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JoME

Journal of Media Education

BEA
BROADCAST EDUCATION ASSOCIATION

MISSION STATEMENT

The Journal of Media Education is an editor-reviewed pedagogical journal published electronically four times each year by the Broadcast Education Association. Its mission is to provide resources associated with the education and employment of students in various media fields and to promote communication among educators and media professionals.

JoME is BEA's principal forum for articles on pedagogy pertinent to the various media, industry analysis, responsive essays, reviews of books and other instructional materials, and reports on research and other work that may not fit the editorial objectives of traditional scholarly publications.

HISTORY

The Journal of Media Education was originally published by the Broadcast Education Association as Feedback (Volumes 1-50; 1959-2009). For fifty years, Feedback provided media professors and practitioners with information and articles enhancing the mutual appreciation of goals and demands associated with the education and employment of students in media fields. JoME, which launched in 2010, represents the on-going commitment to those goals while embracing the technological evolution of electronic publication.

GUIDELINES

The Journal of Media Education is an interactive publication designed to provide readers with a broad array of resources, including audio, video, slideshows, multi-media and Internet links related to the articles published. JoME is an editor-reviewed journal published electronically four times a year by the Broadcast Education Association. JoME publishes: (1) articles or essays dealing with pedagogical issues in any aspect of media education including, but not limited to, class syllabi, tutorials, and case studies; (2) responsive essays-especially industry analysis-reacting to issues and concerns raised by previous JoME articles and essays; (3) scholarly papers including those presented at conferences but not published in other publications; and (4) reviews of books and other instructional materials.

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FROM THE EDITOR

As we enter a new year, many of us are trying to come to grips with the ways in which technology is changing our approach to teaching. Not only that, we are discovering that technology use by our students demands a whole new way of thinking about classroom management. In a follow-up to a previous study, Barney McCoy examines the growing use of digital devices by students in the classroom. This study makes it clear that we will continue to encounter new challenges in the classroom as digital devices become more deeply integrated into daily life

On the other hand, it is that very integration that is allowing us to find more creative ways of delivering instruction to a broader and more diverse learning community. John Hebbeler examines the viability of teaching media production online and discovers that while there are challenges, it can be done…and done successfully.

Of course, the media have discovered the importance of creating a broad and recognizable digital footprint to take advantage of the growing dependence on non-traditional avenues of message delivery. Anthony Adornato looks at ways we can help prepare our students to enter that changing workplace with the skill sets necessary to clearly communicate news and information and consistently communicate brand identity. Not only is it imperative to the media industry to get out the message, it's also vital the consumer be aware of where that message came from in order to grow the brand and remain competitive.

But as Terry Likes explains, there are problems facing the media industry today as consumer trust continues to decline. While there are a variety of factors involved in perceptions of trustworthiness of the media, the fact remains that trust is one commodity that is essential to attracting and retaining an audience. How we address those issues in our classrooms now, can help to shape the future of journalism.

Lee and Hong address a different kind of classroom experience in their look at an immersive educational project to create an interactive media experience for the Deaf and Hard of Hearing community. Learning a new way of communicating and creating barrier-free content proved to be both challenging and rewarding for the students and instructors.

We also have two book reviews and the annual list of the recipients of the BEA Scholarship recipients. I am always excited to see that list because in it is represented the best and brightest of our BEA member institutions. These young people will impact the industry, the academy…the world in which they find themselves when they graduate. And they'll do it because of the dedication of folks like you, committed to investing your life in them and ensuring they get the broadest and deepest education possible. Thank you!

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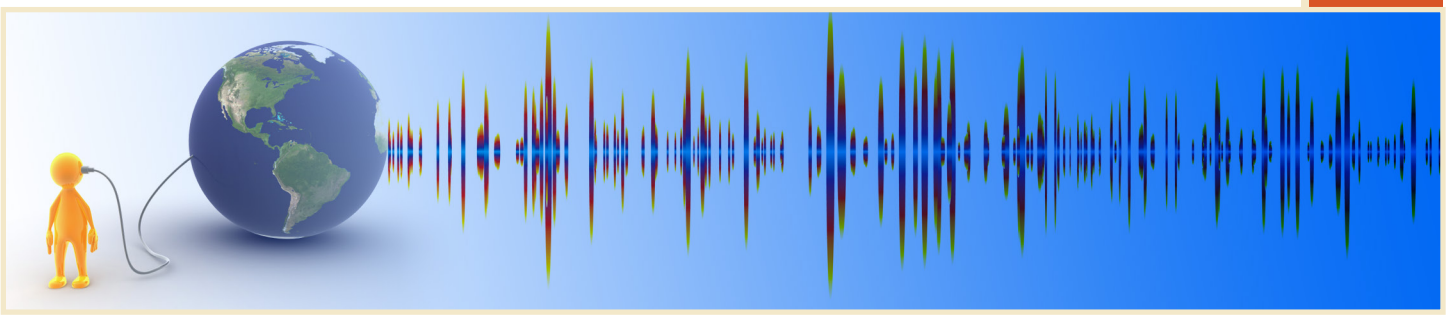


DIGITAL DISTRACTIONS IN THE CLASSROOM PHASE II: STUDENT CLASSROOM USE OF DIGITAL DEVICES FOR NON-CLASS RELATED PURPOSES

Bernard R. McCoy
University of Nebraska-Lincoln

The author would like to acknowledge Dr. William E. Rogge, in the Department of Mathematics at the University of Nebraska-Lincoln, and Dr. John Creswell, Adjunct Professor of Family Medicine at the University of Michigan, who advised and helped with analysis on some survey responses in this study.

ABSTRACT

A 2015 survey of American college students examined classroom learning distractions caused by the use of digital devices for non-class purposes. The purpose of the study was to learn more about Millennial Generation students' behaviors and perceptions regarding their classroom uses of digital devices for non-class purposes. The survey included 675 respondents in 26 states. Respondents spent an average of 20.9% of class time using a digital device for non-class purposes. The average respondent used a digital device 11.43 times for non-class purposes during a typical school day in 2015 compared to 10.93 times in 2013. A significant feature of the study was its measurement of frequency and duration of students' classroom digital distractions as well as respondents' motivations for engaging in the distracting behavior.

INTRODUCTION

In my first digital distractions study, I noted college students used digital devices such as smart phones, laptops, tablets, and other information and communication technologies ("ICTs") an average of 10.93 times in a typical school day for non-class purposes (McCoy 2013). In this study I found that student usage had risen to an average of 11.43 times in a typical school day and resulted in 20.9% of students' class time being distracted by a digital device. In my previous study, I found respondents admitted such behavior caused a distraction that could hurt their class performance.

Such findings come as members of the Millennial Generation continue their rapid adoption of mobile devices, particularly smart phones. They,

and mobile users of all ages, have benefitted from expanding wireless networks that offer high-speed Internet connections as well as a growing array of mobile and social media applications to use in their personal lives. Millennials in particular are spending more time using mobile digital devices because they are satisfied and comfortable with the experience.

Research over the past decade offers compelling evidence of these emerging trends. In the Pew Foundation's "Millennials in Adulthood" report (2014), these so-called "digital natives," were described as "the only generation for which these new technologies are not something they've had to adapt to. Not surprisingly, they are the most avid users." Experian Marketing Services "Millennials Come of Age," (2014) report found that having grown up in the age of the internet and mobile phones, Millennials "account for 41% of the total time Americans spend using smart phones, despite making up just 29% of the population."

The 2015 Digital Marketer noted that "70% of Millennials said they used their mobile devices from the moment they wake up to when they go to bed." Smith, Rainie & Zickuhr (2011) found nearly 100% of college graduate and undergraduate students had Internet access. Increasingly, that Internet access involves a mobile wireless connection via smart phone, laptop or tablet. The 2015 Digital Marketer (2015) found 43% of Millennials said a mobile device is their preferred method for using the Internet. That is more than twice the rate as people age 35 and older.

A Pew Research Center study "Broadband and smart phone adoption demographics" (2013), found 80% of young adults ages 18-29 owned a smart phone and 95% had a smart phone and home broadband Internet access. Newswire (2014) cited a Nielsen study that found in the second-quarter of 2014, 85% of Millennials aged 18-24 used a smart phone and 86% aged 25-34 own them, an increase from 77% and 80%, respectively, from the second-quarter of 2013.

Millennials are making a faster transition to mobile digital devices, and are using them more frequently too. In a Gallup survey, Newport (2015) found the "ubiquitous presence" of smart phones in Americans' lives was especially evident among younger Americans. The Gallup survey found more than seven in 10 smart phone owners, ages 18-29, check their device a few times an hour or more often, including 22% who admit to checking it every few minutes. In noting this behavior, Richter (2015) said; "Interestingly, most smartphone users don't seem to consider their device usage excessive. 61 percent of the respondents claim to use their own device less frequently than the people around them - a misperception that is not entirely unlike addict behavior."

Khalaf (2014) used the term "mobile addict" and said this segment is growing the fastest and consists primarily of consumers ages 13-24. Khalaf also noted that mobile addicts launched smart phone or tablet apps more than 60 times per day, a growth rate of 123% between 2013 and 2014. Duggan (2015) found the 18-29 age group also had the highest daily percentage participation rates on social media platforms Facebook, Twitter, Pinterest, and Instagram.

"The 2015 U.S. Mobile App Report," (2015) noted mobile apps drove a majority of the digital media time (54%) users spent on mobile devices. The report noted that mobile apps grew 90% over a two year period and "contributed to 77% of the total increase in time users spent on their mobile device."

Smith (2015) analyzed smart phone users and found young smart phone owners were particularly avid users of social media applications. Fully 91% of smartphone owners ages 18-29 used social networking apps on their phone at least once during the analysis study period, compared with 55% of those 50 and older (a 36-point difference). The same may be said of the Millennial Generations' use of digital devices in college classrooms.

Several studies have found a link between the Millennial Generations' growing use of digital tools and the distractions they may cause in educational settings. Kuznekoff, Munz & Titsworth (2015) examined student mobile phone use in the classroom and found sending/receiving text messages unrelated to class content negatively impacted learning and note-taking. Beland & Murphy (2015) studied 91 schools in England where more than 90% of teen students own mobile phones. The study found test scores were 6.41% higher in schools where cellphone use was banned. Researchers concluded that mobile phones "can have a negative impact on productivity through distraction."

Dahlstrom & Bichsel (2014) found that many college students use mobile devices for academic purposes but were concerned about their potential for distraction. A phenomenological study by Flanigan & Babchuk (2015) suggested the temptation and use of social media had become a prominent aspect of university students' academic experiences, "both within and outside of the classroom setting."

Studies have also revealed concerns by teachers over distractions caused by their students' growing use of digital devices. Richtel (2012) reported a belief among teachers that constant use of digital technology hampered their students' attention spans and ability to persevere in the face of challenging tasks. A "Children, Teens, and Entertainment Media: The View from the Classroom" (2012) study found 71% of teachers thought entertainment media (TV shows, music, video games, texting, iPods, cell phone games, social networking sites, apps, computer programs, online videos, and websites students use for fun) hurt student attention span "somewhat" or "a lot." About 60% of surveyed teachers said it hindered students' ability to write and communicate face to face.

Purcell, et al. (2012) found sharply diverging teacher views in a survey they conducted. Seventy-seven percent of teachers they surveyed thought theInternet and search engines had a "mostly positive" impact on student research skills. However, 87% of the respondents believed digital technologies were creating "an easily distracted generation with short attention spans," and 64% said digital technologies did "more to distract students than to help them academically."

Findings such as these have also involved research involving human behavior and the use of digital technology.

David et al. (2014), conducted a U.S. study based on self-reports from 992 college undergraduates regarding their major communication and media activities during a typical day. The respondents estimated they spent 39 hours a day on communication and media reached activity, an overestimation partially attributed to the respondents' multitasking. In the U.S., Rideout, Foehr, & Roberts (2010), found a majority of teenagers multitask "most" or "some" of the time when listening to music (73% of respondents), watching TV (68%), using a computer (66%), and reading (53%). In the UK, Ofcom & GfK (2010), note on average, 16- to 24-year-olds use media 9.5 hours a day, of which 52% involved media multitasking.

Wang et al. (2015), conceptualized media multitasking based on 11 different multidimensional behaviors. Wang noted: "In some sense, media multitasking exemplifies multiple challenges facing contemporary society. It is the product of too many goals and not enough time, too many options and not enough discretion, and a building pressure to be increasingly productive." Shan, Zheng & Prabu (2016) conducted a study examining the impacts of media multitasking on student respondents' social and psychological well being based on motivations (social, cognitive, entertainment) tied to these behaviors. The study found student multitasking involved different, and potentially competing, types of behaviors that had differing effects (positive, negative, and null) on respondents' perceived social and psychological well being.

Research has also found that just because a student is multitasking with a digital device in class doesn't always mean he or she is being distracted from the teaching and learning taking place. Sullivan, Johnson, Owens & Conway (2014) identified digital device uses for non-class purposes as a "low level disruptive behavior" and argue that teachers could benefit from understanding how the classroom ecology influences student engagement, rather than focusing on 'fixing' unproductive behavior. O'bannon & Thomas (2014) found older teachers were less likely to own smart phones, and were less supportive and less enthusiastic about the use of mobile phones in the classroom and the benefits of specific mobile features for school-related work.

Gebre, Saroyan & Bracewell (2014) found students' cognitive and social engagement in technology-rich classrooms is significantly related to their professors' views of effective teaching. They conclude that technology implementation in university teaching needs to incorporate faculty development programs related to changing professors' conceptions of effective teaching. Findings from a number of studies (Hegedus & Roschelle 2013; Rutten, van Joolingen & van der Veen 2012), have shown the strategic use of technology tools in mathematics and science education, in particular, can support the learning of mathematical and scientific procedures and skills as well as the development of advanced proficiencies such as

Building on prior research, the purpose of this study examines college students' evolving uses of digital devices in the classroom for non-classroom related purposes. What impact does such behavior have on student learning? What are the perceived advantages and disadvantages of this behavior, and what policies might effectively limit classroom distractions caused by digital devices?

METHODS

In the spring of 2015, 675 students at American colleges and universities in 26 states answered 17 survey questions about their classroom use of digital devices for non-class purposes. Respondents included freshmen, sophomores, juniors, seniors, and graduate students from Arkansas, Arizona, California, Colorado, Connecticut, Delaware, Florida, Georgia, Iowa, Illinois, Kansas, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, New York, New Jersey, North Carolina, Ohio, Pennsylvania, South Dakota, Tennessee, Texas, Virginia and Wisconsin. Most respondents majored in mass communications, but also included students majoring in marketing, business, law, education, and agriculture.

Instructor observations of college students in classroom settings, a baseline survey of students, conversations with instructors at U.S. colleges, past research, and literature reviews suggest student classroom uses of digital devices for non-class purposes causes learning distractions. This resulted in a research agenda focused on the study of student classroom uses of digital devices for non-class purposes, and the effects such behavior may have on classroom learning.

The survey addressed the frequency, duration and intensity of non-class related digital distractions in the classroom, perceived advantages and disadvantages of using digital devices for non-class purposes, responses to classroom digital distractions, and policies needed to address such distractions in the classroom. Ten of the survey's 17 questions presented respondents with a list of answers to choose from in addition to an "other" open-answer response. Some questions were developed from a 2012 pilot survey of undergraduate mass communications majors (N=95) at a Midwestern university that identified frequent types of non-class related digital device behavior and use in classrooms. Other questions were formed after examining 777 responses in a 2013 survey of students at six U.S. universities on the digital distractions in the classroom topic.

Institutional Review Board approval was obtained before the survey's administration. It

included a cover page statement informing students that the survey's completion and submission constituted their consent to participate in the study.

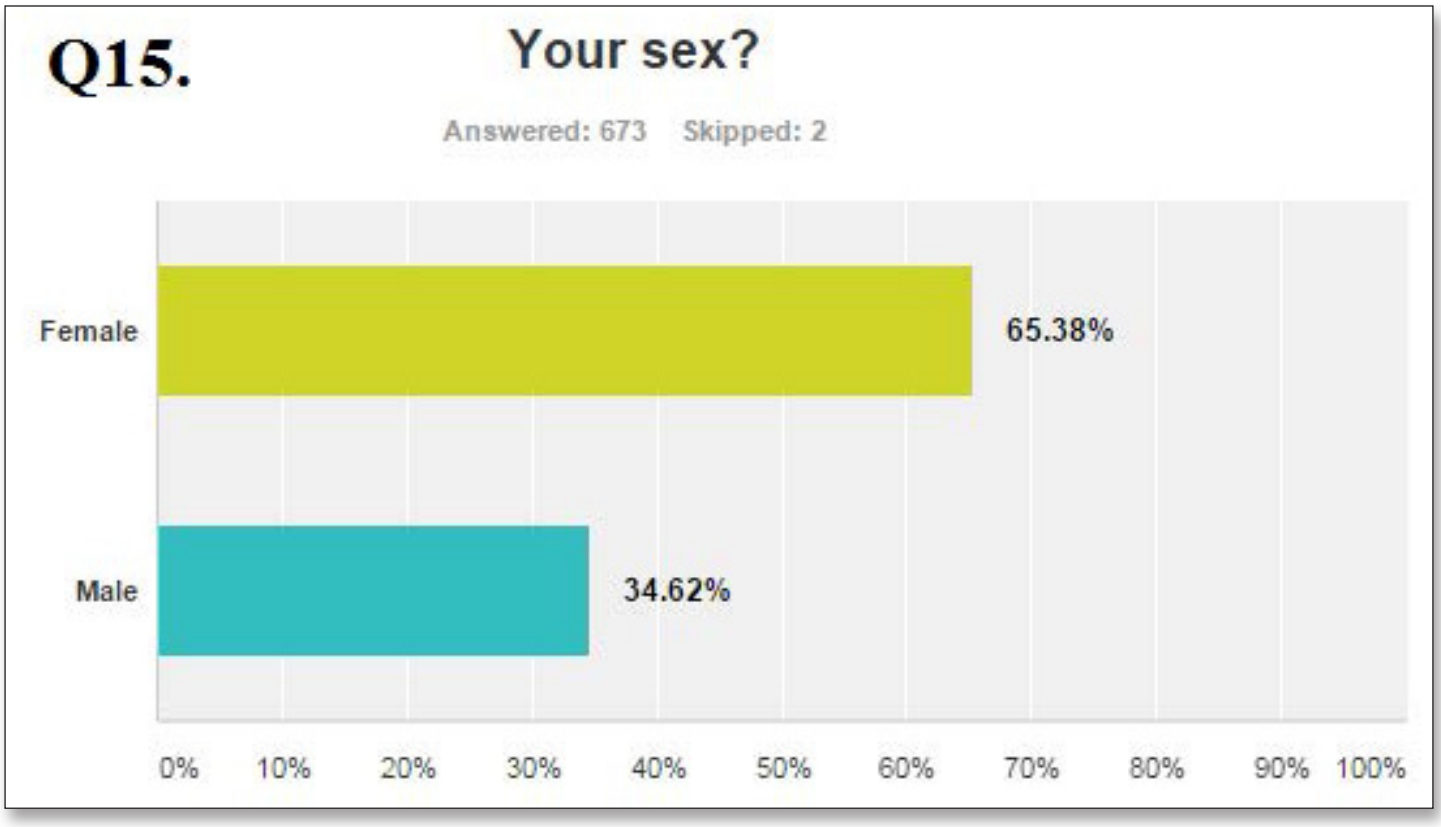
In the spring of 2015, classroom instructors recruited respondents using email and personal contacts. All respondents were given the option to complete the survey. The survey did not ask respondents to state their name or institution, but respondent surveys were geo tagged (state and/or educational institution) by using Internet Protocol (IP) routing addresses associated with survey responses. Using SurveyMonkey.com as a data collection tool, survey results were statistically reported and compared with demographic data for gender, age, and year in school. The analysis also looked at the frequency and duration of responses.

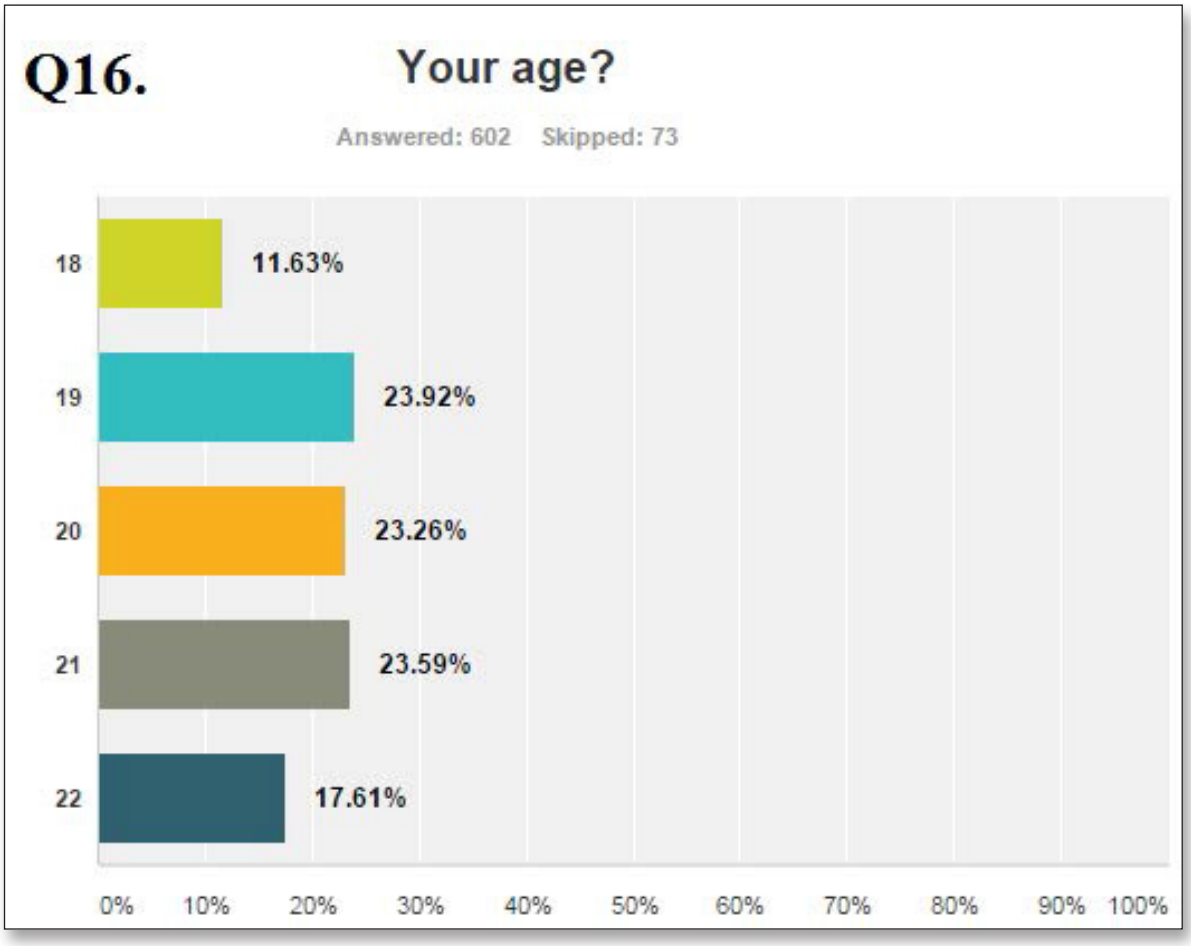
RESULTS

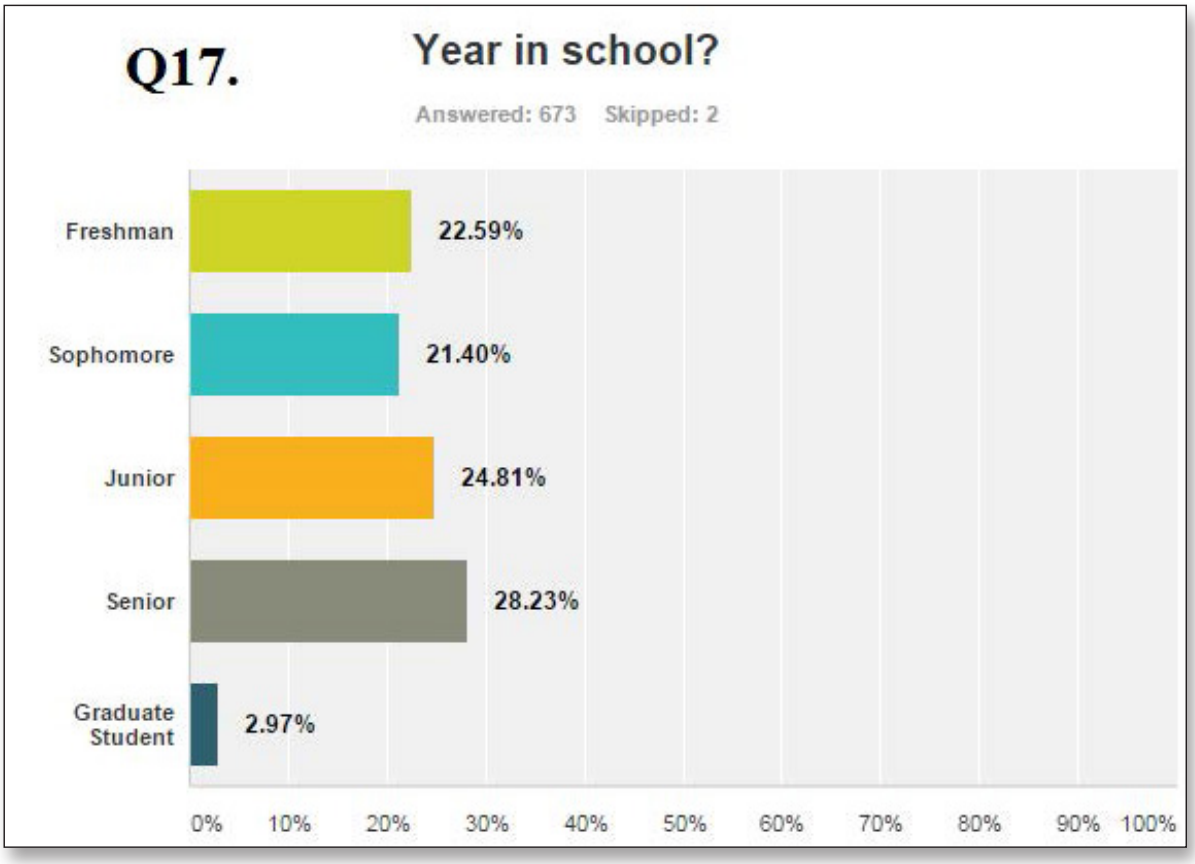
The survey's quantitative frequencies results are presented first, followed by a comparison analysis.

QUANTITATIVE RESULTS

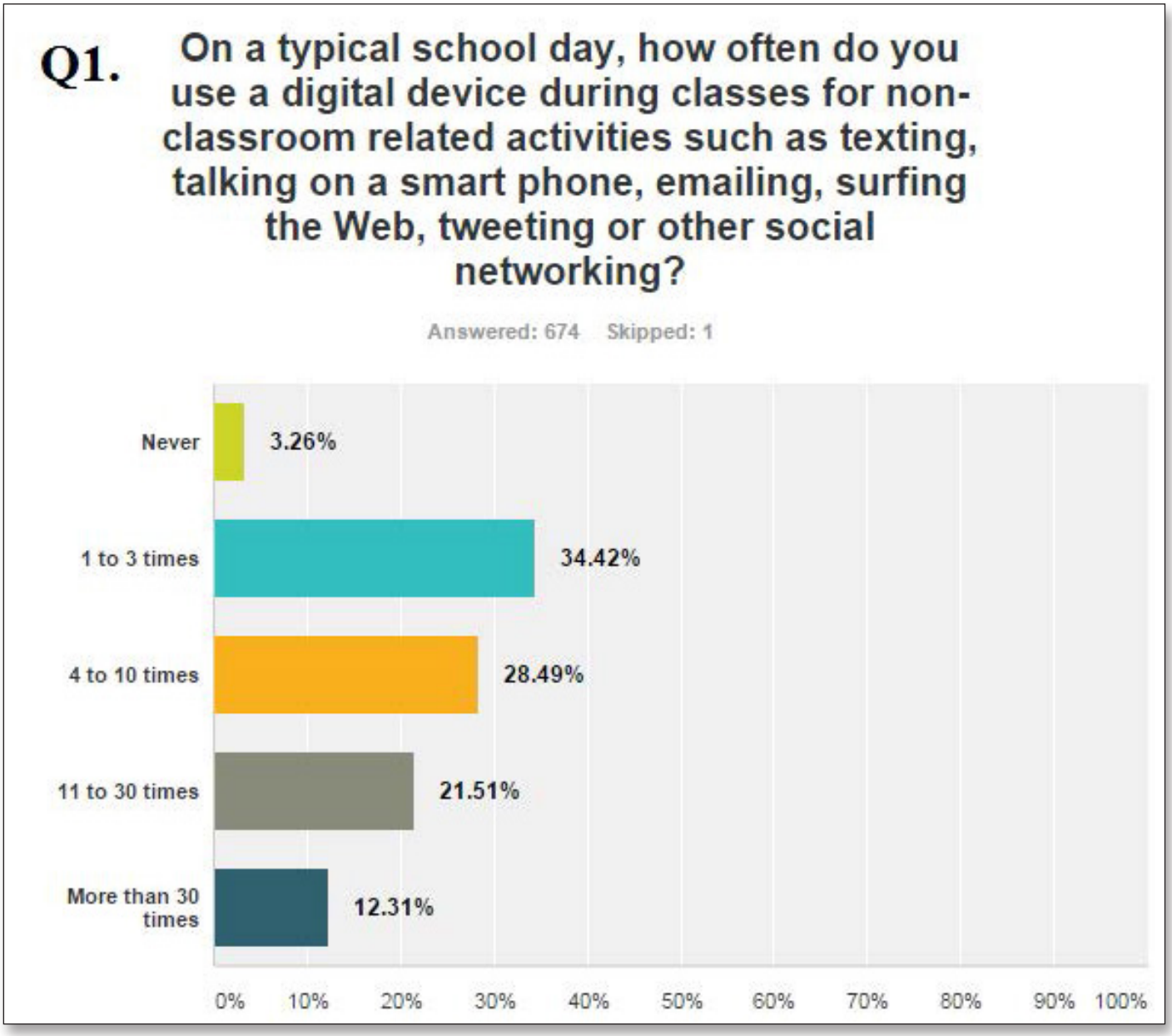
Table 1 shows results for the 17 question survey. The last three survey questions were demographic in nature. Females accounted for 65.4%, and males, 34.6% of survey respondents. Among the respondents, 11.6% said they were 18-years-old, 23.9% said they were 19-years-old, 23.3% were 20-year-olds, 23.6% were 21-year-olds, and 17.6% of the respondents were 22-year-olds. College freshmen accounted for 22.6% of the students, followed by sophomores at 21.4%, juniors at 24.8%, seniors at 28.2%, and graduate students at 3%.



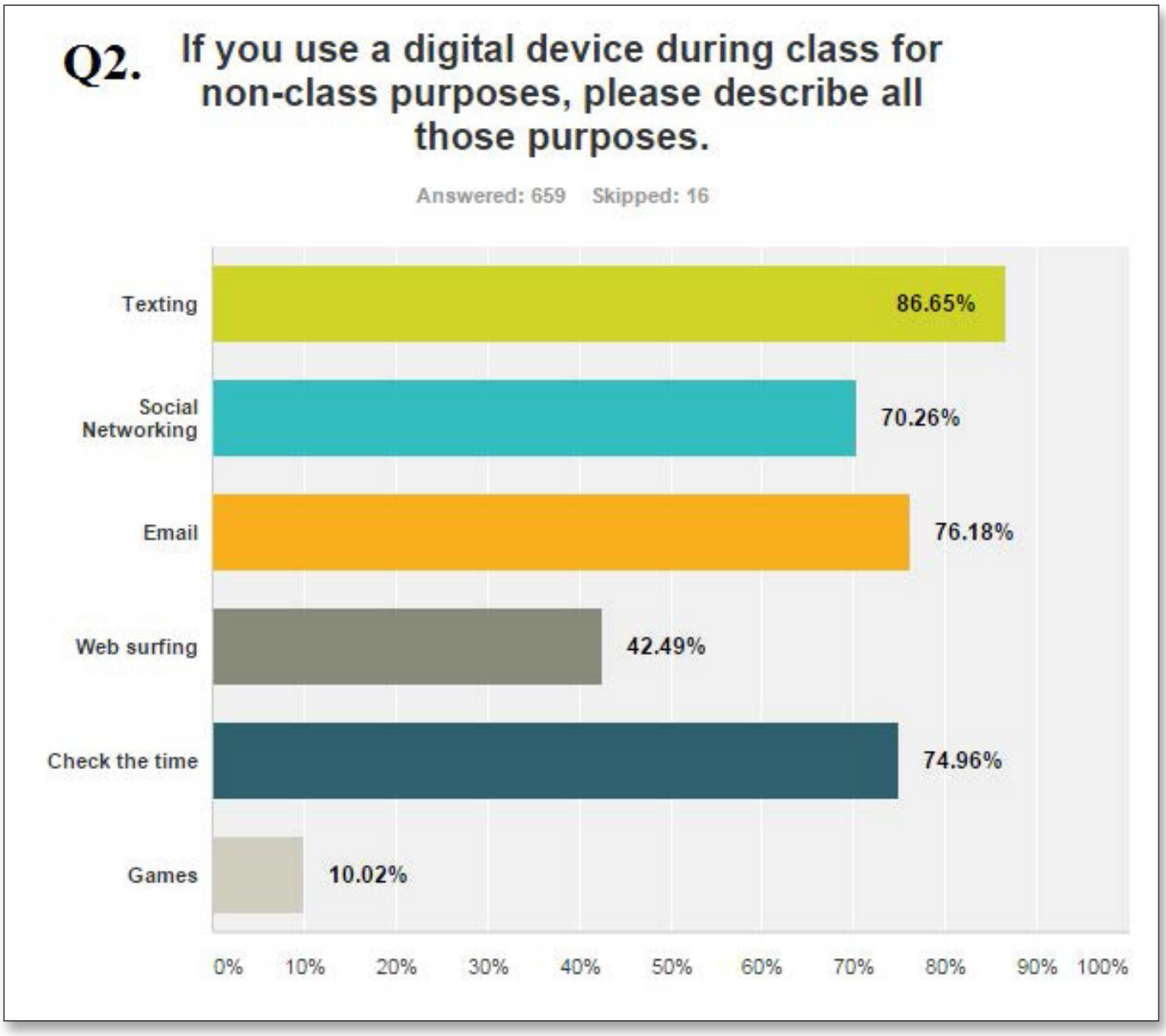

Q16.
Your age?
Answered: 602 Skipped: 73
18
11.63%
19
23.92%
20
23.26%
21
23.59%
22
17.61%
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%


Q17.
Year in school?
Answered: 673 Skipped: 2
Freshman
22.59%
Sophomore
21.40%
Junior
24.81%
Senior
28.23%
Graduate Student
2.97%
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

Students were asked how often they used a digital device during classes for non-classroom related activities on a typical school day. Of the responses, 34.4% chose "1 to 3 times" as a response, followed by 28.5% who chose "4 to 10 times." The remaining student responses included 21.5% who chose "11 to 30 times," 12.3% who chose "More than 30 times," and 3.3% who chose "Never."



When we asked students to describe their various uses of digital devices during class for non-class purposes, "Texting" was the top response at 86.6%. It was followed by "E-mail" at 76.2%, "Checking the time," at 75%, "Social Networking" at 70.3%, "Web surfing" at 42.5%, and "Games" at 10%.



Question 3 asked students what percentage of the class was spent using a digital device for non-class purposes. The top response was "1-10%" at 41.2%. It was followed by "11-20%" at 19.9%, "21-30%" at 14.4%, "31-40%" at 6.9%, "41-50%" at 4.8% and "51-60%" at 3.4%.

Q3. If you use a digital device during class for non-class purposes, what percentage of the class is spent engaging in that activity?

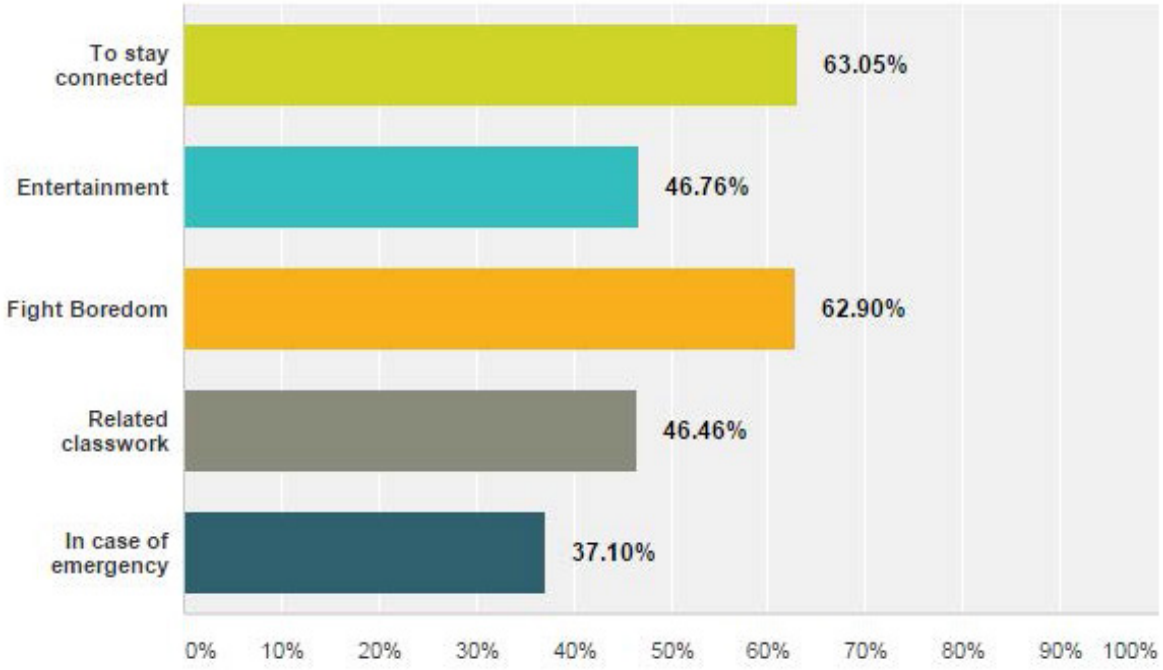
Answered: 668 Skipped: 7

Answer Choices	Responses	
0%	2.10%	14
1-10%	41.17%	275
11-20%	19.91%	133
21-30%	14.37%	96
31-40%	6.89%	46
41-50%	4.79%	32
51-60%	3.44%	23
61-70%	1.95%	13
71-80%	1.80%	12
81-90%	2.54%	17
91-100%	1.05%	7
Total		668

Students were asked to choose the three biggest advantages and three biggest disadvantages to using digital devices in class for non-classroom purposes. The top response for biggest advantage was "To stay connected" at 63%. It was followed by "Fight Boredom" at 62.9%, "Entertainment" at 46.8%, "Related classwork" at 46.4%, and "In case of emergency" at 37.1%. The biggest disadvantage to using a digital device in class for non-classroom purposes was "Don't pay attention" at 89.1%. It was followed by "Miss instruction" at 80.5%, "Distract others" at 38.5%, "Get called out by instructor" at 30% and "Lose grade points" at 26.7%.

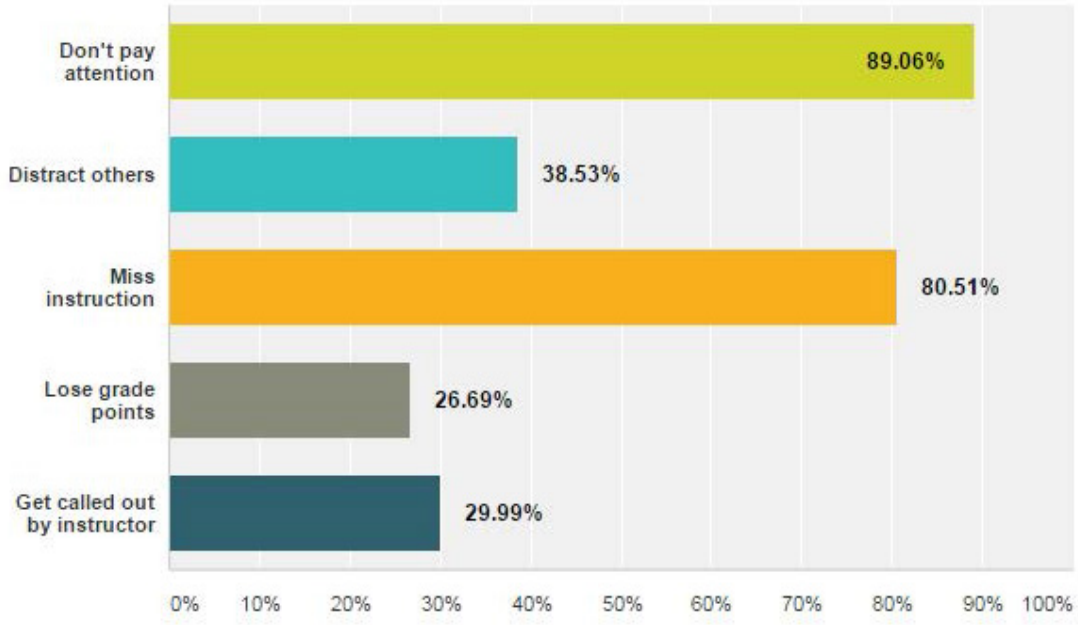
Q4. What are the three biggest advantages to using a digital device in class for non-classroom purposes?

Answered: 663 Skipped: 12

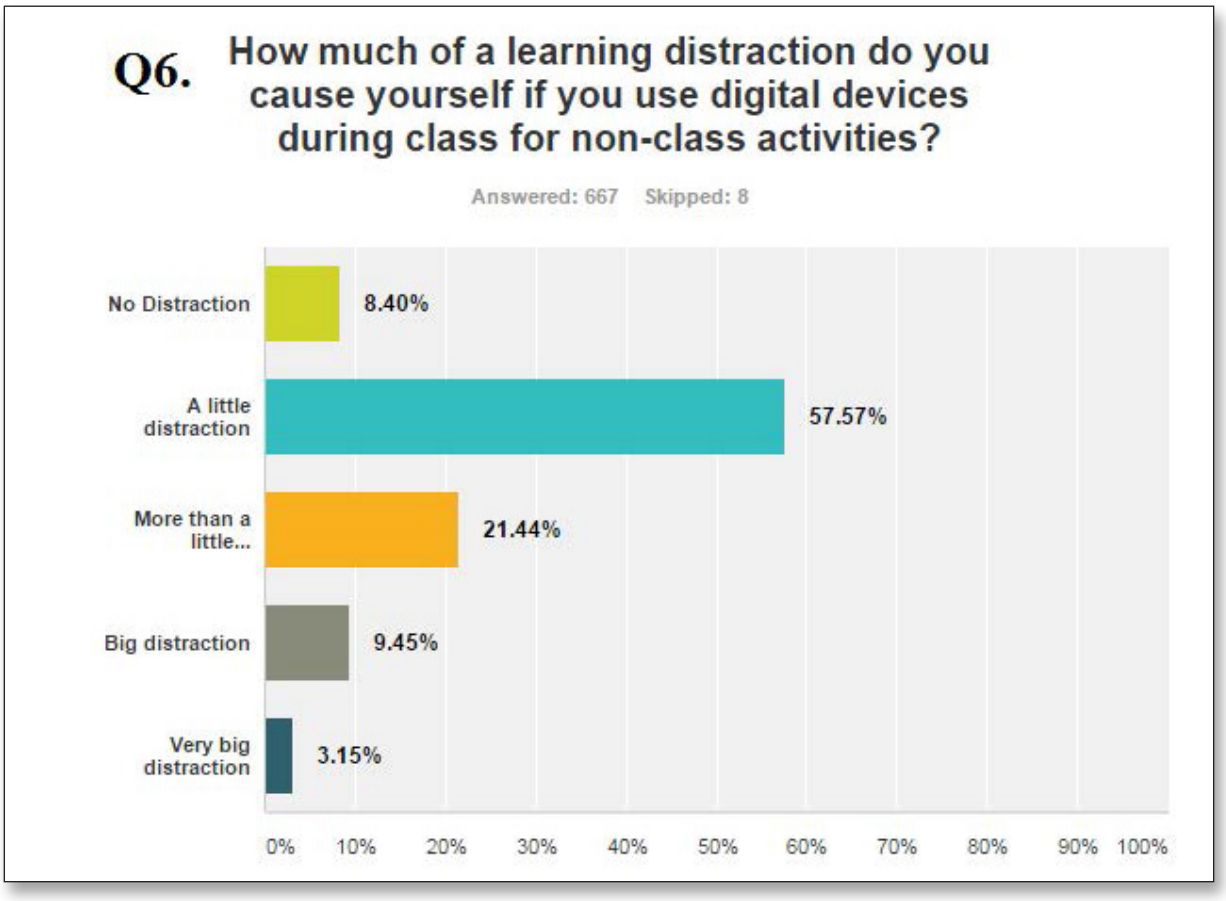


Q5. What are the three biggest disadvantages to using a digital device in the classroom for non-class purposes?

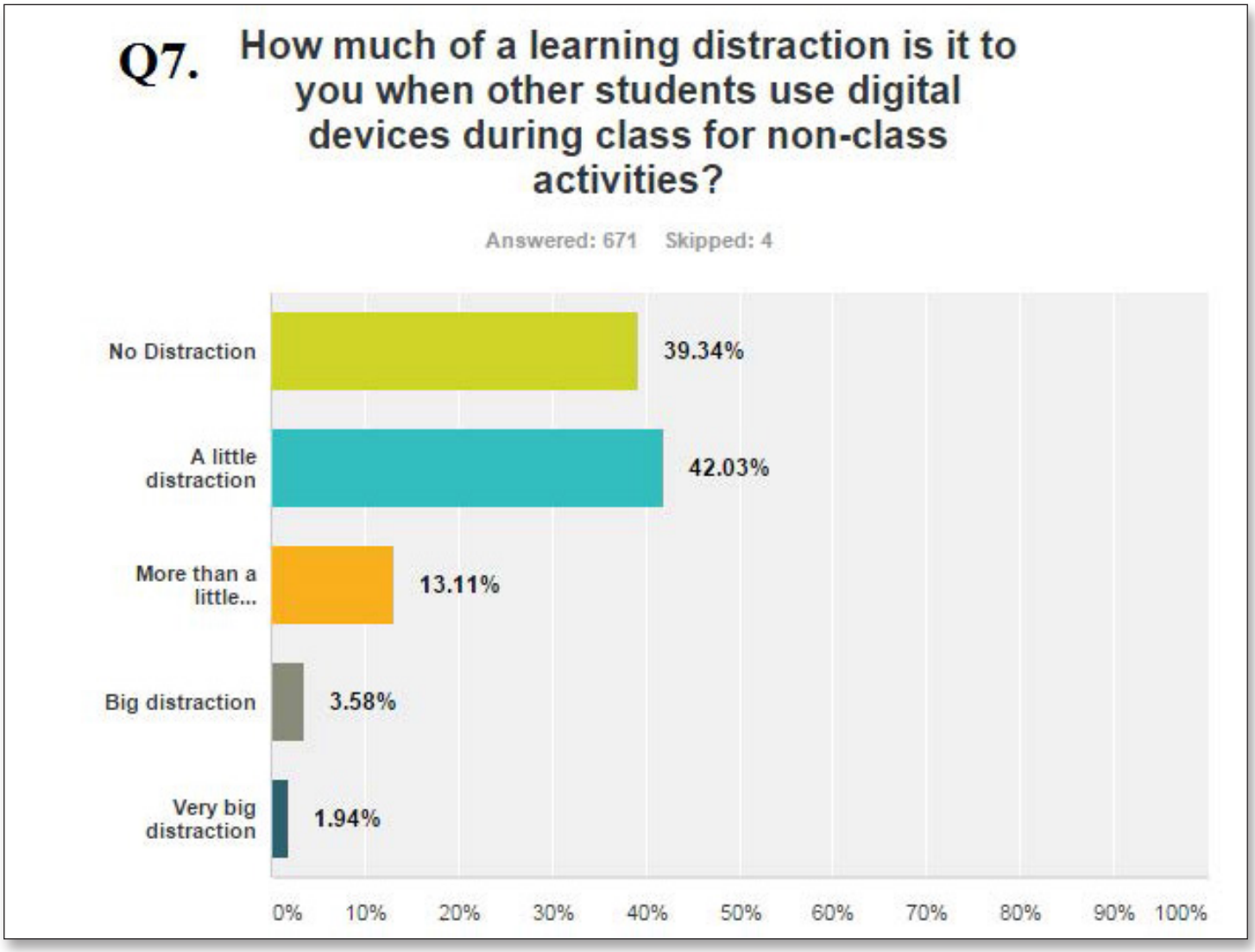
Answered: 667 Skipped: 8



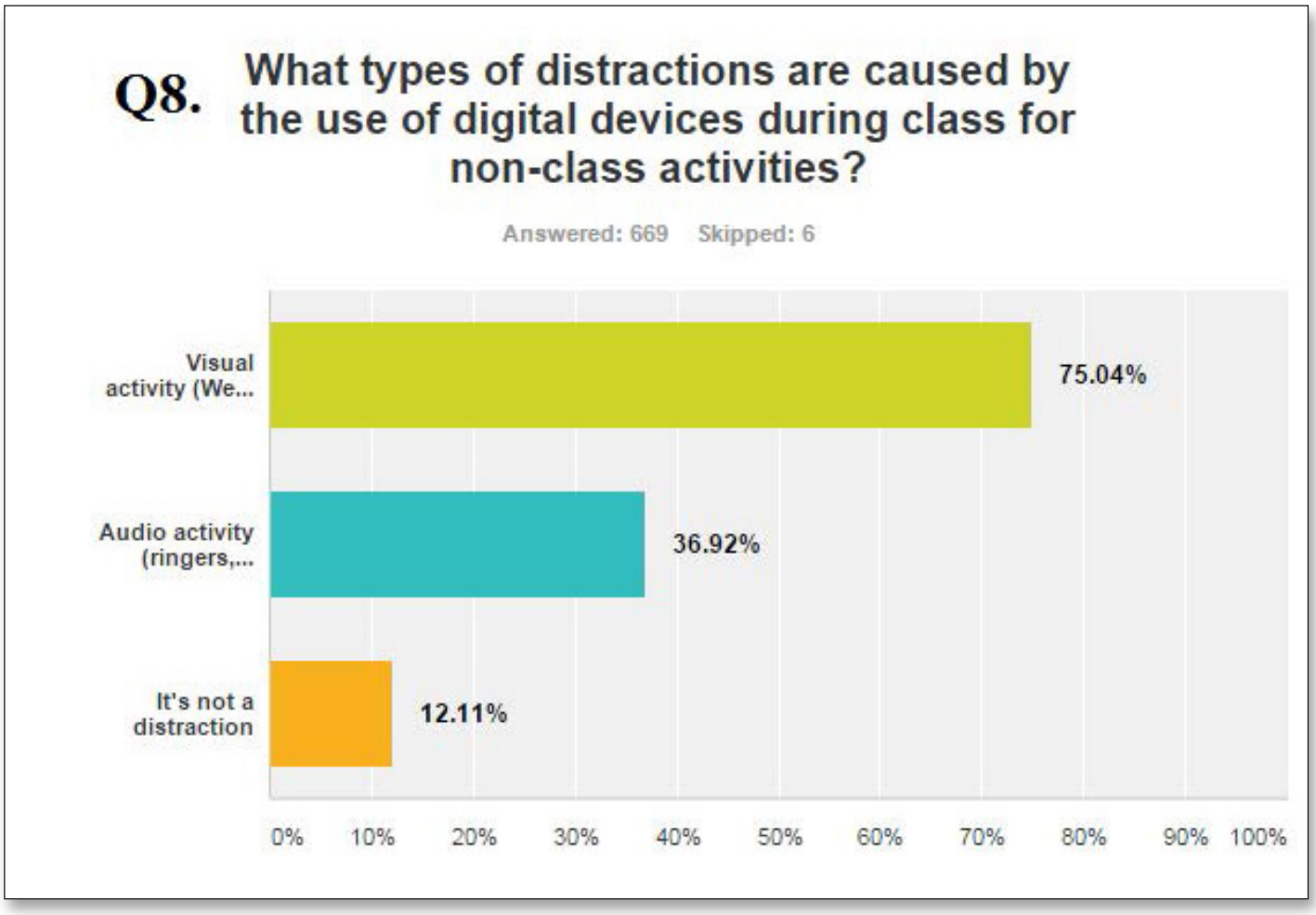
We asked students to identify how much of a distraction was caused by their own use of digital devices during class for non-classroom activities. "A little distraction" was the leading choice at 57.6%. It was followed by "More than a little distraction" at 21.4%, "Big distraction" at 9.4%, "No distraction" at 8.4%, and "Very Big distraction" at 3.1%.



When asked to choose how much of a distraction was caused by other student's use of digital devices during class for non-classroom activities, the top response was "A little distraction" at 42%. It was followed by "No distraction" at 39%, "More than a little distraction" at 13.1%, "Big distraction" at 3.6%, and "Very big distraction" at 1.9%.



Question 8 asked respondents to choose the types of distractions caused by the use of digital devices during class for non-class activities. "Visual activity" was chosen by 75% of the respondents, followed by "Audio activity" at 36.91%, and "It's not a distraction" at 12.1%.

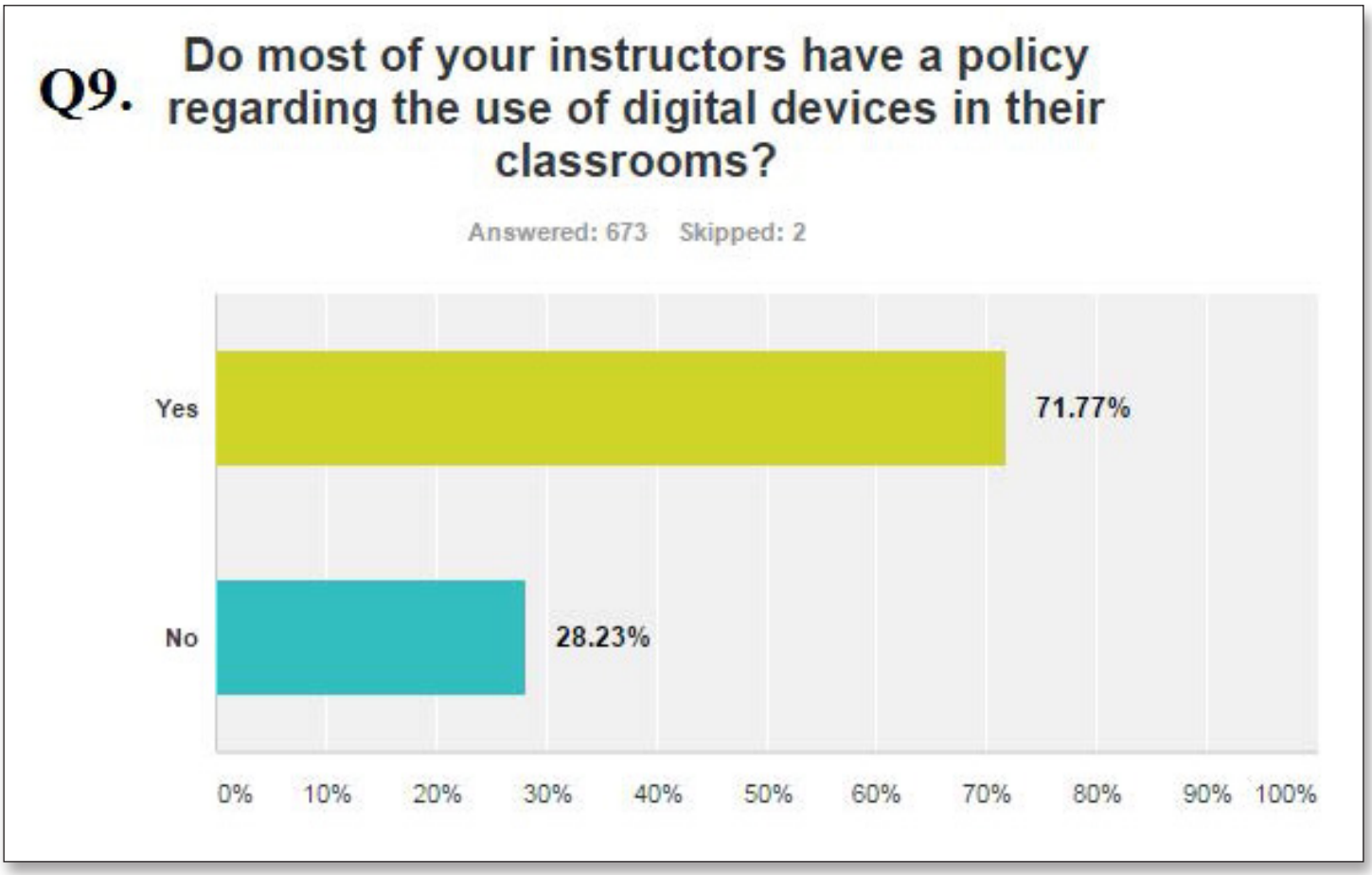


Question 9 asked students if their instructors have a policy regarding the use of digital devices in their classrooms. "Yes" was chosen by 71.8% of the respondents, followed by "No" at 28.2%.

When asked which statement they agree with "MOST" regarding classroom uses of digital devices for non-classroom purposes, 29.6% of the student respondents chose "I can freely use a digital device without it causing learning distractions," followed by 26.6% who chose "It's my choice to use a digital device whenever I feel like using one, " 19.4% chose " I don't use digital devices because of the classroom learning distractions they may cause," 12.8% believe "my use of digital devices outweigh classroom learning distractions they may cause," and 11.5% chose "I can't stop myself from using digital devices even if they may cause learning distractions."

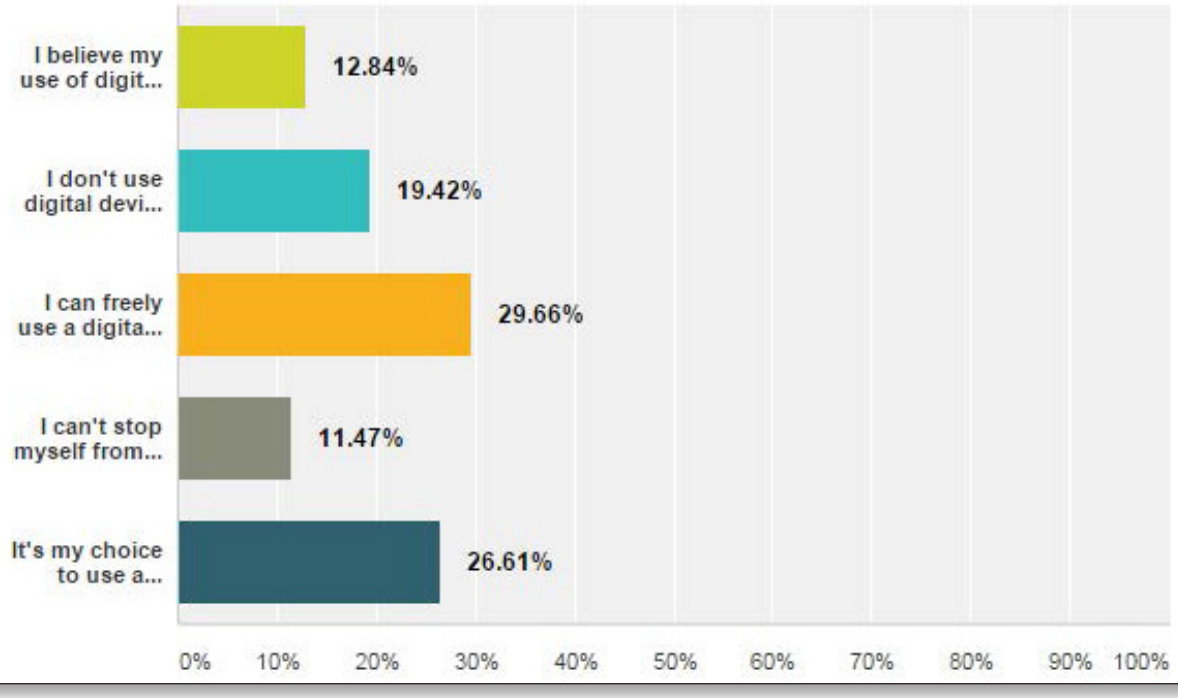
Question 11 asked if it would be helpful to have policies limiting non-classroom uses of digital devices. "Yes" was chosen by 52.8% of the respondents, followed by "No" at 32% and "Don't know" at 15.2%.

When asked if digital devices should be banned from classrooms, 89.9% of the respondents said "No," and 10.18% said "Yes."



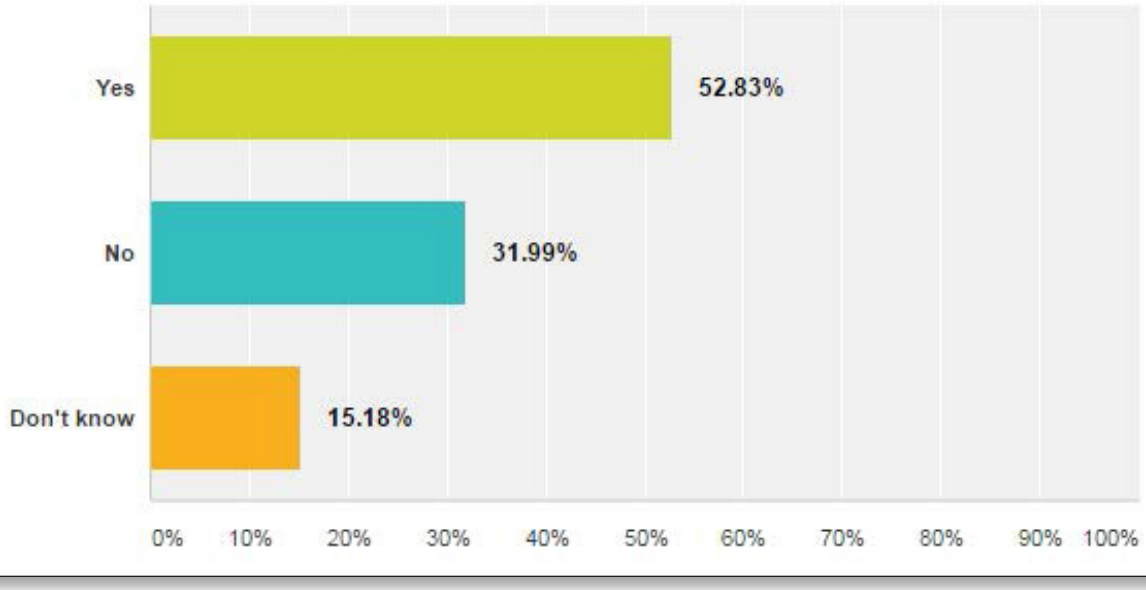
Q10. Which of the following statements do you agree with MOST regarding classroom uses of digital devices for non-classroom purposes?

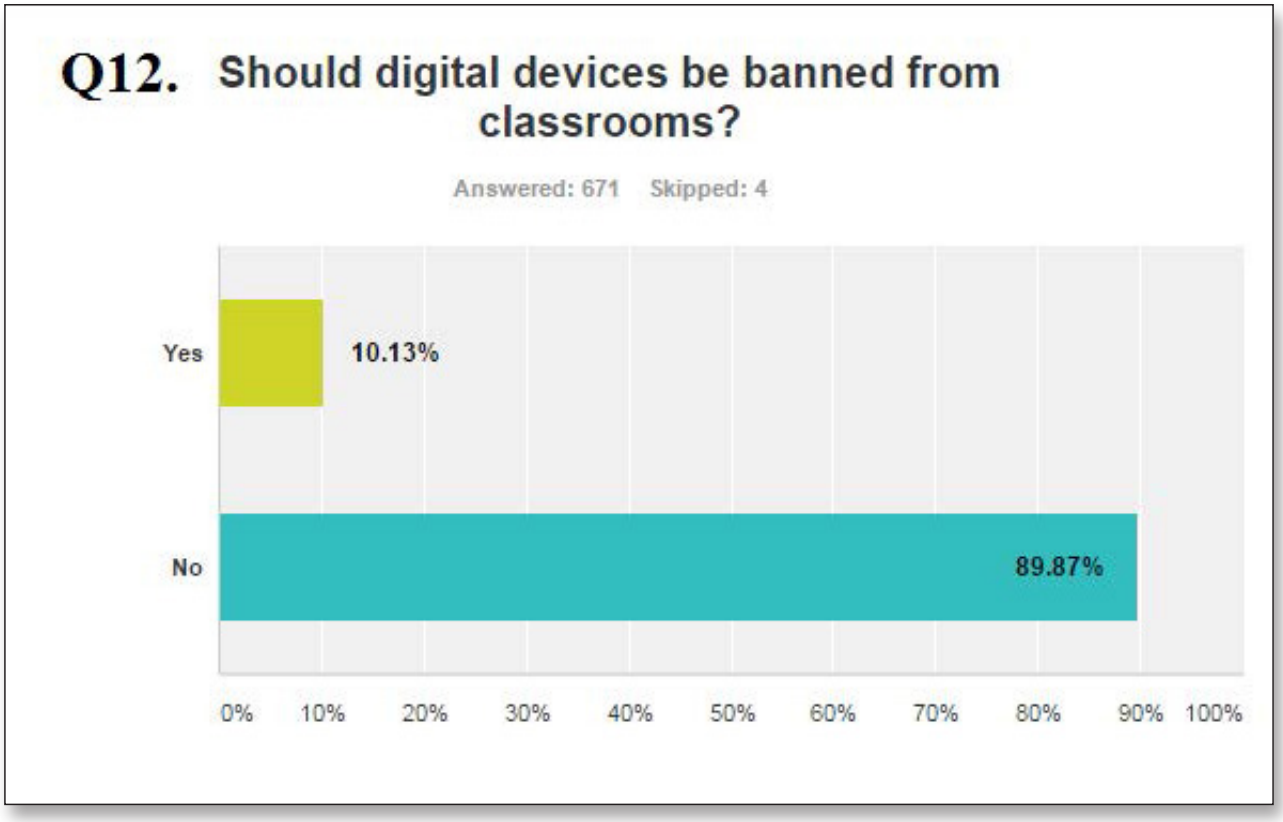
Answered: 654 Skipped: 21



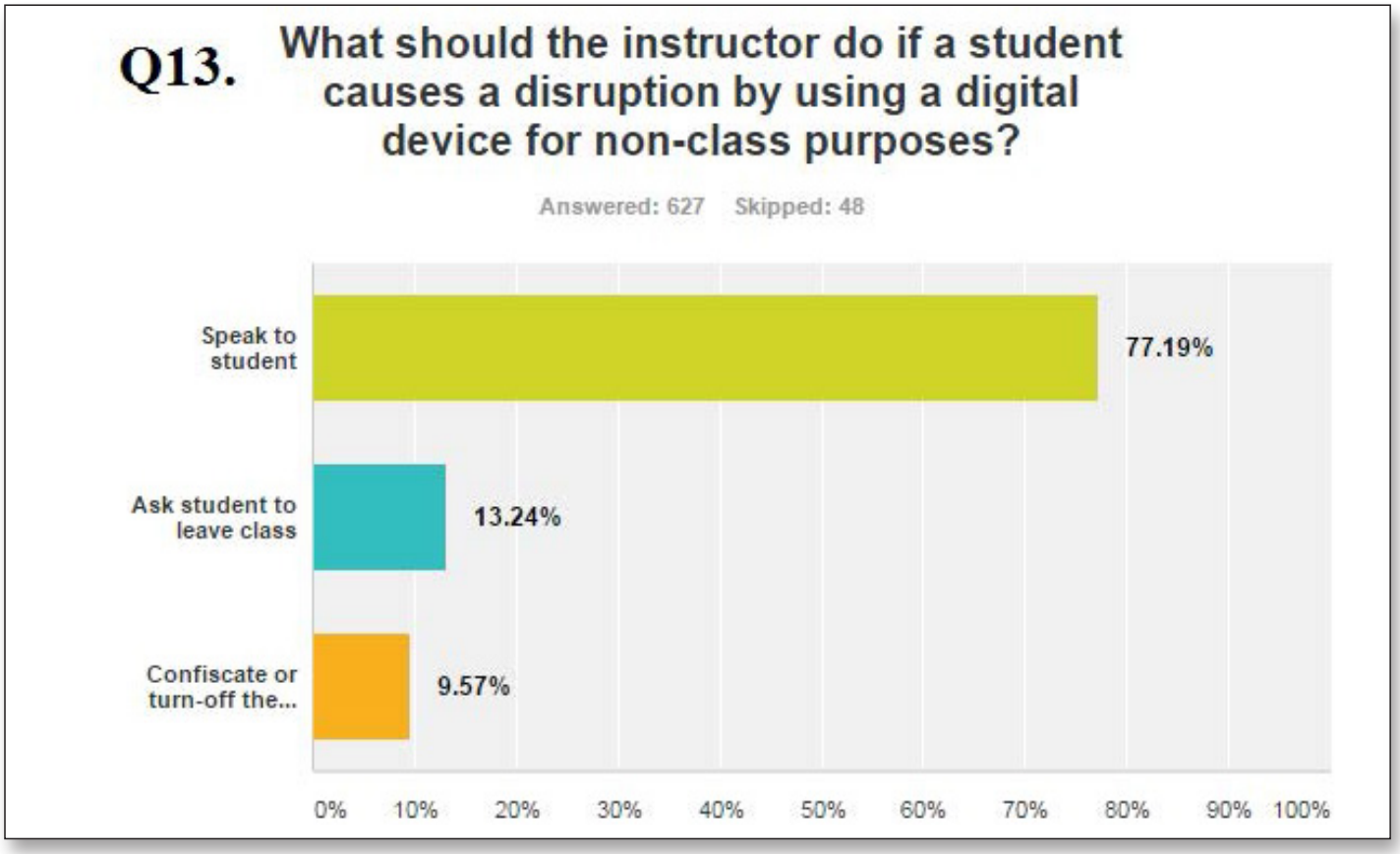
Q11. Do you believe it is helpful to have policies limiting non-classroom uses of digital devices?

Answered: 672 Skipped: 3

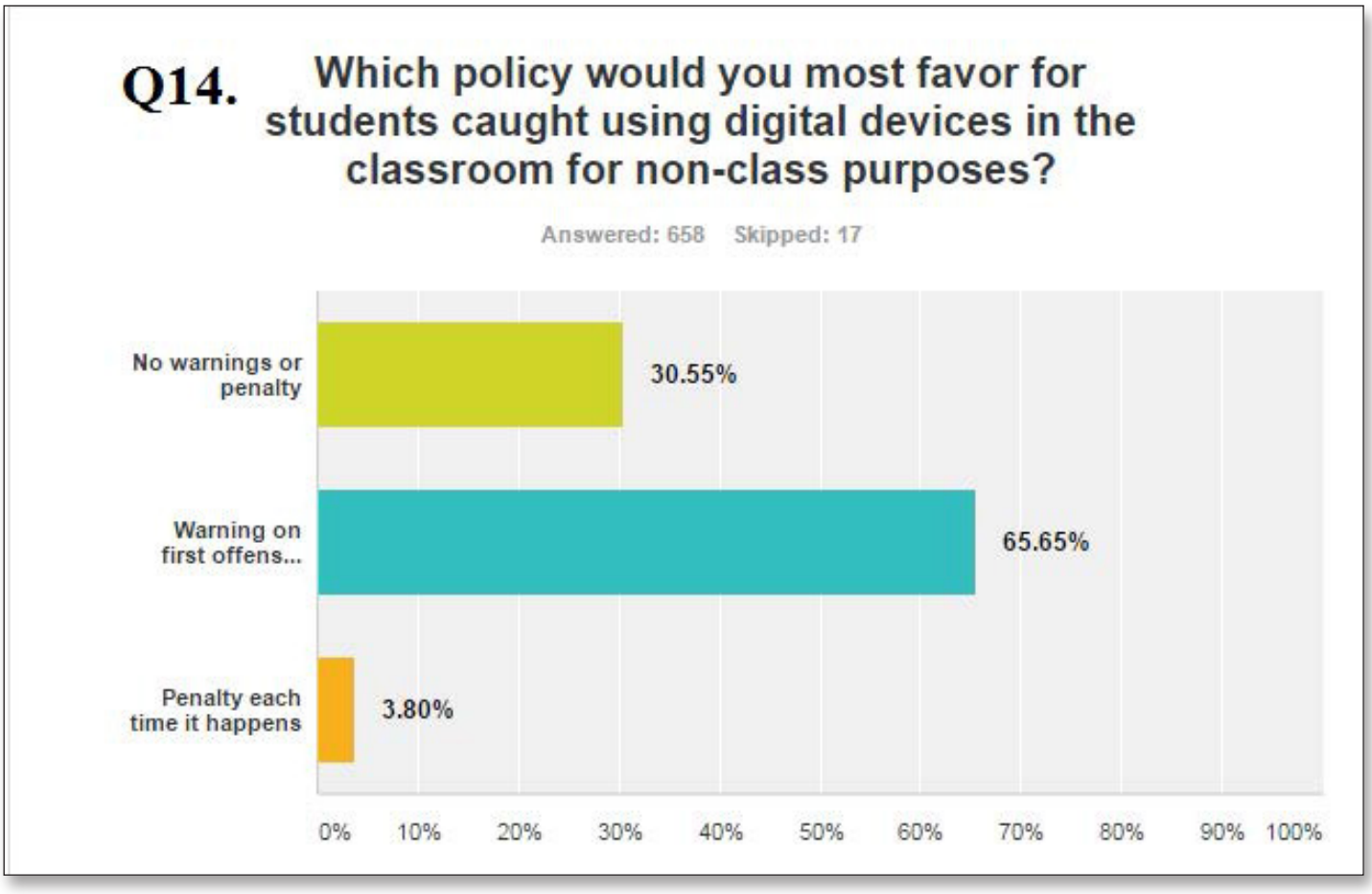




When asked what an instructor should do if a student causes a disruption by using a digital device for non-class purposes, 77.2% chose "Speak to student." Other responses were "Ask student to leave class" at 13.2%, and "Confiscate or turn-off device" at 9.6%.

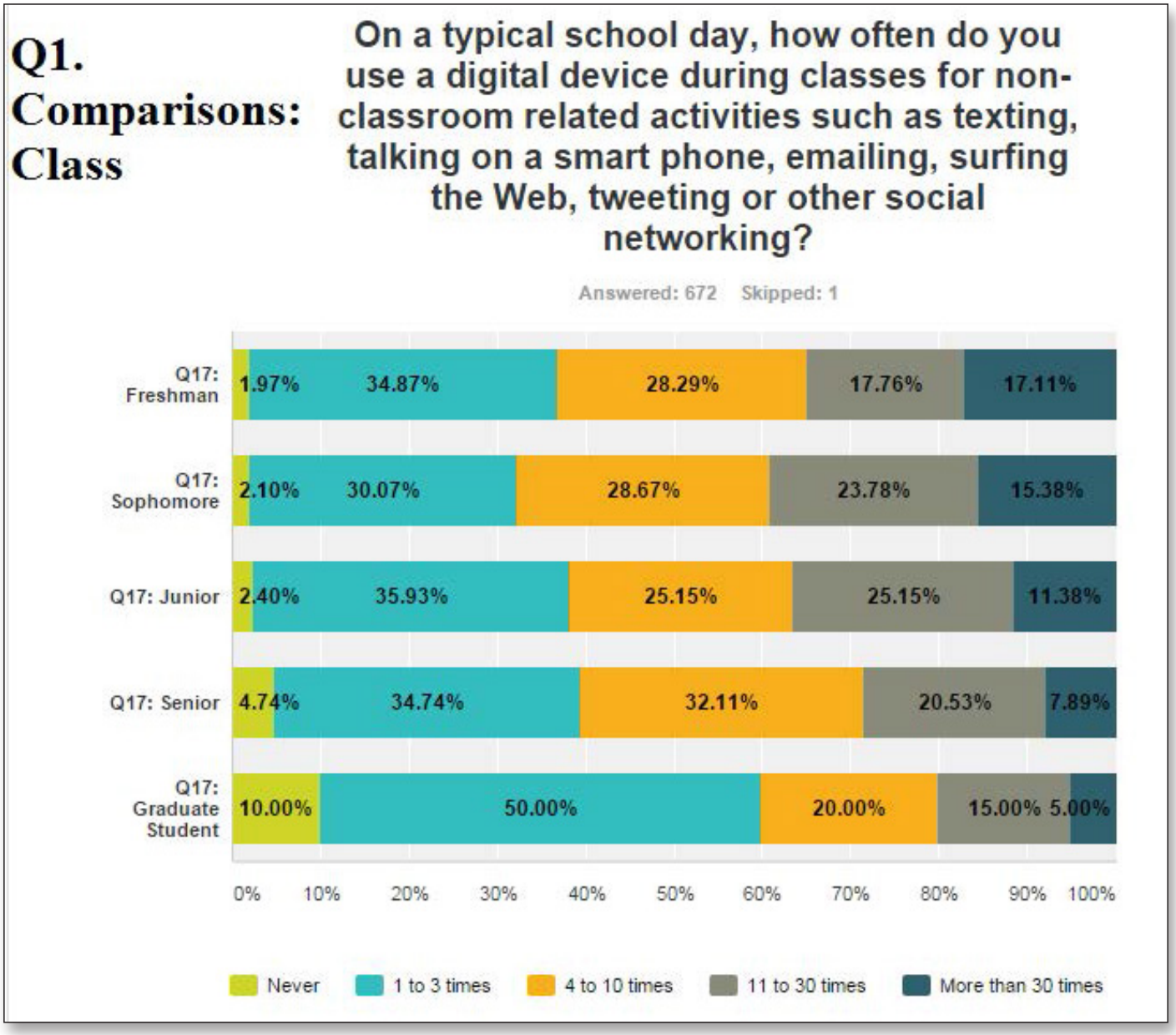


We asked students which policy they would favor most for students caught using digital devices in the classroom for non-class purposes. "Warning on first offense followed by penalties" was the leading response at 65.6%. It was followed by "No warnings or penalty" at 30.5% and "Penalty each time it happens" at 3.8%.



COMPARISON ANALYSIS RESULTS

Table 2 shows a comparison analysis of selected questions. Question 1 comparison analysis indicates undergraduates (N=652) were more likely to use digital devices than graduates (N=20) during daily classes for non-class activities.



When overall frequency response rates were averaged ((1+3)/2=2, (4+10)/2=7, (11-30)/2=20.5, 35) and added for each school year, undergraduates used a digital device an average of 11.67 times during a typical school day for non-class related activities compared to an average of 7.23 times each class day for graduate students. Combined, undergraduate and graduate students used a digital device an average of 11.43 times each class day for non-class activities. A comparison of results between the 2013 and 2015 surveys show students are using digital devices more frequently (10.93 times each class day in 2013 versus 11.43 times each class day in 2015) in the classroom for non-class related activities.

Q1. Comparisons between 2013 Digital Distractions I survey and 2015 Digital Distractions II survey

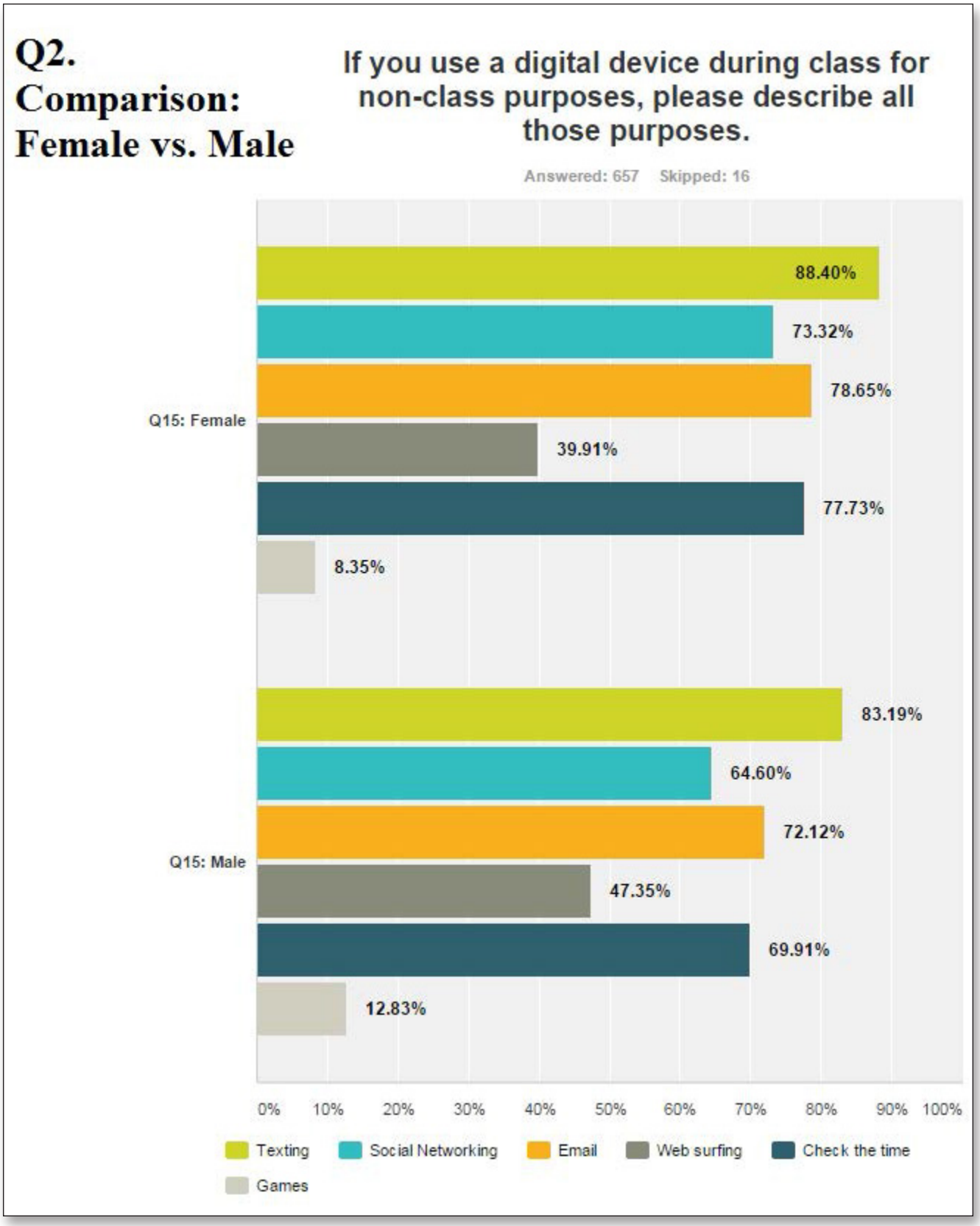
Digital Distractions 1: On a typical school day, how often do you use a digital device during classes for non-classroom related activities such as texting, talking on a smart phone, emailing, surfing the Web, tweeting or other social networking?

	Never	1-3	4-10	11-30	>30	Total		(1+3)/2=2	(4+10)/2=7	(11-30)/2=20.5	35	Total	Average
Freshman	17	102	83	42	55	299	0	204	581	861	1925	3571	11.94
Fr /Fr Tot as %	5.7%	34.1%	27.8%	14.0%	18.4%								
Sophomore	10	66	52	31	30	189	0	132	364	635.5	1050	2181.5	11.54
So /So Tot as %	5.3%	34.9%	27.5%	16.4%	15.9%								
Junior	16	35	35	17	16	119	0	70	245	348.5	560	1223.5	10.28
Jr /Jr Tot as %	13.4%	29.4%	29.4%	14.3%	13.4%								
Senior	11	50	34	28	11	134	0	100	238	574	385	1297	9.68
Sr /Sr Tot as %	8.2%	37.3%	25.4%	20.9%	8.2%								
Graduate Student	7	14	2	1	1	25	0	28	14	20.5	35	97.5	3.90
GS /GS Tot as %	28.0%	56.0%	8.0%	4.0%	4.0%								
Total Responses	61	267	206	119	113	766	0	534	1442	2439.5	3955	8370.5	10.93

Digital Distractions 2: On a typical school day, how often do you use a digital device during classes for non-classroom related activities such as texting, talking on a smart phone, emailing, surfing the Web, tweeting or other social networking?

	Never	1-3	4-10	11-30	>30	Total	0	(1+3)/2=2	(4+10)/2=7	(11-30)/2=20.5	35	Total	Average
Freshman	3	53	43	27	26	152	0	106	301	553.5	910	1870.5	12.31
	2.0%	34.9%	28.3%	17.8%	17.1%								
Sophomore	3	43	41	34	22	143	0	86	287	697	770	1840	12.87
	2.1%	30.1%	28.7%	23.8%	15.4%								
Junior	4	60	42	42	19	167	0	120	294	861	665	1940	11.62
	2.4%	35.9%	25.1%	25.1%	11.4%								
Senior	9	66	61	39	15	190	0	132	427	799.5	525	1883.5	9.91
	4.7%	34.7%	32.1%	20.5%	7.9%								
Graduate Student	2	10	4	3	1	20	0	20	28	61.5	35	144.5	7.23
	10.0%	50.0%	20.0%	15.0%	5.0%								
Total Responses	21	232	191	145	83	672	0	464	1337	2972.5	2905	7678.5	11.43

Question 2 comparison analysis indicates females (N=440) were more likely than males (N=233) (73.3% vs. 64.6%) to use digital devices for non-class related social networking. Males were more likely than females (47.3% vs. 39.9%) to use digital devices for non-class related web surfing and (12.8% vs. 8.3%) playing games.



Question 3 comparison analysis indicates undergraduates (N=653) were more likely to use digital devices than graduates (N=20) during daily classes for non-class activities. When overall frequency response rates were averaged and added for each school year, undergraduates used a digital device an average of 21.15% of the time in classes for non-class related activities compared to an average of 15% of the time for graduate students. Combined, undergraduate and graduate students (a small sample, N=20) used a digital device an average of 21% of the time for non-class activities while in the classroom.

Q3. Class by class averages comparisons Phase II

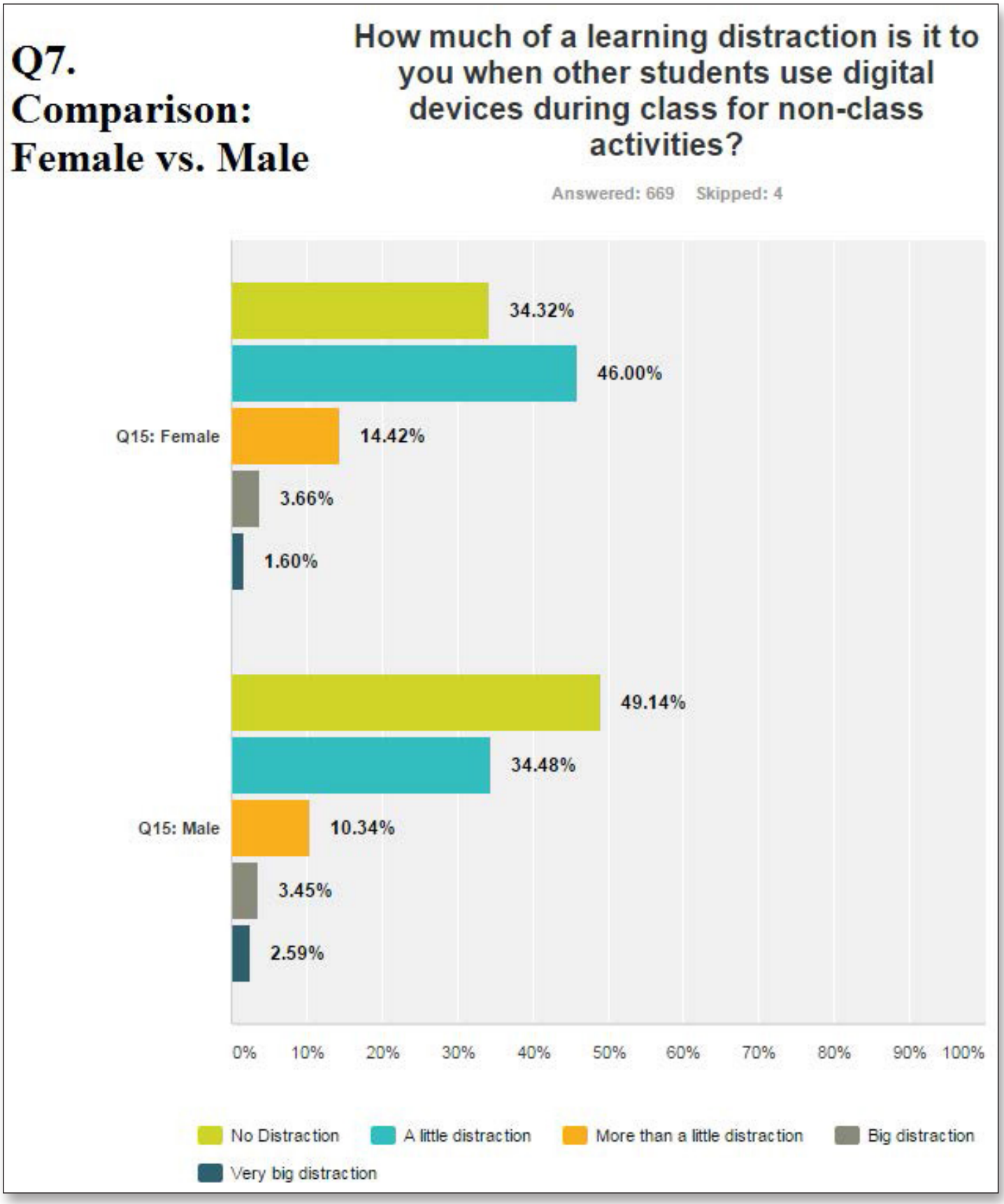
Q3. If you use a digital device during class for non-class purposes, what percentage of the class is spent engaging in that activity?

Class by class time averages

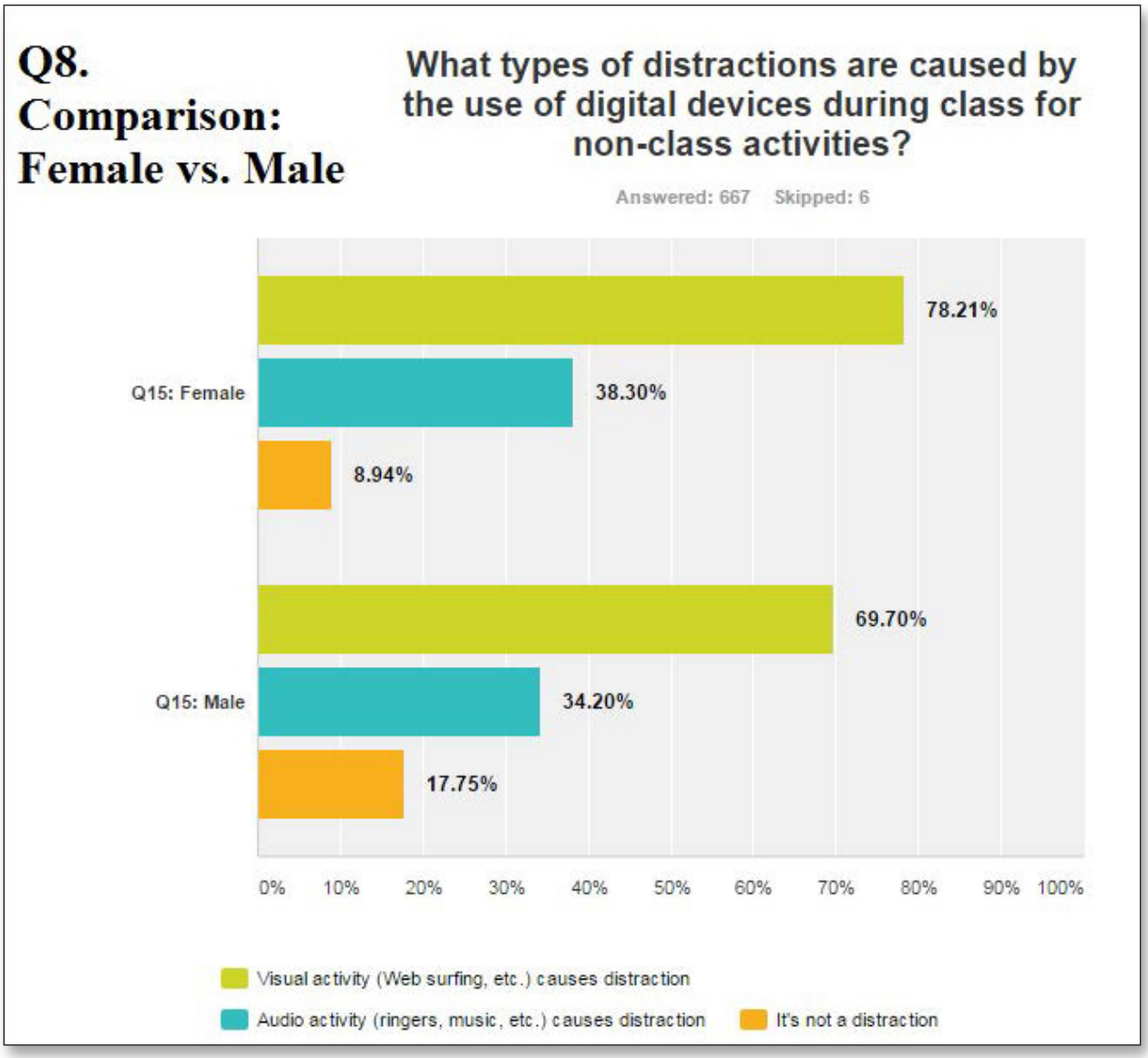
Answered: 668 Skipped: 7

	0%	1-10%	11-20%	21-30%	31-40%	41-50%	51-60%	61-79%	71-80%	81-90%	91-100%	Total Class Respondents	Total # of minutes	Average % of time per class
Freshman	2	63	31	21	12	6	3	4	5	3	2	152		
#*ave time in the interval	0	315	465	525	420	270	165	260	375	255	190		3240	**21.3**
Sophomore	2	50	25	27	16	8	7	1	1	4	1	142		
#*ave time in the interval	0	250	375	675	560	360	385	65	75	340	95		3180	**22.4**
Junior	3	71	34	24	7	5	9	5	4	3	1	166		
#*ave time in the interval	0	355	510	600	245	225	495	325	300	255	95		3405	**20.5**
Senior	7	77	39	24	11	13	4	2	2	6	3	188		
#*ave time in the interval	0	385	585	600	385	585	220	130	150	510	285		3835	**20.4**
Graduate Student	0	12	4	0	0	0	0	1	0	1	0	18		
#*ave time in the interval	0	60	60	0	0	0	0	65	0	85	0		270	**15.0**
Total Respondents	14	273	133	96	46	32	23	13	12	17	7	666		
#*ave time in the interval	0	1365	1995	2400	1610	1440	1265	845	900	1445	665		13930	**20.9**

Comparison analysis on Question 7 indicate females were more likely than males (65.7% vs. 50.9%) to list some level of distraction caused by another student's use of digital devices during class for non-class activities.



Comparison analysis on Question 8 indicates females were more likely than males to notice visual (78.2% vs. 69.7%) and audio (38.3% vs. 34.2%) distractions caused by the use of digital devices during class for non-class activities.



DISCUSSION

Research indicates the frequency of classroom distractions that college students experience due to the use of digital devices is increasing. This survey indicates such digital distractions are often habitual and frequently happen despite an admission by a large majority (89%) of respondents that this behavior hampers their ability to pay attention in the classroom.

This study expanded on my previous findings with an aim to further quantify the frequency and duration with which students' digital device uses cause classroom distractions.

The 2015 survey found the average respondent used a digital device for non-class purposes 11.43 times during school days compared to 10.93 times during school days in the 2013 survey.

2015 survey respondents identified non-class related activities that included texting (86.6%), emailing (76.2%), and social networking (70.3%). The 2015 study found the duration of such digital distractions consumed an average of 20.9% of respondents' time in the classroom.

Respondents said three leading advantages

for using digital devices for non-class related behavior was to stay connected (63%), fight boredom (63%), and for entertainment (47%). Respondents also admitted such behavior, by themselves and/or students around them, caused them to not pay attention (89%) and miss instruction (81%) during class.

A large majority (80.5%) of respondents agreed with one of the following statements regarding their classroom uses of digital devices for non-classroom purposes:

- "I can freely use a digital device without it causing learning distractions." (29.6%)
- "It's my choice to use a digital device whenever I feel like using one." (26.6%)
- "My use of digital devices outweigh classroom learning distractions they may cause." (12.8%)
- "I can't stop myself from using digital devices even if they may cause learning distractions." (11.5%)

Such responses may explain why a large majority (90%) of respondents oppose classroom bans on digital devices while also recognizing the detrimental learning distractions they may cause. A smaller majority (53%) of respondents favor policies limiting classroom distractions caused by digital devices. A third of the respondents (32%) oppose such policies and 15% "didn't know" how they felt about such policies. This suggests students may be receptive to better clarity and conversations about appropriate and inappropriate classroom uses of digital devices.

Respondents said fighting boredom (63%) in the classroom was a leading reason they used digital devices for non-class activities. This suggests a need for students to learn more effective self-control techniques to keep them focused on the learning at hand in classroom settings. It also suggests instructors might benefit from learning and experimenting with new ways to engage college students in classroom activities that might reduce boredom and minimize disruptions caused by non-class uses of digital devices. If one were to follow findings by Wang et al. (2015), digital device distractions may also be minimized by imposing other multitasking behaviors in classrooms that can more strategically allocate students' cognitive resources.

A comparison analysis indicated graduate students (7.2 times a day and 15% of class time) were less likely to use digital devices for non-class purposes than undergraduates (11.7 times a day and 20.9% of class time). This suggests that classroom digital distractions may lessen with age because older students are better self-regulated learners who are able to block out distractions in a classroom environment (Pintrich & de Groot, 1990) while they actively engage in cognitive processing of learning materials.

One limitation of this result was the small sample (N=20) of graduate student respondents. Another limitation of this study was the disproportionately larger sample of female respondents compared to male respondents (65.4% vs. 34.6%). Future research might use larger samples of graduate students and a more proportionally representative U.S. Census demographic sample of female and male (50.3% vs 50.7%) respondents to see if they result in different responses.

Other research might measure the before and after impact of apps (Pocket Points, SelfControl, Freedom, Anti-Social, Stay Focused, FocusWriter, etc.), pedagogies, technologies, and policies designed to limit classroom digital device distractions.

Research indicates the rapid adoption and use of digital devices and applications by Millennials is going to keep growing. It should continue to qualify for future research into the motives and perceptions that drive respondent behavior. Forecasts by Worldwide Wearables (2015), and Meeker (2013), indicate this may especially be the case with near-future growth of more personal technology devices such as wearables, drivables, flyables, and scannables.

Finally, the results of this and related research by Davis III, Deil-Amen, Rios-Aguilar, & González Canché (2015), Oh & Reeves (2014), & Van Dusen (2014) raise questions regarding the on-going need for colleges and universities to provide updated technology, technology support, and training time for instructors. This may allow faculty and other instructional staff to more efficiently use technology tools for better student engagement, to lessen digital distractions, and to improve the overall quality of classroom instruction.

The unique contribution of this study was its measurement of the frequency and duration of digital distractions in classrooms, as well as the competing justifications respondents identified for engaging in distracting behavior with digital devices they admit may have negative learning consequences.

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DIGITIZING THE CLASSROOM FOR THE ONLINE ENVIRONMENT

John Hebbeler
University of Cincinnati

ABSTRACT

Can a traditional media production course thrive in an online environment? There has been mixed feedback about delivering course information that effectively engages students in an online context. How can instructors provide a 'hands on' production experience to students whose participation takes place solely via their laptops? What techniques can be used to enhance student interaction if they do not share the same physical studio space with their instructor? Although converting a traditional production course to an online class may sound challenging (and yes, there are many details to work out along the way), creating an online environment that provides students with an engaging and rewarding experience can be achieved by incorporating innovative pedagogic methodologies and thoughtful preparation of all online media content and course components.

INTRODUCTION

This article focuses on the processes and techniques involved in converting the traditional classroom experience to an online environment, the effective delivery of information and content to users in that context, methods of assessment and evaluation with student digital media projects, and the digital tools that can enhance online pedagogy. More specifically, this article is meant to serve as a basic guide that can provide insight to the process of online course creation and/or conversion.

After becoming certified in online course creation, 2013, through the Quality Matters program at the University of Cincinnati, I have consistently created and taught online production courses. During this time, I have discovered a pedagogic approach that has proven successful in achieving desirable student outcomes. Every semester I have had the unique opportunity to teach two sections of the same course, *Integrated Media Production* (an introductory level production course), one section in a traditional setting where I work with students face-to-face in a studio environment, and the other section completely online. The online section of this course enrolls roughly the same amount of students and the quality of work on average is roughly the same. However, in some cases, the work of the online section has been better. I attribute this to the accessibility of course media content and the centralized location of course information, whether it is a video file explaining how to use a certain software application or something as simple as a downloadable

PowerPoint file. Not only is this discovery exciting, but it has transformed the ways in which I teach and communicate with my students in this new environment.

STARTING THE ONLINE CONVERSION PROCESS

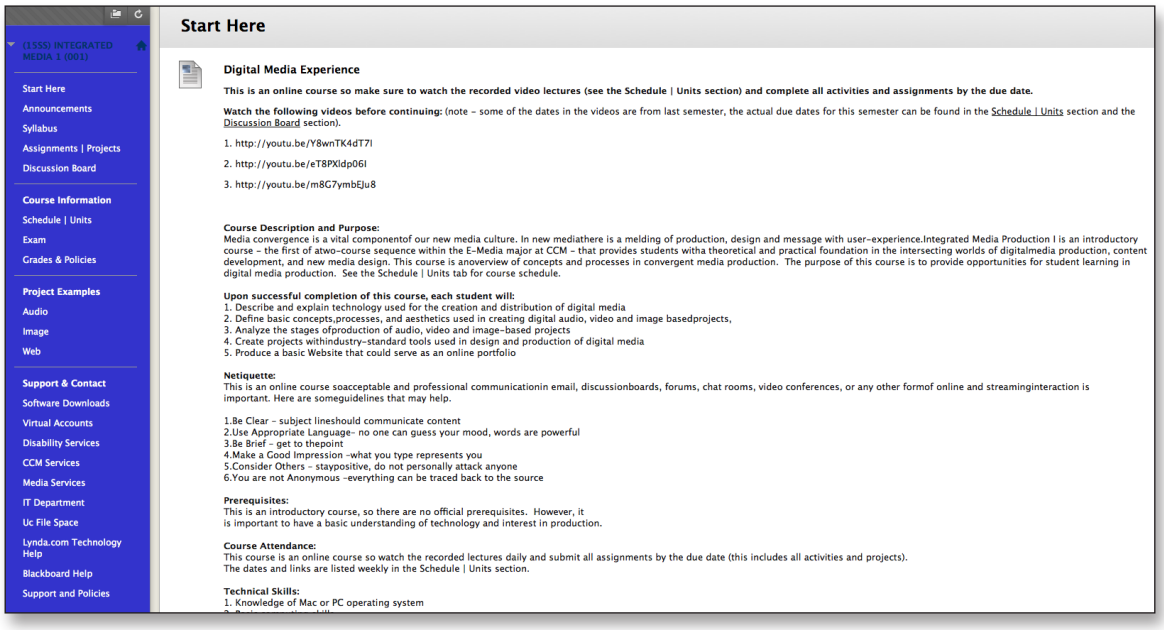
Before creating an online course, whether converting an existing class or creating an entirely new course, instructors must first decide on the type of online course they will teach. There are three common possibilities, asynchronous (course is fully online, lectures are recorded and posted), synchronous (real-time web conferencing between students and instructor), and blended (real-time web conferencing with onsite learning). After deciding on a form of online course, instructors must next determine the course enrollment. In order to manage an online course successfully, enrollment for my courses has been, on average, twenty-five students. Contrary to the prevalent views held by many traditional instructors, online teaching actually requires more interaction with students than a face-to-face (onsite learning) course, so it is ideal to keep the enrollment realistic in order to keep everyone engaged. Although you may not be in the physical presence of your students, the amount of video conferencing, chatting and emailing that serve as the primary form of communication on a daily basis are time and energy consuming. Attempting to email more than twenty-five students every couple of days while also conducting individual video streaming sessions would become overwhelming for the instructor and the students would lose interest quickly.

Although you may not be in the physical presence of your students, the amount of video conferencing, chatting and emailing that serve as the primary form of communication on a daily basis are time and energy consuming.

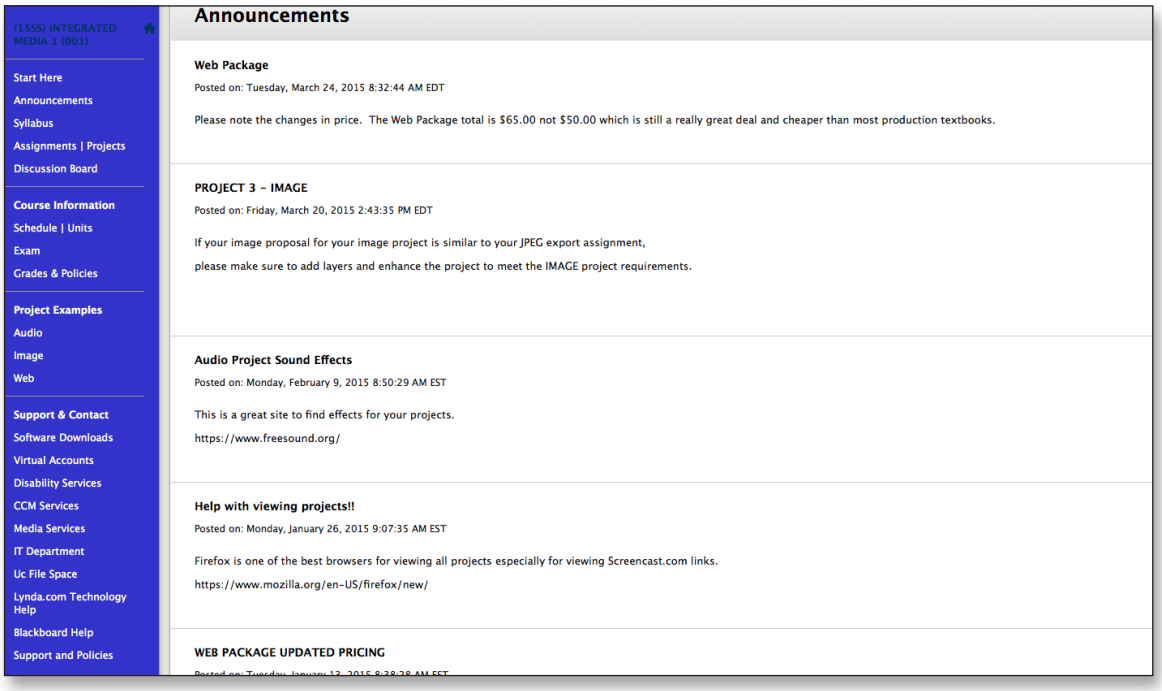
After defining the type of course and keeping enrollment to a manageable number, instructors must create a central location for all course documents, media content, external links, and all other digital components of the course, one that is accessible to all enrolled students at any time. This central location is the home where the course lives. Learning management systems, e.g., Blackboard, can provide nice homes for online courses. The key to a good home is its design. If the design fails, it can frustrate and discourage students attempting to access the vital information housed in the location. So what makes the design successful? Over the past two years of refining the design of media production courses, I have found four major components of design that are of extreme importance in determining the success of students in an online environment: one, simplicity in navigation; two, consistency in appearance; three, easy accessibility to weekly objectives; and, four, clickable links to prerecorded or live streaming video lectures, and media content.

Simplicity in navigation is somewhat straightforward. Simple navigation provides students with an overview of exactly where to go for anything in the course. This is the student's roadmap. If the student does not know how to get started on a project or where to find the assignments, etc., the course has already failed. If a student spends more time on trying to figure out how to navigate the course than actually doing the work, then the navigation should be

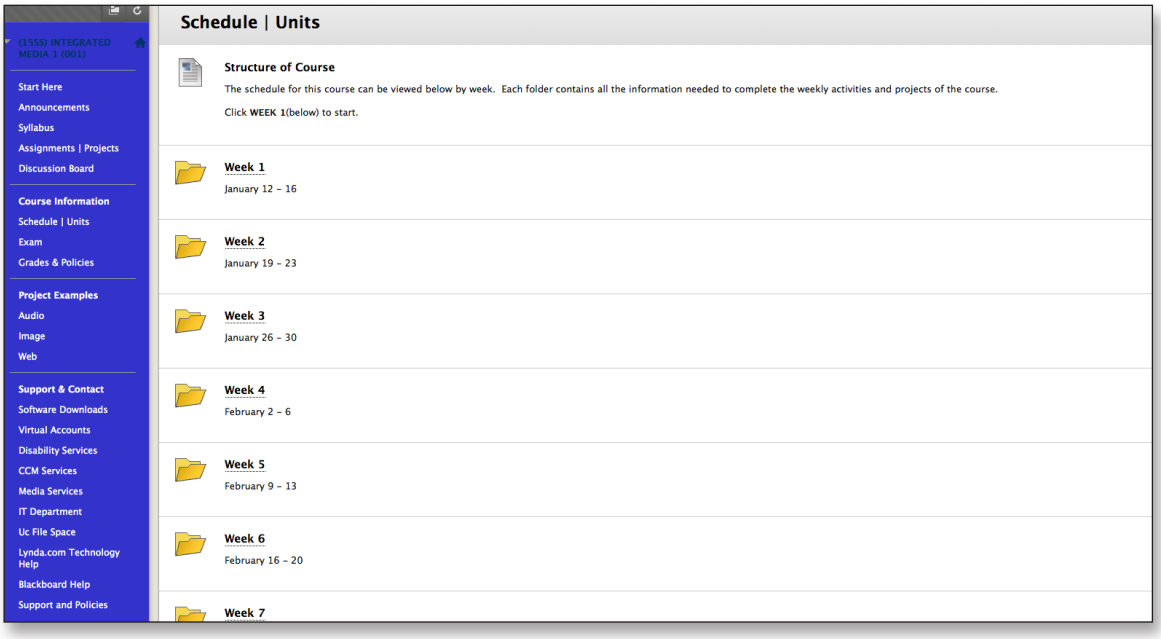
rethought and simplified. The following example shows a course navigation bar to the left in blue. The navigation bar does not change and each main menu item is directly linked to another pathway for the student, creating a simple navigation for the course.

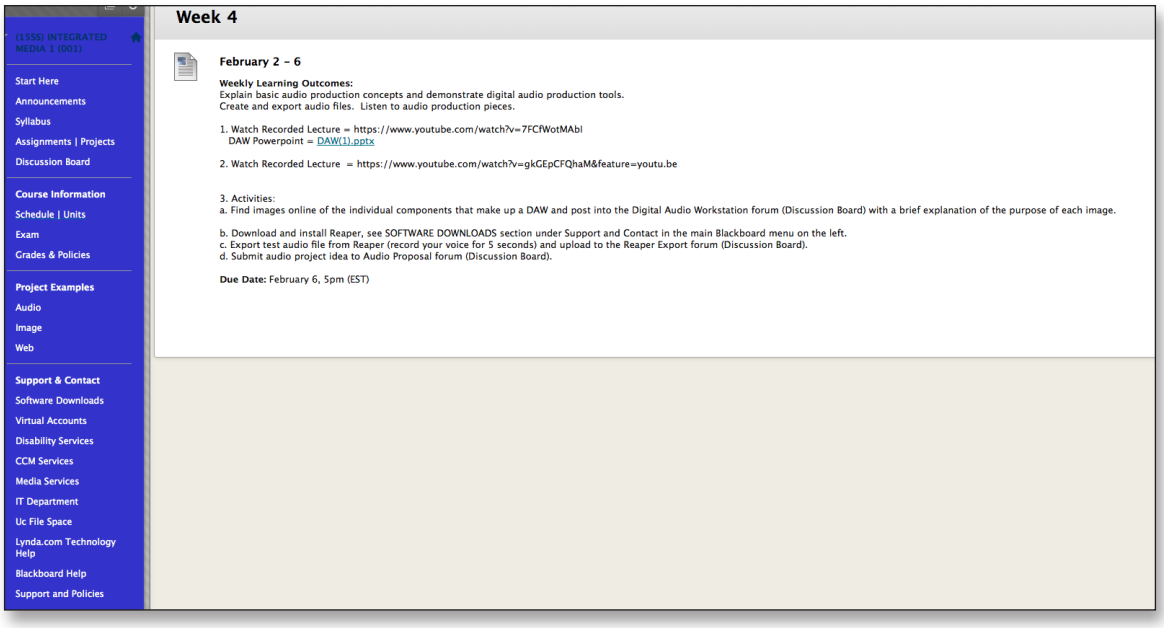


Consistency in appearance contributes to the ease of navigation and effective use of course information by the student. Stylizing the location and various pages of the site can make it easier for students to acquire an understanding and gain familiarity with the process. This can provide a comfortable and frustration-free user experience. For example, if the main menu on the first page is blue, the same color should be used throughout the entire site. Users enjoy consistency, it helps to keep them focused and allows them to quickly access the information they need. The following page, although a different page in the course, has the same look and feel as the previous example.

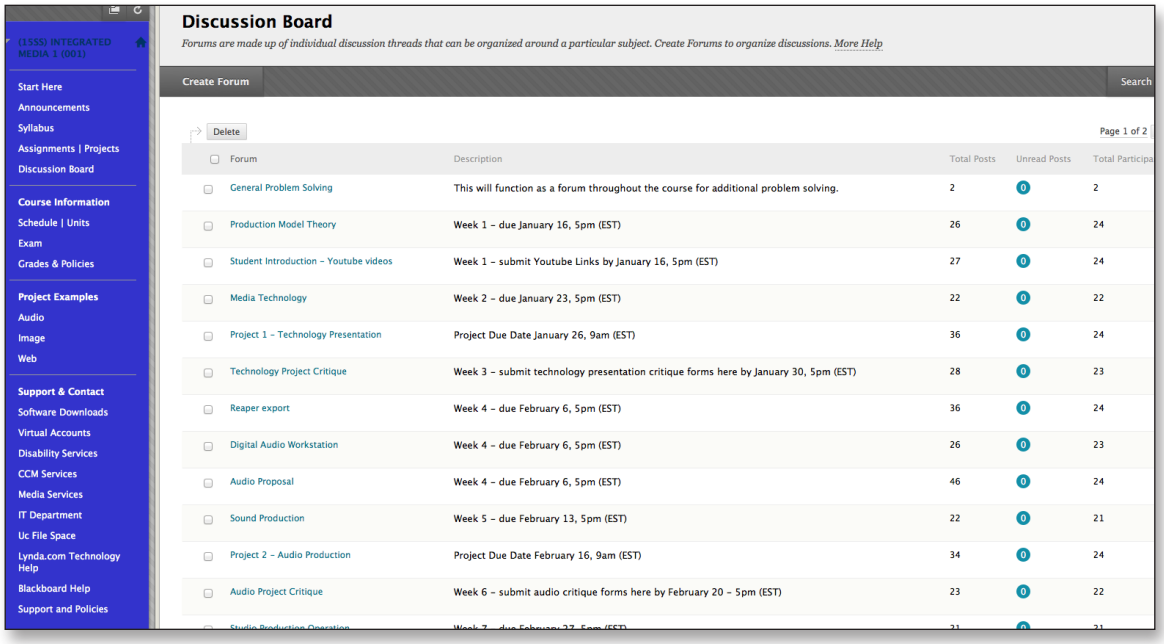


Easy accessibility to weekly course objectives can enhance how the user retrieves and delivers information, provide a more direct way from point A to point B or C, and allow for a more efficient and guided experience. Categorizing course information into weekly folders can enhance student access to what is expected of them during that week. The following image illustrates how the course can be broken down by week, with direct links to the content for each week. Students can access course content by simply clicking on the folder for the appropriate week. The second image shows weekly objectives and what is expected for Week 4.

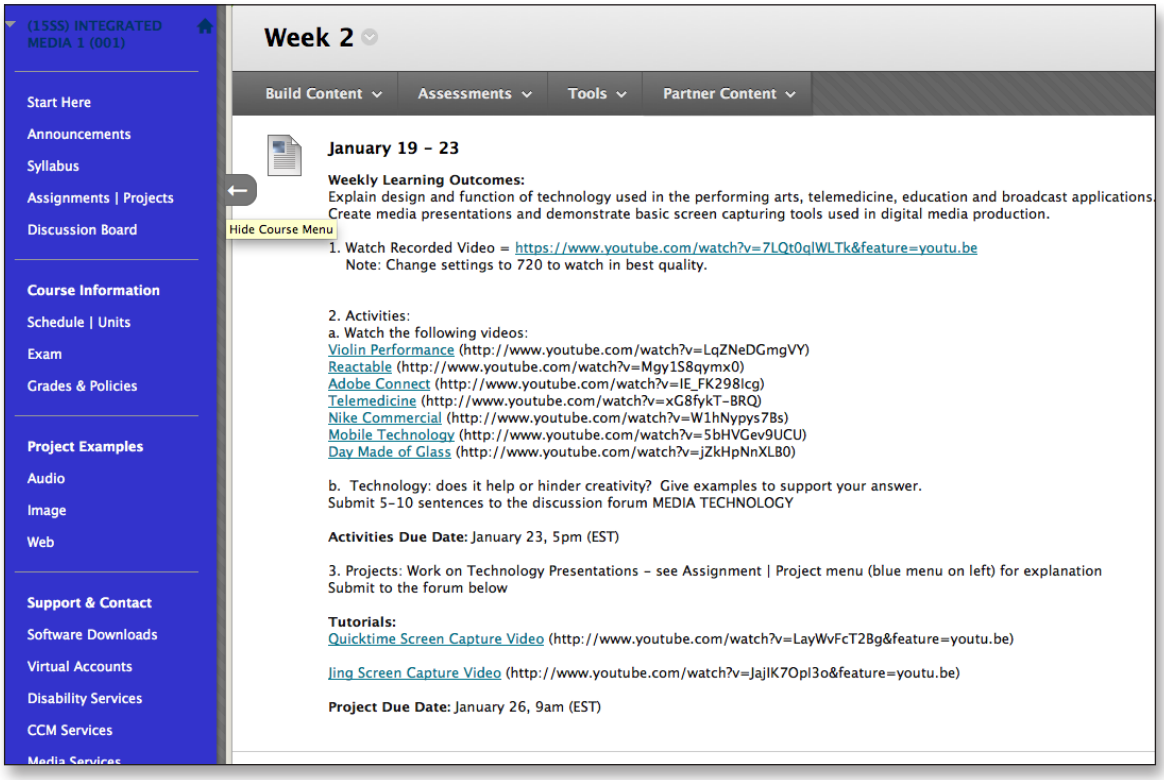




Providing a location where students submit all assignments and projects with due dates is another way of keeping the online course organized and easily accessible on a weekly basis.



Can you click it? Clickable links to prerecorded or live streaming video lectures and media content can take slightly longer for the course creator to embed, but it makes for an engaged student user. If the click fails, the information on the other side of the click may never be viewed or used. Although the information may still be accessed, the average user may lose interest in copying and pasting a link, and will, more than likely, move on to something else. Media content that is directly inserted into the course and clickable will aid in determining the success of the online course. The following image shows clickable media content for Week 2.

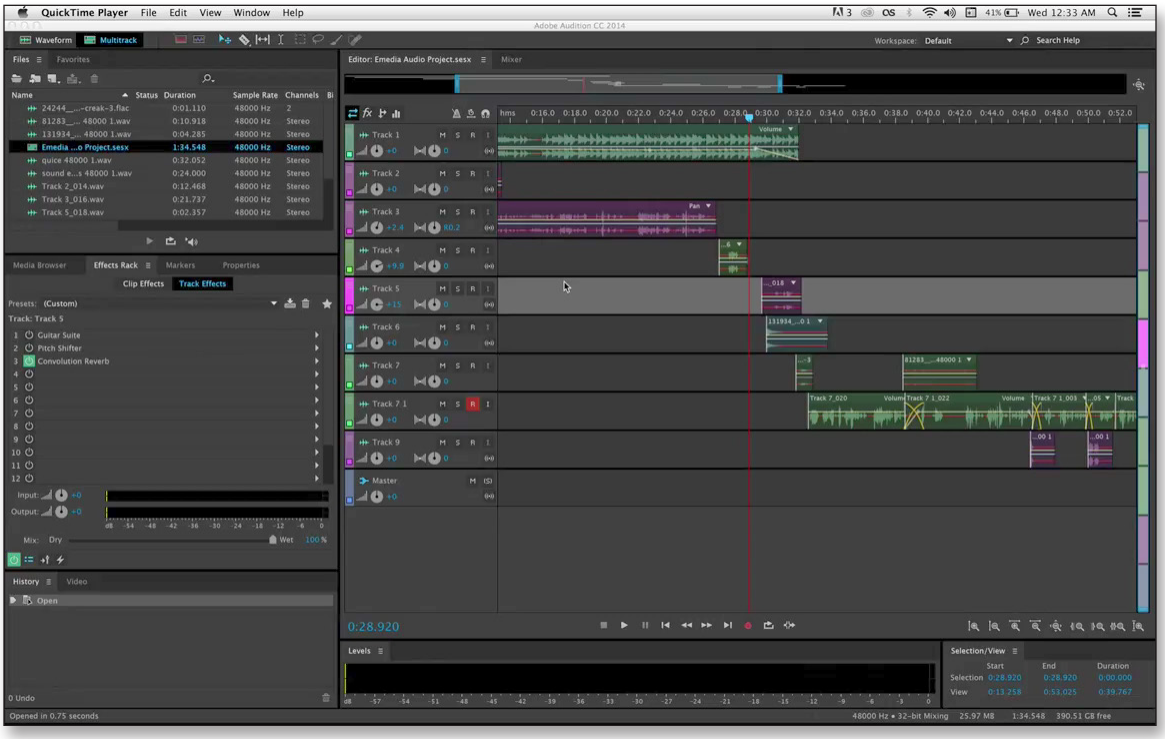


ENGAGING THE USER

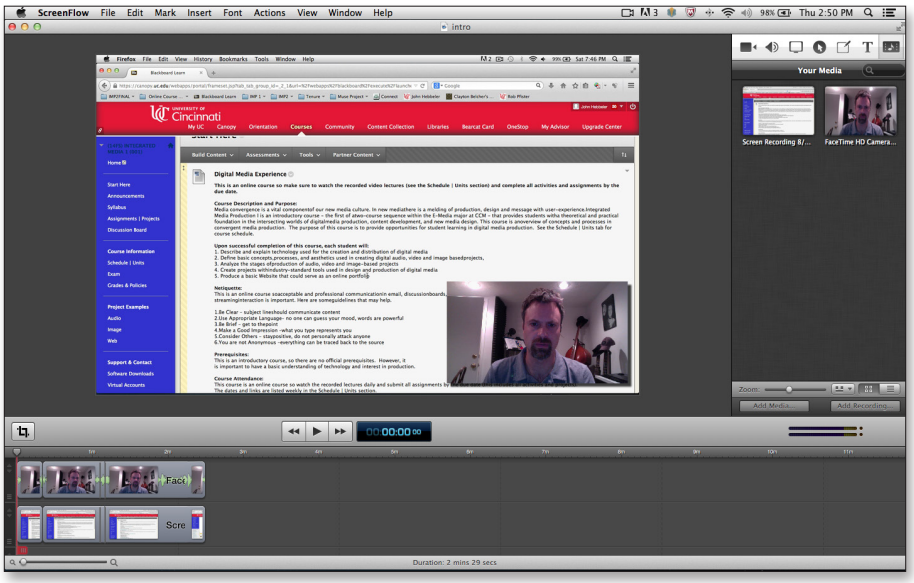
Keeping the students engaged requires providing the tools to do the job and the ongoing interactivity to keep them feeling involved and motivated. If the student users have access to the tools and can utilize them, the online instructor can keep them focused and guide them along a path that is rewarding. Interaction and accomplishment are big players in keeping the online course successful. What does one need to get started? Both instructor and student need the following hardware: laptop or desktop with a video camera, microphone input, and the capability to stream video and audio. A fairly new computer with the performance power to run production software applications is an essential "must" for student success in this regard. A fast and reliable internet connection is another crucial variable. Almost all students who struggle with unstable internet connections or underequipped computers and laptops in past online courses I have taught have either failed or dropped out.

When discussing software, as previously mentioned, learning management systems, e.g., Blackboard, can provide the central location or home for the course. Services such as YouTube, Soundcloud, or other similar services can provide virtual spaces for students to upload and share video and audio files, and serve as additional components to the course's central home. For online production courses where students create large digital media files, established services can allow for successful sharing of media projects most of the time. I often use Youtube to upload extra video lectures or demonstrations using production based software, such as Adobe Audition, Premiere, Photoshop, Dreamweaver, etc.

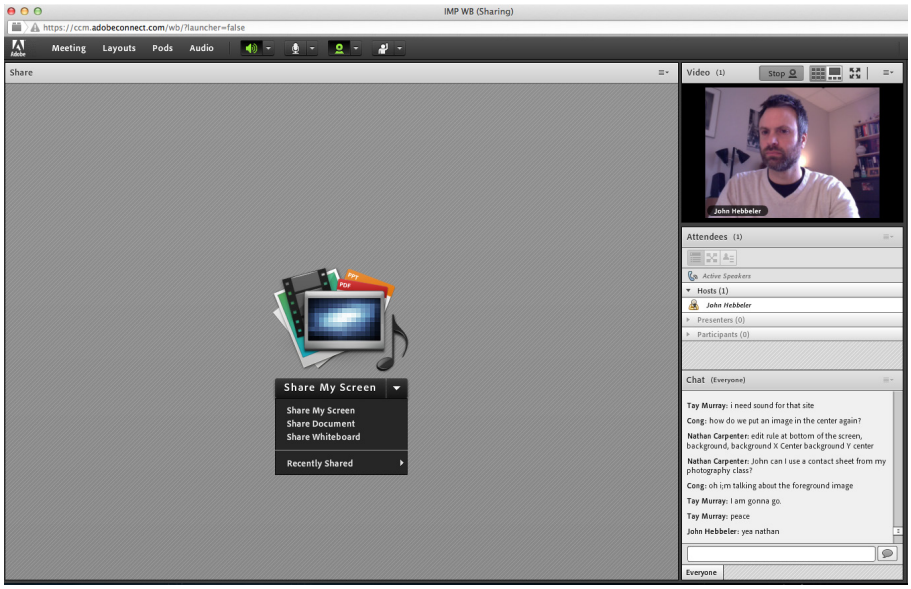
Consequently, screen-capturing tools become of high importance for all online production courses. They can allow the instructor to deliver online tutorials, while also providing a method by which the students can demonstrate the process they used in creating an assigned media project. The following is an excerpt of a student explaining his work in Adobe Audition.



QuickTime for Mac users and Jing for PC users (Jing users can only upload to Screencast.com due to nature the file format) are the two free screen-capture applications that most students use in my online courses. ScreenFlow by Telestream can serve as an excellent advanced screen-capturing tool for instructors and students who want to quickly edit video and provides the feature of simultaneous camera view and screen view display. The following image is a screenshot of the editor.



This interface is similar to web conferencing software that provides both camera and screen view. However, ScreenFlow is a tool used for prerecorded and edited video, whereas web conferencing applications are used for live streaming with many more features available for live interaction. In my asynchronous courses, I use Screenflow, yet in blended courses I prefer Adobe Connect for live streaming. Notice how the screenshot image of Adobe Connect is similar in appearance with both screen and camera view.



Finally, instructors should consider the software applications needed for the course. They serve as the production tools necessary to create the assigned media projects. In most of my online course sections, my students use a variety of applications included in Adobe Creative Cloud such as Audition, Premiere, Photoshop, Dreamweaver, etc.

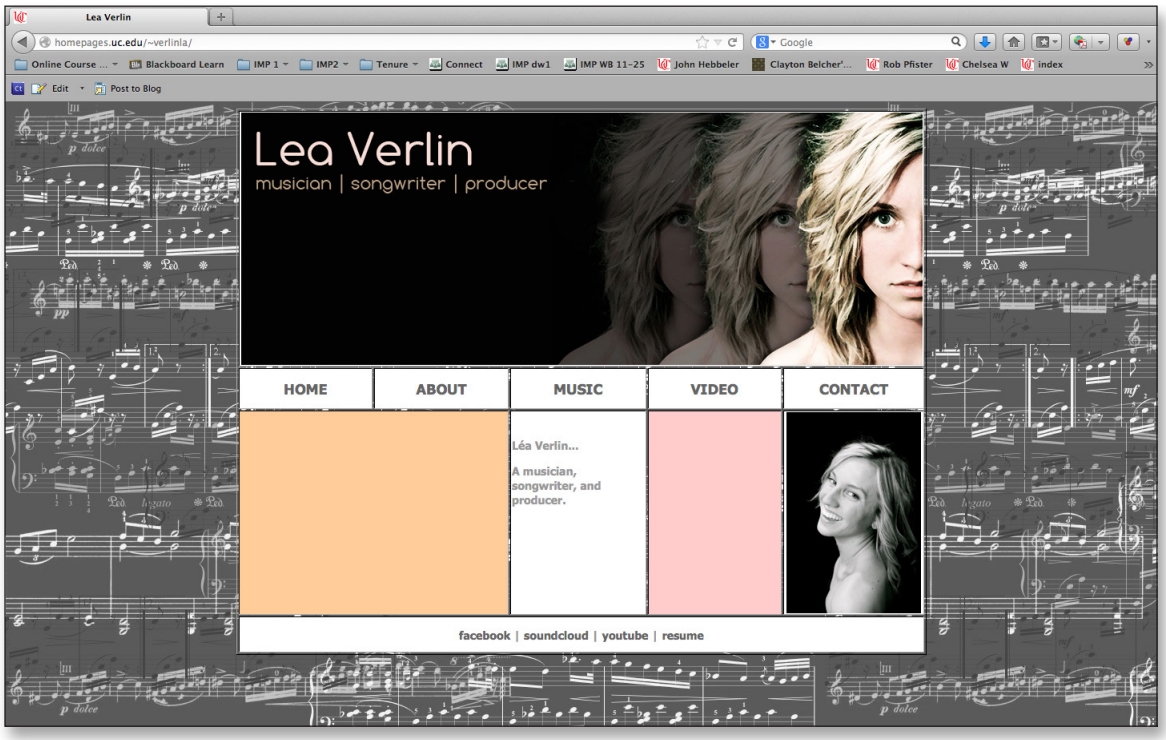
EVALUATING MEDIA PRODUCTION PROJECTS

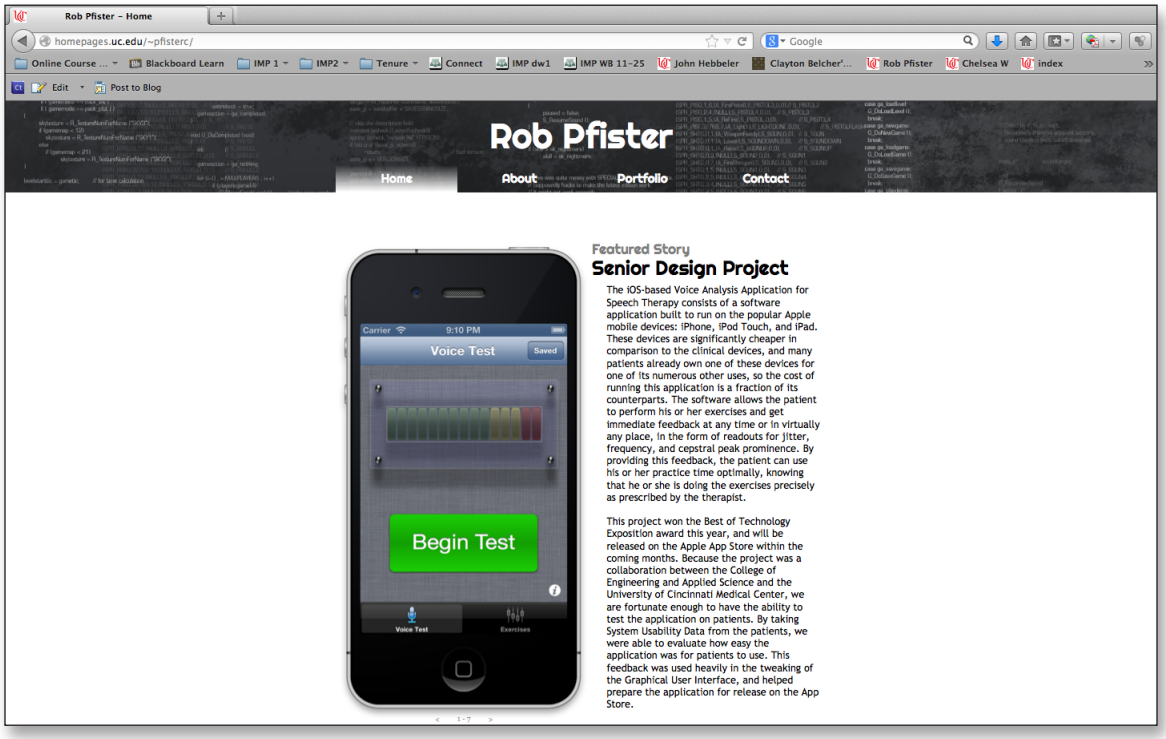
Students in my online section of *Integrated Media Production* are required to produce a variety of media projects, e.g., a sixty-second audio piece, a themed-based digital image, a portfolio web site, etc. There are rubrics and proper netiquette for each project, but what separates this from a traditional course is the process by which the media content is packaged and the method by which it is delivered to enhance user engagement. So, here's how it works. Each student is required to post project ideas to a dedicated forum via the learning management system. After the idea is posted, the student receives feedback from both class members and the instructor in a new thread within the same forum. After a series of online forums, each student begins to compile web links, images, texts, and videos that contribute to the idea, or theme, of the project. Each forum is open to discussion, which means everyone in the course can evaluate projects during the preproduction stage and offer suggestions as the students gather and tweak their ideas. Following this process, it's time for the student user to put the software tools to use and build the project. Each project requires that students submit their finished media files, upload a screen-capture video of the project with an explanation of the work, and post all web links that relate to the project.

As an example, a sixty-second audio spot created in Adobe Audition includes the following: .WAV file (archive use), web link to SoundCloud (audio playback efficiency) and a web link to YouTube (screen-capture video of process). Once the files have been posted, each student is formally critiqued by other students in the course and by the instructor. All critiques and rubrics are taken into account for the final grade of the project and all projects are accessible for each student to review. The following images are examples of past projects. The first two are image-based projects. The last two are screenshots of the portfolio web-based project.

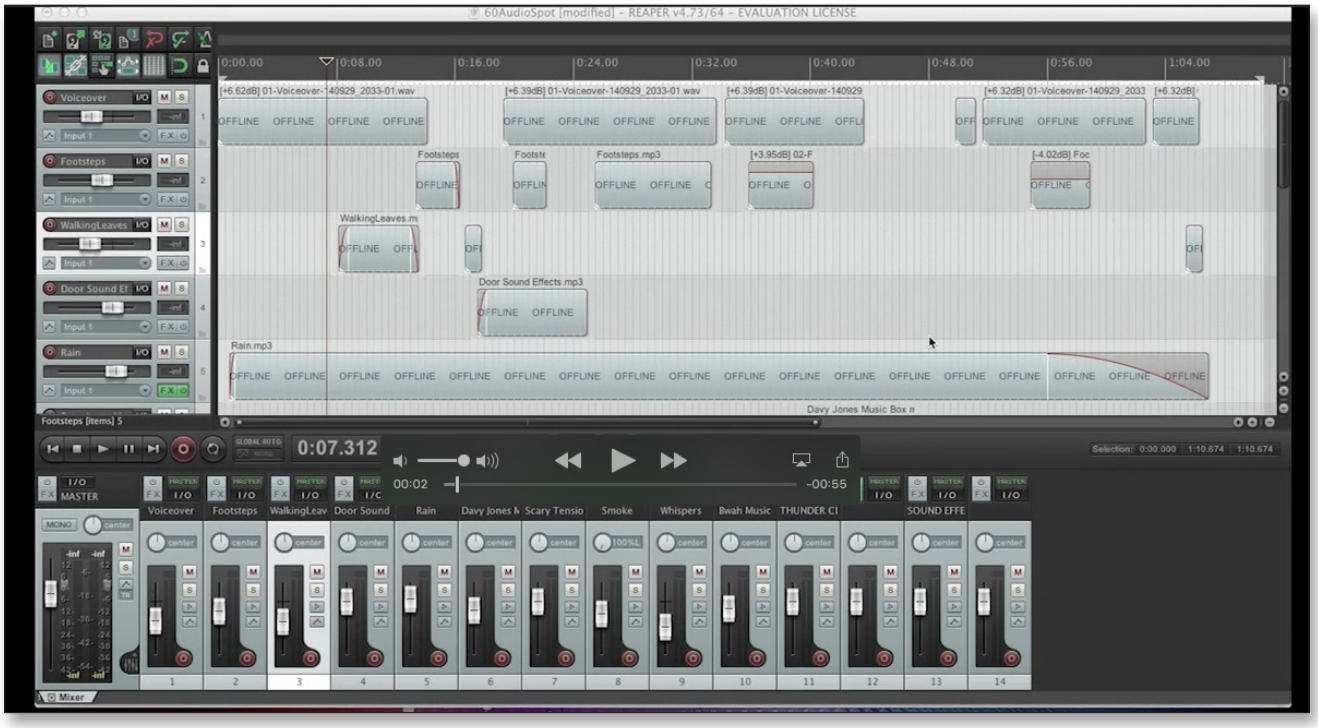

Don't Forget
"One day
your life will
flash before
your eyes.
Make sure
it's worth
watching."


Keep
Mother
Nature
Beautiful


Lea Verlin
homepages.uc.edu/~verlinla/
Lea Verlin
musician | songwriter | producer
HOME
ABOUT
MUSIC
VIDEO
CONTACT
Léa Verlin...
A musician, songwriter, and producer.
facebook | soundcloud | youtube | resume


Rob Pfister – Home
homepages.uc.edu/~pfisterc/
Rob Pfister
Home
About
Portfolio
Contact
Featured Story
Senior Design Project
The iOS-based Voice Analysis Application for Speech Therapy consists of a software application built to run on the popular Apple mobile devices: iPhone, iPod Touch, and iPad. These devices are significantly cheaper in comparison to the clinical devices, and many patients already own one of these devices for one of its numerous other uses, so the cost of running this application is a fraction of its counterparts. The software allows the patient to perform his or her exercises and get immediate feedback at any time or in virtually any place, in the form of readouts for jitter, frequency, and cepstral peak prominence. By providing this feedback, the patient can use his or her practice time optimally, knowing that he or she is doing the exercises precisely as prescribed by the therapist.
This project won the Best of Technology Exposition award this year, and will be released on the Apple App Store within the coming months. Because the project was a collaboration between the College of Engineering and Applied Science and the University of Cincinnati Medical Center, we are fortunate enough to have the ability to test the application on patients. By taking System Usability Data from the patients, we were able to evaluate how easy the application was for patients to use. This feedback was used heavily in the tweaking of the Graphical User Interface, and helped prepare the application for release on the App Store.
Carrier
9:10 PM
Voice Test
Saved
Begin Test
Voice Test
Exercises

And finally, here is a video excerpt from a student's overview of his digital audio project.



DIGITAL TOOLS THAT ENHANCE ONLINE PEDAGOGY

Throughout this article, I have referenced a variety of tools that can facilitate the online educational process. It is important to understand how these tools can effectively shape the course and allow the instructor to communicate with students in a non-traditional classroom setting. To summarize, these digital tools can be categorized into the following: web conferencing tools such as Adobe Connect; content production like Telestream's ScreenFlow; video and audio sharing services that can include YouTube and SoundCloud; media content creation software available in Adobe Creative Cloud; and project screen-capture tools like QuickTime and Jing.

I have found that these tools can both enhance the method of teaching and contribute to the delivery of media-rich course components that ultimately keep students engaged. Without the correct tools, the process of digitizing the traditional classroom setting for the online environment can become very challenging, especially when converting a media production course.

Hopefully, this article can provide a basic guide to the online conversion process in media education. Through my personal experience, I've discovered that teaching production courses online can be a very rewarding process for not only the students, but the instructor as well. Over time, there will always be opportunities to tweak and improve course components, but the key to successfully delivering these courses lies in building a strong foundation and presence in the online world.

ENHANCING CURRICULUM TO EVOLVE WITH INDUSTRY PRACTICES: DEVELOPING A MOBILE AND SOCIAL MEDIA JOURNALISM COURSE

Anthony C. Adornato
Ithaca College

Portions of this article are based on information presented at the April 2015 BEA panel "10 Things You Should Teach About Mobile". Panelists' presentation slides and related resources can be found here: http://bitly.com/mobileandsocial.

INTRODUCTION

Twitter. Facebook. Instagram. Vine. These are some of the social media tools altering how journalists do their jobs and how people consume news today. The use of mobile devices and social media for reporting is no longer a novelty. A broad range of broadcast journalism positions require mobile skills (Wenger, Owens, & Thompson, 2014). Regardless of media platform, journalism employers want new hires to understand how to use mobile devices for newsgathering, production, and audience engagement (Adornato, 2014; McCoy, 2015; Wenger et al., 2014). In a survey of journalism educators and professionals, McCoy (2015) found digital and mobile reporting skills of new graduates is a regular expectation.

Some journalism educators teach mobile and social media reporting skills by integrating them into existing courses. A few, including myself, have developed courses dedicated solely to this topic. This article discusses how to create a course dedicated to mobile and social journalism skills, and provides recommendations for integrating those skills into other journalism courses. I created Mobile and Social Media Journalism at Ithaca College's Roy H. Park School of Communications. The three-credit course is currently offered as a selected topic for journalism majors. Before launching the course in spring 2014, I spent approximately five months developing the course based on my professional background in journalism and my research focused on social media. I teach two sections of the course in the spring semesters, with approximately 15 students in each section. Second semester sophomore year is the earliest students can take the course.

Mobile and Social Media Journalism has al-

lowed the Ithaca College Department of Journalism to enhance curriculum and evolve with industry standards. This course explicitly addresses the impact mobile devices and social media are having on journalism. While an increasing number of journalism programs integrate social media into existing courses, it is important to teach students how social media *and* mobile devices are intricately linked. In order to mirror industry practices, this course takes a holistic approach. We explore how journalists and news organizations use social media and mobile platforms jointly. Any discussion of mobile must include social media, and vice versa.

Students gain hands-on experience by using social media and mobile devices for actual news-gathering, distribution, and audience engagement. By the end of the course, students have the fundamental mobile and social media skills that news organizations are seeking from today's journalists. They build their own professional social media brand and produce a portfolio of stories using social media and mobile devices/apps.

Courtesy of Anthony Adornato.

The course is focused on maintaining the fundamentals of journalistic standards while taking a less cautious and more experimental approach to new media. Students' success in journalism will be dependent on striking the proper balance. Just as journalists must step out of their entrenched routines to be successful in an evolving media landscape, my course content, and all journalism curricula, must be flexible enough to prepare budding journalists for real-world scenarios. This course is a step in that direction.

COURSE GOALS

- Effectively use social media for newsgathering, dissemination, and audience engagement.
- Research and locate reliable information from social media to enhance reporting, and at the same time, identify misleading and unbalanced content.
- Gain the technical skills of mobile newsgathering through the use of mobile devices and apps to gather, produce, and distribute news content.
- Create and enhance your professional brand on social media platforms.
- Become an engaged and active participant of the social media community of a specific beat.
- Use social media analytics to monitor and analyze social media engagement and success.
- Evaluate the effectiveness of mobile and social media strategies and policies in news organizations.
- Understand the public's active role in the news production process, and the resulting impact on journalism.
- Understand the flexibility, innovativeness, and entrepreneurial spirit needed to be successful in this evolving industry.

TECHNOLOGY AND APPS

Each student is given an iPad Mini for the semester, and they use their personal Apple iTunes accounts to download applications on the devices.

Some students choose to use their own iPhone or iPad for the class. Students also have the option of signing out several iPad accessories, iRig PRE and iRig Mic Field, which improve the audio quality of interviews. The Park School's technical operations center manages reservations for the iPad Minis and accessories.

The main apps used for video production are iMovie and Videolicious. Edited videos are uploaded directly from the mobile devices to students' YouTube pages. From YouTube, students can share videos to social media platforms and embed them into their multimedia website stories. Other apps used in the class include Twitter, Facebook, Instagram, LinkedIn, Vine, Call Recorder, and Hootsuite.

WEEKLY READINGS AND TOPICS

I created a weekly reading list, which consists of online articles. I also begin the semester by having students read portions of *We The Media* (2005) by Dan Gillmor, available free online. Although written prior to the explosion of social media, the book masterfully captures the essence of an "active" audience and the resulting impact on journalism. I also recommend students stay up-to-date on course topics by signing up for e-newsletters from PBS MediaShift, NiemanLab, and Knight Digital Media Center.

Weekly readings foster class discussions and also give students background on skills taught in the classroom. I use social media to complement the in-class learning experience. We have a class Facebook page and a Twitter hashtag that act as backchannels for discussions.

The syllabus contains a week-by-week breakdown of topics covered and the associated readings. Topics include:

Forces at the gate: Active audience

- Building your social media brand: Who do you want to be?
- Digital skeletons: Social media audit
- Finding story ideas and sources via social media
- Using social media and mobile devices/apps for newsgathering and production
- Social collaboration: audience engagement and crowdsourcing
- Social curation: infographics, mapping, and timelines
- Social media policies and ethics
- Verification and authentication of user-generated content
- Social media optimization and analytics
- Emerging social media positions in newsrooms

MAJOR ASSIGNMENTS

I post a weekly to-do list on our course website. To-do lists contain the assignments, including detailed social media activity, that are due by the end of the week. The major assignments in this course are:

Multimedia Packages (30% of grade): Students produce four stories. At least two must be focused on their beat, which they choose at the beginning of the semester. The first story is due in week five and then stories are due every other week until the end of the semester. For each story, they use mobile devices and apps for newsgathering and production. Each story, published on their professional websites, must contain a 600-word article, four images taken with a mobile device, and a 1-1:30 video produced with a mobile device.

Students also use social media tools to engage with their social media community during the reporting process. The weekly to-do lists on our course website outline how many times and the type of content to share on social media while in the field.

Before going out in the field, I hold in-class editorial meetings. Students explain why the

story matters, who is impacted, potential interviewees, and how they will use social media and mobile apps in the newsgathering and production of the story, among other items.

On the Fridays packages are due, students post a Word document with the story text to Sakai, our online course management system. The document must also include a link to the story on their website, a list of sources consulted, and the names of two classmates who have reviewed the story. I provide grades and comments on these Word documents, and students are expected to make the necessary edits.

Social Media Activity/Portfolio (20% of grade): Students develop their own professional social media portfolio. The portfolio includes a WordPress website as well as profiles and engagement on social media sites such as Facebook, Twitter, Instagram, Vine, YouTube, and LinkedIn. Part of their social media activity involves becoming active in the social media community of their beat. They must consistently engage with related social media users (retweets, replies, and @ mentions) and use hashtags associated with their beat. During the semester, I conduct two audits of their social media platforms to make sure they are keeping up-to-speed.

They also must use social media analytics to shed light on the effectiveness of their social media activity. At the end of the semester, they present their portfolio, including an analysis of analytics, to the class.

Blog Posts (15% of grade): During the weeks that stories are not due, students complete two blog posts (300-400 words each). The topics of the posts vary. Sometimes they have to address a specific question related to social media or weekly readings, other times they are free to post about any topic related to their beat. The goal is develop their blog voice and thoughtful discussions.

Drills (15% of grade): Students complete multiple drills using social media and mobile devices. The drills teach fundamental skills needed to complete some of the other assignments. Drills include a social media scavenger hunt, participation in a Tweetchat, and live blogging of a campus event.

Social Media Policy/Strategy Analysis (10% of grade): Working in teams, students assess the social media policy/strategy of a news organization. In their critique, they analyze the social media engagement of the news organization and two of its journalists; describe how often the organization and journalists engage and with which topics and different types of news; and evaluate what we can learn from them and what they could do better.

Teaching Moment (5% of grade): Each student leads a 10-minute class presentation/discussion about a current topic related to mobile and social media journalism. Weekly course readings and e-newsletter content (NiemanLab, Knight, and PBS MediaShift) provide them with ideas. Students post a preview of the topic to our class Facebook page and write a blog entry about their topic.

Participation (5% of grade): Students are expected to regularly engage in course discussions, both in class and on social media, using our class hashtag. Class readings serve as a launching point for class discussions.

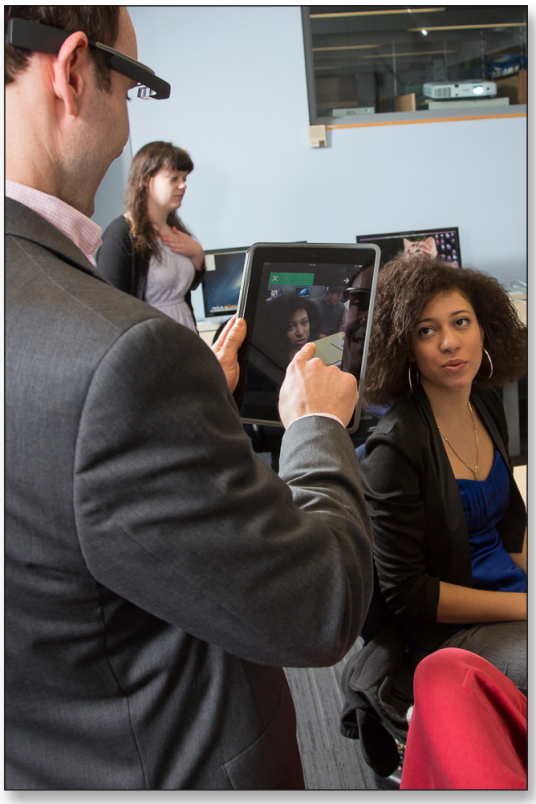
THE BIG THREE: TIPS FOR INTEGRATION INTO EXISTING COURSES

While my course is dedicated solely to mobile and social media journalism, I am often asked about how my course concepts can be integrated into existing courses. There are several key elements of the course that I integrate into other journalism courses I teach, including visual journalism and journalism research. I presented the

following ideas at the 2015 BEA convention.

The Digital-First Story Pitch: "Digital first" used to mean "website first." A digital-first approach nowadays requires journalists to share information to social and mobile platforms first, particularly during breaking news situations. A news outlet's website is important, of course, but it is increasingly becoming the secondary spot to publish information. "The social web is the new home page" (Doctor, 2010).

How do you capture this in the classroom? During story pitch meetings, encourage students to explain how they will use social media in three main ways: newsgathering, disseminating information, and engaging the audience. Since leaving the TV news business, I have spent time back in newsroom as part of my research on social media and journalism. My study, A Digital Juggling Act, found that these are the three areas in which social media is impacting journalists' job responsibilities.



Courtesy of Ithaca College.

Repetition, Repetition, Repetition in the Field: Any journalist will tell you that honing reporting skills comes from years of practice. Repetition is key in the classroom as well. In my class, students produce bi-weekly stories using iPad minis. As outlined in the Major Assignments section, each story must contain a 600-word written portion, a photo gallery, and a 1-1:30 minute video (using the iMovie app). While covering a story, students complete a to-do list of social media tasks. A typical to-do list contains video teases and a certain number of engaging tweets. We experiment with the Videolicious and Vine apps for teases.

Even though students are digital natives, I've found many do not yet know how to use social media in journalistic ways. The to-do lists give them an organized and strategic approach to using social media while reporting. I introduce them early in the semester to Social Media Optimization (SMO), which is showing up more and more in journalism job descriptions (Kolodzy, 2013). A tweet that is properly social media optimized, for example, will include @mentions, hashtags, and visuals — items that will lead to increased engagement.

Is It Working? Analytics: At the end of the semester, my students give short presentations analyzing their social media activity throughout the course. Students must include a discussion of their analytics from Twitter, Facebook Insights, and WordPress. I provide them with a weekly guide that helps them keep track of key metrics. The goal is for students to learn how to use analytics tools to monitor and analyze the effectiveness of social media activity, and determine the type of content that leads to increased engagement.

The main questions: Which posts received the most engagement (retweets, favorites, clicks, and replies)? What's unique about those particular tweets? In addition, I have students analyze where traffic to their WordPress websites comes from

Students notice that when their social media activity is consistent and SMO tactics are used, they receive the most traffic to the stories posted on their websites. Just as news outlets are learning, social media activity is a key driver to websites and the overall brand.

DISCUSSION AND STUDENT OUTCOMES

"It's like taking a vitamin." That is how one of my students, during her social media portfolio presentation, described using social media and mobile apps. "You probably need them at some point," she added, "Which ones? How often? That's a mystery to me." This generation of students has grown up on social media platforms and with mobile devices in-hand. However, many of my students do not understand how to use these tools in professional journalistic ways until they take this course. This is common student feedback on course evaluations. It underscores the benefits of having a course dedicated to this topic, in addition to integrating mobile and social components into existing journalism courses.

Courtesy of Clarke L. Smith/CBS News.

On evaluations, students note how they are able to immediately employ skills learned in the course, successfully leveraging them in student media and to secure internships and jobs. A number of my former students are working in social media positions at broadcast and print/online news organizations. Less than a year after taking my course and graduating in 2014, Dylan Lyons began managing the social media for the CBS Evening News with Scott Pelley. Lyons says the skills he learned in the course were an important part of landing the job and preparing him for his day-to-day responsibilities.

"All aspects of the course have been useful, but I would say the three most beneficial topics we covered were maintaining a consistent social media presence, learning how to sift through the flood of information and material online and verify what's accurate and reliable, and exploring ways to do advanced social media searches to find sources and material," said Lyons.

Lyons sends out stories and breaking news updates throughout the day on the CBS Evening News's Facebook and Twitter, in addition to periodically posting videos and photos on those platforms. He also monitors social media analytics to determine how much the CBS Evening News presence and engagement on social media is growing, and to evaluate the effectiveness of various social media strategies. Lyons said he keeps an eye on what stories are trending throughout the day and lets senior producers know topics getting the most buzz online. He sits in the control room and live tweets each story as it airs during the broadcast. Finally, he assists producers with gathering elements from social media and getting permission to use them.

"The course ingrained in me the importance of consistency and branding on social media, so I didn't have much of an adjustment to make when I started here."

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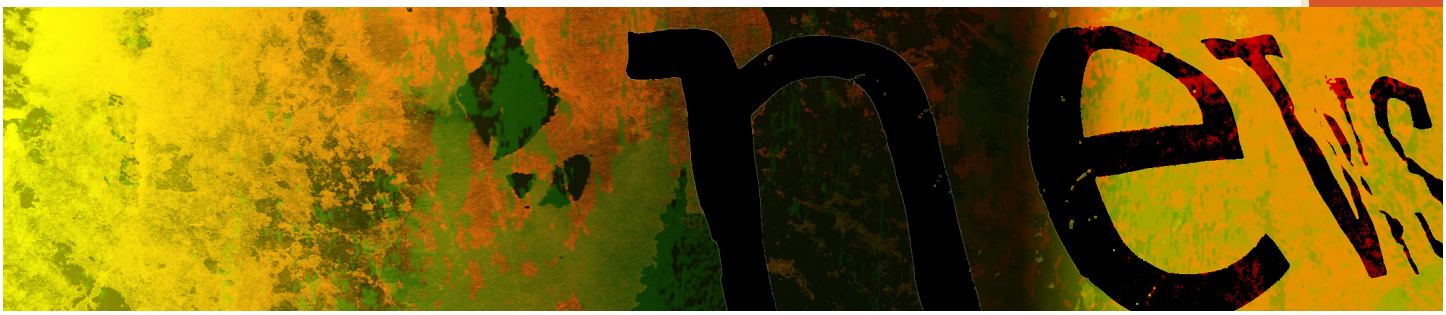

TRUTH, TABLOIDS AND TRUST: DECLINING CONFIDENCE IN THE NEWS MEDIA

Terry Likes
Tennessee State University

INTRODUCTION

Generations have received news of the most important events from the media. It is reporters who have given us our first draft of history. Given how important the dissemination of information is in our democratic society, the results of a recent Gallup poll show a declining trust in the news media. How do these findings impact today's journalists, aspiring reporters, the consumers of news, and society in general? In the following article we gain insight regarding the declining trust in the news media from journalists and educators who work across multiple media platforms.

MOST TRUSTED JOURNALISTS

Some remember hearing the news on that fateful day on September 11, 2001. Many heard something like what CNN reported, "This just in, you are looking at a very disturbing live shot there, that is the World Trade Center, and we have unconfirmed reports this morning that a plane has crashed into one of the towers" (source: CNN). For many, trust in the news media was at an all-time high starting with the era of World War II with coverage provided by CBS' Edward R. Murrow. It was Murrow who was also there for the early days of television news. That trust continued with news anchors such as Walter Cronkite, who was considered by many the most trusted man in America. Cronkite anchored the CBS Evening News from 1962 to 1981 and led us through the civil rights movement, assassinations, Watergate, space travel, and the war in Vietnam. Fast forward to today with results of a recent Gallup poll showing American's belief that television, newspapers, radio, and other media platforms report "the news fully, accurately, and fairly" is now at an all-time low of 40% (McCarthy, 2014, p. 1. And, for those in education who lament that college students do not utilize traditional media, another recent poll is also startling. "Harvard University's Institute of Politics has some alarming findings about the trustworthiness of the American media. Among adults aged 18-29, the poll found that just 12 percent believe the media 'do the right thing.'" (Meyer, 2015, p. 1)

WHY THE DECLINE?

The Gallup survey "shows that, up until 2003,

about half of Americans polled trusted what the media was telling them" (Eck, 2014, p.1). The trust Americans had in the news media has slowly eroded since. So, what has changed since the eras of Cronkite and Murrow? According to a veteran anchor for Nashville, Tennessee's NBC television affiliate, so many outlets today provide news but some lack credibility. "The more opinions that are out there, the less trust there is in just a few of those. We've got to be careful and make sure we're sticking with ones that are giving us accurate information," says Demetria Kalodimos, (WSMV-TV).

THE GOOD OLD DAYS OF JOURNALISM WEREN'T SO GOOD

Many of us recall hearing that unique signoff Cronkite used each night on the air, "And that's the way it is." For many, there remains nostalgia for the Cronkite era of media coverage. The Poynter Institute for Media Studies Vice President of Academic Programs, Kelly McBride, says what has changed today is we have so many voices. McBride says we trusted Cronkite because we did not have many other options. "He was a white guy on television telling us we should believe him and we did not have any alternatives. I suspect if you were to interview people, back in the day, there were a lot of people who did not trust Cronkite, but they didn't have anything else available to them," says McBride (personal communication September 19, 2014).

WHO SHOULD YOU BELIEVE?

With so many media options today, Lipscomb University (Nashville, TN) professor of Journalism, Dr. Jimmy McCollum, says viewers, reader, and listeners tune in to the sources in which they believe. "I think it is a vicious cycle. Those journalists, those media representatives will tend to spout out the things that they want to hear. I thought it was interesting that someone said that, even when journalists put out the truth, sometimes it is not being believed…so I think that is a troubling sign these days," says McCollum (personal communication September 19, 2014). McBride continues that thought. "I am much more likely to trust people who look like me, and act like me and sound like me and that's true for everybody. But the great thing is we have this plurality of voices so I can find those voices in lots and lots of different places,"

"I don't think people are ever going to trust the media again. I think those days are gone."

CAN JOURNALISTS REGAIN AUDIENCE TRUST?

Trust is a relationship, in this case between the media and its audienc, according to Bruce Moore, news director for WREG-TV (CBS) in Memphis, Tennessee. I'm troubled when anybody says they don't trust us. All I can do is stand on our newsroom, our organization and work hard to be accurate and fair every single day. And if we make a mistake to admit it," says Moore (personal communication September 19, 2014). The Poynter Institute's Kelly McBride adds in many cases of news coverage, the audience has been tricked so many times, they know information is fallible. "I don't think people are ever going to trust the media again. I think those days are gone. I think that they are going to trust certain brands or certain sources, because those sources are generally reliable. And that is what we are going to have to strive for. It's going to be more about that relationship between the consumer and the information provider, not so much the media in general," says McBride. Moore has difficulty diagnosing the problem of declining trust in the media. When Moore looks around the country at those deliver-

ing the news, he sees strong reporting and ethics, but he sees a few cases where some have not made the right journalistic decisions. "However, I think when you look at the landscape of what is reported and what is written every day, I think it's strong and I think the American public is a well-informed public if they choose to be well-informed," says Moore.

THE IMPACT OF CITIZEN JOURNALISM

Another difference in today's media coverage involves the increase of citizen journalism. Nashville anchor Demetria Kalodimos offers a comparison of professional versus citizen journalists. She says citizens are great observers, have great ideas, and she welcomes the citizen journalists but with caution. "I do think journalism needs to be a profession and a craft. And even the citizen with a microphone or with a camera has some responsibility to the truth. And I would hope that they take that part of their title, if it is citizen journalist, they take the journalist part seriously, and put out information that they know to be true to the best of their investigation and knowledge," says Kalodimos (personal communication September 19, 2014). "I think it is even tougher for audiences to distinguish between someone who has spent hours and maybe days or weeks working on a story and someone who has just done 'sit in front of a computer' reporting. So, I think that's a real challenge," says McCollum. In traditional journalism, reporters deliver the facts and let the audience decide what their opinion is of that information. However, some correspondents today offer opinion. "I think there definitely is bias out and again it is up to the consumer to decide who they're reading, who they trust, and who they go to with accurate information," says Kalodimos.

DO WE HAVE A LESS INFORMED SOCIETY?

Will the numerous news sources and personal bias of the audience actually create a less-informed society? "It's hard, from a family standpoint, to make people learn about daily events and issues. All we can do is gather the news and report the news and hopefully people will take it upon themselves to learn about it in whatever way they want to," says Moore. Research shows fewer consumers today read the newspaper or watch a TV newscast (Barthel, State of the news media, 2015, April 29). Many students today tend to get news from comedy programs. "John Stewart, Saturday Night Live, and it may not be that sense of let's go to the mainstream media, let's go to the newspaper, let's go to two or three different magazines for this story but they'll watch Comedy Central on their phone or on TV and that will suffice for their news and that's a challenge," says McCollum. He adds it is important for today's journalists, and those studying journalism in college, to learn to cover all sides to a story. "Keep on teaching those basics that we have tried for years, reporting, objectivity, and fairness; the fact that newsrooms are getting smaller should not be an excuse for doing a sloppy job," says McCollum.

Some in society trust citizen journalists more than professional reporters. In order to combat this, award-winning journalist and retired editorial page editor for the Tennessean, Dwight Lewis, says media organizations have to reach out to their community and offer not only the news they want, but the news consumers need. Lewis says you cannot call yourself a good media organization if you just cover one area. "You have to cover it all. And if you don't cover it all, people are going to look elsewhere for those citizen journalists to give them what they need," says Lewis, (personal communication September 19, 2014).

When consumers believe the media understands their lived experience, their trust in said media is enhanced. "And if you never see them express your lived experience, you're probably not going to believe they are trustworthy because they don't know anything about you. So, how

could they possibly be trustworthy around the issues you want them to be trustworthy around. That's why diversity is really important and getting diverse voices into a variety of platforms," says McBride. The Tennessean's Dwight Lewis says reporters must not forget there is a real world out there. "I can't just go to work from home, stay in the office, and then go back home. That I still have to get out and see people and talk to people and listen to people and I think when you do that you can build trust," says Lewis.

CONCLUSION

With all of the negativity surrounding journalism, many reporters remain positive. "I'm still excited about the profession. I think there's always going to be a need for a messenger. And there's always going to be curious and inquisitive people who want to know what's going on in the world. Journalism's alive. We've just got to make sure that everyone values it as much as those who practice it," says Kalodimos.

Most hope we never get to the point where the public loses all trust in the media. "So if nobody trusts anything democracy does not work. We're in a precarious place…I wouldn't say in a bad place. I think we have choices to make about how we as consumers consume information and how we as news producers produce information," says McBride.

To regain public trust, many journalists may wish to remember the basic principles of journalism: to give a voice to the voiceless, to hold the powerful accountable, and to realize whether we get our news from traditional media, computer, tablet, or phone, this admonition from Edward R. Murrow still applies. "This instrument can teach, it can illuminate: yes, it can even inspire. But it can only do so to the extent that humans are determined to use it to those ends. Otherwise, it is merely wires and lights in a box."

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TRANSFERRING KNOWLEDGE TO EXPERIENCE: IMMERSIVE LEARNING PROJECT FOR INDIANA SCHOOL FOR THE DEAF

Michael Lee
Ball State University
Haeun Hong
Ball State University

ABSTRACT

The Deaf and hard of hearing community uses American Sign Language in order to communicate with one another. Although translators can help with this barrier, it is inconvenient and expensive for every conversation to be translated back and forth. This issue can become harder for technical media, such as the visual and aural media. Indiana School for the Deaf, that needed support with visual medium that would serve as a promotional video for recruiting students, sought out help to solve this issue. While an ordinary promotional video can help hearing parents and students to understand the content of the video through spoken language, hard of hearing parents and students cannot. Thus, making an interactive video that utilizing American Sign Language, narration, and subtitles from beginning to end became an immersive learning project produced by students of Ball State University to serve Indiana School for the Deaf. This paper explores the nature of the project, deaf culture and communication, and the impact of the project on the students of Ball State University and the community partner, Indiana School for the Deaf. Furthermore, this paper explores the benefits of creating non-linear videos that can serve as a barrier free visual medium that satisfies both worlds.

INTRODUCTION

The interactive promotional video for the Indiana School for the Deaf (ISD) is a project conducted by students of Ball State University Telecommunications department. They oversaw and produced a promotional video for the community partner with two faculty members' supervision. This project was funded $10,810 from Ball State University to cover expenses, including trips to ISD, equipment, etc. The primary objective of the project was creating a promotional video for ISD to use as a DVD and on their website. ISD requested a video that would serve to showcase and disseminate information about their available resources, information, and opportunities to families with deaf and hard of hearing children.

The video includes three different aspects of the school: academics, sports, and social life. Throughout the video, interviews of parents, teachers and students from kindergarten through high school are included to help the viewers appreciate different aspects of the school. ISD requested the video to deliver all content messages to both deaf and hearing audiences, which was accommodated interactively with subtitles, narrations, and videos using American Sign Language (ASL).

Moreover, the interactive feature of the project allows audiences to choose different versions that would best serve their needs. Audiences can also jump around chapters of the video instantly without going through previous chapters to reach the one they want. In other words, the interactive video provides non-linear experience of video watching. The students were given approximately five months to produce the promotional video and an additional three months to complete the interactive features. The outcome of the project was evaluated by Indiana School for the Deaf.

Rather than working for a grade, the students were working for what their community partner needed and serving the needs of a specific audience in order to find success.

DEAF CULTURE AND COMMUNICATIONS

D/deaf culture is an ethno-linguistic minority that constitutes approximately 500,000 hard of hearing and deaf people in the United States (Hamill & Stein, 2011). While Deaf culture is viewed by society as a group of disabled people, hard of hearing and deaf individuals identify themselves as a minority group. The term *culture* (Avon, 2006), that defines shared values, beliefs, behaviors, and artifacts passed down through generations to function in that group's world appropriately, fits this community of deaf individuals while ASL serves as the medium that unites D/deaf individuals as a culture (Hamill & Stein, 2011, p. 390). Furthermore, the term D/deaf is frequently used in order to describe both the nature of hearing loss and the identity of Deaf culture (Senghas & Monaghan, 2002, p. 71).

Indiana School for the Deaf is a major part of the Deaf culture and community in Indiana. Since the opening of the school, the school has grown in student population playing a major role in Deaf culture in the state of Indiana. The ISD has become a place where students feel a sense of belonging and is a place for students as well as for parents, alumni, and other hard of hearing individuals. The Deaf community finds value in the school's educational program and supports its mission of "providing meaningful learning opportunities for students that foster academic and social excellence where language and diversity are valued" (Indiana School for the Deaf). Students from various areas in Indiana attend this school in order to be educated in a setting where ASL is the dominant communication tool. Although speech therapy and spoken language classes are offered, ASL is the major language that all faculty and students use.

PROJECT RATIONALE

Visual and aural media are some of the barriers that come between the hearing and the D/deaf world. Since *The Jazz Singer*, the first film with synchronized sound, most movies and videos have become a hearing world centered media. According to Schuchman, deaf persons in

the early silent years of film sat "in movie house audiences everywhere in the United States and participated, on a comparatively equal basis, with their hearing peers, as dramas, comedies, and the news unfolded on the theater screens" (1988, p. 21).

Currently, videos and movies are challenges in the Deaf community. According to the FCC's modified Twenty-First Century Communications and Video Accessibility Act of 2010, videos broadcast on television must have closed captioning for the hard of hearing and D/deaf audience when uploaded online. However, consumer-generated videos that are shown on the Internet are not required to be captioned (Federal Communications Commission, 2015). Thus, a majority of the online videos are not accessible to the D/deaf community. Additionally, deaf audiences can comprehend auditory content and dialogue of movies through subtitles and visual descriptions on DVDs. However, most movies in cinemas do not provide subtitles for deaf audiences. Although several organizations (such as Cinema Connect, Sumimoto Corporation, Barrier Free Living, and Korean Barrier Free Film) have initiated projects to provide barrier free movies for the visual- and hearing-impaired audiences in cinemas, the projects are only recent and ongoing without widespread solutions.

Figure 1: A Snapshot of the Video with Three Layers

The term barrier free comes from architectural guidelines and principles created by Ron Mace in 1997 called Universal Design. According to Stone (1998), Universal Design, that has been mandated by the Americans with Disabilities Act, serves a far larger population than the 54 million Americans living with a disability. This term that started as an architectural project is now used by projects that accommodate the hearing-impaired individuals. Currently, barrier free movies are supported in various countries such as Germany where new technologies help the hearing-impaired audience in theatres enjoy films among the hearing audience. However, while numerous projects for movies in cinemas are growing, there is a lack of support for barrier free videos that are published online.

PROJECT CHALLENGES

One of the challenges the team encountered was communication. A translator had to help the team for all interviews and meetings with the school affiliates. During interviews, a translator was present to translate questions and statements to the interviewees by using ASL. The team also had to wait for the translator to translate the interviewees' answers back vocally. There was a delay in every conversation. Message consistency was another aspect of communication challenges. The producers and the editor transcribed interview answers for subtitles and narration. Next, narration was recorded by members of the team as well as other talents who were willing to help the project. Finally, ASL had to match the subtitles as well as the narration. Each step had to be painstakingly accurate and consistent to previous steps.

In the postproduction phase of the project, students realized another problem that they had

never encountered before. When editing interview video, the most common technique is adding B-roll on top of the interview to either hide video splice or add visual diversity. The problem with this technique was that people with hearing disability cannot follow the story of the interview due to the fact that main story telling will be led by audio during the video section where B-roll technique is applied. The student team, realizing the limitation of the B-roll technique for the deaf, decided to make a separate version with ASL. In this version, whenever the video cuts to B-roll, another layer of video of the interviewee is added on top of B-roll image in a small frame with subtitles. This would enable an audience with a hearing disability to understand and follow the storyline while maintaining the flow of the interview with B-roll video (see Figure 1).

Figure 2: the Video with interviewee picture snap shot.

However, teachers of ISD who used ASL for teaching reported that they were not able to focus fully because there was too much going on. Basically, they thought that watching a video containing three layers (B-Roll video, a layer of ASL video, and superimposed titles) of visual information was too much cognitive load for audiences with a hearing disability. Based on the feedback, the student team decided to delete the video layer and put a snapshot picture of the interviewee instead. ASL teachers confirmed this revised version was easier to focus on than the version with video layer (see Figure 2).

Figure 3A: In ASL version, but can click on the ear icon to switch to hearing version.

The last obstacle for the student team was how to deliver two different versions in one medium. They decided to stream the two videos at the same time allowing instant transitions into a different version. Two different interfaces were designed for interactive features: one for chapter navigation and one for rerouting to a different version.

INTERACTIVITY

One of the most interesting aspects of the project lies in its interactive nature. Interactive video may be defined as "any video program in which the sequence and selection of messages is determined by the user's response to the material" (Floyd, 1982, p. 2). Jensen defined the inter-

activity as "A measure of a media's potential ability to let the user exert an influence on the content and/or form of the mediated communication"(1998, p. 201). Also, Lee, Heeter, and LaRose insisted that watching a video with others is more enjoyable than watching it alone and watching an interactive version is even more enjoyable (2010).

Figure 3B: In hearing version, but can click on the ASL icon to switch to ASL version.

Throughout the overall video, two menu icons appear and disappear in the upper right corner of the video. The icon on top that looks like a book allows viewers to navigate different chapters of the video instantly. By selecting a menu icon (mode change icon) below the book icon, viewers can switch the mode of the video into a different version (ASL or normal hearing). Figures 3a and 3b show two different versions of each video. The interactive navigation menu provides a non-linear experience of watching the video. Ultimately, the BSU student team successfully designed the ISD interactive video to meet the needs of their community partner (Figure 4).

Figure 4: Interactive Navigation Screenshot.

IMPACTS ON STUDENTS

As Aristotle stated, the core of Immersive Learning lies in experiential learning (or experiential education) where learning comes from reflection on the direct experience. In his book "Experience and Education", John Dewey argued that school curriculum needs to have experience as its core (2007).

The core experiential aspect of a video production class lies in growing a confidence in an ability to solve problems in the real world. Gayle (1990) found that experiential learning methods in her video production class increased the likelihood of retention and transference of knowledge which, in turn enhanced her students' confidence in problem solving.

One of the biggest lessons during production of the video was solving the problem of differing communication. Throughout the months of working with ISD, the team learned that ASL is not only a means of communication, but also an important part of the D/deaf culture. Without the ability to understand or practice the language, it was a challenge to work within the culture. Thus, from

the beginning of production, the team also had to fully educate themselves about the target audience and the importance of the viewers' culture as well as the significance of their form of communication.

Furthermore, this project impacted the students in way that a regular class project could not. Rather than working for a grade, the students were working for what their community partner needed and serving the needs of a specific audience in order to find success. For example, instead of making a decision as a team that the promotional video would only last for three minutes with a minute of each section, the team consulted with ISD about making a lengthy video that would showcase the school's features as well as testing out their designs on their intended audience for feedback. Also, the team had to understand that the audience would be parents of potential students. Thus, the students of TCOM 487 had to contact the school affiliates continuously in order to produce a video that would serve both ISD's needs and the parents' needs.

The project helped with providing experience in producing professional quality standard storytelling and gave the team a chance to work on an interactive, non-linear, barrier free video that would serve as a communication tool for both the hearing and the deaf worlds. Moreover, the experience gave the team an opportunity to take full responsibility of the entire project as well as experience working in a role within a team that provided the students with great progress towards their professional goals.

CONCLUSION

D/deaf culture that consists of hard of hearing and deaf individuals take pride in their identity as an ethno minority group that communicate through a common medium, American Sign Language. However, deaf individuals face the challenge of communication with the hearing world, especially with visual and aural media. Thus, a project conducted by students at Ball State University tried to overcome this issue by helping the community partner, Indiana School for the Deaf, with a non-linear, interactive, barrier free video. This promotional video serves to showcase ISD's resources, information, and opportunities to families with deaf and hard of hearing children. The video not only helped ISD with delivering the contents to both the hearing and hard of hearing parents and children, but also helped the team members by providing them with an opportunity to work for a client and understand how a barrier free video can serve two distinct audiences simultaneously. Hopefully, future both videos online and in cinemas, will eventually serve all audiences equally.

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CONTERIO, M. (2015). *BLACK SUNDAY*. LEIGHTON BUZZARD, U.K., AUTEUR.

Reviewed by: Daniel Sacco, Ryerson University

Martyn Conterio's recent manuscript on Mario Bava's seminal Gothic horror film *Black Sunday* (1960) is a brief but dense examination of the film's artistic impact and enduring legacy. It begins by providing ample context for the film's production, including Bava's celebrated previous work as an optical effects artist, the waning presence of Gothic horror in 1950s genre filmmaking, and the character of the Italian studio system in the wake of Fascist control. Conterio also situates Bava's debut in relation to the emerging popularity of salacious vampire tales from Hammer Studios in Britain, and delves into *Black Sunday*'s original source material and its somewhat tenuous narrative relationship to the finished film. He goes on to provide an informative account of the film's production and reception, centering on a few key elements that tend to dominate discussions of the film: the casting of prototypical scream queen Barbara Steele; the release and marketing of the film in multiple disparate versions; and the censorship and scrutiny faced by the film's content in America and the U.K. The final section of the book provides a critical analysis of the film's inestimably influential style, recurring visual motifs, and idiosyncratic narrative inconsistencies. The book is concluded by a summation of summation of the film's lasting artistic and commercial impact, suggesting direct homages to Bava in the work of renowned filmmakers Francis Ford Coppola and Tim Burton, and hinting at the key role played by *Black Sunday* in launching the Italian horror subculture, one still very much revered by an unusually dedicated fan-base.

Conterio writes in a winking, informal style that frequently injects knowing humor into the presentation of his research. The text is extremely accessible and its greatest strength is its potential to inform younger viewers who may be entranced by the film's visual richness but somewhat ill-equipped to historically gauge the extent of its impact on the horror genre. Rather than treat *Black Sunday* simply as part of a longer continuum of Gothic Cinema, originating with Edison and rising to popularity through the 1930s Universal Pictures, Conterio places his emphasis on those new elements it brought to the table, such as the iconic image of its lead actress/female villain and its confrontational use of grisly special effects. Placing these innovative strategies in a useful historical context illuminates the degree to which the film was, in many respects, years ahead of his time. Conterio is careful to attribute credit only where due, fully acknowledging Bava's strength as a visual artist over his questionable prowess as a narrative storyteller.

Two strengths of the text are Conterio's careful treatment of the film's existence in multiple versions (necessitated by the lack of any one being considered definitive) and his playful approach to the film's narrative weaknesses. The

textual analysis does not go terribly in-depth when addressing *Black Sunday's* thematic core or cultural resonance, but this is somewhat appropriate, as the portrait of Bava provided suggests he would likely have taken little interest in such discussions himself. One aspect that perhaps could have been treated in more detail is the manner in which *Black Sunday* forged a template for subsequent Italian horror films, such as those by Dario Argento and Lucio Fulci. While these directors rarely employed the Gothic backdrop of *Black Sunday*, the film's dreamy influence and visceral effects unquestionably guide their work. In fairness, these conceptual linkages have been noted elsewhere. As possibly the first manuscript devoted solely to *Black Sunday*, Conterio more than adequately contextualizes the film, both historically and artistically, and offers numerous possible and credible explanations for its inarguable status as a bona fide horror classic.

BHASKAR, M. (2013). THE CONTENT MACHINE: TOWARDS A THEORY OF PUBLISHING FROM THE PRINTING PRESS TO THE DIGITAL NETWORK. LONDON: ANTHEM PUBLISHING STUDIES.

Reviewed by Erin Zysett, University of Oregon

In a short 193 pages, Michael Bhaskar sets out to propose a unified field theory of publishing that applies as aptly to the information age as it does to the industrial and medieval ages. He argues for publishing to avoid disintermediation by redefining its role in the creation process. The content machine: Towards a theory of publishing from the printing press to the digital network is a timely analysis of what it means to be, and work with, a publisher.

Amazon's move into publishing, and the proliferation of e-readers and Web 2.0 content sites, has created clear challenges for traditional book publishers. Self-publishing has growing stature, and many new and established authors are asking what value is added in dealing with publishers when they, the writers, can easily reach potential audiences directly. Bhaskar clearly thinks there is added value, but in the end concedes that publishing services, as he redefines them, may one day be more of a luxury service for authors who can afford to hire out designing and marketing to a third party. He argues rather than looking at publishers as creators of things (books) we need to be thinking of them as providers of frames for stories and networkers who amplify the potential audiences for those stories. Framing and amplification are the two most important ideas and terms to come out of this book, and serve to converge the various thought tunnels Bhaskar takes his readers through.

Rooted deeply in publishing theory and history, Bhaskar's ideas also dip heavily into new media and communication theory, and tap Henry Jenkin's work on transmedia. Bhaskar has done his homework and understands where publishing comes from, and its possible destinations, but at times seems ambivalent about what publishing actually is. He can seem to contract himself in the text, carefully setting up ideas and theories in one paragraph then knocking them down in the next. It's a technique he uses in excess throughout the book. At times this back and forth can be hard to follow, but he ultimately brings things around in the final chapter. That being said, Bhaskar is a concise writer who, despite being a clear expert in the area of publishing theory and history, doesn't fall into the same trap of quasi-intellectual filler text that is so prevalent in academic works.

With almost two pages of footnotes per chapter, and a chapter-length bibliography, Bhaskar's arguments are well researched and thought provoking. He makes convincing statements about the potential role for flexible publishers in the digital age. There are a few visuals in this book, which aren't particularly helpful in explaining Bhaskar ideas. They seem to exist because someone thought they should.

Overall, this book would be a rich addition to any curricula concerned with what it means to be a publisher, published author, new media, publishing, communications, or the uncharted waters of Web 2.0.

2016-2017 BEA SCHOLARSHIP WINNERS ANNOUNCED

PETER B. ORLIK, CHAIR, BEA SCHOLARSHIP COMMITTEE

Nine students from nine different campuses were awarded scholarships in the Broadcast Education Association's 2016-2017 competition. The winners were selected by the BEA Scholarship Committee at its November 21, 2015 meeting in Washington, D.C.

Abe Voron Scholarships – Sponsored by the Abe Voron Committee
Katherine Hancock, University of North Texas
Esther Raty, Brigham Young University

John Bayliss Award – Sponsored by the John Bayliss Foundation
Zipporah Mondy, Arkansas State University

Walter Patterson Scholarships – Sponsored by the National Association of Broadcasters
Michael Miletich, Illinois State University
Samuel Trapp, Baldwin Wallace University

Vincent Wasilewski Scholarship – Sponsored by Patrick Communications, LLC
Stephanie Elder, Murray State University

BEA Founders Scholarships – Sponsored by BEA
Faisal Rahman, Onondaga Community College/Syracuse University
Edward Vivenzio, Cayuga Community College

Richard Eaton Foundation Scholarship – Sponsored by the Richard Eaton Foundation
Macy Muirhead, University of Oklahoma

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2017-2018 competition begins in February 2016.

JoME
Journal of Media Education

MANUSCRIPT SUBMISSION GUIDELINES

(Pedagogical Articles/Essays, Responsive Essays, and Scholarly Papers)

1. One electronic copy of the manuscript must be submitted for initial review. Authors should submit a copy via e-mail as a Microsoft Word document to dbyland@beajome.org.

2. The manuscript text must be double-spaced, and if research is cited, adhere to the current edition of the American Psychological Association (APA) style manual.

3. Articles are limited to 3000 words or less, and Essays to 1500 words or less. Charts, graphs, supplemental graphics, video clips, audio clips, slideshows, multi-media, and Internet links are strongly encouraged as JoME is an interactive on-line publication.

4. Submissions must be carefully proofread to ensure that the quality of writing, appearance of the manuscript, grammar, and citation of references, all conform to high standards.

5. All authors must indicate the following information on the first page of the manuscript: name, employer, professional rank, address, telephone number, fax number, email address, and whether the work has been presented at a prior venue.

REVIEWS OF BOOKS AND OTHER INSTRUCTIONAL MATERIALS:

1. Potential instructional materials that can be reviewed include books, computer software, CD-ROMs, guides, manuals, web pages, video programs, and audio programs.
2. Reviews may be submitted as a Word document e-mailed to David Byland.
3. Reviews must be 250-500 words in length.
4. The review must provide a full APA citation of the reviewed work.
5. The review must provide the reviewer's name, institution, and e-mail address.
6. The review should follow the guidelines below:
    - Read the whole book and any ancillary materials (CD/DVD, websites, etc.)
    - What is the book's focus?
    - Does the book accomplish the stated purpose?
    - Is the book a contribution to the field or discipline?
    - Does the book relate to a current debate or trend in the field and if so, how?
    - What is the theoretical lineage or school of thought out of which the book rises?
    - Is the book well written?
    - What are the books terms and are they defined?
    - How accurate is the information (e.g., the footnotes, bibliography, dates)?
    - Are the illustrations/ancillary materials helpful? If there are no illustrations/ancillary materials, should there have been?
    - What courses would this book be appropriate for?
    - How does the book compare to other books in the field?

Classic book review structure is as follows:

1. Title including complete bibliographic citation for the work (i.e., title in full, author, place, publisher, date of publication, edition statement, pages, special features [maps, color plates, etc.], price, and ISBN.
2. One paragraph identifying the thesis, and whether the author achieves the stated purpose of the book.
3. One or two paragraphs summarizing the book.
4. One paragraph on the book's strengths.
5. One paragraph on the book's weaknesses.
6. One paragraph on your assessment of the book's strengths and weaknesses.

WEBSITE REVIEW GUIDELINES

While there are many websites designed by and for educators, there are almost no reviews of those sites available. In order for our readers to make effective use of these resources, JoME invites reviews of websites based on the criteria below.

1. Reviews should be e-mailed to dbyland@beajome.org
2. Reviews must be 250-500 words in length.
3. The review must provide a full APA citation of the reviewed work.
4. The review must provide the reviewer's name, institution, and e-mail address.
5. The reviewer should follow the criteria below:
    - Title including complete bibliographic citation for the work (including "http address")
    - One paragraph identifying the purpose of the site, and whether the site achieves that purpose.
    - One or two paragraphs summarizing the site.
    - One paragraph on the site's strengths.
    - One paragraph on the site's weaknesses.
    - Issues to consider when reviewing the text:
    - Look at the entire site, following all links.
    - Is the site easily navigated?
    - Do you immediately get a sense of what the site is all about?
    - Are the graphics appropriate to the subject of the site?
    - Are there graphics that seem superfluous or unnecessary?
    - Does the technology work - Java, scripts, movies, etc. or are you required to load a program or do something in order to use the site?
    - Is the layout cramped and 'too full' or is it aesthetically pleasing?
    - Are the areas of content clearly defined?
    - Is the content what you expected/needed?
    - Can the content be used in the classroom?
    - What courses would this site be appropriate for?
    - How does the site compare to other electronic resources?

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The Journal of Media Education accepts submissions on an on-going basis. Submissions are considered in the order in which they are received.

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