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

Advising world full of surprises...

Adviser reflects on 23 years in the game

By Debra Chandler Landis
Editor

Students can surprise us for the good and the bad.

As is inevitable in college media advising, I experienced both.
And sometimes, we may forget that students arrive with life experiences, and as a result, may handle changes and challenges more readily than we might expect.
For example, this past spring, I dreaded, for whatever reason, telling the editor-in-chief and assistant editors of The Journal, the University of Illinois Springfield student newspaper, that i was retiring after 23 years on the job and that the university seemed to be moving at a snail's pace to hire my successor. I wanted to tell then first before telling the entire Journal staff.
When I told the editor-in-chief about my upcoming retirement and plans to develop a home-based free-lance writing and editing business, she said something to the effect of, "Retirement isn't a time for sadness. It's a time to celebrate the person,

recognize accomplishments, and consider opportunities ahead. We will have a party for you."

One assistant editor said, "Debbie, you have to have a retirement plan. You like being busy."

And another assistant editor said, "No way," grinned and added, "Seriously, you are going to be missed. Thanks for everything you've done," and then returned to editing.

That was that. No drama. Just some thanks and well-wishes – and recommendations – for retirement.

I have since retired, leaving numerous electronic and print resources and notes with individuals involved in the transition to a new student media adviser and a new school year.

Looking back on 23 years of college media advising, I recall a host of wonderful students and good experiences and can see in my mind the framed awards on the newsroom walls The Journal students won over those years.

I also recall how we advisers learn and grow, along with our students, when mistakes occur and all heck seems to be breaking loose.

One such lesson for Journal students and me involved a Journal guest column in which the writer said a Confederate flag hung in the window of a student's campus apartment. The writer did not talk with Residence Life or the student with the alleged Confederate flag. However, she criticized the university for allowing a Confederate flag to be hung and called the owner of the flag a racist. The editor-in-chief erred in not insisting on a more informed commentary; had she, she and the writer would have learned the assumptions were wrong.

The alleged Confederate flag turned out to be a Norwegian flag. Pebbles were tossed at the student's window, and the student understandably felt threatened. He demanded a retraction and the right to pen his own guest commentary for publication. The Journal editor-in-chief obliged.

Telling two media lawyers about what happened, they were polite but blunt in their responses to me: Calling an ordinary individual a racist in print, whether it's a

story, column, letter-to-the editor, or ad, can raise a red flag for potential libel, particularly if there was reckless disregard for the truth and reputation harmed. Ever since that day, I incorporated that episode into annual staff orientations and periodic workshops, noting that all content can be potentially libelous and that student and professional journalists should be dogged and aggressive—just not reckless and foolish. A similar situation never occurred again.

The second lesson resulted from a lack of multi-cultural awareness — and a lack of sound reporting — by The Journal staff. In short, a Journal story about a hip-hop group performing at UIS was overloaded with background information critical of the group with no quotes from the student group who booked the band or the numerous students of diverse backgrounds who attended the concert and liked it.

When the front-page article was published, a flurry of angry e-mails and phone calls to The Journal quickly followed. Each e-mailer and caller said The Journal was racist and demanded an apology. The aftermath included the editorial board issuing a front-page apology and the editor-in-chief participating in a public forum with discussion of journalistic integrity, multi-cultural awareness, and hip-hop music..

Ensuing days found the entire Journal staff and I discussing how fragile trust and respect can be, and how they can be quickly eroded with a lack of sound journalistic planning and fair and accurate reporting. The Journal editor-in-chief stepped up coverage of stories of interest to students of diverse backgrounds, and strove to increase the diversity of The Journal staff . The story and public reaction were also incorporated into annual staff orientations and periodic workshops.

There's an adage that says, "This, too, shall pass."

Indeed, those painful situations passed, campus discussion critical of the Journal coverage of them waned, students graduated and started careers or pursued other degrees, new staff members were hired, and new stories published.

And I retired from UIS on June 30..

Looking ahead, I'll edit CMR through the end of October, at which time a new editor will assume the duties. Be on the lookout for an announcement on the listserv yet this summer regarding the editor application process.

And, please keep in touch with CMR about popular articles and scholarly research you'd like to do: E-mail me at debchanland@gmail.com, or call or text me at 217-494-2095.

We look forward to hearing from you!

Debbie Landis

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Journal of the College Media Association

Assignment solar eclipse

College journalists provide multi-media coverage

By Debra Chandler Landis
Editor, College Media Review

Fall classes at SIU weren't even under way, and the Daily Egyptian student newspaper had a largely new staff.

But the student journalists, like their peers on other campuses covering the Aug. 21 solar eclipse, hit the ground running.

Below you'll see examples of some of their work, as well as links to other collegiate coverage.

"Covering the eclipse was on-the-job training and a huge learning experience. We covered a variety of things," said Athena Chrysanthou, editor-in-chief of the Daily Egyptian student newspaper at Southern Illinois University in Carbondale. NASA scientists, broadcast and print journalists, residents of Illinois and other states were among several thousand people descending on the SIU campus to view the eclipse .

In addition to the eclipse itself, D.E. staff members covered eclipse-themed area concerts, festivals, and other events. Chrysanthou said safety in the field was

stressed, from remaining hydrated to wearing the special safety glasses when looking at the sun.

"The vast majority of the staff were brand new. They were on the go," said Eric Fidler, faculty managing editor for the Daily Egyptian.

Chrysanthou said she appreciated the diversity of eclipse coverage the Daily Egyptian produced.

"It was kind of intimidating" Chrysanthou said of initial feelings about covering an event that attracted thousands, including members of the national press. But any of those feelings soon dissipated.

"I'm very proud of the staff. We all came together, and I really think we pulled it off," she said.

The Aug. 21 eclipse was the first coast-to-coast total solar eclipse in the United States in 99 years.

Carbondale and the nearby village of Makanda were in the area of largest duration for the eclipse that started in Oregon and exited in South Carolina.

Daily Eygptian, Southern Illinois University Carbondale

- **Home Page:** https://dailyegyptian.com
- **Twitter feed:** https://twitter.com/dailyegyptian
- **Special edition on the 2017 eclipse.** https://drive.google.com/file/d/0Bxw0SyYebeX6ZEd4NFh6WEdIXzg/view

College Heights Herald, Western Kentucky University

- http://wkuherald.com/solar_eclipse/viewers-from-around-the-country-make-way-to-wku-for/article_f46e3f63-1a7d-5402-b7b8-8af81f793d4c.html
- http://wkuherald.com/eclipse/collection_d136751e-86bd-11e7-8ccd-8ff08204dfc1.html'
- https://issuu.com/wkuherald/docs/2017aug22
- Eclipse serves as a bonding moment for WKU students

Oklahoma Daily, University of Oklahoma

- **Gallery:** http://www.oudaily.com/solar-eclipse/collection_09e74c20-86ab-11e7-8207-c3a25a4040e9.html
- **Social video:** https://www.facebook.com/OUDaily/videos/10156553493278852/

The Auburn Plainsman, Auburn University

- http://www.theplainsman.com/article/2017/08/auburn-gathers-to-watch-the-first-total-solar-eclipse-in-decades

The University Daily Kansan, University of Kansas

- http://www.kansan.com/news/lawrence-community-gathers-on-campus-to-watch-highly-anticipated-eclipse/article_2f5b2a54-86b9-11e7-9f35-5781307c85a3.html

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Self-care and peer support

Dart Center provides sort of support important to journalists

The Dart Center for Journalism and Trauma, a project of the Columbia Journalism School, has posted a series of links on how journalists can promote and practice self-care and peer support.

Doing so, the center notes, helps protect journalists' health and well-being and assists them in "staying resilient" in the face of pressures that may arise from reporting on difficult topics.

The resources are applicable to professional and college media.

The introduction by the Dart Center for Journalism and Trauma and the links to myriad resources follow.

Like emergency workers and first responders, journalists have begun to recognize the need for safeguards and increased peer support to ensure their health, well-being and ability to do their jobs effectively.

There are a number of potential stress reactions that journalists may experience when they report on particularly difficult topics. Understanding coping strategies can help journalists stay resilient in the face of persistent pressures.

Featured Resources

- Safety & Self-care Strategies for Every Beat
- Dart Hosts Mindfulness Training for Journalists
- Talking Trauma in the Newsroom at ABC
- Handling the Death of a Colleague
- Covering Trauma: Impact on Journalists

All Resources

- When Trauma Catches Up
- Five Ways to Protect Yourself Against Cyberhate and Trolls
- Staring down internet trolls: My disturbing cat and mouse game
- Impunity in Mexico: Remembering Javier Valdez
- Local Crime Reporter Reflects on PTSD
- View All Self-Care & Peer Support Resources
- When Trauma Catches Up
- PTSD & Mental Health
- Panel on Handling Trauma Opens Conflict Photo Exhibition

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A Cautionary Web Tale

Cyber security issues hit too close to home

By Carolyn Levin

As anyone who has advised a college newspaper knows, you never really get a vacation, even during the summer months when you publish less and may not be paid. Which is why, when I returned from a week away in early August (during which I really, truly tried to disconnect), I was not altogether surprised to discover that our newspaper website had been infected with a virus.

And, not just any little virus. When I opened the site on my first day back, just to take a look while starting to plan for the fall semester, the entire screen went red, with a warning notice, "ZEUS VIRUS DETECTED."

Nothing subtle about that.

I immediately contacted our incoming editor-in-chief, who had just finished a summer internship and was also trying to disconnect before school began. Another observation – there's no disconnecting for an editor-in-chief either.

The editor-in-chief called our website hosting company, with little success.

Perhaps they need a call from a grown-up," one of my colleagues said. I then spent several hours on phone calls with support representatives at the hosting company, all located in the Philippines.

The first support representative told me that we needed to log into our WordPress account and install all the updates, which it turned out, we may not have been doing. Then, he informed me that we needed to update our hosting platform, for an additional fee. And, finally, he recommended installing "siteblock software" that we could use to scan our website anytime, for an additional $4.99 a month. We did all that, increasing our hosting costs by approximately $60, and the virus remained on the site.

For a week, we tinkered and experimented, to no avail. The next call I made to the hosting company was even more sobering. A different support representative in the Philippines

informed me that it is usually business sites that are targeted with such serious viruses, and that this must have been "intentional." Someone was trying to infect our files, he surmised.[1] The hosting company, luckily, had backed up our site, because the students, unbeknownst to me, had not. The hosting company kept the backed up files for seven days. So, we then tried to wipe out our entire site and replace it with the seven day old back up. But, sadly, the virus remained.

The only solution at this point, according to the hosting company technician, was to hire a web developer or programmer to diagnose what scripts on the site were infected and to "sanitize" the site. The problem was now beyond the capabilities of the hosting company. No software that they had could fix it. "You need a human to detect the code," my new friend in the Philippines told me.

Before spending a large sum of money that we didn't have to hire an outside web developer, two colleagues on campus (a professor of digital art & design and the manager of our digital art & design labs) generously offered to assist.

Using a relatively inexpensive site cleaning program called WordFence[2], they attempted to "clean and sanitize" our WordPress site[3]. Although we thought that this process would take two days, we were apparently put in a queue with others who had similar problems. I checked our site every day, and continued to receive the red screen with the "This site has been reported as unsafe" message.

So, two weeks before classes were set to begin, our website remained down. The cleaning and sanitizing process was finally performed the week before the fall semester began. And then, lo and behold, I received an email notifying me that "the Security Services Team has completed the cleanup of your site," along with a Malware Removal Report, detailing all we did wrong and the key steps we need to take in the future to secure our website.

Establish guidelines to promote cyber security in campus media.

The site cleaning service had worked! The newspaper website was up and running, virus free.

To protect the site now that it had been fully "sanitized," we purchased a DropBox account, where all of our archives would be placed if we were again infected.

The experience of the Pioneer is a cautionary tale for college newspapers. What can advisers do to avoid the headache that plagued the Pioneer this August? Here are some suggestions, in no particular order of importance, advice compiled from all those who assisted us during this past month:

1. When those updates arrive from WordPress or from your hosting company, make sure the students install them. The latest updates help keep viruses at bay.
2. Change your passwords – frequently. Apparently, we were still using a password from 2014. This meant that many former students, and maybe their roommates, ex-roommates, friends, ex-friends, still possessed the password. This is not a good thing.
3. Back up your site. The Pioneer had not been backed up every week, possibly in years. This must be part of the online editor's job responsibilities.
4. When those updates arrive from WordPress or from your hosting company, make sure the students install them. The latest updates help keep viruses at bay.
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6. Back up your site. The Pioneer had not been backed up every week, possibly in years. This must be part of the online editor's job responsibilities. If the cost of a DropBov account is not within your budget, copy the archives and secure them in a second location.
7. Keep the files on your layout computers organized and labeled. If, for some reason, the site is not being backed up, you can look to your layout computers for archives. The files on the Pioneer layout computers, we discovered, unusable. Layout editors should be charged with organizing all PDFs, by date, so that they are readily accessible if a virus hits the site.

8. Have at least two online editors, preferably a senior and a sophomore. Doing it right is a time-consuming job, and should not be the responsibility of just one student.

9. Know the name of a knowledgeable web developer or programmer, preferably one on campus, who is willing and able to assist in a crisis.

10. Hacking a website is a serious federal offense under the Computer Fraud and Abuse Act, and violators can and do get sentenced to serious prison time if they are found and prosecuted.

Frank LoMonte, former director of the Student Press Law Center and now director of the Brechner Center for Freedom of Information at the University of Florida College of Journalism and Communications, cautioned, "If your site gets hacked, you should always consider alerting the computer crime unit at the nearest FBI office, as they have a good deal of expertise in that field and they take hacking seriously."

As the Pioneer staff learned this summer, it's important for every news organization to make regular backups of essential content and use a reliable hosting arrangement with tech support.

About the Author: *Carolyn Schurr Levin, an attorney specializing in Media Law and the First Amendment, is a professor of journalism and the faculty adviser for the student newspaper at Long Island University, LIU Post. She is also a lecturer and the media law adviser for the Stony Brook University School of Journalism. She has practiced law for over 25 years, including as the Vice President and General Counsel of Newsday and the Vice President and General Counsel of Ziff Davis Media.*

Carolyn Levin

College Media Review

News literacy

It's an important topic for class and newsroom staff development

By Pat Winters Lauro

CBS President Leslie Moonves scandalously said during the run-up to the 2016 GOP primary that Donald Trump is "bad for America, but he's damn good for CBS."

Moonves was talking about TV ratings, but the same could be said about news literacy, which includes the development of skills to discern fact, opinion, bias and hidden agendas.

While news literacy has been discussed for years, new such discussions are burgeoning, thanks to Trump's dismissing news stories critical of him, his family, or administration as "fake news" and calling the press "the enemy." These discussions are beacons for all who view journalism as essential to a free society.

News literacy is a topic for classrooms and college media newsrooms.

College media could incorporate discussion of bias, opinion versus fact, accuracy and credibility into staff training. Doing so could increase staff members' awareness of how accusations of fake news could affect their own credibility with readers, listeners and viewers—and how balanced and accurate reporting can boost credibility for college and professional news media.

There are a host of online resources for discussion and analysis of fake news and news literacy, and many universities, including Kean University, where I teach, offer news literacy courses.

My journey to launching a news literacy course at Kean University began in 2010, when I became bothered by the growing misinformation economy. Facts suddenly didn't seem to matter anymore, and time-honored traditions like "check it out" suddenly didn't apply on the web or social media. I was shocked by nasty anonymous comments on traditional news websites and alleged journalistic articles that were partisan rumor-mongering or outright falsehoods.

The original course was a special topics class for graduate students to study all that was happening in the news media. It was during a period when academics were writing about "truthiness," a term coined by TV host Steven Colbert, who defined it as the dissemination, not of facts, but of how people feel about facts. Much was also written about Jon Stewart's ability to capture young people on the "Daily Show" by using comedy to inform his audiences on public issues.

We covered issues like the decimation of local media, the closing of great news organizations such as the Rocky Mountain News, the increasing polarization of news fueled by the likes of Fox network and others, the collapse of journalism's business model, and the ever-growing blurring of the lines between journalism and entertainment. We also read about the misinformation, propaganda and accompanying nationalism that occurred in the media in the run-up to the Iraq war.

Kean launched "News Literacy" as an undergraduate course for the spring 2017 semester, not knowing then how very prescient that would be.

By spring 2017, it was clear I needed to change the course to address the new world of post-truth America.

Trump's barrage of falsehoods and contradictory statements led to George Orwell's "1984" on the syllabus. Aldous Huxley's "Brave New World," published in 1931, is a contender for future courses. (The NY Times has a great high school lesson plan on "1984" that can be easily adapted for college. https://www.nytimes.com/2017/02/09/learning/lesson-plans/teaching-orwell-and-1984-with-the-new-york-times.html)

I couldn't find a textbook devoted to News Literacy, but the Center for News Literacy (www.centerfornewsliteracy.org) at Stony Brook University in New York, an authority in the field, is most generous with sharing content via its Digital Resource Center. The center sent a "course pack" of Power Points, recitations and other information covering the entirety of its previous semester of News Literacy taught at Stony Brook as a college-wide requirement. The center also sends new and updated materials, which are always engaging, informative and sometimes funny.

This fall semester, I added a new book, published in 2016, called "Weaponized Lies: How to Think Critically in the Post-Truth Era" by Daniel J. Levitin. As the title promises, the book breaks down myths and assumptions we make when reading the news. The author addresses how graphs, surveys and polls can confuse, even trick, the public, and devotes whole sections on "identifying expertise" and "how do you know?"

For the graduate level course, I also added Neal Postman's "Amusing Ourselves to Death, " the classic text about the mesmerizing, dangerous power of television. As Postman's son, Andrew, says in the introduction of the 20th anniversary edition in 2005, the book is so "emphatically relevant" that it can easily be applied to today's technologies. Neil Postman, who died in 2003, was clearly in the Huxley camp. He foresaw truthiness when he wrote that Huxley feared we would become "a trivial culture, preoccupied with what he called "the feelies…"

"Orwell feared those who would deprive us of information," wrote Postman in 1985. "Huxley feared those who would give us so much that we would be reduced to passivity and egoism."

I require my students to read the New York Times every day, and I give news quizzes to ensure that they do. Hence, a big part of the course involves discourse on national news issues. DACA, the Syrian refugee crisis, the Mexican earthquake, the hurricane in Puerto Rico. Often times, I need to provide context because jumping into a discussion based on the front page of the New York Times, without a history of reading news, is quite a leap. David Mindich discusses this disconnect for young people in his 2004 book "Tuned Out: Why Americans Under 40 Don't Follow the News."

Of course, News Literacy also must address the hot topic of fake news and how to spot it. NPR, which live-checked the presidential debates, has posted several articles with tips such as this one http://www.npr.org/2016/12/11/505154631/a-finders-guide-to-facts.

In our divided political environment, I also like to look at a site called allsides.com, which takes an issue and offers articles on it from left, right and centrist views. We examine and question news values – such as the penchant for uniqueness — and whether that is good for society. In addition, we discuss the benefits and flaws of the traditional business model of journalism and discuss, read and view non-profit journalism such as ProPublica and the Marshall Project.

To me, discussing the news is the best part of the class, although I will admit it can be exhausting to keep up with the news cycle.

On the plus side, I see the course as a way to show students in real time how news works in our system. One issue made for that ongoing lesson is the investigation into Russia's role in the 2016 election. The DNC hack by Russians didn't seem to move the students as much as news that Russia infiltrated social media with fake ads and stories about the election apparently to foment discord and weaken our belief in democracy.

It's illuminating for students to wake up to the world, and learn that global players are serious, and that our democracy is not necessarily ironclad safe.

Sometimes, News Literacy is criticized as "journalism light" taught by reporters who tell war stories. As a former reporter, I'll admit I do a bit of that, but what's the harm if it engages students?

I think the critics make wrong assumptions, starting with the idea that students know the purpose and use of journalism. The News Literacy students, who are mostly majoring in other disciplines, don't necessarily connect journalism with democracy, nor do they understand that truth telling helps shape pubic opinion and can effect change.

Students also don't view newspapers as the vehicle of community that they have been. News Literacy can make these connections for students. As Peter Dahlgren wrote in his Afterword in "The Changing Faces of Journalism: Tabloidization, Technology & Truthiness," a collection of essays edited by Barbie Zelizer, a clear connection needs to be made between journalism and civic action or citizenship.

"In a sense, the future of traditional journalism is ultimately tied to the development of democracy – which in turn remains an ongoing and very problematic challenge," he wrote.

Last semester, as the launch of my course coincided with Trump's inaugural, I was interviewed several times about the rise of fake news and what educators are doing to fight it.

The Philadelphia Inquirer quoted me, and a reporter from Veja, the leading news weekly of Brazil, came to campus for photos and an interview. In addition, I ended up on the front page of New Jersey's Record.

But the highlight was when the Associated Press asked to use my classroom and students as a way to illustrate a piece on News Literacy in schools around the country. A photographer and videographer came into my classroom, shot video of my class, took photographs and interviewed my students and me afterward.

The article, video and slide show were picked up all over the world. The story ran in England, in Russia, and in the Mideast. The video also appeared on TV, including local WNBC-TV, New York.
https://apnews.com/869ef17ddfc34a2ab5bc5be038f6362b

The recognition was rewarding and a great experience for my students who saw firsthand how news works. I look forwarding to continuing the news literacy class, which is an opportunity for me to share my love of and faith in journalism—and to reach students about journalism's critical role in our democracy.

Then, as always, it's up to the students to decide whether to make it their own lifelong pursuit.

About the author: Pat Winters Lauro is the journalism program director at New Jersey's Kean University, where she teaches courses in journalism and public relations. She was a columnist at the New York Daily News and covered advertising and marketing as a longtime contributor for the New York Times. She was a 2003-04 Knight-Bagehot Fellow at Columbia University.

Research (Vol. 55) — Street Smarts

Using Narrative Media Instruction and Experiential Learning to build Cultural Competency in Future Journalists

By Michael Longinow
and Tamara J. Welter

Introduction — Few lessons are more vivid from the presidential election of 2016 than the awareness that many of those most prominent in U.S news media do not know the real people that comprise audiences they claim to be serving[1]. Linked to this lesson is the attention given, since before that election, to the growing effects of "fake news" that uses stereotype and false perceptions of cultural reality to promote stories about marginalized people groups.[2]

Student journalism stands as a key resource for reform of these problems. As tools for guiding a grasp of critical thinking through investigation, narrative discovery and understanding of audience, the campus newsroom and classrooms of student media advisers have the potential to equip future leaders in American journalism with a deeper grasp of, and respect for, cross-cultural encounter, making students aware of the ways that audience can inform their approach to those far different from themselves.

Few research studies have brought learning theory to an examination of cross-cultural encounter as a teaching tool for guiding Millennials toward excellence in long-form journalistic storytelling in the 21st century.[3] This paper will use experiential learning theory to show the ways that a cross-cultural pedagogy can have lasting effects on students' approach to understanding themselves as journalists and their readers and viewers as a globally interactive audience. It will highlight ways in which experiential learning serves as an important pedagogical tool to bring Millennials from cross-cultural awareness to cross-cultural competency through encounter in pursuing long-form journalistic storytelling. It will suggest experiential learning as an antidote to cynicism among this age group about the role of fact-based journalism in 21st century media cultures.[4]

Theory background: Experiential Learning, Cultural Inquiry, and Millennials

 Students in the 21st century who put hands to the tools of journalism—keyboards, cameras, phones—to learn the work of news-related storytelling are illustrating the latest iteration of the power of experiential learning. And experiential learning as preparation for journalism

careers in the U.S. traces to the earliest known coursework in North American journalism of the 19th century. Its roots are in on-site learning by apprentices in print shops of Western Europe and the American colonies.[5] But it is not a method without controversy.

After the U.S. Civil War, debate raged between working journalists and those who would train student journalists. The fight was about whether the best practices of the American press—done at that time by relatively few workers using limited technical skills—could be taught at all.[6] That debate lingers in the 21st century: some leaders in newsrooms remain suspicious or even disdainful of journalism education and most educators of journalism or media find themselves somewhere on a continuum between strict instruction in theory and training in professional skills. [7]

John Dewey's argument for practical education in schools (including laboratory settings) grew out of an era when the middle class first emerged in the U.S. and professions were coming into new prominence. Specialized coursework was emerging, bringing with it schools of journalism, for credentialing professionals as those uniquely prepared for certain duties.[8]

Dewey's plea was to reach students where they are: young people's intensity of grasp for life's complexities, he said, is seen most vividly in how they play or how they adapt to a job situation. But Dewey noted that unguided experience can become a maze of "blind and capricious impulses" that he warned can "hurry us on heedlessly from one thing to another."[9] Experiential learning, as a concept, ties students' grasp of new ideas to brain function.[10] David Kolb's theory of experiential education calls for transformation of experience, a process Lynn Montrose says must take the student deeper into the "why" of what they are doing rather than merely "how" that task should be done.[11]

And part of the guidance is toward reflection on experience—reflection of a kind that research suggests Millennials are less prone than others to do as they learn.[12] Bloom's revised taxonomy of learning begins with memory—a looking back into prior experience as a leaping-off point into a true grasp of experiential moments as part of analytical thinking needed to begin the best innovative work.[13] And memory, cultural memory in particular, is a crucial starting point for students being led into cross-cultural encounter as an approach to in-depth journalistic storytelling.

Though the research literature is not plentiful, studies of experiential learning as an element in cross-cultural grasp of journalism show the benefits of this approach.[14] But the use of cross-cultural encounter as a teaching technique walks a perilous line between Millennials' tendency to avoid personal (non-digital) encounter with unfamiliar people and what Maslow and Buber would describe as a basic human yearning to deeply know others.[15]

To use a cross-cultural approach with unprepared students begs cross-cultural encounter done badly—a problem affecting students and those whose stories they approach.[16] Cultural interpretation is a learned behavior, and scholars have developed measurements for

cross-cultural sensitivity that are important to understand and make use of in taking students into experiential learning beyond their immediate cultural upbringing.[17]

Millennials, a group this research focuses on, are a cohort of learners (born between 1982 and 2002) unique among generations for their sense of having been "managed and supervised."[18] They are also a generation who, much more than their parents' or grandparents' generations, carry emotional baggage that can inhibit their learning. Though research is mixed on it, there is some indication they are more prone than other generations to anxiety, depression, suicidal thoughts, and personality disorders.[19]

Added to the challenges of teaching Millennials about cross-cultural journalism is their tendency, as a group, to be apathetic toward news.[20] Yet research suggests that media literacy and a pattern of pursuing understanding of the world via news can be cultivated—at home, but also via the classroom.[21]

Background on Experiential Learning in this Media Project

Media projects examined in this paper were part of an upper-division, undergraduate elective course at Biola University, a faith-based, comprehensive university on the southeast edge of Los Angeles County, California.[22] The course was first offered in 2010 as a 3-week experience during what was then called Interterm (compressed, daily block-instruction in courses offered between fall and spring semesters). Its goal was for students to produce book-length investigative journalism under a tight deadline, approximating the time pressure journalists feel at midsize or large daily newspapers or magazines. (The course was expanded to a full semester after the first two years). From the course's outset, students each took on at least one chapter that connected with a theme for the book—a theme with a "so what" angle based on recent events or ongoing trends in the news related to a cross-cultural topic.[23]

Biola University's demographic is roughly 56% Caucasian, 18% Latino, 16% Asian, with 6.5% claiming a mix of races. The university's gender ratio is about 63% female to 37% male. Students in projects evaluated by this study fit this ethnic demographic, though the male-female ratio in the Department of Media, Journalism & Public Relations—between 2007 and 2017—was majority female by an approximately 5:1 ratio.[24]

Projects in the course were designed to combine narrative journalism and visual journalism, though the mix varied depending on the personal strengths and coursework/campus media background of those who enrolled. A Web presence for the course—usually a stand-alone site with complementary media work—was added in later years, though that has varied according to student interest in creating compelling Web materials alongside work on the book.

A key premise of the course was that cross-cultural encounter, in the process of investigative reporting, enhances journalistic understanding of issues that can be polarizing in socio-political ways. It also presupposed the importance of team-driven, collaborative, in-depth investigation as a catalyst to critical thinking and problem-solving to support best practices of long-form journalistic storytelling.

This paper will examine use of a four-stage template for completion of all six book projects, one built roughly on Bloom's Taxonomy[25], over the seven years the media project has been part of the curriculum. This structure was useful for instruction but also offered alignment with department and university assessment of learning objectives, important for sustainability of the course. This paper's purpose will be to examine and compare benefits and drawbacks of variations in that template over time.

- **Stage 1: Idea Formation and Reflection**
- **Stage 2: Research and Reflection**
- **Stage 3: Writing and Visual Storytelling and Reflection**
- **Stage 4: Final Reflection Post-Deadline**

In all the projects, students were required to take initiative on research and reporting and do self-editing on their writing. Photojournalists and/or graphic designers in the class did their own reporting or worked alongside writers in their reporting. The course used a collaborative in-class approach to shape student thinking about how individual chapter angles fit the overall theme of a given book and photos would complement the overall narrative. Faculty feedback on students' reporting, writing and photos (or audio or video work) varied based on the style and circumstances of instruction and who the instructors were.

All versions of the course were taught on campus in either an instructional media equipped classroom or media lab with access to software for researched writing and for editing of photos, audio and video. In most cases, the course was offered during spring semester with spring break used for travel to other countries as needed. Publishing of the book, from the beginning, was under a departmental imprint through an on-demand publishing company that allowed quick turnaround of whole-book proofs or page proofs, and speedy delivery of finished volumes. Book launch events helped bring closure to the project each semester.

Project 1: Launch in a Gang-Infested Neighborhood

The first project, preparations for which began in 2009, was aimed at telling the story of KidWorks, a non-profit organization in Santa Ana, California.[26] The grant-funded group with links to city agencies and local churches used tutoring and social service projects to pull children and young adults off the streets, away from gangs and gang-related violence and addictive behaviors.[27]

The instructor for the course, an adjunct faculty member, was a former projects reporter and editor for the *Los Angeles Times* whose day job was as full-time columnist with the *Orange County Register*. Insights from him on how to approach in-depth ideas in a team format became a set of collaborative practices that carried through projects in subsequent semesters. There was no intentional preparation for photo work or design in this first book.

Fresh out of major metro newsrooms, he took a pragmatic approach. This was his first time in a classroom. Students turned in drafts, they were shredded by close editing, returned, then shredded again. The process kept repeating until, by the end, students knew they had strong writing. But the shredding was not all done by the instructor. He had students hand their work to each other and the collaborative editing helped build morale and a deeper sense of buy-in among students, connecting them deeply to the project. The class was small: six students, all women, one of whom served as both writer and photojournalist. Two were Latina.

The 3-unit course, called Media Narrative Project, was offered during Interterm, a compressed semester in which students met for three hours every day for three weeks in January.

Students' chapters in Book 1, accompanied by gray-scale photos, examined city and state agencies, church programs, and nonprofit groups surrounding KidWorks that were or were not providing help to at-risk children, youth and their families. Central Santa Ana is about 17 miles from the Biola University campus.

The project did not fit the four-stage template perfectly but found its closest conformity in a reliance on reflection discussions (woven into Stages 1-4), tied to the draft editing process. Idea-formation (Stage 1) came through discussion in the first two class sessions. The course relied on collaborative discussion in each class session. Since there was no textbook for the course—an approach that would continue through all the projects— students relied on give and take with the instructor and each other session by session to learn and improve research and reporting—including interviewing (Stage 2). While this trial-and-error approach could be harrowing for students, it made their work stronger over time.

But research and reporting (Stage 2) on this project were a struggle as students, mostly from suburban or rural backgrounds, stumbled through analysis of crime patterns, law enforcement, and cultural complexities surrounding life in central Santa Ana and the agencies, ministries and non-profit organizations that serve the city's youth. Editing of the book, though painstaking, left it with errors that came up later when re-prints were ordered by KidWorks. Because only one student was shooting photos for the project, collaboration with writers was minimal (inhibiting visual alignment with Stages 2&3). But images collected did ultimately illustrate main themes of the writing, chapter by chapter.

A lapse in the course was that it did not make intentional preparation for, or discussion of, cross-cultural encounter a key element of the course even though the entire context of the book had to do with a section of northern Orange County whose density of Latino culture stood in stark contrast to the affluent majority culture surrounding it (including Disneyland, Knott's Berry Farm, the Segerstrom Center for the Arts, and professional sports complexes for The Los Angeles Angels of Anaheim and the Anaheim Ducks).

Final reflection upon launch of the book (Stage 4) was minimal due to quick closure on the course, leaving students unable to process the depth of what they had accomplished.

Project 2: Skid Row in Los Angeles

This project, the second and last to use the three-week Interterm to produce book-length journalism, sent students into downtown Los Angeles. Its aim was to study the latest trends in homelessness in the city and to explore the struggle of government agencies, non-profit groups and faith-based organizations to serve this growing population—the largest collection of homeless persons in the U.S.

The course and its project were led by the same instructor as Project 1, assisted by a full-time faculty member with background in magazine, photo and design. The class, much larger than in Project 1, had 14 students. But only four were writers, so most in the class took photo assignments. As with project 1, the class was mostly women; the only non-Caucasian students in the class were from Asian backgrounds. Asians make up the smallest ethnic demographic in the L.A. skid row region.[28]

Idea Formation (Stage 1) and Research/Reporting (Stage 2) for this project were as challenging as in Project 1 in that students began with little sense of what the Skid Row section of Los Angeles is or what its needs are. In a departure from Project 1, some cross-cultural preparation and discussion was set aside for photographers in approaching Skid Row; the writers simply got in their cars and set out. Biola's campus is about 35 miles from the central part of Skid Row.

As with Project 1, the experiential learning via reflection in Project 2 was a key element of this project from beginning to end (affecting Stages 2&3 in particular). As with Project 1, instruction in reporting and research also came by collaborative discussion—students telling the professors, and the class, what they knew and didn't know. Initial discussion was about hunches or hypotheses. Over time, discussion grew more concrete, particularly as chapter drafts came due—reflecting the tendency of experiential learning toward maturity of thinking over time seen in Bloom's Taxonomy. Photojournalists in the class conferred with those whose chapters they were illustrating to find angles and nuances for their visual storytelling. The book became a much more photo-driven collection of chapters than in Project 1— inadvertently setting a pattern for all books to come. In some cases, entire pages were filled by one or two images. All photos were in color. But the speed of task completion differed

between writers and photo students. Photographers found themselves waiting for writers to develop their chapters; so reflection for those left waiting was enhanced. While the project suffered, in some ways, from a lack of unified or cohesive preparation for, or intentional discussion of, cross-cultural experience, the book's final writing and photos did explore the clash and mingling of cultures that make up Skid Row and those who seek to remedy those on the streets and in shelters.

Launch of the finished book (Stage 4) was extensive, though delayed (many weeks after the end of the course); and it lacked the class reflection envisioned for students' closure of learning. Not all students got to see it, but their work brought together people with similar passions for remedying homelessness—people who might not have met otherwise.

Project 3: Dominican Republic: First Overseas Venture

This project began as an attempt to do reporting, writing and photojournalism in Haiti one year after the 2010 earthquake in the Port-Au-Prince region that drew world attention for killing hundreds of thousands and leaving many maimed or orphaned.[29] Shortly before the class was set to leave California, an outbreak of Cholera began spreading through Haiti, setting records as one of the largest epidemics of its kind. U.S. State Department warnings turned the project team away from Haiti. Rather than scuttle the project, they opted for reporting in the Dominican Republic, where faculty had contacts from an earlier trip, a non-book project. In that trip, students had taken a photo skill-teaching approach to build self-confidence and life focus in young people in Santo Domingo.

Due to the sudden change in trip locations, Stage 1 was more complex for Project 3. The research topic, one the instructor had to sell to some in the class, involved sports: it examined the inordinate number of U.S. Major League Baseball players coming out of the Dominican Republic. But it dug also into the stories of young boys in prison or on the streets of Santo Domingo for whom professional sports had proved an elusive dream. The team, 14 students, was still majority female but was split evenly between writers and photojournalists. Two faculty led the project, one full-time (an expert in visual media), one adjunct (trained in print media). The racial demographic for the class again followed the pattern of the university, but that mix seemed to matter less than how many in the class had international travel experience. Very few had been out of the country, fewer still were bilingual. This would affect the team's ability to process cross-cultural encounters—some across a Caribbean-based Spanish-English language barrier.

This was the first of the projects to be extended to a full semester and the first to bring online and multimedia elements to the experience. The reason for the move to a full semester came after weighing the tighter deadline against the comparative importance of more time for students to do substantive reporting and research on topics for which they had little prior preparation (expansion of Stage 2 and Stage 3). The class' reporting and research trip took place during Spring Break, giving students five days on the ground in Santo Domingo.

In the absence of a quick end to a January term, deadline pressure had to be imposed by the instructor for early drafts, revisions and a final deadline. The incentive now was less urgent: a printer's timeline for proofs, revised proofs, and final printing by the end of the semester. Success of faculty persuasion (or subtle coercion) toward this deadline had varied success through successive semesters, affecting students' motivation for reporting and writing (Stages 2 and 3) and the depth and timing of a Stage 4 conclusion and reflection.

In a carry-over from Projects 1&2, reflection on research and writing or visuals was woven into this experience through individual and group discussions with the two faculty leading the trip. This discussion was crucial for processing culture shock—gaffes, failures, triumphs—of living and reporting in another country. That discussion happened each evening during the week in borrowed living quarters, as well as during class sessions before and after the trip. Guest speakers, as "cultural interpreters," were part of the reflection[30]. Cross-cultural encounter was life-shaping for this project's students. They came away with deep questions about the effects of poverty, about criminal justice for juveniles, and about the contrast between success and failure in youth pursuit of professional sports recognition.

Final reflection (Stage 4) took place through multimedia assignments with audio-visual reflections from student staff members and through a final launch event where students shared their experience with guests. The class was able to arrange a visit to Anaheim's Angels stadium where they presented a signed copy of the book to Albert Pujols—that year a new player from a trade to the Angels from the St. Louis Cardinals. Pujols was raised in the Dominican Republic.

Project 4: After School Intervention in Los Angeles

 This project attempted to combine two purposes: teaching camera skills to at-risk teens as pre-professional development, and reporting on how their lives were affected—for good or bad—by a Los Angeles County grant-funded program aimed at curbing gang violence. The housing project, Nueva Maravilla, is on Cesar Chavez Avenue in South Central L.A.

Administrators of the Los Angeles Community Development Foundation had reached out to Biola's Journalism faculty after seeing online media about the program's use of a Kids-With-Cameras[31] approach to work with teens in the Dominican Republic. The LACDF after-school program "Youth in Focus" had been using camera skill teaching as an empowerment tool and they wanted to partner with Biola's Journalism faculty and students in their work[32].

Biola's project class consisted of 11 students, one of whom grew up in inner-city Los Angeles. Two in the class were African-American, two were of Asian background. Most in the class were female. This class was the first project mixing students studying journalism with those studying public relations. Chemistry of that mix became a barrier the students had to overcome and magnified difficulties the group would deal with, logistically, in final weeks of the project.

The class found that to pursue two goals—in-depth reporting and work with youth— became a schizophrenic juggling act. City regulations on access to the youth, along with other logistical challenges, became a constant battle. And the agency lost funding for "Youth in Focus" part way through the project, leaving Biola's writers and photographers without a structured way of meeting with their assigned students; they faced being cut off from reporting on the stories and background needed to complete the book's research and writing (Stages 2 & 3). But with little prompting, and in a nod to Dewey's suggestion that cyclical experiential learning grows into behavior over time, the book project students found ways to continue the working relationships with students they had met even after the agency failed to connect them. Chapter research came together and reporting and writing continued.

In a way, logistical challenges to the project became an unexpected part of teaching these journalism students cross-cultural lessons about harsh realities and limits of reach for inner city bureaucracies surrounding at-risk youth and the programs intended to help them. Reflection, as had been true in previous projects, was key to dealing with reporting challenges—particularly the pending collapse of the program.. Perhaps due to the severity of crises in the project, blogging arose for the first time as a means of guiding book project students into reflection.

Closure of the project (Stage 4) was hampered by logistics of wrestling with city agency regulations; the book launch and its reflection elements did not take place at the end of the semester. The book was sent to press after students had left for summer break.

Project 5: Haiti and the Second Overseas Venture

This project, aimed at helping commemorate the fifth anniversary of the 2010 Haiti earthquake, asked about how the country was rebuilding itself through education, business, economics, politics, and religious/faith experience. But due to logistics of instruction and planning for the course, the "so what" angle (there are many studies of Haiti) and a focused theme never fully came together, as needed in Stage 1. This lack of focus came up later in many ways. To save costs, project research travel was limited to three students, selected through application process. These students, who would do reporting and collect photos in Haiti, found themselves alienated from the remainder of the class who remained in California collecting background research. Part of that work included interviews with Haitian orphans— four siblings—adopted by a couple in Riverside after the earthquake.

Two full-time faculty worked with this project, one for writers and one for photographers. There were 11 students in the class, few of whom had traveled outside the U.S. Only one had been to Haiti. There were four writers (two of whom opted to also shoot photos). There were two students with video training and two students with design training.

Through their research, students—paired up for the project—developed a deep understanding of the complexity of life in Haiti before, during and after the earthquake. But the complexity not only became apparent, it stymied progress—research for several chapters mushroomed out of control (affecting the work of Stages 2&3). Despite consistent collaborative discussion, the task at times stalled for students who struggled across a vast cultural distance between affluent Southern California and the profound poverty in much of Haiti. Part of the shutdown also was because the mix of broadcast students, photo students and writers became a difficult, albeit creative chemistry. Disagreement and apathy emerged as the semester progressed toward planning, research and production deadlines.

Compounding this tense atmosphere was the need, in this semester, for faculty to delegate oversight of week-to-week progress to student leaders in the class. These student leaders struggled with buy-in from their peers: discussion and constructive reflection did not come as easily as in semesters when faculty led the give and take. While more freedom was given to this class than in previous semesters to develop a collective theme and unifying approach to their chapters (Stage 1), that freedom, given the uneasy relationships in the class, led to stagnation of work on some chapters and heightened personality conflicts. Though the project included strong photos, ambitious graphics and parallel video components, the book had the smallest page length of any previous projects. Due to challenges with (and some students' failure to comply with) chapter deadlines, no launch was planned for this book, leaving the overall project without the needed time for reflection on what succeeded or went wrong (Stage 4).

Project 6: Immigration, Border Policy and the Wall at Tijuana

This project, planning for which began during the divisive 2016 U.S. presidential campaign, aimed at telling stories of those affected by border enforcement and immigration policy—including past and pending changes. There were 16 students in the class, two of them male. The class had two Latinas, one student who had been raised in Trinidad, one who had grown up in Mongolia, another who grew up in Tajikistan but with Korean ethnicity. Two students in the class were raised in Texas, familiar with attitudes there toward migrants from Mexico and the politics of migration there. Most in the class had not had any relational interaction with migrants or those at the border. To avert some of the student-driven problems of Project 5, students were sent their chapter topics via email in late December. This put a constraint on student involvement in idea-formation (Stage 1), but also eliminated some of the ambiguity that in some semesters slowed kick-off of the work. Students were told that if they strongly objected to their topic, they would be assigned another. None took that option.

The narrative of each email was a personalized challenge and invitation to adventure: every student was told their chapter would be pivotal to the success of journalistic inquiry that was part of a national discussion. Each was told they were selected for their chapter because of their life story and previous performance in coursework. This group of students, from the beginning, was one of the most committed and cohesive of any previous project teams.

Because faculty in the class knew these students from previous courses (and their concentration in the major), students were assigned either photo or written chapters based on their career focus. Of the sixteen chapters, four consisted entirely of photos (no narrative other than captions). All narrative chapters were assigned a photojournalist to create an opening image and images within the chapter (requiring collaboration between writers and photographers).

The parallel Web site for the project became a repository for student blogs (reflection from Stages 2 &3) that were required in the course, video and audio clips, and an Instagram collection of photos—some from the book, others that weren't selected for it[33]. Each student was required to place their work (narrative or photos) into a page template using Adobe InDesign software. Not all students in the class had experience with this software, but those that did took on tutor roles to coach their peers into proper placement of text, photos and graphics.

Consistent with all the book projects, discussion was the glue that held the project together. The class met once a week for three hours and in every session students talked about what they were planning, what they were working on, what they had finished. As an aid to reflection, each class session ended with a 10-15 minute free-writing "take-away"— comments, questions, thinking. Blogging, as with previous projects, became a key means of student reflection. Each student was also required to create their own social media discussion surrounding their chapter research and write about reactions they were getting from those who responded (these responses occasionally came up in class reflection/discussions).

Though students were each responsible for their own reporting/research trips around Southern California (alone or with their photo or writer partner), the instructor arranged three fact-finding day trips for the entire class on select Fridays. The first was to San Diego's Chicano districts and the U.S. side of the border wall; the second was to the East Coachella valley to visit migrant farm worker families and DREAM[34] students; the third, via the port at San Ysidro, was to Tijuana's red light district and the "Door of Hope"[35] section of the border wall. Students were only required to participate in two trips (to accommodate those who had Friday classes). Most students attended all three trips. For each trip, the instructor (as with the Dominican Republic project) arranged for "cultural interpreters," to guide students as they traveled in a given city or region. These trips were a boost to writing and photos for Stages 2&3 in the project for all students, though timing of some of the trips caused frustration for some—particularly if they did not have their own transportation. To ensure that Stage 4 closure could be put on the project and course, a rigid rough draft and final draft deadline were put in place with frequent reminders that deadlines were firm. One problem with these early deadlines was that student interest in the Web site diminished quickly once the book had been shipped to the printer. Planned bio narratives from each student, along with

portraits of each, never got posted. But perhaps because the class felt the enormity of what they had accomplished, there was unity of effort organizing a launch party for the book in a central campus location the week the books arrived.

Conclusion — Cross-cultural encounter, in this series of book projects, became a learning tool for students that went beyond the bounds of traditional journalism or media instruction. By coaxing students into reporting that was outside their experience with people of other ethnicities and diverse experiences, faculty led them into worlds they had rarely if ever seen, worlds they had perhaps misunderstood or misinterpreted. Experiential learning that came with long form journalism and in-depth reporting—narrative or visual—was helped or harmed by the degree of buy-in from students and the depth of reflection they brought to the class and their own learning. Faculty learned that close attention to planning for cross-cultural instruction usually brought good results, so that planning grew in the course year by year. Indeed, faculty learned alongside students about best practices for experiential learning—adding new instructional approaches year by year, eliminating others as they evaluated triumphs or failures of a given project. The template stages of learning set up for the projects could not always be followed closely by faculty or students due to circumstances of a given semester or the random selection of those enrolled (See Appendix). But where the stages worked well, they illustrated the theories of Bloom's taxonomy and what Dewey might call experiential learning through practical journalism instruction.

Cross-cultural journalism, of the kind these students experienced, will only become more crucial in months and years to come. That kind of teaching is not only possible, it can be a benefit to students and programs in the 21st century. This project serves as a model for the kinds of journalistic learning Millennials will need if they are to avoid the dysfunction of shallow approaches to a rapidly globalizing marketplace of culturally diverse stories.

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Appendix: Notes on Procedure in the Projects

Book One: Santa Ana Kid Works

	STAGE ONE: Idea Formation	STAGE TWO: Research	STAGE THREE: Writing & Visual	STAGE FOUR: Final Reflection
Approach to Project	The general theme idea (connection with Kid Works in Santa Ana) was given by the professor.	Students did development of ideas and approach under supervision of professor.	Writers were given assignments from their professor. Photographer worked fairly separate from the team.	Because this project took place during Interterm, it had little to no closure. No larger group reflection and consideration took place because of the nature of the course being offered in three weeks.
Approach to Reflection	Reflection for the idea formation did take place in meetings as student writers considered what stories needed to be told to develop the book.	The reflection after research and site visits was done with group meetings.	The reflection during the process of writing was similar to during research, taking place in group meetings. Cultural consideration was not deliberately present.	

Success of Reflection	Reflection was successful as group discovery. Reflection led to revision of research approaches.	Class reflection was mostly about writing; interaction on visuals was peer-to-peer.	Final reflection was not a high priority in the project, leading to little closure.
Overall success of the project	As this was the first project, the completion of the book was extremely successful.	Research met the overall purposes of the project, though haltingly.	Improvement of writing and visuals led to an overall successful first book project.	The project, overall, was successful as a first venture.
Things to do differently	Connecting with organizations is a good strategy to get resources to guide students' cultural learning; focus on one location would be avoided.	Better preparation for students in understanding the cross-cultural implications of their reporting and research would have helped..	Writers and the one photographer would have benefited from better guidance on their approach to fact-finding and the improvement of photos.	Initial changes were focused on including visuals more intentionally. Later reflection led us to move the course to a full semester.

Book Two: Skid Row

	STAGE ONE: Idea Formation	STAGE TWO: Research	STAGE THREE: Writing & Visual	STAGE FOUR: Final Reflection

Approach to Project	The general theme idea (Skid Row) was given by the professors but the students did all further development of ideas and approach.	Writers did basic research and reporting. Photographers were connected with personnel at URM (Union Rescue Mission) to begin to learn about the community and explore people's stories..	Students were given assignments from their professors and sent out like professionals to explore their stories/photo assignments and return to report to their professors.	Reflection for photographers took place through journals and for writers during group discussions during the course, but no larger group reflection and consideration took place because of the nature of the course being offered in three weeks.
Approach to Reflection	Students were not involved with the initial formation of the idea. This was assigned by faculty. There was no real reflection for students at this point.	Reflection took place each evening for writers as they gathered with their professor to discuss what they had found for their stories. Reflection for photographers took place through discussion and assigned journal entries after each visit to L.A.	The approach to reflection during the gathering of the stories took place in group discussions and through assigned journal responses (for photographers).	A final launch of the book, once printed, was done in the and did allow some students time to reflect.
Success	Initial consideration	The reflection	The reflection during	Because this

of Reflection	of the assigned topic, location and direction took place in the first day or two of class. This was useful, but could have been more successful if students had been involved (with a longer class template).	after research was done with group meetings, mainly, although the photographers also completed journal entries. These were all fairly successful for the short timeframe in which the class took place.	the process of writing for that group was extremely helpful as a future journalist. Cultural consideration was not as present for the writers as it was for photographers.	project took place during Interterm, it had little to no closure and students left without fully working through what they had experienced.

Closure on the project was not what it should be to bring maximum learning for students. |
| Overall success of the project in each stage | This was such a tight project (working within three weeks), that it is more difficult to separate each of the stages. | The development of the stories and thus the theme were driven by the writing team.The success, in the end, was in the finished project as well as the exposure to this community for our students. | The short timeframe for students didn't allow writers time to understand the community, but being focused on only one course gave them the space to deliver the content. Photographers needed more intentional connection with the writers and their ideas a bit earlier in the course. A longer timeframe overall would help. | |
| Things to do differently | We decided after this project that we would not do a book project during the short term but instead spread it out over the semester. | Writers did a great job under the time constraints, location and logistic challenges. Moving it to a semester or to two semesters will help with research and with reporting. | | We later developed a closing launch experience to allow students to have closure. Also, the use of journals or blogging should be included each time. |

Book Three: Dominican Dream

	STAGE ONE: Idea Formation	STAGE TWO: Research	STAGE THREE: Writing & Visual	STAGE FOUR: Final Reflection
Approach to Project	Foundation set by faculty for location and core resources; students researched the D.R. and developed theme.	Students researched before traveling to the D.R. and developed foundational theme and background. Then they explored topics, sources, stories, etc. from leads developed while in the D.R.	Students visited locations set up by faculty and contacts (schools, MLB locations, etc.). They then began to make contacts and explore stories that splintered off. They met each night with faculty in the process while in the D.R. Much of the work was completed while in the D.R.	Students did audio-video reflections after they returned from the trip. This assignment allowed the students to reflect personally, but also with their peers who shared the experience with them. A book launch was also done to allow the students to share their work and experiences with the community.
Approach to Reflection	The initial formation of the location and idea for the book was done by the faculty, but the theme was developed by the students. The reflection during the students' development of the theme was mixed with their initial research for the project and in reflection during that portion.	Reflection took place each week when we met together as students brought their area of assigned research on the country for presentation and discussion as a group.	The approach to reflection during this project came in two forms: first, each night on location students met with faculty to reflect on the day and on their projects and each morning to pray, reflect and consider the coming activities.	

Success of Reflection	The reflection during this time was good for the team development as many of them didn't want to focus on baseball but the research for the project led them to realize it had to be an important part of their book. The reflection approach through discussion allowed them to take ownership together of the book and the theme they were developing.	The reflection each evening was mixed with hands-on work for both the photographers and the writers. It was an intense week in the D.R. as they had to collect everything they needed while there. So reflection was sometimes mixed with work which was helpful but also more difficult to be intentional about in this way.	Because the final reflection was done both in discussion as a group and as audio-visual assignments, the post-reflection was very strong. Also, a book launch was orchestrated by a separate class which allowed for students working on the project to reflect and celebrate further (but without having to do the event arrangements).
Overall success of the project in each stage	The initial arrangement of location, resources and early sources helped the project; looseness of arrangements allowed room to explore, making it more difficult to navigate. But in the end it allowed students to take more ownership of the project.	The initial research on the project direction was guided by faculty (giving students areas to explore) but left to the students to develop. This worked well for this project because it helped students take ownership of the project.	A good mix of faculty structure, orchestration, and guidance with student ownership and exploration worked well in this project.	The team was so exhausted at the end of this project that it was difficult to get them to complete the final reflection project. Most did and it proved to useful.. The launch also was successful as final reflection..

Things to do differently	More structure given up front can be more helpful. Once on the ground in the D.R. it was not structured enough and made it a more difficult arrangement for faculty navigating logistics.	Although the initial exploration of direction and theme by students helped with them taking ownership of this project, we found this approach to be weak in later projects. If this approach the risk is present, depending on the students involved, that the project may struggle.	This part worked quite well for this project. The logistics was the main struggle for this project during writing and visual storytelling process.	Allowing the reflection to be less "production" work by the students and more reflective can help in their final processing. The inclusion of the event at the end is really helpful if it can be arranged by an outside group.

Book Four: Growing up in East L.A.

	STAGE ONE: Idea Formation	STAGE TWO: Research	STAGE THREE: Writing & Visual	STAGE FOUR: Final Reflection

Approach to Project	Foundation set by faculty for location and core connections. Faculty also established connections with youth organization through which East L.A. youth would be mentored in visual storytelling. The initial formation of the site and idea for the book was done by the faculty, but the theme "Growing Up in East L.A." was developed by the students.	Students researched about the development of East L.A. before meeting with the students they would mentor and develop the book with.They worked with the L.A. students to explore topics, sources, etc.to tell stories of their community.	Students visited students in the Youth in Focus program, mentoring them in visual storytelling. The groups then explored stories about the community that the students in L.A. felt would be good to share in the book.	The students from Biola kept a regular blog as a means for regular reflection. They did have a final post, but not all students were required to do so. A closing event was when the East L.A. students took a field trip to Biola and our students hosted them for the afternoon. This time of discussion and reflection (photo portraits were taken; a walk through campus was taken by the group) brought closure to the project for both groups.
Approach to Reflection	Students were not involved in the initial formation of the approach and idea. This was done by faculty and organization leaders. Once students began to explore the approach to the book, reflection took place in class discussions.	Reflection took place each week when we met together as students brought their area of assigned research and discussion as a group.	The approach to reflection during the gathering of the stories took place in group discussions and through the assigned blog postings.	
Success of Reflection	These times of reflection during the initial exploration of the topic and early interactions with the site were important as the students began to	Because the students were mixing mentoring of L.A. students with exploring and	The final reflection followed a group

	try to understand this neighboring community. It was a dynamic group of students who engaged with the topic and with the community, which truly carried the project beyond some of the challenges that it faced.		developing stories about East L.A., the reflection that took place in class was important as they worked through approaches to stories and how to best incorporate the L.A. students in the project.	interaction with the youth on Biola's campus. This was truly very successful for the students as they considered their roles as mentors as well as storytellers.
Overall success of the project in each stage	The groundwork for this project allowed it to be completed, but the dissolving of the organization as well as the unexpected red tape (students needing background checks, etc.) made it challenging.	The development of the stories and the theme were worked on collaboratively with the Biola students and the East L.A. youth. This worked well for this project because it helped students take ownership.	There were, indeed, challenges with this project (including the fact that students would sometimes "not" show up for their meetings so we wouldn't be able to complete what we had planned). But the mentoring of the youth and working with them to find and tell stories allowed our students to experience the story of East L.A. in a way they otherwise wouldn't have. This made the cultural experience and learning much stronger in this project.	The final visit by the East L.A. youth to Biola was a great success and made up for a lot of the challenges with the project.
Things to do differently	We decided after this project that we would try to focus only on the	Allowing students to explore and determine the	The challenge we ran into with students either not showing up or not being capable of	The visit by the group of youth was a great part of

creation of the book (and supplemental material) for this particular course.

theme and the chapters can go astray (as seen in other projects) but it did seem to work well for this book.

creating content for the book made the team have to shift with some of their expectations and direction. Not bringing others into the mix for production of content is another way to simplify the number of moving parts and allow for a more successful project.

the project, but having a launch party has proven to be a positive way to close the project.

Book Five: Haiti Five Years After Earthquake

	STAGE ONE: Idea Formation	STAGE TWO: Research	STAGE THREE: Writing & Visual	STAGE FOUR: Final Reflection
Approach to Project	Foundation set by faculty for location and core connections.	Students researched about the country: economics, government, family, etc. and presented in class to each other.	Visuals were primarily collected by photographers who were part of the team that went to Haiti. Some photos were completed locally.	The group that traveled to Haiti had a time of reflection over a meal with a faculty person from Intercultural Studies who had been a part of other efforts in Haiti.
			Stories were developed through research and interviews done online and through team contributory interviews on location.	Students were required to write reflections after each class session but because of the challenges with this particular book, we did not have a culminating reflection except through a journal entry.

Approach to Reflection	Students were not involved in the initial selection of the focus of the book. This was done by faculty. Once students began to explore the approach to the book, reflection took place in class discussions and written journals.	Reflection took place each week when we met together as students brought their area of assigned research and discussion as a group. Also, each discussion ended with time allowed for written reflections that were submitted to the professor.	The approach to reflection during the gathering of the stories took place in group discussions and through the assigned journal reflections.	
Success of Reflection	These times of reflection during the initial exploration of the topic and early interactions were important as the students began to try to understand the Haitian nation and people. This portion was successful. The application to the project struggled. The team itself struggled with collaboration and direction ultimately reflecting in the difficulty in completing the project.		Not all students traveled to Haiti which made this reflection more challenging during the producing of material.	Reflection by the team that went to Haiti was successful.

The difficulties with the team dynamics in this project made final reflection a bit difficult. It was not seen as successful by the professors. |
| Overall success of the project in each stage | The groundwork for this project allowed it to be completed, but the team did struggle to move from the initial idea to a structure for the book. | The forming of a theme and direction for the book struggled and, therefore, impacted the success of the rest of the stages. | The writing and selection of images struggled because of the lack of focus and direction for the project. | |

Things to do differently	We decided after this project that faculty do need to select direction for the project.	It was determined that faculty should be more intentionally involved in the theme and direction determination for the project.	Because of the difficulties with the team determining theme and direction, the writing, photography and design suffered. If the location, theme and chapters were identified ahead of time, the project work move more smoothly through this process.	All students reflecting in discussion with the team that traveled would have been beneficial; having all students travel to site would have been best. A final launch is important, and a reflection on what could be learned would be good. This was only done in written, journal form.

Book Six: The Border Project

	STAGE ONE: Idea Formation	STAGE TWO: Research	STAGE THREE: Writing & Visual	STAGE FOUR: Final Reflection
Approach to Project	Faculty research a topic with news relevance, using that idea to invite students into the project. Some selling of the topic is necessary, but ultimately pays off.	Research by each student builds off the pre-selected topic. Faculty guide the reporting and research through discussion and one-on-one feedback.	Visuals collected by photographers during trips to locations selected by faculty. Stories were developed through research and interviews done online and during trips to predetermined locations.	Students looked back on the project through class discussion, a final paper, blogs, and an evening book launch party in a central part of campus location. One spontaneous moment of reflection came during a photo-shoot for portraits of each student aimed at the parallel Web site for the book. Though those portraits were never posted, a group photo of everyone holding their books was posted to social media and has become a symbol of the book's success for them as experiential learning.

Approach to Reflection	Students were not involved in the initial selection of the focus of the book. This was done by faculty. Reflection on the topic was done through class discussions after guests came to talk about the culture and the challenges for immigrants.	Research by each student was self-starting, guided each week by discussion and, in some cases, by appeals to the instructor via email.	The approach to reflection during the writing and capturing of images was practical problem-solving: finding sources, getting to certain locations at important moments, etc.	
Success of Reflection	Success came through each student personalizing and bringing their own insights to the assigned idea and the research involved with it.	The success of reflection (or lack of success) showed itself in the finished writing and in the visuals in the final drafts turned in.		Overall success of reflection and of the overall project was evident in the session where books were handed out to students—a moment preserved for everyone. No books were handed out early or individually. As they were all unveiled at once, students sat silent, leafing page by page through their work; discussion flowing from what they saw was pivotal to their learning.
Overall success of the project in each stage	The groundwork for this project allowed it to be completed within the semester.	The forming of a theme and direction for the project was determined by the professor. This allowed for successful completion of the book within the semester.	Because of the structure, early contributions to chapters allowed for the completion of the book during the semester.	

| Things to do differently | The pendulum swung for this project to be more structured by the professor. This was a good move as it allowed the project to be completed on time. Upon reflection by the professors, we have decided to try to build the course over two semesters so students can be involved earlier (Fall semester) in choosing the project's direction; production would then begin earlier in Spring semester, guaranteeing time for closure and reflection. |

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Angeles; the role of visual media skill-learning as a tool for reaching and retaining at-risk youth in an after-school program funded by a city grant in Los Angeles; professional baseball as means of escape (and illusory goal) for young males in Santo Domingo, Dominican Republic; Haiti and its rebuilding efforts after the 2010 earthquake; and the plight of men, women and families on either side of the U.S. Mexico border at Tijuana before and after the 2016 U.S. elections.

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Michael Longinow is professor of journalism and integrated media in the Department of Media, Journalism and Public Relations at Biola University, where he advises the award-winning weekly student newspaper, The Chimes, and its sister operation, Chimes Online. He is also co-lead of the department's narrative media project. Longinow was a newspaper reporter in Illinois and Georgia before entering academia. He is a founding adviser member of the Association of Christian Collegiate Media, and serves as its national executive director. A Ph.D. graduate of the University of Kentucky, Longinow holds a master's degree from the University of Illinois at Urbana-Champaign and a bachelor's degree from Wheaton College.

Tamara Welter is associate professor and chair of the Department of Media, Journalism and Public Relations at Biola University and co-lead of the department's narrative media project. Her students have produced a feature magazine, The Point, each semester over the last 10 years, winning state and national awards for journalism excellence along the way.

Welter brings a cross-cultural approach to her teaching by urging students to pursue their own ethnic journey as they learn the unique languages of storytelling among distinct people groups. Welter's dissertation and continued research explore the power of visual language in cross-cultural encounters. Welter holds a Ph.D. from the Cook School of Intercultural Studies at Biola, a master's degree from Regent University, and a bachelor's degree from Evangel College.

College Media Review

Journal of the College Media Association

Advertising

Print's not dead and there is promising ad news, say observers

From the Editor's Desk: As college media look to increase ad revenue in 2017–2018, there's encouraging news on the national forefront.

Observers are predicting an uptick in national multi-media advertising, bolstered in part by native and digital ads.

And print advertising will remain relevant in 2018 and beyond, despite doomsayers who say print advertising is dead, according to a Sept. 27, 2017, article on mediaspacesolutions.com.

"But sometimes, in order to convince people of something, you need more than sung praises – you need science. Neuroscience has now proven that print ads make a better impression than digital ones," the article says, in part. "Numerous studies have indicated that on a brain-chemistry level, people process print content with greater engagement and focus, not to mention a deeper emotional response, than they do content viewed on a screen."

Nearly $200 billion will be spent in 2018 on media-directed advertising investments, according to mediavillages.com. That amount will be an increase, the website says, of 8.1 percent over 2017 spending, which registered only 1.5 percent more than the $181.5 billion spent by advertisers in 2016.

"In a model best described as a 'rising tide lifting all ships,' even newspaper and consumer magazine revenue declines will slow as their digital investments begin to bear fruit," says the 2018 spending forecast on mediavillages.com.

For more information on ad projections for 2018, visit:

- **Will Print Advertising Still Work in 2018?**
- http://www.forbes.com/sites/paulfletcher/2016/11/30/native-advertising-will-provide-a-quarter-of-news-media-revenue-by-2018/
- Why Native Advertising Is Key For Radio's Future – Radio Ink
- Study Projects Addressable TV Advertising Will Double by 2018
- 2018 Advertising Spending Forecast by Category: Our 25th …

College Media Review

Journal of the College Media Association

42 participate in Dallas photo Shoot-out

FIRST PLACE Jubenal Aguilar, Brookhaven College (Daniel Rodrigue, adviser) | Leonardo Garcia, a window washer with April Building Services, Inc., washes the skywalk outside the Sheraton while Christian Ortiz spots and holds the ladder. Garcia said he has been working in the window sashing business for over seven years. "I used to use to be afraid of going outside the tall buildings," Garcia said. "But it's now more just fun than anything."

Six student photographers earn shout-out during Shoot-out

At the Photo Shoot-Out during the [College Media Association](#) and [Associated Collegiate Press](#) convention in Dallas Oct. 25-29, 42 students participated in the on-site photography competition.

In the week since, 22 judges including professional photojournalists, college media advisers and others went through the entires still [available for viewing.](#)

The judges chose to recognize six photographers.

- **FIRST PLACE Jubenal Aguilar**, Brookhaven College (Daniel Rodrigue, adviser)
- **SECOND PLACE Megan Burke**, Missouri State University (Jack Dimond, adviser)

- **THIRD PLACE Don M. Green**, Southern University (Heather Freeman, adviser)
- **HONORABLE MENTION AND CLASS FAVORITE Ryan Weier**, Central Washington University (Jennifer Green, adviser)
- **HONORABLE MENTION Ryan Welch**, Missouri State University (Jack Dimond, adviser)
- **HONORABLE MENTION Alexander Fu**, Central Washington University (Cynthia Mitchell, adviser)

Dallas Morning News photographers Louis DeLuca, Tom Fox and Nathan Hunsinger as well as *Seattle Times* photographer Ellen Banner and *New York Daily News* photographer Todd Maisel.

The other judges included college media advisers, other professional photojournalists, freelance photojournalists, other photography instructors.

Aaron Babcock, Amber Billings, Becky Tate, Bretton Zinger, Carole Babineaux, Cary Conover, Clint Smith, Deanne Brown, Diane Bolinger, Edmund Low, Eric Thomas, Greg Cooper, Griff Singer, Ian McVea, Jane Blystone, Janis Hefley, Jed Palmer, Jim McNay, John Beale, John Skees, Kevin Kleine, Kingsley Burns, Kyle Phillips, Laurie Hansen, Lillie Schenk, Logan Aimone, Margaret Sorrows, Mark Murray, Matt Garnett, Matt Stamey, Mitchell Franz, Pat Gathright, Sherri Taylor, Stern Hatcher, Steve Dearinger, Tom Hallaq and Toni Mitchell.

After the photographers had more than two days to complete the assignment, "The Big D," Kevin Kleine of Berry College, Sam Oldenburg of Western Kentucky and Bradley Wilson of Midwestern State provided a critique of all the images.

Bradley Wilson / November 7, 2017 / College Media / Associated Collegiate Press, College Media Advisers, College Media Association, photography, photojournalism, shoot-out
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'What The Best College Teachers Do'

Book Review and interview with author Ken Bain

By Carolyn Schurr Levin

Sometimes a book comes along that justifies repeated exploration years, even decades, after it was written.

"What The Best College Teachers Do," by Ken Bain, is such a book.

Although it was published in 2004, its insights are uniquely applicable to journalism professors and college media advisers in 2017.

The book, which has become a top selling book on higher education, has been translated into 12 languages and was the subject of a television documentary series in 2007. It captures the collective scholarship of some of the best teachers in the United States by not just recording how they think but also conceptualizing their practices.

Bain's premise is simple. During 15 years of study, he looked at what the best educators do to help and encourage students to achieve remarkable learning results.

Of course, that is what we all want – remarkable learning results. We strive, every week, to guide out students to achieve those remarkable results. Sometimes we succeed. Sometimes we don't. Wouldn't it be nice to have a roadmap toward that success? That is where Bain's book comes in.
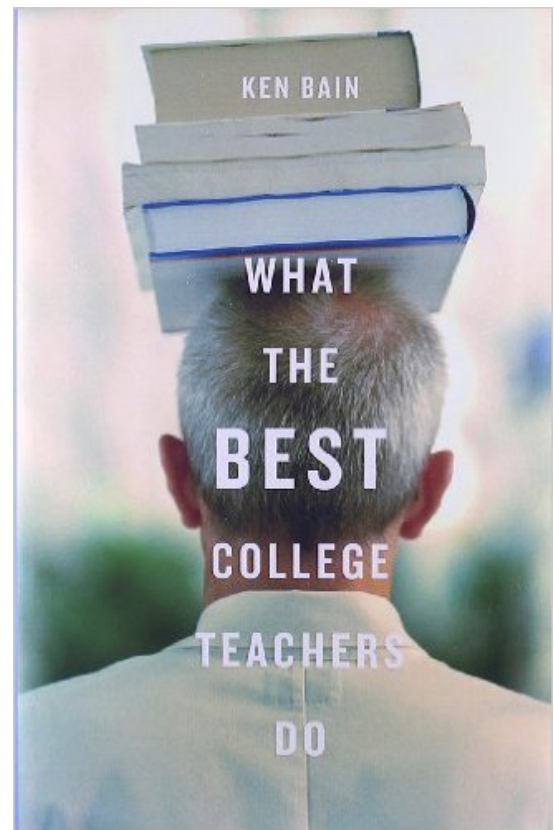
"I centrally focus on how people learn and how best to foster that learning," Bain said in a recent telephone interview from his office at the Best Teachers Institute in New Jersey. The institute, according to its website,

What The Best College Teachers Do by Ken Bain

"collaborates with faculty and administrators to transform their curricula, courses, and even individual class sessions into powerful new learning experiences for their students."

Bain's book and the consulting services and workshops he now provides at the Best Teachers Institute are devoted to sharing how "best to create learning environments in which people are most likely to learn deeply."

By "learning deeply," Bain is referring not to students doing well on exams or memorizing the important parts of the curriculum, but rather the kind of learning that "transforms people," and makes "a sustained, substantial, and positive influence" on how students "think, act, and feel."

He is not concerned with teachers who are well liked, as measured by course evaluations, peer evaluations or otherwise. His goal is to cultivate teachers who reach students "intellectually and educationally" and who leave them "wanting more."

So, how is this accomplished?

First, Bain writes, without exception, outstanding teachers know their subject matter extremely well. They are all active and accomplished scholars, artists, or scientists.

For college media advisers, this may mean knowing not just how to craft compelling stories, headlines or leads that catch readers' or viewers' attention, but also understanding the broader social, political, ethical and even legal context in which student journalists are operating.

The best teachers "reflect deeply on the nature of thinking within their fields," says Bain.

Attending CMA and other conferences, sharing issues that arise with other college media advisers on the CMA list serve, and otherwise staying up to date on current issues affecting student media are just some of the ways the best college advisers routinely do this.

Exceptional teachers, Bain continues, "treat their lectures, discussion sessions, problem-based sessions, and other elements of teaching as serious intellectual endeavors as intellectually demanding and important as their research and scholarship."

What do they expect of their students? The best teachers expect more from their students. More, though, does not mean more assignments, more homework, or even more hours. The best teachers set high standards and convey a strong trust in their students' abilities to meet them.

Bain refers to a considerable body of research finding that intrinsic, not extrinsic, motivators are critical. In general, the teachers he researched tried to avoid extrinsic motivators and fostered intrinsic ones, moving students toward learning goals and a mastery orientation.

"They gave students as much control over their own education as possible and displayed both a strong interest in their learning and a faith in their abilities," Bain says.

The best teachers, Bain adds, encourage cooperation and collaboration and know when to step in with the right kind of help at the right time.

"They offered nonjudgmental feedback on students' work, stressed opportunities to improve, constantly looked for ways to stimulate advancement, and avoided dividing their students into the sheep and the goats," he says.

During the recent interview, Bain spoke about a course he taught at Northwestern University 20 years ago. He introduced his students to the idea that although he would provide ongoing feedback, their grades would ultimately be determined by a blind reader, a colleague at another university.

"I was the coach," he said; "the person providing feedback, not the judge, jury and executioner." This, in turn, was one of the most successful courses he has taught.

The best teachers create "natural critical learning environments" with collaboration and feedback and that are also challenging, supportive, and encouraging of questions, Bain says, noting that students need to feel they are in charge of their education and making the decisions. Exceptional teachers can foster this process by asking their students "for a commitment to the class and the learning."

If you're not sparking discussion and interest, find out why, Bain says.

Ask yourself what would make it important to them? If the results of quizzes are consistently poor, use an alternative to evaluate learning. Provide feedback to help your students learn.

Most importantly, perhaps, highly effective teachers, Bain says, treat their students with "simple decency." They look for and appreciate the individual value of each student. They have great faith in students' ability to achieve. Bain writes that a

theme he heard frequently from the professors in his study was "the relationship of trust that develops between me and my students."

Bain's advice is simple and yet complex. The key to understanding the best teaching cannot be found in particular practices or rules, but rather in the attitudes of the teachers, in their faith in their students' abilities to achieve, in their willingness to take their students seriously, and in their commitment to let the central learning objectives flow from a mutual respect between students and teachers.

For more information on Bain's approach to teaching, the Best Teachers Institute will run its 21st annual summer institute from June 26-28, 2018 in South Orange, New Jersey. More information is available at http://www.bestteachersinstitute.org/summer-institute/.

About the Author: *Carolyn Schurr Levin, an attorney specializing in Media Law and the First Amendment, is a professor of journalism and the faculty adviser for the student newspaper at Long Island University, LIU Post. She is also a lecturer and the media law adviser for the Stony Brook University School of Journalism. She has practiced law for over 25 years, including as the Vice President and General Counsel of Newsday and the Vice President and General Counsel of Ziff Davis Media.*

Carolyn Levin

College Media Review

Journal of the College Media Association

Setting New Year's resolutions can be a growth tool for college media

Workplaces can benefit from setting goals

By Debra Chandler Landis

New Year's resolutions aren't just for individuals. They're for workplaces, too.

And, they can apply to college media's news, business and advertising staffs.

December might not be the best time to ask college media staffs to set resolutions; their minds are on the last stories to report for the semester or quarter and the final projects to complete and exams to take.

However, resolution setting could be an excellent component of a back-to-school staff retreat or planning session for spring.

There are myriad possibilities for resolutions, which can serve to boost creativity, collegiality, job enjoyment, and overall production.

"The New Year is often seen as a chance to start fresh. These resolutions are probably easier to achieve than your new exercise plan....and more rewarding" is the headline for an article on the website, Inc., by Adam Heitzman, co-founder and managing partner of HigherVisibility. HigherVisiblity is a Tennessee-based agency that offers internet marketing services ranging from search engine optimization, pay per click management, affiliate marketing management, website design, social media marketing, and email marketing services.

Hiring smarter and encouraging employees to become leaders are among resolutions Heitzman says he has set.

On hiring smarter, Heitzman writes in part: "Hiring the right talent is going to be crucial to the long-term success of your business, and as you've most likely already encountered, hiring the right team members isn't easy. It's easy to like a candidate and decide to take a chance, but this year try to make it a point to really focus on your immediate objectives and whether or not that candidate is going to help you succeed. Be strict with yourself on this one because it's easy to get sidetracked."

Developing creativity and collegiality is a part of leadership, A leadership resolution, according to Heitzman, includes

"coming up with new and innovative ideas to get your team inspired, finding creative ways to foster collaboration, and being able to maintain a view of where you want the company to be in the future."

Perhaps college media want to increase the diversity of stories they cover.

On the news side, editors, producers and reporters could make a resolution to plan more in an effort to cover more diverse stories and include more diverse voices. For example, in addition to covering events for Black History Month, college journalists could interview student leaders and members of African-American student organizations on issues of concern to them and profile local and state civil rights trailblazers The same approach could be applied to coverage of Women's History Month in March and other events.

Advertising sales resolutions could be tied to ad sales goals set in fall and an analysis of sales thus far and what needs to be done to exceed those goals. Ad reps, for instance, could commit to landing a designated number of ad clients by a designated date in local businesses that opened in late 2017 or January 2018.

Whether you call them resolutions or goals, they should be realistic. If they are too pie-in-the-sky, they may not be realized, says Susan Ward in an October 2017 article on new year's resolutions for www.thebalance.com/topnewsresolutions.

She writes, "Goal setting is a valuable habit–if the goals lead to success rather than distress. Resolve that the goals you set will be goals that are achievable, rather than unrealistic pipe dreams that are so far out of reach they only lead to frustration. If you have trouble setting realistic goals, see Goal Setting Is the First Step to Achievement for a formula to help."

New year's resolutions can be more large-scale, pertaining to an organization, such as a college newsroom or ad department; and they can also be ones individuals set for themselves, either on a personal or work basis, or both.

Conventional wisdom says many new year's resolutions are not kept. But that should not keep people and organizations from setting at least a couple resolutions for 2018.

Heitzman, noting that resolutions help individuals become better leaders and businesses more successful, writes,: "The thing about New Year's resolutions is that you're always going to have a few slip-ups . . . Continuing to actively work on them, even if it means just a little bit at a time, will go a long way."

College Media Review

Payne assumes CMR editorship

"Invitation to get more involved in CMA."

By **Lisa Lyon Payne**
CMR Editor

Four years ago, I received an email from then CMA President Rachele Kanigel with the subject line "Invitation to get more involved in CMA."

The opportunity that followed, serving as CMA's research chair, opened my eyes to the exciting and meaningful research our college media peers conduct, enhancing our lives as educators and advisers. Helping to cultivate and showcase the important works presented at the CMA academic research panels not only forged new relationships with my colleagues, but also strengthened a deep commitment to expanding and improving the body of knowledge in college media research. I am a research nerd at heart.

I am honored to have been chosen to serve as the new CMR editor, and I am looking forward to the challenge of building upon the great work of my predecessor, Debra Chandler Landis.

I currently chair the communication department at a small, liberal arts university where, along with my journalism and communication teaching responsibilities as an associate professor of communication, I advise The Marlin Chronicle, the student-run newspaper.

As adviser, professor and scholar of mass communication, I value research that enhances teaching and practice in meaningful ways, and I hope to convey that real-world value in both popular and peer-reviewed CMR publications.

While I come from an academic background, I appreciate practical contributions that popular pieces provide in helping media advisers navigate their jobs. I see the strength of CMR as a duel vehicle, providing both juried and non-juried works that help advance theory and also educate and inform as we teach and advise our students.

Additionally, I may be calling on you to contribute your expertise to the College Media Review. Meaningful content is only possible when professors and advisers in the trenches draw from their own experiences and share them through publication.

I am so grateful for the dedicated CMR team that has agreed to continue to serve this flagship publication of CMA. Lillian Lodge Kopenhaver will remain as associate editor for peer reviewed submissions. Bradley Wilson and Carol Terracina offer service as managing editors, and Bill Neville has graciously agreed to continue as CMR webmaster. CMR relies on these dedicated and energetic leaders to assign, write, edit, review and upload valuable content.

I come to this challenge offering a passion, time and energy for a cause I deeply believe in. Thank you for this opportunity.

Lisa Lyon Payne

Batten Associate Professor of Communication

Chair of the Communication Department

5817 Wesleyan Drive

Virginia Beach, Virginia 23455

'The Post' inspiration even for those not working in media

Meryl Streep in The Post (2017), Photo by Niko Tavernise, 20th Century Fox.

Young journalists can take home lessons from 'The Post'

By **Bradley Wilson**
CMR Managing Editor

If there was ever a time for a feel-good movie about the media, it's now. And in "The Post," Director Steven Spielberg and big-name stars Meryl Streep and Tom Hanks realize the power and role of the media.

However, the movie goes well beyond showing how a newspaper and a few strong-willed editors and reports can change the course of a country. It brings in a modern discussion of the role of women, limits that need to be placed on government, the need for the First Amendment and even how media outlets also need checks and balances.

For a long-time journalist, it was fascinating to watch molten lead set into words, newsrooms filled with typewriters, copy editors given 30 minutes to work on one story and papers shipped out in hand-tied bundles. It was disheartening to see Katharine Graham portrayed as less than powerful, even weak, leader with shaking hands. She never came across that way when played by Nancy Marchand in the television series Lou Grant. But as her character develops, watching her finally make a decision with such potential negative ramifications and then walking down the steps of the Supreme Court, even in the shadow of *The New York Times*, was inspirational.

It was also inspirational to watch veteran journalists stand up to the bean counters and lawyers, questioning their own decisions and ultimately deciding to do not necessarily what was easy or what was best for them but for what they thought was in the best interest of the country. The producers make use of actual text from the concurring opinion, "The press was to serve the governed, not the governors."

Young journalists can take home a lesson taught by Ben Bagdikian and others about how good, investigative, epic journalism often involves months of making copies, ducking out of the office to the back alley to call a source and developing working,

professional relationships with potential sources. Background work on a story is more than a Google search.

In short, this is another in a long list of movies that have merit in the media classroom including movies such as Spotlight, Through a Lens Darkly, Absence of Malice, Shattered Glass and All the President's Men.

Now we just have to wait for Steven Spielberg's interpretation of the sequel on Watergate.

PLOT SUMMARY: Katharine Graham, the first female publisher of a major American newspaper – *The Washington Post*, with help from editor Ben Bradlee, races to catch up with *The New York Times* to expose a massive cover-up of government secrets that spans three decades and four U.S. presidents. Together, they must overcome their differences as they risk their careers — and freedom — to help bring long-buried truths to light. Rated PG-13 for language and brief war violence

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DISCUSSION QUESTIONS

1. Meryl Streep plays the country's first female newspaper publisher Katharine (Kay) Graham during the movie set in 1971. She says it was not a job she wanted. Yet when she walks down the steps of the Supreme Court, clearly she has served as a leader for other women. How might this have been a precursor to the modern #metoo movement? What other references were made in the movie to giving women equal rights, pay and responsibilities? What roles did women play in that world clearly dominated by men?
2. At the heart of the movie are the financial challenges being faced by *The Washington Post*. What challenges? Who owns *The Washington Post* now? What about the other publications and publishing companies mentioned in the movie: *The New York Times*, Gannett, Knight Newspapers and Ridder Publications?
3. What is a conflict of interest? How did publisher Katharine Graham's family relationship with Lyndon Johnson, John F. Kennedy and Robert McNamara

illustrate a conflict of interest? How did Graham eventually get around it?

4. Attorney General John Mitchell cited [Section 793](#) of the [Espionage Act](#) as cause to bar further publication of stories. How did the newspapers get access to the top secret documents? Did publication of such documents cause injury to the United States? What was the benefit?

5. Even the dissenting opinions given by Chief Justice Warren E. Burger and two others did not argue that there is a need for a free and unfettered press. What did they argue? Burger also said the *Times* should have discussed the possible repercussions with government officials. In the movie, Editor [Ben Bradlee](#) considers this option at the request of corporate attorneys and members of the board of directors. Why doesn't he discuss the possible publication with government officials? Would you?

6. Justice Hugo Black, in his concurring opinion, elaborated on his absolute superiority of the First Amendment.

In the First Amendment, the Founding Fathers gave the free press the protection it must have to fulfill its essential role in our democracy. The press was to serve the governed, not the governors. The Government's power to censor the press was abolished so that the press would remain forever free to censure the Government. The press was protected so that it could bare the secrets of government and inform the people. Only a free and unrestrained press can effectively expose deception in government.

But the justices did not void the Espionage Act or give the press unlimited freedom to publish classified documents. Other cases prior to 1971 had also dealt with similar issues. Of what significance are these cases?

- [Near v. Minnesota, 283 U.S. 697 (1931)](#)
- [Dennis. V. United States, 341 U.S. 494 (1951)](#)
- [New York Times Co. v. Sullivan, 376 U.S. 254 (1964)](#)

7. The movie ends with a security guard reporting a break-in at the Watergate Hotel and the Democratic National Headquarters. This was a reference to what famous historical event culminating in what action by Richard Nixon?

College Media Review

Call for academic research papers

AEJMC, CMA panel showcases college media research

Each year at the Association for Education in Journalism and Mass Communication (AEJMC) convention, the Council of Affiliates and College Media Association sponsor a panel where scholars present research on topics related to college media. The College Media Association is currently accepting submissions of original, non-published research on all aspects of college media and advising college media. Papers will undergo a blind review process, and top research will be presented Thursday, August 9, at the 2018 AEJMC Convention in Washington, DC (Aug. 6-9).

Submission deadline is April 1.

[perfectpullquote align="right" bordertop="false" cite="Top research will be presented at the 2018 AEJMC Convention in Washington, DC" link="" color="" class="" size=""][/perfectpullquote]

Only full-length research papers are acceptable. Papers should include an abstract between 250 and 500 words. Full papers should be no longer than 25 pages, excluding references, tables and appendices.

Papers are welcome on any topic that addresses an issue surrounding college media. Submissions from all theoretical and methodological perspectives are invited. We particularly encourage theoretically based submissions that clearly relate to a current issue in college media.

Possible research areas include:

- Case studies of current student media issues
- Analysis of student media coverage
- Audience analysis
- Pedagogy for student media coursework
- Assessment issues regarding student media
- Analysis of trends or issues facing the future of student media
- Convergence and student media
- Independence and student media
- Student media law or ethics case studies
- Advisers' roles
- Financial aspects of student media

Faculty papers with a student co-author or student papers with a faculty co-author are acceptable. Research papers should not have been submitted to or accepted by another conference or journal. At least one author is required to attend the conference.

Entries should be submitted as a PDF file, double-spaced, in 12-point type. Work should conform to APA, MLA or Chicago Manual of Style. The use of Chicago Manual of Style (Notes-Author system, no footnotes) is encouraged for authors who wish to have their papers considered for College Media Review.

All submissions should be sent electronically to elizabeth.smith@pepperdine.edu. In the body of the email submission, please include the following contact information: name, title and affiliation of all authors, and the name, email and telephone number of the principal author. Because of the blind-review process, include only title and running head on the abstract or paper itself with no identifying information.

For more information, please contact CMA Research Chair Elizabeth Smith at (310) 506-4568 or email at elizabeth.smith@pepperdine.edu.

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College Media Review

Smith heads CMA's research panel

College Media research papers sought

By **Lisa Lyon Payne**
CMR Editor

Recently appointed CMA research chair, Elizabeth Smith, assistant professor of journalism and student media adviser at Pepperdine University, will organize two annual peer-reviewed research panels showcasing top scholarly research on all aspects of college media. Smith took her post in January 2018.

Smith says examining the various aspects of college media is critical in our role as advisers.

"I believe it is the responsibility of journalism faculty to produce high-quality research on topics most pertinent to college journalism and student journalists," Smith said. "My own line of research has followed this passion, and I want to continue to encourage and support others to do so, as well."

Paper submissions are being solicited for this summer's panel at the Education for Journalism and Mass Communication conference in Washington, D.C. Each year at the AEJMC convention, the Council of Affiliates and College Media Association co-sponsor a panel devoted completely to current issues in college media. CMA also sponsors an academic research panel at the fall convention. Top papers are considered for publication in *College Media Review.*

Elizabeth R. Smith

All conference papers should be submitted, conforming to blind review standards, directly to Smith for consideration. AEJMC conference deadline is April 1.

"I believe in the mission of CMA, and I would like to help support it more closely as the voice of college media. I want to do my part for this organization," she said.

See [CMR's story on the call for papers](#) for more detail, or contact Elizabeth Smith at (310) 506-4568 or [elizabeth.smith@pepperdine.edu](#).

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A trio of unconventional convention sessions

Teaching mindsets instead of skills in Dallas

By **Michael Koretzky**

Having presented at CMA conventions for 12 years, I've learned as much as I've taught. The biggest lesson: Students seek survival skills more than technical skills. The reason is simple: Before they can excel, they must cope.

In other words, survival means gaining control of inner demons before mastering InDesign. Running a college news outlet is the most stressful extra-curricular activity on campus, for two big reasons:

1. **It's the only one constantly on deadline, and deadlines equal stress.** If Student Senate can't meet

quorum, who cares? But if the newspaper doesn't print or post on time, there's hell to pay.

2. **It's the only one that hires anarchists on purpose.** Reporters need to question authority, which means they tend to do so with their sources – and their bosses. Arguments in college newsrooms can easily escalate from professional to personal, because everyone is new at managing conflict.

That's why three sessions at the newly rejuvenated CMA-ACP convention in Dallas impressed me so much. They had nothing to do with a particular skill and everything to do with a general approach to life…

Coffee with the Elderly

About 40 percent of college and university students are 25 or older, according to the U.S. Department of Education's National Center for Education Statistics. This statistic can make for interesting dynamics, especially in community college newsrooms: Oftentimes friction occurs when older students try to manage younger ones. And it's even worse when younger editors supervise older staffers.

Joe Pye is a 28-year-old EIC with a 20-year-old ME. In Dallas, he led a blunt, early morning discussion with a room full of older students while they sipped coffee.

Recalls Pye…

The discussion wasn't just aimed towards older students in the newsroom – because many in attendance were younger and had an older student on their staff. During the presentation, I had to admit some of my own faults as an older student in the newsroom. Admitting my own self-conscious feelings from when I was new to the paper, with an editor five years younger than me, I believe gave those young editors a better understanding of their older staff members.

To the students who were older, all I could say was to take advantage of their age. Be responsible and look out for your younger staffers. One way or another, they eventually will look to you for guidance – and odds are it won't be over a story.

I'm Sick, Not Stupid

College news outlets cover students with disabilities, but may do little to acknowledge the disabled students on their own staffs. A managing editor with a serious digestive issue – who can't eat or drink with her peers, which is when most of the bonding happens – led a discussion that featured both uplifting and tear-jerking moments.

Kerri-Marie Covington is an EIC who eats little but beans and fruit, because anything else will cause debilitating stomach aches. It's a rare condition few have ever heard about, and she says she didn't think many would care to hear more…

At best, I expected 10 students to attend my session, thinking disability awareness was supported by many but practiced by few. So when I walked into the room and saw close to 25 men and women, it hit me how important the next hour would be.

Following a discussion of how I've learned to manage my health condition while running a college newspaper, I opened up the floor to questions and encouraged those in attendance to share their stories. Within seconds, a dozen hands shot up. Students who suffered from Crohn's disease, had lost their vision, and/or dealt with mental health issues expressed their struggles facing deadline stress while sick and confronting newsroom discrimination.

I'll never forget the intense and emotional moments experienced by myself and the crowd that day. It taught me how much students craved a safe space where they could not only be heard, but understood.

Women's Work: How to Rule the Media

Panel discussions on sexual harassment and discrimination are nothing new – and they'll probably proliferate at the next few college media conventions. But this was a practical discussion with three women in senior positions at totally different places: an NBC investigative producer, an international media association's senior editor, and the digital media director at the nation's wealthiest resort.

This session was less about lecturing and more about specific advice for real-life scenarios. And that advice often involved gentle psychological manipulation for good instead of evil. The moderator was Emily Bloch, a recent grad and a new reporter for a Top 50 daily who has stared down bullies in her own short career. She summed up the session like this...

We knew we wanted to treat this session like an open discussion and not a lecture. Everyone on the panel was in a different point of her career. But we've all dealt with the hurdles of trying to be taken seriously in a male-dominated industry – whether it was in a college or pro newsroom. In our session, we talked about personal struggles, scenarios we dealt with and takeaways that could apply elsewhere. Open chats like this are important. Especially now, with sexual assault finally falling into the forefront of our attention. I still can't believe how many times we were told after the session, "Thank you for doing this, I didn't know how badly I needed it."

Conclusion

We often advise our students: The most powerful stories are the ones that mesh facts with people, data with impact, emotion with numbers. Maybe we should consider the same for our convention sessions.

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College Media Review

Journal of the College Media Association

Learn about publishing opportunities at spring CMA convention session

Spring Convention is March 7-10 in NYC

By **Lisa Lyon Payne**
CMR Editor

Advisers interested in dipping their toes in the academic research waters of college media are invited to attend a session on publishing opportunities in *College Media Review* at the [CMA Spring National College Media Convention](#) in New York March 7-10.

The session is designed to encourage and motivate both established and emerging scholars to consider a contribution to CMA's research journal. For those interested in the idea of research, but unsure where or how to start, consider the following five ideas to jump start your scholarship:

1. **Play to your strengths**. Research on pedagogy and experiential learning is sometimes possible, which can include practical implications or valuable "take home messages." Use lessons and innovative teaching ideas as seeds for research

topics. Determine how this topic might fill a gap in the literature, and stay within your comfort zone methodologically.

2. **Use student help.** It's not necessary to be at an institution with your own graduate research assistant to get good help; honors students, independent studies, research methods classes and upper level class projects are all possible resources, even if it's just to get some help gathering literature. Some bright and motivated students will even be willing to collaborate for a resume builder. Also, start small. An idea might start out as a independent study or other class project and develop from there.

3. **Mine the gold.** Make data gathering worth it. Carve out multiple scholarship opportunities while you're at it. Think about this goal when you are crafting your research questions. It's often possible to get more than one paper out of the experience by building in multiple measurements or variables that examine a problem from different perspectives.

4. **Seek collaboration opportunities.** Reach out to colleagues, including those at your institution, even those in other departments. Often, other disciplines like anthropology, political science, sociology, psychology and business have a media or communication angle to research questions. Also, consider like-minded colleagues at other schools who are interested in similar topics like college media. Sometimes, having a co-author is a great way to make sure you are making steady progress.

5. **Keep lots of folders.** Ideas are everywhere. Just because you start a folder (either digital or paper) with a newspaper snippet, doesn't mean it's destined to become a full-fledged research manuscript. But opening a folder of possibilities can provide a landing pad when you're ready to launch the idea into a greater research project.

Time and date details of the research session at the CMA spring conference are forthcoming. This opportunity will be geared toward advisers who want to get feedback on potential or working research projects, brainstorm ideas or connect with colleagues interested in collaboration.

Lisa Lyon Payne / February 6, 2018 / College Media, Research
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Communicating with millennials in the newsroom and classroom

Shifting preferences for technology use, abbreviated word choices

By **Carol Terracina Hartman**
CMR Managing Editor

Molly Ivins' earliest collection of essays, titled "Molly Ivins can't say that, can she?" (1991) highlighted an era of communication in which we questioned the manner and mode of commentary about public officials and each other.

Now with the growth of a generation in our classrooms that is less inclined to speak to or call each other by phone and more inclined to "snap" or "tweet" each other, communication styles and mannerisms direct this question toward our classrooms: "can they say that?" and conversely, "can we say that?"

We attribute the changes in politeness and acceptability to technology use – and abbreviated word choices – and decrease in oral communication. Doesn't everyone say "please" in a text?

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We've addressed this trend in multiple CMA sessions the last three national fall conventions. Jane De Roche, of Mira Costa College, raised this question in a 2016 CMA session in Washington, D.C., asking, "how do we respond to millennials in class when they say ....?"

Defined as having a birth year 1981 – 1997, a millennial, according to Pew Research Center Social and Demographic Trends (2015) shares some common characteristics. Many of these characteristics are key for educators, including a digital divide:

- 73% don't receive emails;
- 64% record video;
- 34% consume news on Facebook;
- 45% consume news via Twitter.

The biggest gap? professional use versus personal use of personal devices in terms of skill set. So while students might easily capture a screenshot and text it to someone to use for directions, those same students struggle to take notes for research to prepare for an interview or a press conference. They don't know how to compose a photo for a news article.

In April 2016, U.S. Census Bureau data showed millennials had surpassed Baby Boomers as the largest percentage of the nation's living generation, numbering about 75.4 million. That growth suggests educators need to pay attention to what's happening in the classroom. And adjust.

Roehling, Vander Kooi, Dykema, Quisenberry, and Vandlen (2011) note that as digital natives, millennial students have had information, entertainment, and social interaction at their fingertips; for Generation X, a computer, iPad or iPhone is a tool, a device for work, for communicating with colleagues, for finding directions. A Generation Xer still views electronic devices as "functional" rather than "fun" and likely a tool to do a job better, faster, and perhaps differently (Oblinger, 2003). Millennial students, research shows, value individuality more than prior generations, and are generally more confident than prior generations of students, whether their answer is right or wrong.

So those students who won't raise their hands in class or who refuse to wait while a classmate is speaking to shout out a question? Yeah, those are the students who need not only direction on professional classroom behavior, but also direction outside the classroom when they head out to gather news.

So, how to manage our classroom? How to reach these students so they can separate personal from professional behavior?

The authors offer a broad set of guidelines, stating that it would be wise to engage a class in setting ground rules for daily discussion (and they advise discussion and small-group work or lecture and Powerpoint-themed class sessions).

1. Develop a list of desirable behaviors (raise hands, wait to be recognized, respond positively to another's comments "I understand your perspective but I disagree with one point," for example);
2. Use that list to build ground rules for discussion;
3. Consider ice breakers so students get to know each other before introducing topics that tread on sensitive or difficult material;
4. Begin class with a "news update": students offer a news item and the source from which they obtained the information; ask them to read and respond to the news coverage;
5. Moderate those difficult discussions and keep students on track;
6. Maintain enthusiasm for the topic;
7. Applaud new ideas;
8. Embrace independent thinking;

9. Link one student's thoughts to another's when appropriate, so students can build connections.

But while creating a comfortable atmosphere for debate, it's important to maintain a level of respect and not let students take charge of the flow of discussion, or, if in small group exercise, circulate and ensure students are productive and not isolated in smartphone research without sharing their findings with classmates.

For students who are less engaged with personal device use, consider adding academic social media usage, for example a news tracker assignment in which students follow a news outlet and write commentary on their personal blog. Each student would be required to include hyperlinks, hashtags, and "you might also like" links to similar news sites. Such an assignment would even out the students who are active users but primarily recreational and add professional skills to their skillset.

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Lisa Lyon Payne / February 13, 2018 / College Media

College Media Review

Journal of the College Media Association

Review: 'College Media: Learning in Action'

Anthology of essays edited by Gregory Adamo and Allan DiBiase

Reviewed by **Carolyn Schurr Levin**

In a time when college media budgets are being cut, access to information is increasingly difficult to obtain, and continued presence on campus seems precarious at best, many college media advisers are faced with having to justify not just their own positions, but often the very existence of the media outlets they advise. "College Media: Learning in Action," an anthology of essays edited by Gregory Adamo and Allan DiBiase (2017), provides a plethora of arguments for not only the quintessential importance of college media outlets, but also for strengthening and investing in them for the future.

Adamo, an associate professor in the School of Global Journalism and Communications at Morgan State University in Baltimore, and DiBiase, who has taught philosophy and the philosophy of education at several universities, have collected research and essays from college media advisers, professors, journalists,

former journalists, and others to detail "the variety of ways students learn through participation in" college media, thus justifying "support of these rich, alternative learning opportunities." Because, the editors argue, colleges today are increasingly assessing, and questioning, their commitment to this kind of learning, "it becomes increasingly important to understand and describe what happens in these unique spaces lest they become assimilated into more ubiquitous templates for learning or eliminated completely." The goal of this anthology should be cause for jubilation for the ever-increasing number of college media advisers who face diminished funding and wavering administrative support. This book provides valuable data to bolster arguments for the future of both the advisers and the media outlets.

The anthology is divided into four parts – theory; description and narrative; case studies; and contextual issues – although the content blurs the lines considerably in each section. Some essays are first-person accounts of specific student media outlets. Some are empirical research studies conducted at multiple schools. All stress the distinct nature of college newspapers, radio stations, and television outlets as spaces that provide students with learning and leadership opportunities unobtainable elsewhere.

DiBiase's foundational essay opens the book. He stresses learning through experience based upon the work of the American philosopher John Dewey. Dewey emphasizes a holistic approach to learning that includes intellectual, physical, social, emotional, aesthetic and spiritual experiences. Acknowledging that "the

learning-education that refuses to be measured and predetermined is more difficult to understand and describe than many other types," DiBiase nonetheless provides a useful framework for the rest of the essays in the collection, justifying and supporting the opportunities that undergraduate media organizations afford for learning.

College media as an "extracurricular activity" is the focus of the compilation's second essay, written by Melony Shemberger, assistant professor of journalism and mass communication at Murray State University in Murray, Kentucky. Campus media, she boldly asserts, "should function as laboratories of innovation and courage," and encourage students to become creators rather than consumers of knowledge. In this, they "can help students find their identities, socially and professionally."

Many other essays build upon these theories, with recurring themes. They use familiar terms – terms that advisers have been grappling with for some time. Convergence. Disruption. Disruptive innovation. Experiential learning. Teaching hospital models for journalism education. Learning outcomes. Although none of these terms is new, the anthology provides a deeper understanding of each of these concepts in the realm of student media.

Several essays include the authors' personal narratives. In an essay titled, "Why College Radio," Len O'Kelly, assistant professor of multimedia journalism in the School of Communications at Grand Valley State University in Allendale, Michigan, and the faculty adviser for campus radio WCKS "The Whale," and television stations GVTV, writes, "For me, college radio was solely responsible for getting my career started." Similarly, in his essay, Leo Fahey provides a personal account of his experience in college radio despite his father's disapproval.

Other essays are based upon interviews with students involved in campus media. Kimberly Meltzer, associate professor of communication at Marymount University in Arlington, Virginia, studied student journalists at one college newspaper, interviewing editors and other staffers. Focusing on why students join and continue to work for the newspaper, how their work is done, and the relationships between the staff, Meltzer found coexisting traits of both professional news organizations

and student-comprised college groups. Haijing Tu, an assistant professor at Indiana State University, studied the student media organization at ISU through in-depth interviews with the student media director, managers, and student workers. In "The Learning Curve at Student Media," she examines the role of experiential education in student media in the digital age. Susan Kirkman Zake, an assistant professor and student media adviser in Kent State's School of Journalism and Mass Communication, presents case studies in "innovative disruption" at the University of Oregon's Oregon *Daily Emerald* and at Western Kentucky University's College Heights *Herald*. One innovator, Chuck Clark, the director of Student Publications at Western Kentucky, found a way to deal with the circulation disruption, she writes. The challenge "isn't getting them to read it, it's getting it in their hands," Clark said. Boxes and stacks of papers everywhere "isn't good enough." So, as an innovative leader, he organized "street teams" to raise the pick-up rate.

DiBiase and Charles McKinney, a Teaching English as a Foreign Language Peace Corps volunteer in Macedonia, address diversity in the final essay of the compilation. In "Diversity, Learning and Media Organizations," they write that "there are things those of us involved in student media can do now to open doors and minds to a wider diversity of people." What they term "student media's diversity problem," won't be solved without changing the culture, they argue.

Many advisers will see themselves, or their students, in this anthology's essays. This collection will assure college media advisers that, despite how it often feels, they are not alone. In a time when the only certainty is continued change, "College Media: Learning in Action" is a valuable resource to assist in navigating that change.

About the Author: *Carolyn Schurr Levin, an attorney specializing in Media Law and the First Amendment, is a professor of journalism and the faculty adviser for the student newspaper at Long Island University, LIU Post. She is also a lecturer and the media law adviser for the Stony Brook University School of Journalism. She has practiced law for over 25 years, including as the Vice President and General Counsel of Newsday and the Vice President and General Counsel of Ziff Davis Media.*

Carolyn Levin

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College Media Review

Five Copy Editing Tools

Resources focus on improved skills

By **Carol Terracina Hartman**
CMR Managing Editor

Doesn't it happen to all professors that outside voices validate what we preach via PowerPoint, Brightspace Capture-hosted videos and small-group exercises? And sometimes those external sources drive it home just a bit further and ignite a flame.

We've all experienced it: a student runs in to our classroom, breathless, eyes glowing. A candle of inspiration has been lit.

"I just learned this new technique for composition. It's called Rule of Thirds," she exclaims. "It's gonna totally change my photography."

OK …

Toes tapping. Drawing on every possible reserve for patience.

How many weeks spent on this topic?

Fast forward: debriefing week after Dallas ACP conference.

"I just learned there is no hate speech exception to the First Amendment. This is totally gonna change our editorial next edition."

OK …

There goes the toe. It's tapping.

Your guest speaker is fabulous: succinct, engaging, brings copies, leaves business cards.

"I learned all about big data reporting: I have ideas about how to design a data study now."

That one hurt. That's a specialty.

When it comes to skills-based courses, sometimes those outside resources become essential parts of the "journalism toolbox" we offer students to help them compartmentalize all the skills they have to grasp.

For editing and production courses, here are my top five best resources:

1. American Copy Editors Society, copydesk.org — ACES offers everything from a bank of grammar quizzes (by affiliation) to a job bank, scholarship information, and even freelance editors for hire. It administers the Bill Walsh scholarship (established March 2017).
2. The Slot, theslot.com — The last post was just before Bill Walsh died. Many of his last posts addressed his battle with a rare form of bone cancer, but the archive of

his blog posts is available and a treasure worth mining. I read it weekly and not only because I miss him and his brilliance.

3. Poynter's style guide of digital news organizations, https://www.poynter.org/news/digital-news-organization-style-guide — There's also a handy link to newspaper style guide. It's important to know if "The" is part of the name.

4. Chicago Tribune Grammar Cheat Sheet, http://www.chicagotribune.com/lifestyles/ct-tribu-words-work-cheatsheet-20120606-story.html — Heidi Stevens' column somewhat replaces the Washington Post's tirade on most misused words from the early 2000's. This column identifies some of our common errors: lay / lie, i.e. vs. e.g., which / that. It also includes more fun stuff to correct in writing and speech.

5. And, everybody's favorite, founded by the John S. and James L. Knight Foundation, just for people like us — EditTeach. EditTeach.org offers a wealth of resources, including AP and other styles, grammar, punctuation, and spelling skills. One of the most useful is the "Editing Resources" link with a subtopic of "current events." Here's where to find style guidelines on world leaders' names, titles, geographic facts as well as the usual topics that challenge us to keep fresh and interesting: news and numbers, history, and government.

College Media Review

CMA convention to be interactive, immersive and hands-on

THIRD PLACE AND CLASS FAVORITE: Irma Gutierrez Sanchez; Miami Dade College (Manolo Barco, adviser) — One of The Halal Guys of NYC prepares a lamb gyro at the corner of West 53rd Street and 7th Avenue on the chilly night of March 13, 2014.

[CONVENTION LINK](#)

A QUESTION AND ANSWER
WITH CONVENTION DIRECTOR HILLARY WARREN

Why should someone attend the College Media Association in New York City this spring?

This year's convention is more interactive, more immersive, more hands-on than ever. Students will cover the Big East tournament at Madison Square Garden as part of the New York Sports Workshop. The always-popular Shoot-Out is back. And more than 100 students will compete to see who is the Iron Reporter in our first convention-based reporting competition.

If you had to pick one session that you'd really like to attend, what would it be?

I'm looking forward to Holly Johnson's double-session reporting challenge. I plan to steal every last one of her ideas.

If you had to pick one speaker that you'd really like to hear, who would it be?

That will get me in trouble. Joanne Lipman and Lynn Walsh were terrific last year and are so on topic with #metoo that we had to have them back. I've been following Lauren Duca since the 2016 campaign and am thrilled that she will join us Saturday. But, I think I'm most looking forward to Stephen Totilo because I don't know anything about video games, but I admire what he has built.

What other highlights will students and advisers find at the convention?

I'm so proud that the Michigan State News staff are coming to talk about their coverage of Larry Nassar. They are truly inspirational. I also hope that students and advisers will get to know the Student Press Law Center staff who will all be on hand this year to meet with students and lead sessions.

I also hope that students and advisers will take advantage of time for one-on-one support in critiques, resume review and roundtables. The roundtables are bigger and more prominent because students specifically asked for more time to meet with students with similar interests and challenges.

This year, the convention is at the Marriott Marquis on Times Square, right in the middle of all the action in the city that never sleeps. What benefits will this offer attendees?

Of course, the Media Tours are packed and that's always a featured activity. And there's Times Square and museums and the 9/11 memorial. I always encourage my students to ride the subway and see how New Yorkers live. I want them to get out of the tourist areas. For me, I haunt the news stands to buy all of the magazines and newspapers I can't get in Ohio. Those are a source of creative inspiration that will last all year.

In addition to hearing great speakers and winning some awards, students and instructors also get the opportunity to meet people from other schools. What benefits does this offer attendees?

The best professional community I have ever found is in student media. We are usually the only ones on our campus and no one really gets what we do or gets how important it is. I am the least popular person in any meeting on my campus; it is nice to be in a place where someone will sit next to me.

This isn't your first time taking charge of the convention. What do you enjoy about this task?

I have loved working on the convention for the last two years. I learned so much from David Simpson last year and I've been honored to work with Michael Koretzy and Geoff Carr this year. All of them have strengths in areas that I don't and I've been inspired by them. The Kellen staff, Meredith Taylor and Nora Keller, and CMA leadership, Kelley Callaway and Chris Evans, were unfailingly supportive and patient.

The best part of the gig is getting to see an idea come to life; that is how the Big East opportunity and the Iron Reporter came to be. I wanted to see it and I was able to make it happen. I hope the next convention coordinator enjoys this as much as I have.

But organizing a convention also offers challenges. What are some of the challenges?

My family is getting really sick of the daily CMANYC18 update and my department chair is wondering when I'm going to finish the assessment report.

Hillary Warren has been a student media adviser at Otterbein University since 2002, where she has advised the *Tan & Cardinal* newspaper, co-advised two magazines and now advises T & C Media. Her students have been recognized with the 2015 SPJ Sunshine Award for contributions to open government, 2014 SPJ Region 4 Dick

Goehler First Amendment Award, the 2012
Holland Award for Excellence in College
Journalism and numerous local and regional
awards for headlines, photography and reporting.
Warren has been recognized by CMA with a
Distinguished Adviser Award, a Board of Directors
Citation and the 2007 Honor Roll Four-Year
Newspaper Adviser Award. Warren earned her
doctorate in journalism from the University of
Texas at Austin in 1998. Prior to attending
graduate school, she worked as a reporter in
commercial and public radio in California.

Bradley Wilson and Hillary Warren at the College Media Mega Workshop held at the University of Minnesota in 2017.

[Humans of CMA](#)

[One More Day](#)

[A Day in the Life of NYC](#)

[Greetings from NYC](#)

Bradley Wilson / March 6, 2018 / College Media / #cmanyc18, #metoo, College Media Association, convention, new york city

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Research (Vol. 55) Exploring how college media advisers teach accuracy

cmreview.org/exploring-how-college-newspaper-advisers-teach-accuracy/

Lisa Lyon Payne   March 13, 2018

Putting accuracy education theory into practice

By **Kirstie Hettinga**

California Lutheran University

Accuracy — Hitting the Target in journalism education

Abstract: Accuracy is the foundation of news media, but how and where journalism students learn about accuracy may be less understood. Previous research found that popular journalism textbooks varied in covering this topic. If textbooks are not teaching accuracy, where do students learn about being accurate? Eleven current advisers representing four-year public and private schools as well as community colleges participated in a moderated discussion at the 2017 Associated Collegiate Press midwinter convention. The participants were most interested in activities and assignments to practice being accurate, rather than higher-level discussions of accuracy. Directions for future research are also discussed.

Introduction

In the wake of the 2017 inauguration, White House Press Secretary Sean Spicer stated that new President Donald Trump had drawn "the largest audience to ever witness an inauguration" (Hirschfield and Rosenberg 2017). Later, in an NBC interview, when challenged about what Spicer said, White House counselor Kellyanne Conway argued that while members of the press were referring to the statement as a falsehood, Spicer had merely given "alternative facts" (Jaffe 2017). However, in a discussion with Brian Stelter on

CNN's "Reliable Sources" Frank Sesno, director of the School of Media and Public Affairs at George Washington University, declared, "We teach no courses in our journalism program about alternative facts… We will flunk you if you use alternative facts" (CNN Video 2017).

So, with the highest office of the United States in a battle with news media, and purporting that there are variations of truth, how do students determine what is true, factual, and accurate? Indeed, as even high school publications get accused of being "fake news" (Honan 2017) there is greater pressure than ever before to teach media literacy to all, not just students pursuing careers in journalism. For those students who may wish to pursue careers in journalism, this may be a golden opportunity, as CNN anchor Michael Smerconish and Newsweek contributor and author Kurt Eichenwald have both suggested that the time is ripe for a new golden age of journalism. "Where there's no investigative journalism, government at a local, state and national level goes unchecked," Smerconish said (King 2017, para. 8).

Similarly, journalism educators may be identifying this new antagonism between the press and the powerful as a call to action. In March 2017, the much-lauded Missouri School of Journalism announced a new strategic plan that "equips young journalists to serve as watchdogs over the powerful and prepares them for legitimate reporting the day they graduate," Dean David Kurpius said. "Truth-seeking and honest and fair reporting have many opportunities for a new golden age" (Heiman 2017).

Upholding ethical standards—seeking truth, minimizing harm, acting independently and being accountable—requires a refocusing on the very foundations of journalism. Educators around the globe recently reemphasized the importance of "journalism essentials" (Hare 2017). Perhaps the most critical aspect of journalism is its dedication to accuracy, so it is necessary to understand how that skill is taught to young journalists who are on the brink of a new golden age in journalism.

Literature Review

Accuracy in reporting news is of paramount importance. Your story may affect industry, the stock market, may lose a man his job, may cause a bankruptcy, may lead to a divorce, a suicide or a murder. The slightest error is a glaring one to those who know. Every news story affects someone; if not, it's not news.

In this 1929 United Press International manual, accuracy is described as something with tremendous power—bad reporting can equal death (Nelson 2002, 518). Similarly, a 1919 Desk Book from the then-Department of Agricultural Journalism at Iowa State College established 13 "commandments," which included "Accuracy always" as its top priority (Bugeja 2006, 14). In writing about the evolution of the ombudsman position at The New York World, Nemeth detailed the creation of the Bureau of Accuracy and Fair Play and wrote that the mission statement was "Accuracy and fair play are inseparable in journalism because

inaccuracy often results in unfairness" (Nemeth 2010, 39). And while "fake news" may seem like the hot topic of the day, part of the responsibility of the bureau was "to stamp out fakes and fakers" (Nemeth 2010, 39).

But accuracy and verification harken back to oral cultures. In "A History of News," Stephens wrote, "A Bedouin scout's report on the fertility of a pasture could hardly be doubted if he was carrying an armful of grass" (Stephens 2007, 29). But while accuracy on its surface seems like an easily definable concept, previous research suggests that it's not that straightforward. For example, (Hettinga 2012) found that editors from major publications with a combined century of experience expressed slight variations in their definitions of accuracy. One indicated that "accuracy exists in context" while another highlighted that were some "absolutes." Poynter ethicist Kelly McBride ultimately suggested that accuracy is the result of the practice of quality journalism (Hettinga 2012).

Accuracy education

A growing demand for information literacy, and the ability for the students to identify "fake news" ultimately has its roots in teaching students what is truthful and accurate, and how to identify the same. For the student journalist, information literacy also extends to assessing raw information and being able to assess the strength and reliability of the source providing the information.

In 2006, the Association of College and Research Libraries' communication studies committee collaborated with scholarly groups such as the National Communication Association and professional journalism organizations to propose "Information Literacy Competency Standards for Journalism Students and Professionals" (ACRL 2006). For journalism students specifically, the committee wrote that "Journalism students and professionals who cultivate information literacy competencies are better able to select, critically read, and ethically use information" (ACRL 2006, 274). The committee asserted that strong information literacy backgrounds allowed journalists to produce "accurate and quality work" (ACRL 2006, 275). In proposing five different standards, item three addressed accuracy and stated that the student or professional should have the ability to evaluate "information gathered for accuracy, balance, and relevance" (ACRL 2006, 278). Among the outcomes of the standard, the committee indicated that journalists—professional and student —should be able to quote sources accurately, and assess "the credibility of information gathered" (ACRL 2006, 278). Under the fifth standard proposed by the committee, which address ethical and legal standards, accurate attribution is also noted as a desired outcome.

While information literacy standards seem to have emerged in the age of Internet and its surfeit of information, teaching accuracy is connected to the professionalization of journalism. In exploring the history of journalism education, Folkerts observed that the National Press

Club adopted then-Missouri School of Journalism leader Walter Williams' 1914 "journalist creed," which stated in part "I believe that clear thinking and clear statement, accuracy and fairness, are fundamental to good journalism" (Folkerts 2014, 232).

How modern educators teach accuracy may be less understood. While textbooks are pervasive on college campuses, those in communication and journalism programs may not dedicate much time or space to covering that critical topic. (Hettinga 2016) examined 10 popular news reporting and writing textbooks and found that they were limited in their coverage of accuracy. Out of the 10 examined, only one, Vince Filak's (2015) "Dynamics of Media Writing," dedicated an entire chapter to the subject, while in the popular text Tim Harrower's (2012) "Inside Reporting" accuracy didn't even warrant a mention in the index.

Other previous research suggests that hands-on accuracy "checks" are one way to help educate students. For example, Dodd, Mays and Tipton (1997) surveyed sources of student journalists' articles about accuracy. The sources indicated that mistakes happened even with the best student journalists. "Having the sources point out these errors can help students recognize the necessity of improving their skills in verifying information and accurately taking notes" (Dodd et. al 1997, 51) while faculty can examine how they teach these practices. Students in the Dodd study, as well as earlier research using an accuracy survey to assess student journalists (Ryan 1975), reported benefiting from getting source feedback.

With some journalism textbooks dedicating less time and space to covering the topic of accuracy, educators may find the need to supplement accuracy instruction. This may be occurring in the more hands-on, experiential education setting of student newsrooms. There, the educators are often identified as "advisers" and may be academics who also teach classes, or exclusively staff members, often former journalists, who advise student media in full- or part-time capacities (Kopenhaver 2015).

The role of advisers

Much research related to advising student media addresses issues of censorship. For example, Filak explored whether college newspaper editors' tendency to self-censor was influenced by those editors' perceptions of their advisers' comfort level with controversial topics. Miller also addressed how administrators seek to balance a free student press with the needs of their institutions (Miller 2008). In exploring college media advisers' experience Steelman found support for advisers' passion and dedication to prepare students for their futures (Steelman 2016):

The main objective of the student newspaper adviser is to encourage professional journalistic standards in the writing, editing, and management of the student newspaper. Promotes dedication by the newspaper staff to publication of fair, accurate, well-prepared, and wide-ranging news and feature stories of interest to the university community. To this end the adviser encourages standards of responsible editorial judgment, taste, ethics, and

sensitivity to the needs and interests of all constituents of the university community, as well as a commitment to the principles of freedom of expression and inquiry. (Nevisky 2007, 40-41)

Advising student media is, perhaps, an unenviable task. Demas noted that among campus advisers of television and radio, advising student media was seen a barrier to achieving tenure. For those who were on tenure track, they considered their work as advisers undervalued and observed that the work is time consuming—to the point that it hindered their ability to conduct research. The self-reporting advisers also expressed some fear for job security and "believe tenure is essential toward security in a position where students making bad decisions can cost advisers their jobs" (Demas 2006, p. 25). This fear may be anecdotal, but there is evidence to the fact that advisers have lost jobs over student work. Loni McKown, a professor of practice at Butler, was removed from the position of adviser to The Butler Collegian in 2015. She attributed her removal to investigative reporting that was unfavorable to the university (New 2015). Similarly, the tenured faculty adviser to the student publication at Mount St. Mary's was fired, and then reinstated, after the student newspaper published quotes by the university's new president that were unflattering. The adviser, Ed Egan, also attributed his firing to the student newspaper's reporting (Will 2016).

Advising student media is a high-pressure job. While an overwhelming majority of advisers enjoy working with students, more than half report wanting to quit within five years (Bodle 1993). Heavy workloads, underappreciation and concern for administrative censorship were some of the stressors identified by college media advisers. Some of the advisers indicated that they would prefer more time in the classroom, i.e., a more traditional teaching assignment (Bodle 1993). This desire may be enhanced by the fact that not all student media advisers have the luxury of tenured or tenure-track positions. A 2014 survey of the College Media Association revealed that two-thirds of the participating college media advisers were tenured or in positions that could lead to tenure, but still 38 percent were not (Kopenhaver 2015).

So, with job insecurity looming over more than a third of college media advisers, advisers may find themselves walking a tight line of preserving students' freedom of expression—a tenet of the College Media Association's code of ethical behavior—and maintaining their own livelihood. In "Prevention of college media adviser firings," Kleinberg Biehl (2015) wrote, "If students get lazy or allow quality issues to sneak in or if they do things for shock value, make sure they know they are putting the school paper and possibly your job on the line."

Quality certainly refers to issues of accuracy, and the CMA's personal code for advisers states that "Advisers to student media must demonstrate a firm dedication to accuracy, fairness, facts and honesty in all content of the medium" (College Media Association, n.d.). However, with textbooks perhaps not fulfilling their informational duties and the pressing need for information literacy in both the consumption and production of news today, it is imperative that we understand how college media advisers teach accuracy to their students.

With limited attention paid to this critical issue, in this study, we seek to explore how advisers of collegiate news media talk about accuracy and teach accuracy to their students.

Method

Focus groups "can provide an open, supportive environment" and "can be a useful exploratory tool to start looking at under-researched areas" (Braun and Clarke 2013). While this research was based on focus group methodology, because of its limited duration and small participation, we refer to it as a "guided discussion."

For this research, we sought permission from the executive director of the Associated Collegiate Press to propose a guided discussion session at ACP's 2017 midwinter conference in San Francisco, California. With her permission, a session proposal was submitted and accepted. The guided discussion was also approved by the institutional review board of the researcher's university. The session was described as follows:

This advisers-only roundtable will serve as place for advisers to discuss how they talk about accuracy with their students. Previous research has found that despite being the foundation of journalism, accuracy is given relatively little coverage in popular news writing textbooks. As such, particular focus will be paid to how advisers and educators teach the concepts of accuracy, fact-checking, etc. Session will be recorded as a part of research project on accuracy.

As this was a part of a larger conference, all participation was completely voluntary. Participants had the ability to choose to attend this session or others. Additionally, participants were given an option to participate in the discussion but ask that their comments not be included in any research related to the guided discussion.

Participants

In total, 11 individuals chose to attend and 10 actively participated, though all consented to have their comments included. There were four male and seven female participants. The average female age was 48 and the average male age was 45. Four-year public colleges and universities (5 participants), four-year private institutions (4 participants), and community colleges (3 participants) were all represented (one participant reported working at both a 4-year institution and a community college). Circulation sizes were as small as 300 per issue and as large as 20,000 per issue, with one web-only organization. Most of the advisers were also instructors and "news writing" or "reporting" were the most common classes taught, but there was a broad range including "literature and war" and "visual rhetoric."

The session was restricted to the length of the time designated by the convention, so the discussion lasted approximately 48 minutes. The discussion was recorded and the principal investigator also took notes during the session. The principal investigator transcribed the session after the conference and a second reader was brought in. A general inductive

approach (Thomas 2006) was used, in which the investigators independently reviewed the transcript, noted common themes and discussed them. The discussion allowed for a reduction of categories and themes. In this sort of inductive coding,

The intended outcome of the process is to create three to eight summary categories, which in the coder's view captures the key aspects of the themes in the raw data and which are assessed to be the most important themes given the research objectives. (Thomas 2006, 5)

From this guided discussion, the common themes related to accuracy are as follows:

1. Accuracy is a fluid concept
2. Advisers are most interested in concrete tools and practices that will help them ensure both accuracy and academic integrity
3. Journalistic integrity and academic integrity are intertwined.

Findings

As seen in previous research with senior editors, student news media advisers struggled to provide a concrete definition of what it meant to be accurate. Indeed, the discussion began with a participant asking the moderator to define accuracy. While one participant provided an answer, *"I would define it as being correct and truthful, and attributing the information to an original source. That's it,"* others seemed to suggest that accuracy was more indefinable. One discussed how a person could say something, and though it was true that the quote was said, the content and information of the quote might be untrue. She said, "[if he says that I have] *two horns growing out of my head. Just because he said it, is it truthful?*" She argued that that there was a deeper, more conceptual level of accuracy that differentiated from concrete practices of accuracy.

The participants appeared to be more invested in those concrete practices that would lead to accuracy. For example, one participant talked about coaching her students through a controversial story. She said, *"You'll get as close to the truth as possible the more people you talk to and sometimes accuracy is never actually getting the absolute truth, but getting enough interpretations of the truth that you can get close enough."* A male participant said something similar, *"Sometimes the story can be accurate and incomplete."* While the participants were hesitant to define accuracy, they were quick to connect the concept of accuracy to specific tools for practicing accuracy, such as fact checking. In fact, the bulk of the discussion ultimately turned to discussing concrete practices and assignments to assess accuracy, which relates back to the idea of information literacy.

Among the practices and assignments described, source checking was the most popular. Multiple participants referred to requiring contact information for sources. One participant described a "call log" that she requires all students to submit with their assignments to document students' efforts to acquire information and where their information actually came from. Other participants expressed interest in this log and asked to see it. Another participant

mentioned that she had previously implemented "accuracy surveys" in which she randomly contacted sources that student journalists had interviewed to see if they had been quoted correctly, if the student journalist had arrived on time, etc. However, she said that it was laborious and she ultimately gave up the practice, though she indicated she may bring it back. Other participants mentioned accuracy checklists such as the one devised by "Regret the Error" author Craig Silverman (Rempel 2013) and a version of the same that was enhanced by the late Steve Buttry, former director of student media at the Manship School of Mass Communication at Louisiana State University (Buttry 2011).

Perception of accuracy by sources was another common element to the discussion; while being accurate was the ultimate goal, several of the advisers discussed the challenges in being perceived as accurate. One talked about how sources created problems when they were quoted accurately, but in call backs or quote checks the source would argue "that that wasn't what they meant to say or how they meant to say it." But she also noted that students were hesitant to confront the source with recordings of the interview to prove that the quote was accurate.

In another accuracy/fact-checking assignment, one adviser suggested that students fact check a professional journalist's article and if an error was found, the student had the responsibility of contacting the journalist to report the error. She said, *"sometimes, you know, the reporter will get annoyed with that"* but described the exercise as eye-opening because it showed students that professionals are not immune from making mistakes either.

As educators, the third dominant theme was related to integrity, which appeared to intertwine elements of both journalistic standards and academic norms. While accuracy was described as a journalistic standard, it was frequently linked back to academic achievement.

For example, while the call logs and source contact information were a means of verifying information from sources, they were also a means of confirming that the students had completed the work/interview process. One adviser said, *"I tell [my students] if I see a red flag in the story, I will ask you to produce this person for me too, and that's just in all my classes, and not just the student paper."* The adviser who recommended the call log also said that students who failed to complete the call log would lose points off their assignments.

Several of the advisers mentioned repercussions for inaccuracy. One said that in her syllabus she included a policy that said a factual error would result in an F on an assignment or story. She did give students and opportunity to revise and resubmit their work, but said that she would then average the scores, so having earned an F for inaccuracy in the first version, the student could not earn more than a C on the assignment. She said,

A lot of students hate it. Many of our students are saying 'oh this is the first F of my life' kind of stuff, which maybe it is, but it does have a shock value to it. But it is also has a value that they take away that they have to be more careful.

Other advisers used the threat of failure to promote accuracy. One adviser who had attended Northwestern University spoke of the "Medill F." She said,

The Medill F… if you had a gross factual error, F, no redoing, nothing, you just got an F on that assignment. And I mean, that stuck with me as a journalist. So that's one thing. And I tried that at my school and it didn't go that well.

That adviser worked at a community college and said that in general, she didn't think her students cared as much about their grades and that the threat of a "Medill F" didn't have the same punch for her students that it did for her. Another community college adviser said that she knew that a state university in her area—a common matriculation school—had something like the Medill F. While the adviser did not say whether she enforced the same policy in her own program, she said appreciated that the four-year university had that policy so she could *"wave that in [her students'] faces."*

Two different advisers also mentioned issues with plagiarism, which is both a problem with journalism ethics and an issue of academic integrity. While one mentioned it casually, the other reported multiple issues with plagiarism, but said that the greater issue was with the lack of communication from her editor in chief—he did not disclose the plagiarism problems to his adviser and she heard about the issue *"through the grapevine from editors who actually do talk to [her]."* This lack of transparency concerned her to the point of being in the process of devising policy.

Policies were common discussion points—failure policies, transparency policies, and corrections policies. In discussing transparency, one adviser disclosed that if her students fix an error online, they are required to post an editor's note. She said she was particularly proud of the steps that her students took to resolve an error, going so far as to take down a story and repost it because the original URL generated by their content management system contained the error. Her requirement that students post editor's notes prompted another adviser to discuss the role of corrections online.

The need to run corrections, multiple advisers said, often led to discussions of accuracy with their students. One adviser had an issue with a problematic use of the term "illegal aliens" and he and his students discussed that. He said,

We used that correction to talk about style a little bit. So, we messed up by not having our editor catch it, but we also used the correction as a kind of explanatory… We put it at the end… we also put it on Facebook and on social media, pointing back to the article with the text of the correction there.

In discussing corrections, at least one adviser realized her publication did not have a related policy. *"We have a 34-page staff manual and I'm embarrassed to say we don't have a corrections section in there, so I'm going to go add it,"* she said.

Discussion & Conclusion

In summary, like many individuals in the field of journalism (Hettinga 2012), advisers seemed to experience some difficulty in articulating specific definitions of accuracy. They were more concerned with concrete practices and activities for checking accuracy, such as previously researched accuracy surveys and source checks. These activities frequently enmeshed both journalistic integrity and academic integrity. For example, while the call log recommended by one adviser served as a tool for documenting sources and allowing for editorial follow-up, it was part of the students' grades and failure to provide those had consequences.

What this suggests is that advisers speak to their students about *ways to be accurate* rather than what it means to be accurate in a more conceptual way. There may be room for advisers to dedicate time to discussing accuracy as a more abstract obligation and journalistic credo. Especially as news media outlets come under fire, one way to distinguish themselves is by returning to foundational principles of ethical journalism, which includes a higher-level commitment to accuracy. As advisers push beyond practices for accuracy, and go further than merely tying the need to be accurate to a student's grades, they may aid future journalists in better understanding their professional commitment to accuracy for the sake of the public. While corrections are possible and inevitable, a journalist's first obligation is to the truth, and imbuing students with a sense of obligation to be accurate the first time will serve them in the profession.

Limitations and Future Research

This research is somewhat limited by the number of participants and length of the discussion, which was constrained by the conference setting in which it was conducted. Additionally, the participants self-selected their participation, which suggests that they already had an interest in the concept of accuracy and therefore may already be more likely to talk to their students about accuracy and accountability. These results are not intended to be generalizable to college media advisers at large.

Additionally, while a second coder aided in the preliminary analysis of the discussion transcript, the final analysis was limited to the principal investigator. Based on time constrictions, no additional validity tests, such as member checking, were possible.

Future research would include additional, more extensive focus groups with new participants to see if a similar focus on practice over theory was observed. A next step would also be to survey student journalists themselves to explore how they perceive accuracy, and where they report learning accuracy—from textbooks, instructors or advisers, in class or lectures, or through the practice of journalism in student newsrooms.

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Special acknowledgment goes to Laura Willits, who assisted with the analysis in this study.

![College Media Review logo - CMR with blue recycling arrows]

College Media Review

Journal of the College Media Association

Shoot-out brings out best in photojournalists

FIRST PLACE A woman holding a "Women for Trump" sign gets in an brawl with the people in the audience and ends up getting arrested and removed from the march for throwing punches at the crowd. Photo by

Through the lens at CMA Convention

At the College Media Association national convention in New York City, 22 students participated in the on-site photography class competition — the ever-popular Shoot-out.

THE WINNERS

- **First place** — Siddharth Gaulee, University of Louisiana—Monroe, Christopher Mapp, adviser
- **Second place** — Pooja Pasupula, University of North Carolina—Charlotte, Wayne Maikranz, adviser
- **Third place** — Hunter Crenian, University of Miami, Tsitsi Wakhisi, adviser
- **Honorable mention and class favorite** — Hunter Crenian, University of Miami, Tsitsi Wakhisi, adviser
- **Honorable mention** — Charlene Pan, Rice University, Kelly Callaway, adviser

As part of the contest, participants had to document "one moment in time." The students had about two days to submit one or two images with captions.

"Your assignment is to stop time," the assignment read. "With all the hustle and bustle of the city that never sleeps, we want you to capture one ordinary moment in time in the lives of the people in the city. Turn turn the ordinary into the extraordinary. Play with light. Find creative angles. Shoot moments. This is your chance to meet someone new. Get to know them. Tell their story in a new environment."

Students also spent time with *New York Daily News* Photographer Todd Maisel critiquing and reviewing their images in light of the assignment.

"Doing the Shoot-out helped me learn the importance of being extroverted, even when being behind a camera," **Connor Lorber**, a junior at University of Portland

(Nancy Copic, adviser), said. "It's easy to get just any shot, but to tell the full story behind the shot, you need context, and that often requires talking to new people. It was definitely worth my time. I love competition, and having an abstract goal in a contest was a great way of getting me to go out of my comfort zone and try to get more creative."

The popular Naked Cowboy, A.K.A. Robert Burck, gets asked to sign a waiver for filming a segment for The Wendy Williams Show in Times Square. Connor Lorber, University of Portland

Similarly, **Siddharth Gaulee**, who placed first in the contest, said, "I learned how to approach a random person in New York and start a conversation and get them comfortable enough to take a photo."

Gaulee, a student at the University of Louisiana — Monroe (Christopher Mapp, advsier) also cited the benefits of the critique that is required as part of the Shoot-out.

Gaulee said, "I got some feedback so had never heard of before. It was definitely worth my time and honestly my favorite part of the conference."

Raquel Hamner of Anne Arundel Community College (Arnold, Maryland) (Sharon O'Malley, adviser) also said she appreciated the critiques.

"I'm glad I was able to get feedback from other photographers and get an idea of how other photographers saw New York that weekend," Hamner said. "I love critiques like that. I definitely learned a lot from the experience."

Bradley Wilson, an associate professor at Midwestern State University in Texas, **Kevin Kleine**, a lecturer in communication at Berry College in Georgia, and **Todd Maisel**, a photographer with the *New York Daily News*, coordinated the on-site class and competition.   CMA NYC 18

Bradley Wilson / March 20, 2018 / College Media / college media, College Media Advisers, College Media Association, College Media Review, contest, magazine, new york city, new york daily news, newspaper, photography, photojournalism, protest, women for trump, yearbook

Infusing Ethics in our Student Media

The Research and Creation of a Self-Guided, Online Ethics Training for College Journalists

By **Amanda C. Bright and Catherine E. Jewell**

Eastern Illinois University

Recent political and social events have brought into sharp focus the issue of ethical behavior in the practice of journalism, thus creating a critical need for providing student media members with a solid ethical grounding. The pervasive issue of fake news has created a sense of urgency in the pedagogy of ethical standards, as well. Tim Gallagher highlighted a gap in journalistic understanding in his article, *Living Up to Our Standards,* stating:

The public does not understand how reporters and editors sift through potential stories, make decisions about what to cover (with disinterest for the partisan viewpoints), and then begin the process of accumulating information, discarding some of it, challenging "proof" that sources offer, and finally choosing the words that will tell the story. The public knows nothing of the editing process. Fake news has none of this. (Gallagher 2017, 22)

Students new to university newsrooms come often with this "public" understanding of journalism. Hence, the bulk of real journalistic training begins in university programs. Students, however, often begin publishing work through student media soon after starting college, when ethics courses may not have been taken yet.

Robert Bergland at the Walter Cronkite Conference on Media Ethics at Missouri Western State University, Nov. 9, 2015. Photo by Bradley Wilson

These were all truths about our journalism program and student media at Eastern Illinois University where we serve as faculty and staff. Therefore, we set out to develop an online, self-guided training program to create an ethics starting point for students — in the nascent moments of their campus media contributions. Time and resources, both human and financial, are limited in our journalism program, so we researched, created, and implemented a training specific to our context and easily updated. Using a systematic approach to instructional design, we conducted a needs analysis to craft the self-guided ethics training, and provided EIU with a timely, low-cost method to introduce journalistic ethics in six key areas: professional standards, conflict of interest, copyright, diversity and bias, obscenity, and fact checking.

Retracing Our Research Process

Student media advisers often say there is too much to cover in too short a time. Robert Nulph of Missouri Western State, associate professor of convergent journalism and *Griffon Update T*V adviser, says this was a major issue with the ubiquitous boot camp style of training. "Primarily it's such a condensed time, I had to jam as much as possible into it," (Ascarelli, Huckins, and Collopy 2013). Indeed, sound ethics is only one component of many to cover. Because every program has its own challenges, we believed our ethics training could not be a one-size-fits-all

model. Therefore, we needed to understand the strengths and weaknesses of our specific program to create training suitable for our environment.

Four groups of participants were used for our anecdotal research: the head of the journalism department; the interim director of student publications, who serves as the editorial adviser for the daily newspaper; two student media editors; and students in a basic news writing course. Our research revolved around this question: What ethical issues do you believe need to be more fully understood in student media? The editors of both publications indicated fact checking and coverage of a diverse student body as primary issues. The newspaper adviser spoke about obscenity in the college setting. All three expressed a need for introductory ethics training for new staff members but had concerns about time constraints. The department head wanted a focus on ethical principles and norms. Obscenity, copyright, fact checking, and conflict of interest were also mentioned, as was sensitivity to what she called "the -isms," such as racism, sexism, etc.

We used a Typeform survey as an anonymous, web-based tool to elicit responses from a group of 16 students who were enrolled in a beginning news writing course. From this data, we found the majority did not have much training or felt they needed more. Respondents' short answers about what they needed to understand revolved largely around areas of perceived sensitivity regarding gender, sexual orientation, and politics, and anonymous sourcing and source credibility.

Creation of the Online, Self-Guided Ethics Training

We broke the training up into the six areas that were most prevalent from our needs analysis, with information, scenarios, and then questions with logic jumps, so students could gain feedback and formatively assess themselves. Typeform was a good fit because of its design and navigational options. The training started with a welcome screen, specific to EIU, that introduced the training's purpose and benefits, and from there, students were able to click through each of the six modules at their own pace.

For each module, a summary of the area was presented followed by a secondary source of information for more on that topic. These deeper dives were linked

sources, embedded videos, and the like. After two to three screens of information, student media staff members encountered two scenarios that dealt with the topic – typically from actual college publications. They were asked to answer questions regarding the ethics of the situation, and were then provided immediate feedback about their choice.

At the end of the training, a summative assessment had elements of all six areas addressed in a long-form, open-ended response. The summative assessment included a hypothetical scenario between a reporter and editor. An embedded video showed the first part of a conversation and then asked those taking the training to respond, while applying what they learned from the six previous modules. The student media staff member earned a certificate at the end. The student media editor then saw the results, including the long-form answer, and initiated discussions either for the whole staff or for individual staff members to address any knowledge gaps, including the adviser as needed.

Conclusions, Implementation, and Limitations

According to Bob Bergland, adviser of *The Griffon News* and professor at Missouri Western State University:

> It's a somewhat obvious point, but important: journalism professionals, teachers of journalism students and high school and college journalists need to be ever more vigilant about being ethical in the work they do, to counter the "anything goes" mentality that has flourished in the age of the Internet. (Wilson 2016)

This notion is valid: all participants in our study and those who took the training agreed there was an acute need for greater ethics instruction and practice. Although we recognize that buy-in from both the editors and the staff is necessary for this self-guided, online ethics training to work – acknowledging the training is far from foolproof – we believe, as well as our student editors and advisers, that it provides another touch point for awareness and conversations in a time when the ethical waters appear murky. The hope is that implementing ethics education through emerging media can bring an inexpensive and flexible tool to the all-important

conversation about college media ethics so that those discussions are welcomed and encouraged rather than overlooked.

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Extra! Extra!: The NTUBulletin and Active Journalism Teaching and Writing

Instruction at National Taipei University of Business, 2016–2018

By **David Pendery**

National Taipei University of Business

Abstract — This paper examines publication of the *NTUBulletin* newspaper at the National Taipei University of Business (NTUB) from spring 2016 through fall 2017, focusing on the fall 2017 semester. This was the first English language newspaper published at our school. The newspaper is a full-color paper, printed on A3 and A4 paper. A four-page paper has been expanded to six pages. The paper has undergone one redesign. It began with a four-week deadline schedule that was reduced to three weeks in the second semester. A News English class originally published the paper and later was moved into writing courses. The paper thus always had a focus on writing improvement with students – the value of which has been shown in

questionnaires distributed to the class. This paper has created substantial energy and excitement at NTUB, and the teacher has been invited to distribute copies to other schools and speak about the experience of publication and writing training in the course.

Introduction

Teaching Journalism and News English can be a vital English for Specific Purposes (ESP) course, and with its ample speaking, writing, creative and critical analysis opportunities, is an ideal addition to an English or Applied Foreign Languages program. There is, simply put, much active, analytical, and, best of all, beneficial education to offer students in this class, and most students find it fun and fascinating. The joy of gathering and writing news, immersing in a news, media and journalism environment, and writing stories and designing newspapers sparks great interest. This paper will examine the experience of teaching Asian students studying English writing in a journalism context at National Taipei University of Business (NTUB) from 2016-2018 by way of the *NTUBulletin*, an English newspaper published once every three weeks during the semester.

Journalism ESP courses can be among the most exciting to conduct for teachers; they are always engaging for students, who share in the excitement and enjoy the pure pleasure of engaging in news writing, and discussing media topics and news. These courses are very challenging, offer valuable learning opportunities with rigorous academic demands, and provide rich creative and intellectual possibilities that are both scholarly and pragmatically focused. Introducing news and journalism studies and media contexts into student life and experience inserts them into current events, involves them in cultural diversity, brings them close to their communities, and in the best educational sense, provides outstanding speaking, writing and diagnostic opportunities. Such opportunities demand much of teachers and students, such that in our "media-saturated age" with its "evolving ecosystem of journalism and community information," journalism teachers "need to revive

and revise media literacy" (Gillmor 2009, 1). To continue on this line, it has been said that journalism is a principal influence in this "mediatized" society, where "ever more modes of social contact take place through mediated communication" (Dahlgren 2005, 318). Through this mediation, cultural perceptions and national identity are represented and created. This conception introduces important academic points that can be taught to students, aiding them in understanding the complex functions of media. As they recognize this concept, their eyes are opened to deeper consideration of communication matters in their nations. Related to this is the role of journalism in citizenship and national character. With the study and practice of journalism, students gain a clearer picture of their own positions and obligations in national life. "Journalism is enabled by the democratic emphasis on freedom of speech, free will, and collective decision making" writes Papacharisi, (2001, p. ix) and "the purpose of the press is to promote and indeed improve…the quality of public or civic life" (Glaser 1998, 204). Deuze continues that, "Contemporary research on journalism is inherently global in nature, therefore studies on journalism education need to identify shared questions and challenges rather than focusing on essentialized institutional or national particularities" (2009, p.267). This all becomes a kind of Public Journalism, which will be discussed below.

One principal way instructors can create interest and excitement in a course like this is through discussing the value of journalism education and the possibilities for a journalism career. Topics here include the creative side of news writing and production, the field's role in society, the intellectual challenges and rewards of journalism, the storytelling that is elemental to journalism writing, and the improved language and investigative skills that result from journalism study. Here again, we see the value that this education brings to students, and no doubt students see this, too. A number of students in a class like this will indeed enter journalism and related professions after graduation, and thus, the value is distinct and appreciated.

The *NTUBulletin:* Values, Methods and Yield

The *NTUBulletin* project was launched in spring 2016 in a News English class at NTUB. The background is interesting, considering the emergence of a formal,

single-design newspaper. Prior to spring 2016, in news classes, students created newspapers, sometimes as final projects, and sometimes several times during the semester. At that time, however, the approach was different. On the one hand, this course was taught with a standard Journalism focus, concentrating on core ideas and skills of this profession, as well as the history and culture of journalism and journalists (primarily in the United States). A journalism English textbook was used, with a variety of exercises and readings during the semester dedicated to journalism proper.

As this class was developed, the idea of students designing their own papers was launched, with various groups of students each designing their own paper. Thus, as the semester proceeded, a variety of different designs from students were submitted, and there was not a single unique design idea created by the class. Though this was fun and challenging for students, and the curriculum covered the essential journalism training and experience, the paper's audience was less interested in these designs. When the many different designs were stacked onto a newsrack, it appeared somewhat messy, and readers were not attracted. In fact, few people picked up these papers at all. For this reason, a project was launched in which the class as a whole, with the teacher functioning as managing editor, created a single newspaper with one design. This proved to be quite popular with readers after spring 2016, and as many as 70 newspapers each issue were distributed. the die was cast, and a much more appealing approach was employed in this newspaper work.

This has continued to the present day, although there have been changes. As noted in the abstract, the four-page paper expanded to six pages by the second semester, and one complete redesign of the paper has taken place. The journalism exercise approach and textbook were gradually abandoned in class, as we began to focus on newspaper production. As our class unfolded, the initial four-week deadline schedule was reduced to three weeks: Such deadlines are a key skill for students to study and master. The schedule further reduced to two weeks, with the possibility of a weekly paper considered but not attempted.

The most important change occurred in fall 2017 when a significant course alteration was deemed necessary: NTUB discontinued this teacher's News English class. Only writing courses remained, which required that the project be absorbed

into the curriculum. One writing course was selected, as stronger students likely enrolled. Admittedly, this was a bit out of the ordinary, as this was technically a "composition" course to be taught in the standard method. The writing course was redesigned, however, with the aim of publishing the newspaper—while always keeping the aim of "writing" in mind as the core study for students. With the student's cooperation, the aim of the course was altered, and it shifted from academic composition to creation of this newspaper.

As noted, the intent remained the same with this new approach: the study of writing as writing and the construction of creative and well-written "compositions," although in a journalistic format. This brings up an important point: Writing in a journalism mode can aid students in their other academic work and other written styles. Indeed, some might critique this approach, saying that journalism writing is not at all like academic writing. But this is not true, and in fact journalism methods and approaches are very applicable and valuable in academic contexts (not least, simply the idea of gathering the Who-What-When-Where-Why and How of any topic being considered). Writing standard news stories can contribute to overall writing skills for students in substantive ways, similarly, higher-level "essays" are published in newspapers. There were three full-length essay compositions in each edition of the *NTUBulletin,* which did indeed exercise advanced writing skills with an academic flair. Two were feature articles written every edition: one a general human-interest feature article, and one an "Art Walk" feature that focused on arts in Taiwan. And one was the formal editorial (truly an exercise in significant essay writing, through which a number of outstanding analytical essays were written). In addition to these works, students wrote general news articles for the paper, which are in some ways different from academic composition, but do in fact exercise valuable writing skills that can be used in any form of writing. One UNESCO report, "A Reflective Model for Teaching Journalism," says journalism education can develop "self-reliance, confidence, problem solving, and adaptability, while simultaneously gaining knowledge and developing a sense of efficacy in their ability to negotiate inherent dilemmas in practice." These are exactly the skills that students want and need, which capture the true value of journalism writing in education. Taiwanese students are in general fascinated by these ideas, and eager to study them.

The teacher took on the role of managing editor of student work. Initially, every story that crossed the editor's desk was simply edited in a straightforward fashion and returned to designers without any particular correlation with the actual writers — that is, students did not receive corrected papers from the teacher. The aim was always near-perfect English in the newspaper; it was not intended to be unalloyed "student work," but a professional publication equal to any major newspaper. Although different from typical student/teacher interface, in another way this is identical to what is done in any standard writing course: Students were able to observe the edits in their journalism writings and they could compare this to their original work (and indeed several said they did exactly this).

As the semester progressed, however, this method changed, after which student writings were edited, on paper, and returned to students, who were then told to make the corrections, and get the work back to the editor. Thus, a two- and three-step editing process was engaged in that very much involved students. This was found to be a superior method and it was continued. Students were given scores of 0-100 on all of their stories. At the end of the course these grades were averaged, student attendance and behavior was observed, and it was calculated how many stories each group had published. Students were then given a final score. (Note that there were seven writing groups in fall 2017, with 1-5 students in each group.)

Two students managed the design processes of the paper and minimum suggestions were offered about design. It has been found that, although design is a relatively new process for most students, they perform it surprisingly well. While this skill somewhat differs from what is expected in college composition courses, it is not wholly outside the writing needs of students. That is, the "design" of papers can add to the import of a writer's work. Good design of final papers, theses, dissertations and the like is not only the best practice and more attractive for readers, but can also add to the work, as noted. Design, in a word, works hand in hand with actual writing, and contributes to the content and substance of a paper. Students were advised on these skills and given a PPT presentation in which design skills and visual displays were examined. This included important points such as the idea of graphical integrity, rendering pictures as instruments for reasoning about quantitative information, thinking about the reader's "eye," and enriching the density, complexity and multidimensionality of displays and information.

Another class discussion featured a PPT that highlighted Public Journalism. It was hoped this study would motivate students to employ this approach in their journalism. Public Journalism is a movement in the United States that attempts to situate newspapers and journalists as active participants in community life, rather than as detached observers. It seeks to make newspapers forums for discussion of community issues, enablers of diversity in localities, and processers of discussion and debate among members of the community. Public Journalism is a communitarian idea that students can embrace; this approach can improve and deepen their writing. Students also were given training in other journalism techniques, including Literary Journalism, a higher level writing approach that attempts to elevate skills. Another presentation was an examination of storytelling in journalism, and how important this is to overall writing. All great journalists say they are "telling stories" when they write news, and such stories include the personality of the reporter, commentary, ample details, a sense of history, a basic idea, and lots and lots of communication with others. Characterization and dialog are focused on in this approach, which are valuable skills in any writing. Students learn the focus is about people, and they are encouraged to talk to people and ask questions — once again, essential skills in any writing.

Student Response

In the most recent semester of this course, the teacher was waiting to see student responses in their online evaluation of the class, but desired to know their feelings sooner. A questionnaire was therefore distributed, designed with five questions asking the following: Whether the course had offered useful and valuable writing practice and skills education; Whether the writing skills learned in this class could be applied in other writing styles and genres, such as academic writing, creative writing, or professional writing; Whether students enjoyed this class and the training they received on a personal level; Whether the chief difficulty in this class, which is not found in composition classes, was deadline pressure; and Whether students enjoyed seeing their work in a professionally published and designed format—which as discussed can be valuable in academic writing.

The overall numbers in this questionnaire were not bad. 77 percent agreed that the course did offer valuable writing skills—and no doubt this is a key question. 54

percent agreed that the skills in this course could be applied to other writing. 46 percent enjoyed the class personally. 54 percent found the deadline pressure difficult (this is understandable; deadline pressure is an ever-present challenge in any writing). 92 percent agreed that they enjoyed seeing their writing in a professionally published format.

Conclusion

This class has had real significance in terms of diversity of enrollment: the bulk of the students in fall 2017 were Taiwanese students, both males and females, and one foreign student from Myanmar, and overall Asian student education. Students proved to be remarkably effective in these journalism skills (if outside their normal areas of study), and as the very first English language newspaper in NTUB, the *NTUBulletin* impacted students, professors, and many visitors and readers at other schools.

It is hoped this paper has offered a clear picture of the value of this newspaper to students, how it has bolstered their writing skills, and given them a view into a professional practice, which, as noted, some will enter after graduation. The writer is pleased with the results, and confident this writing instruction, although different in significant ways from what is usually expected in a "composition" course in Taiwan, was of real substance to students and can be applied to all of their college writing. Students developed their skills in enthusiastic ways, received and gave great feedback and enjoyed seeing their work published in a professional format. These rewards have been gratifying for everyone involved in this course.

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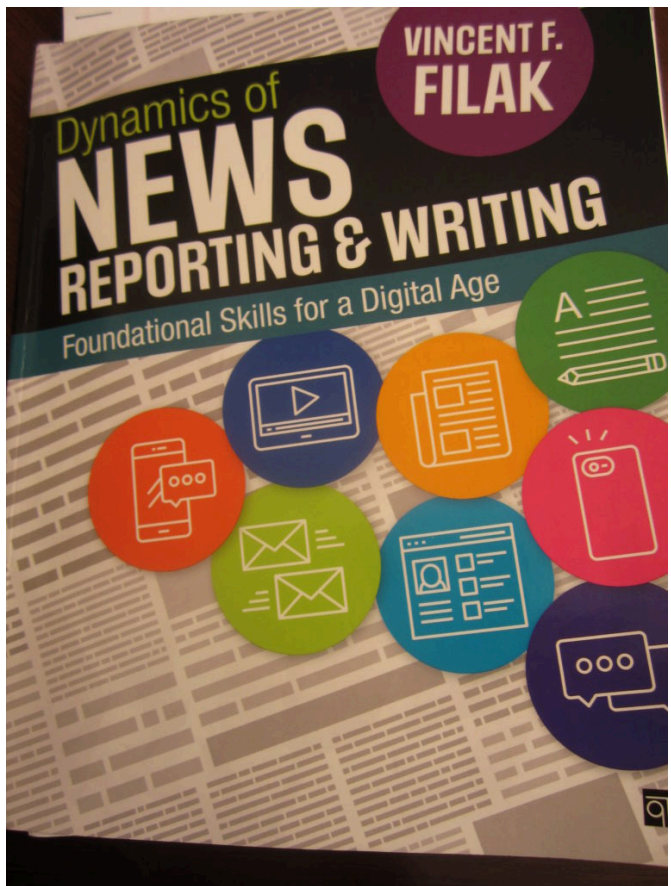
Review: 'Dynamics of News Reporting & Writing'

Filak's textbook offers 'more' in form of accompanying blog

Reviewed by **Carolyn Schurr Levin**

At a time when students are increasingly skeptical about the value of high priced textbooks and professors are often asked to justify their cost, it undoubtedly helps when a book offers something "more." Vincent Filak's "Dynamics of News Reporting & Writing," released on Jan. 2, 2018, does just that. In addition to providing a potpourri of chapters routinely found in reporting books, including "Interviewing," "Broadcast-Style Writing and Voicing," "Basics of Writing," and "Editing Audio and Video," Filak, a professor of journalism at the University of Wisconsin Oshkosh, has deftly added "more" in the form of a blog, dynamicsofwriting.com. It includes almost daily updates with additional information, examples of material discussed in the textbook and interactive elements to keep students engaged and the material fresh. Recent blog posts, including "Profile Writing: You can observe a lot by watching" and "5 cool things

about open records I learned from an #ACPBOM session," provide timely and helpful content that can be integrated into a course curriculum.

The textbook is written in a conversational tone. "I try to put tools in your toolbox," Filak said. "Whatever you are doing or where you are going, you will take these with you." The book is, above all, practical and user friendly. Each chapter begins with "Learning Objectives," offers "Helpful Hints," and ends with "Write Now!" assignments.

Filak has reversed the process of how reporting is usually taught. "You must understand your audience first and foremost," he said. "You don't own the audience anymore; the audience owns you." His book is intended to be audience-centric. Indeed, Chapter 1 is titled "Audience-Centric Journalism," with a stated learning objective of understanding "what makes today's readers different from news consumers in prior generations and how best to serve them based on those differences." It is not an overstatement to say that the concepts he addresses in Chapter 1 – fake news, info glut, shorter attention spans, and spiraling viral coverage – are critical to the future of journalism education and journalism itself. Filak implores students to ask what they know about their audience and what their audience needs to know. His "Big Three" at the end of Chapter 1 are: "The audience matters most," "Journalists owe the audience," and "Focus on the interest elements."

One of the other special features about "Dynamics of News Reporting & Writing" is the chapter on "Critical Thinking." How to teach critical thinking skills is something that many journalism professors grapple with routinely. Filak seems to understand this well. Getting the story, he writes, "means more than picking up facts and quotes as if they were items on a grocery list that you simply toss into your cart." He offers

highly practical advice on how to approach a story as a critical thinker, including the fundamental importance of preparation. "If you take the skills you learn and apply a heavy dose of critical thinking with regard to how best to tell a story and how to reach your audience, you will be successful in this business," he earnestly states in the book's Preface.

In addition to Filak's blog, the book's publisher, Sage Publishing, offers an online study site complete with practice quizzes, eflashcards, assignments and exercises. With all of the supplemental materials available with this new textbook, one may in fact wonder when students will have time to actually report and write stories.

And, if all of that isn't enough, Filak adds an appendix on resumes, cover letters and more. The appendix, written in the first person, offers helpful tips on resume building, cover letter writing, the job application process, and even negotiating a job offer. Other appendices to the textbook offer step-by-step editing processes for Avid, Final Cut and Premier, and a FOIA and state records primer.

Filak is a prolific author of communications and media textbooks. His "Dynamics of Media Writing" was published in 2015 and a second edition is already in the works for next fall. "Dynamics of Media Writing" was reviewed for CMR by Lindsey Wotanis in January 2016. Although there is conceptual overlap in Filak's media writing book and his new one, the reporting book is meant specifically for news reporting classes and the media writing book is intended to have a broader reach for public relations and other communications-related disciplines. Filak is also already working on a new book, an editing textbook that will be released in the near future.

Filak teaches media writing, reporting, feature writing and assorted other undergraduate classes. He understands well the pitfalls and perils of teaching journalism classes. His goal is to partner with the professors using his books in their classes, as opposed to just being "a name on a spine." He is eager to add content requested by professors to his continually updated blog. One professor asked for material on freelancers, and Filak accommodated the request with in depth interviews and blog posts about freelancers. In this way, he enthusiastically personalized his new book for his users. That should be an easy sell for professors

and students who want the latest material. This new textbook meets the promise of its title and is truly "dynamic."

About the Author: *Carolyn Schurr Levin, an attorney specializing in Media Law and the First Amendment, is a professor of journalism and the faculty adviser for the student newspaper at Long Island University, LIU Post. She is also a lecturer and the media law adviser for the Stony Brook University School of Journalism. She has practiced law for over 25 years, including as the Vice President and General Counsel of Newsday and the Vice President and General Counsel of Ziff Davis Media.*

Carolyn Levin

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College Media Review

Adding an honor society to the mix

Advisers say honor groups create space for service, engagement, and recognition of excellence

By **Lindsey Wotanis**
Marywood University

College media advisers have a lot on their plates.

They're doing their best, day in and out, to train the next generation of journalists–a difficult task at a time when the free press is constantly under attack and when more and more university public relations teams are working overtime to control their schools' images.

The thought of incorporating something else into the mix might be overwhelming. But adding an honor society has the potential to pay dividends for advisers, students and campus communities who are in the trenches engaged in everyday collegiate media work.

Chapters can motivate students and reward excellent work

One of the most obvious benefits of starting an honor society chapter is the opportunities it affords for rewarding outstanding work.

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Some societies, like Lambda Pi Eta, which is the official honor society of the National Communication Association, honor communication students who excel academically. Students earning a 3.0 overall GPA and a 3.25 major GPA are invited to join. The National Broadcasting Society/Alpha Epsilon Rho (NBS/AERho), a society geared toward students in broadcasting and other electronic media, has similar GPA requirements for new members.

At Kappa Tau Alpha (KTA), a society geared more toward journalism and mass communication, students must achieve a 3.0 GPA to be inducted.

Holly Hall, associate professor of strategic communication at Arkansas State University and vice president of the national KTA organization, said via email that being asked to join KTA on her campus is considered "a mark of highest distinction and honor."

"The membership is for a lifetime, looks great on resumes and LinkedIn profiles and is a wonderful way to be recognized for effort, dedication and high character," she added.

With no GPA requirements to join, the Society for Collegiate Journalists (SCJ) –"the nation's oldest organization designed solely to serve college media leaders"–allows its chapters to select members based on criteria they set. This criteria could include a number of semesters or years working in student media, demonstrated campus

media leadership, a specific major or GPA, or some combination of these. This allows each chapter membership to define what "excellence" means on their campus.

The same is true for campuses with chapters of the [Society for Professional Journalists (SPJ)](#), a professional organization "dedicated to encouraging a climate in which journalism can be practiced more freely and fully, stimulating high standards and ethical behavior in the practice of journalism and perpetuating a free press."

And all of the societies offer opportunities for contest or other awards. AERho, SPJ and SCJ offer annual national contests where students can submit individual works of journalism for consideration, and SCJ is one of the only mass communication societies remaining that does not charge entry fees for their national contest and awards.

According to Brenda Witherspoon, senior lecturer in the Greenlee School of Journalism and Communication at Iowa State University and adviser to the SPJ campus chapter, contests like the Mark of Excellence awards can be motivating.

"[Access to contests] can sometimes inspire people to do excellent work," she said.

Most societies also offer honor cords so student members can be publicly recognized for excellent work and commitment to professional ideals at commencement ceremonies.

Chapters can educate and serve campus communities

At Buena Vista University, Associate Professor of Digital Media Dr. Andrea Frantz advises the campus radio station [KBVU](#) as well the photography club. But she also advises a chapter of SCJ—an organization she said can work in a variety of ways for campuses nationwide. She knows because she's also the president of the national SCJ organization.

On her campus, the SCJ chapter serves as an umbrella organization, providing a space for students in the various media outlets to converge and work together.

"We meet every other week, and one of the things we do every time we meet is we ask who needs help with whatever they are working on," she said. "This has fostered greater collaboration, and has been extraordinarily successful to that end."

On the national level, these are the kinds of things that are the hallmark of SCJ, which according to Frantz, allows campuses the flexibility to use their chapter in ways that make the most sense for them.

"Individual chapters can sort of form their own missions with respect to the needs that they see on their respective campuses," she added.

At Iowa State University, husband and wife team Mark and Brenda Witherspoon work together with the SPJ chapter on things like programming and community education. Mark is the full-time editorial adviser to the Iowa State Daily, and Brenda is a senior lecturer on the Greenlee School faculty. They revived a dormant SPJ chapter about a year ago, but in just a short time have made great impact in their community.

Their chapter now spearheads the school's annual First Amendment Day celebration, which is now in its sixteenth year. What was once a one-day celebration has transformed into a weeklong series of events, all planned by SPJ chapter members.

They celebrate with a feast on the opening day, and they invite people from various campus groups, such as the College Republicans and Democrats, as well as other religious groups, to participate in a "soapbox" event. Students stand on actual soapboxes—built by Mark and a friend—and talk about the First Amendment. But, since that format didn't really foster conversation, the event was expanded.

"We added Depth and Discussion Day, and every hour we lead discussions on different topics, and we bring in different experts," said Mark. Those topics, he said,

usually revolve around current events but always have some connection to First Amendment issues.

Chapters can help students gain professional and community connections

Another benefit of adding an honor society to the mix is promoting networking.

Brittany Fleming, assistant professor of digital media at Slippery Rock University, advises the campus chapter of NBS/AERho. Most of her chapter members are also active at The Rocket, Slippery Rock's newspaper as well as at WSRU-TV, the campus television station, which she also advises.

Fleming developed a young professionals mentoring program for the executive board members of Slippery Rock's NBS/AERho chapter.

"Each student is paired up with a professional in the field and they have biweekly chats," said Fleming. "They're young professionals, so they're new to the industry and our students don't feel intimidated talking with them."

Many societies also sponsor conferences or conventions, which allow students the opportunity for additional education as well as further professional networking.

Mark and Brenda Witherspoon and their students are gearing up for a regional SPJ conference, which will be hosted by their Iowa State chapter this April. Fleming and her students just returned from the annual NBS/AERho national convention in Washington, D.C. And, Frantz and the other SCJ national board members are already making plans for SCJ's next biennium, which will be held in October in conjunction with the College Media Association Fall convention.

In addition to networking skills, students can bring back new journalism skills and ideas from conferences and apply them at their campus media organizations–skills they can use to organize events and serve their campus as well as their communities.

The Iowa State SPJ chapter recently organized one such event called "Muslimedia," which is part of a national SPJ initiative that encourages chapters and their

communities to have "a blunt debate about the way journalists cover Muslims at home and abroad."

Mark and Brenda's students and colleagues recently organized a visit to a local mosque for one such discussion in their campus community.

"We had about 50 people in all at the lunch, and we had a feast and then we talked about Muslims and the media and how they are portrayed in the media both locally and at the Iowa State Daily," Mark said.

At Slippery Rock, Fleming's NBS/AERho student regularly engage in community service, from participating in activities like Relay for Life or annual campus cleanups to offering their skills to people in the community.

"Our student reporters have just completely taken over the Slippery Rock community. They do promotional and PR work for the community since it's so small. There's not much news, so they also provide news, mainly on social media," she added.

Frantz's SCJ chapter also does community service. In the past, her students have organized community education courses to help the elderly learn to use smartphone technologies. These kinds of connections can help create trust between student reporters and the readers in their communities.

Each organization has its own strengths; choose wisely

Selecting an honor society (or two) that will meet the needs of your students and your campus means making big decisions. Costs vary, as do the benefits to students and to the campus communities they operate within.

Still, one of the main values of any honor society, according to Brenda Witherspoon, is that such organizations have the potential to allow students a moment of breathing space in what are usually hectic, work-filled days, to step back and examine the "big, practical questions" of the journalism profession–questions like "What are we doing?" "How are we doing it?" and, of course, "Why?"

"[The students] don't need more things in their day," she said. "So you would hope the things the things they are choosing, they see value in them."

The same can be said for their advisers.

For more information, see next week's news brief, which will provide links to each society mentioned and gives a quick overview for easy comparisons.

Lindsey Wotanis, Ph.D., is an associate professor of communication arts and director of the journalism program at Marywood University, a private Catholic institution in Scranton, Pa. She serves as co-adviser to the student-run online news source The Wood Word, and the student-run television station TV-Marywood. She also advises the Marywood chapter of the Society for Collegiate Journalists. She currently serves as Vice President for Communication for the Society for 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.

Lisa Lyon Payne / April 17, 2018 / College Media, Media Management
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Journalism and Mass Communication Honor Societies

Weighing the costs and benefits: A guide to Honor Societies

[perfectpullquote align="right" bordertop="false" cite="See Related Article: Adding an honor society to the mix" link="https://wp.me/p1VHqZ-18o" color="" class="" size=""][/perfectpullquote]

Editor's note: *This guide is meant to provide a quick overview and offer easy comparison information* *of the journalism and mass communication honor societies described in greater detail last week*.

By **Lindsey Wotanis**
Marywood University

Kappa Tau Alpha

http://www.kappataualpha.org/

Key Facts:

- Founded 1910
- "Kappa Tau Alpha is a college honor society that recognizes academic excellence and promotes scholarship in journalism and mass communication."
- 96 chapters nationwide

Key Benefits:

- National recognition for academic excellence
- Academic and service awards for outstanding seniors

Costs:

- To start a chapter: No charter fee
- Individual initiation fee: $30 for lifetime membership
- Honor cords: $8 plus shipping

GPA Requirements:

- Must have at least a 3.00 GPA (on 4.0 system) in junior/senior level journalism/mass communication courses.

Lambda Pi Eta

https://www.natcom.org/student-organizations/lambda-pi-eta

Key Facts:

- Founded 1985
- "Lambda Pi Eta (LPH) is the National Communication Association (NCA) official honor society at four-year colleges and universities. Membership in Lambda Pi Eta signifies distinguished achievement in the discipline of Communication."
- 500 chapters nationwide

Key Benefits:

- Annual national convention in November
- "Chapters are communities of students and faculty that organize a wide variety of philanthropic, academic, and social programs."

Costs:

- To start a chapter: $100 application fee with $35 annual renewal fee
- Individual initiation fee: $30 for lifetime membership
- Honor stole: $25

GPA Requirements:

- Must have a 3.00 cumulative GPA and 3.25 in all Communication Studies courses with 60 credits completed

National Broadcasting Society/Alpha Epsilon Rho (AERho)

http://www.nbs-aerho.org/

Key Facts:

- Founded 1943
- "NBS-AERho enhances the development of college students preparing for careers in electronic media industries."
- 60 chapters nationwide

Key Benefits:

- Annual national undergraduate competition (minimum $25 per entry for student members)
- Chapter awards

- Annual national conference

Costs:

- To start a chapter: $100 charter application fee
- Member dues: Students: $50/year or optional chapter block registration set-up
- Honor cords: $50

GPA Requirements:

- 3.25 GPA cumulative and in all electronic media courses and have completed at least three semesters. Individual chapters may set higher requirements.

Society for Collegiate Journalists

https://scjnational.org/

Key Facts:

- Founded 1919
- "The nation's oldest organization designed solely to serve college media leaders."
- 100 chapters nationwide

Key Benefits:

- Annual national contest and major awards with no entry fees
- Biennium conference linked with College Media Association Fall Convention on even years
- Financial support for chapter programming efforts

Costs:

- To start a chapter: $30 charter fee

- Individual initiation fee: $30 for lifetime membership
- Honor cords: $15

GPA Requirements:

- None, though individual chapters may set requirements

Society for Professional Journalists

https://www.spj.org/

Key Facts:
- Founded 1909
- "For more than 100 years the Society of Professional Journalists has been dedicated to encouraging a climate in which journalism can be practiced more freely and fully, stimulating high standards and ethical behavior in the practice of journalism and perpetuating a free press."
- 250 chapters nationwide

Key Benefits:
- Annual Mark of Excellence Awards for student journalists ($10 per entry for SPJ members)
- National and regional conferences
- Career services and support

Costs:
- To start a chapter: $25 charter application fee
- Annual member dues: $37.50 for students
- Honor cords: $15

GPA Requirements:

- None, though individual chapters may set requirements

Lisa Lyon Payne / April 24, 2018 / College Media
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College Media Review

Journal of the College Media Association

Don't forget these end-of-the-year deadlines

Contests, awards recognize media achievements

By **Carol Terracina Hartman**, Ph.D.

Before everything gets archived and stowed away for the summer months, here are a few final tasks to add to the end-of-year items: nominate that Outstanding Adviser for CMA Award of Distinction, due May 1, and submit entries for Pinnacle Awards, due June 1.

College Media Association honors the contributions of advisers in a variety of capacities, including those at two-year newspapers, four-year newspapers, those who have advised less than five years (Honor Roll Adviser) and those with more than five years (Distinguished Adviser Award), and more.

The guidelines and complete the application form are found on the "Adviser Awards" link.

And as the newspaper offices get tidied up and desks are cleared of clutter, remember to peruse those outstanding newspaper editions and brilliant "captured" photographic moments and prepare your Pinnacle Award entries. Any student work produced during the academic year (June 1, 2017 to May 31, 2018) is eligible for submission.

Work may be submitted in the following categories (each student media outlet can submit one entry per category):

- Design (29)
- Broadcast (12)
- Writing (10)
- Photography (8)
- Advertising (8)
- Sports (7)
- Online (7)

Follow this **link** to submit individual contest entries. All entries, except yearbook, must be submitted electronically.

Organizations – media outlets – also are eligible for annual awards, including Best TV Station, Best Radio Station; Best Website; Best Feature / Literary Magazine; Best Newspaper; Best Yearbook; Best News Outlet. An organization can enter free of charge as long the adviser is an active CMA member.

For more information and to enter the Organizational Pinnacles, follow this **link**.

Takeaway Messages From the Spring National College Media Convention

Why location is critical when planning a college media convention

By **Kenna Griffin**

Oklahoma City University

Location! Location! Location! I've heard it before, but I would not have believed how important location is when planning a college media convention until I saw it with my own eyes.

CMA's spring national convention in New York was my first as a board member. I've seen evaluations for other collegiate media conventions and have been on planning committees, but I still was surprised how often location

played into the feedback we received about #CMANYC18.

New York is an exciting, inspiring place, which was reflected in all of the positive comments about the convention's location. Location is key, and several attendees said the convention being in New York was their favorite aspect of it. Airlines panicked about a winter storm that really wasn't much, which caused some attendees travel problems, but the positive feedback was much greater than any grumbles about travel woes or expense of the city. Aside from feedback on the location itself, there were two specific areas of feedback in which it was important: 1) networking and 2) speakers.

Networking

Attendees gave feedback on opposite sides of the spectrum when it came to networking. They either said they loved all of the networking they were able to do with other students and advisers from across the nation or they wish they'd had more of an opportunity to network. It's clear either way that the relationships made at conventions are important to attendees. These relationships help us learn from each other and feel supported. It's nice to know we're all in this together and to get help from others who have faced similar challenges.

Those who didn't see opportunities for networking clearly felt they had missed out. They commented about how they wished there were more organized networking opportunities. Advisers also lamented their students only hanging out together instead of meeting other student journalists from across the nation. I related to these comments because I've found myself in the past organizing dinners with adviser friends and their staffs to forge these types of connections among students.

Other attendees talked about being able to network with professionals, attend amazing tours and see others they knew working in the industry in New York. The city certainly is a mecca for media, so it makes sense that location plays a key role in creating and encouraging professional networking opportunities.

Future convention planners should think carefully about the unique opportunities every location offers for networking outside of the convention. Yes, students learn

inside the hotel at sessions, but they also learn through convention experiences outside of the hotel walls. Media tours are specifically desired by student attendees, one of whom reported that a New York tour was life changing.

It's also important for future convention planners to think creatively about networking opportunities. Advisers have organized events like adviser sessions, receptions and cocktails to network with each other, but how can we create sessions or events specifically geared toward getting student attendees to break out of their own staff groups? For students who do this, the conventions become much more valuable.

Speakers

Perhaps not surprisingly, attendees raved about the variety of professional speakers at the New York convention. It's not shocking that New York has a plethora of media professionals to draw from. Attendees enjoy learning from advisers, but they flocked to professional sessions and frequently named professional speakers' sessions as their favorites at New York convention.

Of course, reviewing convention feedback has taught me an important lesson about convention speakers—attendees will both love and hate the exact same presentation. This divisive experience is especially true when it comes to keynote speakers. Attendees either love them or hate them, with little feedback given in between. Knowing this about speakers makes it important to have a variety of speaker choices and topics during every available time slot. It also means future convention planners should focus on the quality of a keynote speaker's content, not necessarily on attracting a big name. Of course we are drawn to the names of famous speakers, but my favorite keynote speaker at #CMANYC18 was Joanne Lipman, who I had never heard of before the convention. Many other convention attendees reported enjoying Lipman's keynote, but few called her by name, suggesting what she said was much more important to them than her job title.

Future convention planners should take advantage of all of the professional speakers New York has to offer and call on the professional networks of its membership. After all, the *who* of each location is what separates one convention from the next.

Embracing local professionals and advisers who are unique to each individual convention will help provide value to those who attend multiple journalism conventions, including CMA's in fall and spring.

Overall, I'm proud to say that my first spring convention as vice president was a success. Attendees enjoyed the location, networking and speakers provided. Of course there are things we will look to improve in future conventions, but improvement is the purpose of feedback. I hope all of you who attended the spring convention enjoyed it. Please don't hesitate to contact me with specific feedback or to learn more about helping plan future conventions. I look forward to learning and sharing with you.

Kenna Griffin is an Assistant Professor of Mass Communications and Director of Student Publications at Oklahoma City University. As Director of Student Publications since 2003, Griffin advises Oklahoma City University's student newspaper, The Campus, *as well as the publication's online version,* [MediaOCU.com.](MediaOCU.com)*Griffin is the writer behind* ProfKRG.com*, which serves as a practical resource for student journalists, and is the host of the weekly #EditorTherapy Twitter chat, with the goal of helping student editors become the leaders they want to be. Griffin, a long-time CMA member, served the organization as a member of the First Amendment Advocacy Committee before being elected in November 2017 as Vice President. Griffin was elected in April 2018 to serve as President-Elect. She will take office as president-elect in October. She will serve a one-year term in her position as President-Elect before being sworn in as President in 2019. You may reach Griffin via email at kennagriffin@gmail.com.*

Lisa Lyon Payne / May 8, 2018 / College Media
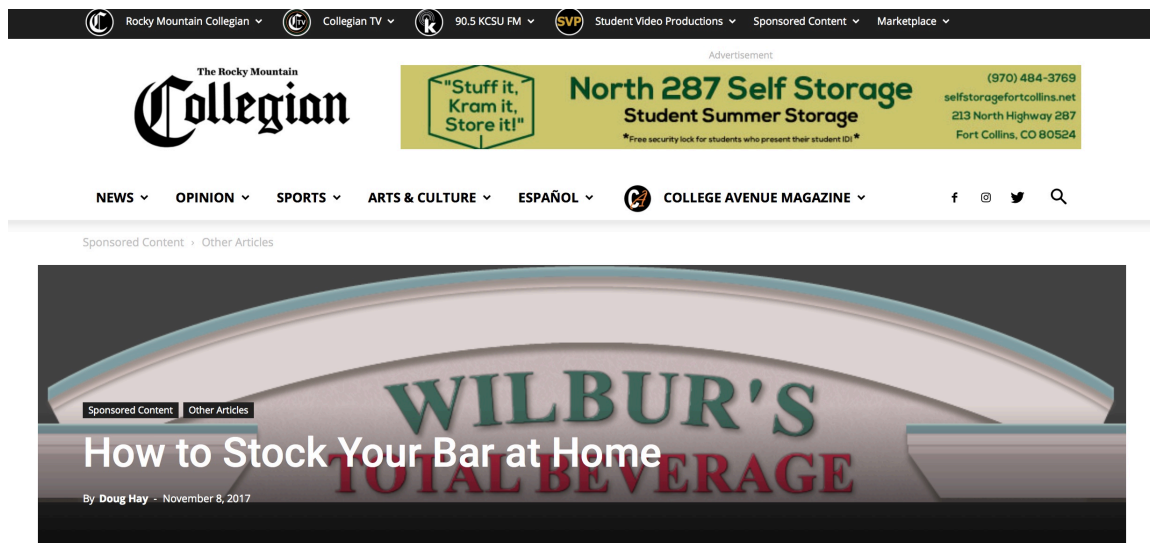College Media Review / Proudly powered by WordPress

Navigating Native Advertising in College Media

Sponsored content finding a niche in college media marketing

By **Matthew Salzano**

Pacific Lutheran University

Consumers of Colorado State's Rocky Mountain Collegian recently learned how to build a bar. A Ft. Collin's liquor store owner told a freshly 21-year-old student just what to buy — from his store! — to have a classier selection in a college home than just whatever beer was cheap that week. The landing page for the video is marked with bold text, declaring it "SPONSORED CONTENT." Sponsored content is the long-form version of advertising content that is known as native advertising.

The Rocky Mountain Collegian

NEWS ·   OPINION ·   SPORTS ·   ARTS & CULTURE ·   ESPAÑOL ·   COLLEGE AVENUE MAGAZINE ·

Sponsored Content | Other Articles

How to Stock Your Bar at Home

By **Doug Hay** - November 8, 2017

Native or Sponsored Advertising making an appearance in college media sites

Traditionally, ads stand out due to the difference in their form from editorial content—a quarter page ad looks different than a op-ed or reportage. With native advertising, however, the paid content looks like it natively inhabits to the platform it exists on: the liquor store video is only distinguishable from editorial video content due to that all-caps label.

The practice that was once only seen from large media outlets like Buzzfeed or the Guardian has made it to college newsrooms. Native advertising, especially creating sponsored content, poses challenges and opportunities for college newsrooms to educate and prepare students while serving clientele.

Cal Poly San Luis Obispo's student media, Mustang News, is in its third full year of running native advertising. Production of native advertisements started when Jacob Lauing, now a Cal Poly alumnus, had finished his one-year term as student editor-in-chief.

"Around that time I started seeing a lot of major news organizations experimenting with native advertising," Lauing said. "I was also looking for a topic to research for my senior project, so native advertising seemed like a perfect way for me to kill all those birds with one stone."

He helped research the project with Pat Howe, an associate professor of journalism at Cal Poly, for about three months. At the end of their research, Lauing was ready to get started, so Howe went to the journalism faculty to get their blessing.

"I made a presentation to our faculty, and I said 'Can we just have permission to sort of experiment with this in our student media? Not only might in bring in a few bucks, but it's an excellent training ground,'" he said. "There are many many jobs in this area now, and we were sort of looking ahead to that and saying, 'Let's let our students get trained in the jobs of the future.'"

Howe sees three reasons to support native advertising in student media. The first is familiar to any journalist, college or otherwise: "The chief obstacle to quality journalism is money. We do need sustainable funding mechanisms for quality journalism. To experiment with this one is a good idea—to the degree it helps us do better journalism, I think we should try it."

He also believes native advertisements are better than current advertising: in his words, "the status quo sucks!" [Writing about his research with associate professor Brady Teufel in *The Conversation*](), Howe details how digital native advertising can provide more interesting, less invasive, and better-looking content to online audiences.

Not everyone agrees with Howe's propositions. Jena Heath, associate professor of Journalism and Digital Media at St. Edward's University, teaches her students about native advertising, but it isn't a part of student media. Heath has her own reservations about the practice.

"We are having an intense cultural conversation around fake news. News that isn't news but looks like news," Heath said. "Why aren't we talking more about ads that look like news? Because we all need the money and so we pull our punches in a tough conversation."

But, as college media educators, Howe's final reason stands out: giving students the opportunity to work with native advertising gives them marketable skills for careers in media.

Even without practicing native ads, Heath approaches the topic with her students by talking through examples of the advertisements in mainstream outlets.
"We examine, together, questions of how news outlets can balance the core journalistic values of independence and transparency of method with running ads that are effective because they appear not to be ads," she said.

Lauing said that he has found his native advertising experience at Cal Poly equipped him well for the job market. After interning at Mashable in an editorial department, he sought out jobs where he could use his experience starting native advertising at Mustang News.

"When I started applying for full-time gigs, I spent more time talking about my experience with native ads in interviews," he said.

He's now employed at Leaf Group — which runs channels like ehow.com — as an associate editor.

"I'm always balancing an editorial approach to great content with a need to make money off that content," Lauing said. "I think working on sponsored content just helped me learn to live in the middle of those two worlds."

Not everyone will have a Jacob Lauing to lead the charge for native advertising in the student newsroom. Thankfully, advisers around the country have advice about how to get started.

Start with a clear explanation to an open mind. Doug Hay, the digital services manager at Colorado State's Rocky Mountain Student Media Corporation, said it was key to start with clients you know are willing to experiment.

"If you think about a college newspaper, most of our advertisers are small, family-owned businesses who are super busy and wearing a million different hats," Hay said. "You start saying 'native this, native that,' and they say: 'Woah, woah, woah—I just want to run my quarter page ad,' you know?"

He recommends to "baby step clients through it."

"Assume they know nothing. The term native meant nothing to me until someone described it to me: when they said 'Oh, it's because it looks like it's native to the platform,'" Hay said. "I start there with the advertisers."

Hay believes advertisers can benefit greatly from the service. He explained that when sponsored content is done well, it still provides useful information to readers, and associates that helpfulness with a client's brand.

"As a consumer, you see this guy giving you all this good, useful information, and when it's time to go to the store you think about them," he said. "It positions the advertiser as an expert in the field, and not just a guy you buy your beer from."

To teach an entire advertising staff how to pitch native advertising, Hay recommended identifying an outstanding student salesperson to accompany an adviser on initial pitches. That student can then teach the rest of the staff, after student and adviser have successfully found a set of best practices.

There are still logistical issues to work out once a native ad is actually secured. Paul Bittick, the professional general manager who runs the student advertising team at Mustang News, said the most important part of a native ad is to clearly mark it as advertising.

"If you have an ad in your newspaper, the reader knows that's an ad. Native should be the same way. If someone comes in and says, 'I want to run something that no one realizes is an ad.' We're not going to do that!" Bittick said. "Our purpose is to provide another alternative form of advertising for business, and [continue to] make it clear that it is advertising."

Otherwise, it's like launching any new product in a newsroom. You have to do your research to set clear policies, and then follow through with them, Bittick noted.

Bittick shared about how his newsroom chose to price their native advertising options. Mustang currently charges $350, but it costs $150 to produce one. Down the road, he expects the price — and profits — to increase.

"Sponsored content has a longer shelf life than a lot of other things online," Bittick said. "When you post a story, that story stays out there into eternity at times, unless we take it down."

But for right now, he wants to make sure it can sell.

To get started, Hay and other advisers recommended subscribing to the free Native Advertising Institute email newsletter from nativeadvertisinginstitute.com. Hay also used training modules from Hubspot.com.

Editor's note: This article has been amended to include correct spelling and title of Jena Heath, associate professor of Journalism and Digital Media at St. Edward's University. This corrected version also includes a word omitted from a quote by Jacob Lauing.

Matthew Salzano is a student of communication; his interests span higher education, social justice, critical theory, and pragmatism. He has just finished his Bachelor's degrees in Communication and Women's and Gender Studies from Pacific Lutheran University in Tacoma, Wash. In August, he is moving across the country to begin his first year at the University of Maryland – College Park's Department of Communication as a Ph.D. student in the Rhetoric and Political Culture track. He has previously co-authored scholarship for *CMR* in Vol. 54: "Lighting it up: Journalism as a Conversation at the Private University. You can find him on Twitter @matthew_paul.

Lisa Lyon Payne / May 15, 2018 / College Media, Media Management

College Media Review

Journal of the College Media Association

Covering Suicide: Resources for College Journalists

Campus newsrooms need guidance, tools for covering 'the most difficult story'

By **Jena Heath**

St. Edward's University

It is a tragic fact that many college journalists will be faced with the challenge of covering the suicide of a classmate, team mate or dorm friend. The Centers for Disease Control and Prevention estimates that suicide is the third leading cause of death among 15-24-year-olds, accounting for 20 percent of all deaths annually, and the second leading cause of death among college students after accidents (CDC 2012). Professional newsrooms have long had policies in place regarding suicide coverage. These policies usually dictate that suicides committed in public places should be covered as new stories.

Unfortunately, these policies and the thinking behind them have not made their way with any consistency to college newsrooms, according to a study I conducted in 2014 with a former student, Brooke Blanton, who was Editor-in-Chief of the *St. Edward's*

University student news site ([The Most Difficult Story: Covering Suicide on College Campuses](), College Media Review, Vol 52, 2014-15).

What we found on the part of both student journalists and some advisers was confusion over how to walk the line between factual news coverage and fears of being perceived as insensitive or sensational. Some of this was the result of pressure, direct and indirect, from university administrators concerned about liability and public perception. Some was confusion over how to think about and cover death, especially of a peer.

As a result, a tendency to downplay suicide coverage, or not cover suicides at all, even those committed publicly, became evident in our interviews with both student journalists and advisers. This is unfortunate, as college journalists can play a key role in helping their campus communities gain a clearer, more accurate understanding of the causes of suicide.

Many excellent resources are available to help student journalists and advisers faced with the difficult challenge of covering suicide. What follows is a list of these resources, including organizations, articles and even a documentary, that can help college journalists better understand and cover mental health issues and suicide. This list, by no means comprehensive, is offered as a tool to spark conversation in student newsrooms about this important issue.

1. **American Foundation for Suicide Prevention**

- https://afsp.org/about-suicide/for-journalists/
- https://afsp.org/our-work/advocacy/public-policy-priorities/suicide-prevention-university-college-campuses/

2. **American Association of Suicidology**

- http://www.suicidology.org/resources/myth-fact

3. **Annenberg Public Policy Center**

- https://www.annenbergpublicpolicycenter.org/?s=+suicide

4. **Centers for Disease Control and Prevention**

- https://www.cdc.gov/violenceprevention/pdf/suicide-datasheet-a.pdf

5. **Columbia University Graduate School of Journalism**

- https://www.cjr.org/local__news/suicide-news-subjects-not-media-fault.php

6. **The Dart Center for Journalism & Trauma** https://dartcenter.org/topic/suicide

- https://dartcenter.org/content/suicide-as-public-health-story-qa-with-madelyn-gould

7. **NAMI: National Alliance on Mental Illness**

- https://www.nami.org/NAMI/media/NAMI-Media/Infographics/crisis%20guide/What-to-Do-if-You-Suspect-Someone-is-Thinking-About-Suicide.pdf

8. **National Institute of Mental Health**

- https://www.nimh.nih.gov/health/topics/suicide-prevention/index.shtml

9. **The New York Times**

- https://www.nytimes.com/2015/08/02/education/edlife/stress-social-media-and-suicide-on-campus.html

10. **The New Yorker**

- https://www.newyorker.com/magazine/2003/10/13/jumpers
- https://www.newyorker.com/news/news-desk/preventable-tragedies?mbid=social_facebook

11. **Obit. Life on deadline**

- https://www.obitdoc.com/

12. **The Poynter Institute**

- https://www.poynter.org/tags/covering-suicide

13. **Reporting on Suicide**, a consortium of experts in suicide prevention. The recommendations are based on more than 50 international studies on suicide contagion

- http://reportingonsuicide.org/

14.   **Suicide Prevention Resource Center**

- https://www.sprc.org/resources-programs/after-suicide-toolkit-schools

15. **Team Up, Tools for Entertainment and Media**, a consortium of mental health experts, entertainment industry professionals and journalists to encourage deeper reporting and more accurate depictions of people living with mental illness.

- http://www.eiconline.org/teamup/

Editor's note: This article has been updated to include an additional link from The New Yorker.

Jena Heath, Associate Professor of Journalism & Digital Media, joined the faculty at St. Edward's University in 2008. She teaches Introduction to Journalism, Online Journalism, Advanced Newswriting and Media Standards & Practices, among other courses. She also coordinates the journalism program and serves as Faculty Adviser to Hilltop Views, the student newspaper and website. Before becoming a journalism editor, Heath spent nearly two decades in newsrooms as a reporter and editor. She covered cops, courts, local and state government and the White House. She holds a bachelor's degree in English from Smith College and a master's degree in journalism from the Columbia University Graduate School of Journalism.

Lisa Lyon Payne / May 22, 2018 / College Media

Pinnacle Awards Recognize Excellence

Awards put the focus on student achievement

By **Lisa Lyon Payne**
CMR Editor

Each spring, our top writers, photographers and designers celebrate with caps and gowns, and we reflect on the impactful work they and their colleagues have produced. As advisers and their staff look back, consider recognizing them by submitting top content for the College Media Association's Pinnacle Awards, which recognize both outstanding media organizations and individual work.

The deadline for all Pinnacle submissions is June 1.

Organizational Pinnacle Awards are free and open to any student media organization with an active member as an adviser. Categories include newspapers, websites, magazines, yearbooks, radio and television stations, and winners will be recognized at the Fall National College Media Convention in Louisville, KY. Individual award entries limit each school to one entry per category and cost $10 for members and $20 for non members.

More information can be found here.

Lisa Lyon Payne / May 29, 2018 / College Media
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![CMR logo](College Media Review logo)

College Media Review

Journal of the College Media Association

Pinnacle Award Deadline Extended

Student entries due no later than June 8

So, it's the first week in June. Do you know where you Pinnacle Awards entries are?

If you don't, you are in luck, thanks to an entry deadline extension entries will be accepted through June 8, according to Pinnacle Awards co-chairs Don Krause and Brian Thompson.

"We get it, school's over and you're already thinking about summer vacations, internships (and possibly!) attending the mega workshop," Krause and Brian Thompson posted on the CMA site. "Don't miss this opportunity!"

Amid the fast pace and ritual of the end of a semester, student journalists have to catalog rituals such as Commencement, awards programs, Sigma Delta Chi or Lambda Pi Eta inductions with camera and notebook in hand before packing up their tools for the end of the school year.

It's awfully easy to forget that as journalists, history is made every day. It's important to celebrate this fact: one key way to do so is to consider submitting work for a Pinnacle Award, which recognizes both outstanding media organizations and individual work.

Organizational Pinnacle Awards are free and open to any student media organization with an active member as an adviser. Categories include newspapers, websites, magazines, yearbooks, radio and television stations, and winners will be recognized at the Fall National College Media Convention in Louisville, KY. Individual award entries limit each school to one entry per category and cost $10 for members and $20 for non members.

More information can be found here.

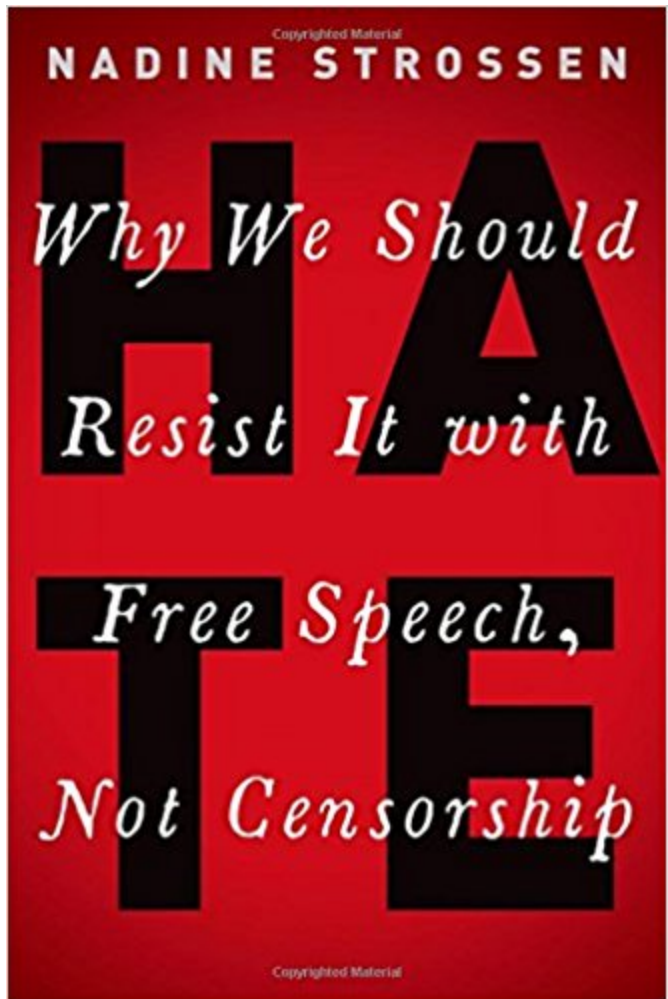-Carol Terracina Hartman

College Media Review

Review: Hate: Why We Should Resist It With Free Speech, Not Censorship

Nadine Strossen's book on free speech arrives at precisely the right time

Reviewed by **Carolyn Schurr Levin**

These are perilous times for free speech on college campuses. So many invited speakers are being "uninvited" because of their disfavored views that the Foundation for Individual Rights in Education (FIRE) maintains a database of "Disinvitation Attempts." Students have faced expulsion and faculty members have faced punishment, including dismissal, for talks, online posts, or otherwise expressing disfavored views. College newspapers have been forced to apologize for stories or advertisements labeled as offensive "hate speech." Some have experienced the theft of newspapers from their racks. And college media advisers are increasingly fearful for their own jobs and the very existence of their media outlets due to their publication of content that might be perceived as unpopular or unwelcome.

Enter Nadine Strossen at precisely the right time with her consequential new book, *Hate: Why We should Resist It With Free Speech, Not Censorship.* Strossen, a professor of constitutional law at New York Law School and a former president of the American Civil Liberties Union, provides needed elucidation about the grossly misunderstood concept of "hate speech," not just on college campuses, but in our larger society. Strossen dispels the notion that "hate speech" is not free speech and she vehemently argues that the remedy for speech that might seem harmful to some eyes is more, not less, speech.

The legal issues are quite complex. Strossen breaks them down and explains them without the legalese of many First Amendment primers. She begins by offering an index of "Key Terms and Concepts," defining "hate speech," "hate speech" law, "counterspeech" and other key terms as a complement to the analysis that follows. "Hate speech," in our popular discourse, she explains, "has been used loosely to demonize" – and suppress – "a wide array of disfavored views." Because it has no single definition, she puts it in quotation marks throughout her book. She defines "hate speech" laws as any regulations by a government body of constitutionally protected hate speech, including "speech codes" implemented by public universities. These, she argues later in the book, are not the answer.

Strossen uses a situation at Harvard University to illustrate the inherent problem of defining "hate speech." Some students hung Confederate flags from their dormitory windows, which prompted other students to protest by hanging swastikas from their dormitory windows. The students who displayed the swastika were not trying to convey hateful ideas, but rather they were condemning the racism that the

Confederate flag connoted to them by equating it with the swastika. Should the swastika displays count as "hate speech," Strossen asks, or as anti-"hate speech"? Then other students publicly burned a Confederate flag, a symbol to many Americans of their Southern heritage and a tribute to their ancestors who were killed in the Civil War. Is the flag burning "hate speech" or, as the students who burned it believed, also anti-"hate speech"?

Strossen readily acknowledges that college campuses "must strive to be inclusive, to make everyone welcome, especially those who traditionally have been excluded or marginalized." But, she argues forcefully, "that inclusivity must also extend to those who voice unpopular ideas, especially on campus, where ideas should be most freely aired, discussed and debated." Encountering "unwelcome" ideas "is essential for honing our abilities to analyze, criticize, and refute them."

But doesn't "hate speech" have negative impacts, including emotional pain? Surely it does, Strossen says. But allowing the government to silence ideas that are disfavored, disturbing, or feared creates even greater problems. Of course, this does not mean that the government cannot take action against what has been labeled "true threats," "bias crimes," or "harassment." Violent, discriminatory or criminal conduct, such as assaults or vandalism, is not protected and should be punished. Discriminatory or hateful ideas, though, should not be punished, but rather should be rebutted, according to Strossen.

Strossen's foray into "hate speech" is far broader than academia. Among other things, she looks at private companies that have attempted to enforce "hate speech" bans with difficulties. The enforcement of bans on "hate speech" by social media platforms, for example, is vague, subjective and inconsistent, Strossen says.

Yet, most relevant for college media advisers is Strossen's argument that college and university campuses are venues where free speech and intellectual freedom should be most secure, where "hate speech" should be remedied with counterspeech, not with the shutdown of speech. When many public universities introduced "hate speech" codes in the late 1980s, they were successfully challenged in courts as being vague and overbroad in violation of the First Amendment. In fact, Strossen said

during a recent telephone interview about her book, "every single speech code that has been challenged has been struck down."

But it's not only official suppression that is problematic on college campuses. Many universities are increasingly experiencing self-censorship among students and faculty about sensitive, controversial topics. This, in Strossen's opinion, is the exact opposite of what should be taking place. These topics, she writes, "call for candid, vigorous debate and discussion," and not for suppression. She extends her argument not just to public universities, but also to private universities and online intermediaries because of "the enormous power" they wield "to facilitate or stifle the free exchange of ideas and information." They also "should permit all expression that the First Amendment shields from government censorship."

If the very definition of "hate speech" is so ambiguous and confusing, what is the solution to countering its potentially harmful effects? Strossen's message is very affirmative. The best way to reduce hate, discrimination, and stereotypes is through more speech, not the stifling of speech. "Counterspeech," which encompasses any speech that counters a message with which one disagrees, can be effective in checking the potentially harmful effects of "hate speech." Strossen describes promising online counterspeech initiatives and studies, including tools developed by Google, YouTube and Facebook. She also describes as "remarkable" the rising resistance to hateful words by "alt-right" and similar groups. This "counterspeech chorus" emphasizes the essential role the First Amendment plays in promoting equality, inclusivity, and intergroup harmony.

In this climate, Strossen says, student journalists should be encouraged to think about the impact of their "speech." Despite potential pushback from faculty, administrators, politicians, alumni, fellow students, or donors, student media will benefit from providing a forum for divergent or controversial views. Student journalists should be encouraged to air all views and engage in them. They, and their advisers, are "fighting for the future of academic freedom," Strossen boldly states. What our students need to navigate the current political and social landscape, she argues, is a solid grounding in fundamental First Amendment principles. Strossen's book is an excellent place to start.

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Interns offer advice for copy editors

Preparing students for their summer jobs as multi-platform editors

By **Bradley Wilson**
CMR Managing Editor

Twenty-one years ago, a senior lecturer at the University of Texas, Griff Singer, recognized a need, a need to train copy editors. Together with Rich Holden, then executive director of the Dow Jones News Fund, they created the Center for Editing Excellence to train interns. They all received two weeks of training before they set foot at media outlets such as *Newsday*, the *Houston Chronicle*, the *Beaumont Enterprise*, *Stars and Stripes,* the *Dallas Morning News* or, as the profession has evolved, worked in copy editing centers such as Gatehouse's Center for News & Design, or for online media such as Buzzfeed.

Over time, they've continued to focus on the different levels of editing:

- LEVEL 1 — law, ethics, appropriate sources, different angles; edit upon conceptualization
- LEVEL 2 — organization, design, enough reporting; edit with drafts and rewriting
- LEVEL 3 — grammar, spelling, punctuation, style; edit at the last minute

In the last few years, the students have added to their skills in headline writing, trimming news briefs and designing pages and learn more about embedding video and best practices for Twitter. While now the training is only 10 days, it is just as grueling. Students, mostly college juniors and seniors, spend their last three days producing a six-page newspaper, a website and social media in real time with real publication deadlines — the *Southwest Journalist*.

The training center at the UT-Austin is one of six centers, two focusing on editing and preparing interns for their summer jobs as multi-platform editors. The other four, now led by Linda Shockey, managing director of the Dow Jones News Fund, focus on business reporting, data journalism or digital media.

Before they left each of the interns in Austin offered some advice for other copy editors. Here is their advice.

- **Noah Broder**, University of Wisconsin-Madison, Central Connecticut Communications — Copy edit everything. Articles, tweets, menus, everything. It may make you seem annoying when you are correcting everyone's writing, but once you do it as your work, a skilled and well-trained eye will be appreciated.
- **Emily Burleson**, University of Houston, *Houston Chronicle* — Never get too comfortable with AP or in-house style. When I get too confident, I miss so many style issues. Question every new word you read in a story.
- **Isabelle D'Antonio**, University of Central Florida, *Los Angeles Times* — Push yourself. Don't give up. And remember: everything you do counts.
- **Yelena Dzhanova**, Baruch College, BuzzFeed — Do not be afraid to fail. Journalism is difficult. It's difficult because journalism is constantly in flux. All journalists today have had to find a way to adapt all they know and are in the process of learning about journalism to fit the rise of fake news and general public distrust of the media. Journalists today have to be more adept and skilled and have a lot more at stake when they put themselves out there. Make mistakes. Learn from them.
- **Laurel Foster**, University of Oregon, *Omaha World-Herald* — There are countless things to learn about copy editing and AP style. No one will expect you to know it all.
- **Anna Glavash**, University of Oregon, *Newsday* — Have a system for checking both micro and macro edits. Know how to switch from one to the other. And, as you edit, take notes. I like to pull out words and phrases to use in headlines as I read. I also like to jot down big-picture questions I have as a reader. Sharing these with the writer helps them to see holes and to make connections.
- **Caroline Hurley**, Columbia University, *Stars & Stripes* — If there is one overall theme that I learned this week, it is what a vibrant field journalism is, and how important copy editors are. Push yourself to learn multi-platform skills. Be confident in your years of accumulated knowledge, but not so confident that you don't fact check when needed.
- **Emily McPherson**, University of Oklahoma, *Tampa Bay Times* — Don't be afraid to branch out. Try your hand at reporting, at social media, at photography, at design. The more skills you build, the more doors you open.
- **George Roberson**, University of Missouri, *The Augusta Chronicle* — Always think of the reader. If you don't understand a story about a state law or some economic turmoil, neither will the readers. If you wouldn't click on a story without a photo,

I guarantee you that the readers won't. Understand what they know and understand where they are.

- **Brendan Wynne**, Midwestern State University, GateHouse Media — The skills learned as a copy editor can be applied to any career. You'd be surprised at how valuable those skills can make you
- **Sorayah Zahir**, University of Texas, Arlington, *Beaumont Enterprise* — Trust your gut and speak up. You know more than you think. You're incredibly valuable to the newsroom. Use your power.

Oh, but don't let them kid you. It wasn't all work. Along the way, the students got to walk 15 blocks in the Texas heat/humidity to visit with the staff of the *Texas Tribune*, got to visit *Community Impact Newspapers*, a thriving newspaper operation in Pflugerville, ate Texas BBQ at County Line and Amy's Ice Cream.

Priorities.

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