](#). She served the national College Media Association in numerous volunteer positions, as secretary, treasurer and as Vice President at the time of her death.

Students of the Arkansas State Herald celebrated the life and times of their adviser, Bonnie Thrasher, who died last week.
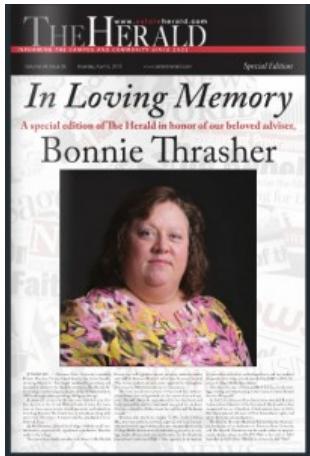
Bonnie loved painting, cooking, and volunteering at The Greene County Animal Farm in Paragould, Arkansas. Bonnie was also a National Merit Scholar, showed cattle, played softball, and track & field.

She is preceded in death by all of her grandparents.

Bonnie is survived by her parents: Bill and Beverly Thrasher of Cypress Inn, TN; one brother: Brian and Wife (Jennifer) Thrasher of Corinth, MS; one sister: Becky Thrasher of Aurora, MO; one niece: Lindsey Thrasher of Corinth, MS; two nephews: Torry Thrasher of Corinth, MS, Blaine and wife(Claire) Thrasher of Olive Branch, MS and aunts, uncles, and cousins.

A visitation will be held from 4 p.m. – 6 p.m. Friday, April 3, 2015 at Arkansas State University, In the Grand Hall in the Fowler Center with Emerson Funeral Home in Charge of arrangements. In lieu of flowers family ask to please consider donations to The Greene County Animal Farm: 1261 Greene 739 Road Paragould, AR 72450

Online Registry: www.emersonfuneralhome.com

Adapted from Emerson Funeral Home obituary with added information

CLICK ABOVE for link to special edition.
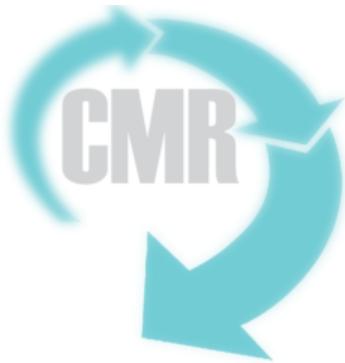
College Media Review

Colleagues, students, others salute the late Bonnie Thrasher

Adviser was veteran of 22 years at Arkansas State

By Debra Chandler Landis
Editor, CMR

The tributes to the late Bonnie Thrasher continued to flow. Colleagues posted on the College Media Association listserv. Thrasher's students at Arkansas State University, where she taught and advised The Herald for 22 years, produced a special edition in her honor. A journalism graduate of Arkansas State praised Thrasher's tough-minded journalistic ways but also fondly called her a fellow "cat lady," referring to the numerous felines Thrasher rescued over the years.

Thrasher, vice president of the CMA who also held positions of CMA secretary and treasurer, was active in several professional journalism organizations. She died in her sleep at home on March 31, with the Arkansas State University College of Media and Communication posting on its Facebook page: "We are saddened to announce the passing of our beloved faculty member, colleague, mentor and

friend Ms. Bonnie Thrasher. Kind words and positive thoughts to her family, friends and students in this difficult time.”
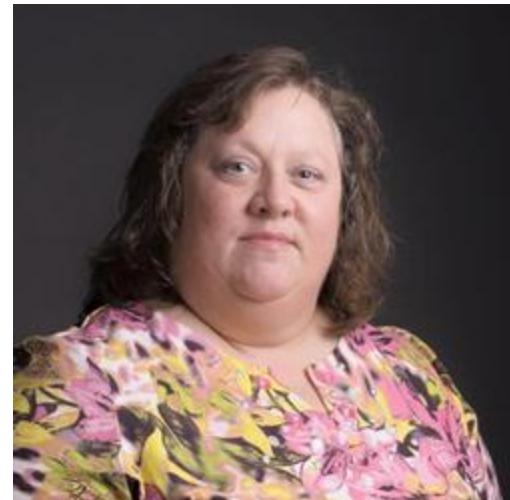
Between news of Thrasher's death and an ensuing memorial service , CMA members, writing on the CMA listserv, painted a portrait with their words of a smart, dedicated, and witty colleague known as much for her dedication to journalism as for being a role model with straightforward talk accented by a lovely Southern accent.

CMA President Rachele Kanigel recalled Thrasher as "feisty, yet kind, forthright and fun." Thrasher had a "no-nonsense honesty," Kanigel said, and was devoted "to students and all things college media.

Kelley Callaway, CMA vice president Member Services, said Thrasher was a role model to students and colleagues.

"Somehow she managed to say exactly what she thought, but always in a kind, respectful way. She could flat out disagree with everything you said, but she never made you feel like it was personal. Or that she didn't respect you. I always admired how she managed to pull that off," Callaway said.

Steven Listopad, director of student media at Valley City State University, recalled Thrasher as "always supportive of new members' needs to acclimate to CMA."

"Long after I first joined CMA, I would try to sit in on as many new member sessions as I could just to hear Bonnie's words of wisdom and encouragement. I wish I had the opportunity to know her better," Listopad said.

Steven Chappell, director of student publications at Northwest Missouri State University, and Thrasher joined CMA in1993. A native Southerner like Thrasher, Chappell said he'll miss many things about Thrasher, including "her sweet Southern drawl."

"For me, being a displaced Southerner, just hearing Bonnie's voice at the fall and spring conventions — regardless of whether it was in New Orleans, Nashville, St. Louis, Washington D.C. or of course, New York — meant I would, every time I talked to her, hear a taste of home in her sweet Southern drawl," Chappell recalled. "There are many other things about Bonnie I will miss. But most of all, it will be the sounds of home in my ear from her perfect Southern accent. "

Paul Isom, journalism instructor at North Carolina State University, paid tribute to Thrasher and the importance of letting others know you care about them.

Writing as if he were talking to Thrasher, Isom said, in part, "You were always available for a quick call or long message about work, family, Southeast Journalism Conference, or CMA, but now l suddenly realize I never actually told you how much that meant to me. I hope you knew. You are a dear, dear friend."

Current and former students joined professionals in saluting Thrasher.

Writing in a special edition of The Herald, (to visit, click here), editor-in-chief Emily Alexander, said, in part, "It was impossible to fully understand and appreciate the extent of Ms. Thrasher's work and dedication to this publication and staff until she was gone.

"She was the soul of our newspaper and the heart of our staff. She grew our confidence, but would not hesitate to put us in our place, which was something that made every single one of us better journalists and better people. Thrasher was the glue that held us together, always there and always pushing us to improve. She spent countless hours working to make sure we had every opportunity available to us."

Arkansas State graduate Caitlin Dee, blogging in "Tribute to a mentor," echoed similar sentiments, adding that Thrasher was also a "cat lady."

Dee wrote, in part, at [March 31, 2015](#) : "After hardly a semester into the (Arkansas State University) journalism program, I learned Thrasher, like me, loved cats. So much, in fact, that she had 26 of them, fostering them and spaying and neutering the cute little critters. My best friend and I begged her relentlessly to allow us to come to her cat-cave and cover ourselves in fur and kitty kisses. The semester we graduated, she finally granted our wish, gave us her address, and allowed us into her home.

"I was in awe of the part of the house she had sectioned off strictly for her felines. She was a tough piece when it came to school but I saw her passion in caring for these animals with no other home."

Thrasher volunteered for homeless animals at the Greene County Animal Farm in

Paragould, Arkansas. In lieu of flowers, her family suggested donations to that facility, located at: 1261 Greene 739 Road, Paragould, Arkansas, 72450.

The SEJ Conference noted on its website that donations can also be made at

[Support.AState.edu](#). Identify *Bonnie Thrasher Memorial Scholarship* in the *Other* category.

Brad Rawlins, dean of the College of Media and Communications at Arkansas State, said in a news release that Thrasher's students work in professional news organizations in Arkansas and throughout the country. Many, he said, e-mailed the university, "expressing love and gratitude for her mentorship and support."

Noting that Thrasher "will always be remembered for her fun, brash and lively personality, and for how much she cared for students," Rawlins added, "She was a friend to all who knew her and she will be dearly missed."
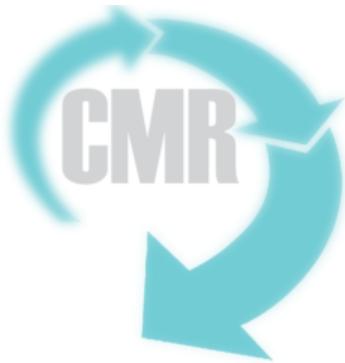
College Media Review

Journal of the College Media Association

Key questions for developing social media policy

Who are our readers and when are they most active on social media?

(Editor's note: A few years ago they were running college newsrooms. As they begin their careers, college media alums now in the profession reflect on their collegiate experiences in this periodic series.)

By Kate Jacobson

Special to College Media Review

Six years ago, media companies were not *that* concerned about social media. Twitter was just catching on and Facebook was evolving from college kids sharing pictures to a vehicle for information.

Almost all media companies big and small have tried to find their own niche in the social media world. Large news organizations have dedicated employees to monitor and craft the company's social media message, while others have had to improvise.

Back in 2011, I was the editor of *The State News* at Michigan State University. We were a college newspaper trying to find our place in the world of social media. When we were looking for better ways to reach our audience, we asked ourselves: How can we uniform our social media efforts and maximize the amount of people we reached?

Illustration: Creative Commons, Nick Booth

In response, we made a social media guide that laid out when we would post, what we would post and how we would post it. During the '11-'12 school year, we almost doubled our social media presence and started a precedent that would be implemented at various other colleges.

And it was easier than one might think.

To formulate a good social media strategy, a newspaper staff has to ask themselves two simple questions: Who are our readers and when are they most active on social media?

To figure this out, we looked at classroom schedule data. We found the highest number of students in class per classes offered fell between 9 a.m. and 4 p.m. The most popular classes were 10: 20 a.m. and 11:15 a.m. classes.

We created a daily schedule of 8-15 stories (depending on the day and the content) we would share on social media that ranged from all sections of the paper. We posted about every half hour and we branded certain tweets/Facebook posts that we knew we would do every day. For example, at noon we would always post the centerpiece story with the hashtag #Lunchbreak.

Reporters were required to make a Twitter account and would be told to live tweet appropriate breaking news events. The main account would tweet out letting people

know that they could follow the reporter if they wanted more information.

Hashtags and tagging users also helped us get the word out. If a hashtag on a trending topic already existed, we would use it, too. If it didn't and we were covering a hot topic, we would create one.

We found that engaging with our audience helped us in a variety of ways. We ran Twitter/Facebook-only contests, we put out opinion questions for feedback and we would often put out a call on Twitter and Facebook for story ideas. We teamed up with our rival, *The Michigan Daily* from the University of Michigan, in a friendly competition to see who could get more followers.

In the end, we found that posting our stuff with hashtags and tagging, as well as not inundating our audience with too many posts, brought in a lot of new followers. Creating a plan and sticking to it held people accountable when the work wasn't done.

And, most importantly, engaging our audience – not just posting out links – gave us feedback and created a better user experience on for both the paper and our readers.

Want to get started on your own plan?

1. Figure out whose responsibility it will be to do social media.
2. Find a scheduling system that works for you. At *The State News*, we used HootSuite, which would schedule Tweets and Facebook posts for our accounts.
3. Figure out a time schedule you want to follow.
4. Ask yourselves: what do our readers enjoy? Which stories get the most comments on our website? Incorporate highly sharable/clickable content at posting times.
5. Brainstorm a contest/activity you could do to engage readers. Maybe it's a "question of the day," maybe it's a friendly rivalry with another college paper.
6. Ask your readers for feedback.

Kate Jacobson (Photo: Carline Jean, South Florida Sun Sentinel)

Kate Jacobson is a crime reporter at the South Florida Sun Sentinel. Follow her on Twitter @katejacobson.

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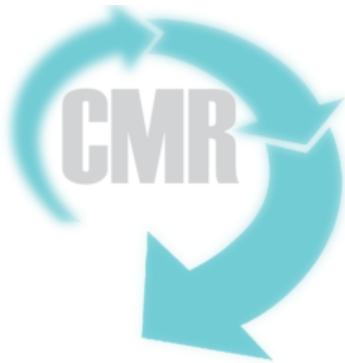
College Media Review

Journal of the College Media Association

Redesign one way to leave mark on media

Guided questions focus on orderly process

(Editor's note: A few years ago they were running college newsrooms. As they begin their careers, college media alums now in the profession reflect on their collegiate experiences in this periodic series.)

By Shasta Langenbacher
Special to College Media Review

Every group of students wants to put its own mark on the campus paper. For my tenure as a student managing editor, our team's mark was updating the paper completely.

With recent technological advances, students have turned to making a splash on Twitter or getting a story to go viral. But without a graphically appealing paper, it's even less likely anyone will pick up a paper and stay in tune if it's nothing but a gray mass splattered on a broadsheet, disconnected from any references to the digital

world. Keeping your printed copy visually up to date is vital for securing advertising, as it lets companies know you're serious about your commitment to all forms of journalism, not just reacting to the next trend in your content and design.

Illustration: Creative Commons, Joan M. Has

With Internet encroaching on printed pieces of newspaper journalism, it's more important than ever to incorporate interesting tidbits to accompany a story, whether it's a teaser to a YouTube page, or to add a tagline to advertise a reporter's Twitter feed to answer questions on a story. Readers are multi-platform today, and if a student reporter does not learn to design for this now, they will be doomed in the industry.

A newspaper redesign for *The Clarion Call* at Clarion University in Pa. took place in less technological times. My version of the redesign occurred in 2008, and our staff was focused on keeping a broadsheet while maintaining an updated graphic look. Being basically a gray lady in 10 pages, it was beyond time for an update. We were also just launching the paper's first website independent of the branding and ownership of the university. We wanted both forms of media to carry the same look, or brand, while we aimed to get readers familiar with our new online presence.

As managing editor, I took the lead to make sure the project wasn't forgotten about amidst the usual demands of the weekly fall semester's editions. I worked heavily with our graphics editor to secure proper fonts and elements, with the managing editor to get our folios and section heads to convey the right message, with our online editor who was creating a custom WordPress layout and collaborated with the art department on campus to hold a newspaper mast redesign competition. Our staff members would bring in snippets of interesting newspaper designs they found while reading their favorite publications. Outside of campus, I connected with our printer to make sure everything would transfer over correctly the first time.

Our redesign was ready in a few months, but it wasn't without a lot of discussion and networking done on campus. Being a person who organizes with lists and flow charts, I had lists to make sure every visual element was addressed and with whom I

communicated with along the way. These documents were in the newspaper office so all section editors knew where we were in the process and who to talk to if they had questions or an idea to share. Updates were shared during weekly editorial staff meetings so I was held accountable and stayed on track.

To promote the redesign, the mast contest got art students talking about the paper, and we shared our new logo with a T-shirt give away with the phrase "I <3 my Call girls" on the back, as ¾ of our staff was female. An obligatory editorial was written to explain the changes to our readers once the new design was unveiled in the spring semester.

A redesign can be a tremendous pain and may seem like it's not worth the effort, but if done in an organized fashion, it can be done quickly and done well before everyone graduates.

Redesign questions to focus on...

- What is the primary goal of this redesign?
- Which design elements are you striving to edit and how will they all work together?
- If redesigning your mast, how will this be carried through as a brand for your paper?
- Who is your lead redesigner, and what parties will be involved through the process?
- How can you network on your campus to get your new design noticed?
- Which elements can you use in print to carry over your paper's online presence, and vice versa?

Shasta Kurtz Langenbacher was a staff member of *The Clarion Call*, the campus newspaper of Clarion University of Pennsylvania. She graduated in 2009. She is currently copy editor and blogger for the *Altoona Mirror*.

*Shasta
Langenbacher*
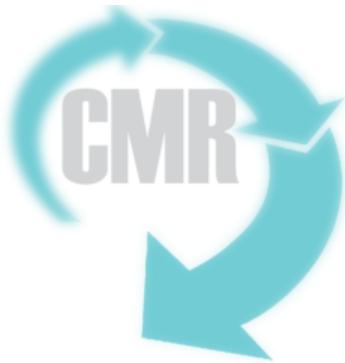
College Media Review / May 12, 2015 / College Media

Advisers under fire (and fired)

## Advisers, students fighting spate of adviser firings in six months

Illustration by Sean MacEntee via Creative Commons

Editor's note: This is the first of two parts. The next story will focus on strategies for developing campus educational initiatives in support of First Amendment and student voices.

By Jody Kleinberg Biehl
University at Buffalo

Three college media advisers been fired in the past six months – a spate Frank LoMonte, executive director of the Student Press Law Center, calls "one of the worst stretches I can remember."

Cheryl Reed from Northern Michigan University, James Compton of Muscatine Community College in Iowa, and Patricia Roberts of Delta State University in Mississippi, have all lost positions as student media advisers since November.

And all of them – along with their students — are fighting back.

The cases mark the first time in almost a decade that college media advisers or students have taken legal action against university administrators for First Amendment violations, according to LoMonte.

Reed's case is the first time LoMonte can remember in which an adviser has filed a lawsuit for wrongful discharge.

"I think we are going to get some guidance and clarity from the courts about the job security of advisers from these cases, for sure," LoMonte said in an email. "What's been happening at Northern Michigan and at Muscatine is such blatant cause-and-effect retaliation that I'm not even sure the schools would or could deny it. These situations present very clear choices for the courts about how much they're willing to protect press freedom on campus, since removing a supportive adviser is one of the most effective ways to undermine freedom of the press."

Before these lawsuits, LoMonte said he could "count on one hand" the number of lawsuits filed by college media advisers and students; most of the cases were at least 10 years ago and years apart.

No organization – not the Student Press Law Center, nor the Associated Collegiate Press nor the College Media Association – has been tracking adviser firings over the years, so there is no definitive list or way to map trends. But, LoMonte, who is often among the first to hear of a case, said only 2011-2012, when four advisers – Paul

Isom, Bradley Wilson, Gayle Brown and Vanessa Curry — were fired in rapid succession, compares to the current situation.

Curry's situation was, LoMonte said, perhaps the most heart-wrenching he can remember, as she was fired just before she went into brain surgery and was left without health insurance.

He said an average year will see five or six firings, and that in a bad year, there will be seven or eight.

Spring is the most popular time for administrators to "drop the bomb," said Chris Evans, Student Life Assistant Director for Student Media at the University of Vermont and chair of the adviser advocacy committee for College Media Association.

As CMA adviser advocacy chair, Evans, who also serves as an adviser to the Vermont Cynic and two student radio stations, receives an email when advisers complain to the CMA about treatment by administrators.

He said most years he gets four or five complaints and only some of those result in a letter of concern or a letter of censure from CMA. Most cases don't end up as lawsuits, he said, because lawsuits can be costly and it's often hard to prove First Amendment violations. Most often, he said, the adviser is tired of fighting a difficult administration and finds a new job and moves on.

Part of the reason no one is tracking cases of adviser dismissals is that each case is individual and often it's often hard to tell if censorship was the cause, LoMonte said.

CMA, currently has five schools — Morgan State University, Mount St. Mary's University, Le Moyne College and Ocean County College — on its censured list, which means CMA investigators have found evidence that administrators have violated students' First Amendment rights and/or removed an adviser due to the content of the student newspaper. CMA began the adviser advocacy program in 1998 and has censured nine schools, Evans said.

Sadly, being censured often has little effect on a university and as such adviser advocacy has struggled to find its role, Evans said.

"Universities don't really care about being denounced by a college media group," he said. "It only works if it is being done in conjunction with other organizations."

For instance, he said, censure would mean more if CMA and other organizations issued censures in tandem with the Association for Education in Journalism and Mass Communication, which gives out accreditation. Then, he said, censure would become a real issue for the school, its reputation and its recruitment and admissions processes.

Evans called the recent cases in Michigan and Iowa "particularly dramatic" and worrying.

LoMonte worries that colleges are getting more complacent and unapologetic about firing advisers they find troublesome. He said the Michigan and Iowa cases presented especially compelling facts that cried out to be challenged."

In Northern Michigan, Reed, who was fired as adviser of *The North Wind* in April, but is still an assistant professor with the English Department, filed her lawsuit with student journalist Michael Williams.

In the lawsuit, Reed and Williams say Northern Michigan administrators who make up the newspaper's executive board have created a hostile environment for free speech on campus and have repeatedly tried to prevent student reporters from writing about topics unfavorable to the university. They accuse the administrators of firing Reed because of her outspoken support for student journalists. And, they say the administrators on the newspaper's board rejected Williams as incoming editor in chief because of his tough reporting on the university.

Both are asking to be reinstated and they have filed an injunction to prevent the administrators who make up the newspaper's board from filling their positions. Oral arguments on the temporary injunction are set for June 29. At that time, a federal judge will decide if the positions can be filled.

Reed insists the lawsuit is not about her or her position. In fact, she said, her life would be much easier if she didn't have to spend long hours working with student journalists and fighting for her students' rights.

But if she didn't fight, she worries the problem would continue.

"After spending a year battling for freedom of the press and freedom of speech, nothing would have changed. If I left, all of these infringements would have kept going on. I had to do it," Reed said.

In Iowa, 12 current and former students at Muscatine Community College filed a similar complaint in the U.S. District Court on May 5, insisting free speech is in jeopardy at Muscatine because administrators are trying to control the content of the Calumet newspaper. They cite a pattern of oppression since 2013 and insist Compton was fired fas retaliation for an article in the paper that criticized the way a faculty member spoke to a student journalist on the phone.

Compton remains on the Muscatine faculty.

In Mississippi, Patricia Roberts is perhaps facing the most egregious situation. In November, despite her status as a tenured associate professor, she was fired both as adviser to the student newspaper The Delta Statement and as the only professor in the school's journalism department.

The problems, said Roberts, who spent nine years as the faculty adviser to the *Delta Statement*, began on Oct. 31, when the students wrote about a free speech lawsuit filed against the university by a faculty member.

Over the next few weeks, Roberts, said, Delta State University President Bill LaForge cut the newspaper's $10,000 printing budget, voted not to renew Roberts' contract and decided to eliminate the school's entire journalism program.

In three signatures, she said, LaForge eradicated journalism at Delta State, which was one of only three public universities in Mississippi to offer journalism degrees.

"You really can't be worse that this," LoMonte said of the Mississippi situation. "You not only eliminate an adviser's job, but you eliminate an entire academic discipline to punish the student newspaper."

The university insists the cuts had nothing to do with the aggressive reporting of Roberts' students, but rather were part of an emergency $1 million budget reduction. LaForge also cut two other programs – communication/theater studies and modern foreign languages.

Roberts believes the cuts were meant to silence the students.

"The Mississippi Press Association offered to give the university $10,000 to keep the paper printing," said Roberts. "But they (the university) rejected the offer. That shows you this had nothing to do with money."

She added that $65,000 – the cost of her salary plus benefits – means little to a university with a large budget.

"They are camouflaging it as a money saving technique," LoMonte said. "But nobody believes that. Everybody knows it's punitive for the newspapers content."

Roberts, who has letters of support from the Society of Professional Journalists, the Mississippi Press Association, the Southeast Journalism Conference, the Student Press Law Center and several local media outlets has appealed the firing and insisted, "I will go down with my ship."

One positive – the only one, really, she said – is the way the cuts and her firing have galvanized her students.

"It's made the students want journalism more. It has early on called them to a situation that seems like a textbook press issue problem. It's become real to them. So they are more engaged that ever," Roberts said, adding, " I actually think it's enhanced their education, as sad as it is."

After the president cut their program and fired Roberts, *Delta State* students hired a hearse, brought in ashes and an urn and held a funeral, complete with eulogies, for their axed program and 83-year-old student newspaper. The paper will continue as an online site.

At the funeral, journalism student Whitney Carter showed the same type fighting spirit as Roberts. During her eulogy, insisted that the decisions of the administration would not prevent her from standing up for herself or others.

"Journalism may be gone," she said. "But the journalist in me will never die. So no, I will not be quiet."

Reed's students at *The North Wind* also showed gumption and voiced their discontent in writing. The April 9 edition of *The North Wind* – the first issue to come out after Reed's April 3 firing — announced the death of the First Amendment in somber black lettering that fills the front page of the paper.

And the lessons learned in college – even the nastiest ones – stick with young journalists.

Karla Bowsher, now a 32-year-old freelance reporter in South Florida, said fighting for press freedom and adviser rights in college helped her become a tougher reporter. She remembers how a few weeks into her 2010 tenure as editor in chief of Florida Atlantic University's, the *University Press*, she learned her staff's longtime adviser, Michael Koretzky, had been fired.

"At first there was shock and disbelief," she said. "But then there was a rallying together effect after the firing. A lot of alumni showed up. I was floored by the outpouring of support by people I had never met before. "

Koretszky, who is now SPJ Region 3 director and Florida College Press Association president didn't file a lawsuit, but he found a way to stay on at the paper anyway — by switching his status to volunteer.

Bowsher went on to work as a government reporter for *The Chronicle-Tribune* in Marion, Indiana, where she helped uncover a decade's worth of fiscal mismanagement.

"For me, the experience of being threatened by administrators came in handy," she said.

It taught her early the need for good journalism and the value of standing up and fighting.

Jody Kleinberg Biehl is a clinical assistant professor in the English department at the University at Buffalo and director of the university's journalism program. She also serves as advisor to the student newspaper, *The Spectrum*. Since Biehl became advisor in 2009-2010, *The Spectrum* has won 14 national media awards. It had not won any in its previous 63-year history. Before coming to UB, she worked in Berlin as an editor at *Spiegel Online*. At *Der Spiegel,* she was one of three journalists hired in 2003 to create an English-language website. The site, based in Berlin, now attracts millions of readers per month (www.spiegel.de/international). Before joining *Der Spiegel*, Ms. Biehl worked as a European correspondent for *The San Francisco Chronicle* and as a free-lance correspondent for *USA TODAY* and the *Boston Globe.* She also spent four years as a general assignment reporter for the *Santa Rosa Press Democrat*, a New York Times-owned paper in Northern California. She won numerous journalism awards during her time at the *Press Democrat* and in 2000 received an Arthur F. Burns fellowship, which took her to Berlin for three months as a reporter. She has reported from France, England, Poland, Portugal, Spain and Germany. She speaks fluent French and German.

Jody Kleinberg Biehl
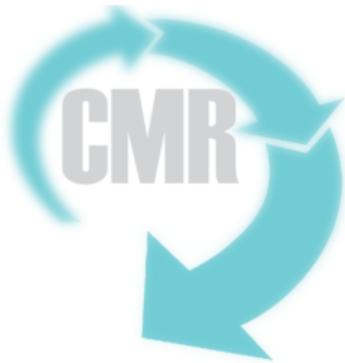
Advisers should teach, nudge, offer advice and listen

... But allow students to lead

By Chris Poore
Adviser, The Kentucky Kernel
University of Kentucky

It's not about you.

I learned that early in this job, and I've been reminded of it often.

I would even advise you to put that phrase on your wall.

It would remind you that each time you get a complaint you should listen, but then make sure students talk to the complainer and resolve the problems themselves. It would remind you that when students make mistakes, you should offer suggestions

but make sure the solutions for dealing with those mistakes come from them. And when there are problems on staff, it would remind you to offer your advice but make sure students are driving toward the resolution.One of our editors died recently, and the student newspaper organized a memorial and candlelight vigil for him. The mayor, police chief, dignitaries and hundreds of others attended. I worried about my students all day. I wondered if it would be too much. I wondered how they would do in front of such a large crowd after such a devastating tragedy. I even prepared remarks in case I needed to step in for them.

Chris Poore, adviser of The Kentucky Kernel, the student newspaper at the University of Kentucky, also has a farm business where he delivers eggs door-to-door in downtown Lexington. The Poore Farm sign was a gift from students and presented by Becca Clemons and Rachel Aretakis, two former editors, seen it the photograph with Poore.

But as the memorial began, I was immediately comforted. Our student leaders that night stepped up to the microphone one after another and ended a horrible day with their own beautiful words.

We are here to teach, to nudge, to offer advice, to listen, and then, maybe most important, to step out of the way.

I haven't always remembered that. But on those days when I do, I always feel the greatest joy and fulfillment.

College Media Review

Story is story, regardless of medium

There are more similarities than differences

By Andrea Frantz
Adviser, KBVU 97.5 FM The Edge
Buena Vista University

I'm not sure where to start with 'lessons learned' during this past academic year because 2014-15 has really been about redefining my advising identity. In some ways, becoming the adviser to a radio station after a career of student newspaper advising feels like trying to fit a square peg into a round hole, professionally speaking.

Why the change? My university has navigated the turbulent waters of the four-year, residential campus enrollment reality better than most. But it has still been forced to re-evaluate how it prioritizes budget choices.

So, like others across the nation, we've seen our share of belt-tightening. When a colleague announced his retirement last year, we knew immediately that his line wouldn't be replaced, and the four Musketeers running our digital media

department would morph to just three in 2015-16. This meant not only that I'd take on new preps in photography and audio, but that I'd also assume the reigns of our FCC-licensed radio station.

Andrea Frantz (in the shades) with students from Buena Vista University at the New York College Media Association convention in spring 2015.

I won't lie: The change was daunting. I opted to enroll in my colleague's classes to observe

Andrea Frantz, Adviser, KBVU 97.5 The Edge, Buena Vista University

firsthand how he does them. I took notes, went out on shoots, gathered nat sound, geeked out with gear. And I did it right alongside my own students who would sometimes go straight from his class to mine. I learned right alongside them, which reaffirmed for me that learning is indeed a lifelong endeavor.

The new stuff for me this year includes all you would expect in taking over a student radio station for the first time: reading the public file; mastering Audition software; taking on my own weekly show to learn the boards; hiring an executive staff with little understanding of the difference between a production director and a program director. The list is really quite endless. But I think this year's most important take-away is that regardless of medium, my job doesn't really change that much. Story is story, and my goal is to encourage my students to tell good ones.

I'll just be doing that over the air.

College Media Review / June 9, 2015

Convergence can work...

... it just might take three years

By Steven Chappell

Director of Student Publications
Northwest Missouri State University

We have spent the past three years working hard to converge our student media operations, which include a yearbook, newspaper, radio station and TV station.

Part of that process has been convincing the students that it is in their best interests to work together and cross media to better position themselves for employment post-graduation.

We've worked on several initiatives in that time, but the most effective has been our Student Media Day, which coincides with the weekly printing of our student newspaper, The Missourian.

We distribute copies of the student newspaper with "Town Criers" in our student Union every Thursday from 11 a.m. to 1 p.m. The radio station, KZLX 106.7 LPFM, broadcasts live during that time frame. Yearbooks are available for pickup. And the TV station records a live news talk show from 12:30 to 1 p.m. called Cat Chat. The show airs live over the radio station during the recording, and is rebroadcast on KNWT Channel 8 throughout the week. All students from all media work together to produce the event, and it has grown in scope each year, with this year's event distributing 1,500 copies of the paper each week, or one-third of our weekly press run, in those two hours. I think the major lesson the students learned was that, despite the differences in

Make the newspaper's printing a cause for celebration for the whole media family in a Student Media Day.

platforms, their specific jobs weren't all that different from each other, and as a result, collaboration made their jobs easier.

It wasn't "another outlet stealing our work." It was "we scratch your back, you scratch ours" instead, which had been hard to convince them of in previous years. The lesson I learned was that sometimes, it takes three years to drill that into a student's skull.
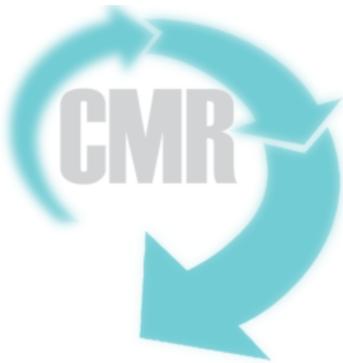
Teaching journalism beyond our newsrooms

On educating non-journalism students, colleagues, and administrators about 1A, the role of the campus press and media advisers

By **Lindsey Wotanis**, Ph.D.
Marywood University

Cheryl Reed, former adviser of *The North Wind,* the student newspaper at North Michigan University, is the latest casualty in war between College Administrations and the First Amendment. Just a few months earlier, it was Jim Compton, former adviser of *The Calumet* at Muscatine Community College in Iowa.

At a time when colleges and universities around the country are facing enrollment crises, student newspapers that publish less-than-favorable stories about their campuses are seen by administrators as 'problems' that need handling. So are their advisers, who are often also faculty members. Sadly, the solutions to the problems are usually censorship or termination of the media advisers.

[Reports](#) have suggested that at Northern Michigan, Reed and the student in line for the editor-in-chief position were fired after the student newspaper published reports critical of the administration and of the university's finances. [Reed has since filed suit](#) against the newspaper's board of directors. The suit names five students and Steve Neiheisel, the university's vice president for enrollment management and student services, whom Reed claims influenced the students to terminate her.

In five years of advising Marywood University's student newspaper, The Wood Word, I'd never once received a phone call asking me to "rethink" something until...

"Colleges and universities need to foster an open environment where student media outlets are free from interference, even from publication boards," said College Media Association (CMA) President Rachele Kanigel in an email to members about the case. "There are many ways to bully student media and removing an adviser is simply that: bullying."

Dana Neuts, president of the Society for Professional Journalists, told *The Chronicle of Higher Education* that "colleges and universities that are fortunate enough to have student newspapers should give advisers the freedom to teach students about good, ethical journalism without fear of retribution if something less than positive is published about the institution."

But *should* is an operative word in that statement. Anyone who has ever advised a campus media organization knows the feeling that occurs just after a controversial story is published or aired. Often, the question that begins running through an adviser's head is *when*, not *if*, their phone will ring.

In five years of advising Marywood University's student newspaper, *The Wood Word*, I'd never once received a phone call asking me to "rethink" something that my

students had published. Despite everything I had been warned about when I arrived, I'd come to believe that my fears of censorship were unfounded and that the administration at this private, Catholic institution truly was not only tolerant, but also respectful of the student press.

But then one of my student journalists posted a photograph of a student protester lying in one of our main campus buildings next to a United States' flag they had hung upside and upon which was written: "There is no justice on stolen land," the name Michael Brown, and #BlackLivesMatter.

I got the call the next day.

And though I didn't lose my job, this story is one that is probably all too familiar to campus media advisers around the country.

Controversy on campus

It all started on Tuesday, December 2, 2014, when a small group of students organized a peaceful protest to show solidarity with the people of Ferguson, Missouri, after the grand jury failed to indict police officer Darren Wilson for the shooting death of Michael Brown.

My student journalists had known for a couple of days that the protest was planned; signs around campus alerted the entire community that the students would gather in the Rotunda of the Liberal Arts Center at 2:20 p.m. What they didn't know would happen is that one student—who had just joined *The Wood Word* staff earlier in the semester, and who is not a journalism major—was planning to protest using the desecrated flag. Campus Safety almost immediately asked the student to remove the flag, and likely out of fear of punishment, the student complied.

But prior to the flag being removed, *The Wood Word's* editor-in-chief, Autumn Granza, snapped photographs of the protest and flag and posted them to the newspaper's Facebook page.

Of course, one of our own staffers becoming a newsmaker presented an added ethical challenge. People on our campus even insinuated that the student journalists

had staged the protest in order to cover it. In an effort to be as transparent as possible, they [released a statement](#) explaining the conflict of interest, and the safeguards they were putting in place to ensure that the student had no role in the reporting, writing, editing, or publishing of stories about the protest.

But that wasn't the only backlash. Almost immediately, the story became a viral sensation—at least in our local community. *The Wood Word's* followers increased by an unimaginable magnitude—about 10,000 percent in five days. The Facebook post containing the image of the flag reached more than 27,000 people, and garnered more than 1,000 Likes, Comments, and Shares.

To put that into perspective, *The Wood Word's* most-liked/commented/shared story in the same month was of Marywood's Annual Christmas Tree Lighting, with 64 Likes, Comments, and Shares.

The comments on the flag photos, of which there were hundreds, ranged from disappointment to outright anger, with some including threats of violence.

- [Kevin Blacketter](#) *Embarrassed to say I am an alumni of this University, please refrain from ever requesting a donation from me.*
- [Gabie Tornabene](#) *Disgusting what they did to our flag. Can't believe I give my money to this Catholic institution. Even if the students took it upon themselves to do this, where was Marywood faculty to stop it. This represents our school as a whole and it's embarrassing/disgusting to our reputation.*
- [Thomas Erickson](#) *Who in there [sic] right mind thought this was okay to post on social media. I really hope this goes viral.*
- [Matt Roman](#) *They need to be put down like the animals they are*
- [Mikey Falco](#) *expel them*

The local media got ahold of the story, and that drew even more attention. Local journalists congratulated my student for breaking the story. But I learned later that just about the same time my students were getting pats on the backs from our local media, our administration was toying with the idea of asking us to simply make it all go away.

Administrators react

That's when I got the phone call—the next morning at 9 a.m. I was practically waiting for it. I won't lie; I was nervous.

The truth is, the phone call was pleasant, and the voice on the other end of the line was both rational and respectful. For that, I was grateful. It didn't so much ask me to have the students remove the photo as much as it asked me whether I thought it would be appropriate for the administration to make such a request.

I said, *Of course not.*

I advised that censoring the student newspaper after they'd already censored a student protester was only going to dig them into a deeper 1A hole. Better to deal with the matter at hand with some thoughtful counter-speech.

That phone conversation was the last I heard about the controversy from the administration. They released their official statement, in which our university President, Sr. Anne Munley, I.H.M., Ph.D., said the following:

"As stated yesterday, Marywood University understands our students' First Amendment rights to freedom of speech, peaceable assembly, and freedom of the press, but we abhor the desecration of the United States flag. Such an action is inconsistent with the mission of Marywood and our core values. As an institution of higher learning, we recognize that the circumstances of yesterday have created the opportunity for education and dialogue. Due to the nature of the events, disagreements are expected; it is our hope, however, that this will be a learning experience for our students and for all in the broader community who wish to engage in respectful dialogue."

I'm not naïve. I know that having a "desecrated flag" on campus is going to create some discomfort and backlash, especially from the Student Veterans Alliance and the veterans in our local community—of which there are many.

In the past few years, Marywood, in its continuing effort to educate the underserved, has implemented programs to help returning veterans achieve their educational goals through transition programs and support centers. The efforts—that had been covered by *The Wood Word*—are admirable and worth celebrating.

Likely in fear of alienating that faction of the community, as well as trying to contain the outrage of alums and donors, Marywood was working overtime trying to minimize the harm that the student protest has caused. Marywood, like most other small, private universities, is facing challenges as enrollments decline nationwide.

I was working overtime, too. At first, it was in an effort to educate my student reporters as they scrambled to cover the protest and its aftermath. That week was full of long days, longer nights, and restless sleep as I worried whether I was doing the right things as I counseled the students on their reporting. Though classes ended that week, the controversy would not.

To read more about *The Wood Word's* coverage of the campus protest, check out the following links:

- EDITOR'S NOTE: [Our coverage of the Ferguson protest](#)
- NEWS: [Campus protest stirs controversy, leads to learning moments](#)
- EDITORIAL: [Our Opinion: Looking back to move forward](#)

Troubling questions

In the days that followed, I found myself educating my colleagues about the role of the student press, but also about my dual role as professor and student media adviser. Perhaps most shocking were the questions I encountered related to the First Amendment from my colleagues.

Is writing on a flag illegal?

A quick Google search will show that no, writing on a flag is not illegal. It's a form of protected speech under the First Amendment.

But, did The Wood Word *really need to post that photo? It wasn't really news. To whom would that have been important?*

This protest is the biggest news to hit our campus in months. Knowing what our students are doing and thinking about, I would hope, is of utmost importance to all of us in the Marywood community. (*Should I go through my lesson on News Values next, I wondered?*)

Shouldn't the students have gotten approval before posting those photos to The Wood Word's Facebook *page?*

That would constitute prior review. While I often do work with students as they draft stories to ensure that they're learning through the process, I never tell them to run or not run a story that's been well-reported; that's their call and they know it because I've taken great pains to teach them as much. They need the freedom to do real journalism in order to improve their skills and to eventually move on from Marywood and get a job.

Weren't you worried about how bad this was going to look for the university? You probably should have thought about that.

I'm a professor here, too. I know the realities of our marketplace, the importance of enrollment, and the damage negative publicity could cause. But, I can't control what people think about this event any more than I can control whether it snows on the day I'm scheduled to give two final exams. And my job is to educate our student journalists, not to be the University's crisis manager. I will not teach my students that censorship is OK when it's in the name of crisis management.

Did I really just hear you say that you're proud of the students for doing something that's hurting the university?

Yes. Of course I'm not happy that the University is getting hit with the truly undeserved community backlash. But, I'm proud that my student journalists are taking initiative to report breaking news on our campus. I'm proud of the careful

and ethical way they handled the coverage in the event's aftermath. I'm proud of their editorial leadership in our community. When no one else was speaking up publicly about these events, my students had the courage to do so.

Weren't you nervous when the VP called you?

A little. But, I won't compromise my own personal ethics. I won't censor my students or compromise my own academic and journalistic integrity. I was prepared for whatever heat was about to come my way. But advisers shouldn't have to fear for their jobs for doing their jobs.

Even more troubling questions

Equally troubling were some of the questions that non-journalism students asked me, like:

- *Would you consider asking* The Wood Word *not to write a story about this?*
- *Why was my name used in the article? Hours after I did the interview, I asked the reporter not to use my name.*
- *Maybe your reporters could carry waivers that students could sign when they're interviewed so they'll understand how journalism works?*

The most troubling questions

They came from my student journalists:

Are we going to get in trouble?

I hope not.

Can this get you in trouble?

I hope not.

Thanks for being a role model and standing up for what's right, even when it's hard.

Where do we go from here?

These questions and this event helped me to realize how much work needs to be done to educate not only the people on my campus, but the citizenry in general, about media literacy, the First Amendment, and the role of the press in democracy. Nothing could be more important in society today.

But it's clear from this story, as well as from the ones out of Muscatine Community College and North Michigan University, that university administrators need the most education about the First Amendment. Their power posture when it comes to negative press is jeopardizing journalism education.

It's imperative that organizations like College Media Association, the Society for Professional Journalists, the Society for Collegiate Journalists, and the Student Press Law Center take up this cause in a tangible way. Issuing statements decrying administrators' behavior, as the aforementioned organizations have done in the North Michigan case, is a step in the right direction. But we need to go further.

We need to provide media advisers with tools for educating their campuses about their role and for fostering environments that are truly supportive of the First Amendment and the student press. Those tools might include:

- Training to help advisers educate campus administrators about their role and the role of the student press.
- Training for student journalists about how to use their media to educate their campuses about the First Amendment.
- Information kits for campus administrators that include materials about the First Amendment, the value of a free student press, and perhaps crisis management alternatives to censoring the student press.
- Media literacy webinars that student media organizations can stream publicly on campus to help educate students, professors, staff and administrators about the role on the student press and how they can engage with student journalists.
- Creative social media campaigns that can promote free campus presses and support for student journalists.

Some good existing resources include:

- The First Amendment Center
- The Student Press Law Center
- American Civil Liberties Union
- Foundation for Individual Rights in Education (F.I.R.E.)
- College Media Association's Adviser Advocacy Program
- Society for Professional Journalists' Campus Media Statement Program

As media advisers, we're constantly educating our student journalists about how to do good journalism. We need to remember that it's equally important (albeit sometimes frustrating) that we educate the members of our campus community about our role, our student journalists' roles, and their role in engaging with campus and other presses. Nothing is more important to the future of journalism education and to our democracy.

ABOUT THE AUTHOR: Lindsey Wotanis, Ph.D., is an associate professor of communication arts and director of the broadcast journalism program at Marywood University, a private Catholic institution in Scranton, Pa. She serves as co-adviser to the student-run newspaper, *The Wood Word,* which publishes six print editions each academic year and online frequently. Since she became a co-adviser in 2010, the newspaper staff has won 23 national awards. She currently serves as Vice President for Communication for the Society for

Lindsey Wotanis

Collegiate Journalists (SCJ), the nation's oldest organization designed solely to serve college media leaders. She was named SCJ's Outstanding New Adviser in 2013.
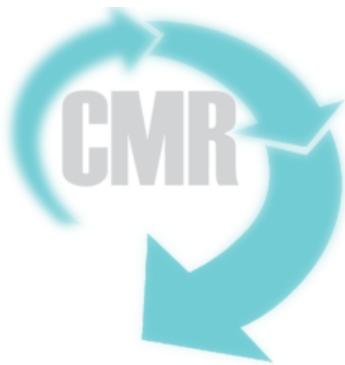
College Media Review

Journal of the College Media Association

Research Annual released for 2013-14

College media research the focus of Vol. 51

By Bob Bergland

Missouri Western State University

Welcome to the second College Media Review Research Annual. Although College Media Review remains in an online format, we once again are compiling all of the year's research into an annual publication, in PDF form and also available in hard copy as a print-on-demand book.

The continued presence of the Research Annual is critical in three main ways. First and foremost, it serves as a vehicle for disseminating key research about the field. This research answers many questions both new and experienced advisers have about how college media operates outside of their campuses. Those who follow the CMA listserv know that it is peppered with questions from advisers about issues such as editor pay, content, advertising and ethics. As with last year's edition, this Research Annual is able to answer some of those questions, providing hard data for

editors, advisers and deans, going beyond just anecdotal examples. Second, this journal also provides a publication outlet for CMA members. While a few other journals have published some studies about college media, there is no friendlier home for such research than College Media Review, and no place that encourages such diverse methodologies. Having this Annual be available in print form also helps scholars who are at institutions stuck in the 20th Century who are not as accepting of online journals for promotion and tenure consideration, even if those articles are peer-reviewed. Finally, the continued existence of College Media Review and \ the Research Annual and CMA in general (the Nordin Award for research, the CMA conventions and the CMA slot at the AEJMC convention) help promote future research—sort of a "if you build it, they will come" approach, except, of course, that College Media Review has been around for more than half a century. Hopefully that future research will answer more questions posed on the listserv and elsewhere.

In the meantime, this volume provides much useful information on a variety of topics. Vince Filak explores a very timely topic: student use of social media, through the lens of uses and gratifications theory. In a similar vein, Sara Baker Netzley studies student use of email, specifically for interviewing/newsgathering purposes. Lisa Lyon Payne and Thomas Mills provide an important snapshot of the content of hard copy college newspapers, looking at what topics are covered on their front pages. Using a qualitative research methodology, Kyle Miller and Carolyn Prentice examine college radio stations, a much understudied part of college media, employing co-orientation theory and administrator/adviser/student perceptions of the radio station. Bradley Wilson looks at advisers, students and professionals in his study about photojournalism ethics. Carol Terracina Hartman and Robert Nulph turn their focus solely on college media advisers, providing nationwide data for a key question in the field: should a Ph.D. be required for the skills-centered adviser position? Last, but definitely, definitely not least, Lillian Lodge Kopenhaver also provides research on advisers, giving a very useful broadbased overview on issues such as compensation, load and departmental placement, comparing the results of

her 2014 study with a similar seminal study done three decades earlier. Both Kopenhaver and Wilson have companion articles that will be published in the next Research Annual volume.

I hope these seven articles not only provide useful information, but also serve to spark more ideas for research. There are many, many areas of college media that are fertile ground for future exploration. I encourage all of the readers to look through these first two Research Annuals, through past CMR archives, and through the CMA listserv in looking for what has been done and what could and should be studied in the future.

As I leave the journal and hand over the reins to the very capable CMR team of Debbie Landis (executive editor), Bradley Wilson and Carol Terracina Hartman (managing editors) and Bill Neville (webmaster), I would like to thank all of the authors for their contributions to the journal and the field. I'd especially like to acknowledge the work of Lillian Lodge Kopenhaver, the associate editor in charge of research, for her work in coordinating the peer reviews of the articles. Finally, I'd like to thank Katelyn Canon, assistant editor for this Research Annual, for all of her hard work.

Bob Bergland, past editor of College Media Review

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