Video Sequence Report

University of Colorado Boulder, Department of Journalism

Kathleen M. Ryan - 11 May 2022

All photographs courtesy CMCI website

Introduction

After the establishment of the College of Media, Communication, and Information post-discontinuance, the Department of Journalism opted to offer students a more flexible curriculum. This curriculum eliminated two specific broadcast-focused sequences for students to study: broadcast journalism (BJRNL) and broadcast/media production (BMP). It also established JRNL 4572 News Corps as a capstone, which was conceived as a multi-media newsroom. JRNL 4624 News Team, the broadcast capstone, and its corresponding studio production course JRNL 4674 Digital Video Production 3, the former capstone for BJRNL and BMP students, were initially only offered as electives. News Team has since been added as a type of "shadow-capstone" which students can petition to take instead of News Corps.

In the wake of this shift in curriculum, enrollment in the former broadcast sequence has declined substantially. As recently as 2015, News Team had an enrollment of roughly 20 students per term. JRNL 4355 Video News Reporting offered two sections, each with maximum enrollment of around 12 in 2016; as the sequence is currently structured it is the prerequisite for News Team. In Spring 2022, News Team was canceled because it could not make minimum enrollment and Video News Reporting had only six students enrolled.

This report assesses the video and multimedia sequence and offers recommendations for our curriculum. I compared the University of Colorado journalism requirements to other journalism programs nationally, either at peer institutions, programs of similar student enrollment, or at programs where students were regularly winning national awards for their work. I then visited each of the courses offering moving-image based storytelling in Spring 2022, and reviewed syllabi from our roster of image-based classes. The class visits included interviews with the students and professors. I also conducted a survey of both current students and alumni about industry needs versus program offerings.
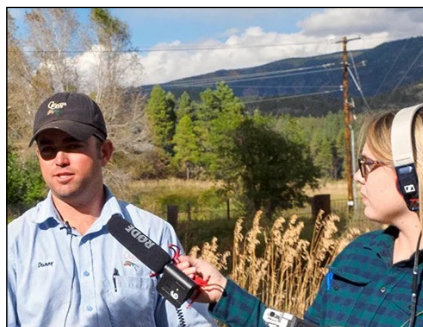
Program Comparison

In the first part of this review, I review the overall curriculum at CU Boulder and then compare our curriculum to that of other journalism programs.

Current Journalism Curriculum

The Department of Journalism adopted a curriculum post-discontinuance designed to recognize the realities of the journalism industry. We removed previous sequences and developed a highly-individualized approach we internally dubbed as "choose your own adventure." Students were required to take a series of introductory courses and then moved on to their own program plan depending upon interests, before returning to a department-wide capstone experience.

Initially students were expected to take a combined course in writing and technology, designed to build off of the CMCI 1010/1020 Concepts and Creativity's modules (8-week sections in Communication, Storytelling, Images, and Information). However, because journalism students needed time to perfect basic skills in each area, these components were broken up into two individual courses: JRNL 2000 Writing for the Media and JRNL 2001 Fundamentals of Reporting Technologies. Similarly, the capstone course JRNL 4572 News Corps was initially conceived of as a converged newsroom offering both video and text-based stories. This also was not deemed practical, specifically for students interested in broadcast news production, and so JRNL 4624 News Team became a second unofficial capstone option available by petition. See *Table 1*.

It is impossible to assess the video sequence courses without considering the overall major requirements. The seven upper division reporting classes required to graduate span both online and video-based storytelling. But a student seeking to take one of the video-based courses to fulfill the option is forced to take a video course beyond Fundamentals of Reporting Technologies as a pre-requisite (JRNL 3644 Digital Video Production 1). By contrast, none of the text-based "advanced" courses require any coursework beyond the core curriculum. Additionally, two of the upper-division courses required for graduation (JRNL 4521 Data Journalism and JRNL 4562 Digital Journalism) do not serve as pre-requisites for the News Corps capstone.

	Core Curriculum	Conceptual Courses	Upper-Division Reporting Course	Other Requirements
Course 1	JRNL 1000 Principles of Journalism and Networked Communication	Media Law and Ethics	One course from a list of seven*	Capstone†
Course 2	JRNL 2000 Writing for the Media	One upper division conceptual course		Internship
Course 3+	JRNL 2001 Fundamentals of Reporting Technology	One other conceptual course		9 credit hours of electives
			*Two of these courses have an additional skills course as a pre-req	**†News Corps is listed as the capstone; News Team is available by petition**

Table 1: Journalism Degree Requirements

News Corps only requires a single advanced reporting course as a pre-requisite, selected from a list of 10, which include four classes from the upper-division reporting list and six other courses. The by-petition capstone News Team requires two courses beyond the core curriculum. Please see *Table 2*.

	Introductory Sequence	Conceptual Course (can take simultaneously or after Capstone enrollment)	Skills Requirement 1	Skills Requirement 2
Required Courses (News Corps Capstone)	JRNL 1000, JRNL 2000, JRNL 2001	Media Law and Ethics	One course from a list of 10	None*
Required Courses (News Team Capstone)	JRNL 1000, JRNL 2000, JRNL 2001	Media Law and Ethics	JRNL 3644 Digital Video Production 1	JRNL 4354 Video News Reporting
				*Six courses have no pre-requisites

Table 2: Capstone Pre-requisites

As *Table 2* demonstrates, the pre-reqs for these two capstone experiences are inconsistent. Most advanced reporting courses have no pre-requisites other than the initial core sequence, and in one case (JRNL 4602 Opinion Writing) there are no pre-requisites beyond the introductory writing class. Thus it is possible that students could enroll in the News Corps capstone having only taken the introductory writing course and Opinion Writing. This is not the case for video- or audio-based reporting courses, which require the core curriculum as well as one additional preparatory skills course before moving to the pre-req. A student could also enroll in News Corps with having taken no 4000-level courses, opting instead for one of three 3000-level options (JRNL 3402 Social Media Storytelling, JRNL 3552 Editing and Presentation, or JRNL 3674 Digital Video Production 2). Please see *Table 3.*

	Core Pre-requisite 1	Core Pre-requisite 2	Other Pre-requisite
JRNL 3402 Social Media Storytelling	JRNL 2000	JRNL 2001	
JRNL 3552 Editing and Presentation	JRNL 2000	JRNL 2001	
JRNL 3674 Digital Video Production 2	JRNL 2000	JRNL 2001	JRNL 3644
JRNL 4002 Reporting 2	JRNL 2000	JRNL 2001	
JRNL 4344 Video Documentary Production	JRNL 2000	JRNL 2001	JRNL 3644
JRNL 4354 Video News Reporting	JRNL 2000	JRNL 2001	JRNL 3644
JRNL 4602 Opinion Writing	JRNL 2000		
JRNL 4614 Advanced Audio Practices	JRNL 2000	JRNL 2001	JRNL 3614
JRNL 4802 Feature Writing	JRNL 2000	JRNL 2001	
JRNL 4822 Reporting on the Environment	JRNL 2000	JRNL 2001	

Table 2: Advanced Reporting Pre-requisites for News Corps

There is also an image-based storytelling sequence curiously missing from the News Corps approved pre-requisites. We have a strong reputation in photojournalism and offer

both a beginning and advanced course (JRNL 3102 Photojournalism 1 and JRNL 4102 Photojournalism Portfolio). But taking this sequence does not qualify a student to take News Corps.

Looking at the course offerings overall, there are no intermediate or advanced video options for non-broadcast students. While there is a course called Video News Reporting (JRNL 4354), students can only enroll in the course if they have taken a course that combines instruction in field/short format video storytelling and multi-camera studio production (Digital Video Production 1). While this skillset may be needed for students seeking to be broadcast journalists, it is less necessary for students who may be doing video work in other organizations. Similarly, students cannot advance to JRNL 4344 Video Documentary Production without having taking Digital Video Production 1. Non-broadcast students may be interested in long-form video storytelling skills without the studio focus, but there is no option for them. This may be limiting our enrollment in the video courses: they are perceived to only be appropriate for students seeking jobs in traditional broadcast outlets.

Finally, it's important to consider the revisions made to the college-wide pre-requisite since our curriculum was adopted and the impacts that is having on our students. Concepts and Creativity was initially a two-semester course, and students spent eight weeks discussing image making and consumption from various perspectives. It was understood students would have a firm grounding in aesthetics theory before entering into our image-based courses. The course was compressed into a one-semester offering several semesters ago (CMCI 1040 Concepts and Creativity), with no detailed focus on images. We have not adjusted our curriculum either in JRNL 1000 Principles of Journalism and Networked Communication or Fundamentals of Reporting Technologies to reflect this change. I will discuss those impacts on students in the Feedback from Students and Alumni section below.

Journalism Programs Nationwide

A total of 86 programs were reviewed for this report. A majority of the programs were based in the United States. Because this assessment is focused on issues with our undergraduate major, I did not look at the curriculum for programs offering only a graduate degree.

- All colleges in the Pac-12 Conference were assessed. Of the 12 universities, one (University of California Los Angeles) does not offer a journalism major

at the graduate or undergraduate level.[1] One university (Oregon State University) offers an undergraduate minor in journalism, but no major. Two other institutions (University of California Berkeley and Stanford University) only offer MA degrees in journalism. The remaining eight programs offer a journalism major and were included in the national results.

- I conducted a census of the large public and private institutions which are located in Colorado or immediately surrounding states (Kansas, Nebraska, New Mexico, Oklahoma, Utah, Wyoming). Many, but not all, of these programs have either current or provisional accreditation from the Accrediting Council on Education in Journalism and Mass Communication (ACEJMC). The nine universities are all classified as having high or very high research productivity. Smaller programs (e.g. University of Northern Colorado) were intentionally not considered for a point of comparison.

- I conducted as census of all Western state schools with current or provisional accreditation from ACEJMC. The 18 schools are all located in Western states which are not immediate geographic neighbors to Colorado (California, Idaho, Montana, Nevada, South Dakota, Texas). Alaska, Hawaii, and North Dakota were not included in this Western states list because none of the journalism programs in these states are accredited by ACEJMC.

- I reviewed the programs of 24 state and private institutions who are recognized nationally for excellence in journalism education. All institutions are classified as having very high research productivity. While a majority of the institutions are accredited by ACEJMC, two (Northwestern and University of Wisconsin Madison) are not.

- Finally, I assessed the curriculum of a selection of accredited programs which either have roughly the same student enrollment as the Department of Journalism or which routinely win awards in national competitions such as those given by Hearst or the Broadcast Education Association (BEA). This list of 22 schools includes international institutions; none are considered to be peer institutions of CU Boulder according to Carnegie classifications.

Programs vary dramatically in size. In considering student enrollment numbers I looked at the total number of students enrolled in an accredited program or, if the program was not

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[1] UCLA offers a journalism certificate through its extension program, which consists of 8 courses and does not require matriculation at the university. See: https://www.uclaextension.edu/writing-journalism/journalism/certificate/journalism

accredited, the total number of students enrolled in the journalism department. This average program size was 721. Because some accredited programs include multiple departments, such as advertising, public relations or media studies, I also looked at the enrollment numbers for journalism departments only. This average department size was 333. CU's journalism student enrollment is in line with this second number, at 296. But it's important to note that when compared to our Pac12 and national peers, CU's journalism department is significantly smaller. Please see *Table 4*.

	University of Colorado Boulder	Pac12	Regional	Western Accredited	National Large Schools	Other Accredited or Award-Winning	Overall
Average Program Size, Accredited (multiple majors) or Journalism (non-accredited programs)	296	1,017	727	606	1,141	540	721
Average Department Size, Journalism	296	544	293	270	438	158	333
Total Schools Assessed	1	12	9	18	24	22	86

Table 4: Student Population by Program Type

CU Boulder's journalism enrollment aligns most closely with smaller programs in every category. Most journalism programs in the Pac12 are substantially larger than CU Boulder. Arizona State, for example, has an enrollment of 1,154 journalism students, University of Oregon 683, University of Utah 633, and Washington State University 614. Similarly, other highly ranked regional and national programs are much larger than CU Boulder. University of Missouri has 1,189 journalism majors, Northwestern 1,026, Indiana University 747, and University of Florida 713. University of North Carolina Chapel Hill, University of Maryland, and Pennsylvania State University all have roughly 500 journalism majors. Our student enrollment is in line with three top national programs: Syracuse

University,[2] University of Illinois Urbana-Champaign, and Boston University.

A majority of the programs[3] offer a fairly structured curriculum, with only a handful elective courses. Still, about one-third (27 universities) offer programs similar to CU Boulder's "choose your own adventure" model in journalism, where students take a limited number of required courses and have a great deal of choice to develop their program to suit their own interests. Eighteen programs offer a formal broadcast journalism major, as opposed to an informal sequence of video-based classes within journalism. The average size of these programs is 906 students. Fourteen programs offer a media production major, which in each case is separate from the journalism degree even if in an accredited program. The average size of these programs is 841 students.

As mentioned above, CU Boulder requires that journalism students learn studio production technical skills as a pre-requisite to taking advanced video-based storytelling courses. This differs from most universities nationwide. Only 17% of programs (15 universities) offer studio multi-camera production as a elective within journalism, and only seven of the programs surveyed (8%) require journalism students take a technical course in multi-camera studio production as part of their journalism coursework. Seventeen additional programs offered studio production coursework but as part of a media production or film major. These programs all have a significantly larger student population than CU Boulder. Please see *Table 5*.

In the Pac12, the only institution to require journalism students take studio production is Washington State University, which is unaccredited and has three times as many students in journalism as CU Boulder. The only regional university to require a studio production course for journalism majors is another unaccredited program, University of New Mexico and the only large national program is Virginia Commonwealth University. Notably, none of the top journalism schools nationally other than Washington State University require journalism students take a specific course in studio production.

National awards tend to go to programs recognized in other spaces for their excellence (e.g. University of Southern California, University of Missouri, Syracuse University, or Northwestern University) and which can provide students the opportunity in broadcast to

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[2] This number is for the Broadcast and Digital Journalism major. Syracuse also has two other journalism majors in the S.I. Newhouse School of Public Communications: Magazine (134 students) and Newspaper and Online Journalism (87 students).

[3] Because broadcast journalism is sometimes a distinct major or department from journalism, "program" in the follow two paragraphs refers to either accredited programs which may include multiple departments or the journalism department only at non-accredited institutions.

work on professionally-produced newscasts. There is also a small group of regional institutions that regularly are recognized for their student work (e.g. American University in Cairo, Elon University, Central Michigan University, or Kent State University). None of these school requires that students be versed in the technical skills of studio production.

	University of Colorado Boulder	Pac12	Regional	Western Accredited	National Large Schools	Other Accredited or Award-Winning	Overall
Journalism majors required to take studio multi-camera production course	1	1	1	0	1	3	7
Journalism majors offered studio multi-camera production course as an elective	1	1	3	2	2	6	15
Studio multi-camera production courses offered as an elective outside of Journalism	1	0	3	3	3	8	18
Student Population Average of Schools	296	614	771	N/A (no schools require studio courses)	1,452	469	720

Table 5: Media Production Requirements for Journalism Majors

However, it's important to point out that many honors for student work are often garnered by unaccredited institutions that seem to be producing a quality not necessarily

indicated by their student population numbers or accreditation status. In looking at the most recent data from BEA (https://beaweb.org/festival/2022-school-rankings/), smaller colleges do inordinately well in the various production categories. Seven schools[4] were added to this assessment in early April because of their performance in the most recent BEA rankings. Each offer multi-camera studio production, and several require journalism students learn studio production skills as part of the major. It's not clear from this assessment why these seven schools are doing so well and none of the other schools requiring students learn studio skills demonstrate a similar success rate in garnering awards.

A number of schools require that students take a least one course specifically focusing on visual communication. University of Southern California, for example, requires "Visual Journalism" for all journalism majors, the University of Arizona requires all students take photojournalism (not surprising given that the Center for Creative Photography is housed at the university), University of Missouri requires "Fundamentals of Visual Communication and Strategic Communication." The University of Oregon[5] requires journalism students take two classes in image-based storytelling beyond the core curriculum. This trend is found in both smaller and large programs. Baylor University, with only 350 majors, requires all students take course in media photography as does California State University San Jose (145 journalism majors); Ithaca College (120 journalism majors) requires a course in "visual journalism" and Temple University (353 majors) requires "visual news gathering." This list is only partial and doesn't begin to tease out how image-based storytelling is integrated into curriculum nationwide. There are, of course, programs that still differentiate between "print" and "broadcast" storytelling, but most programs reviewed seem to recognize the need for students to understand multi-media approaches.

Overall, curriculum looks similar in both accredited and non-accredited programs: a mix of skills and conceptual courses, usually leading to a capstone or portfolio course in the final semester (in some cases both). Most, but not all, programs require students do an internship or practicum. But there are some interesting additional trends:

- Several colleges have diverged from the standard credit-hour, full-term course model and are offering instead a selection of specific courses that students select from to augment their knowledge and expertise, ranging from software to equipment to other specialized skills. These courses last

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[4] Huntington University, Ithaca University, James Madison University, Missouri State University, Rowan University, St. Could State University, University of Miami.

[5] University of Oregon is on the quarter system.

only a part of the term and are 1 credit-hour.

- Several institutions are offering semester-long courses at a lower credit-hour load (e.g. at an institution where the typical class is 3 credit-hours, they are offering 1 and 2 credit-hour full-term options as well). These courses often focus on skills

- Multimedia reporting is fully engaged in individual courses at a majority of programs, with video and photographic reporting expected to be a part of specialized topic reporting classes (e.g. arts reporting, environmental reporting, etc.).

- Nearly all institutions offer multiple levels of video- and image-based storytelling courses (beginning, intermediate, and advanced), allowing instruction for students who don't want to work with advanced cameras.

It is worthwhile to consider how some of these trends could offer options to improve and restructure not just our video curriculum, but our journalism curriculum overall.

Program Review

CU Boulder offers 14 specific undergraduate courses that directly engage in video-based storytelling. Two additional courses are part of the photojournalism sequence, and two courses are a part of an audio sequence. As part of this review I looked at the most recent syllabi for the video-based courses; if multiple sections of a course were offered in a given term I reviewed all sections. Because of the impacts the COVID-19 pandemic had on modes of instruction, and specifically the issues it could cause to video-based storytelling, I made sure to look at both in-person and remote instruction if the most recent syllabi was remote only. I did not review the photojournalism or audio two-course sequences. I did include the two sports-specific broadcasting courses. I did not review syllabi for JRNL 4624 News Team, JRNL 4562 Digital Journalism, and JRNL 4364 Broadcast Projects. A recent syllabus for Digital Journalism was not on file. News Team produces a once- or twice-weekly newscast, and varies little from similar courses taught at other institutions. Finally, Broadcast Projects is designed as an independent study/practicum for individual students and so a syllabus review was not relevant.

While I initially did not plan to review JRNL 1000 Principles of Journalism and Networked Communication, I added it after a number of student interviews indicated that they found it offered unsatisfactory preparation for video-based coursework. I also compared the syllabi to those from two graduate courses: JRNL 5001 Media Technology Boot Camp and JRNL 5011 Newsgathering and Multimedia Storytelling.

JRNL 1000: Principles of Journalism and Networked Communication

I reviewed the most current syllabus for JRNL 1000 Principles of Journalism and Networked Communication, taught by Ross Taylor in Spring 2022. The course is divided into three major sections and it is only in the third section (The Business of Journalism and the Industry Today) where the topics turn to multimedia specifically: Week 13 Digital Takes Center Stage and Week 14 Visual Communication. It's possible that multimedia is discussed in previous weeks, but the readings and topics indicate that the focus is largely on print journalism. The Visual Communication week does use the National Press Photographer's Association (NPPA) website as a student resource, but there is no indication issues like

applied media aesthetics[6] are discussed.

The course has three assignments. The first two assignments are written in nature. The first specifically requires that students assess "a mainstream local, national, or international newspaper"; local, network, or cable television is not given as an option nor is radio news. The second asks students to consider an ethical dilemma in "an area of journalism you are interested in (sports, investigative, travel, etc.)" but specifically directs students to only one video-based ethical standard (Al Jazeera America) and doesn't direct them to any image-based ethical standards (such as the NPPA code of ethics). The third assignment asks that students create a multimedia story in one of three forms: photography, videography, or audio. The story is gathered using a smartphone or other student-owned technology. While this section does direct students to the NPPA and Radio Television Digital News Association ethical standards, there does not appear to be a grounding in aural or visual aesthetic principals before students do the story nor is it evident how they are instructed in editing technology, given the multiple options.

JRNL 2001: Fundamentals of Reporting Technologies

Seven syllabi for JRNL 2001 Fundamentals of Reporting Technologies were supplied for review. Three were from Spring of 2021 and four from Fall of 2020; courses were taught by an instructor, a two different adjuncts, and two different GPTIs.

Because this course is being assessed by another review process, I only want to reiterate the major issues that emerge from viewing the syllabi.

- There is a great deal of material to be covered in the course and multiple complicated assignments (infographic, audio story, video story, multimedia final project).
- There is a lack of consistency across the syllabi in terms of assignments, learning outcomes, and weekly topics.
- There is no discussion of constructing still images.
- Only two sections offered a discussion on applied media aesthetics (both taught by the same instructor); none of the other instructors offered this as a specific topic.
- The video assignment focus is on broadcast news-style reporting

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[6] Applied media aesthetics takes concepts of artistic image construction and applies them for usage in media image-making, including issues such as placement of elements in the screen, leading lines, natural sound, light, sequencing, etc.

(including a reporter-narrated track) rather than allowing for natural sound/interview video stories as found in documentary or online multimedia packages.

JRNL 3644: Digital Video Production 1

JRNL 3644 Digital Video Production 1 spends the first half of the term doing field production and the second half working in the studio with specific assignments described in the syllabus. It is usually taught by Paul Daugherty, and I reviewed his syllabus from Spring 2021. The field work includes a storyboarding exercise, a sequence assignment, an assignment in editing, a PSA, and a news package. The studio production is made up of an interview, a news break, and a weather report.

The syllabus has a clear traditional broadcast television news emphasis, including saying "working in broadcast is more than just a career — it's a lifestyle!" and listing specific careers found in networks, cable channels, or local television stations. There is no mention of doing multimedia storytelling outside of television. Students use the JVC GY-HMI170 camcorder and the book used is a written by a key author in the area of applied aesthetics (*Television Production Handbook*, 12th Edition, by Herbert Zettl) but it was last published in 2014. Zettl has two more recent books out. *Video Basics 8* (2017) focuses on camera operation and *Sight, Sound, Motion: Applied Video Aesthetics* (2016) is considered foundational in the field.

JRNL 4344: Video Documentary Production

JRNL 4684: The Art of Visual Storytelling

I reviewed these two course syllabi together intentionally because there is significant overlap between the two courses as currently designed. JRNL 4344 Video Documentary Production teaches students the practice of long-form non-fiction storytelling. JRNL 4842 The Art of Video Storytelling (formerly Advanced Camera and Editing) teaches creative camera work and editing. One Video Documentary Production syllabus was for a course taught by me in Spring 2020, and the other by Paul Daugherty in Fall 2021. The syllabus for The Art of Visual Storytelling was from Fall 2018.

There is a distinct difference in approach between the two instructors in terms of how Video Documentary Production is taught. Paul's class included traditional storytelling practices and had sections on color correction, After Effects, and a section on creating the

digital news package. My class included color correction and other post-production sweetening, but focused on documentary as an immersive storytelling form. In my class, students who took The Art of Visual Storytelling had a strong foundation for the work completed in Video Documentary Production.

The problem is that there isn't much syllabus differentiation in Paul's version of Video Documentary Production and The Art of Visual Storytelling. The latter course covers many if not all of the same areas, including student production of a long-format non-fiction video story.

JRNL 4572: News Corps

JRNL 4572 News Corps is the primary capstone course for journalism students where they produce a multi-platform story. The course offers a good outline for students and provides a significant one-on-one feedback from the two instructors. It is clearly designed for advanced students and is designed to create an environment that will help students succeed.

However, it is clear from the description and syllabus that this is a print course that engages in multimedia elements. The textbooks are designed for print-based reporting. Students do not have a textbook or any instructional readings on video or photographic based storytelling. Instead, they are asked to analyze examples of that type of reporting without being given any obvious tools for such assessment.

The editorial approach is one found in traditional legacy print outlets, but completely different from that in broadcast or native digital platforms. For example, the final multimedia story is referred to as a "package." This is a term that has radically different meanings in print and broadcast journalism; this course assumes the print meaning which could confuse students who have taken advanced video reporting classes.

Other Syllabi Reviewed

The other syllabi reviewed were from the following classes:
- JRNL 3402: Social Media Storytelling
- JRNL 3674: Digital Video Production 2
- JRNL 4354: Video News Reporting (two semesters)
- JRNL 4714 Sports Broadcasting
- JRNL 4724 Sports Announcing
- JRNL 5001: Media Technology Book Camp
- JRNL 5011: Newsgathering and Multimedia Storytelling

Social Media Storytelling offers an appropriate mix of technology for the class as does Video News Reporting. The Digital Video Production 2 syllabus dates from 2018 and was taught by Steve Jones, so it's difficult to see how the class may be revised in 2022; its approach and technology was appropriate for the time to help students refine their studio production skills.[7]

Sports Broadcasting and Sports Announcing are designed to teach students in the production of live sporting events and things like play-by-play and color commentary. While the latter course has a clear syllabus and pedagogical goals, the former is a bit more muddy. It appears students do site visits and listen to guest lectures each week, but it is unclear what the learning objectives are or how the workload qualifies for 3-credit hours.[8] Neither course is scheduled in a lab or studio space where students could practice skills.

I also reviewed two graduate syllabi to see if there were approaches that could be adapted for the video storytelling sequence. The assignments for the Media Technology Boot Camp offer a selection of great exercises that could be utilized either in JRNL 1000 or JRNL 2001. By contrast, Newsgathering and Multimedia Storytelling was not much help, as the course assumes that text-based storytelling is the "norm" while multimedia is an add-on. Stories are described in word count rather than length, and there are no clearly articulated instructions or guidelines for non-text elements or even a description of what multimedia means.

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[7] CMCI currently has a separate media production major in Critical Media Practices, and in 2018 we were still moving journalism broadcast/media production students through the major/area of emphasis.

[8] In a conversation, Mike Schanno, the adjunct who teaches the course, said historically the course has allowed students to work as part of the broadcast crew for outlets such as the Pac 12 Network, and that post-COVID the instruction has relied more on guest lectures.

Feedback from Students and Alumni

As part of this element of the review I sent out surveys to current journalism students as well as program alumni. I also visited 12 different class sections, ranging from introductory (four sections of JRNL 2001 Fundamentals of Reporting Technology) to capstone (JRNL 4572 News Corps).

Student and Alumni Survey

Two surveys were launchd on April 25, 2022: one to current journalism majors and minors (including MA students) and one to alumni. After two weeks, the student survey had 58 responses and the alumni survey 245. A majority of alumni identified their major as "journalism" (120). Similarly, a majority of students (21) identified their area of emphasis as "print journalism" or in one of four specific focus areas (environmental, arts/feature, literary, sports); just 15 students identify their area of emphasis in an image-based field (broadcast news, broadcast sports, documentary, multimedia, photojournalism). A majority of alumni (133) are not working in a media industry, and of those who are, 72 are employed full-time and 22 part-time. The bulk of those employed in media are working either in advertising (19) or "other media industry" (19). Nine alumni work in broadcast news and seven in broadcast or cable sports. The number of alumni working in broadcast news or sports is more than online news, print news, and print sports combined (13).

The alumni narrative comments indicate a population deeply concerned with the state of journalism. Repeated comments stress the need to train objectivity and to provide media workers with the tools to combat false information or social media manipulation. An overall theme was a need for students to understand the ethical role of the journalist in the 21st century.

Their responses indicate some interesting contradictions about the state of the industry. For example, there is a concern for teaching technology for the sake of technology, but at the same time an expressed need for students to understand how technology works and be equipped to work with new platforms. The alumni say that knowing SEO analysis is important to the industry in their narrative comments, but rate web analytics as not important to their jobs. It may be that the respondents see SEO analysis as part of web management skills, which they overall rank as "important" or "very important" but don't consider analysis of traffic and other trends to be a part of SEO. Or it could be that some alumni are very involved in web analytics and others are not.

Universally, the alumni emphasize the need for a well-rounded skillset with a focus on both writing and images. The alumni seem less worried about a specific technological innovation (one specifically referenced teaching flexibility over the latest tech toy), and more about foundational skills that can apply across platforms.

I was one of the last graduating classes of the former SJMC (majoring in Journalism: News-Editorial), before the transition to the College of Media, Communication and Information. My foundational skills in critical thinking and inquiry, writing and editing are very strong thanks to some wonderful professors at CU! I wish I had had the chance to experience the new school and spend a little more time on statistics and analytics, as well as video and social.

I think good journalism skills are universal no matter the medium. But it would be good for the school to make sure its keeping an eye on instruction that solely focuses on digital-only mediums.

Alumni report students needing writing skills across platforms for media work, with a particular emphasis on writing for the web rather than "traditional" print or broadcast formats.

Current students praise the program as well, specifically the care of the instructors and the small class sizes.

The teachers really care about you and your work getting better. I liked having professional journalists come in and teach for a semester- that is how I got one of my internships.

I have had nothing but great experiences with the instructors and professors. They made the program for me and made me a better reporter.

I think they do a good job at teaching how to write journalistic stories, the ethics of journalism, and certain things like AP Style.

Professors have been excellent, and I think what they are teaching us will translate very well to the real world.

The students also like the variety of courses they can take, seeming to appreciate that we don't offer a "one size fits all" type of curriculum. One student did report being "unimpressed overall, and another critiqued courses for being too similar and repetitive.

This link between the classroom and professional experience is something both alumni and students praise. However, alumni also offered a "reality check" of sorts as to the type of image-based training the majority of student might need. Cell phone cameras, used for either still or video, are the only image-making format that alumni overall say are "very important" or "important" to their jobs, but the results are a bit mixed, as illustrated in *Table 6*.
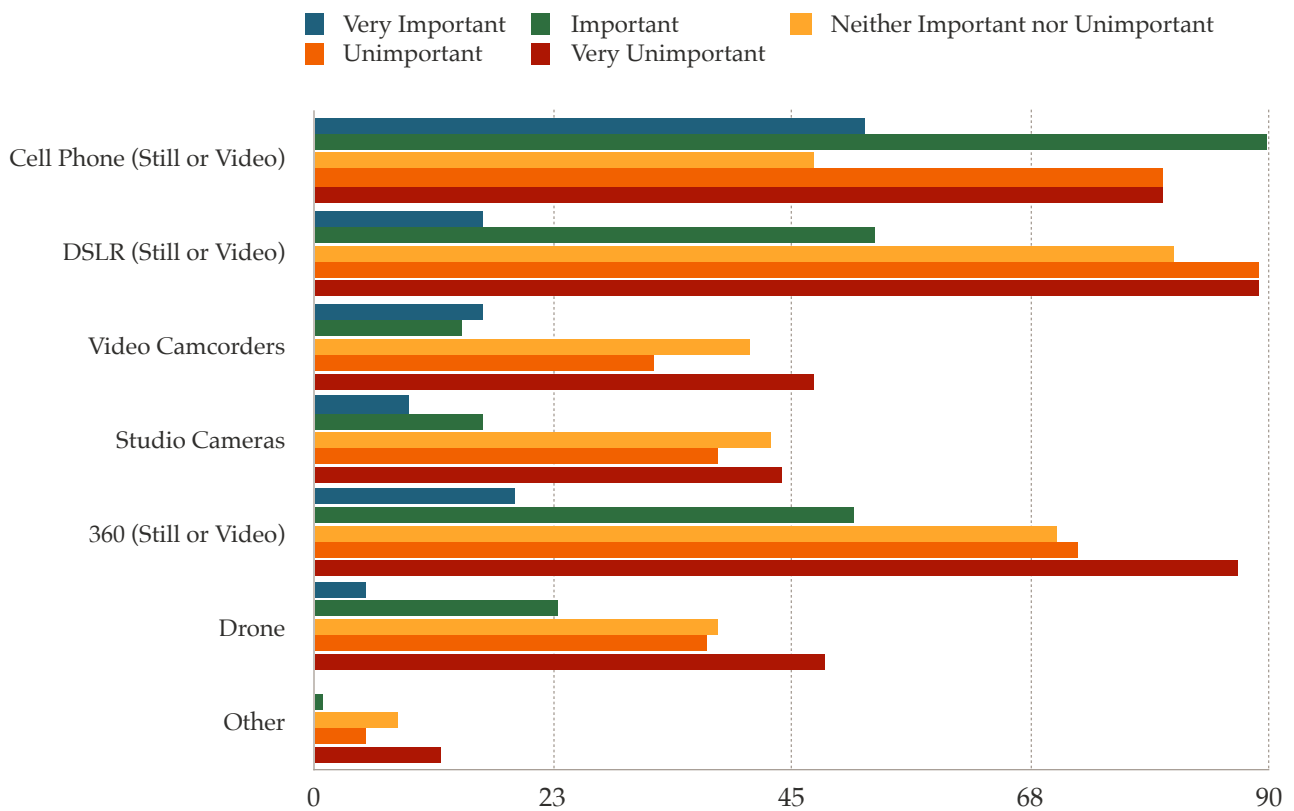

Table 6: Alumni Reports of Image-Based Technology Needs in the Workplace

Despite this need for image-based skills in the industry, both alumni and students report they are not getting these skills in the classroom in the journalism program. Forty-five alumni reported never taking a course that even "offered" instruction in photos or video, with 78 reporting taking two or fewer courses. Please see *Table 7*.
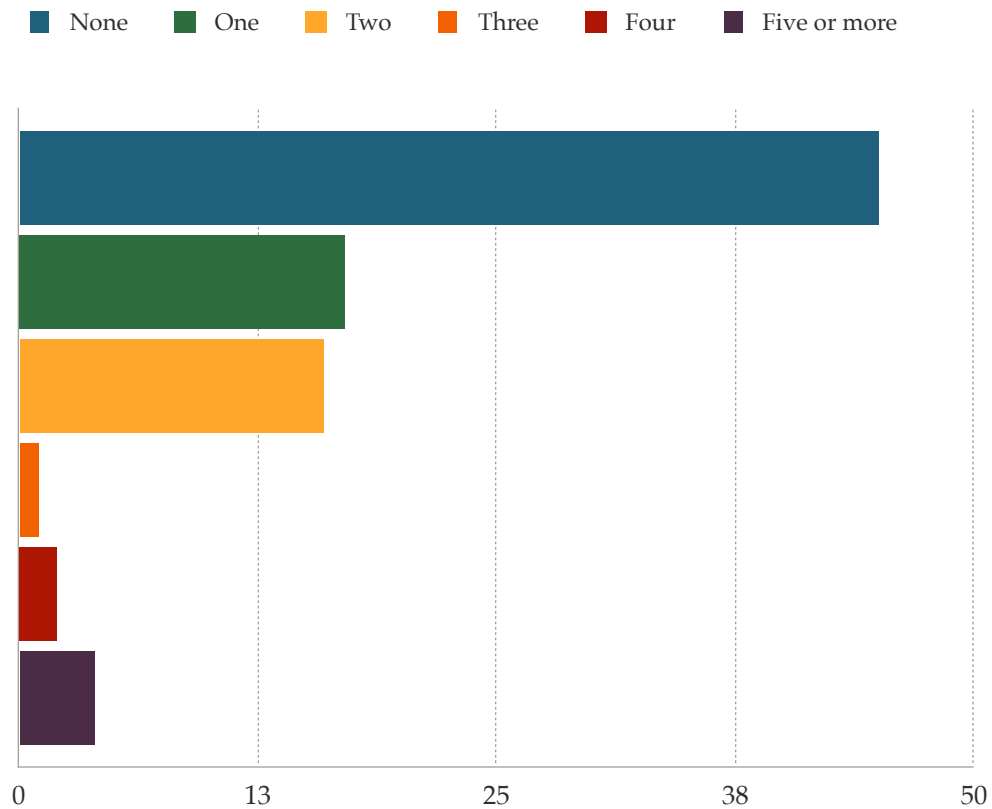
Legend: None ■ One ■ Two ■ Three ■ Four ■ Five or more ■

Table 7: Alumni Accounting of Courses They Took Offering Photographic or Video Instruction

Things look a little bit better for the current students, but it is disturbing that five report never having taken a class offering photographic or video instruction. The bulk of students (24) took 1-2 courses which had some element of image-based instruction, as seen in *Table 8*.

The survey also asked a series of statements as to if students were aware of a certain course, and, if so, why students did or did not take it. Students were, un-surprisingly, aware of JRNL 2001 Fundamentals of Reporting Technology (24 respondents, followed closely by JRNL 3644 Digital Video Production 1 and JRNL 3102 Photojournalism 1. For all of the courses except for Fundamentals of Reporting Technology, more than half of the students had not heard of the course. See *Table 9*.

Overall, most students indicated that they were potentially interested in taking many of our image-based courses in the future, and there was no real trend as to why one course or another was not taken. However, given the issue we've had with filling specific broadcast
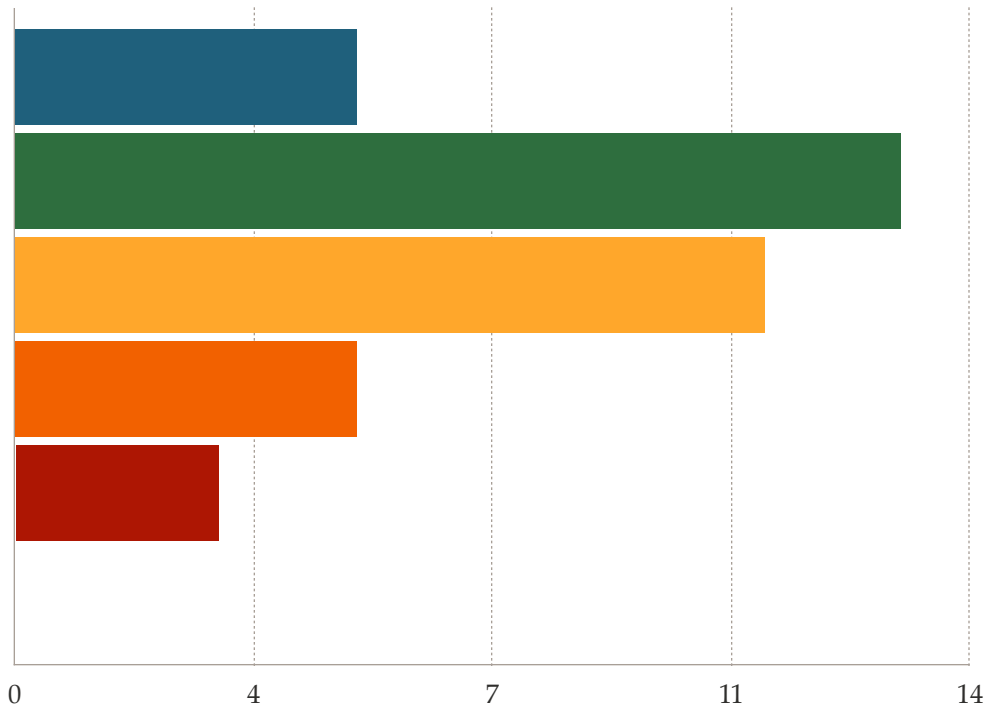
Table 8: Current Student Accounting of Courses They Took Offering Photographic or Video Instruction

Legend:
- Art of Visual Storytelling
- Digital Video Production 1
- Fundamentals of Reporting Technology
- News Team
- Photojournalism Portfolio
- Sports Announcing
- Video Documentary Production
- Digital Journalism
- Digital Video Production 2
- News Corps
- Photojournalism 1
- Social Media Storytelling
- Sports Broadcasting
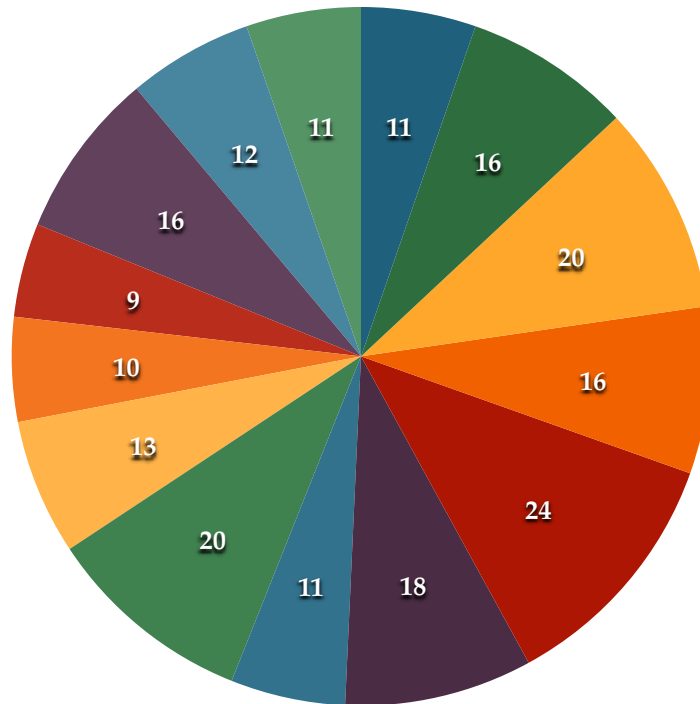- Video News Reporting

Table 9: Number of Students Who Were "Aware Of" a Specific Course

sequence courses, it's important to look at their answers to the questions for those three courses: Digital Video Production 1, JRNL 3674 Digital Video Production 2, and JRNL 4354 Video News Reporting. A majority of respondents say that they're not interested in taking the courses. See *Table 10*.

The narrative questions asked students as to how the journalism program could do better. Students complained about the days and times courses are offered, with too many courses offered at the same time on Tuesday and Thursdays. Students say they have not been able to enroll in Video Production 1 because of that specific scheduling conflict. Multiple students asked for a variation on a theme: more courses about visual storytelling, using visual technology in storytelling, and multimedia production, despite the fact that a majority of students in the quantitative measures said they were "not interested" in taking the next

Digital Video Production 1 ■ **Digital Video Production 2** ■
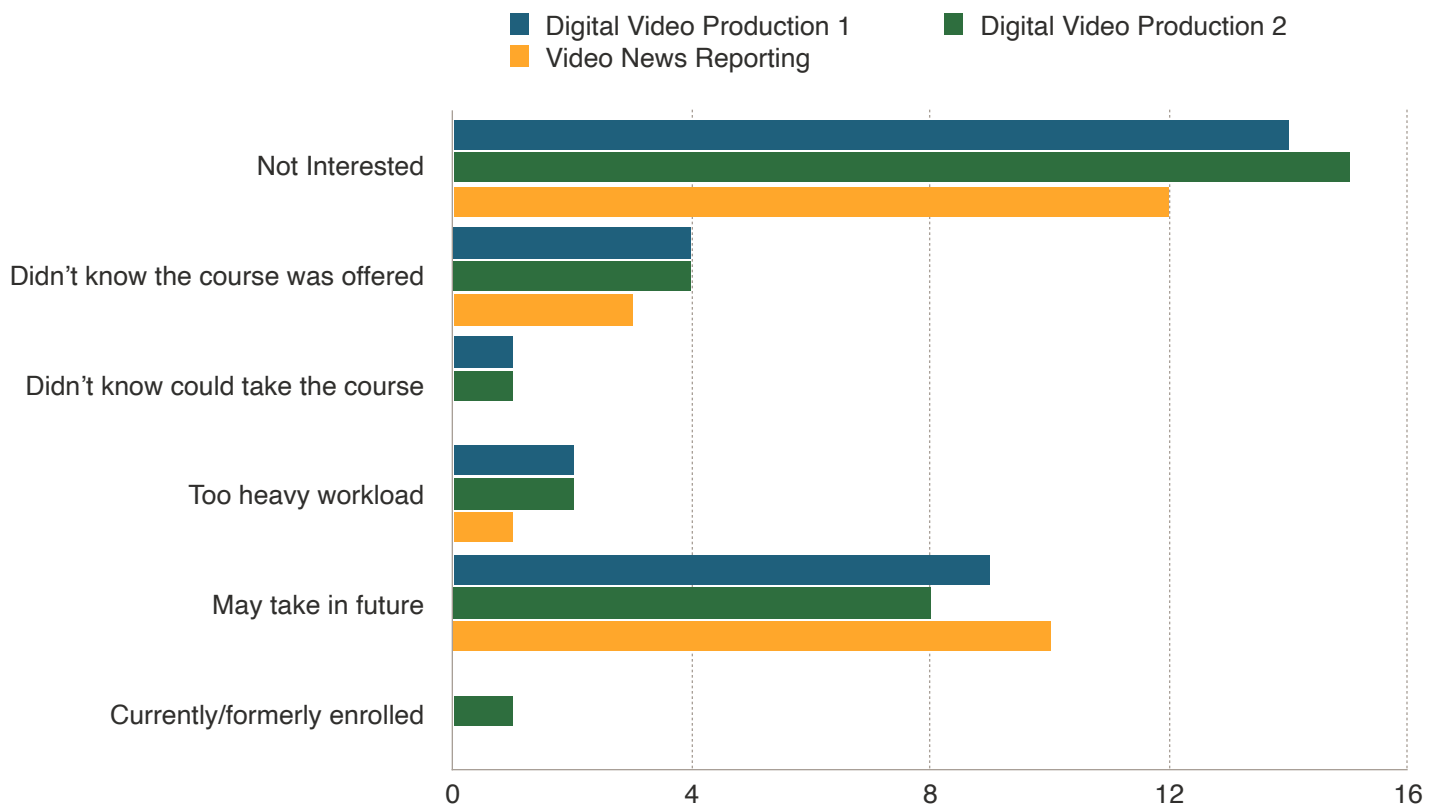**Video News Reporting** ■

Table 10: Why Students Hadn't Taken a Specific Video Sequence Course

video storytelling course offered by the department that would allow them to take more advanced courses. One student said directly they need "real assistance."

The students also complained specifically about the introductory courses, starting with JRNL 1000.

> *The classes we must all take freshman year are a little confused. By the end of my JRNL 1000 class about have (half) the class switch(ed) majors due to the course. Some professors for the courses need to be better trained.*

> *Journalism 2000 and 2001 need major improvement. I felt like I was not prepared whatsoever for Journalism 2001 reporting technologies and the class was way too*

fast paced. I never really figured out how to use the equipment, I would just click

random buttons until it somewhat worked and I didn't really know what I was

doing. Since the class was so fast paced I would finish projects but not feel proud

of them because I couldn't put enough time into them because I had to teach

myself how to use the equipment since there wasn't enough time in class to

properly teach us.

JRNL 2001 professors need to be on the same page about what's required. There's

a major disparity between professors and students deserve way better than to be

left with someone who doesn't even know how to instruct students.

Make sure instructors will do their job properly. Just because they have a

background in news reporting or something doesn't mean they're qualified to

teach.

I have intentionally not included faculty names here, because the point of this report should not be to denigrate an individual faculty member, regardless of employment status. However, a number of students either complained in the report, or to me individually, about the lack of technical knowledge or a lack of respect for video reporting coming from two instructors, one assigned to Principles of Journalism and Networked Communication and the other assigned to Fundamentals of Reporting Technologies. This frustration coupled with the nature of the courses, led students to feel that they were falling through the cracks or that our program doesn't "do" contemporary journalism.

This may also lead to the overall discomfort students feel overall with our video-based courses, and their lack of interest in taking more advanced courses. In the introductory courses we're signaling that image-based storytelling in general, and video-based storytelling in specific, is too complicated or not really relevant if you are a "real" journalist. That coupled with insufficient training could make a student shy from future video courses.

Alumni have their own set of critiques about the program. After working in the field, they are acutely aware of the program's weaknesses. Alum ranged from recent graduates to people who have retired from the workforce. Their comments indicate that the lack of emphasis on image-based reporting is ingrained and long-standing, and that the program is slow to respond to the needs of the industry.

Graduating in 2000, my media degree was not helpful as it pertained to any tech or visual information. I had to learn everything myself after graduation. The writing info was great, but any info on filming, editing, lighting, storytelling, etc was completely outdated or non-existent.

There needs to be a more defined broadcast journalism path. I graduated this past fall and all my courses until senior year were not guided towards that. Also, the professors need to be more up to date with times.

The main area I've always felt lacking in my education is my comfort and fluency with social media, but MySpace was barely in existence when I graduated. Also, I have needed to learn more digital photo-editing skills on the job; this seems to be a basic necessity for anyone working in publishing these days, especially for anyone handling social media.

Two particular quotes from alumni as especially troubling.

My conclusion is that an undergraduate degree in journalism is a waste of educational opportunity as well as inadequate preparation for a career in journalism. The MA approach offered at some institutions is far superior for practicing news people

If it wasn't for my internships, I would have been incredibly unprepared for my first job in TV news. I love CU and will always be a proud Buff, but would not recommend the journalism program to anyone interested in the field — especially after seeing what other universities offer around the country offer and prioritize. The staff members did their best to provide us with a good knowledge base, but the curriculum at the time failed students.

The two alumni are directly comparing our program to those offered by other universities, and are finding that CU Boulder comes up short. Other programs are doing it better in their opinion, not just in teaching visual-based journalism, but in teaching the skills needed for the

industry overall. While these two comments are the most direct critiques, they are not isolated examples; other alumni speak in much broader terms but in similar ways about the value (or lack thereof) of a CU Boulder journalism degree.

Course Visit Focus Groups

Students in the classroom focus groups were asked a series of questions, slightly tailored to the class level. They were asked about they types of classes they were taking, their career/capstone goals, and if previous coursework gave them the foundation that they would be able to build upon to succeed in their current class. They were also asked if there was any "dream" course they would like to see.

Students believe that our video course offerings overall emphasize short format daily news reporting. One student said she wished we had a video class that focused on stories using natural sound and interviews, eschewed narration, and allowed for more space in reporting stories than the standard 1:30 news package. When I asked if she was aware of JRNL 4344 Video Documentary Production she said she had never heard of the class. This was echoed by other students. They seem to be unaware that we offer a variety of video storytelling courses. There seems to be an overall assumption that the video courses offered in Journalism are only of use to students seeking a career in broadcasting. Students report that they understand video non-fiction storytelling without reporter narration is the focus of Critical Media Practices (DCMP) and not Journalism. Not only do some believe the format of storytelling that is most common in documentary and in videos on non-broadcast websites is not taught in CMCI's journalism program, but they say that if you're looking to experiment with emerging and cutting edge technology, DCMP is the proper department. Journalism does not have a reputation for teaching anything but traditional reporting formats.

Students expressed the most happiness with their level of preparation in the two smallest classes I visited: JRNL 4354 Video News Reporting (5 students on the day I visited) and JRNL 4684 The Art of Visual Storytelling (2 students on the day I visited). It's important to note that these classes are both highly specialized, with students who have committed to a video storytelling path. But nonetheless the students were pleased with their instruction, and felt well prepared for their current coursework. They believed the classes they were currently taking would help them to succeed in their capstone. Most, but not all, of the enrolled students in these classes planned to take News Team as their capstone.

A similar student focus emerged in Digital Video Production 1. These students were enjoying the class, and most were interested in careers involved in news or sports production.

However, when asked about their dream course, a number of students in the class said they'd like to take a course that focused on producing a broadcast-style newscast, seemingly unaware that News Team exists. They were also unaware of the courses they would need to take to get to the capstone, with several students telling me they were told by advising that they "didn't need" Video News Reporting.

In the two sports broadcasting courses, JRNL 4714 Sports Broadcasting and JRNL 4724 Sports Announcing, as well as in JRNL 3402 Social Media Storytelling, students for the most part had not taken any of the advanced video classes.[9] When asked why, students said they were intimidated or frustrated by the technology instruction in previous classes, were "afraid" of the cameras, or didn't think they would need to use video technology in future classes or in their jobs. The two sports classes had a number of non-majors enrolled, and those students as well as the journalism students said they'd be interested in getting some more specific technology instruction, perhaps in short-form workshops or other areas.

A number of journalism majors and minors in each of these classes pointed specifically to the course where students are introduced to video- and technology-based storytelling as being problematic or unsatisfactory: Fundamentals of Reporting Technologies. The course is taught by a mix of adjuncts, GPTIs, and faculty.

The students in upper division classes felt the course didn't give them the skillset they needed. In some cases their experience actively discouraged them from pursuing future image-based in general, and video-based in specific, storytelling skills. Other students felt that the course was too geared toward broadcast-style daily news storytelling, perhaps leading to the assumption that this would be the focus of all our video courses.

This was echoed by the visits I made to this introductory course. Across all four sections of Fundamentals of Reporting Technologies, students expressed frustration with the class. They believed the history-centric (and print-centric) focus of JRNL 1000 Principles of Journalism and Networked Communication didn't adequately prepare them for the course, and wondered why assignments engaging in technical skills weren't covered in that course's recitations. They felt the pace of Fundamentals of Reporting Technologies is too rapid; my overall impression is that they feel overwhelmed by how quickly they're expected to master multiple technologies. They're thrown into using a specific technology without enough instruction, are not given the time to figure it out, and they don't have the support in the field they feel they need. Multiple students described the class as what would be expected of

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[9] The two sports classes have no course pre-requisite, and the pre-requisite for enrollment in Social Media Storytelling is the initial three-course core sequence.

an advanced course rather than an introductory one. In each section I asked the students by a show of hands if they planned on taking more video-based courses. In each section, only a few students raised their hands, despite a majority of students (again by a show of hands) understanding that image-based storytelling was a part of journalism.

The camera used in Fundamentals of Reporting Technologies was specifically mentioned by multiple students as a sticking point. While it is a fairly simple prosumer video camera, it nonetheless was overwhelming for students who were coming into the class with a minimum of technical skills and no foundation in aesthetic principles. This is largely due to the fact that at the same time they were learning how to use the camera and frame images correctly they were also expected to also master editing in Premiere. Students were aware of a workshop Paul Daugherty offered so that they could learn camera skills, but they wondered why the skills were not being slowly introduced in class. They complained of learning so much in the class that they didn't have the proper time to digest everything. One student noted that while the web-based manuals are useful, they were difficult to access and read in the field, and asked that a one-page cheat sheet be included with the camera. While three of the sections were offered in a computer lab, meaning students could learn/workshop non-linear editing and digital photo editing skills during class time, one of the sections was offered in a standard classroom. The students seemed eager to learn the material, but chafed at the limited time to master the skills, which in turn discouraged them from pursuit of further video coursework.

When I asked the students if they would be interested in taking a for-credit skills course in things like elements of the Adobe Creative Suite or other technology, there was universal support within the Spring 2022 Fundamentals of Reporting Technologies cohort. A number of students also suggested that maybe Fundamentals of Reporting Technologies could instead be taught as a lecture, with individual lab recitation sessions offered to master technical skills. It was clear that they didn't resent the idea of needing to take extra time to learn the software and cameras, but rather that they wanted to get academic credit for doing so.

All of this has a direct impact on the student's capstone experience. While the students in the 3000- and 4000-level video-centric courses are largely planning on taking News Team (even if they aren't aware early in their academic career that it exists), others are expected to have multimedia reporting skills in order to succeed in the primary capstone News Corps.

Every student who spoke in that class said they felt very unprepared for the multimedia component required by the News Corps assignments. Most students had not taken a course requiring any multimedia elements since Fundamentals of Reporting Technologies. At least two said they were being forced to learn multimedia on the fly in News

Corps, which they felt was eroding the value of their capstone experience. Every single student currently enrolled in News Corps said they would have loved the opportunity to take for-credit skills courses to help master specific technology were it offered.

Apart from the above findings, students in each class section visited expressed frustration with student advising and the information found on the website. The students say they want to be proactive in terms of their education, but they have difficulty accessing the proper tools. Advising is described as inconsistent and often inaccurate (see the comments about "not needing" to take certain video courses); multiple students said they were not told the pre-requisites to get internship credit and were also told that they didn't need to "worry" about doing an internship until their last two semesters. Students report they're told we have "print" and "broadcast" sequences. They say they'd love to see on the website samples of recommended classes for specific career goals, so that they can get a sense of how to advance in the major and be better informed when talking to advising.

Students are also seeking non-traditional ways to tell journalism stories, specifically mentioning wanting to learn skills in virtual reality, augmented reality, and other immersive practices. They are also seeking courses that allow them to think about the legal and ethical implications of using "found" internet footage, with one student saying they only learned about these considerations in a history course that I taught.

Recommendations

This initial project asked that I look at our image and technology-based curriculum only. However, after initial discussions with students it became evident that an underlying issue was in some of the foundational instruction students did (or did not) receive. The following recommendations are based upon these findings.

- Major revision: Add 1-credit hour specialized skills curriculum
- Major revision: JRNL 2001 Fundamentals of Reporting Technologies
- Major revision: JRNL 3644 Digital Video Production 1
- Major revision: Adjust curriculum for consistency
- Revision: JRNL 1000 Principals of Journalism and Networked Communication
- Revision: Clarify learning outcomes for JRNL 4714 Sports Broadcasting and JRNL 4724 Sports Announcing
- Revision: Differentiate Between the JRNL 4344 Video Documentary Production and JRNL 4684 The Art of Visual Storytelling
- Formalize: News Team as capstone
- Improvement: More variety in course days/times
- Improvement: Better incorporation of multi-modal and experimental storytelling across curriculum
- Improvement: Communication with students about requirements

Major revisions are suggestions that will likely require a faculty vote and/or will require a significant overhaul of the course from what is currently taught. Revisions are tweaking of individual classes for better consistency for students or to eliminate redundancy across the curriculum. Formalize is making what has been an unofficial policy office. And finally improvements are small ways to help make the student experience better.

I will detail the rationale for these recommendations below.

Major Revision: Add 1-Credit Hour Specialized Skills Curriculum

A universal complaint from students is that they are not getting sufficient instruction about technical skills in class or that there are technical skills that are not being offered in scheduled classes which they would like to learn. As mentioned, many programs nationwide are currently offering 1-credit hour courses in specialized skills, designed to be taught to small groups of high motivated students. I recommend that we "borrow" this idea for our

curriculum.

I would suggest that the courses be for 5-weeks and perhaps could be scheduled on Fridays, evenings outside of normal class time, as well as during summer (Maymester or August pre-term), weekends, or other non-traditional times. Students should be required to take three of these courses as a part of their degree, the equivalent of a normal semester-long class.

Potential topics could include: individual classes in the various elements of the Adobe Creative Suite (Premiere, Photoshop, etc.), speciality cameras, beginning and advanced studio production, directing, digital editing effects (color correction, etc), lighting, voice, podcasting, green screen, specific social media platforms, photogrammetry, virtual reality (VR,) augmented reality (AR), immersive technology, etc. I'd also suggest short term courses in video or photographic storytelling for non-specialists. This could benefit students who don't want to commit to a semester-long course, and could also be used a pre-requisite for non-majors in our sports sequence. This is only a potential list of ideas; I'd suggest that we develop both rotating and special topics to be added as needed, with basic skills being offered more frequently than specialized courses. The key is to make an initial list of classes varied enough so that all students can find courses that they can take.

This will not only allow our students to get more proficient in specific skills, but will also serve our faculty to better incorporate multi-modal storytelling in advanced speciality courses (JRNL 4702 Arts/Cultural Reporting and Criticism, JRNL 4602 Opinion Writing, JRNL 4822 Reporting on the Environment, etc.), without having to train students in the technical specifics themselves in the classroom.

We need to determine how this might work with ACEJMC accreditation. However, we currently (if my accounting is correct) only require 36 semester credit hours for students, while other programs require up to 44 semester credit hours. It would seem there is potentially some room to add this requirement and not have students "give up" other electives.

Major Revision: JRNL 2001 Fundamentals of Reporting Technologies

The intention of the study was not to specifically focus on a single class such as Fundamentals of Reporting Technologies. Suffice to say, problems with this course as well as JRNL 1000 Principles of Journalism and Networked Communication did emerge and must be addressed herein. While individual faculty freedom is crucial for other courses, since this specific course is a part of our core curriculum it demands a universal syllabus, so that

students come out of the class with specific skills in image making and editing.

In conversations, students expressed frustration with the prosumer cameras and the lack of time spent in technical skills instruction in the class. This frustration is at all levels of students; beginning students feel lost and those graduating don't believe the course offered the skills they need. Given that students have little or no aesthetic foundations going into the class and have never worked with a prosumer camera or non-linear editing before, the students are being set up to fail.

We need to ease our expectations for the students in Fundamentals of Reporting Technologies. Image-based storytelling is like learning a new language, and we're asking students to write books in the language before they know how to put together a sentence. I believe that using Adobe Premiere and Photoshop are important editing tools that the students need to master. But there may be space to introduce image making in a more simple way than we do currently. Professional newsrooms (even television) are using smart phone cameras for reporting and it is the most frequent image-making technology alumni report using on the job. I recommend we have the student use their smart phones for both still and video image composition in Fundamentals of Reporting Technologies. This will allow student to practice image-making skills in a camera they already know.

Additionally, it is essential that this class be scheduled in a computer lab so that students can learn the editing software during class time. All faculty teaching the course need to be adept in that software. Faculty teaching Fundamentals of Reporting Technologies must be capable of teaching technology as well as storytelling concepts.

These are general recommendations. Paul Daugherty is currently working on problems facing students in Fundamentals of Reporting Technologies, and I have been in communication with him throughout this process. His report will be a much deeper dive into the specific needs of the course including a universal syllabus and other specific improvements.

Major Revision: JRNL 3644 Digital Video Production 1

Currently, we offer no classes focusing only on video-based storytelling for students who are not pursuing a broadcast news career. Multiple students expressed frustration at being enrolled in the capstone (JRNL 4572 News Corps) and not having the skill set to do professional-level video work. At the same time, we are one of a minority of journalism programs nationwide that require students have extensive knowledge of studio-based production to advance in video-based storytelling. This is a legacy from when we had a

broadcast/media production major within the department; those students are largely within Creative Media Practices now.

There are other issues with Digital Video Production 1 as currently designed. The class is scheduled from 2:00-6:45pm Tuesday and Thursday, with one section designed as a lecture/demonstration and the other as a lab. It is scheduled on Tuesdays and Thursdays, a day that students already complain about being overbooked. Even if the course doesn't run the entire time period, with students doing independent project-based work during the lab section, it is officially scheduled for a large block of time. Students cannot enroll in other classes that conflict with Digital Video Production 1's schedule. The block of time looks intimidating in the registration portal and may be discouraging to students who are seeking more class variety. The combined length of the lecture and lab seems excessive for a 3-credit hour class.

I understand how difficult it is to revamp a legacy course. But we are not currently serving the needs of our non-broadcast students to polish video skills, and we don't have a large enough department (in either faculty numbers or student enrollment) to allow the class to continue in its current format. We need a course that allows all students to obtain intermediate-level video reporting skills regardless of area of emphasis.

Digital Video Production 1 should be that class. I propose that its curriculum be revamped to focus solely on video reporting and editing using prosumer cameras and the Adobe Creative Suite. This will build upon the knowledge students gain in Fundamentals of Reporting Technologies and give students a chance to improve upon their video storytelling. The assignments should be structured to be a mix of broadcast style reporting and short documentaries with no narrator. Given that Digital Video Production 1 is the pre-requisite for other advanced video courses, a revised syllabus would potentially smooth the pathway for students uninterested in broadcast news to take it and those upper division classes. A student currently cannot enroll in JRNL 4344 Video Documentary Production or JRNL 4684 The Art of Visual Storytelling without having taking Digital Video Production 1 first, and may not want to take Digital Video Production 1 because of its focus on studio production or not have the time to devote to it as scheduled.

One worry may be is that broadcast students won't have the studio knowledge for to succeed in their career. However, if we add 1-credit hour courses in various aspects of studio production, that should address that issue. I would argue that the benefits of getting more students intermediate video skills and potentially more students taking advanced video courses would outweigh the lack of studio experience risk.

While our curriculum made sense when it was approved, since the addition of News Corps as a capstone and the separation of JRNL 2000 Writing for the Media and Fundamentals of Reporting Technologies, it has gotten a bit messy and inconsistent.

In terms of the two core courses, students are getting conflicting information as to if both courses should be taken in the same term. There are indeed benefits to taking Writing for the Media/Fundamentals of Reporting Technologies simultaneously. However, as the classes are structured students are getting overwhelmed. Restructuring Fundamentals of Reporting Technologies may help this. But as a faculty we need to determine if students should required to take the courses at the same time (advising seems to be giving them that message) and, if so, how the curriculum should be coordinated. If we determine it is optional (or not recommended) that message needs to be clear to advising.

In terms of the "advanced reporting" issue, one set of classes is approved as a pre-requisite for the News Corps capstone, which is different from the list of advanced classes students have to take to complete the major. In addition, some of the "advanced" classes can be taken after completing two or three courses from the core curriculum, while others require an additional preparatory course beyond the core. This inconsistency may be leading students to avoid the classes which have more demands in favor of an easier path.

I don't believe that our "choose your own adventure" approach is a bad one. Instead, I think we need to make sure that all 4000-level pre-requisites for the capstone have similar expectations for majors and that "advanced" courses truly offer advanced skills. That means that you need to take a pre-requisite before advancing to take an advanced course. It is also problematic in my opinion that we have two beginning/advanced course sequences in non-print storytelling that are not considered as part of the advanced reporting requirements and/or the pre-requisites for News Corps. These should be added to the advanced reporting list. Finally, a revamp would address the consistency issue: in order for a student to enroll in a capstone they would need to have taken an advanced reporting course that has an intermediate course as a pre-requisite so the News Corps doesn't have a different standard than News Team. See *Table 11* for a proposed idea on how this might work.

There may be benefits to adding other courses to the list for News Corps pre-requisites. I am not opposed to the other 4000-level courses on the current News Corps list (Opinion Writing, JRNL 4802 Feature Writing) being included as pre-requisites so long as they are also a part of our list advanced reporting courses required to graduate. This should be discussed with faculty. But we cannot have one list of "advanced" reporting courses and another of pre-

requisites for News Corps. There needs to be consistency to benefit our students.

Course	Pre-requisite	Capstone
JRNL 4002 Reporting 2	JRNL 3102 Photojournalism 1, JRNL 3202 Covering Political Campaigns, JRNL 3402 Social Media Storytelling, JRNL 3442 Editing and Presentation, JRNL 3614 Principles of Audio Production, JRNL 3644 Digital Video Production 1, JRNL 3704 Sports Writing	News Corps
JRNL 4102 Photojournalism Portfolio	JRNL 3102 Photojournalism 1	News Corps
JRNL 4344 Video Documentary Production	JRNL 3102 Photojournalism 1, JRNL 3614 Principles of Audio Production, JRNL 3644 Digital Video Production 1	News Corps or News Team
JRNL 4354 Video News Reporting	JRNL 3644 Digital Video Production 1	News Corps or News Team
JRNL 4521 Data Journalism	JRNL 3102 Photojournalism 1, JRNL 3202 Covering Political Campaigns, JRNL 3402 Social Media Storytelling, JRNL 3442 Editing and Presentation, JRNL 3614 Principles of Audio Production, JRNL 3644 Digital Video Production 1, JRNL 3704 Sports Writing	News Corps
JRNL 4562 Digital Journalism	JRNL 3102 Photojournalism 1, JRNL 3202 Covering Political Campaigns, JRNL 3402 Social Media Storytelling, JRNL 3442 Editing and Presentation, JRNL 3614 Principles of Audio Production, JRNL 3644 Digital Video Production 1, JRNL 3704 Sports Writing	News Corps
JRNL 4614 Advanced Audio Practices	JRNL 3614 Principles of Audio Production	News Corps

Course	Pre-requisite	Capstone
JRNL 4822 Reporting on the Environment	JRNL 3102 Photojournalism 1, JRNL 3202 Covering Political Campaigns, JRNL 3402 Social Media Storytelling, JRNL 3442 Editing and Presentation, JRNL 3614 Principles of Audio Production, JRNL 3644 Digital Video Production 1	News Corps

Table 11: Proposed Pre-requisites for Advanced Reporting Courses and Streamlining of Capstone

Revision: JRNL 1000 Principles of Journalism and Networked Communication

Students coming into journalism after taking Concepts and Creativity do not have a foundation in either text or image-based storytelling. This is a shift from when the sequence was first offered, and while our curriculum was developed with that foundation in mind, it has not been adjusted to reflect the change.

Principles of Journalism and Networked Communication needs to fill in this gap, both in terms of storytelling and the ontology of the image. It should develop ways to strategically use the recitations to not simply rehash the lectures but rather to provide a space for students to develop critical thought in image- and text-based skills. While this seems to be the case to a limited degree in Ross Taylor's section of the course, based upon student interviews discussion of multimedia and assignments engaging in platforms other than text are not found in this course when taught by other instructors. The course as taught by instructors prior to Spring 2022 was repeatedly described as focusing on "newspaper history" and demeaning the value of broadcast-style news.

Because the student experiences in Principles of Journalism and Networked Communication currently vary, I'd recommend that the course have a universal curriculum and assignments with specific conceptual and skills-based learning outcomes. The inconsistency in the class between instructors described by students is troubling, and the bias students found against video-based storytelling by specific instructors in some sections is appalling. We are teaching multi-media journalists, which means students need to be able to critically evaluate both written and visual storytelling. Teaching basic applied aesthetics and giving students assignments that utilize those skills are an important part of the foundation.

Currently, students in Principles of Journalism and Networked Communication have recitations where they discuss the ideas from class in small groups. While this is important, I'd recommend expanding the recitation's mission to allow the students to begin to explore journalistic storytelling as well. Ross's multimedia assignment is a great start in that direction, however the sheer number of options (photo, audio, video) raises question about how students are effectively taught the skills as a foundation to be build upon in future courses. Photographic, video, and audio projects each require different skills.

Instead, assignments should be formalized, and applied media aesthetics foundations should be introduced into lecture alongside journalistic storytelling practices. Assignments can be kept simple. But the assignments should be developed alongside of the revision of Fundamentals of Reporting Technologies, so that the the foundations laid in Principles of Journalism and Networked Communication will be building blocks for assignments done in Fundamentals of Reporting Technologies.

Not only will that help the student experience from class to class, but faculty in subsequent classes will know what was expected of students and be able to build upon those skills.

Revision: Clarify Learning Outcomes and Pre-Requisites for JRNL 4714 Sports Broadcasting and JRNL 4724 Sports Announcing

Both Sports Broadcasting and Sports Announcing consistently have high enrollment numbers and draw people from outside of the journalism major and CMCI. However, I'm not entirely clear how as currently structured Sports Broadcasting differs from other conceptual courses we offer in Sports Journalism. Sports Announcing, meanwhile, is asking students to do play-by-play and other work without having taking any courses in technology. When I visited the course it was based in a seminar room with no computer workstations, meaning students got no instruction in non-linear editing.

Given that the size of our sports minor has increased since these classes were first developed, some oversight of the courses and assurance that they both serve a function different from our other classes, provide students with clear learning outcomes, and give the students the technical support they need to succeed in the coursework.

Revision: Differentiate Between JRNL 4344 Video Documentary Production and JRNL 4684 The Art of Visual Storytelling

As noted in the syllabus review above, these two courses have significant overlap,

specifically in how they are taught by Paul Daugherty. Both also offer important skills. There is a small percentage of our students interested in learning long-form video-based storytelling as well as advanced color correction and audio sweetening skills. These two groups may — but do not necessarily — overlap. While I believe Paul understands the differences (when I visited The Art of Visual Storytelling Paul was showing long format broadcast news stories, not documentaries), the differences may not be clear to students. I had that experience when I taught Video Documentary Production with some students who had previously taken The Art of Visual Storytelling. The students felt that aside from my interactive elements they were both essentially the same class. The courses need to have course outcomes and goals that are specific and clearly differentiated.

One way to do this could be to turn Video Documentary Storytelling into a course in interactive storytelling practices and allow The Art of Visual Storytelling be the course where students learn more traditional documentary skills. Or we could eliminate The Art of Visual Storytelling from the curriculum altogether and offer the advanced skills it provides as part of two or three 5-week specialized skills courses.

There could be other options, of course, and checking enrollment numbers from both classes over time could help determine an appropriate course of action. Faculty who teach the courses should work together and develop a plan to offer students way to get the skills found in both courses while clearly differentiating Video Documentary Production from The Art of Visual Storytelling.

Formalize: News Team as Capstone

The current course catalog lists one option for a capstone: News Corps. If we are going to allow students to take News Team as a capstone, this needs to be made official in the course catalog, our departmental website, and in advising.

Improvement: More Variety in Course Days/Times

In Spring 2022, 15 3000-level and above courses were offered on Tuesday and Thursday and 1 was offered on Tuesday only. By contrast, 10 courses were offered on Monday, Wednesday, or Friday. This is difficult for students, who are forced to cram coursework for the major into two days or not take a course because it conflicts with another Tuesday/Thursday offering. This could also be impacting our enrollment: students can't take electives because they are offered at the same time. We need to have a better balance of courses offered every day of the week.

I understand faculty often prefer a Tuesday/Thursday schedule, but that faculty preference is not serving the best interest of our students.

Improvement: Better Incorporation of Multi-Modal and Experimental Storytelling Across the Curriculum

I realize only a handful of our faculty are "native" video- and image-based storytellers, and even fewer have expertise solely in audio or are comfortable teaching immersive storytelling. However, the reality of the industry is that old divisions disappeared at least two decades ago, and students need to be given the tools that enable them to tell stories in multiple ways.

At the moment, we appear to be ceding AR, VR, and other immersive platforms to Critical Media Practices. Students think that is the department to go to for iinnovative storytelling skills. This is unacceptable, as some of the most innovative work in the area is coming out from *journalism* outlets. Here I point again to a critique from our alum: the program is seen to be lacking in comparison to other journalism schools nationwide because we don't offer a diversity of reporting experiences for our students.

Non-text storytelling should be incorporated in all of our reporting courses, unless the course is specifically approved as a text-base course only (i.e. Opinion Writing, Reporting 2[10]). Training and/or co-instruction should be provided to get faculty comfortable working in multi-modal approaches. Teaching across platforms cannot be the responsibility of a minority of our faculty. We all need to do it.

One solution could be to hire new TT faculty who are working in this area, but this isn't something over which the department has control. We can control what is happening in our classroom. We've demonstrated we can use innovation in "classroom" teaching over the last three years and done remarkable things to teach journalism remotely. This same spirit needs to be incorporated into our in-person classes.

The department should offer training for faculty in immersive platforms as well as in how to set grading standards for individual students doing projects that may not be in the same platform as their classmates. Our key is grounding it in journalism: are students using solid reporting skills to craft a story that is effective and appropriate for that format, regardless of if it is traditional (print, broadcast), slightly experimental (podcast), or

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[10] Chuck Plunkett mentioned in a conversation that he requires students do multimedia reporting in the sections of Reporting 2 that he teaches, but based upon student interviews this does not consistently happen in sections taught by other instructors.

completely experimental (immersive, VR, AR, etc.)? If we ignore these trends, we risk being left behind not only by other departments in our college, but also by journalism programs nationwide.

Improvement: Communication with Students About Requirements

We are suffering from the institutional knowledge lost in advising when both Jeanne Meyer-Brown and Steve Jones retired from CMCI. Additionally, students seem to think we still have "print" and "broadcast" tracks, getting that information from both advising and the course catalog (which targets certain classes as belonging to certain departmental categories). I've heard from numerous students about other questionable information they've received in advising in terms of when they should take a specific course or do an internship and which courses they should take based upon their interests. Numerous students have told me of being actively discouraged from taking video classes if they're "not interested in broadcast news."

Training advising in the expectations of the industry and the needs of our students would be a good first step. Similarly, the catalog should be adjusted so the "print" and "broadcast" departmental categories are removed. I'm not sure if the department categories are remnants from our past tracks, or if they were put in as a way to help point students toward certain career paths, but the unintentional message students are getting is that video courses are listed as appropriate only for students interested in a career in broadcasting. I know that was never our message.

Students also said they want to be able to find the information on their own on our departmental website. Perhaps one way to solve this problem would be during our website revision, which I think is happening soon. Offering suggested curriculum paths for different jobs that reflect an integration of text and image-based storytelling practices would be a good addition to our website or the course catalog — and help students to see that the video courses aren't just for broadcast news.