ELON UNIVERSITY | School of Communications

2017-18 Accreditation Self-Study

Accrediting Council on Education in Journalism and Mass Communications

The School of Communications wraps around two sides of Elon's historic "Under the Oaks" birthplace

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Part 1: General Information

This general information section will be included in its entirety in the site team's report, and it must present the most current information available. Before the site visit, the unit should review its responses to the questions below and update them as necessary. The unit then should provide a copy of this updated section for each team member when they arrive on campus. A digital copy in Word document format of the updated responses also must be provided to the team chair to be included in the digital team report sent to the ACEJMC office. In addition, if any significant changes have occurred since the original self-study report was submitted, the unit should describe and document those changes and present this new material to the team when members arrive.

Name of Institution: **Elon University**

Name of Unit: **School of Communications (www.elon.edu/communications)**

Year of Visit: **2017-18**

1. Check regional association by which the institution now is accredited.

___ Middle States Association of Colleges and Schools
___ New England Association of Schools and Colleges
___ North Central Association of Colleges and Schools
___ Northwest Association of Schools and Colleges
_√_ Southern Association of Colleges and Schools
___ Western Association of Schools and Colleges

2. Indicate the institution's type of control.

_√_ Private
___ Public
___ Other (specify)

3. Provide assurance that the institution has legal authorization to provide education beyond the secondary level in your state. It is not necessary to include entire authorizing documents. Private institutions may cite charters or other authorizing documents.

Elon College was incorporated in 1889 (Chapter 216 of the Private Laws of North Carolina, Session of 1889). Its charter and bylaws were revised in March 2001 when the Board of Trustees approved a name change to Elon University, beginning June 1, 2001.

4. Has the journalism/mass communications unit been evaluated previously by the Accrediting Council on Education in Journalism and Mass Communications?

_√_ Yes   If yes, give the date of the last accrediting visit: October 9-12, 2011
___ No

5. When was the unit or sequences within the unit first accredited by ACEJMC?

The undergraduate program was initially accredited in 2005-06, and the graduate program (M.A. in Interactive Media) was first accredited in 2011-12.

6. Provide the unit's undergraduate mission statement and the separate mission statement for the graduate program. Statements should give date of adoption and/or last revision.

School Mission

Communication is central to our lives and to our world. The mission of the School of Communications is to prepare students to be exemplary communicators in an increasingly diverse, interactive and global age.

To fulfill this mission, the school provides dynamic undergraduate and graduate programs where students learn to appreciate the roles, responsibilities and social impact of media around the world. We value freedom of expression and the importance of serving the public good.

We are committed to helping students become better writers, speakers, creators and thinkers. We want them to learn and innovatively harness the technologies that are transforming the way we communicate. We promote the primacy of accuracy, integrity, professional standards and ethical principles.

The school prepares students for careers and lives of purpose through excellent classes, outstanding student media, professional internships, entrepreneurial experiences and other forms of engaged learning.

(statement adopted in 2000-01, revised in 2010-11)

Graduate Program Mission

The M.A. in Interactive Media program prepares students to think strategically across media platforms, plan and create interactive media content, and manage information in a digital age.

(statement adopted in 2010-11)

7. What are the type and length of terms?

Fall and Spring terms of 15 weeks
January winter term of 3 weeks
Summer 1 session of 4 weeks, Summer 2 session of 3 weeks

8. Check the programs offered in journalism/mass communications:

_√_ Bachelor's degree
_√_ Master's degree
___ Ph.D. degree

9. List the specific undergraduate and professional master's degrees as well as the majors or sequences being reviewed by ACEJMC. * Indicate online degrees.

Undergraduate majors: Journalism (A.B.)
                           Strategic Communications (A.B.)
                           Cinema & Television Arts (A.B. and B.F.A.)
                           Communication Design (A.B.)
                           Media Analytics (A.B.)

Graduate degree: Interactive Media (M.A.)

Like some universities, Elon formally awards A.B. degrees rather than B.A. degrees. The A.B. is an abbreviation of the Latin name for the bachelor of arts degree "artium baccalaureus."

* The school offers no online degrees.

10. Credit hours required by university for an undergraduate degree: 132 semester hours

   Credits hours required for a professional master's degree: 37 semester hours

11. Give the number of credit hours students may earn for internship experience.

All Communications students are required to complete a professional internship, and many complete more than one. For their initial internship, students may earn up to 2 semester hours of credit, based on a minimum of 80 work-hours per credit hour. Students who complete more than one internship for credit may earn an additional 2 semester hours, for a maximum of 4 credit hours – the equivalent of one course since Elon has 4-credit-hour courses.

12. List each professional journalism or mass communications sequence or specialty in the undergraduate program and give the name of the person in charge.

The school's Communications majors are: Journalism
Strategic Communications
Cinema & Television Arts
Communication Design
Media Analytics

Communications department chair Jessica Gisclair supervises all majors, assisted by associate chairs Julie Lellis and Vic Costello.

By faculty choice, the school does not administratively subdivide by majors but instead has a broad and holistic view of communications. The majors share a substantive core curriculum, many faculty members consider themselves a participant in more than one major, and office suites purposefully combine faculty from a variety of disciplines.

The exception is Sport Management, which administratively shifted from the School of Education to the School of Communications in 2010. Sport Management has a wholly separate curriculum and is not part of the ACEJMC self-study review.

13. Number of full-time students enrolled in the institution:

6,045 undergraduate students and 765 graduate students

14. Number of undergraduate majors in the unit (if the unit has pre-major students, list them as a single total):

Name of Major	Undergraduate majors in fall 2017
Journalism	156
Strategic Communications	523
Cinema & Television Arts	190
Communication Design	133
Media Analytics	73
Sport Management	164
Total	1,239

15. Number of graduate students enrolled onsite: 26   **online:** 0

16. Number of students in each section of all skills courses (newswriting, reporting, editing, photography, advertising copy, broadcast news, public relations writing, etc.). List enrollment by section for the term during which the visit will occur and the preceding term. Include a separate list for online skills courses, which also must meet the 20-1 ratio. (The Council has ruled that campaigns courses are exempt from the 20-1 ratio.)

Fall 2017

COM	Course	Class Size	COM	Course	Class Size
110 A	Media Writing	16	326 B	Cinema Production	15
110 B	Media Writing	16	329 A	Applied Media Analytics	17
110 C	Media Writing	17	339 A	The Future of the Internet	16
110 D	Media Writing	18	342 A	Sports Information	18
110 E	Media Writing	19	350 A	Web and Mobile Publishing	18
110 F	Media Writing	18	350 B	Web and Mobile Publishing	18
110 G	Media Writing	18	351 A	Television News Reporting	13
110 H	Media Writing	13	355 A	The Documentary	12
110 I	Media Writing	14	356 A	TV and Cinema Aesthetics	19
220 A	Creating Multimedia Content	17	356 B	TV and Cinema Aesthetics	16
220 B	Creating Multimedia Content	18	358 A	Design of Visual Images	19
220 C	Creating Multimedia Content	18	359 A	Strategies for Emerging Media	14
220 D	Creating Multimedia Content	18	365 A	Editing the Moving Image	14
220 E	Creating Multimedia Content	18	411 A	The '60 Minutes' Master Class	8
220 F	Creating Multimedia Content	18	450 A	Multimedia Journalism	15
220 G	Creating Multimedia Content	18	452 A	Strategic Campaigns	19
220 H	Creating Multimedia Content	18	452 B	Strategic Campaigns	19
220 I	Creating Multimedia Content	18	452 C	Strategic Campaigns	18
220 J	Creating Multimedia Content	19	456 A	Producing for the Screen	18
310 A	Reporting for the Public Good	14	456 B	Producing for the Screen	11
311 A	Broadcast News Writing	13	458 A	Design Strategies and Solutions	11
312 A	Strategic Writing	18			
312 B	Strategic Writing	18			
312 C	Strategic Writing	17			
315 A	Multimedia News Production	18	*Graduate courses*		
316 A	Writing for TV and Cinema	6			
316 B	Writing for TV and Cinema	18	520 A	Digital Media Workshop	10
318 A	Writing for Visual Media	15	520 B	Digital Media Workshop	8
319 A	Communicating Media Insights	17	520 C	Digital Media Workshop	8
320 A	Editing and Design	18	525 A	Digital Video Production	14
322 A	Corporate Publishing	18	525 B	Digital Video Production	12
322 B	Corporate Publishing	19	540 A	Interactive Writing and Design	12
322 C	Corporate Publishing	18	540 B	Interactive Writing and Design	14
322 D	Corporate Publishing	18	550 A	Producing Interactive Media	12
324 A	Television Production	11	550 B	Producing Interactive Media	14
326 A	Cinema Production	12	565 A	Visual Aesthetics	14
			565 B	Visual Aesthetics	12

Summer 2017

COM	Course	Class Size
110 OL	Media Writing	15
322 OL	Corporate Publishing	17
312 OL	Strategic Writing	16

Spring 2017

COM	Course	Class Size
110 A	Media Writing	18
110 B	Media Writing	16
110 C	Media Writing	18
110 D	Media Writing	17
110 E	Media Writing	18
110 F	Media Writing	17
110 G	Media Writing	18
110 H	Media Writing	17
110 I	Media Writing	17
110 J	Media Writing	19
220 A	Creating Multimedia Content	18
220 B	Creating Multimedia Content	18
220 C	Creating Multimedia Content	18
220 D	Creating Multimedia Content	10
220 E	Creating Multimedia Content	17
220 F	Creating Multimedia Content	16
220 G	Creating Multimedia Content	16
220 H	Creating Multimedia Content	19
220 I	Creating Multimedia Content	18
310 A	Reporting for the Public Good	15
311 A	Broadcast News Writing	14
312 A	Strategic Writing	18
312 B	Strategic Writing	18
312 C	Strategic Writing	18
312 D	Strategic Writing	18
312 E	Strategic Writing	18
312 F	Strategic Writing	18
315 A	Multimedia News Production	18
316 A	Writing for TV and Cinema	18
316 B	Writing for TV and Cinema	14
316 C	Writing for TV and Cinema	18
318 A	Writing for Visual Media	18
318 B	Writing for Visual Media	18
319 A	Communicating Media Insights	17
320 A	Editing and Design	17
322 A	Corporate Publishing	18
322 B	Corporate Publishing	19
322 C	Corporate Publishing	18

COM	Course	Class Size
324 A	Television Production	15
326 A	Cinema Production	12
326 B	Cinema Production	9
328 A	Photojournalism	17
329 A	Applied Media Analytics	17
342 A	Sports Information	18
350 A	Web and Mobile Publishing	18
354 A	Audio for Sound/Visual Media	10
356 A	TV and Cinema Aesthetics	18
358 A	Design of Visual Images	17
359 A	Strategies for Emerging Media	14
359 B	Strategies for Emerging Media	11
365 A	Editing the Moving Image	16
375 A	Animation	10
411 A	The '60 Minutes' Master Class	9
416 A	The Screenplay	11
450 A	Multimedia Journalism	18
452 A	Strategic Campaigns	18
452 B	Strategic Campaigns	19
452 C	Strategic Campaigns	17
452 D	Strategic Campaigns	18
452 E	Strategic Campaigns	13
456 A	Producing for the Screen	16
456 B	Producing for the Screen	15
458 A	Design Strategies and Solutions	18
460 A	Measuring Media Impact	11

Graduate courses

COM	Course	Class Size
563 A	Virtual Environments	7
568 A	Advanced Digital Production	9
568 B	Advanced Digital Production	5
590 A	Interactive Media Capstone	9
590 B	Interactive Media Capstone	9
590 C	Interactive Media Capstone	7

Winter 2017

COM	Course	Class Size
110 A	Media Writing	17
110 B	Media Writing	18
110 C	Media Writing	15
110 D	Media Writing	18
220 A	Creating Multimedia Content	16
220 B	Creating Multimedia Content	17

COM	Course	Class Size
312 A	Strategic Writing	15
322 A	Corporate Publishing	18
322 B	Corporate Publishing	18
342 A	Sports Information	18
464 A	Motion Graphics	18
452 A	Strategic Campaigns	19

17. Total expenditures from all sources planned by the unit for the 2017-18 academic year:

$6,500,000 (operations and salaries, excluding benefits)

Give percentage increase or decrease in three years: + 16.4%

Amount expected to be spent this year on full-time faculty salaries: $4,446,000

18. List name and rank of all full-time faculty. (Full-time faculty refers to those defined as such by the university.) Identify those not teaching because of leaves, sabbaticals, etc.

The school has 52 Communications faculty members (including administrators with faculty rank) in permanently budgeted positions in fall 2017:

Bill Anderson, Associate Professor
Janna Quitney Anderson, Professor
Brooke Barnett, Professor and Associate Provost
David Bockino, Assistant Professor
Vanessa Bravo, Associate Professor
Lee Bush, Associate Professor (on sabbatical)
Naeemah Clark, Associate Professor
David Copeland, A.J. Fletcher Distinguished Professor
Vic Costello, Associate Professor
John Doorley, Visiting Associate Professor
Ahmed Fadaam, Assistant Professor
Kelly Furnas, Lecturer
Kenn Gaither, Professor and Associate Dean
Gerald Gibson, Assistant Professor
Jessica Gisclair, Associate Professor
Don Grady, Associate Professor and Associate Dean
Ben Hannam, Associate Professor
Sana Haq, Assistant Professor
Anthony Hatcher, Associate Professor (on sabbatical)
Dan Haygood, Associate Professor
Denise Hill, Assistant Professor
Jooyun Hwang, Assistant Professor
Ray Johnson, Assistant Professor
Doug Kass, Assistant Professor
Derek Lackaff, Associate Professor
Rich Landesberg, Associate Professor
Byung Lee, Associate Professor

Julie Lellis, Associate Professor
Alex Luchsinger, Assistant Professor
Harlen Makemson, Professor
Barbara Miller, Associate Professor
William Moner, Assistant Professor
Phillip Motley, Associate Professor
Max Negin, Assistant Professor
Tom Nelson, Associate Professor
Youssef Osman, Assistant Professor
George Padgett, Associate Professor
Paul Parsons, Professor and Dean
Randy Piland, Senior Lecturer
Staci Saltz, Lecturer
Glenn Scott, Associate Professor
Michael Skube, Associate Professor
Kathleen Stansberry, Assistant Professor
Jessalynn Strauss, Assistant Professor (on leave)
Amanda Sturgill, Associate Professor
Nagatha Tonkins, Assistant Professor
Nicole Triche, Assistant Professor
Hal Vincent, Lecturer
Brian Walsh, Assistant Professor
Frances Ward-Johnson, Associate Professor (on leave)
Ryan Witt, Lecturer
Qian Xu, Associate Professor (on maternity leave)

The school also has six full-time Communications instructors on fixed-term appointments:

Lorraine Ahearn, Instructor
Brandon Booker, Instructor
Carolyn Desalu, Instructor and Elon Pre-doctoral Fellow
Michele Lashley, Instructor
Frances Rodenbaugh, Instructor
Elma Sabo, Instructor

Seven full-time faculty members in Sport Management are not listed here, since it is not part of the ACEJMC review.

19. List names of part-time/adjunct faculty teaching at least one course in fall 2017. Also list names of part-time faculty teaching spring 2017.

Three full-time staff members teach Communications courses:

Colin Donohue, Director of Student Media and Instructor
Jonathan Jones, Director of the NC Open Government Coalition and Instructor
J McMerty, Director of the Elon in Los Angeles program and Assistant Professor

Spring 2017	**Fall 2017**
Brandon Booker	Gary Davis
Tony Crider	Sharon Eisner
Sharon Eisner	Mark Fox
Mark Fox	Amy Hogan
Scott Kelly	J.P. Lavoie
J.P. Lavoie	Mark Tosczak
Brad Lemack (LA)	
David Pierce (LA)	
Leah Totten	
Nizar Wattad (LA)	

Notes: Dr. Crider is an associate professor of physics who teaches the iMedia elective Virtual Environments in the spring term. Lavoie is a multimedia developer who teaches an evening section of Creating Multimedia Content each term. Dr. Hogan is an assistant professor of psychology who is teaching the iMedia course Interactive Media Strategies this fall because the regular Communications professor is on maternity leave. Three adjunct faculty in Los Angeles taught spring courses in addition to Elon in LA director J McMerty.

20. For each of the last two academic years, give the number and percentage of graduates who earned 72 or more semester hours outside journalism and mass communications.

Year	Total COM Graduates	Number in Compliance	Percent
2016-17 academic year	284	284	100%
2015-16 academic year	254	254	100%

Part 2

Circumstances and Scope of the Unit

Students conduct interviews at College Coffee, a weekly social gathering on campus

Highlights

❖ Elon has experienced a remarkable rise in quality and national stature since gaining university status in 2001 and now is ranked the No. 1 master's-level institution in the South.

❖ The School of Communications itself was established in 2000 and has grown to 1,250 students, representing 20 percent of Elon's student body.

❖ The full-time Communications faculty has grown from 11 in 2000 to 58 this fall.

❖ Elon's teacher-scholar-mentor model places teaching first, with professional activity (scholarship) and contributions to the life of the university (service) as co-equals.

❖ In 2016-17, the school moved into new and renovated facilities that more than doubled its space in the historic heart of campus.

Part 2: Circumstances and Scope of the Unit

1. Complete and attach here in the main body of the self-study report the following tables:
    Table 1, "Students"
    Table 2, "Full-time Faculty"
    Table 3, "Part-time Faculty"

Table 1, on the following page, shows the School of Communications was home to 1,310 undergraduate and graduate students during the 2016-17 academic year. Those receiving degrees in May 2017 totaled 334 undergraduates (284 Communications majors, 50 Sport Management majors) and 25 graduate students.

Table 2 shows that the school has built a faculty with considerable professional and teaching experience. The 58 full-time faculty members in fall 2017 average almost 12 years of professional experience and 14 years of full-time college teaching experience.

Elon defines faculty roles using different terminology than teaching, research and service. Elon calls these roles *Teaching*, *Professional Activity* (scholarship + professional service), and *Contributions to the Life of the University* (service on campus only). As a benchmark based on each course representing 10 percent, a faculty member teaching six courses a year would have an allocation of 60 percent teaching, 20 percent professional activity, and 20 percent contributions to the university. With course reassignments for scholarly pursuits or course releases for service such as advising student media, the overall allocation of faculty effort in the School of Communications in 2017-18 averages 45 percent teaching, 28 percent professional activity, and 27 percent contributions to the life of the university.

The chart below shows that faculty, on average, are teaching one less course a year compared to 12 years ago. Half of that time reallocation is devoted to scholarship through an increasing number of sabbaticals and course releases, and the other half is allocated to university service as School of Communications faculty increasingly are tapped for important campus roles.

	Teaching	Professional Activity	Contributions to University
2005-06	54%	23%	23%
2011-12	49%	23%	28%
2017-18	45%	28%	27%

This is in line with Elon's teacher-scholar model that calls *teaching* the first criterion and *professional activity* and *contributions to the life of the university* as co-equal second criteria.

Table 1. Students (May 2017)

List below each of the separate programs of study in the unit. These may be called emphases, concentrations, sequences, or majors; please identify each program with a separate set of requirements. Please also provide separate listings for all graduate programs in the unit. Give the number of students by class (year in school) in each of these programs at the end of the 2016-17 academic year. Show the number of undergraduate and graduate degrees conferred during academic year 2016-17. Please include all semesters or quarters. If the unit has a formal pre-major status, list the number of such students.

Undergraduate/Graduate programs of study	**Number of Students**						Total students	**Degrees Conferred 2016-17**	
	frsh	soph	jr	sr	prof.	master's		bachelor's	master's
Journalism	48	43	40	38			169	38	
Strategic Communications	102	133	155	162			552	162	
Cinema & Television Arts	40	46	49	58			193	58	
Communication Design	43	35	34	17			129	17	
Media Analytics	17	28	15	9			69	9	
Sport Management	33	41	47	50			171	50	
M.A. in Interactive Media						27	27		25
Total							1,310	334	25

Table 2. Full-Time Faculty (Fall 2017)

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
Unit Administrator										
Paul Parsons	10	33	17	27	PhD	Y		dean		
Professors										
Janna Anderson	21	18	18	4	MA	N	16	40	30	30
Brooke Barnett	3	17	17	5	PhD	Y		associate provost		
David Copeland	8	24	17	14	PhD	Y	12	30	30	40
Kenn Gaither	8	14	14	2	PhD	Y	8	20	20	60
Harlen Makemson	12	16	16	4	PhD	Y	12	60	20	20
Associate Professors										
Bill Anderson	20	10	3	7	PhD	N	16	40	40	20
Vanessa Bravo	11	7	7	1	PhD	Y	20	50	30	20
Lee Bush	19	14	14	8	MS	N	12	30	50	20
Naeemah Clark	9	17	9	5	PhD	Y	12	30	30	40
Vic Costello	8	23	17	17	PhD	Y	12	30	30	40
Jessica Gisclair	3	24	18	14	JD	Y	8	20	20	60
Don Grady	11	38	33	25	PhD	Y	8	20	20	60
Ben Hannam	10	16	4	4	MFA	N	24	60	20	20
Anthony Hatcher	4	31	16	3	PhD	Y	12	30	50	20

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
Dan Haygood	20	14	9	4	PhD	Y	20	50	30	20
Derek Lackaff	1	8	8	2	PhD	Y	12	30	20	50
Richard Landesberg	22	14	14	8	PhD	Y	20	50	20	30
Byung Lee	8	23	22	17	PhD	Y	8	20	50	30
Julie Lellis	6	11	8	4	PhD	Y	12	30	20	50
Barbara Miller	6	12	12	6	PhD	Y	8	20	30	50
Phillip Motley	17	13	9	4	MID	Y	16	40	20	40
Tom Nelson	10	28	22	12	MA	N	24	60	20	20
George Padgett	8	38	28	30	PhD	Y	20	50	30	20
Glenn Scott	24	15	14	8	PhD	Y	24	60	20	20
Michael Skube	22	16	16	10	BA	N	24	60	20	20
Amanda Sturgill	13	21	8	8	PhD	Y	20	50	30	20
Frances Ward-Johnson	10	20	15	15	PhD	Y	12 (fall leave)	30	30	40
Qian Xu	1	8	8	2	PhD	Y	8 (maternity)	20	30	30

Visiting Associate Professor

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
John Doorley	33	9	3	3	MA	N	20	50	20	30

Assistant Professors

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
David Bockino	7	4	4	3	PhD	N	12	30	40	30
Ahmed Fadaam	9	13	6	6	PhD	N	24	60	20	20
Gerald Gibson	11	30	30	30	MA	N	24	60	20	20
Sana Haq	3	2	2	2	MFA	N	20	50	30	20

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
Denise Hill	32	4	4	2	PhD	N	20	50	30	20
Jooyun Hwang	4	3	3	2	PhD	N	24	60	20	20
Ray Johnson	4	34	34	34	MFA	N	24	60	20	20
Doug Kass	24	8	10	2	MA	N	20	50	30	20
Alex Luchsinger	7	1	1	1	PhD	N	20	50	30	20
William Moner	8	12	5	3	PhD	N	16	40	40	20
Max Negin	13	11	9	8	MFA	N	8	20	50	30
Youssef Osman	10	7	6	6	MFA	N	24	60	20	20
Kathleen Stansberry	8	6	1	6	PhD	N	20	50	30	20
Jessalynn Strauss	4	6	4	6	PhD	N	on leave			
Nagatha Tonkins	8	30	10	16	MA	N	internship director	50	0	50
Nicole Triche	9	10	10	8	MFA	N	20	50	20	30
Brian Walsh	10	8	5	8	MFA	N	24	60	20	20

Senior Lecturer

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
Randy Piland	27	13	13	7	MA	N	28	70	10	20

Lecturers

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
Kelly Furnas	14	8	2	8	MBA	N	20	50	20	30
Staci Saltz	3	15	15	13	MA	N	24	60	10	30
Hal Vincent	10	9	5	5	MA	N	20	50	20	30
Ryan Witt	10	2	2	2	MA	N	24	60	20	20

- **Professor and Lecturer ranks (previous pages) are permanently funded faculty positions**

- **Full-time Instructors (below), while full time, are fixed-term teaching appointments**

	years full-time professional experience	years full-time college teaching	years on this faculty	years at present rank	highest earned degree	tenured (y/n)	credit hours taught 2017-18	teaching	prof. activity	contribs to univ
Full-Time Instructors										
Lorraine Ahearn	25	3	3	3	PhD	N	24	60		
Brandon Booker	1	2	1	1	MA	N	24	60		
Carolyn Desalu (pre-doc)	6	1	1	1	BFA	N	12	30	50	20
Michele Lashley	27	12	12	12	MA+JD	N	20	50		
Frances Rodenbough	6	1	1	1	MA	N	24	60		
Elma Sabo	26	6	7	7	MA	N	24	60		

Table 3. Part-Time Faculty (Fall 2017)

	years full-time professional experience	years college teaching	highest earned degree	now working full-time as professional (y/n)	now working toward degree here (y/n)	credit hours teaching this semester	teaching responsibilities:			
							in charge of course	lectures	assists in lab	assists teacher in charge
Administrative Staff Who Teach										
Colin Donohue (Student Media director)	2	10	MA	N	N	4	√			
Jonathan Jones (Open Gov't director)	9	5	MA+JD	N	N	4	√			
J McMerty (Elon in LA director)	7	12	MFA	N	N					
Part-Time Instructors										
Gary Davis	35	2	MA	Y	N	4	√			
Sharon Eisner	8	18	MA	N	N	8	√			
Mark Fox	30	28	MA	Y	N	8	√			
Amy Hogan (psychology professor)	12		PhD	N	N	3	√			
J.P. Lavoie	15	2	MS	Y	N	3	√			
Mark Tosczak	23	3	MBA	Y	N	4	√			

2. Describe the history of the unit in no more than 500 words.

The School of Communications was established in 2000 to prepare students for the rapidly evolving media and communications landscape. Today, the school is home to 20 percent of Elon's student body, joining the School of Business, School of Education and the College of Arts and Sciences as the university's academic units for undergraduates. Elon also has two graduate-only schools: a School of Law and School of Health Sciences.

The teaching of journalism at Elon began 100 years ago. A course titled "Argumentation, Debating and Newspaper Writing" was first offered in 1917-18, and the course "Journalism" was taught in 1923-24, complementing a weekly student newspaper that began in 1919. Journalism was a component of the Department of Literature and Languages until 1980, when the department was renamed Literature, Languages and Communications with a major in English-Journalism. A Department of Journalism and Communications was established in 1988 and, by the end of the decade, had become the second-largest program on campus, trailing only business administration.

The size and quality of the program led Elon to elevate it to school status in 2000. The School of Communications, then with 11 permanent faculty members, moved into Elon's former library, McEwen Building. Paul Parsons, a professor and journalism head at Kansas State University, became founding dean in 2001 and was tasked with securing ACEJMC accreditation and guiding the school to excellence and national prominence.

The decision to pursue accreditation transformed the school in many ways. The school adopted a new curriculum, reduced class sizes in skills courses to 18, required an internship of all students, added a full-time internship director, cut in half the advising loads for faculty, and raised the school's scholarly and service profile while maintaining excellence in teaching. In 2007, the school created the Elon in Los Angeles program. In 2009, the school began an M.A. in Interactive Media degree. In 2015, the school partnered with the business school to offer a Corporate Communications concentration in a new M.S. in Management degree.

The school offers many opportunities for students to put their learning into practice, and student success has followed. Students have won two collegiate Emmys (the latest in 2016 for best TV magazine show) and collectively finished in the national Top 10 in writing and multimedia in the 2016 Hearst Journalism Awards and in the Top 10 in broadcast in 2017. Student agency Live Oak Communications won gold and silver ADDYs from the American Advertising Federation. In 2015, the White House News Photographers Association named an Elon journalism major as national Student Photographer of the Year, and Elon was one of five finalists in the 2017 Coca-Cola/Regal Films student filmmaker competition.

In other highlights, the school houses the North Carolina Open Government Coalition, publishes the nation's only undergraduate research journal in communications, received AEJMC's Equity & Diversity Award for its faculty diversity and gender equity, and sends students across the globe every year to cover Internet Governance Forums. In 2017, the student-produced *College Magazine* ranked Elon as having the second-best communications school in the nation, behind only Syracuse.

3. Describe the environment in which the unit operates, its goals and plans, budgetary considerations, and the nature of the parent university.

Elon has experienced a remarkable rise in quality and national stature since moving from college to university status in 2001. Today, Elon is the third-largest private institution in North Carolina, after Duke and Wake Forest, and has an intense focus on engaged learning.

U.S. News & World Report ranks Elon first among master's-level universities in the South and as the nation's leader in academic programs that lead to student success. In 2017, for the third year in a row, Elon is the only university cited as outstanding in all eight categories (undergraduate research, study abroad, internships, writing in the discipline, first-year experiences, service learning, senior capstone and learning communities). Yale, Stanford, Brown and Michigan are recognized in six, with Duke and Northeastern in five.

More Elon students study abroad than at any other master's university in the nation, and the university campus is designated as a botanical garden. Elon is even the subject of a book highlighting the ascent, *Transforming a College* (Johns Hopkins University Press).

Elon receives about 10,000 applications a year for 1,550 seats in the entering class. The average SAT score has risen to the top quartile of those taking the SAT nationally, and the first-year retention rate is 91 percent. The student body represents 49 states and 50 nations. A quarter of Elon's students come from North Carolina, followed by Massachusetts (9%), New Jersey (8%), New York (7%), and Connecticut, Maryland and Virginia (6% each).

Once enrolled, students freely select their major without further entrance requirements. Currently, 43 percent of undergraduates are pursuing a major in Elon College, the College of Arts and Sciences; 33 percent in the School of Business; 20 percent in the School of Communications; and 4 percent in the School of Education. The university operates on a 4-1-4 academic calendar, with a winter term (January) between the fall and spring terms.

Elon was founded in 1889 by the Christian Church (now the United Church of Christ), and it is best described today as an historic affiliation. No religion courses or activities are required of students.

Under the leadership of President Leo M. Lambert, the institution changed its name from Elon College to Elon University in June 2001 and also changed the mascot to the Phoenix, in remembrance that Elon College burned to the ground in 1923 and, like the mythical bird, rose from the ashes.

While Elon's student population has grown about 25 percent in the past decade, the institution's core values have remained constant: close relationships between students and faculty, a culture that supports innovation, and a strong sense of community. Each Tuesday morning, students and faculty socially gather on a plaza for College Coffee.

Elon's recognized weakness is the size of its endowment, which is currently at $232 million. While the endowment has almost tripled in a decade, it remains small by private university standards. One result is that Elon has one of the lowest tuition-discount rates in the nation (17%) because it provides fewer scholarships through the endowment and returns fewer tuition dollars in the form of scholarships.

Yet, unlike many universities, Elon is not experiencing budget woes. It benefits from the basics: more students, higher tuition, improved retention, and budgetary strategies for investing savings toward making the university better. The student-faculty ratio has declined from 15:1 a decade ago to 12:1 today. The university has no large-lecture classes, and all Communications courses have a class cap of 15, 18, 25 or 33 students.

Elon is on a steady march of transitioning from the teaching-only institution that it was 30 years ago (when faculty typically taught eight courses a year) to a teacher-scholar-mentor model. While six courses a year remains the stated standard, a diminishing number of faculty members teach that many courses each year. The university has created multiple ways to secure course reassignments for scholarly, creative and institutional service purposes.

The university's 10-year strategic plan, called *The Elon Commitment*, is organized around eight themes:

❖ *An unprecedented university commitment to diversity and global engagement*

❖ *Supporting a world-class faculty and staff*

❖ *Attaining the highest levels of achievement across our academic programs*

❖ *Launching strategic and innovative pathways in undergraduate and graduate education*

❖ *Stewarding Elon's commitment to remain a best-value university*

❖ *Developing innovative alumni programs to advance and support the Elon graduate*

❖ *Establishing a national tournament tradition of athletics success along with the highest academic standards for Phoenix athletics*

❖ *Significantly enhancing Elon's campus with premier new academic and residential facilities and a commitment to protecting our environment*

Each theme is developed with a set of goals to achieve by the year 2020. For example, the diversity theme commits to doubling need-based financial aid, tripling international student enrollment, and providing 100 percent study abroad access. The final theme includes expanded facilities for the School of Communications, which was accomplished this year.

4. Describe any recent major changes in the mission, goals, or programs and activities of the unit.

In 2016-17, the School of Communications moved into new and renovated facilities that more than doubled the school's space and united student media in a collaborative environment. The school also has implemented four major initiatives in the past three years.

New facilities for the School of Communications

Because of continued growth, the School of Communications expanded into a modern four-building complex during the past year. Two existing buildings were renovated, and two new buildings were constructed to form a communications commons at the historic heart of Elon's campus. The facilities include 17 classrooms and labs, two television studios and control rooms, a 220-seat movie theatre and 70-seat screening room, a media sandbox to promote collaboration, 19 video edit suites, a Foley sound-effects studio, and individual spaces for student media and school initiatives.

New majors in Communication Design and Media Analytics

The school implemented new undergraduate majors in Communication Design and Media Analytics in fall 2014, joining multiplatform communications majors in Journalism, Strategic Communications and Cinema & Television Arts (AB and BFA). All students in the school take opening conceptual, writing and producing courses and a common set of advanced courses, along with 20 hours in each major plus electives.

New graduate degree with a Corporate Communications concentration

In 2015, the School of Communications partnered with the business school to begin an M.S. in Management degree with a concentration in Corporate Communications. Half of the curriculum consists of MBA courses taught by business faculty, and the other half consists of corporate communications courses taught by Strategic Communications faculty. The program is designed for full-time completion in one year, or part-time completion spanning two or more years.

Maroon Sports in partnership with Athletics

In 2017, the school created Maroon Sports as a live-event production unit for students. This fulfilled a university priority for the School of Communications to work with Elon Athletics to enhance the broadcasting and live streaming of games at an ESPN quality level. The school has hired a coordinating producer to guide the effort. Maroon Sports is expected to produce about 40 games a year.

An expanded Elon in Los Angeles program

The school began a summer Elon in LA program in 2007 and expanded it in 2016 to include a spring semester program for about 20 students. The plan is to offer a fall semester program in 2018 or 2019 to create a year-round Elon in LA program.

5. If the unit was previously accredited, summarize each deficiency noted in the most recent accreditation report that the site team said should be addressed, followed by a response to each, explaining actions taken to address the problems and the results.

The 2011-12 site team found the school in compliance on all standards for the undergraduate and graduate programs and cited no deficiencies to be addressed. In fact, the site team chose not to list anything as a *weakness* either, instead listing 17 *strengths* and five *challenges*.

Three challenges were cited for the undergraduate program:

"Needs to continue its efforts, with appropriate university support, to enhance its private fundraising, especially with the construction of a new building on the horizon." The challenge was met with the $15 million building campaign completed seven months early and new facilities opening in 2016-17.

"Needs to continue its efforts to increase university-generated financial support for its Communications Fellows program." The Fellows program attracts outstanding students to Elon, but fewer than half receive a $5,500 Fellows scholarship each year. The insufficient scholarship funding sometimes caused the school to lose outstanding applicants. In 2017, the university committed to a three-year plan for all Communications Fellows to receive Fellows scholarships.

"Needs to continue to wrestle with the effective and uniform integration of digital technology into the curriculum and with the teaching of software versus the teaching of its application." We have a better integration of technology in the curriculum today than six years ago when we were wrestling with classroom time devoted to software instruction. The school has added a video producer position to provide more outside-of-class software training.

Two challenges were cited for the graduate program:

"Needs to shore up its focus on diversity as a priority in recruiting and creatively, effectively incorporate awareness and understanding of diversity more broadly across the curriculum." Half of the current class in the M.A. in Interactive Media program identify either as African American or Latino. In the past six years, roughly a third of iMedia students have contributed to a diverse graduate student population. The curriculum highlights the need for inclusiveness and accessibility in web design, and iMedia students gain a global perspective by traveling abroad to complete an interactive project for the public good.

"Needs to develop well-defined programmatic learning objectives – explicitly incorporating the ACEJMC professional values and competencies beyond those implied in the mission statement – to guide curriculum, assessment and strategic planning." Six years ago, the graduate program had not explicitly incorporated ACEJMC's values and competencies into a curriculum matrix. The program now has done so, with programmatic learning outcomes.

6. Describe the process used to conduct the self-study, including the roles of faculty members, students and others. Describe the strengths and weaknesses of the program discovered during the process, and describe any changes undertaken or planned as a result.

The self-study process formally began with focused faculty meetings during Planning Week in August 2016. The faculty welcomed new colleagues and reviewed the school's mission, assessment outcomes, budget, technology and anticipated searches before plunging into developing a new five-year strategic plan for the school. That process led to a sharing of ideas to further improve the school.

During the year, faculty committees focused on areas related to the self-study such as diversity, teacher-scholar, technology, student awards and assessment, and the Student Advisory Board provided student feedback on facility and technology needs and curricular perspectives.

The writing of the self-study report was a group effort. The dean, associate deans and graduate director wrote working drafts of standards during summer 2017, incorporating university data and the contributions of faculty committees and individuals. Faculty and staff reviewed and deepened the self-study at the August 2017 retreat before it was put in final form and forwarded to ACEJMC headquarters and to the site team.

These strengths of the program were identified during the self-study year:

❖ *An outstanding faculty of teacher-scholar-mentors with broad professional experience*

❖ *An accomplished staff focused on excellence and student success*

❖ *A nimbleness in the school's leadership to implement good ideas*

❖ *A collaborative and collegial environment that looks at the discipline holistically*

❖ *Small classes to promote student-faculty interactions and student engagement*

❖ *Excellent facilities, technology and budget*

❖ *Student media and school programs that offer students quality experiences*

❖ *First-rate internship and career services programs in the school*

❖ *An innovative M.A. in Interactive Media program*

❖ *An increasingly diverse faculty and student body*

❖ *An assessment process that produces meaningful results and improvement*

❖ *Leadership in campus priorities such as the academic-residential initiative*

❖ *Highly supportive university administration*

❖ *A young, successful and supportive alumni base*

The self-study process also revealed some challenges, listed here with changes undertaken or planned:

- ❖ *Organizational structure.* The Communications faculty is five times larger today than when the school was established in 2000. By faculty choice, Communications remains a single unit with a department chair who does all course scheduling and faculty evaluations and is assisted by two associate chairs. Organizational structure will return as a faculty conversation later in the academic year.

- ❖ *Maintaining a sense of community.* Growth of the school, both numerically and physically, challenges the sense of community that pervades the faculty and staff. Faculty spread across multiple buildings may not see one another as much, so the school established a COMMons room roughly in the middle in hopes it serves as a community meeting place.

- ❖ *More graduate student scholarships.* As the price tag rises amid a multitude of graduate degree options, the M.A. in Interactive Media program will need to increase its discount rate from the current 10 percent of tuition returned as scholarships.

7. Provide the web links to catalogs and other publications that describe the mission and scope of the unit, its curriculum, administrative and graduation requirements.

Key documents are the 2017-18 Academic Catalog, Elon Core Curriculum requirements for all undergraduate students, School of Communications majors and degree requirements, and a master list of all undergraduate Communications courses.

The 2017-18 Graduate Catalog is available online.

Standard 1

Mission, Governance and Administration

Dean Parsons welcomes the Communications Advisory Board, faculty and students in Williams Studio

Highlights

❖ Elon takes academic planning seriously. The School of Communications develops five-year strategic plans and operates with a series of annual priorities.

❖ The school has seven standing committees: Awards & Competitions, Curriculum, Diversity, Communications Fellows, Library, Teacher-Scholar and Technology.

❖ The founding dean is in his 17th year, assisted by two associate deans, a department chair, a graduate program director and an outstanding staff.

❖ A Communications professor is 2017-18 chair of Academic Council, which is the elected faculty governance body at the university, and three of the university's seven Faculty Fellows are Communications faculty.

Standard 1. Mission, Governance and Administration

1. **Describe the administrative structure of the unit, including to whom the unit administrator reports within the university. Include names and titles. The information should extend from the lowest level of administrative responsibility within the unit to the institution's chief executive officer.**

The dean is the chief academic and administrative officer of the school. The dean works with the school's faculty and staff to build an outstanding program and is responsible for strategic planning, school quality, personnel, budgets, technology, facilities, faculty development, public service and accreditation. Paul Parsons came to Elon as founding dean in 2001 following 16 years at Kansas State University, including a year each as a Fulbright Professor in China and as a visiting professor in Singapore. He holds academic rank as a tenured full professor, which he earned at Kansas State.

The dean reports to Provost Steven House, who became the university's chief academic officer in 2009 following eight years as dean of Elon College, the College of Arts & Sciences. The provost reports to President Leo M. Lambert, who is in his 19th year as Elon's president. President Lambert has announced he will step down upon the selection of a successor, and a national search is underway for Elon's ninth president in its 128-year history.

Associate deans in the School of Communications handle internal administrative matters such as assessment of student learning and provide oversight of the school's programs, centers and student experiences. Don Grady and Kenn Gaither both became associate deans in 2010. Grady served the preceding six years as department chair, and Gaither directed the Communications Fellows program. Both hold academic rank and are tenured.

The department chair is a faculty member who accepts leadership responsibilities for a designated period of time. The chair coordinates course schedules, teaching assignments, hiring of adjuncts, student advising, and annual faculty reviews. Jessica Gisclair became department chair for a four-year term in 2010 after serving for a year as associate chair, and she accepted a second four-year term in 2014. She is assisted by two associate chairs: Julie Lellis and Vic Costello. Associate chairs are responsible for classroom observation, annual review of adjunct faculty, admissions events, student awards selection, periodic meetings of students and faculty by major, and other duties as assigned by the chair.

The director of the M.A. in Interactive Media program is a faculty member who coordinates teaching assignments and programmatic initiatives on the graduate level. David Copeland became director of the graduate program in 2008. He is the A.J. Fletcher Distinguished Professor in the School of Communications.

2. Describe the unit's process for strategic or long-range planning. Provide a copy of the unit's written strategic or long-range plan. This plan should give the date of adoption and revision and any timeline for achieving stated goals. Discuss how the plan provides vision and direction for the unit's future and how it is has encouraged and contributed to quality and innovation in the unit.

Academic planning at Elon is systematic. All units develop five-year strategic plans, and the School of Communications adopted its fourth strategic plan during the self-study year. Faculty discussion began in August 2016 during Planning Week and continued for months, eventually leading to the final version implemented in February 2017.

The school's first strategic plan (2000-05) called for hiring a founding dean, exploring accreditation, and initiating a Communications Fellows program. The second strategic plan (2005-10) focused on achieving accreditation, starting a graduate program, creating an Elon in Los Angeles program, and fully transitioning to digital technology. The third strategic plan (2011-16), which will be in the workroom, called for reconceiving the curriculum in a way that led to new and revised majors, establishing school alumni awards, and embarking on a multi-million-dollar campaign to significantly expand the school's facilities. The new strategic plan (2017-22) is attached.

At Elon, a strategic plan does not sit on a shelf. Instead, it guides resource requests and priorities. As a result, the School of Communications creates annual priorities to guide the school's progress toward its strategic plan.

Each year the dean drafts annual priorities in consultation with the faculty and staff. The school's 2016-17 priorities appear after the five-year strategic plan. Sixteen of last year's 20 priorities were achieved (a checkmark indicates the priority was achieved; an X indicates it was not).

The school's newly adopted 2017-18 priorities also are provided. Not surprisingly, the first priority is "Host a successful ACEJMC site visit with compliance on all standards and a recommendation of reaccreditation of the undergraduate and graduate programs."

Strategic Plan for Elon's School of Communications, 2017-22

Advancing one of the nation's great communications schools
for the benefit of students, alumni, faculty, staff and society

The School of Communications was established in 2000, following 12 years as a department. In less than two decades, the school has grown to 20 percent of Elon's student body with more than 70 full-time faculty and staff members.

The maxim *"It's not until you look back that you see how far you've come"* is fitting. In its young life, the School of Communications has gained a national reputation for excellent students, alumni and programs through faculty and student successes. Examples include two collegiate Emmys for student newscast and TV magazine show, Top 10s in writing and multimedia in the 2016 Hearst Awards, national president of the Public Relations Student Society of America, Top 5 finalists in Coca-Cola's filmmakers competitions in 2016 and 2017, and national chapter of the year for the communications honor society. The school received AEJMC's national diversity award, publishes the only undergraduate research journal in communications, and has teacher-scholar-mentors who have received high teaching honors as well as Pulitzer and Emmy awards.

The Planning Process

Strategic plans are roadmaps that point to future directions. Elon requires all schools to develop long-term strategic plans, as does the school's accrediting body. The internal benefit of this external requirement is that it systematically propels forward-thinking discussions in the school.

To know where the school should go, it's important to know where the school came from. The school's first strategic plan (2000-05) called for hiring a founding dean, exploring accreditation, and initiating a Communications Fellows program. The second strategic plan (2005-10) focused on achieving accreditation, starting a graduate program, creating an Elon in LA program, and transitioning to digital technology. The third strategic plan (2011-16) called for reconceiving the curriculum in a way that led to new and revised majors, establishing school alumni awards, and embarking on a campaign to raise funds to significantly expand the school's facilities.

This is the school's fourth strategic plan, crafted through a series of faculty conversations and drafts during the self-study year of 2016-17. In every five-year period, new ideas have emerged that never were part of a strategic plan. Examples include the addition of the Sport Management department, a partnership with the business school to establish a Corporate Communications graduate track, and a bid to become home to the North Carolina Open Government Coalition. While the same openness to new ideas will remain, here is the school's projected roadmap for the next five years, adapting the same eight categories as in *The Elon Commitment* strategic plan.

Highest Levels of Academic Achievement

Academic achievement by students is the top priority of the School of Communications. This occurs through engaged learning in the classroom and experiences such as internships, student media, and school initiatives such as the Imagining the Internet Center, elondocs and Live Oak Communications. The school was initially accredited in 2005-06, the M.A. in Interactive Media program became accredited in 2011-12, and programs undergo review every six years.

❖ Secure ACEJMC reaccreditation of the undergraduate Communications program and the M.A. in Interactive Media degree as a national standard of program quality.

❖ Consider accreditation of the Sport Management program by COSMA (Commission on Sport Management Accreditation).

❖ Advance the school's intellectual and experiential climate by highlighting participation in high-impact practices and promoting student learning through new signature experiences.

❖ Emphasize media literacy so that students are proficient in creating content, recognizing the methods of content distribution, and evaluating the accuracy and value of content.

❖ Achieve an overall Top 10 ranking in the national Hearst student awards competition and support students in other endeavors that benchmark student quality.

❖ Enhance the recruitment of outstanding students by moving toward scholarships for all Communications Fellows, and explore how Sport Management can be a participant.

Strategic and Innovative Pathways

The school added undergraduate majors in Communication Design and Media Analytics and a BFA in Cinema & Television Arts in 2014. On the graduate level, a Corporate Communications track in the M.S. in Management began in 2015. The school's professional advisory board plays an important role in guiding the school to see emerging trends for curricular consideration.

❖ Promote deliberate conversations in the school about emerging trends in disciplines so that the school remains on the leading edge of curriculum and instruction.

❖ Champion the collaborative environment created for student media and be open to connections between courses and student media experiences.

❖ Implement a real-time, location-based social media analytics platform for student and faculty use.

❖ Establish a year-round Elon in Los Angeles program and work with the university to open an LA facility.

❖ Develop an academic pathway for students interested in sports media.

❖ Explore a Sport Management track in the M.S. in Management degree.

❖ Consider an MFA degree focusing on immersive media and game design as an extension to the M.A. in Interactive Media program.

❖ Launch a Ph.D. in Communications degree to produce exemplary teacher-scholar-mentors who can fulfill the growing need for communications faculty.

Premier Academic Facilities

The School of Communications is in the process of expanding into a 105,000-square-foot complex with the 2016 renovation of McEwen, the additions of Schar Hall and Steers Pavilion, and the 2017 renovation of Long.

❖ Complete the renovation of Long Building and dedicate the new and renovated facilities in the four-building School of Communications complex.

❖ Promote four-day-a-week movie programming in Turner Theatre to support the university's social climate goals.

❖ Transition all of Sloan residence hall into a communications living/learning community.

World-Class Faculty and Staff

The school's faculty and staff are dedicated to engaged learning and student achievement. In turn, the school must provide resources for professional development and ensure that the school keeps attracting outstanding teacher-scholar-mentors.

❖ Double the financial support through annual gifts for professional development of faculty and staff to enhance conceptual and technological currency in the discipline.

❖ Extend the concept of a distinguished visiting professor or professional in each major.

❖ Revisit the organizational structure of Communications in light of its continual growth.

Commitment to Diversity and Global Engagement

In 2010, the school became the second program in the nation to receive AEJMC's Equity & Diversity Award for its record of advancing gender equity and racial and ethnic diversity.

❖ Augment the diversity of the school's faculty as part of being a national exemplar for diversity and global engagement initiatives in the discipline.

❖ Participate in the university campaign to significantly expand need-based scholarships to achieve greater socio-economic diversity in the student body.

Academic Partnership with Athletics

The school produces a student-led Elon sports show that airs weekly on ESPN2 in much of the state. The university's 2016-17 priorities call for a partnership between Communications and Athletics to expand live-event coverage in keeping with Colonial Athletic Association goals.

❖ Establish a student sports organization that partners with Athletics on live game production at an ESPN-quality level.

Innovative Alumni Programs

The school's alumni base is extraordinarily young. Graduates of the School of Communications are in their 20s and 30s, and graduates from its departmental years are in their 40s. The school sends quarterly e-newsletters to alumni and, in 2012, began presenting outstanding alumni awards.

❖ Deepen the relationship with alumni through stellar communications and special events at Homecoming and through special alumni gatherings in major cities.

❖ Create a professional advisory board in Sport Management with substantive alumni involvement.

Stewardship To Remain a Best-Value University

The university holds the primary role of keeping Elon as one of the best-value private institutions in the nation. The School of Communications is committed to financially helping current students by supporting student initiatives and securing foundation scholarships for those in need.

❖ Attract endowment and annual gifts to build a fund to support student projects, internships in high cost-of-living cities, and scholarships for current students facing financial need.

February 2017

2016-17 Priorities

School of Communications, Elon University

(those marked with a √ were achieved during the year; those marked with an X were not)

√ Engage in a year-long evaluation and write a comprehensive self study for reaccreditation of the undergraduate and graduate programs in Communications for the next six years.

√ Move into Schar Hall and Steers Pavilion, complete Phase 2 of McEwen's renovation, determine how best to renovate the front entrance of McEwen, and complete planning for Long Building's renovation in 2017.

√ Host Internet pioneer Vint Cerf as a special university guest and present the inaugural Arete' Medallion from the Imagining the Internet Center.

√ Implement a Writing Excellence Initiative plan in Communications and Sport Management.

√ Launch the expanded *Great Ideas: Issues and Research* course as a 4-hour capstone seminar with significant topical discussions and individual research papers.

√ Lead a university partnership to provide all faculty, staff and students with free digital access to *The New York Times*.

√ Work with HBCUs and others to organize the 2017 Global Communication Association conference in Greensboro.

√ Establish a student sports entity that partners with Athletics on live game production at an ESPN-quality level (*university priority*).

√ Provide multi-day movie programming for Turner Theatre to complement the university's social climate goal.

X Select and inaugurate a real-time, location-based social media analytics platform for student and faculty research.

√ Host the state College Media Association and regional Society of Professional Journalists conferences.

√ Take another step toward Fellows scholarship equity through a second year of having 10 available Communications Fellows scholarships for the class of 2021.

X   Work with the Study USA office to expand the Elon in Los Angeles program to a full year and to explore greater involvement with the Elon in New York program.

√   Review the thesis process and branding of the BFA in Cinema & Television Arts.

X   Organize an innovative event to celebrate the positive linkages with Arts & Sciences.

X   Decide what to do with game development on either the undergraduate or graduate level.

√   Strategize on creating pathways or early entry for undergraduates wanting to advance directly into the Interactive Media and Corporate Communication graduate programs.

√   Pilot a faculty shadowing/internship program to promote professional development with community partners.

√   Support the Residential Campus Initiative and propose living/learning community themes for Sloan to be an all-Communications residence hall.

√   Achieve $150,000 or more in annual gifts to the school.

September 2016

2017-18 Priorities

School of Communications, Elon University

❖ Host a successful ACEJMC site visit with compliance on all standards and a recommendation of reaccreditation of the undergraduate and graduate programs.

❖ Complete remaining elements of the facilities building project and renovation (Turner Theatre venting, front entrance of McEwen, Foley sound-effects studio, news ticker).

❖ Analyze how the school distinguishes itself as a top communications program and strengthen a brand strategy to enhance recruitment of outstanding students.

❖ Expand the Communications Fellows program to include Sport Management and enter into the three-year plan for all Fellows to receive scholarships.

❖ Inaugurate Maroon Sports in partnership with Athletics and attract a Fall 2018 admissions cohort.

❖ Consider accreditation of the Sport Management program by COSMA (Commission on Sport Management Accreditation).

❖ Revisit the organizational structure of Communications in light of its continued growth.

❖ Identify and implement a real-time, location-based social media analytics platform for student and faculty research.

❖ Support a number of students with financial need who accept unpaid internships or internships in high cost-of-living cities.

❖ Pilot an alumni/student mentor program for interested juniors to help them better understand expectations of selected careers and build relationships with professionals.

❖ Explore the idea of an MFA degree, perhaps as an extension to the M.A. in Interactive Media and focused on immersive forms of storytelling (virtual and augmented reality, gaming).

❖ Pursue a living-learning community in Sloan focused on sports media and management, and support Residential Campus Initiatives such as the planned First Amendment focus.

September 2017

3. Describe the unit's policies and procedures for faculty governance. Provide the web link or make available in the site team workroom a copy of faculty policy manuals, handbooks or other documents specifying policies, procedures and the roles of faculty and students in governance and in development of educational policy and curriculum.

Rather than schools setting their own governance policies and procedures, Elon has a university *Faculty Handbook* (that's Associate Dean Don Grady on the cover). It specifies faculty rank and responsibilities, evaluation of teaching faculty and administrators, procedures for hearings/complaints, and policies and procedures of the instructional program.

The shared governance statement in the front of the *Faculty Handbook* reads:

> The administration of Elon University makes every effort to practice democracy in administrative matters. Authority for the administration of the university is vested in the Board of Trustees and in its selected administrative officer, the president. The faculty, however, is given the responsibility of making the decisions that involve the teaching program of the university. Faculty committees are asked to make studies and to report to the faculty, which renders decisions within the scope of its authority. On matters beyond the authority of the faculty, the faculty may make recommendations to the Board of Trustees. The administration recognizes that the most important function of the university is that of teaching. It is the aim of the administration to maintain an atmosphere that is conducive to good teaching and where faculty members can pursue the search for the truth in an atmosphere of academic freedom. In a democracy, such a freedom is obtained only as the faculty exercises that freedom and assumes its responsibility to guard that freedom against abuses.

Academic Council is the voice of the university's faculty. Its responsibilities include formulating policy for faculty approval, nominating members of standing committees, serving as a hearing committee on sensitive faculty cases, and advising the president on priorities.

A Communications faculty member, Phillip Motley, is chair of Academic Council this year, and colleague Dan Haygood is a newly elected member of Academic Council.

University standing committees include Faculty Research & Development (FR&D), which awards faculty sabbaticals, course releases for research, and summer research funds. Major course and curriculum proposals go through an elected school Curriculum Committee and then through the university Curriculum Committee. The Promotion & Tenure Committee consists of faculty members from across the university. Graduate Council approves curriculum changes and recommends new graduate programs. In each case, one or more School of Communications faculty members sit on these major university committees.

The Communications faculty as a whole develops curriculum and educational policy. For example, the faculty adopted Professional Standards Policies to provide consistency on issues such as student attendance and grading, compiled a *Course Handbook* with course goals and objectives to provide commonality among multiple sections (described in Standard 2 Curriculum), and crafted a definition of peer review as part of a university initiative to better articulate scholarly expectations (described in Standard 5 Scholarship).

4. How often did the faculty meet during the most recent academic year?

Communications faculty and staff met 12 times last year. The academic year often begins with a day-long retreat and then two meetings during the university's Planning Week. After that, faculty have monthly departmental meetings. The regular meeting date is the first Tuesday of each month.

Between faculty meetings, the dean writes an electronic newsletter named COMMUNICATOR to inform faculty and staff about upcoming events, statistical reports, student awards, alumni updates, and other news in the School of Communications. The dean produced 32 issues of COMMUNICATOR during the 2016-17 academic year. These will be available in the site team's workroom.

5. List faculty committees and chairs. List any ad hoc committees in operation at the time of the self-study.

The School of Communications has seven standing committees led by faculty. They are:

Awards & Competitions (Sana Haq, chair)
Curriculum (Glenn Scott, chair)
Diversity (Ahmed Fadaam, chair)
Fellows (Dave Bockino, chair)
Library (Ben Hannam, chair)
Teacher-Scholar (Harlen Makemson and Vanessa Bravo, chairs)
Technology (Vic Costello, chair)

In addition, the school has an *ad hoc* Leadership and Service Committee that will draft a statement – similar to the school's scholarship statement – about the leadership and service endeavors that the school encourages, supports and values. Also, a Senior Faculty Review Committee has been formed to consider a faculty member going through the continuation process, and a faculty search committee(s) will be appointed to guide future searches.

Faculty are given an opportunity to express committee preferences during Planning Week, and the leadership team does its best to accommodate as many first choices as possible. Committee chairs call their own meetings, and a dean and/or chair serves as a liaison to each committee.

Committee rosters and responsibilities are provided on the following two pages.

School of Communications Faculty Committees, 2017-18

Awards and Competitions Committee

Members: Sana Haq (chair), Lee Bush (on sabbatical fall semester), Kelly Furnas, Gerald Gibson, Derek Lackaff, William Moner, Youssef Osman. Liaison: Vic Costello

Charge: Identify appropriate student competitions for the School of Communications. Evaluate applications for student creative grants. Make recommendations for awards that recognize outstanding personal and professional achievement of School of Communications students and alumni.

Curriculum Committee (elected each February)

Members: Glenn Scott (chair, 2016-18), Janna Anderson (2016-18), Cara McFadden (2017-19), Randy Piland (2017-19), Staci Saltz (2017-19), Amanda Sturgill (2016-18), Hal Vincent (2017-19). Liaisons: Jessica Gisclair, Don Grady, Paul Parsons

Charge: Consider changes to School of Communications majors and courses in conjunction with the university's curriculum committee and processes.

Diversity Committee

Members: Ahmed Fadaam (chair), Shaina Dabbs, Jooyun Hwang, Jonathan Jones, Byung Lee (on sabbatical spring semester), Alex Luchsinger, George Padgett, Frances Ward-Johnson (on leave fall semester). Liaison: Kenn Gaither

Charge: Continue the implementation of the School of Communications diversity plan; investigate ways to enhance the international and domestic initiatives of the plan.

Fellows Committee

Members: Dave Bockino (chair and Fellows Director), Colin Donohue, Tom Nelson, Michael Skube, Nagatha Tonkins, Tony Weaver. Liaison: Julie Lellis

Charge: Review and implement the Fellows selection process; select class and organize program elements for Communications Fellows.

Library Committee

Members: Ben Hannam (chair), Mark Cryan, Doug Kass, Max Negin (on sabbatical spring semester), Kathleen Stansberry, Qian Xu (on leave fall semester). Liaison: Vic Costello

Charge: Assess current Communications related library materials and make recommendations for new materials for the School of Communications.

Teacher-Scholar Committee

Members: Harlen Makemson (chair, fall semester/on sabbatical spring semester), Vanessa Bravo (chair, spring semester), David Copeland, Young Do Kim, Barbara Miller, Phillip Motley. Liaison: Julie Lellis

Charge: Plan teaching development programs and Student Undergraduate Research Forum faculty scholarship presentations. Make recommendations on how to enhance the School of Communications intellectual climate. Consider ways to further the Teacher-Scholar model, including methods to promote greater involvement in undergraduate research.

Technology Committee

Members: Vic Costello (chair), Bryan Baker, Dan Haygood, Ray Johnson, Nicole Triche, Brian Walsh, Ryan Witt. Liaison: Don Grady

Charge: Monitor developments in technology and consider the School of Communications needs; draft an annual recommendation of technology needs.

***ad hoc* Leadership and Service Committee**

Members: Bill Anderson (chair), Naeemah Clark, John Doorley, Anthony Hatcher (on sabbatical fall semester), Denise Hill, Rich Landesberg, Hal Walker. Liaison: Julie Lellis

Charge: Examine and report on faculty activities within the school that contribute to the life of the school. Draft a statement similar to the school's scholarship statement detailing the types of faculty leadership and service endeavors we encourage, support and value as a school.

6. Describe the faculty's contributions to the administration and governance of the university.

Faculty in the School of Communications are involved in every aspect of university life.

Brooke Barnett is associate provost for academic and inclusive excellence, and David Copeland is a member of the presidential search committee.

Three faculty members have leadership roles in university programs:

      Derek Lackaff, associate director, Center for the Advancement of Teaching and Learning
      Barbara Miller, associate director, university Honors program
      Qian Xu, associate director, Undergraduate Research program

Three of the university's seven Faculty Fellows are from the School of Communications:

      Naeemah Clark, Faculty Fellow for Civic Engagement
      Julie Lellis, Faculty Fellow for Substance Education
      Frances Ward-Johnson (on leave), Faculty Fellow for Leadership

When the university created the current academic structure (schools of communications, business and education, and a college of arts and sciences), the structure for committee membership was revised to provide representation from each unit. As a result, a School of Communications faculty member has a seat on every important committee at the university. Here are standing committees of the university, and the current School of Communications representatives:

      Academic Council - Phillip Motley (chair), Dan Haygood
      Academic Standing Committee – Bill Anderson
      Academic Support and Advising Committee – Jessalynn Strauss
      Academic Technology and Computing Committee – Ben Hannam, chair
      Elon Core Curriculum Council – Ben Hannam
      Faculty Research & Development – Jooyun Hwang
      Fellows Program and Scholarship Committee – Dave Bockino
      Global Education Curriculum Committee – Max Negin
      Graduate Council – Derek Lackaff
      Institutional Review Board – Qian Xu
      Isabella Cannon Global Education Center Advisory Committee – Jessica Gisclair
      Library Committee – Youssef Osman
      Religious & Spiritual Life Committee – Bill Anderson, chair
      Promotion & Tenure Committee – Amanda Sturgill
      Student Communications Media Board- Kenn Gaither, Max Negin, William Moner
      University Curriculum Committee – Nicole Triche, Denise Hill

7. Describe the process for selecting, appointing and evaluating unit administrators.

Deans at Elon are appointed by the provost with substantive faculty and administrative input. In 2001, Dean Parsons was selected through a national search coordinated by a consulting firm, with a campus search committee that included four School of Communications faculty members. The dean serves at the pleasure of the provost and faculty and does not have a designated term.

The dean appoints associate deans in consultation with the faculty and provost. In 2010 when the associate dean at the time was named an associate provost, the school initiated an internal search for *two* associate deans. Two faculty members expressed interest, gave presentations to the faculty, received strong faculty support, and were named associate deans.

The dean also appoints the department chair based largely on faculty input. When the former department chair became an associate dean, the school initiated an internal search for a new department chair. One candidate expressed interest, received strong faculty support, and was given an initial four-year term and later a second term as chair. The chair leads a similar process in selecting associate chairs.

In terms of evaluation, the provost's office each spring invites faculty and staff to evaluate the school's deans and chairs. The university's Office of Institutional Research and Assessment electronically sends evaluation forms to faculty and staff for anonymous submission. Evaluations of the dean are provided to the provost, who shares the feedback with the dean. Evaluations of the associate deans and department chairs are provided to the dean, who shares the feedback with each of them.

In addition, the dean writes annual reviews for the associate deans and department chairs, and the provost conducts an annual review of each dean, using a standard evaluative instrument.

8. Describe the unit's process for timely and equitable resolution of complaints and concerns expressed by faculty, staff or students.

The school has a Student Advisory Board that meets with the dean each month to provide feedback on school issues and to suggest ways to strengthen student educational experiences. Sometimes a concern or complaint arises that can be discussed firsthand. In years past, the Student Advisory Board has offered valuable feedback for proposed curriculum revisions and for student spaces in the school's new and renovated facilities.

Informal concerns by faculty, staff and students are handled at the department chair and dean levels. Since the School of Communications operates with an open style (faculty and staff usually can walk into any office throughout the day), concerns often can be addressed immediately. Students typically schedule a meeting with the department chair or dean, depending on the type of complaint.

For formal complaints, a grievance procedure is outlined in the *Faculty Handbook*, and a similar procedure exists in the *Staff Manual*. No grievances have ever been filed involving the school. Student complaints usually are related to grades. The university's grade appeal procedure requires students to contact professors about a grade concern in the first two weeks of the following semester; students must file a grade appeal within the first four weeks; and the department chair makes a ruling within the first six weeks. Students may appeal the chair's decision to a university grade appeal committee.

Professional master's program

9. **Describe the role of the graduate director, other persons or committees assigned to the professional master's program.**

   The M.A. in Interactive Media program is led by a graduate director and assisted by an administrative staff member and others at the university as needed.

   The graduate director, David Copeland, is a member of the school's leadership team. He determines iMedia course offerings and teaching assignments, approves apprenticeships and independent studies, leads a weekly proseminar, discusses the program with potential students, is the final arbiter in terms of admitting applicants who do not meet all program requirements, works with a faculty committee to determine scholarship recipients, approves spending from the iMedia budget, creates partnerships with external constituencies, and oversees program components such as open houses, student showcase and commencement.

   The coordinator of graduate outreach and special programs, Maggie Mullikin, provides administrative support to the director and iMedia faculty and is responsible for outreach efforts such as prospective student tours and program orientations. She increases awareness and generates interest in the iMedia program by promoting it to students in all disciplines, Elon alumni and broader audiences. She works with faculty and Graduate Admissions to develop an iMedia recruiting event schedule, strategically coordinating visits and representing the program at events and industry shows. She also builds relationships with key external audiences that can provide value to the iMedia program.

   The Graduate Admissions Office is in charge of recruiting each class. The assistant director of graduate admissions, Tarah Holland, is an iMedia graduate herself.

10. **Provide a copy of the written strategic plan for the professional master's program.**

    The graduate program's five-year strategic plan is on the next page.

Strategic Plan for Elon's M.A. in Interactive Media, 2017-22

The School of Communications launched the M.A. in Interactive Media degree in 2009 as an intensive 10-month, full-time program for up to 36 students a year.

Creation of the iMedia program involved adding six new faculty and staff positions, stand-alone facilities and technology, its own operating budget, and an innovative curriculum completely separate from the undergraduate program.

In 2011-12, the Accrediting Council on Education in Journalism and Mass Communications found the graduate program in compliance on all standards and granted initial accreditation.

Here is the program's projected roadmap for the future, with openness to new ideas that may emerge beyond this strategic plan.

❖ Secure ACEJMC reaccreditation as a national standard of program quality.

❖ Complete the Long Building renovation project to provide iMedia with outstanding facilities including an innovation lab for eye-tracking studies and new technologies.

❖ Emphasize the recruitment of a graduate class each year that reflects broad racial, ethnic and gender diversity.

❖ Double the financial support for faculty professional development to enhance conceptual and technological currency in the discipline.

❖ Promote deliberate conversations among iMedia faculty about emerging trends so that the program remains on the leading edge of curriculum and instruction.

❖ Involve greater numbers of iMedia alumni as classroom guests, Commencement speakers and e-portfolio reviewers.

❖ Consider establishing an MFA degree possibly focusing on immersive media and game design as an extension to the M.A. in Interactive Media.

June 2017

11. Describe the unit's policies and procedures for faculty governance of the professional master's program. Provide online or make available in the site team workroom a print copy of faculty policy manuals, handbooks or other documents specifying policies, procedures and the roles of faculty and students in governance and in development of educational policy and curriculum of the profession master's program. (If these documents are the same as those provided in response to Q. 3, there is no need for duplication. Note the passages and pages specific to the professional master's program.)

Faculty members who teach core courses in the M.A. in Interactive Media program talk often about how to keep curriculum and instruction up-to-date in light of constant change. They meet both formally and informally among themselves and with the graduate director.

Just as schools operate within Elon's governance system outlined in the *Faculty Handbook*, so do graduate programs. As a result, the answer here is the same as in item 3 earlier. Academic Council is the voice of Elon's faculty, and it is notable that iMedia professor Phillip Motley is the elected chair of the university's Academic Council for 2017-18.

The 2017-18 Graduate Catalog outlines the graduate admissions process and provides details about the interactive media program.

Standard 2

Curriculum and Instruction

Professor Youssef Osman uses an interactive touchscreen in his Film & Television Aesthetics class

Highlights

❖ The school offers undergraduate majors in Journalism, Strategic Communications, Cinema & Television Arts, Communication Design and Media Analytics.

❖ Elon has 4-credit-hour courses. Students typically take four courses in the fall, one in winter term (January), and four in the spring. Graduation requires 132 hours.

❖ The *Elon Eleven* is the school's distinctive way of expressing ACEJMC's values and competencies. A curriculum matrix ensures proper emphasis in each major.

❖ All students complete at least one professional internship before graduation, and the school has a full-time internship director to guide the program.

❖ On the graduate level, students in the M.A. in Interactive Media program embark each August on an intensive 10-month program that includes a capstone project. Courses at the graduate level are 3 credit hours.

Standard 2. Curriculum and Instruction

Make the following documents available online and in the workroom during the visit: a complete set of syllabi for all courses offered by the unit during the current term, the immediate past regular term, and the immediate past summer and special session (including interim terms and courses offered online or by distance education).

1. Provide an outline of the curriculum required for each major.

Total hours required for graduation:

132 credit hours

COM hours required for majors:

52 hours for bachelor of arts degrees in Journalism, Strategic Communications, Cinema & Television Arts, Communication Design and Media Analytics

60 hours for bachelor of fine arts degree in Cinema & Television Arts

This graphic shows course requirements for the five Communications majors. They share an opening and advanced core and have courses specific to each major. Depending on the number of internship credit hours earned, Communications students have between 8-11 hours of COM electives either to go deeper in a major or to explore more broadly in the school.

Core courses required of all Communications students (20 credit hours)

Communications in a Global Age	4
Media Writing	4
Web and Mobile Communications	1
Creating Multimedia Content	3
Media Law and Ethics	4
Great Ideas: Issues and Research	4

In addition, students in each major must take:

Journalism (20 credit hours)

Journalism in a Free Society	4
Reporting for the Public Good OR Broadcast News Writing	4
Multimedia News Production	4
Editing and Design OR Television News Reporting	4
Multimedia Journalism	4

plus Communications Internship (1-4 hours) and electives to total at least 52 COM hours

Strategic Communications (20 credit hours)

Public Relations and Civic Responsibility	4
Strategic Writing	4
Corporate Publishing	4
Strategic Research Methods	4
Strategic Campaigns	4

plus Communications Internship (1-4 hours) and electives to total at least 52 COM hours

Cinema & Television Arts (20 credit hours)

Entertainment Media	4
Writing for Television and Cinema	4
Television Production OR Cinema Production	4
The Documentary OR Film and Television Aesthetics	4
Producing for the Screen	4

plus Communications Internship (1-4 hours) and electives to total at least 52 COM hours

BFA in Cinema & Television Arts (32 credit hours)

Entertainment Media	4
Writing for Television and Cinema	4
Television Production OR Cinema Production	4
The Documentary OR Film and Television Aesthetics	4
Producing for the Screen	4

plus one of the following courses   4
   Broadcasting in the Public Interest
   Development and Influence of Cinema
   International Cinema
   Film Theory

plus one of the following courses   4
   Sports Broadcasting
   Audio for Sound and Visual Media
   Editing the Moving Image
   The Screenplay
   Directing the Documentary

BFA Thesis Project (2 credit hours each term as a senior)   4

*plus participation in the Elon in Los Angeles program,
Communications Internship (1-4 hours) and electives
to total at least 60 COM hours*

Communication Design (20 credit hours)

Visual Communication	4
Writing for Visual Media	4
Web and Mobile Publishing	4
Design of Visual Images	4
Design Strategies and Solutions	4

*plus Communications Internship (1-4 hours) and electives
to total at least 52 COM hours*

Media Analytics (20 credit hours)

Understanding Audiences	4
Communicating Media Insights	4
Applied Media Analytics	4
Strategies for Emerging Media	4
Measuring Media Impact	4

*plus Communications Internship (1-4 hours) and electives
to total at least 52 COM hours*

Required courses that count toward the 72 outside hours

Public Speaking   2

Required of all Communications students. The school staffs
this course in the university's Interdisciplinary Studies program.

Strategic Communications major

at least one of the following business courses is required   4
Principles of Economics
Introduction to Managing
Principles of Financial Accounting
Introduction to Finance
Principles of Marketing

Communication Design major

two Art courses are required
Fundamentals of Design   4
Introduction to Intermedia and Photography   4

2. Explain how requirements for the major do not exceed the maximum credit hours allowable under the 72-credit-hour rule and how students comply with the minimum of 72 hours they must take outside journalism and mass communications. If a minor is required, include these details.

The university requires completion of at least 132 credit hours for graduation. Students must earn at least 72 of those hours outside Communications. The Advising Center produces an online degree audit for each student that includes progress toward 72 outside hours and what remains. In the final year, every graduating senior meets with an associate registrar to review remaining curriculum requirements, including ensuring completion of the 72-credit-hour rule.

To promote academic depth, the School of Communications requires its students to complete a minor or double major outside of Communications or a semester abroad. Most students complete an outside minor, and an increasing number study abroad for a semester in keeping with Elon's goal of global engagement. Roughly 10 percent of students complete a double major, typically in the College of Arts and Sciences. To help students do so in the typical four-year span, the school waives 8 hours of COM electives for any student who chooses to complete a double major outside Communications. For example, a student who double majors in Journalism and Political Science needs to complete only 44 COM hours instead of 52. A double major within the school does not meet this requirement.

3. Describe how the core and required courses instruct majors in all of ACEJMC's 12 professional values and competencies with a balance of theoretical and conceptual courses and skills courses.

The school has fully endorsed ACEJMC's professional values and competencies and recast them as the *Elon Eleven* to creatively promote the values and competencies to students. The *Elon Eleven* is displayed in all classrooms in the School of Communications. The dean visits each section of the opening course to welcome students to the school, introduce them to the values and competencies that serve as the foundation of the curriculum, and describe the importance of a balance of conceptual and skills courses in a professional school.

Student learning outcomes exist for each of the *Elon Eleven* concepts. Curriculum matrices for each major identify where the values and competencies are primary learning objectives in required courses, and course syllabi highlight these learning objectives. The student learning outcomes and curriculum matrices are on the following pages, and course syllabi will be in the site team's workroom. These documents also serve as the backbone of the assessment regimen described in Standard 9.
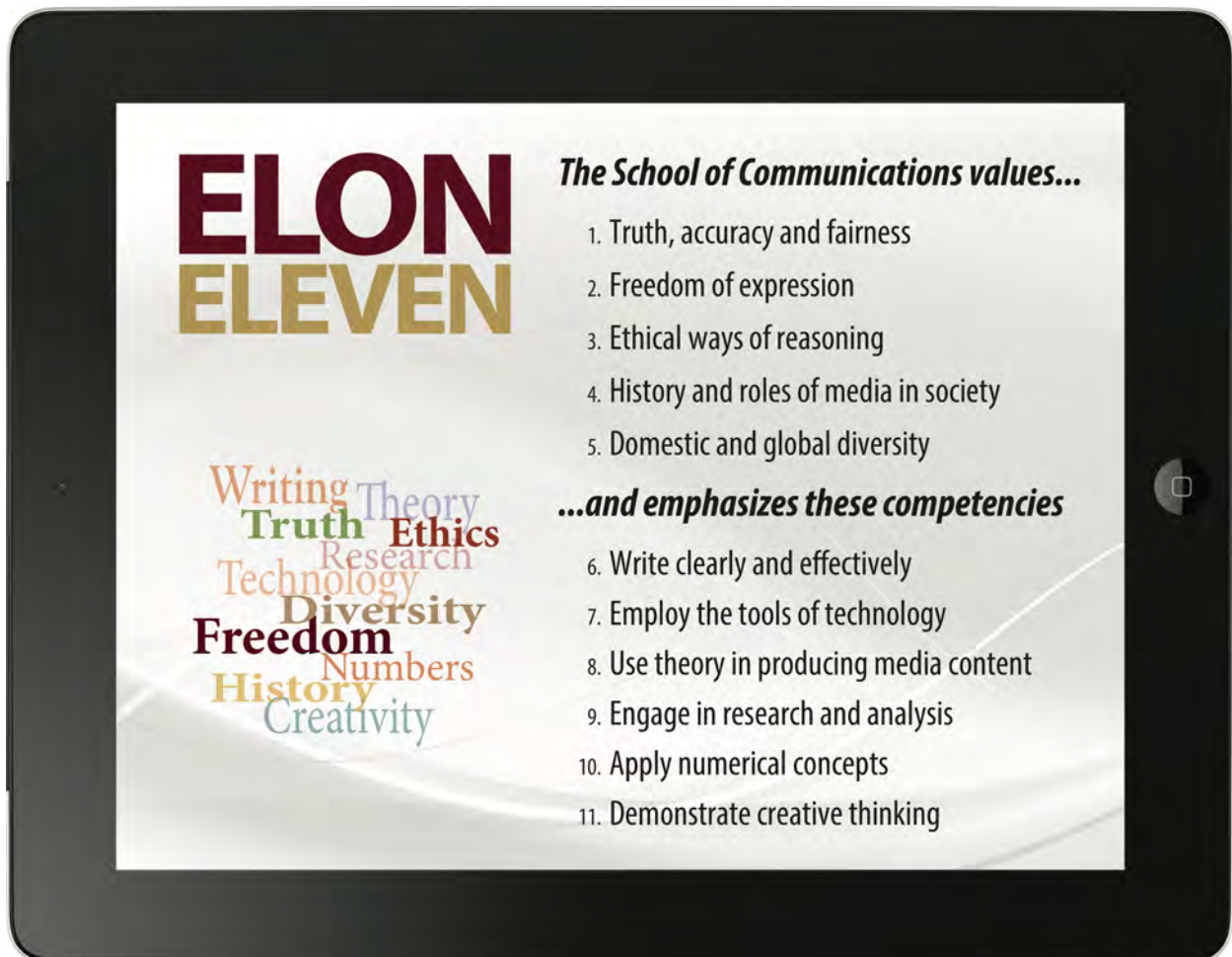
ELON UNIVERSITY | School of Communications

elon.edu/*communications*

Elon is a private university of 6,000 students in North Carolina. The university ranks No. 1 in the nation in the category "Focused on Student Success" (*U.S. News & World Report*).

The School of Communications is home to 20 percent of Elon's student body. With the completion of two new buildings in fall 2016, the school's modern facilities doubled in size.

Journalism
Strategic Communications
Cinema & Television Arts
Communication Design
Media Analytics
Sport & Event Management

EXPANSION

INTERNSHIPS

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4. Explain how instruction, whether onsite or online, responds to professional expectations of current digital, technological and multimedia competencies.

The school maintains currency in instruction in three ways: periodic curriculum revisions and regular course updates, purchase of state-of-the art equipment, and faculty development.

During the last major curriculum revision, in 2014, the school established two new majors in response to rapid changes in the professions: Communication Design and Media Analytics. The Journalism major also was revised to reflect a multiplatform world of print, broadcast, multimedia, web and mobile news. The Cinema & Television Arts major was revised to capture the convergence in these industries, and a BFA degree program added to provide a high level of advanced study. In addition, the senior capstone seminar was expanded to better guide students in individual research projects. The department chair or associate chairs meet periodically with faculty in each major to promote uniformity and currency in course content.

The school maintains state-of-the-art equipment and facilities to promote instructional currency. New and newly renovated facilities include two high-definition television studios and control rooms, seven Mac-equipped computer labs with Adobe and Microsoft software, an audio production suite featuring Pro Tools software with a Foley sound-effects studio, fully equipped student media facilities, a focus group room, and classroom presentation technology.

Faculty and lab computers are upgraded every three years to maintain currency. The school maintains an Adobe contract, and software is updated twice a year. New equipment purchases are funded by an annual budget of $100,000. Faculty and staff on the school's Technology Committee meet regularly to recommend the purchase of new equipment and assist with campus technology initiatives that impact the school. The committee was involved with system integrators and the construction team in planning and installing equipment for the newly renovated facilities, including upgrades to studio sets, lighting, control room and engineering equipment.

Each summer, faculty and staff may apply to receive professional development funding. The support is offered to help faculty and staff keep pace with the rapid changes taking place in communications disciplines and professions. Since the last accreditation review, faculty have participated in dozens of workshops and training activities. Recent examples include Poynter's Teachapalooza and Digital Tools Workshop, Adobe Edge Animate, World Future Conference in San Francisco, Premiere Pro Training in New York, Netflix Show Production in Miami, Time-Warner Media Lab in New York, Online Writing Workshop in Portland, and a WordCamp/WordPress workshop.

Faculty development funds also support research and creative activities for currency in fields of study, including documentary film projects, a filmmakers workshop in Ethiopia, observation of the Notre Dame Sports Department to support an Elon sports media initiative, visits with Silicon Valley media companies Twitter and Facebook, Digital Public Relations Conference in Miami, NATPE Faculty Fellows Workshop in Miami, the Austin Television Festival, and the purchase of books and software to assist faculty in the development of the Media Analytics major.

5. Explain how the accredited unit ensures consistency in learning objectives, workload and standards in courses with multiple sections.

About a third of the school's courses have multiple sections with multiple teachers. This fall, 16 courses qualify: Communications in a Global Age, Media Writing, Web and Mobile Communications, Creating Multimedia Content, Public Relations and Civic Responsibility, Strategic Writing, Writing for Television and Cinema, Corporate Publishing, Cinema Production, Web and Mobile Publishing, Film and Television Aesthetics, Strategic Research Methods, Media Law and Ethics, Strategic Campaigns, Producing for the Screen, and Great Ideas: Issues and Research.

This frequency highlights the importance of achieving common instructional objectives. Teachers need to see a course as belonging to the school, not to themselves, and each section should broadly correspond with other sections. Yet the school prefers not to create a common syllabus for multiple sections, believing that each instructor should present course content as the instructor believes best. Also, to ensure that courses have some consistency in areas such as attendance and grading, the faculty adopted Professional Standards Policies that instructors either link to online or include with their syllabus.

To ensure common instructional objectives, the school has a *Course Handbook* that lists the official course description, followed by the course goal and primary course objectives. The goal and objectives appear in uniform fashion on all syllabi for a course, and each instructor has the prerogative to add additional course objectives. This way, while instructors create their own syllabi, the syllabi of all sections will reflect the same overarching course goal and the same primary course objectives.

Associate Dean Don Grady took the leadership role in developing and updating the *Course Handbook*, which will be available in the workroom for review by the site team. Initially developed in 2005, the *Course Handbook* distinguishes between values and competencies (ACEJMC language) and goals and objectives (language used by the Southern Association of Colleges and Schools, Elon's regional accrediting body). The School of Communications decided that values and competencies apply to *programs*, whereas goals and objectives apply to *courses*. The *Elon Eleven* reflects the values and competencies emphasized within the school, and syllabi reflect course goals and objectives.

The Communications department chair or an associate chair periodically holds meetings with the teachers of each core course to help maintain a consistent level of instruction across multiple sections.

Faculty who teach **Communications in a Global Age** have a set of common goals and select one of two textbooks for the course: *Converging Media* by John Pavlik or *Media and Culture* by Richard Campbell. Students in all sections take an assessment pre-test as a basis for comparison with seniors to evaluate the level of programmatic student learning.

Students in all sections of **Media Writing** take current events quizzes, create online communications tools including a WordPress site and Twitter account, and compile written works for a final course portfolio. Faculty use a common set of criteria for assignments: accuracy, clarity, completeness, style and grammar. Faculty assign readings in addition to *Inside Reporting* by Tim Harrower and *The Associated Press Stylebook*.

Faculty who teach **Web and Mobile Communications** work closely to make sure students have common learning experiences. They use Jennifer Robbins' *Learning Web Design*. Faculty who teach the corresponding lab course, **Creating Multimedia Content**, require *Multimedia Foundations* by Vic Costello. Their standard evaluation criteria for grading creative projects include content, mechanics, aesthetics and complexity.

All sections of **Media Law and Ethics** conform to a standard set of objectives for the course. Most faculty now use *The Law of Journalism and Mass Communications* by Robert Trager. Beyond exams and research presentations, sections of the course may require a case/concepts report and a current topics paper.

Faculty who teach the **Great Ideas: Issues and Research** capstone seminar meet at the start of each semester to reaffirm common issues discussed in the course. To promote consistency in all sections, professors require presentations and discussions of the following five issues: ethics and law, communication technology, audiences and consumption of media, diversity and inclusion, and power and knowledge. Besides readings, some professors select a research methods textbook for their section since the course guides students to completion of an original research project and paper. In fact, the course is the primary contributor of research papers for the *Elon Journal of Undergraduate Research in Communications*. During the course, seniors take the assessment exam and connect with the school's Career Center, which reviews career and graduate school processes.

ELON JOURNAL

OF UNDERGRADUATE RESEARCH IN

COMMUNICATIONS

Since 2010, the **School of Communications** has published the first and only **undergraduate research journal in communications,** highlighting a diverse set of media subjects.

PAST RESEARCH TITLES

- Media Framing of Hitler's Rise to Power, 1930-1933
- An Analysis of LEGO's Response to an Attack on its Partnership with Royal Dutch Shell
- Psychological Effects of Fitness Advertising on Female Collegiate Athletes
- Models of Internet Monetization
- Image Repair and Crisis Response of Professional Athlete Adrian Peterson
- Narcissism and Social Networking Sites: The Act of Taking Selfies

6. Describe the methods used to select sites for internships for credit in the major; to supervise internship and work experience programs; to evaluate and grade students' performance in these programs; and to award credit for internships or work experiences. Provide online the unit's internship policy, questionnaires and other instruments used to monitor and evaluate internships and work experiences. Provide examples of recent internship sites.

An internship is a form of experiential education that extends the classroom beyond the walls of the university. All students in the School of Communications are required to complete a professional internship for academic credit before graduation. Many do two or more.

The school's internship director, Nagatha Tonkins, administers the internship program and course. She meets with students individually and provides resources to assist them in selecting appropriate internships for academic credit. The Communications Internship syllabus provides the school's learning outcomes and expectations for a professional internship.

All students must complete at least 1 credit hour of COM 381 Communications Internship, based on at least 80 work hours per credit hour. Students may enroll in 2 hours of internship credit with 160 or more work hours. By the time of graduation, students may complete multiple internship experiences for a maximum of 4 hours of internship credit (domestic or international) – equivalent to one of Elon's 4-credit-hour courses.

For students to receive academic credit, internships must be approved in advance by the school's internship office. Generally, students must have completed at least early courses in the major and be in academic good standing (at least a 2.0 grade point average).

The grade a student receives is based on the evaluation of five components: work-site supervisor's evaluation (50%); midterm and final reflection papers (10%); a case study (15%); an e-portfolio (15%); and a presentation/debriefing (10%). A description of each of these assignments is included in the course syllabus.

In 2016-17, Communications students completed 314 internships for 508 credit hours through the school's internship office. Another 47 internships for 102 credit hours were completed in the Elon in Los Angeles spring and summer programs (supervised by Elon staff in LA), and 21 internships for 42 credit hours in the Elon in New York summer and fall programs (supervised by the school's internship office). Overall, 57 percent were for 2 credit hours.

About a quarter of the 2016-17 internships were at PR, advertising and marketing agencies, with 22 percent at for-profit companies, 14 percent at non-profit organizations, 13 percent at photography, video, TV and film production and distribution companies, and 9 percent at a television station or network. In terms of location, leading states were North Carolina (74), New York (68), Massachusetts (16), California (13), Pennsylvania (11) and Connecticut (10), plus three Washington Center interns and three students internationally: Irish Parliament in Dublin, Big Review TV in Sydney, Australia; and Women LEAD in Kathmandu, Nepal.

Examples of recent internship sites are listed below and on the graphic. Complete lists of internships will be provided in the workroom.

USA Baseball, *Evansville Courier & Press*, *The Boston Herald*, GLAAD, The Daily Press, ESPN Radio, Calvin Klein, Johnson & Johnson, Live Nation Entertainment, BBC America, Paramount Pictures, Juvenile Diabetes Research Foundation, *Nashville Lifestyles* magazine, *Our State* magazine, Watchguard Technologies, Historic Bethlehem Museum & Sites, American Library Association, New England Science and Sailing, Ryan Seacrest Foundation, Massachusetts Film Office, Viacom International Media Networks, Amazon Studios, Jimmy Kimmel Live, and Make-A-Wish Foundation.

Elon in LA internship sites included Fox Sports, MTV, AfterBuzz TV, Chinese Theatre, Skycastle & LXTV, and The Weinstein Company. Elon in NY sites included: KZTV at Mount Sinai Kravis Children's Hospital, Brandlink Communications, Sweet 180 Talent Management, and Coburn Communication.

The Scripps Howard Foundation awarded two students with $500 scholarships and $3,000 stipends for their multimedia internships at "60 Minutes" and the Raleigh *News & Observer*.

BE AHEAD OF THE GAME

PREPARE
- Find opportunities to enhance your skills
- Volunteer with campus media
- Plan a strategy to position yourself to become competitive for internships

RESEARCH
- Use Internship Office databases and resources
- Search company websites and social media
- Find companies that will be a good fit for your talents and interests

APPLY
- Carefully follow application instructions
- Provide your best work samples in an ePortfolio
- Proofread your application materials for grammatical errors

FOLLOW UP
- Follow up unless a company prohibits it
- Contact the company about an interview
- Be persistent

REGISTER
- Sign up for the internship prep seminars
- Register for academic credit prior to your internship
- Follow these steps by visiting the School of Communications' Internship webpage, www.elon.edu/cominternships

Recent Internships

Weber Shandwick • Baltimore Orioles • Telemundo
USA Today • Discovery Channel • Seacrest Studios
MTV • *O Magazine* • Edelman • *Vanity Fair*
Late Night with Conan O'Brien • *National Geographic*
ESPN • Sony • CNN • The View • Pace
Nashville Lifestyles • DreamWorks • McKinney
U.S. Department of State • *Sports Illustrated*
The Baltimore Sun • CMT • FleishmanHillard
Martha Stewart Living Omnimedia • Hearst Television

Student Comments

"It was tough! That much was clear, but I wouldn't take the experience back for the world."

"The preparation the Internship Office gave us definitely helped me be professional and confident on the job. There was a significant difference between my performance and the performances of other non-Elon interns."

"I am immensely more confident about the work world and life after college. I was sad to leave after developing such a passion for the organization."

Contact

NAGATHA TONKINS
Assistant Professor/Internship Director
Elon University, School of Communications
101 D McEwen Communications Building
cominternships@elon.edu
(336) 278-6336

OUR INTERNS ARE EVERYWHERE
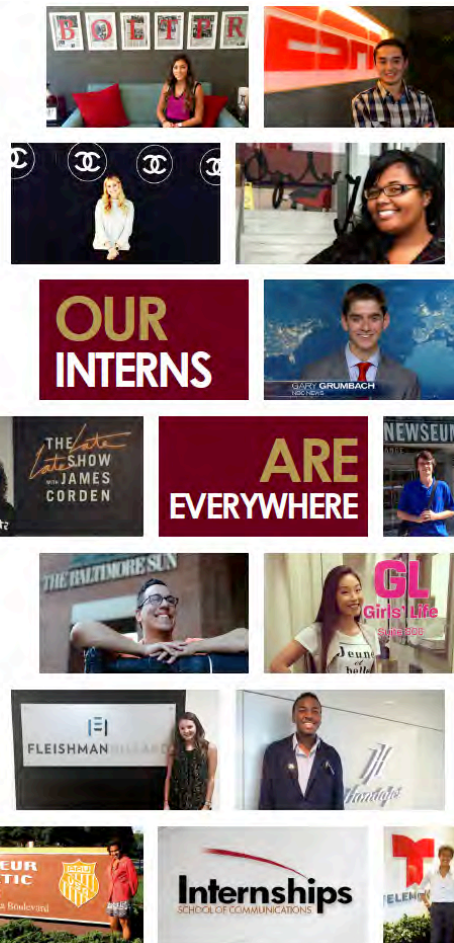
Course Description

COM 381 is an off-campus, professionally supervised internship in journalism, strategic communications, cinema and television arts, communications design or media analytics. Students secure an internship with guidance from the school's Internship Office and enroll for one or two credit hours, based on at least 80 work hours per credit hour. An internship involves enhancement of a student's ePortfolio/demo reel, reflection assignments and supervisor evaluations. Prerequisite: approval of school's internship director and internship readiness seminars. Maximum of four credit hours applied toward major.

> 1 credit = 80 work-hours
> 2 credits= 160 work-hours

Registration

Students should sign up online for the Communications internship readiness seminars on the internship website. Also, students will complete an online registration form to obtain internship approval from the internship director. Students should have duties and a supervisor in their discipline of study. Once students have completed the online registration process and are enrolled in the Communications Internship course (COM 381), they submit assignments that bridge their academic coursework with the internship experience.
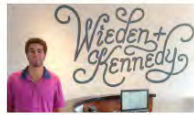
Support

First, make an appointment on www.elon.edu/cominternships and complete the "Internship Interest Form."

Second, visit the Internship Office to talk about your interests and develop a strategy to position yourself as a competitive applicant.

Third, explore our resources to get the best internship possible.

Last, we will guide you through the application process, monitor your internship progress, evaluate your academic learning experience, and answer any questions along the way.

Resources

Here is a list of some of the resources available in the Communications Internship Office:

- Internship databases, including previous student internships and students' evaluations of their experiences
- Weekly Internship Hotlists, which include a list of companies looking for Elon interns
- A blog with tips on how to be a successful intern: www.internnetwork.wordpress.com
- Tweets to remind you about application deadlines: www.twitter.com/cominternships
- Facebook to demonstrate how students network and get great internships: www.facebook.com/eloncominternships
- A website with information about landing an internship and what to do after you get it
- Handouts to guide you through the steps to take when looking for internships
- A personalized list of internship websites tailored to your interests and major
- Books and guides about internships in various professions
- Student Internship Ambassadors who share their experiences and provide invaluable advice
- Connections to alumni who provide assistance and informational interviews about internships
- Networking events with professionals

ELON UNIVERSITY | School *of* Communications
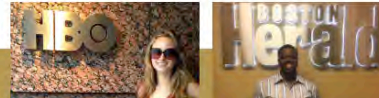
Professional master's program

7. Describe the process and requirements for admission to the program. If requirements are different for an online program, please explain.

The admissions goal for the M.A. in Interactive Media program is to enroll a cohort of up to 36 qualified students each year. As full-time students on campus, they embark each August on an intensive 10-month, 37-credit-hour program culminating in graduation the following May.

The iMedia program does not have an online option or any online courses.

Applications are submitted to the Office of Graduate Admissions and are to include:

- Evidence of an earned bachelor's degree from an accredited college or university.
- Recommended GPA of 3.0 or higher for undergraduate work.
- Official transcripts of all undergraduate and any graduate studies completed or taken.
- A recommended combined verbal and quantitative score of 297 or higher on the Graduate Record Exam, a score of 3.5 or higher on the 6-point analytical writing scale taken within the last five years OR a recommended Miller Analogies Test (MAT) score of 400 or higher taken within the last five years.
- In certain instances, a student's portfolio of work may be considered in addition to or instead of scores on standardized tests.
- Application letter, resume, and two letters of recommendation.
- The Test of English as a Foreign Language (TOEFL) is required unless English is the student's native language or the language of instruction. A minimum TOEFL score of 550 (paper-based) or 213 (computer-based) or 79 (Internet-based) is required. English translations of transcripts and explanations of grading systems are required.

The Office of Graduate Admissions admits all applicants who meet the stated criteria. If an applicant falls short in any area, the office consults with the graduate program director who has the discretion to accept or deny an application based on the totality of the record.

8. Report the applications, admissions and enrollment for the years below. If the degree is offered onsite and online, provide each separately in the chart below.

All Onsite	Applications	Admissions	Enrollment
2016-17 academic year	48	39	27
2015-16 academic year	60	46	36
2014-15 academic year	55	45	32

9. Tell how the graduate program is distinct from the undergraduate program. Show how instruction and curricular requirements for graduate students are at a more advanced and rigorous level than courses for undergraduate students, including courses open to both undergraduate and graduate students. This discussion should include online courses.

The graduate program is completely separate from the undergraduate program. Graduate courses are at the 500 level, and there are no cross-listed courses with the undergraduate program. Instead, the school offers a separate undergraduate course titled Interactive Media for juniors and seniors who wish to explore this curricular area and perhaps consider applying for the graduate program.

(In spring 2016, the university's Graduate Council and the full faculty approved allowing undergraduates with a high number of credit hours and grades of distinction to apply to take selected graduate courses as a part of their undergraduate education. Admission into a graduate course by an undergraduate requires approval by the respective graduate director. To date, no undergraduates have applied to take one of the three eligible iMedia electives in the spring term.)

The iMedia program has its own facilities and technology. The graduate program is located on the first floor of a newly renovated Long Building and consists of a classroom, computer lab, innovation lab, six edit bays and a student commons. The graduate program has its own fleet of production equipment (digital still cameras, audio recorders, high-definition video cameras and peripherals). Graduate students have access to the school's television studios, movie theatre, and equipment for special projects.

The iMedia program has a separate budget funded directly from graduate tuition. As a result, the program has no impact on the resources of the undergraduate program. Tuition for the current class is $37,163. About 10 percent of tuition is returned to students in the form of scholarships based on academic and professional qualifications. As part of their tuition, graduate students receive a software bundle that includes all software used in iMedia courses. Tuition also covers the full cost of the study abroad fly-in during the January winter term.

The one area of integration is the faculty. All faculty members in the school who have appropriate academic credentials and interactive media expertise are eligible to teach in the graduate program (see Standard 4, item 11, for specifics concerning graduate faculty). Since 2009 when the M.A. in Interactive Media program began, 32 faculty members have taught iMedia courses. Every faculty member who teaches at the graduate level also teaches at the undergraduate level, meaning the school has no graduate-only faculty. But a handful of faculty (Lackaff, Moner, Motley, Walsh and Xu) are mainstays in the graduate program, teaching the required core courses in the fall and often the winter term fly-in course and electives or the spring iMedia capstone each spring.

Faculty teaching graduate-level courses set high standards for academic performance, knowing that all students have completed undergraduate degrees with strong GPAs and high scores on

the GRE or MAT exam. In end-of-year interviews, iMedia students describe the curriculum as challenging and the instruction as at a high level.

While the undergraduate program at Elon is built upon 4-credit-hour courses, the graduate program is based on 3-credit-hour courses that require as many contact hours in class as the 4-hour courses. Students enrolled in the master's program are evaluated on a different scale than undergraduate students: H (Honors), P (Pass with mastery), L (Low Pass) and F (Fail). Interactive media students participate in a non-graded, zero-credit Proseminar that deals with topics related to the program and to the professional media world. Some sessions involve professionals from interactive media companies or by those who work in closely related areas.

The iMedia program and Student Professional Development Center conduct a number of sessions and provide individual sessions for students on résumés, portfolios and interviewing techniques. This includes interviews – either mock or real – with employers and other media professionals who agree to come to campus to work with students. The program also hosts a showcase at the end of the spring term that provides students with the opportunity to exhibit their skills and completed work. Students are provided individual spaces to display all that they have created, and the program invites media professionals from the Triangle and Triad regions of North Carolina to the event.

10. **Provide a list and a brief description of specialized professional graduate courses offered as part of the curriculum.**

Non-credit preparatory seminars required for students with undergraduate majors other than communications (offered in July):

    Seminar in Media Law and Ethics
    Seminar in Media Writing

August term
    Digital Media Workshop   3 credit hours

Fall term
Theory and Audience Analysis in an Interactive Age	3
Interactive Writing and Design	3
Producing Interactive Media	3
Interactive Media Strategies	3
Visual Aesthetics	3
Digital Video Production	1

Winter term (January)
| Interactive Project for the Public Good | 3 |

Spring term

Interactive Media Capstone (required)	6 credit hours

iMedia electives *(half or more are offered each spring; students choose 3)*

Intellectual Property Law	3
Multimedia Storytelling	3
Virtual Environments	3
Public Opinion through New Media	3
Interactive Media Management and Economics	3
Application Development	3
SEO, Analytics and Social Media	3
Data Mining and Visualization	3
Digital Brand Communications	3
Game Design & Development	3
Professional Apprenticeship	3
Special Topics in Interactivity	3

Preparatory courses for non-Communications majors

Seminar in Media Law and Ethics

Covers the legal and ethical dimensions of media communications across platforms, with an emphasis on First Amendment, privacy and copyright issues. Students examine historical cases, analyze the contemporary evolution of law as it relates to technological development, and discuss ethical situations that arise from the confluence of accelerated technological development and the culture's ability to understand its consequences, unintended or otherwise. Goal: Learn the legal foundations for freedom of speech and the press, and legal restrictions and ethical principles relevant to media practitioners.

Seminar in Media Writing

Clear, logical writing is necessary to communicate effectively with audiences. This course focuses on background research, interviews, accuracy, attribution, and styles of writing (print, broadcast, online, news releases). Superior grammar and language skills are expected, and Associated Press style is introduced. Goal: Learn accepted practices and skills used in writing for media audiences.

Required courses in the iMedia program

Digital Media Workshop

Provides concepts and applied skills related to visual communication, photo editing, audio processing, video capture and editing, and web publishing. Students develop the ability to organize elements for a variety of visual effects and gain an understanding of how to use technology to create meaningful digital communication. Goal: Learn about media convergence technologies, basic aesthetic principles in visual composition, and techniques applicable to audio, video and web production.

Theory and Audience Analysis in an Interactive Age

Introduces students to the historical and contemporary body of research literature in the scholarly area of interactive communications. Students write research papers capped by a bibliographical essay that

covers books, professional journal articles, or studies focused on interactive communications. Goal: Understand theoretical and historical issues related to the design, development and production of interactive media. Develop an understanding of the audience and how to apply theory in order to effectively analyze and critique visual materials.

Interactive Writing and Design
Provides the student the fundamentals of web programming by establishing a strong foundation in the syntax and structure of coding languages. The course will enable students to identify appropriate technologies and employ applicable problem-solving techniques to solve errors. Projects include interactive content galleries, mobile design techniques, and online portfolio creation. Goal: To understand the roles, strengths and shortcomings of current web-based languages, and to provide students the logic and faculties to adapt to new and emerging programming techniques and languages.

Producing Interactive Media
Covers the fundamental practices associated with interactive media production, including interface design, applied multimedia and usability refinement. To provide users with optimized opportunities for choice and control, students will apply design guidelines and production design trends emerging in various industries. Students will author interactive experiences and explore historical origins, as well as today's best practices. Goal: Understand fundamental interactive media development concepts using common industry development tools. Emerge with enhanced technical skills and theoretically informed insights into interactivity and its increasingly significant role in a variety of communications contexts.

Interactive Media Strategies
Examines how cognitive, social and affective issues apply to interaction design from both theoretical and practical approaches. It provides an overview on how interactive technologies affect users on visceral, cognitive, attitudinal and behavioral levels. It discusses the process of user-centered design, the issues of usability, and the methods for evaluating various interactive interfaces. Goal: Understand the technologies of new media and how they enhance perspectives on global business, ethical and regulatory challenges, and the effect new technologies are having on business strategy and operations.

Visual Aesthetics
Explores the core design components that comprise the majority of interactive visual media. Through an even balance of theory (through reading and discussion), criticism (regular in-class critiques) and practice (through project assignments), students thoroughly explore the design of visual media and interactive artifacts. Goal: Understand aesthetic principles related to interactive media and their relation to and divergence from aesthetic principles underlying traditional forms of artistic expression.

Digital Video Production
Covers the fundamental practices associated with digital video production and storytelling. Students will receive hands-on learning opportunities with cameras, sound and lighting equipment, and video editing programs. Goal: Learn accepted practices in video production in preparation for real-world application during the Interactive Project for the Public Good winter term fly-in.

Interactive Project for the Public Good
Students work in a team environment to create an interactive media project for the public good. In teams, they travel for approximately a week to a site to gather content through interviews, photos, audio and video needed for the project, then teams return to campus to organize this content into a project that will be accessible to the public at large. Students develop, design, and deploy original

interactive projects in a deadline-driven setting. Course may include a domestic or international fly-in component. Goal: Students apply skills and material learned to practice and make a contribution to the betterment of society.

Interactive Media Capstone

Students complete a capstone interactive media project accompanied by an explanatory paper. The master's capstone project requires students to create an original, fully functional presentation for news, entertainment, informational services or strategic communications. Goal: The purpose of the course is to develop expressive ability and a conceptual framework for the design of interactive experiences and use this ability and framework to facilitate each student's talents to conceive, prototype and produce works in various interactive media.

Elective courses offered in spring term (students choose 3)

Intellectual Property Law

Focuses on how intellectual property law (specifically copyright and trademark law) intersects with new and interactive media such as web journalism, advertising, electronic databases, video games, and visual and performing arts. This course addresses both practical considerations and public policy concerns. Goal: Learn how intellectual property law (copyright and trademark law) intersects with interactive media such as web journalism, advertising, electronic databases, video games, and visual and performing arts.

Multimedia Storytelling

Analysis of the effective use of online tools to tell stories in journalism, documentary, corporate and marketing applications and then applied through interactive creations such as websites. Students experiment with diverse ways of using text, graphics, photos, sound and video to effectively transmit information and to interact with users. Goal: Learn how to use the tools of interactive media to present compelling information for varied users targeted toward multiple audiences.

Virtual Environments

Study three-dimensional online environments, massively multiplayer online games (MMOG) and the phenomenon of real-time, online interaction. By examining virtual worlds, students will explore how such realms and the accompanying toolsets can be leveraged in a communications capacity, whether to create an online political presence, disseminate news, or be a virtual forum for marketing and commerce. Goal: Understand past, present and future of virtual reality, and analyze virtual reality concepts. Learn principles of crafting specialized experiences in virtual worlds; creating a virtual presence; modeling objects and environments, and scripting simple animations in Unity.

Public Opinion Through New Media

With the advent of virtual communities, smart mobs and online social networks, old questions about the meaning of human social behavior have taken on renewed significance. Although this course is grounded in theory, it is equally rooted in practice, and much of the class discussion takes place in social cyberspaces. This course requires active participation of students and a willingness to immerse in social media practices – mailing lists, web forums, blogs, wikis, chat, instant messaging, virtual worlds – for a part of every weekday during the semester. Goal: Learn theories for understanding how public opinion develops, how interactive media can be used to further public opinion in a democratic society, and what role the media play in the process.

Interactive Media Management and Economics

Forms of interactivity are challenging and changing the economic models for media companies, corporations and non-profit organizations seeking to communicate with desired audiences. In turn, this changing economic model influences management strategies for interactive media. Students will understand the driving forces in media management through the exploration of changing theories, content management business practices, audience measurement and analytics, and the leadership vision of modern media managers. Goal: Understand media economic theory and research and how to apply such information in assessments of media performance.

Application Development

The creation of apps (native applications) for tablet computers and other popular mobile devices typically requires an in-depth knowledge of advanced programming languages. Building on previous experience using HTML5, CSS3 and JavaScript, students will create content for tablet and mobile devices and redesign existing websites for optimal mobile/tablet viewing and interaction without additional programming languages. Local device storage, GPS and device detection will be covered. Goal: Understand how to create applications that function on mobile devices and create apps using HTML5 and third-party applications specific to mobile devices.

Analytics and Search Engine Optimization

Develops the ability to use content types, content quality and presentation strategically to engage audiences in online and mobile media. Goal: Successfully create content, use analytics to measure its success and use this information to strategize for new content by creating social media campaigns, using analytics tools to access those campaign's values and using analytics to create goals for improving SEO.

Data Mining and Visualization

Data, whether "big" or "small," are most often buried in rows and columns of numbers that repel the average communicator, but that data may contain powerful information that could lead to significant actions or decisions by people, businesses, governments or nonprofits. This course teaches students how to find, clean and present data in ways that make it easier for people to understand. Goal: Develop data analysis and visualization techniques by using various computing tools to liberate data from its rows, columns and complexities and to express it in easy-to-understand visual packages.

Digital Brand Communications

Examines new media communication tools and how to communicate about brands successfully in the digital realm. The course covers such topics as sponsored search, advertising on blogs, advertising networks for websites, Twitter/Pinterest as branding tools, advertising and branding in the mobile space, social media and web analytics. Students gain an understanding of the new media landscape and develop skills in digital brand communications. Goal: Acquaint students with the concept of digital brand communications so that they may use this information and knowledge to better understand and apply concepts and skills in advertising and marketing.

Game Design and Development

Introduces students to the process of designing, prototyping and developing games. Students will understand how games are designed through explorations of game theory and best practices; learn how to prototype games using both low fidelity and high fidelity methods; and program games using industry standards for various output devices including mobile, desktop and console environments. Goal: Engage students in the active process of iterative game creation while exploring the history and social dynamics of games and their place in our culture.

Contemporary Media Issues

Focuses on the historical and contemporary state of personal and public interaction with popular media within the context of technological developments and their impact on society and culture. Students study journal articles, survey research literature, and write papers on the historical trajectory of information consumption from the emergence of mass-produced, paper-based texts to the development of the World Wide Web. Students should use this course to evaluate the current ethical, political and economic controversies that will be a part of their daily lives upon entering media professions. Goal: Explore and analyze evolving and emerging issues in mass media, including economic, regulatory and technological developments and trends, and apply this knowledge to professional activities.

Professional Apprenticeship

An independent work experience under a professional mentor provides an opportunity to acquire insights and skills in a professional environment. Students are required to work at least 240 hours in a supervised environment. Apprenticeships must be approved by the graduate program director and will be permitted only under exceptional circumstances. Goal: Apply knowledge and skills acquired in the iMedia program to professional experiences.

Special Topics in Interactivity

Because of the fast-changing world of interactivity, special topics may arise that warrant a special course for iMedia students. Goal: Learn about the newest ideas and production methods available that may not be covered in any other required or elective course.

11. Show that at least half the required credit hours in the master's program are in professional skills courses appropriate to professional communications careers.

Of the 28 hours of required graduate coursework (omitting 9 hours of electives), the following 22 hours are professional skills courses:

Digital Media Workshop	3 credit hours
Digital Video Production	1
Interactive Writing and Design	3
Producing Interactive Media	3
Visual Aesthetics	3
Interactive Project for the Public Good	3
Interactive Media Capstone	6

Students may supplement their professional skills through electives such as Application Development, Game Design and Development, Multimedia Storytelling, Data Mining and Visualization, and Virtual Environments.

12. Complete and attach Table 4 and Table 4A.

Table 4. Curriculum for Graduate Professional Programs

Provide the first 15 names on an alphabetical list of the graduate students who received a professional master's degree during the 2016-17 academic year. Provide each student's name, undergraduate major and school attended as an undergraduate. Use the numbers from this list in the table below.

1. Ashley Anderson	Creative Writing	University of North Carolina at Wilmington
2. Symoné Austin	Visual Art & Design	North Carolina A&T State University
3. Margaret Baker	Communications	Campbell University
4. Bria Bass	Media & Communications Studies	University of Maryland Baltimore County
5. Maggie Boulton	Exercise of Sports Science	University of North Carolina at Chapel Hill
6. Noah Buntain	English Literature	Northwestern University
7. Marquita Brown	Journalism	University of Mississippi
8. Katie Carpenter	Communications	North Carolina State University
9. Drew Demos	International Studies	Elon University
10. Kelly Dunville	Psychology	University of North Carolina at Chapel Hill
11. Carmen Erdy	Public Relations/Int'l Politics	Appalachian State University
12. Evan Gaskin	Communication Design	Elon University
13. Travis John	Media Arts & Entertainment	Elon University
14. Amanda Jones	Environmental Science	Alfred University
15. Jazmin Lucky	Journalism & Mass Communication	North Carolina A&T State University

Table 4a. Graduate Professional Curriculum

Show master's credit hours earned in all courses by the 15 students listed above.

Course titles (All courses inside unit)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Digital Media Workshop	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Digital Video Production	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Interactive Design	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Producing Interactive Media	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Visual Aesthetics	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Interactive Media Strategies	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Theory and Audience Analysis	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Interactive Project Public Good	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Interactive Media Capstone	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
Multimedia Storytelling			3		3	3	3		3	3		3			3
Virtual Environments	3			3		3					3		3		3
Interactive Media Mngt/Econ		3	3		3			3				3		3	
Application Development	3	3		3					3		3	3	3	3	
Digital Brand Communications		3	3		3		3	3	3	3				3	3
Game Design & Development	3										3		3		
Special Topics in Interactivity						3	3								
Professional Apprenticeship				3				3		3					

Standard 3

Diversity and Inclusiveness

School of Communications students chat prior to the start of class in Dwight C. Schar Hall

Highlights

❖ After becoming the second school in the nation to receive AEJMC's Equity & Diversity Award, the School of Communications aspires to be a national exemplar for equity and diversity.

❖ The school's diversity plan emphasizes having a diverse faculty and student body, infusing diversity into core courses, and maintaining a supportive environment.

❖ The full-time faculty is 28 percent minority and 41 percent female. Nine of the 14 who joined the school in the past three years have been women or minority faculty.

❖ The school has improved its student diversity (domestic and international) from 10 percent in 2005 to 14 percent at the last site visit to almost 22 percent today.

❖ The graduate program attracts an even more diverse student body. The 2016-17 class had a minority population of 37 percent; the current class is above 50 percent.

Standard 3. Diversity and Inclusiveness

1. Complete and attach the following tables:

    Table 5, "Area Population"
    Table 6, "Student Populations"
    Table 7, "Faculty Populations"
    Table 8, "Full-time Faculty Recruitment"
    Table 9, "Part-time/Adjunct Faculty Recruitment"

The School of Communications defines its geographic service area as the nation at large since admission to Elon has become national in scope. Elon attracts 25 percent of its students from North Carolina, followed by Massachusetts (9%), New Jersey (8%), New York (7%), and Connecticut, Maryland and Virginia (6% each), and Elon now has based an admissions officer in California. Elon students are from 49 states (*where are you, North Dakota?*) and 50 nations.

Table 5 shows the racial and gender percentages of the national population in the 2010 U.S. Census. The table totals more than 100 percent because respondents can mark more than one category. Table 5a shows graduation rates from high schools in the nation, as reported by the National Center for Education Statistics.

Table 6 shows the racial/ethnic composition of the undergraduate student population both at Elon and in the School of Communications in 2016-17. The school is 72 percent female and 28 percent male (the university ratio is 59/41). The racial/ethnic population in the school is about 22 percent, with half of that representing African American and Hispanic students and the other half including Asian, multiracial and international students. Elon classifies a student in only one category so, unlike Census Bureau data in Table 5, this table totals 100 percent.

Table 6a shows the racial/ethnic population of the 2016-17 M.A. in Interactive Media class was 37 percent.

Table 7 shows the School of Communications faculty by race and gender in fall 2017. The full-time faculty this fall is 28 percent minority (16 of 58) and 41 percent female (24 of 58). Like other JMC programs that began with mostly male faculty, the six longest-serving faculty members are men who began teaching at Elon when the program was a department.

Table 8 shows full-time faculty recruitment in the School of Communications for the past three years. Eight of the 14 faculty members hired into full-time positions the past three years have been women, and five have added to the faculty's domestic and international diversity.

Table 9 shows part-time and adjunct faculty recruitment for the past three years. Seven of the 10 adjuncts hired in the three-year period have been women, and four of the 10 have added to the faculty's domestic and international diversity.

Table 5. Area population

Service Area

Elon's School of Communications has designated its geographic service area as the nation at large. The leading 10 states are North Carolina (home to 25.7% of Elon students), Massachusetts 9.1%, New Jersey 7.7%, New York 6.8%, Connecticut 6.4%, Maryland 6.2%, Virginia 5.8%, Pennsylvania 5.5%, Florida 3.5% and Georgia 3.3%. Overall, Elon has students from 49 states, the District of Columbia, and 50 countries.

Based on the most recent Census figures, what percentages do the following groups represent of the population of the unit's geographic service area as described above?

Group	% of population
Black/African American	12.6%
American Indian/Alaskan native	0.9%
Native Hawaiian/other Pacific Islander	0.2%
Hispanic/Latino (any race)	16.3%
Asian	4.8%
Two or more races	2.9%
Other race	7.0%
White	72.4%
Female	50.8%

Source of data: United States Census Bureau, 2010 Census (latest available)

Table 5a. High school population

For the most recent year for which data are available, how many students in the following categories have been graduated from high schools in the unit's service area? *Please indicate source and year of data.*

Group	number graduated
Black/African American	467,419
American Indian/Alaskan native	32,423
Hispanic/Latino (any race)	605,674
Asian	173,762
White	1,807,104

Source of data: National Center for Education Statistics, 2011-12 (latest available)

Table 6. Student populations

Show numbers of male, female, minority, white and international students enrolled in the unit, the percentages they represent of total journalism and mass communications enrollment, and the percentages these racial/ethnic groups represent of the total institutional enrollment. Use figures from the most recent academic year for which complete data are available.

Academic year 2016-17

Group	Male	Female	% of total in unit	% of total in institution
Black/African American	22	32	5.1%	5.3%
Native American	0	2	0.2%	0.1%
Hispanic/Latino (any race)	12	51	5.9%	6.1%
Asian	14	6	1.9%	2.5%
Two or more races	8	27	3.3%	2.8%
International students (any race)	13	40	5.0%	2.2%
White	229	601	78.1%	80.6%
Unknown	1	4	0.5%	0.4%

Source: Elon Institutional Research and Assessment, Elon Fact Book, 2017

Table 6a. Graduate student populations

Academic year 2016-17

Group	Male	Female	% of total in unit	% of grad total in institution
Black/African American	3	6	33.3%	10.8%
Native American				0.8%
Hispanic/Latino (any race)		1	3.7%	4.0%
Asian				3.0%
Two or more races				1.5%
International students (any race)				0.2%
White	3	13	59.3%	75.1%
Unknown		1	3.7%	4.6%

Table 7. Faculty populations

Show numbers of female, male, minority, white and international faculty members and the percentages they represent of the unit's total faculty. (Report international faculty the same way the university does.)

Full-time Faculty, Fall 2017 *(total of 58)*

Group	Female	% of total	Male	% of total
Black/African American	5	8.6%	2	3.5%
Native American	1	1.7%	1	1.7%
Hispanic/Latino (any race)	1	1.7%		
Asian	2	3.5%	1	1.7%
International faculty (any race)	1	1.7%	2	3.5%
White	14	24.1%	28	48.2%

Black/African American	Clark Desalu Hill Tonkins Ward-Johnson	Booker Gaither	
Native American	Gisclair	Grady	
Hispanic/Latino	Bravo		
Asian	Xu Hwang	Lee	
International faculty	Haq	Fadaam Osman	
White	Ahearn J. Anderson Barnett Bush Lashley Lellis Miller Rodenbough Sabo Saltz Stansberry Strauss Sturgill Triche	B. Anderson Bockino Copeland Costello Doorley Furnas Gibson Hannam Hatcher Haygood Johnson Kass Lackaff Landesberg	Luchsinger Makemson Moner Motley Negin Nelson Padgett Parsons Piland Scott Skube Vincent Walsh Witt

Part-time/adjunct faculty, Fall 2017

Group	Female	% of faculty	Male	% of faculty
White	2	33.3%	4	66.7%

	Eisner Hogan	Davis Fox	Lavoie Tosczak

Table 8. Full-time faculty recruitment

Provide the following information for any searches for full-time faculty members conducted by the unit within the past three years.

Academic years:	2014 - 2015	2015 - 2016	2016 - 2017
Openings	3	5	6
Total applicants in hiring pool	66	117	73
Females in hiring pool	16	28	22
Female finalists considered	5	4	7
Offers made to females	2	2	4
Offers accepted by females	2	2	4
Minority finalists considered	2	2	2
Offers made to minorities	1	0	2
Offers accepted by minorities	1	0	2
International faculty in hiring pool	5	10	14
International faculty considered	3	2	3
Offers made to international faculty	1	1	0
Offers accepted by international faculty	1	1	0

began in 2015-16	*began in 2016-17*	*began in 2017-18*
B. Anderson	Furnas	Booker
Hwang	Goodwin	Desalu
* Hill	Haq	Luchsinger
	Kass	** O'Boyle
	Witt	Rodenbough
		Stansberry

* Denise Hill became an instructor at Elon in 2014 pending completion of her Ph.D. at the University of North Carolina. She became a tenure-track faculty member in 2015-16.

** Jane O'Boyle has accepted a tenure-track faculty position effective spring 2018 upon completion of her Ph.D. at the University of South Carolina. Because she is not on faculty this fall, she is not counted in the school's faculty tables but is listed here in the faculty recruitment data.

Table 9. Part-time/adjunct faculty recruitment

Provide the following information for any searches for part-time or adjunct faculty members conducted by the unit within the past three years.

Academic years:	2014-2015	2015-2016	2016 - 2017
Openings	5	3	2
Total applicants in hiring pool	*no formal hiring pool for adjuncts; see text in item 11*		
Females in hiring pool	5	2	0
Female finalists considered	5	2	0
Offers made to females	5	2	0
Minorities in hiring pool	1	0	1
Minority finalists considered	1	0	1
Offers made to minorities	1	0	1
Offers accepted by minorities	1	0	1
International faculty in hiring pool	1	1	0
International faculty considered	1	1	0
Offers made to international faculty	1	1	0
Offers accepted by international faculty	1	1	0

Fairfield-Artman	Ahearn	Booker
Howell	Haq	Lavoie
Naidu	Kass	
Sabo		
Wiggins		

2. Attach a copy of the unit's written plan for achieving an inclusive curriculum, a diverse faculty and student population, and a supportive climate for working and learning. This plan should give the date of adoption/last revision, any designated timelines for reaching goals, the unit's definition of diversity and the under-represented groups identified by the unit. Describe how the unit assesses its progress toward achieving the plan's objectives.

The School of Communications Diversity Plan is provided on the following pages. The plan includes the university's definition of diversity and under-represented groups. First adopted in 2004, the plan underwent an updating and revision in 2010 and again in 2016.

Following the Diversity Plan is a description of the progress made toward achieving the plan's objectives, including milestones and achievements.

Diversity Plan

School of Communications, Elon University

initial plan, March 2004; revised in November 2010 and August 2016

The School of Communications at Elon University is committed to having a diverse and inclusive program that reflects domestic diversity and a global society. The school believes that those entrusted to communicate news, information, persuasion and entertainment in society should reflect the diverse audiences and participants they seek to reach in order to best serve the public good.

The university states it this way: "Diversity is an essential component of the educational experience of our students, a key aspect of academic excellence, and a crucial part of an inclusive community. Diversity refers to the wide range of differences that exist among people. Inclusion refers to proactive behaviors that make each person feel welcome and a part of the campus. At Elon University we seek a caring and inclusive environment wherein differences are valued and integrated into every aspect of campus in order to prepare future global citizens." Elon embraces a broad definition of diversity that includes gender, race, ethnicity, nationality, age, disability, religion, sexual orientation, gender identity, socioeconomic standing and intellectual viewpoint.

The School of Communications endeavors to accomplish this commitment in the following ways:

A Diverse Faculty and Staff

❖ Demonstrate effective efforts to recruit faculty members from diverse and underrepresented backgrounds, using as a benchmark the university's faculty composition and the school's composition during the preceding accreditation review.

❖ Formally instruct search committee members on how to achieve best practices in building and considering a diverse applicant pool.

❖ Partner with nearby historically black institutions with strong journalism and communications programs through faculty exchanges and joint endeavors.

A Diverse Student Body

❖ Recruit a student body reflecting the diversity of the population the university serves through school initiatives, faculty participation in multicultural weekends on campus, and working with Admissions on recruiting students from diverse backgrounds.

- ❖ Strengthen the school's relationship with the Elon Academy, a college-access program that helps high school students who typically are underrepresented on college campuses.

- ❖ Increase the school's scholarship funds designated to enhance the diversity of the student body.

- ❖ Work with Student Media Board to encourage campus media organizations to have diverse staffs and to ensure that campus media content reflects diverse opinions and perspectives.

- ❖ Promote achievements in national programs by diverse students.

An Inclusive Curriculum

- ❖ Emphasize the importance of domestic and global diversity and the historic and current contribution of diverse voices in society, as evidenced by course objectives on syllabi.

- ❖ Encourage and support student conversations on campus climate and diversity topics, as evidenced by National Survey of Student Engagement data.

- ❖ Promote experiential learning that exposes students to the diverse domestic and international world in which they live.

- ❖ Invite a diverse group of professionals as guest speakers in classes to expose students to different perspectives and issues.

A Supportive Environment

- ❖ Maintain a climate that is both respectful and supportive of diverse people and viewpoints and that actively supports the goals, initiatives and assessment measures outlined in this plan.

- ❖ Partner with university groups to offer programming and discussions related to diversity.

- ❖ Participate in national organizations and events on the importance of diversity and inclusiveness in the communications discipline.

- ❖ Support the university's religious holiday observance policy and be sensitive to the observed and practiced holy days of different faiths.

- ❖ Recruit women and minority professionals to serve on the School of Communications Advisory Board.

Describe how the unit assesses its progress toward achieving the plan's objectives.

In 2010, the School of Communications received AEJMC's Equity & Diversity Award for its commitment to and success in achieving gender equity and racial/ethnic diversity. Today, the school's diversity committee is active in emphasizing diversity and inclusion in curriculum, programming and all aspects of the school.

The school names a faculty diversity committee each year to monitor progress and consider new initiatives toward diversity goals. To illustrate progress toward achieving the diversity plan, the following achievements were shared with faculty and staff at the school's August 2017 retreat:

A Diverse Faculty and Staff

√ The School of Communications faculty remains one of the most diverse at Elon. In fall 2017, the racial and ethnic composition of the school's 58 full-time faculty is 28 percent. The full-time faculty now consists of 24 women and 16 minority colleagues, compared to 18 women and 11 minority colleagues at the time of the ACEJMC review six years ago. Of course, the full-time faculty has grown in size from 41 six years ago to 58 in fall 2017. In the midst of the school's growth, the percentage of women and minority faculty remains significant.

√ Each search committee is briefed on best practices by the dean, department chair, associate director of human resources for employee relations, or associate provost for academic and inclusive excellence. This approach ensures the search committee recognizes the value of diversity throughout the applicant process.

√ The school participated in planning and programming the 2017 Global Communication Association international conference in Greensboro as a joint endeavor with two HBCUs, North Carolina A&T and Winston-Salem State University. Elon previously has participated with A&T on faculty exchanges.

A Diverse Student Body

√ The school has strengthened its presence at top industry events for recruitment, including the College Media Association and Associated Collegiate Press annual conferences. Staff in the school also have participated in sessions on creating diverse newsrooms and diversity sourcing in news stories.

√ School faculty have taught in the Elon Academy, which identifies high school students in Alamance County who are academically promising and who have financial need and/or no family history of college. Communications faculty produced an Elon Academy promotional video that won an Award of Excellence from the Broadcast Education Association.

√ Twice, the school has applied for and received $100,000 Hearst Foundation endowment gifts to support student scholarships for underrepresented students, often allocated through the Communications Fellows program.

√ Student Media Board discusses diversity issues on an ongoing basis. Student media advisers are trained to discuss diversity within their organizations and to cultivate students from underrepresented backgrounds to pursue leadership positions within student media. In recent years, student media organizations have been required to develop diversity plans.

√ A communications senior traveled to Rio de Janeiro to report on human rights issues in advance of the 2016 Summer Olympics and presented her research at the AEJMC Southeast Colloquium in 2016. Another senior spent a week in Ireland as part of a Pulitzer Center on Crisis Reporting fellowship, collecting insights and opinions while examining the country's once-devout Catholic population. In the past two years, the school has placed four Communications students in the American Advertising Federation Most Promising Multicultural Students program.

An Inclusive Curriculum

√ The *Elon Eleven* was revised to explicitly reflect both domestic and global diversity. Standardized learning outcomes across sections reflect this, and syllabi show this emphasis in designated courses.

√ Data from the National Survey of Student Engagement suggest the school actively encourages and supports student conversations on campus climate and diversity topics in and outside the classroom. In 2016, 71 percent of Communications students said their learning "often" or "very often" includes diverse perspectives – higher than the national average.

√ The school promotes experiential learning that exposes students to the diverse domestic and international world in which they live. In 2016, 19 faculty members taught domestic or study abroad courses. Examples include a trio of domestic-travel courses: Communications Fellows in Florida, Sundance in Utah, and a political caucus course in Iowa. Interactive Media graduate students and faculty participated in winter term courses for the public good in Belize, Costa Rica, Dominican Republic, Guatemala and Ireland. Other faculty taught or co-taught study abroad courses all over the world. In fall 2016, a group of Communications students, faculty and staff covered the Internet Governance Forum in Jalisco, Mexico, producing 125 interviews with global Internet leaders. A Communications faculty member led the Elon in Costa Rica program last spring, teaching an Elon Core Curriculum seminar.

√ In the past year, the school has sponsored visits, speeches or events featuring Ukrainian journalists, an Istanbul-based journalist who covers the Middle East, a noted author on online harassment, and a journalist who speaks out about the disproportionately high levels of animosity, sexual harassment and online stalking aimed at women.

A Supportive Environment

√ The diversity committee surveyed international students for suggestions to improve their experience in the School of Communications. Survey results indicate the international students felt welcomed and included in the community, and they feel comfortable in the classroom and enjoy sharing their stories. Respondents said the primary issue involves holidays and breaks when they felt isolated on campus.

√ A joint bid by Elon and UNC Chapel Hill titled "Diversity in PR: Embracing Culture and Change" was selected for a Public Relations Student Society of America regional conference in Chapel Hill in spring 2016.

√ School faculty and staff attend myriad national conferences on the important of diversity and inclusiveness in the communications discipline. These include the National Association of Black Journalists, National Association of Hispanic Journalists, and Asian American Journalists Association. School faculty and staff participated in the Scripps Howard Leadership Academy, which includes diversity programming. The dean mentored a Marquette faculty member in 2016 as part of the AEJMC leadership diversity program and mentored a North Carolina Central department chair in 2017 through the same program.

√ The school follows university policy that excuses students from class due to observance of a religious holiday. A Religious Observance Notification Form documents the request. The university's policy "… embraces the mission of an academic community that influences and transforms mind, body, and spirit… [The policy] for the observance of recognized holy days is consistent with and complementary to the University's mission."

√ More than a third of the members of the School of Communications Advisory Board are women or minority professionals, including African American and Asian American members.

The 2016-17 diversity committee developed a theme of unity and hosted an end-of-semester celebration for Communications students, faculty and staff to show "love, appreciation and support" in trying times. The event drew more than 200 attendees and included a video of school faculty and staff lip-syncing the Bruno Mars song "Count On Me" to the delight (and no doubt amusement) of students.

ELON PRSSA & CAROLINA PRSSA

DIVERSITY IN PR:
Embracing culture and change

FEBRUARY 19, 2016- FEBRUARY 20, 2016

ELON PRSSA & CAROLINA PRSSA
DIVERSITY IN PR:
Embracing culture and change

SCHEDULE-AT-A-GLANCE

FEBRUARY 19, 2016- FEBRUARY 20, 2016

FRIDAY, FEBRUARY 19

6:00PM - 9:00PM
MEET AND GREET
DRINKS AND APPETIZERS AT TOP OF THE HILL (100 E FRANKLIN ST. #3, CHAPEL HILL, NC 27514)

SATURDAY, FEBRUARY 20

8:00AM - 8:30AM
CHECK-IN AND BREAKFAST
SCHOOL OF MEDIA AND JOURNALISM ENTRANCE (CHECK-IN)
HALLS OF FAME ROOM (BUFFET STYLE BREAKFAST)

8:30AM - 9:45AM
OPENING INTRODUCTIONS AND KEY NOTE:
VICTORIA LEWIS (NATIONALS) AND NAEEMAH CLARK (ELON)
AUDITORIUM

10:00AM - 11:00AM
SESSION ONE:
KELLY WILLIAMSON & LEANNE HIGH (APCO WORLDWIDE- "DIVERSITY OF THOUGHT")
CARROLL 33
OR JOE CABOSKY & LIVIS FREEMAN (UNC CHAPEL HILL- ENTERTAINMENT & SPORTS PR)
CARROLL 143

SATURDAY, FEBRUARY 20 CONT.

11:15AM - 12:15PM
SESSION TWO:
JOSH YOUNG (CAPSTRAT- LGBT AND PR)
CARROLL 143
OR KATELYN DRAMIS (NEBO- DIGITAL MARKETING)
CARROLL 33

12:30PM - 1:00PM
LUNCH
HALLS OF FAME ROOM (BUFFET STYLE)- CATERED BY MEDITERRANEAN DELI

1:15PM - 2:30PM
DIVERSITY CAMPAIGN COMPETITION
CARROLL 141, 142, AND 33

2:45PM - 3:45PM
SESSION THREE:
WOMEN IN PR (HOLLY MILLET, DENISE HILL, LINDSAY PRIESTER, LATOYA EVANS & VALERIE FIELDS)
AUDITORIUM
OR TESTING THE WATERS (STEPHANIE LLORENTE OF PREP COMMUNICATIONS)
CARROLL 143

4:00PM - 5:00PM
NETWORKING/SNACK
HALLS OF FAME ROOM & SCHOOL OF MEDIA AND JOURNALISM ENTRANCE

3. Describe the unit's curricular efforts to foster understanding of issues and perspectives that are inclusive in terms of gender, race, ethnicity and sexual orientation.

The best metric on the presence of diversity discussions in the classroom is the National Survey of Student Engagement (322,000 students from 560 institutions surveyed in 2016). Asked if diverse perspectives were included in course discussions and assignments, 71 percent of Elon Communications students said often or very often, compared to 66 percent nationally.

Courses that place special emphasis on diversity are identified in the *Elon Eleven* curriculum matrices. The school's opening course, Communications in a Global Age, prepares students to better understand and appreciate the diversity of people both domestically and globally. Students gain a deeper understanding of diversity issues in advanced courses in each major.

During the self-study process, the school invited faculty to consider how they foster an understanding of issues and perspectives related to diversity. Here are some responses:

In Communications in a Global Age, Lee Bush teaches how journalists should consider "fault lines" (race/ethnicity, sex/gender, economic class, age, geography) when developing and sourcing stories. In a subsequent assignment, students write three story ideas for covering a local snowstorm from diverse perspectives using the five fault lines.

In his section of Communications in a Global Age, Kenn Gaither's students do a full-semester team project on topics including LGBTQIA portrayals in the media and mass media in Africa.

In Visual Communication, Ben Hannam requires students to create a "self portrait of something they are not," which requires them to research and become empathetic with an audience they are unfamiliar with based on gender, age, race, sexual orientation, political views, and economic and social status.

In Strategic Writing, Vanessa Bravo has developed a module about writing with the diversity of U.S. audiences in mind: race, ethnicity, gender identity, religious preference, age bracket, and level of ability.

In Media Writing, Lorraine Ahearn assigns field work in underserved communities on and off campus, including LGBTQIA students, Latinos and international refugees. Among recent story titles are "In Greensboro, food makes immigrant stories come to life" and "Elon Latino students hope Heritage Month brings awareness of their cultures."

In Media Writing, Michael Skube assigns students to write a profile of someone as different from them as they can find – different in ethnicity, in socio-economic background, in religion, in political views or other identifying characteristics.

In Broadcast News Writing, Tom Nelson assigns students contemporary angles of historical topics, such as ragtime and the 100th anniversary of Scott Joplin's death.

In Rich Landesberg's *60 Minutes* Master Class, students develop broadcast news stories for a half-hour show titled "30 Minutes" and present their show in New York to *60 Minutes* staff such as executive producer Jeff Fager and senior producer Michael Radutzky (chair of the school's Communications Advisory Board). Recent stories included American-Muslim culture in the 21st century and transgender rights in North Carolina.

In his Writing for Television and Cinema course, Doug Kass has created modules to emphasize the increasing contributions and influence of women and black filmmakers.

To support class instruction, the school frequently hosts conferences and seminars on campus. In 2017, the school hosted the North Carolina College Media Association conference with sessions on bringing diversity into the newsroom and news coverage and improving coverage of LGBTQIA communities. The school also hosted a regional Society of Professional Journalists conference with a session titled "Muslims and Arabs through a Western Lens" and a keynote presentation by Elon's Ahmed Fadaam on his transition to being a journalist during the Iraq War. In 2017, Elon's Naeemah Clark provided the diversity-themed keynote address at the PRSSA conference "Diversity in PR: Embracing Culture and Change" in Chapel Hill. Associate Dean Kenn Gaither served as keynote speaker at the Intersect Conference, which focuses on diversity and leadership.

School faculty have collaborated to receive university Diversity Inclusion Grants. In 2017-18, Doug Kass, Max Negin, Nicole Triche and Youssef Osman are working on a project to update course materials to reflect diverse voices in the contemporary entertainment media environment. In 2012-13, Amanda Sturgill, Phillip Motley and Staci Saltz received a grant for a multi-class project to engage students with a diverse community to generate multimedia projects and structured reflection by students. Other faculty, including Julie Lellis (2013-14) and Vanessa Bravo (2012-13), have worked with colleagues across campus on other projects receiving grants.

4. Describe the unit's curricular instruction in issues and perspectives relating to mass communications across diverse cultures in a global society.

Exposing students to diverse cultures in a global society is at the heart of an Elon education. By the time they graduate, 72 percent of Elon students study abroad at least once, ranking Elon first in global student participation among all master's-level universities in the nation.

Many faculty members in the School of Communications weave diverse cultures and global perspectives into their classes.

In International Communications, Glenn Scott's class surveys media systems in countries around the world. One unit deals with intercultural communication for the purpose of helping students discover the communicative strategies people use in various parts of the world.

In spring 2017, Denise Hill invited guest speakers to her classes to discuss international public relations programs implemented across Africa and in China, Germany, Russia and South Korea.

In Creating Multimedia Content, Nicole Triche's students do a short documentary about an international student on campus whose first language is not English, requiring students in the class to seek out and talk at length with an international student. The project has been adopted by other sections of the same course.

In Communications in a Global Age, Vanessa Bravo shows the documentary *Latinos Beyond Reel* to discuss ethnic representations. Students discuss the film and do a writing project to reflect on the ways in which Latinos are portrayed in the media.

Interactive Media master's students and faculty participate in winter term courses for the public good. In 2017, iMedia students conducted projects in Costa Rica, Iceland and the Dominican Republic. In addition, Communications faculty teach Elon courses abroad during winter term. In 2016, 16 school faculty members taught Elon courses abroad or guided iMedia projects in Ireland, Belize, Guatemala and the Dominican Republic.

The Elon commitment to engaged learning extends the classroom into the world.

Janna Anderson works with students to cover the Internet Governance Forums around the world. Student teams have conducted hundreds of interviews with Internet and technology leaders at IGF meetings such as in Jalisco, Mexico (2016) and João Pessoa, Brazil (2015). Their work appears on the IGF website and Imagining the Internet website.

Multimedia projects director Bryan Baker and students have provided video and social media coverage for the past three Global Action Summit meetings in Nashville. The summit brings together world leaders to discuss perspectives relating to food, health and prosperity.

School faculty advise and mentor students on undergraduate research projects that incorporate global perspectives and issues. Amanda Sturgill mentored two Elon students who were the youngest presenters at the 2017 AEJMC Midwinter Conference, with one student researching social media across borders. Glenn Scott is mentoring an Honors student whose thesis analyzes Europe's media coverage of the migration crisis.

Faculty and invited speakers also augment global perspectives in the classroom. Julie Lellis and Kenn Gaither facilitated recent winter term community seminars with diversity themes, and a Pulitzer Center speaker spoke at Elon on the deadly global war for sand.

5. Describe efforts to establish and maintain a climate that is free of harassment and discrimination, accommodates the needs of those with disabilities, and values the contributions of all forms of diversity.

An academic community needs to be a place free of harassment and discrimination. Upon arriving at Elon, students sign an agreement to abide by the university's Honor Code that requires honesty, integrity, responsibility and respect.

The Advising Center's coordinator of disabilities services arranges accommodations for students with disabilities, ranging from note-taking in classes to providing testing rooms and proctoring. In 2016, the school hosted a session on accommodating students with special needs in the classroom. All four Communications buildings – McEwen, Schar Hall, Steers Pavilion and Long – are ADA compliant.

Several faculty have participated in LGBTQIA ally training at Elon, and the Gender and LGBTQIA Center director is a frequent speaker in communications classes.

In the 17-year history of the School of Communications, two cases of inappropriate faculty behavior have occurred that would fall into the categories of harassment and discrimination. Those faculty members are no longer at Elon.

6. **Describe the unit's efforts to recruit and retain a student population reflecting the diversity of the population eligible to enroll in institutions of higher education in the region or population it serves, with special attention to recruiting under-represented groups.**

The School of Communications has improved its student-of-color enrollment (defined as African-American, Hispanic, Asian and multiracial) from 12 percent at the last accreditation visit to 16.5 percent in 2016-17, plus another 5 percent international students.

Theme 1 of the university's strategic plan is titled "An unprecedented commitment to diversity and global engagement." Communications faculty member and Associate Provost for Academic and Inclusive Excellence Brooke Barnett spearheads many of the university's efforts to address this theme. Since the last self-study, the university has made significant strides toward diversity and global engagement, including:

- Increased faculty of color from 12 percent to 18 percent, and staff of color from 18 percent to 24 percent
- Increased the number of students receiving Odyssey Scholarships (targeting under-represented and first generation college students) from 72 to 118
- Created a Gender and LGBTQIA Center, adopted university-wide strategic plan for LGBTQIA inclusion, and achieved a Top 10 campus ranking by Campus Pride
- Increased percentage of international students at Elon from 3 percent to 6 percent
- Hired two new international student recruiters in university admissions
- Enhanced the Winter Term diversity theme to create innovative course registration process for students to engage in multiple diversity-related events
- Launched Inclusive Community Conversations for first-year students and a series of intercultural competency-based seminars for students, faculty and staff

Elon's Admissions Office holds several recruitment events targeted toward diverse students, and School of Communications faculty and students participate. One is G.A.M.E. Day (Gathering of Achievers: Multicultural Experience) that offers high school sophomores, juniors and seniors an opportunity to learn about the multicultural experience at Elon in a relaxed Saturday atmosphere that includes attending a home football game. Another event is the Multicultural Experience Weekend when students from diverse backgrounds come to campus to learn about academic programs, student organizations and campus activities and can participate in a diversity leadership conference. Phoenix Fusion is a day for accepted students and their families to learn about Elon's inclusive campus community and programs. The event features a panel of senior leadership in each school to discuss their academic programs and diversity initiatives. The Admissions Office strategically plans its travel to optimize exposure to diverse student populations, and Communications faculty and staff have participated. The university attends multicultural fairs such as the National Hispanic Fair.

The school has increased its presence at industry conferences across the country, including attendance at the National Association of Black Journalists and National Association of Hispanic Journalists Annual Convention and Career Fair.

This fall, the school has its largest Communications Fellows cohort in the last six years. The Fellows class consists of 28 students — and 18 of them are receiving Fellows scholarships, compared to seven who received scholarships last year. Ten of the 28 fellows represent racial and ethnic diversity, the highest number for the school in program history.

The School of Communications has more than doubled its scholarship support for underrepresented students since the last accreditation report through a $200,000 endowment from Hearst Foundation grants. The Triad Foundation and other sources also provide additional scholarship funding for diverse students. At the university level, the Watson and Odyssey scholarship programs are available to students majoring in Communications.

7. Units in which admission is selective or varies from general university admission requirements should describe considerations given to the effects of selective requirements on minority enrollment.

The School of Communications does not have admission requirements. Once admitted to Elon, students can choose their major without additional academic requirements.

8. Assess the unit's effectiveness in retaining minority students from first enrollment through graduation. Describe any special program developed by and/or used by the unit in the retention of minority students. Note the role of advising in this process.

Retention rates are calculated on a year-to-year basis. For example, 89.4 percent of under-represented students who entered Elon in 2015 returned for their sophomore year (2016-17). The retention rate for under-represented students from first year (2012-13) to senior year (2016-17) was 86.4 percent, slightly higher than the 85.8 percent retention rate for white seniors.

The School of Communications recognizes the importance of good instruction, competent advising, meaningful experiences, and a supportive environment for student retention across the board. The school has deeply caring teachers who invest considerable time encouraging students to pursue their passions and overcome obstacles.

Faculty advising has helped students secure competitive awards and internships. School faculty nominated a student for the Phillips-Perry Black Excellence Elon Experience Award for financial support for an internship at Ogilvy & Mather. Faculty have advised and nominated students for the American Advertising Federation's Most Promising Multicultural Students program. The past two years, two Elon minority students apiece were selected to participate in this multicultural recruiting initiative in the advertising industry.

The school provides special scholarship assistance in emergency situations and nominates and encourages minority students to apply for outside scholarships. The school also supports the travel of students to professional conferences. Some of these travel grants are diversity related such as students attending the NABJ and NAHJ convention each year.

9. Describe the unit's efforts to recruit women and minority faculty and professional staff (as enumerated in Table 8, "Full-time Faculty Recruitment").

Efforts by the School of Communications to recruit women and minority faculty have proven successful. As Table 8 shows, eight of the 14 full-time faculty members hired the past three years are women, and five are minority colleagues (three domestic, two international).

Whether the school is in search mode or not, the dean's office regularly invites prospects to campus for a tour and to meet with faculty. Women and minorities have been added to the faculty through this proactive effort. Others have joined Elon's faculty based on interviews at AEJMC conferences and other scholarly meetings.

The School of Communications has five female staff members on 12-month contracts (the internship director, also on a 12-month contract, has faculty rank). Graduate outreach coordinator Maggie Mullikin joined the school in 2009, administrative assistant Catherine (Happy) Kerns began in 2012, program assistant Alyssa Donohue became full time in 2012, Jane Walters joined the school as a program assistant in 2016, and Michelle Manzo entered the new position of coordinating producer of Maroon Sports in 2017.

10. Describe the unit's efforts to provide an environment that supports the retention, progress and success of women and minority faculty and professional staff.

The School of Communications provides an environment for success of all faculty members, regardless of gender or race. Since the 2011 accreditation visit, 18 faculty members have gone through tenure, promotion or continuation reviews. Sixteen of the 18 were successful, including eight women and five minority faculty.

The School of Communications has a formal peer-mentoring system for new faculty. The faculty mentor and the newcomer are provided funds to have lunch regularly to discuss academic life. In addition, the director of the Center for the Advancement of Teaching and Learning leads monthly sessions for all first-year faculty on topics ranging from classroom management to the tenure process, with veteran faculty members and deans as speakers.

The school equitably distributes committee assignments, course reassignments and travel funds. All faculty take advantage of professional development opportunities.

An infrastructure also is in place at Elon to support professional and clerical staff. The university has a full-time leadership development specialist who works with staff to provide training sessions and develop leadership skills.

11. If the unit hires adjunct or part-time faculty members, describe the unit's effort to hire minority and female professionals into these positions (as enumerated in Table 9, "Part-time/Adjunct Faculty Recruitment") and list those who are minority and female professionals.

The school's practice of regularly inviting teaching candidates to campus for a visit, regardless of whether a search is ongoing, has built a strong pool of adjunct prospects. Visitors tour the campus, meet with faculty and staff, often have lunch with the school's leadership, and have an opportunity to ask questions about the university.

These efforts have resulted in a number of women and minorities being invited to teach in the school. In the last three years, as shown in Table 9, the 10 adjunct faculty hired over the period included seven women, two domestic minority faculty and two international faculty.

12. Provide examples of professionals, visiting professors, and other guest speakers invited or sponsored by the unit during the past three years whose background or expertise served to introduce students to diverse perspectives. (Five examples a year is sufficient and those examples should include the name, title, subject area/expertise, race, gender of speakers to provide context.)

Jackie Alexander, assistant director of student media at Clemson, incorporating diversity into media organizations, Clemson, S.C. (African American female)

Matthew Antonio Bosch, director of Gender and LGBTQIA Center, Elon University (white male)

Ann Camden, senior vice president, G&S Business Communications, public/media relations, Raleigh (white female)

Joie Chen, principal, Way Forward Media, television reporter/anchor, Washington (Asian female)

Adam Constantine, social media manager, Elon University (African American male)

Arthur Chu, writer, *The Daily Beast* and *Salon*, commentator on online harassment of women and gaming culture, Los Angeles (Asian male)

Angela Connor, executive vice president, Capstrat, Raleigh (African American female)

Emily Feldman, freelance journalist, humanitarian crises resulting from conflicts in Iraq and Syria with a special focus on women, Istanbul, Turkey (white female)

Mei-Ling Hopgood, associate professor at Northwestern, culture and identity, Chicago (Asian female)

M.J. Jacobsen, former vice president of communications, National Geographic Society, Washington (white female)

Allen Johnson, editorial page editor, *Greensboro News & Record* (African American male)

Laith Majali, filmmaker and documentarian, Amman, Jordan (Middle East male)

Cindy Abad-Mancheño, brand strategy director, MullenLowe/Frank About Women, Greensboro (white female)

Scott McCrary, senior producer, WUSA Television, television news and sexual orientation, Washington (white male)

Yana Paskova, photojournalist, Cuba in transition, New York (international female)

Leonard Pitts Jr., syndicated columnist, *Miami Herald*, race in America (African American male)

Mike Sales, senior manager of design, NASCAR Digital, Charlotte (African American male)

Alice Su, freelance journalist, Middle East refugees, Amman, Jordan (Asian female)

Alexa Sykes, manager of data and impact, Teach for America, Durham (African American female)

Jessica Torrez-Riley, email program manager, Prime Video International at Amazon, Seattle (Latino female)

Jasmine Turner, reporter, NBC 12, Richmond (African American female)

Professional master's program

13. Describe the curricular efforts in the master's program to foster understanding of issues and perspectives that are inclusive in terms of gender, race, ethnicity and sexual orientation.

The M.A. in Interactive Media program seeks to create media professionals who are cognizant of the differences that exist among people. To that end, students research issues surrounding the use of digital media and its content in relation to issues of inclusiveness.

Students are made aware of the responsibility of making their web-based projects accessible to anyone online. This explicitly includes the handicapped, particularly the visually impaired, and international audiences. Students learn that providing information on the language and encoding of the site's content allows it to be translated. In addition, adding meta tags, image descriptors and other assets to a page make it legible to screen readers – the devices the visually impaired use to read content on the Internet. Some iMedia faculty are LGBTQIA trained allies, which means they have gone through extensive training.

14. Describe curricular instruction in the master's program in issues and perspectives relating to mass communications across diverse cultures in a global society.

The winter term fly-in course Interactive Project for the Public Good creates an environment where students are working with international partners. Those efforts have reached from Iceland to Ecuador and many countries in-between, particularly in Central America and the Caribbean. In nearly all cases, students first must deal with the communications barrier, since most clients are not native English speakers.

Clients are almost exclusively nonprofits or non-GMOs, which means clients are usually in a lower socio-economic category in their respective country. To prepare for this experience, students gather as much information about the country and culture before traveling there, and the program asks students to experience the food of the region and interact with locals who may have lived in that country before emigrating to the United States. Students learn as much about the economic and cultural situations of where they are going as is possible. Cultural sensitivity and understanding is the goal. On site, students work to be a part of the lives and culture of their clients as much as possible. If feasible, they live with the people with whom they are serving.

In this course, students create digital products for clients who could not afford to have these artifacts if they had to pay for them. But students must grasp how the people the clients wish to reach will use digital products. As a result, students must be sensitive to colors, images, wording, and overall presentation of information. This is done through pre-trip preparation and on-site through conversation and client review of the elements being created.

What graduate students have learned, for example, is that what might be culturally pleasing in southern Costa Rica among its indigenous peoples would not hold true for those in the capital of San Jose, and what is culturally acceptable in central Dominican Republic isn't necessarily what is acceptable in the mountains of Guatemala. When iMedia students return from these experiences, they share what they learned with the iMedia community and those who come to their public presentations.

15. **Describe the unit's efforts to recruit and retain professional master's students who reflect the diversity of the population eligible to enroll in institutions of higher education in the region or population it serves, with special attention to recruiting under-represented groups.**

The interactive media program has been successful through the years in creating a diverse student body.

For almost all of its nine years of existence, the program has had 30 percent or more of its students from diverse student populations. For example, more than half of the 2017-18 class members classify themselves as either African American or Latino. Through the years, the program has enrolled students from the Middle East, eastern Europe, Asia and the Caribbean.

Even though the program draws students from across the nation and internationally, iMedia students often have connections with North Carolina. The iMedia program has created close ties with historically black universities in the area, especially North Carolina A&T in Greensboro and North Carolina Central in Durham. Maggie Mullikin, the school's coordinator of graduate outreach, regularly visits classes on both campuses, meets with career services personnel, and attends career fairs targeted at HBCU institutions. The iMedia program also takes its outreach programs to where the students are by holding open houses in downtown Greensboro and Raleigh. In these cities, iMedia alumni come and interact with prospective students, with many from HBCU institutions.

The iMedia program successfully advocated for Graduate Admissions to hire its first African American assistant director and for that person to work specifically with the iMedia program. That hire helped build the large yield of a diverse population in this year's class.

Next, the school hopes to find more ways to attract Latino students. The central part of North Carolina is home to a large Hispanic community that increasingly has its young people entering and completing undergraduate education at regional institutions. Knowing that many Latino students do not want to travel far from family for an education, the iMedia program wants to find ways to have more of those graduates look at and enroll in the iMedia program.

Standard 4

Full-time and Part-time Faculty

Professor Vic Costello provides instruction to Ethiopian filmmakers during a 2017 workshop in Africa

Highlights

❖ The school's 58 full-time faculty members average 12 years of professional experience and reflect balance among Journalism, Strategic Communications and Cinema & Television Arts, with newer majors poised to add faculty.

❖ The official teaching expectation is six courses a year, but course releases for scholarship and service reduce that to five for the majority of faculty. With Elon's winter term, a 2-1-2 teaching assignment is common.

❖ 90 percent of classes in the school are taught by full-time faculty.

❖ Students regularly evaluate Communications classes above the university average in terms of high academic standards and effort required in courses.

❖ While all Communications faculty teach at the undergraduate level, a core of faculty regularly teach in the iMedia master's degree program.

Standard 4. Full-time and Part-time Faculty

Make the following documents available online: curriculum vitae of each full-time faculty member and résumés of part-time faculty teaching in fall 2017. Print copy in the workroom only: records on faculty promotion and tenure.

1. Describe faculty balance in terms of degrees, professional experience, gender, race and rank.

The School of Communications has 52 faculty and administrators in permanent positions (omitting seven faculty in Sport Management, which is not under accreditation review). Another six full-time teachers in Communications have fixed-term appointments, for a total of 58 full-time faculty. Table 2 provides a complete faculty roster for fall 2017.

Of the 52 permanent faculty, 30 have a Ph.D., eight have an M.F.A. or equivalent, one has a J.D. degree, 12 have a master's degree, and one has a bachelor's degree (and a Pulitzer Prize). At Elon, the M.F.A. and J.D. are terminal degrees, meaning that 75 percent of the school's permanent faculty members have a terminal degree.

The school has built a faculty with significant professional and teaching experience. The 58 full-time faculty members average almost 12 years of professional experience and 14 years of university teaching experience.

The school has six full professors, 24 associate professors, 17 assistant professors, one senior lecturer and four lecturers. The six holding fixed-term appointments (including one who is a university pre-doctoral fellow) have instructor rank.

The school's full-time faculty is 28 percent minority (16 of 58) and 41 percent female (24 of 58), described in greater detail in Standard 3, Table 7.

Another area of faculty balance relates to curricular expertise. While many faculty teach in multiple areas, primary teaching areas of the permanent faculty (excluding the dean, associate provost and internship director) consist of 14 in Journalism, 15 in Strategic Communications, 11 in Cinema & Television Arts, five in Communication Design, and four in Media Analytics. As the two newest majors, Communication Design and Media Analytics have comparatively fewer faculty members. Also, five faculty members teach a significant amount of time in the M.A. in Interactive Media program.

2. Describe how the unit selects full-time and part-time faculty and instructional staff. Provide online or digital file examples of published advertisements for faculty openings in the past six years that show required and preferred qualifications of candidates.

Deans submit requests for new faculty positions in August, and the provost allocates new positions in early fall. Schools can advertise the positions once approval has been given.

Faculty openings are posted in *The Chronicle of Higher Education*, the AEJMC jobs site, and other comprehensive sources as well as diversity outlets (such as Insight into Diversity, NABJ and NAHJ) and discipline-specific outreach (such as BEA for a broadcast-oriented position). The university's website also lists all faculty and staff openings. Published advertisements for recent faculty searches conducted by the school are provided in the site-team workroom.

The dean and department chair jointly appoint a faculty search committee and designate the search committee chair. The full search committee is briefed on best practices for deepening candidate pools to ensure full consideration of women and minority applicants who meet qualifications. The search committee reviews applications and recommends those to be invited to campus. Invited candidates spend a day on campus meeting with faculty and administrators, teaching a class, and presenting their scholarship or creative activity. The search committee receives faculty and student feedback, and the dean then meets with the committee to discuss the candidates and determine whether to extend a contractual offer.

For adjunct faculty, Elon's central location in the population corridor of the state provides a pool of qualified candidates in the area. Normally, the school prefers long-term adjuncts who will commit to the program rather than those who come to campus to teach one course and leave. This philosophy better ensures consistency in the curriculum. It is common for adjunct faculty to be assigned two courses a semester, or even given a full-time assignment of three courses a semester.

Besides the school's internship director who has faculty rank, the School of Communications has 10 staff members on 12-month contracts. Two of them teach: the director of student media (two courses a year) and the director of the North Carolina Open Government Coalition (four courses a year). Both were hired in national searches. The school also a director of multimedia projects, coordinator of graduate outreach and special programs, communications manager, video producer, coordinating producer of Maroon Sports, an administrative assistant and two program assistants. In addition, the school houses an assistant director of career services and an associate director of corporate and employer relations who work with Communications students. Both report to the university's Student Professional Development Center director.

3. Describe the unit's expectations of faculty members in teaching, research, creative and professional activity, and service and its process for the award of tenure, promotion, reappointment and salary. (Provide online relevant faculty handbook sections and any supplementary promotion and tenure criteria and procedures adopted by the unit.)

Expectations in teaching, professional activity and contributions to the life of the university are the same across campus, as outlined in the *Faculty Handbook*. Excellent teaching is the first criterion, and professional activity (research, creative activity and external service) and contributions to the life of the university (internal service) are co-equal second criteria.

The Elon Teacher-Scholar statement specifies the role and expectations of faculty. Expectations have evolved considerably since the early 1990s when Elon had eight-course teaching assignments and little scholarly productivity. One reason for the evolution is that Elon now attracts students of higher academic caliber. Another reason is the "New American Colleges" model, developed by the late Ernest Boyer of the Carnegie Foundation for the Advancement of Teaching, that called for universities such as Elon that are neither large Research I institutions nor small teaching colleges.

Faculty members in the School of Communications are on one of four faculty tracks:

♦ **Tenure track.** A terminal degree is required, and an increasing body of research or creative activity is expected. Twenty-three faculty members in the school are tenured, and nine more are on tenure track. Candidates submit a portfolio for consideration by a university Promotions and Tenure Committee and the dean, typically after six years on tenure track.

♦ **Professional track.** This track no longer is offered at the university. Two faculty members in the school successfully went through P&T professional-track review years ago and now have professional status.

♦ **Continuing track.** This track, for those with a terminal degree or significant professional experience, has a higher service expectation and a lesser scholarly expectation. Seven faculty members have successfully gone through review and have continuing status, and four more are on continuing track. Candidates submit a portfolio for consideration to a Senior Faculty Review Committee appointed in the school rather than to the university P&T committee.

♦ **Lecturer track.** This track is for faculty who do not have a terminal degree, and the teaching expectation is seven courses a year. The school has one senior lecturer, two lecturers who successfully have gone through review, and two others on lecture-track. Candidates submit a portfolio for consideration to a Senior Faculty Review Committee appointed in the school rather than to the university P&T committee.

Full-time faculty on fixed-term appointments are called instructors. This refers to a one-year appointment as a teacher with no guarantee of continued employment and renewable annually for a maximum of four years. Limited-term faculty are evaluated annually according to their primary assignment, normally teaching. The school has a visiting associate professor on a limited-term contract and periodically has others as well. In addition, the internship director is an assistant professor on a 12-month administrative staff appointment.

All promotions – whether to senior lecturer, associate professor or full professor – go through the university P&T process.

Tenure and promotion are university-based decisions at Elon. Standards for promotion and tenure are published in the *Faculty Handbook* (key sections will be provided in the workroom). The School of Communications does not have separate standards.

Here is the process: A committee comprised of nine post-probationary faculty – with at least one from the School of Communications – reviews candidate files beginning in October and makes a recommendation (yes or no) to the provost by December. Independently, the dean reviews the files of candidates from the School of Communications and makes a similar recommendation to the provost. At this point, neither knows of the other's recommendations. In late January, the provost hosts a meeting of the committee and respective dean to discuss the recommendations. If the recommendation is positive in each case, discussion may be brief. In the event of a split recommendation or two negative ones, the provost will lead a lengthy discussion of the candidate's merits and shortcomings. The provost eventually makes a recommendation to the president, who recommends decisions to the Board of Trustees. Tenure and promotion decisions are announced in March.

Elon uses a numerical system in describing the evaluation process. The candidate's file includes the Unit I (a faculty member's annual summary of accomplishments), Unit II (letters of recommendation), Unit III (a department chair's annual evaluation), Unit IV (student perceptions of teaching), and Unit V (the dean's mid-point review). In addition, the file contains a letter from the department chair assessing the candidate's performance relative to the evaluation criteria in the *Faculty Handbook*.

Those promoted from assistant to associate professor receive a $3,000 salary increase on top of any base or merit increase for the year, and those promoted from associate to full professor receive a $6,000 increase.

For more than two decades, Elon has provided an annual salary increase. The university sets an average salary increase and decides how to distinguish between base and merit increases. For 2017-18 contracts, Elon provided a 2 percent salary increase pool – 1 percent for faculty and staff with satisfactory performance in the job and another 1 percent based on merit. In determining salary increases, the dean reads the annual evaluations and discusses faculty and staff performance with the department chair and others in leadership roles. The provost reviews all salary recommendations before they are approved.

4. **Describe professional development programs, workshops in teaching, or other methods used to stimulate and encourage effective teaching.**

The school hosts a wide range of programs to stimulate and support effective teaching. The Teacher-Scholar Committee holds lunch-and-learn sessions that, in recent years, have featured faculty speakers presenting to their peers on topics including classroom management, leading intellectual discussions, writing in the classroom, and the balance of teaching, professional activity and contributions to the university (service) expectations.

The school offers workshops for faculty and staff on topics ranging from academic advising to using the latest technology in the classroom. In August 2017, opportunities included a Google Tools workshop, drone training, Xpression Graphics and Carbonite Switcher training, and interactive touch screen training. In 2016, the school hosted faculty development sessions on gaming and entertainment media, machine-written news stories, and a production equipment showcase with instruction provided about the RED cinema camera, portable sound acquisition and other topics. In the move to Schar Hall, the school provided extensive one-on-one training and seminars for faculty using technologies in the new building.

The university itself provides faculty with an array of workshops and professional development programs related to curriculum and instruction. The Center for the Advancement of Teaching and Learning has developed an international reputation for promoting engaged learning in the classroom. Many Communications faculty members participate in the center's workshops, course-design groups, reading groups and guest presenters throughout the year. Recent examples include a workshop for mid-career faculty, a session on communicating teaching philosophy, and a seminar on breaking the bias habit in the classroom.

Elon's Office of Leadership and Professional Development hosts workshops and seminars for staff on topics such as using Excel, race and reflection discussions, mentoring, writing effective performance reviews, and understanding issues in higher education. The technology staff includes instructional designers and multimedia developers who work with faculty.

Communications faculty and staff have participated in national and international workshops and seminars, among them:

Jessica Gisclair, Council on International Educational, Digital Teaching Tools, Seville, Spain, 2017

Naeemah Clark, Scripps Howard Leadership Academy, Louisiana State University, Baton Rouge, 2017

Kenn Gaither and Jessica Gisclair, ACEJMC accreditation workshop, Chicago, 2016

David Copeland, Hands-On Digital Tools and Data Workshop, Poynter Institute, 2016

Derek Lackaff, International Educators Workshop, DIS Copenhagen, Denmark, 2015

Randy Piland, Seminar in Photojournalism, Atlanta, 2015

Vanessa Bravo, Plank Center Educators Fellowship, Hill & Knowlton, Tampa, 2015

Jessica Gisclair, Teachapalooza V, Poynter Institute, 2015

Janna Anderson, World Future Conference workshops and sessions, San Francisco, 2015

Don Grady, Time Warner/BEA College Professor Thought Leadership Seminar, New York, 2014

David Copeland, Wye Faculty Seminar, Aspen Institute, Queenstown, Md., 2014

Don Grady, Association for Authentic, Experimental and Evidence-Based Learning e-portfolio conference, Boston, 2013

David Copeland, Media Technology Summit, New York, 2014

Jessica Gisclair, Scripps Howard Leadership Academy, Louisiana State University, Baton Rouge, 2013

Anthony Hatcher and Randy Piland, Teachapalooza III, Poynter Institute, 2013

The school adopted a "Teaching Enhancement and Evaluation" plan in 2006 and revised it in 2013 with details to provide financial support for faculty development such as a professional internship, a voluntary process of peer mentoring, and the required and optional components of classroom observation and feedback. The plan will be in the site-team workroom.

5. Describe the normal workload for a full-time faculty member. Explain how workloads are determined.

The stated teaching norm at Elon is six courses a year, but the reality is that many faculty members teach five or fewer courses by receiving reassigned time for scholarship or service. In fact, Communications faculty will receive a total of 75 course releases in 2017-18, meaning that the average teaching assignment for the year will be 4.5 courses per faculty member.

Course releases are awarded for duties such as department chair, graduate program director, journal editor and student media adviser. Other releases are granted at the university level for faculty who assume positions of elevated leadership and service, such as faculty fellows, Academic Council chair, or associate directors of the Honors program and the Center for the Advancement of Teaching and Learning.

New faculty members receive a course release in their first semester to help them focus on their teaching and to transition to the Elon teacher-scholar model. Faculty on tenure-track and continuing-track are granted a teaching sabbatical around the midpoint of their tenure or continuation clock. This one-semester teaching sabbatical involves two course releases, meaning that a faculty member would likely teach four courses that year. The purpose of the teaching sabbatical is to devote concentrated time to building a record of meaningful scholarship and creative activity. Faculty granted a teaching sabbatical are expected to continue participating in faculty meetings, student advising and other activities.

Because of the rise in course releases across the university, Elon is moving toward a standardized allotment of course releases per faculty member based on rank, with an application for additional release based on merit. This initiative, developed by a university committee that included a Communications faculty member, fits into a larger university goal of enhancing support for post-probationary faculty members.

Elon's academic schedule includes fall and spring semesters and a three-week winter term in January. Faculty teaching six courses a year may teach a 2-1-3 course schedule, or 3-1-2, or 3-0-3. January is not vacation time for those not teaching in winter term; it is part of the faculty contract. Most faculty are assigned to teach in winter term, and those without teaching duties are expected to be engaged in professional activity. Lecture-track faculty teach seven courses a year (3-1-3), with less expectation of professional activity.

6. Demonstrate that full-time tenured, tenure-track and fixed-term faculty have taught the majority of core and required courses for the three years before the site visit.

Permanent and fixed-term faculty teach the overwhelming number of core and required Communications courses each year. The school's percentage of courses taught by part-time faculty is about 10 percent.

2017-18 school year: **90 percent**

71 percent by faculty in permanent positions
19 percent by full-time, fixed-term faculty
10 percent by part-time faculty

2016-17 school year: **92 percent**

76 percent by faculty in permanent positions
16 percent by full-time fixed-term faculty
 8 percent by part-time faculty

2015-16 school year: **86 percent**

73 percent by faculty in permanent positions
14 percent by full-time fixed-term faculty
13 percent by part-time faculty

7. Describe the unit's processes and criteria for evaluating the performance of full-time and part-time faculty and instructional staff. Provide online any course evaluation forms, peer review forms or other documents used in evaluations.

Students evaluate all courses in the School of Communications, and faculty are encouraged to use other processes such as peer evaluation to provide evidence of teaching effectiveness. Institutional benchmarks used to monitor student feedback include perception of high academic standards, the instructor's facilitation of student learning, class organization, perception of effort required in a course, and the university's calculation of grading rigor.

Students evaluate all classes on a 6-point scale. Here are the latest results from spring 2017:

High academic standards	Communications	5.51
	University	5.46
Instructor facilitated learning	Communications	5.32
	University	5.25
Class is well-organized	Communications	5.25
	University	5.31

| Course effort required | Communications | 5.50 |
| | University | 5.42 |

Communications faculty give grades at an aggregate level slightly below university averages. In fall 2016, the Communications GPA averaged 3.22, compared to the university average of 3.26. In 2015, Communications was 3.27 and the university 3.29. The overall decline has been welcome news as the school and university seek to ensure that students perform at an excellent level to merit an A.

The university requires evaluation of fall classes only, but the School of Communications evaluates all courses throughout the year to provide a more-accurate picture of a professor's teaching for annual faculty review.

Each full-time faculty member submits an annual summary of accomplishments, and the department chair writes an evaluation following a conversation with the faculty member to discuss the year's work. The evaluation is based on the university's three criteria: teaching, professional activity (scholarship) and contributions to the life of the university (service).

The school maintains a mentor program in which more-experienced faculty observe and mentor newer faculty, and those in leadership positions in the school may observe faculty members in the classroom as needed or as requested.

The separate evaluation forms for undergraduate and graduate courses will be in the site-team workroom.

8. **List selected achievements in teaching in the past six years: awards or citations for high-quality teaching; grants or other support for development of curriculum or courses; publications and papers on teaching; etc. (Five citations a year is sufficient, but the unit has the option of providing a full list online.)**

In 2017, A.J. Fletcher Professor David Copeland was named as Elon's sixth Distinguished University Professor – the first in the life of the relatively young School of Communications.

Since 2004, the school has annually designated a faculty member to receive the school's Excellence in Teaching Award. Since the last accreditation review, recipients have been Jessica Gisclair (2012), Janna Anderson (2013), Rich Landesberg (2014), Harlen Makemson (2015), Dan Haygood (2016) and Phillip Motley (2017).

Other faculty members have received recognition in other venues:

❖ Denise Hill was named the third-place recipient in AEJMC's Promising Professors competition in 2017 and was honored by the Mass Communication and Society Division at the AEJMC conference in Chicago in August. Hill's award was the fourth won by an

Elon faculty member in the past decade, following Vanessa Bravo (third place, 2015), Lucinda Austin (first place, 2014) and Dan Haygood (second place, 2007).

❖ Vanessa Bravo won a 2015 Plank Center Educators Fellowship and spent two weeks at Hill & Knowlton Strategies in Tampa.

❖ Janna Anderson finished in the top three nationally in the 2014 Scripps Howard Journalism Teacher of the Year competition facilitated by AEJMC.

❖ Lee Bush and Barbara Miller were separate 2012 recipients of the National Communication Association PRIDE Award for "Outstanding Contribution to Public Relations Education" for their publications on pedagogy in *Public Relations Review.*

❖ Glenn Scott received a Fulbright Scholars award in 2012 to teach at the University of the Ryukyus in Okinawa, Japan.

School faculty are active in publications and presentations on teaching. An abridged sample of such activity:

Lee, B. & Mincer, C. (2017). "Use of social media in the classroom." Presented at Global Communication Association conference, Greensboro.

Divan, A., Ludwig, L., Matthews, K., Motley, P., & Tomljenovic-Berube, A. (2017). Research approaches in scholarship of teaching and learning publications: A systematic literature review. *Teaching and Learning Inquiry, 4.*

Motley, P. (2016). Critique and process: Signature pedagogies in the graphic design classroom. *Arts and Humanities in Higher Education*, *2016.*

Barnett, B., Hopgood, M. and Sanders, M. (2016). "From the newsroom to the classroom: What you need to know about teaching." Half-day workshop for Asian American Journalists Association, Las Vegas.

Clark, N. (2016). "Teaching media history online." Presented at American Journalism Historians Association conference, St. Petersburg, FL.

Anderson, J. (2015). Individualization of higher education; How technology evolution can revolutionize opportunities for teaching and learning. *International Social Science Journal,* UNESCO.

Motley, P. (2015). "Learning—to and from—the visual critique process." *New Directions for Teaching and Learning*, *2015* (141).

Clark, N. (2014). "Using television and film to teach diversity." Presented at Association for Education in Journalism and Mass Communication conference, Montreal.

Bockino, D. (2014) "Preparatory journalism: An examination of the pedagogical functions of the college newspaper." Presented at Association for Education in Journalism and Mass Communication conference, Montreal.

Sturgill, A. & Motley, P. (2013). Indirect vs. direct service-learning in communication: Implications for student learning and community benefit." *Teaching Journalism and Mass Communication, 3* (2).

Hannam, B. (2013). Chair and presenter: "Chaos in the classroom," Foundations in Art: Theory and Education: PostHaus, Savannah.

Walsh, B., Sturgill, A., & Motley, P. (2013). "Developing mentoring relationships across classrooms." Elon Teaching and Learning conference, Elon.

Sturgill, A., Motley, P. & Saltz, S. (2013). "Using service-learning to teach communications skills in the context of economic diversity." *Teaching Journalism and Mass Communication, 3* (2).

Parsons, P. (2012). "News21 and the teaching hospital model." Presented at Association for Education in Journalism and Mass Communication conference, Chicago.

Professional master's program

9. List members of the graduate faculty and show that they meet the institution's criteria for graduate instruction.

Elon does not have a Graduate School that implements rules about graduate faculty. Instead, each school is in charge of its own graduate program. The university does expect that faculty teaching at the graduate level have terminal degrees. When an exception is made, the dean must write a letter of justification detailing the faculty member's professional experience and expertise.

All faculty in the School of Communications teach at the undergraduate level; none are graduate-only. Certain faculty, though, do have a concentrated teaching assignment in the iMedia program. The faculty members who teach in the program most years are identified below, following by faculty who periodically teach in the program.

Faculty who frequently teach iMedia courses

David Copeland, A.J. Fletcher Professor and Graduate Program Director
B.A., Wake Forest University; M.Div., Th.M., Southeastern Baptist Theological Seminary; Ph.D., University of North Carolina at Chapel Hill

Derek Lackaff, Associate Professor
B.A., University of Nebraska-Lincoln; M.A., La Trobe University; Ph.D., State University of New York at Buffalo

William Moner, Assistant Professor
B.S., M.A., Duquesne University, Ph.D., University of Texas at Austin

Phillip Motley, Associate Professor
B.F.A., Davidson College; M.I.D.; North Carolina State University

Amanda Sturgill, Associate Professor
B.A., University of South Carolina; M.S., Ph.D., Cornell University

Nicole Triche, Assistant Professor and Director of the elondocs Program
B.S., Appalachian State University; M.F.A., University of North Carolina at Greensboro

Brian Walsh, Assistant Professor
B.A., University of North Carolina at Chapel Hill; M.F.A., California Institute of the Arts

Qian Xu, Associate Professor
B.A., M.A., Nanjing University; Ph.D., Pennsylvania State University

Faculty who occasionally teach iMedia courses

Bryan Baker, Director of Multimedia Projects
B.S., Middle Tennessee State University, M.B.A., Elon University

Brooke Barnett, Professor and Associate Provost for Academic and Inclusive Excellence
B.A., Georgetown College; M.A., Ph.D., Indiana University

David Bockino, Assistant Professor
B.A., Penn State University; M.B.A., Seton Hall University; Ph.D., University of North Carolina at Chapel Hill

Brandon Booker, Instructor
B.A., Pembroke State University; M.A. in Interactive Media, Elon University

Naeemah Clark, Associate Professor
B.S., University of Florida; M.A. Ph.D., Florida State University

Kenn Gaither, Professor and Associate Dean
B.A., M.F.A. University of Pittsburgh; Ph.D., University of North Carolina at Chapel Hill

Dan Haygood, Associate Professor
B.A., North Carolina State University; M.A., Ph.D., University of North Carolina at Chapel Hill

Jonathan Jones, Instructor and Director of the North Carolina Open Government Coalition
B.A., M.A., J.D., University of North Carolina at Chapel Hill

Doug Kass, Assistant Professor
B.A., Wesleyan University; M.A., University of Southern California

Harlen Makemson, Professor
B.S., University of Kansas; M.A., University of Missouri; Ph.D., University of North Carolina at Chapel Hill

Max Negin, Assistant Professor
B.A., Rowan University; M.A., Temple University; M.F.A. University of North Carolina at Greensboro

Randy Piland, Senior Lecturer
B.S., Middle Tennessee State University; M.A., Ohio University

Glenn Scott, Associate Professor
B.A., M.A., California State University, Fresno; Ph.D., University of North Carolina at Chapel Hill

Ryan Witt, Lecturer
B.B.A., Kent State University; M.A., Savannah College of Art & Design

Three faculty members with M.A. degrees have taught or teach in the iMedia program. Brandon Booker teaches the 1-credit-hour Digital Video Production course and the video portion of the Digital Media Workshop. Booker, an iMedia graduate himself, has an extensive knowledge of software and video editing. Randy Piland has decades of professional media work and was Elon's first Technology Fellow. His extensive experience with digital technology makes him a strong faculty member for Interactive Project for the Public Good and the capstone. Ryan Witt has good professional experience to teach the video component of the Digital Media Workshop.

10. Demonstrate that graduate faculty taught the majority of professional master's courses for the three years before the site visit.

Elon does not have graduate-faculty designations, but expects those teaching at a graduate level to have a terminal degree unless professional experience can be cited as appropriate.

Full-time faculty members in the School of Communications teach virtually all courses in the M.A. in Interactive Media program each year. In 2016-17, a recent iMedia graduate taught the 1-credit-hour Digital Video Production course, resulting in 36 of the 37 iMedia hours being taught by full-time faculty last year.

2016-17 school year: 97%

2015-16 school year: 100%

2014-15 school year: 100%

Standard 5

Scholarship: Research, Creative and Professional Activity

Professor David Copeland has authored 12 books and edited a series on American war reporting

Highlights

- ❖ The school's faculty reports more than 1,000 scholarly and creative activities in the past six years, from books and documentaries to conference papers and grants.

- ❖ The school's definition of scholarship embraces both traditional research as well as creative activity, professional publication and newer media forms.

- ❖ The school stimulates professional activity by providing substantial travel funding and reimbursing an academic membership for faculty members each year.

- ❖ Newer faculty members receive a one-semester teaching sabbatical around the midpoint of their tenure timetable to help them achieve scholarly goals.

- ❖ Eight tenured or continued faculty members have taken sabbaticals in the past six years, including two on sabbatical this fall.

Standard 5. Scholarship
Research, Creative and Professional Activity

1. Describe the institution's mission regarding scholarship by faculty and the unit's policies for achieving that mission.

At Elon, teaching is the first priority, but not the only priority. Faculty are expected to contribute to intellectual discovery in their disciplines and beyond.

Elon is not a Research I institution and does not aspire to become one. Nonetheless, professional activity including some peer-reviewed publication or creative activity is a vital component of the teacher-scholar-mentor model, and peer-reviewed scholarship is required for tenure and promotion.

Because the definition of scholarship can differ so substantially among disciplines, each department has defined "peer review" in its discipline. The School of Communications statement, drafted in 2004 and revised in 2014, is on the following two pages.

The statement says the school is open to many forms of professional activity, ranging from traditional research to multimedia activity to professional publications. The document says of the faculty: "Scholarship in the School of Communications resides at the intersection of the humanities, social sciences, fine arts, and professional practice… All forms of professional activity are valued, and much of a faculty member's record may consist of work outside the realm of peer-reviewed scholarship."

To help faculty achieve scholarly goals, tenure-track and continuing-track faculty receive a teaching sabbatical around the midpoint of their tenure or continuation cycle. As noted in Standard 4, faculty also receive course reassignments and financial support from the school and university to support research and creative activity. The school monitors scholarly productivity during the annual evaluation process and provides guidance as needed to assist faculty members pursuing scholarly and creative activity.

School of Communications:
Peer-Reviewed Scholarship, Other Forms of Professional Activity,
and Indicators of High Quality

Elon nurtures a rich intellectual community characterized by active student engagement with a faculty dedicated to excellent teaching and scholarly accomplishment. The Elon faculty embrace the idea that scholarship and teaching are inseparable, for scholarship is the foundation of teaching. The faculty of Elon also embrace the idea that scholarship is essential to an intellectually vibrant and enriching community, and so it represents the most fundamental form of professional activity.[2]

Professional activity is an essential criterion by which all faculty performance is judged, along with the criteria of teaching, which is given top priority, and contributions to the life of the university (service). Defined broadly, professional activity results in a range of valued work involving the serious practice of disciplinary expertise[2], including academic presentations, exhibitions, creative performances, leadership positions in professional organizations, consulting, and mentored student research.[3]

Peer-reviewed scholarship is a crucial subset of professional activity and, with evidence of activity at a high level, a necessary but not sufficient condition for promotion and tenure.[3] Scholarship is the creative process of inquiry and exploration that adds to the knowledge or appreciation of disciplinary or interdisciplinary understanding,[2] and is not limited to traditional basic research, also sometimes referred to as "the scholarship of discovery." Elon faculty embrace the full range of scholarly activity reflected in the Boyer Model (Ernest L. Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 1990) as valued by and valuable to Elon's intellectual community and traditions.

Across all disciplines, recognized peer-reviewed scholarship shares some common features:

- It results in a product, presentation, exhibition, or performance that expands knowledge, skills, or understanding that can be shared with others;
- It extends beyond the limits of the institution;
- It develops and/or expands the expertise of the faculty member and lifts the faculty member's standing within the institution and in his/her greater community (scholars, artists, researchers, professional practitioners); and
- The work is reviewed by those outside the institution who have appropriate expertise.[2]

However, distinct differences exist in the types of peer-reviewed scholarly activities, what characterizes high quality, and the tangible results of peer-reviewed scholarship that are valued both within and between disciplines.[2] Though faculty who prepare their annual reports or tenure/promotion files carry the primary burden of clearly articulating the significance and quality of their scholarship, departments must – for both the effective development and review of their faculty – clearly distinguish and characterize high quality peer-reviewed scholarship in their specific disciplines.

Therefore, in what follows, the School of Communications characterizes peer-reviewed scholarship for its discipline(s), distinguishing it from more general forms of professional activity and also distinguishing what is generally considered high quality scholarly activity.

Scholarship in the School of Communications resides at the intersection of the humanities, social sciences, fine arts, and professional practice. This scholarship takes many forms: books, monographs, journal articles, presentations, trade publications, documentaries, screenplays, exhibitions, articles and programming in media, works in new media, external grants, and granted intellectual property rights. A teacher-scholar may work in multiple areas of discovery and creativity, including pedagogical research.

Defining Peer-Reviewed Scholarship in the Discipline

Peer-reviewed scholarship is academic, creative or professional work that is evaluated, in its entirety, by academic peers, editors or other professionals and is judged worthy of entering the public discourse or the domain of the discipline.

Distinguishing Peer-Reviewed Scholarship from Other Scholarship and Professional Activity

All forms of professional activity are valued, and much of a faculty member's record may consist of work outside the definition of peer-reviewed scholarship. Other scholarship includes presentations or papers selected on the basis of an abstract, participation in invited panels, published or produced reviews, and self-published works. Other forms of professional activity include leadership roles in academic and professional organizations, professional internships, consulting or pro bono work, academic or professional judging, leadership or participation in workshops or seminars intended to improve command of the field, external grant applications, and professional involvement within the community.

Characterizing "High Quality" in All Forms of Scholarship and Professional Activity

The level of quality of scholarship and professional activity is measured by the impact of the work or activity, using a variety of measures, as appropriate. Measures of impact may include:

> **Substance:** Refers to the significant content and complexity of the work, such as a comprehensive work compared with one of less breadth or depth.

> **Reach:** Refers to the size and/or composition of the audience, such as a nationally presented work compared with a locally presented one.

> **Selectivity:** Refers to the stringency of the review process prior to the work entering the public discourse or the domain of the discipline, such as acceptance rates or qualified professional review.

> **Permanence:** Refers to the work's durability, such as publication being more permanent than presentation.

> **Significance:** Refers to the importance of the work as measured by the use of the work by others, such as citation or adoption.

> **Recognition:** Refers to accolades that the work receives from qualified evaluators and critics, such as positive reviews, awards and honors.

Faculty members are responsible for making an evidence-based case for the quality of their academic, creative and professional works and explaining their roles in multiple-author works.

2. Define the group of faculty whose work is included in this section and state time restrictions used to incorporate activities of faculty who were not employed by the unit during all of the previous six years (for example, new faculty and retired faculty).

This section includes the scholarly and creative activity of the 52 Communications faculty members listed in Table 2 as full professors, associate professors, assistant professors and lecturers as of fall 2017. It does not include the six instructors on fixed-term contracts who do not have scholarly expectations, or the work of those no longer at Elon. Remarkably, the school has not had a Communications faculty member retire in its 17-year history.

Because of enrollment growth and additional course releases, the school steadily adds new faculty positions. Those hired into permanent positions are eligible to come with associate professor rank if they have six or more years of full-time teaching experience, and they are eligible to seek an accelerated tenure/continuation cycle (four or five years instead of six) if they have previous full-time college teaching experience.

3. Using the grid that follows, provide counts of the unit's overall productivity in scholarship for the past six years by activity; first the totals for the unit as a whole and then for the individuals who produced these totals, broken down by academic rank. The chart should provide a snapshot of scholarship activity within the unit during the six-year period. Therefore, the grid should capture relevant activity by all full-time faculty only while at the accredited unit. Provide the total number of individuals in each rank. Adapt the grid to best reflect institutional mission and unit policies and provide a brief narrative.

The school's intellectual climate is reflected in the quality and quantity of faculty research and creative activity. Overall, the school counts more than 1,000 scholarly and creative works and honors among its faculty during the past six years. Faculty have authored six scholarly books, six textbooks and 38 book chapters in the past six years – a significant statement for a non-Research I university. Faculty productivity also is robust in terms of journal articles, conference presentations, creative activity, and awards and honors.

Scholarship, Research, Creative and Professional Activities	Totals by Unit	By Individuals				
		Full Professors (6)	Associate Professors (24)	Assistant Professors (17)	Lecturers (5)	Totals by Faculty (52)
Awards and Honors	56	6	15	35	3	59
Grants Received, Internal	99	5	51	45	0	101
Grants Received, External	17	8	3	6	0	17
Scholarly Books, Sole- or Co-Authored	6	3	2	1	0	6
Textbooks, Sole- or Co-Authored	6	1	5	0	0	6
Books Edited	5	5	0	0	0	5
Book Chapters	34	8	19	10	0	37
Monographs	0	0	0	0	0	0
Articles in Refereed Journals	121	13	74	50	0	137
Refereed Conference Papers	277	36	137	139	1	313
Invited Academic Presentations	148	17	42	87	15	161
Encyclopedia Entries	9	2	6	1	0	9
Book Reviews	8	1	4	3	0	8
Articles in Non-Refereed Publications	110	30	52	27	7	116
Juried Creative Works	42	0	1	15	27	43
Non-Juried Creative Works	26	0	4	23	0	27
Total		135	415	442	53	1,045

Note

- Totals by unit differ from totals by faculty because co-authored works are counted a single time in the totals by unit.

4. List online the scholarly, research, creative and professional activities of each member of the full-time faculty in the past six years. Limit to 10 per faculty member through the six-year period.

The following is a listing of faculty scholarly activity such as books, book chapters, journal articles, newspaper and trade publications, academic presentations, panels and creative projects. The listing includes no more than 10 entries per faculty member.

Bill Anderson

Anderson, W.B. (2017). Labor's denial: A case study of how labor used the media and public relations to block the first NBA-ABA merger attempt. *International Journal of Sport Communication, 10,* 1, 105-123.

Anderson, W.B. (2017). The great war against venereal disease: How the government used public relations to wage an anti-vice campaign. *Public Relations Review, 43*(3), 507-516.

Anderson, W.B. (2017). Social movements and public relations in the early twentieth century: How one group used PR to curtail venereal disease rates. *Journal of Public Relations Research, 29,* 3-15.

Anderson, W.B. (2017). Keeping fit: How the U.S. government used public relations to fight venereal disease after World War I. Presentation at the International History of Public Relations Conference 2017, Bournemouth, United Kingdom.

Anderson, W.B. (2017). "The next great plague to go": How the U.S. government used public relations to fight venereal disease during the Great Depression. Presentation at the International History of Public Relations Conference 2017, Bournemouth, United Kingdom.

Anderson, B. (2016). What Gramsci can tell sport communication scholars about how civic leaders sell sports to their communities: A look at the Braves' move to Atlanta. *International Journal of Sport Communication, 9*, 261-277.

Anderson, W.B. (2016, August 4-7). "Labor's rejection: How the National Basketball Players Association blocked management before congress." Presented at Association for Education in Journalism and Mass Communication conference, Minneapolis, Minn.

Janna Anderson

Anderson, J. (2017). "The Fate of Online Trust in the Next Decade." With L. Rainie. *Pew Internet, Science and Technology Project of the Pew Research Center.*

Anderson, J. (2017). "The Internet of Things Connectivity Binge: What Are the Implications?" With L. Rainie. *Pew Internet, Science and Technology Project of the Pew Research Center*.

Anderson, J. (2017). "The Future of Jobs and Jobs Training: Will Well-Prepared Workers Be Able to Keep Up in the Race With AI and Will Market Capitalism Survive?" With L. Rainie. *Pew Internet, Science and Technology Project of the Pew Research Center*.

Anderson, J. (2017). "The Future of Free Speech, Trolls, Anonymity and Fake News Online." With L. Rainie and J. Albright. *Pew Internet, Science and Technology Project of the Pew Research Center*

Anderson, J. (2017). "Code-Dependent: Pros and Cons of the Algorithm Age – Will Impacts of the Networked, Automated World be Mostly Positive?" With L. Rainie. *Pew Internet, Science and Technology Project of the Pew Research Center*.

Anderson, J. (2015, April-June). Individualization of higher education; How technology evolution can revolutionize opportunities for teaching and learning. *International Social Science Journal,* UNESCO.

Anderson, J., and Rainie. L. (2015). "The next digital disruptions." Future of the Net Conference, Milan, Italy.

Anderson, J., and Rainie. L. (2015). "The changing privacy landscape." South by Southwest. Austin, Texas.

Anderson, J., and Rainie. L. (2014). "The Internet's turbulent next decade." Keynote speech at World Future Society, Orlando, FL.

Anderson, J., and Rainie. L. (2013). *The Battle for Control: The Future of the Internet V*. Amherst, NY: Cambria Press.

Brooke Barnett

Miller, B., Xu, Q. and Barnett, B. (2016). "Do online news comments matter? Anonymity, argument quality and valence." *Newspaper Research Journal*, 37(2).

Barnett, B., Hopgood, M. and Sanders, M. (2016). "From the newsroom to the classroom: What you need to know about teaching." Workshop for Asian American Journalists Association, Las Vegas, August 2016.

Barnett, B., Pelton, W., Masuka, F., Morrison, K., & Moore, J. L. (2016). Diversity, global citizenship, and writing transfer. In R. Bass & J. L. Moore (Eds.), *Understanding Writing Transfer*. Edited Collection in Development for Stylus.

Cate, F. H. and Barnett, B. (2015). "Privacy." In W. Donsbach (Ed.), *Concise Encyclopedia of Communication*. Oxford, UK: Publishing Ltd.

Barnett, B. (2015). "Diversity in the classroom: Concepts, practices and conversations," Panel for Association for Education in Journalism and Mass Communication conference, San Francisco, CA

Barnett, B. and Sanders, M. (2015). "Teaching and working across the generations," Blue Sky session at International Communications Association conference, San Juan, Puerto Rico, May 2015.

Miller, B., Xu, Q. and Barnett, B. (2014). "Do online news comments matter? Anonymity, argument quality and valence," Association for Education in Journalism and Mass Communication conference, Montreal, Canada, August 2014.

Xu, Q., Miller, B. and Barnett, B. (2013). "I'll buy that: Electronic word of mouth applied to a persuasion knowledge model." Association for Education in Journalism and Mass Communication conference, Washington, D.C., August 2013.

Xu, Q., Miller, B. and Barnett, B. (2013). "What others are saying about the product? Anonymity, argument quality & valence effects in eWOM." International Communications Association conference, London, England, June 2013.

Gelpi, C., Roselle, L. and Barnett, B. (2013). "Polarizing patriots: Divergent responses to patriotic imagery in news coverage of terrorism." *American Behavioral Scientist*, 57(1), 8-45.

David Bockino

Bockino, D. (2017) Preparatory journalism: The college newspaper as a pedagogical tool. *Journalism and Mass Communication Educator* (in press).

Bockino, D. (2016). Greetings from Myanmar: Exploring the price of progress in one of the last countries on earth to open for business. Amazon Digital Services. Released as a Kindle Single.

Bockino, D. (2016). Indian field notes: new institutionalism and journalism education. *Asian Journal of Communication*, 1–18.

Bockino, D. (2015). Times-Picayune coverage differs print to online. *Newspaper Research Journal, 36*(1), 58–74.

Bockino, D. (2015). The guidebook experiment: Discovering exploration in a hyper-connected world. Palo Alto, California: Travelers' Tales

Bockino, D. (2016) "The noble path: Using habitus to explore the motivations of journalism students." Presented at International Communication Association Annual Conference – Journalism Studies Division, Fukuoka, Japan.

Bockino, D. (2016) "Indian field notes: new institutionalism and journalism education." Presented at International Communication Association Annual Conference – Journalism Studies Division, Fukuoka, Japan.

Bockino, D. (2014) "Preparatory journalism: An examination of the pedagogical functions of the college newspaper." Presented at Association for Education in Journalism & Mass Communication Annual Conference - Newspaper and Online News Division, Montreal, Canada.

Bockino, D. (2014) "Google as market information regime: How Indian students choose a journalism school." Presented at International Communication Association Annual Conference – Journalism Studies Division, Seattle, WA.

Bockino, D. (2014) "The noble path: Vocational motivations of U.S. and Indian journalism students." Presented at "Local journalism around the world: professional practices, economic foundations, and political implications" conference sponsored by the Reuters Institute at the University of Oxford.

Vanessa Bravo

DeMoya, M. & Bravo, V. (2016). The role of public relations in ethnic advocacy and activism: A proposed research agenda. *Public Relations Inquiry 5*(3), 1-18.

Bravo, V. (2016). Coping with dying and deaths at home: How undocumented migrants in the United States experience the process of transnational grieving. *Mortality*, 1-12.

Bravo, V. (2015). Applying the situational theory of publics to the first external voting process for Costa Ricans abroad: Lessons for international public relations and public diplomacy. *Revista Internacional de Relaciones Públicas, 5* (10), 124- 140.

Bravo, V. & De Moya, M. (2015). Communicating the homeland's relationship with its diaspora community: The cases of El Salvador and Colombia. *The Hague Journal of Diplomacy, 10* (1), 70-104.

Bravo, V. (2014). El Salvador and Costa Rica's state-diaspora relations management. *International Journal of Communication,* 8 (22).

Bravo, V. (2014). The importance of diaspora communities as key publics for national governments around the world. In G.J. Golan, S.U. Yang, & D. Kinsey (Eds), *International Public Relations and Public Diplomacy: Communication and Engagement*. New York: Peter Lang.

Bravo, V. (2013). Studying diaspora relations in the field of global public relations. In P. Moy (Ed), *Communication and Community*. ICA Annual Conference Theme Book Series. New York: Hampton Press.

Bravo, V. (2013). Communicating external voting rights to diaspora communities: Challenges and opportunities in the cases of El Salvador and Costa Rica. *Revista Internacional de Relaciones Públicas, 3* (5), 5-26.

Bravo, V., Molleda, J.C., Giraldo, A.F., & Botero, L.H. (2013). Testing cross-national conflict shifting theory: an analysis of Chiquita Brands' transnational crisis in Colombia. *Public Relations Review, 39*(1), 57-59.

Bravo, V. (2012). Engaging the diaspora: El Salvador and Costa Rica's use of social media to connect with their diaspora communities in the United States. *Global Media Journal – American Edition, 11*(21). Fall 2012 edition, 1-19.

Lee Bush

Bush, L., Haygood, D.M., & Vincent, H. (2016). Student-run communications agencies: Providing students with real world experiences that impact their careers. *Journalism and Mass Communication Educator.*

Bush, L., Haygood, D.M., & Vincent, H. (2016). "Student-run communications agencies: Providing students with real world experiences that impact their careers." Presented at Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Bush, L. (2015). "Ten considerations for developing and maintaining a student-run communications agency." *Journal of Advertising Education*, May 2015.

Bush, L. (2014). "Creating our own line-up: identities and shared cultural norms of surfing women in a U.S. East Coast community." *Journal of Contemporary Ethnography*, November 12.

Bush, L. (2013). "Creating our own lineup: Identities and shared cultural norms of surfing women in a U.S. East Coast Community," Presented at International Organization of Social Science and Behavioral Research Conference, New Orleans, Louisiana. *Received Best Paper Award.*

Bush, L. (2012). "Brand marketing, integration and the power of the human network." Presented at Public Relations Society of America Southeast District Conference, Chattanooga, TN.

Naeemah Clark

Clark, N. (2016). "Teaching media history online." Presented at American Journalism Historians Association, St. Petersburg, FL.

Clark, N. (2016) Connection in the Scandalverse: The power of social media and parasocial relationships. In J. Pavlik (Ed.). *Digital Technology and the Future of Broadcasting.* Routledge, New York, NY.

Clark, N. (2016). TEDx Mid Atlantic: "Women aging in front of the audience." October 2016.

Clark, N. (2015). "Brought to you by the letters HBO and $$$." *Atlanta Journal Constitution*, October 7.

Clark, N. (2014). "Diversity in broadcasting in the digital age." Presented at Broadcast Education Association Research Symposium, Las Vegas, NV.

Clark, N. (2014). "Using television and film to teach diversity." Presented at Association for Education in Journalism and Mass Communication, Montréal, Canada.

Clark, N. (2014). "Diversity in broadcasting in the digital age." Presented at Broadcast Education Association Research Symposium, Las Vegas, NV.

Clark, N. (Ed.). (2014). *African Americans in Mass Communication*. New York, NY: Peter Lang Publishing.

Lee, S.Y. and Clark, N. (2014). The normalization of cosmetic surgery in women's magazines, 1960-1989. *Journal of Magazine and New Media Research*.

Lee, S.Y. and Clark, N. (2012). "The normalization of cosmetic surgery in women's magazines, 1960-1989." Presented at Association for Education in Journalism and Mass Communication, Chicago, IL.

David Copeland

Copeland, D. (2017). The Colonial Press, 1690-1765. In W.D. Sloan (Ed.), *The Media in America: A History*. 10th ed., Northport, Ala.: Vision Press.

Copeland, D. (2014). "Religious press, print culture, and defining the nation." Keynote speech at Religious Press and Print Culture, Mainz, Germany.

Copeland, D. (2013). Foreward. In C.S. Humphrey (Ed.), *The American Revolution and the Press: The Promise of Independence*. Evanston, Ill.: Northwestern University Press.

Copeland, D. (2013). How powerful are the media? In J.D. Greer & W.D. Sloan (Eds.), *Media Issues: Point/Counterpoint*. Northport, Ala.: Vision Press.

Copeland, D. (2012). The colonial era and the early republic. In D. Winston (Ed.), *Oxford Handbook of Religion and the News*. New York: Oxford University Press.

Copeland, D. & Sloan, W.D. (2012). *The News Media: A Documentary History*. Northport, Ala.: Vision Press.

Vic Costello

Costello, V. (2016). *Multimedia Foundations: Core Concepts for Digital Design (2nd ed.)*. New York, NY: Taylor and Francis.

Costello, V. (2016). "From newsroom to control room: The effects of automation and virtual sets on content & production workflows." Presented at BEA Super-Regional Conference, Columbia, SC.

Costello, V. (2016). "Transitioning to a networked TV studio operation and the effect on newsroom and production workflows, best practices, and curriculum." Presented at Broadcast Education Association, Las Vegas, NV.

Costello, V. (2015). "Understanding legal licenses and clearances in the digital age: The use and misuse of third-party content in faculty and student productions." Presented at Broadcast Education Association, Las Vegas, NV.

Costello, V. (2013). Award of Excellence. "Elon Academy: Preparation, opportunity and success." BEA Festival of Media Arts Faculty Video Competition.

Costello, V. (2013). "Offering multimedia storytelling across multiple contexts: Advice from administrators and instructors." Presented at Broadcast Education Association, Las Vegas, NV.

Costello, V. (2013). "This isn't "A" work: Model rubrics for major feedback." Presented at Broadcast Education Association District 2 Regional Conference, Boca Raton, FL.

Costello, V. (2012). "Tipping technology in your favor: Strategies for designing and implementing research and teaching laboratories." Presented at Broadcast Education Association, Las Vegas, NV.

Costello, V. (2012). *Multimedia Foundations: Core Concepts for Digital Design*. Waltham, MA: Elsevier (Focal Press).

Ahmed Fadaam

Fadaam, A. (2016). Baghdad Art Museum exhibits, including several award-winning works.

Fadaam, A. (2016). Iraqi refugees art exhibit, Raleigh, NC.

Fadaam, A. (2016). Building bridges Iraqi and Syrian artist exhibition, Wichita State University, Kansas

Kenn Gaither

Gaither, T.K., & P.A. Curtin (in press). Articulating national identity in postcolonial democracies: Defining relations and interests through competing publics. In J. Johnston & M. Pieczka (Eds.), *Confronting the Public Interest: A Communication Dialectic*. London: Routledge UK.

Miller, B., & Gaither, T.K. (2016). "Marketplace advocacy by the U.S. fossil fuel industries: Issues of representation and environmental discourse." *Mass Communication and Society 2016 Special Issue: Climate & Sustainability Communication, (19)*5.

Curtin, P. A., Gaither, T.K., & Ciszek, E. (2015). "Articulating the conjunction of public relations practice and critical/cultural theory through a cultural-economic lens." In L'Etang, McKie, Snow, & Xifra (Eds.), *Routledge Handbook of Critical Public Relations*. New York, NY: Routledge.

Gaither, T.K., & Al-Kandari, A. A. (2014). The cultural-economic model and public relations in the Middle East: An examination of the Islamic banking system in Kuwait. *Public Relations Review, (40)*1.

Miller, B.M., & Gaither. T.K. (2014). "Marketplace advocacy by the fossil fuel industries: issues of identity and influence in environmental policy." Presented at Association for Education in Journalism and Mass Communication, Montréal, Canada.

Gaither, T.K. (2013). "Public relations as a global practice: A cultural studies approach through the circuit of culture." In R. Heath (Ed.), *Encyclopedia of Public Relations (2nd ed*.). Sage Publications.

Curtin, P.A., Ciszek, E., & Gaither, T.K. (2013). "challenging the viability of public relations as a management function: Building inclusive and sustainable public relations theory and practice." Presented at International Communication Association, London, England.

Curtin, P.A., & Gaither, T.K. (2012). *Globalization and Public Relations in Postcolonial Nations: Challenges and Opportunities*. Amherst, NY: Cambria Press.

Gerald Gibson

Gibson, G. (2016): Presenter, "You May Be Right; I May Be Crazy": for the panel "Transitioning to a Networked TV Studio Operation and the Effect on Newsroom and Production Workflows, Best Practices, and Curriculum." Broadcast Education Association, Las Vegas, NV.

Gibson, G. (2014): Panel chair and presenter: "Television production and the intersection of Portlandia and Vine." Broadcast Education Association, Las Vegas, NV.

Gibson, G. (2013). Panelist, "Real World Right Now: Implementing a multimedia news collaborative service." Broadcast Education Association, Las Vegas, NV.

Gibson, G. (2013). "Your college radio station: Launching, programming, promoting and recruiting." Broadcast Education Association, Las Vegas, NV.

Gibson, G. (2012). Presenter, "Final Cut X: Is it still a professional tool worth teaching? A survey of professional editors": for the panel "To Final Cut X or Not Final Cut X." Broadcast Education Association, Las Vegas, NV.

Jessica Gisclair

Gisclair, J. (2016). A place for mixed-source technology in China. *Southeast Review of Asian Studies, 38.*

Gisclair, J. (2016). "A place for mixed-source technology in China: Bye, bye Microsoft?" Presented at Southeast Conference of the Association for Asian Studies, James Madison University, Harrisonburg, VA.

Gisclair, J. (2016). "Keeping pace with China's progress towards intellectual property law." Presented at Popular Culture/American Culture Association South, Nashville, TN.

Gisclair, J. (2015). China's Progress in Intellectual Property Law Compliance." Presented at Southeast Conference of the Association for Asian Studies, Charlottesville, VA.

Gisclair, J. (2012). "Advocating and advancing ethics in the age of me: Best practices." Presented at PRSA Southeast District Conference, Chattanooga, TN.

Gisclair, J. (2012). Participant, Oxford Round Table: "Women in the university." Oxford, England.

Gisclair, J. (2012). "How to find a work/life balance." Presented at Academic Chairpersons Conference, Orlando, FL.

Don Grady

Grady, D. (2015). Programmatic assessment: Beyond student-learning outcomes. *Journal of Media Education, 6,* 1.

Grady, D. (2015). Panelist and presenter: "Beyond student-learning outcomes." Assessment Boot Camp. Broadcast Education Association, Las Vegas, NV.

Grady, D. (2015). Accountability in journalism and communications: What we've learned about assessment. *Journal of Media Education, 6,* 1.

Grady, D. (2014). Panelist and presenter: "What we've learned about and from assessment." Broadcast Education Association, Las Vegas, NV.

Grady, D. (2013). How can e-portfolios be used as part of assessment? *Journal of Media Education*, *4*, 3.

Grady, D. (2013). Panelist and presenter: "How can e-portfolios be used as part of assessment?" Assessment Boot Camp. Broadcast Education Association, Las Vegas, NV.

Grady, D. (2013). Award of Excellence, "Elon Academy: Preparation, opportunity and success." BEA Festival of Media Arts Faculty Video Competition. Las Vegas, NV.

Grady, D. (2012). Panelist and presenter: "Direct student measures and programmatic assessment." Broadcast Education Association, Las Vegas, NV.

Grady, D. (2012). Panelist and presenter: "Assessing interactive media graduate program learning outcomes." Broadcast Education Association, Las Vegas, NV.

Grady, D. (2012). Moderator and presider: "Countering stereotypes: Media coverage of minorities." Association for Education in Journalism and Mass Communication, Chicago, IL.

Ben Hannam

Sturgill, A., Hannam, B., and Walsh, B. (2017). "Teaching coding in the mass communication classroom." *Journal of Media Education.*

Sturgill, A., Hannam, B., and Walsh, B. (2017). "External resource use for undergraduates learning coding in communications." *Journalism and Mass Communication Educator*.

Hannam, B. (2016). "Oh @#$% I'm Graduating." Southeastern College Art Conference, Roanoke, VA

Sturgill, A., Hannam, B., Walsh, B. (2015). "External resource use for undergraduates learning coding in communications." Presented at Association for Education in Journalism and Mass Communication, San Francisco, CA.

Hannam, B. (2013). Chair and presenter: "Chaos in the Classroom," Foundations in Art: Theory and Education: PostHaus, Savannah, GA.

Hannam, B. (2013). Retrospective Exhibitions and Group Expositions. United States and China Typographic Poster Exchange. Beijing Institute Of Graphic Communication, Beijing, China, and Richmond, VA.

Hannam, B. (2012). "Fire my students…Please!" Southeastern College Art Conference, Durham, NC.

Hannam, B. and Abel, T. (2012). "Design Education in 5 Minutes or Less," Southeastern College Art Conference, Durham, NC.

Hannam, B. (2012). *A Graphic Design Student's Guide to Freelance: Practice Makes Perfect.* Hoboken: John Wiley & Sons. *Also translated into Mandarin Chinese in 2016.*

Sana Haq

Haq, S. (2017). Panelist, "Women with a Movie Camera." Teachers, Teaching and Media Conference, Wake Forest University, Wake Forest, NC.

Haq, S. (2013). Producer, editor, narrator, camera: "The Other Army" documentary film.

Haq, S. (2013). Panelist, "Pakistan's Role in the War Against Terror." Department of Politics and International Affairs, Wake Forest University.

Haq, S. (2013). Co-producer, editor: "The Art of Remembering" documentary short.

Haq, S. (2013), Presented film "The Art of Remembering." Finding Humanity in Advanced Dementia Conference. Washington University, St. Louis, MO.

Haq, S. (2012). Co-producer, editor: "Wicked Silence" documentary short.

Anthony Hatcher

Hatcher, A., & Watkins, M. (2016). Finding patterns and making predictions: A dialogue on mentored student research and engaged learning abroad. *Perspectives on Undergraduate Research and Mentoring,* 5, 1.

Hatcher, A. (2016). "Moral Mondays in the South: God-talk, Christian activism, and civil disobedience in the digital age." Presented at Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Hatcher, A. (2015). Oral History Methods. In D. Sloan & S. Zhou (Eds.), *Research Methods in Communication.* Northport, AL: Vision Press. *3rd revision; previous 2011, 2008.*

Hatcher, A. (2015). *TIME* (entry one), *U.S. News & World Report* (entry two), and the 19th Amendment (entry three). In G.H. Stempel III and T.K. Hargrove (Eds.), *The 21st-Century Voter: Who Votes, How They Vote, and Why They Vote.* ABC-CLIO, Santa Barbara, CA.

Hatcher, A. (2014). "Christian commerce, creationism, and capitalism: Religion in the retail marketplace." Presented at Association for Education in Journalism and Mass Communication, Montréal, Canada.

Hatcher, A. (2014). "Writing with context on social media." Presented at Journalism Education Association/National Scholastic Press Association, Washington, DC.

Hatcher, A. (2014). "Is Journalism -- and journalism school -- still relevant in the age of blogs, tweets and citizen journalism?" Presented at Osher Lifelong Learning Institute, NC State University, Raleigh, NC.

Hatcher, A. (2013). Panelist, "Internet Censorship" at DEKRA Hochschule, Berlin, Germany.

Hatcher, A. (2013). "Neither fish nor fowl: Covering the private/religious campus." Presented at College Media Advisers Conference, New York, NY.

Hatcher, A. (2013). 'It didn't sell much': The Publishing struggles of novelist turned newspaperman James Ross." *North Carolina Literary Review, 22.*

Dan Haygood

Haygood, D.M. (2017). "Globalization as expressed by global brands: An analysis of countries and the best global brands." Presented at Global Communication Association Conference, High Point, NC.

Haygood, D. (2016). Hard sell or soft sell? The advertising philosophies and professional relationship of Rosser Reeves and David Ogilvy." *American Journalism*, *33*, 1.

Bush, L., Haygood, D.M., & Vincent, H. (2016). Student-run communications agencies: Providing students with real world experiences that impact their careers. *Journalism and Mass Communication Educator.*

Bush, L., Haygood, D.M., & Vincent, H. (2016). "Student-run communications agencies: Providing students with real world experiences that impact their careers." Presented at Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Haygood, D.M. (2016). "Glasnost Bowl: The best sports broadcasting idea that never happened." American Journalism Historians Conference, Saint Petersburg, FL.

Haygood, D.M. (2016). "Tel Ra Productions & *TeleSports Digest*: The unknown story of American television's early chronicler and archivist of U.S. Sports." Presented at Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Haygood, D.M. (2015). "Now we move to further action: The story of the Notre Dame Football Sunday morning replays." Presented at Association for Education in Journalism and Mass Communication, San Francisco, CA.

Haygood, D.M. (2014). "The many lives of the USP: A history of advertising's famous and infamous unique selling proposition." Presented at Association for Education in Journalism and Mass Communication, Montréal, Canada.

Haygood, D.M. (2014). "A case history of small advertising agency leadership: An in-depth look at Knoxville's Lavidge & Associates." Presented at Association for Education in Journalism and Mass Communication, Montréal, Canada.

Haygood, D.M. (2013). "This has been a C.D. Chesley Production: The Story behind the early broadcasting and sponsoring of Atlantic Coast Conference Basketball." Presented at Association for Education in Journalism and Mass Communication, Washington DC.

Denise Hill

Hill, D. (2017). "Public relations history in the classroom: Making more time for meaning-making." Association for Education in Journalism and Mass Communication national conference, Chicago.

Hill, D. (2016). "Public relations to free Rosa Lee Ingram." In L. Capozzi & S. Spector (Eds.), *Public Relations for Social Good*. New York: Business Expert Press.

Hill, D. (2016). "From the Top" interview in Corporate Communications book chapter. In F.P. Seitel, *The Practice of Public Relations, 13th ed.* Boston: Pearson.

Hill, D. (2016). "The historiography of public relations." Presented at The Arthur W. Page Society Diverse Future conference, Lenox, MA.

Lamme, M., Miller, K., Hill, D., & Spector, S. (2016). "Public relations strategy in history." In T. Watson (Ed.), *North American Perspectives on the Development of Public Relations: Other Voices*. New York: Palgrave Macmillan.

Hill, D. (2015). Panelist, "Diversity in public relations," Public Relations Student Society of America regional conference, Chapel Hill, N.C.

Hill, D. (2015). Lead panelist and presenter, "Public relations history, public relations leadership, and the practice of public relations," Public Relations Society of America international conference, Atlanta, Ga.

Hill, D. (2015). Presenter, "Communication models and communication theory," Public Relations Society of America accreditation education program, Charlotte, N.C.

Jooyun Hwang

Kim, S., & Hwang, J., & Zhang, A. (2016). The impact of organization's ethical approaches in times of crisis (125-136). In B. Brunner-Johnson (Ed.), *Ethics, CSR, Public Communication and Civic Professionalism*. London: Routledge.

Borden, J., Zhang, X., & Hwang, J. (2016). "'Hit' or 'Hurt'? An examination of linguistic intergroup bias in media and public responses to corporate crises." Presented at International Communication Association, San Diego, CA.

Hwang, J., & Kiousis, S. (2012). "Analyzing the relationships among website interactivity and organization impression, trust and purchase intention for a product recall crisis." Presented at Association for Education in Journalism and Mass Communication, Chicago, IL.

Ray Johnson

Johnson, R. (2016). Co-producer, camera operator and editor: "An End to Silence" documentary film about the formation of Crossroads, rape crisis support organization and the empowerment of women in the 1970s.

Johnson, R. (2015). Produced, shot and edited online training videos for Alamance-Burlington School System.

Doug Kass

Kass, D. (2013). Director, cinematographer, camera operator: "Emptying The Skies" feature documentary. Official selection at more than 25 festivals around the world, winning two awards. Licensed for distribution by Al Jazeera Europe, the Canadian Broadcast Corporation and Music Box Films.

Kass, D. (2012). Consultant and assistant editor: "A River Changes Course" documentary feature. Won award at Sundance Film Festival, 2012.

Kass, D. (2004-17). Creator, advisor and mentor: Documentation Center of Cambodia, the documentary division of the foremost human rights NGO focusing on documentation of the Khmer Rouge genocide. Phnom Penh, Cambodia.

Derek Lackaff

Lackaff, D. (2017). "Interactive media design for minoritized languages." Presented at the First International Conference on Revitalization of Indigenous and Minoritized Languages, Universitat de Barcelona and Universitat de Vic-Universitat Central de Catalunya, Barcelona and Vic, Spain.

Lackaff, D. (2017). "Software localization for language revitalization." Presented at Global Communication Association, Greensboro, NC.

Lackaff, D. (2016). Better Reykjavik: Open municipal policymaking. In E. Gordon & P. Mahailidis, (Eds.). *Civic Media: Technology, Design, Practice*. Cambridge, MA: MIT Press.

Lackaff, D. (2015). Escaping the Middleman Paradox: Better Reykjavik and open policy innovation. *Journal of eDemocracy & Open Government, 7*(2).

Lackaff, D. (2015). За По-Добър РейКявик: От Е-Правителство Към Е-Демокрация [Building a Better Reykjavik: From e-Government to e-Democracy] (В. Божинова, trans.). In Божинова, Д. (Ed.) Електронна ДемокраЦия [*Electronic Democracy*]. Burgas, Bulgaria: Burgas Free University.

Lackaff, D. (2013). Dark Horse Comics. In Duncan, R. & Smith, M. J., (Eds.), *Icons of the American Comic Book: From Captain America to Wonder Woman*. Santa Barbara, CA: ABC-CLIO/Greenwood.

Lackaff, D. & Sales, M. (2013). Black comics and social media economics: New media, new production models. In S. Howard & R. Jackson (Eds.), *Black comics: Politics of race and representation*. New York: Continuum.

Chung, C. J., Barnett, G. A., Kim, K. & Lackaff, D. (2013). An analysis of communication theory and discipline. *Scientometrics, 95*.

Stefanone, M. A., Kwon, K. H. & Lackaff, D. (2012). Exploring the relationship between perceptions of social capital and enacted support online. *Journal of Computer-Mediated Communication, 17*.

Lackaff, D. (2012). New opportunities in personal network data collection. In M. Zacarias & J. de Oliviera (Eds.), *Human-computer interaction: The agency perspective*. Frankfurt, Germany: Springer.

Byung Lee

Lee, B. (2016). Presidential Candidates' Twitter Use and the Linkage Pattern of Twitter users in the 2012 Presidential Election. *Journal of Research Methodology, 1*(2).

Lee, B, & Mincer, C. (2017). "The use of social media in the classroom." Presented at Global Communication Association Conference, Greensboro, N.C.

Lee, B (2016). "Q, compared and contrasted with other Methods." Presented at International Society for the Scientific Study of Subjectivity (ISSSS), New Orleans, LA.

Lee, B. (2016). Pre-conference workshop leader, "Q Software Workshop: LeeQSort." ISSSS, New Orleans, LA.

Lee, B. (2016). Workshop leader, "Visualization of big data and analysis: Gephi and Tableau." Kyungpuk University, Korea.

Lee, B (2016). Workshop leader, "Easy, beautiful and useful data visualization using Tableau 2." Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Lee, B (2015). "What factor analysis software to use for Q studies." Presented at ISSSS Q Conference, Ancona, Italy.

Lee, B (2015). "College students' attitudes toward Facebook." Presented at ISSSS Q Conference, Ancona, Italy.

Lee, B (2013). "Potentials online sorting holds for Q researchers." Presented at the ISSSS Q Conference, Amsterdam, Netherlands.

Lee, B (2012). "Q study: Does social networking lead to loneliness?" Presented at the ISSSS Q Conference, Pittsburgh, PA.

Julie Lellis

Lellis, J. (2017, March 27). Values count: Five tips for increasing job satisfaction via self reflection. *PR News 74*(12), 6.

Fitzgerald, F., Miller, A., Lellis, J. (2017, March 13). How millennials can help your brand succeed and what they seek in return. *PR News 74(10)*, 2.

Eggleston, M. & Lellis J. (2017, February). Identity matters: How content strategists can build trust and loyalty. *Chief Content Officer*, 12-15.

Lellis, J. & Eggleston, M. (2017). *The Zombie Business Cure: How to Refocus Your Company's Identity for More Authentic Communication.* New York: Career Press.

Lellis, J. (2016). Waving the red flag: FTC regulation of deceptive weight-loss advertising 1951-2009. *Health Communication 31(1),* 47-59.

Miller, B., & Lellis, J. (2015). Audience response to values-based marketplace advocacy by the fossil fuel industries. *Environmental Communication.*

Miller, B., & Lellis, J. (2015). Response to marketplace advocacy messages by sponsor and topic within the energy industry: Should corporations or industry trade groups do the talking? *Journal of Applied Communication Research 43(1),* 66-90.

Lellis, J. (2014). Dreaming of a black Christmas and "what is best" for Durham: Strategic advocacy during the selective buying campaign. In N. Clark (Ed.), *African Americans in the History of Mass Communication: A Reader.* Peter Lang Publishing.

Lellis, J. (2014). Organizational identity in nonprofit communication about disability. In R. Hart (Ed.), *Communication and Language Analysis in the Public Sphere.* IGI Global, 358-390.

Clark, N., Lellis, J., & Padgett, G. (2013). Communitarian ethics and achieving diversity in mediated communications: A panel discussion. *The International Journal of Organizational Diversity 12*(1), 61-71.

Harlen Makemson

Makemson, H. (2014). "Selling space: A semiotic analysis of aerospace industry advertising During NASA Mercury's Program, 1960-1963." Presented at American Journalism Historians Association Convention, St. Paul, MN.

Makemson, H. (2013). "Anglophobia as Art: Free trade and protection in Grover Cleveland political cartoons." In D.B. Sachsman & D.W. Bulla (Eds.), *Sensationalism: Murder, Mayhem, Mudslinging, Scandals, and Disasters in 19th Century*, New Brunswick: Transaction Publishers.

Makemson, H. (2013). "Setting the stage for the 'Institutional Vice Presidency': Coverage of Gerald Ford by Marjorie Hunter of *The New York Times*." Presented at Joint Journalism and Communication History Conference, New York, NY.

Kolodrubetz, L., & Makemson, H. (2012). "'A daily threat hanging over you and your family': Pleas for better roads through a Cold War prism in popular magazine advertisements, 1953-1954." Presented at American Journalism Historians Association Convention, Raleigh, NC.

Makemson, H. (2012). Workshop presenter, "Beginning Desktop Publishing." North Carolina Scholastic Media Institute, Chapel Hill, NC.

Barbara Miller

Miller Gaither, B., & Sinclair, J. (in press). The ethics and boundaries of industry environmental campaigns. In Priest, S., Goodwin, J., & Dahlstrom, M. (Eds.), *Science Communication Ethics: State of the Art.* Chicago: University of Chicago Press.

Miller Gaither, B., & Austin, L. (2016). Campaign and corporate goals in conflict: Exploring company-issue congruence through a content analysis of Coca-Cola's twitter feed. *Public Relations Review 42*(2016).

Miller, B.M., & Gaither, T.K. (2016). Marketplace advocacy by the U.S. fossil fuel industries: Issues of representation and environmental discourse. *Mass Communication and Society 19*(5).

Austin, L., & Miller, B.M. (2016). Examining public response to Corporate Social Initiative Types: A quantitative content analysis of Coca-Cola's social media. *Social Marketing Quarterly 22*(4).

Miller, B.M., Xu, Q., & Barnett, B. (2016). Commenter anonymity affects reader perceptions. *Newspaper Research Journal.*

Miller, B.M., & Lellis, J. (2015). Response to marketplace advocacy messages by sponsor and topic within the energy industry: Should corporations or industry trade groups do the talking? *Journal of Applied Communication Research 43*(1).

Miller, B.M., & Lellis, J. (2015). Audience response to values-based marketplace advocacy by the fossil fuel industries. *Journal of Environmental Communication.*

Ware, W.B., Ferron, J., & Miller, B.M. (2013). *Introductory Statistics: A Conceptual Approach Using R.* New York: Taylor & Francis.

Miller, B.M. (2012). *Generating public support for business and industry: Marketplace advocacy campaigns.* Cambria Press.

Miller, B.M., & Sinclair, J. (2012). Risk perceptions in a resource community and communication implications: Emotion, stigma, and identity. *Risk Analysis 32*(3), 483-495.

William Moner

Moner, W., & Pope-Ruark, R. (2017). "Multidisciplinary collaboration in design thinking for social innovation immersive semester." Presented at American Association of Colleges and Universities (AAC&U) Network for Academic Renewal Conference, Phoenix, AZ.

Motley, P., Pope-Ruark, R., Moner, W., and Hollingsworth, J. (2016). "An immersive semester in design

thinking and social innovation." Presented at the International Society for the Scholarship of Teaching and Learning (ISSOTL) Conference, Los Angeles, CA.

Lackaff, D., and Moner, W. (2016). Local languages, global networks: Mobile design for minority language users. In Proceedings of the 34th ACM International Conference on the Design of Communication (SIGDOC '16). New York: ACM.

Moner, W., Aumiller, R., Shawyer, S., & Tourek, S. (2016). Video and real-time media project coordinator, "Dancing in the Landscape: Meditations on Surveillance." Elon University, Elon, NC.

Lackaff, D., and Moner, W. (2016). "Local languages, global networks: Mobile design for minority language users." Presented at SIGDOC: ACM International Conference on the Design of Communication, Silver Spring, MD.

Moner, W., Hollingsworth, J., Motley, P., and Pope-Ruark, R. (2016). "Design thinking and evidence-based learning." Presented at the Teaching and Learning Conference at Elon University, Elon, NC.

Moner, W. (2014). Panelist, "Why all your students must be programmers II." Association for Education in Journalism and Mass Communication, Montréal, Canada.

Moner, W. et al. (2014). The Better Alamance Project: New technologies and writing as citizenship. Panel. With Dianne Finch, Derek Lackaff, and Glenn Scott. Panel presented at the International Writing Across the Curriculum Conference (IWAC), Minneapolis, MN, on June 14, 2014.

Moner, W. (2014). Panel Moderator, "Open Data in North Carolina." Elon University Sunshine Day, Elon, NC.

Strover, S., and Moner, W. (2014). The Contours of On-Demand Viewing. In J. Holt & K. Sanson (Eds.), *Connected Viewing: Selling, Streaming, & Sharing Media in the Digital Age*. New York: Routledge.

Phillip Motley

Divan, A., Ludwig, L., Matthews, K., Motley, P., & Tomljenovic-Berube, A. (2017). Research approaches in scholarship of teaching and learning publications: A systematic literature review. *Teaching and Learning Inquiry, 4*.

Motley, P. (2016). "Critique and process: Signature pedagogies in the graphic design classroom." *Arts and Humanities in Higher Education*, *2016*.

Motley, P., Chick, N., & Hipchen, E. (2016). A conversation about critique as a signature pedagogy in the arts and humanities." *Arts and Humanities in Higher Education*.

Motley, P. (2015). "Learning—to and from—the visual critique process." *New Directions for Teaching and Learning*, *2015(*141).

Motley, P. & Sturgill, A. (2014). "Cultivating a professional ethic in covering marginalized populations: Learning about the poor through service-learning." *Journalism and Mass Communication Educator, 69*(2).

Sturgill, A. & Motley, P. (2014). Methods of reflection: Guided vs. free, public vs. private, dialogic vs. expressive. *Teaching and Learning Inquiry, 2*(1).

Matthews, K., Divan, A., John-Thomas, N., Lopes, V., Ludwig, L., Martini, T., Motley, P., & Tomljenovic-Berube, A. (2013). SoTL and students' experiences of their degree-level program: An empirical investigation. *Teaching and Learning Inquiry, 1*(2).

Sturgill, A., Motley, P. & Saltz, S. (2013). "Using service-learning to teach communications skills in the context of economic diversity." *Teaching Journalism and Mass Communication, 3*(2).

Sturgill, A. & Motley, P. (2013). "Indirect vs. direct service-learning in communication: Implications for student learning and community benefit." *Teaching Journalism and Mass Communication, 3*(2).

Motley, P. & Sturgill, A. (2013). "Assessing the merits of international service-learning in developing professionalism in mass communication." *Communication Teacher, 27*(3).

Max Negin

Negin, M. (2016). Director and writer, "Chained, Unchained" short narrative film.

Negin, M. (2016). Director and writer, "Jail" short narrative film.

Negin, M. (2016). Presenter, "Art of the Interview" and "How to be a Better Storyteller." Journalism Education Association/National Scholastic Press Association (JEA/NSPA), Indianapolis, IN.

Negin, M. (2015). Presenter, "Art of the Interview" and "Finding your First Journalism Job." JEA/NSPA, Washington, DC.

Negin, M. (2015). Director, "Sons of Bill, The Sons Also Rise" documentary.

Negin, M. (2015). Co-producer, "History of AfriCobra" documentary.

Negin, M. (2015). Co-producer and director: Re:View. A student crew production of a live dance and music performance, with a remote production crew. Elon University, Elon, NC.

Zumoff, M., & Negin, M. (2014). *Total Sportscasting: Performance, Production & Career Development*. Burlington, MA: Taylor & Francis.

Negin, M. (2013). Co-Director and producer: "Seven Days," multi-screen installation. Elon University, Elon, NC.

Negin, M. (2013). Presenter, "Upping your game in sportscasting, keeping it local and career development." Radio Television Digital News Association (RTDNA) Excellence in Journalism Conference, Anaheim, CA.

Tom Nelson

Nelson, T. (2017). "History shows that 'alternative facts' journalism can have real consequences." Burlington Times-News, March 5. *Syndicated*.

Nelson, T. (2016). "Remember the Spanish Civil War to understand the dangers of 'righteousness' today." Burlington Times-News, Nov. 3. *Syndicated.*

Nelson, T. (2015). "The Night of the Sharks." Winston-Salem Journal, July 21. *Syndicated.*

Nelson, T. (2013). Moderator, "The role of liberal arts in social media pedagogy." Broadcast Education Association, Las Vegas, NV.

Nelson, T. (2012). Presenter, "Prisoners of Plenty," Popular Culture Association, Boston, MA.

Nelson, T. (2012). "In my words: 'Neil Armstrong, a retrospective.'" Gaston Gazette, August 31. *Syndicated.*

Nelson, T. (2012). "The imperative of empathy: A first person exploration of empathy as a pedagogical tool." *Journal of Media Education, 3*, 1.

Youssef Osman

Osman, Y. (2016). "The Egyptian identity in Shady AbdelSalam's The Mummy." Presented at University of Film and Video Association Conference (CILECT), American University, Washington, DC.

Osman, Y. (2015). Panelist, "Screen visions: Commodification, controversy, and identification." University of Film and Video Association (CILECT), American University, Washington, DC.

Osman, Y. (2015). "Youssef Chahine's Egypt: Film, politics and controversy." Presented at University of Film and Video Association (CILECT), American University, Washington, DC.

Osman, Y. (2015). Director, "Just Human" short fiction film, University of Film and Video Association (CILECT), American University, Washington, DC.

Osman, Y. (2014). Presenter, Red Camera Workflow and Color Grading Workshop. University of Film and Video Association, Montana State University, Bozeman, MT.

Osman, Y. (2013). Paper author and panelist, "Religious representations in Arab Cinema." Religion and Media Conference, Elon University, Elon, NC.

George Padgett

Padgett, G. (2017). "Surprise: Transgender deniers blame liberals and progressives." Burlington Times-News, January 15.

Padgett, G. (2016). "Apologies to Kentucky, Mississippi and Alabama," Burlington Times-News, April 25.

Padgett, G. (2016). *Along the Way: Stories from An Ordinary Life*, Third Act Books at Amazon.com, Burlington, NC.

Padgett, G. (2015). "Liberal and loving it," Burlington Times-News, October 2.

Padgett, G. (2014). *Just the Facts: Murder on the McKinley University Campus*, Third Act Books at Amazon.com, Burlington, NC.

Clark, N., Lellis, J.C., & Padgett, G.E. (2013). Communitarian ethics and achieving diversity in mediated communications: A panel discussion. *The International Journal of Organizational Diversity 12*(1), 61-71.

Padgett, G. (2012). *Random Acts: An Eli Hurlbert Mystery Novel,* Third Act Books at Amazon.com, Burlington, NC.

Lellis, J.C., Clark, N., & Padgett, G.E. (2012). "Communitarian ethics and achieving diversity in mediated communications." Presented at Diversity in Organizations, Communities, and Nations, University of British Columbia, Vancouver, Canada.

Paul Parsons

Parsons, P. (2017). "Assessment is not a bad word." Presented at plenary session of the Standing Committee on Teaching, Association for Education in Journalism and Mass Communication conference, Chicago, IL.

Parsons, P. (2016). "Recruitment and retention at the intersections: Colleagues." In B. Barnett & P. Felten (Eds.), *Intersectionality in Action: A Guide for Faculty and Campus Leaders for Creating Inclusive Classrooms and Institutions.* Sterling, VA: Stylus Publishing.

Parsons, P. (2016). "Accreditation of graduate programs." Presented at Association for Education in Journalism and Mass Communication conference, Minneapolis, MN.

Parsons, P. (2015). Presenter, "Insights into academic administration," and participation in the new Institute for Diverse Leadership in Journalism and Communication. Association for Education in Journalism and Mass Communication conference, San Francisco, CA.

Parsons, P. (2015). "Accreditation in higher education." Presented at Scripps Howard Leadership Academy, Baton Rouge, LA.

Parsons, P. (2014). "Who will be the next academic leaders: A collaborative on the landscape ahead." Presented at Association for Education in Journalism and Mass Communication, Montreal, Canada.

Parsons, P. (2014). "Strategies, achievements and reflections: Showcasing the AEJMC Equity & Diversity Award recipients." Presented at Association for Education in Journalism and Mass Communication, Montreal, Canada.

Parsons, P. (2013). "The Dreaded 'A' Word: Using assessment to make long overdue changes and validate what you are doing right." Presented at Association for Education in Journalism and Mass Communication, Washington, D.C.

Parsons, P. (2013). Convenor, "Quality oversight of journalism programs around the world." World Journalism Education Congress, Mechelen, Belgium.

Parsons, P. (2012). "News21 and the teaching hospital model." Presented at Association for Education in Journalism and Mass Communication, Chicago, IL.

Randy Piland

Piland, C.R. (2016). Photographer and videographer: Swift Water Rescue/Lifesaving video, Colorado.

Piland, C.R. (2014). Instructor, Photojournalism and Photoshop workshop for Wycliffe Global Alliance staff, Kandern, Germany.

Piland, C.R. (2012). National Press Photographers Association, Robert F. Garland Educator Award.

Piland, C.R. (2010-present). Summer Faculty for the Visual Storytelling Workshop. Philmont Training Center, Cimarron, NM.

Staci Saltz

Saltz, S. (2014): Panelist, "Television production and the intersection of Portlandia and Vine." Broadcast Education Association, Las Vegas, NV.

Saltz, S. (2013). Award of Excellence, "Elon Academy: Preparation, opportunity and success." BEA Festival of Media Arts Faculty Video Competition. Las Vegas, NV.

Glenn Scott

Scott, G. (2014). "The Better Alamance Project: New technologies and writing as citizenship." Presented at International Writing Across the Curriculum Conference, Minneapolis, MN.

Scott, G. (2016). "Can transparency bridge the political divide? The Conversation: Experts' Roundtable: The Future of Journalism in Trump's America. *Syndicated*.

Scott, G. (2016). "Analyzing elements of 'Fractured Lands' – college-level lesson." *The Pulitzer Center on Crisis Reporting*.

Scott, G. (2012). Fulbright lectureship grant, awarded for teaching at University of the Ryukyus, Okinawa, Japan.

Scott, G. (2012). Guest lecturer at academic and professional journalism gatherings in Naha, Ginowan, Fukuoka, Kitakyushu, and Sendai, Japan. Topics: Journalism ethics, cross-cultural educational approaches, and considerations for Japan's bid to host 2020 Olympic Games.

Michael Skube

Skube, M. (2015). "'Watchman' a truer novel than 'Mockingbird.'" Critical retrospective of a classic novel by Harper Lee and its unexpected "prequel" published in 2015. The Raleigh News & Observer, July 18. *Syndicated.*

Jessalynn Strauss

Lambert, C. A.; Strauss, J. R.; and Tindall, N. T. J. (2016). "Public relations in popular culture: A 'scandal' on primetime television." In A.F. Herrmann & A. Herbig (Eds.), *Popular Culture in Perspective*. Lanham, MD: Lexington Books.

Stansberry, K., & Strauss, J. R. (2016). A Cavalier approach to public relations: The unconventional image restoration of LeBron James. *Case Studies in Strategic Communication, 5*.

Strauss, J. R. (2016). "Driving Las Vegas: News coverage of Uber's clash with unions in sin city." Presented at Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Strauss, J. R. (2016). "A his- and- herstory of marriage in Sin City: How promoting the wedding industry helped Las Vegas establish itself as one of the world's most popular tourist destinations." Presented at International History of Public Relations Conference, Bournemouth, England.

Strauss, J. R. (2015). Becoming respectable: A history of early social responsibility in the Las Vegas casino industry. *UNLV Gaming Research & Review Journal, 19*(2).

Strauss, J. R. (2015). *Challenging corporate social responsibility: Lessons for public relations from the casino* industry. Routledge: London, UK.

Stansberry, K., & Strauss, J. R. (2015). Standing out in a neon crowd: How Las Vegas casinos use Twitter to establish brand personalities to cultivate relationships with 'fans' and brand advocates. *PRism, 12*(1).

Strauss, J. R. (2013). A history of casino public relations in Las Vegas. *Journal of Gaming, Tourism, and Leisure Research, 1*(1).

Strauss, J. R. (2013). "From the Last Frontier to the New Cosmopolitan: A history of casino public relations in Las Vegas." In D. Schwartz, (Ed.), *Frontiers in chance: Gaming research across the disciplines.* Las Vegas, NV: University of Nevada Las Vegas Gaming Press.

Strauss, J. R. (2013). From the last frontier to the new cosmopolitan: A history of casino public relations in Las Vegas. *Public Relations Review, 39*(2).

Amanda Sturgill

Sturgill, A. (2015). "Missionaries." In M.A. Odekon (Ed.), *The SAGE encyclopedia of world poverty.* Thousand Oaks, CA: SAGE Publications, Inc.

Sturgill, A. (2015). "Technology diffusion." In M.A. Odekon (Eds), *The SAGE encyclopedia of world poverty.* CA: SAGE Publications, Inc.

Sturgill, A., Hannam, B. and B. Walsh. (2015). External resources use for undergraduates learning coding in communications. Presented at Association for Education in Journalism and Mass Communication, San Diego, CA.

Sturgill, A. & Gullquist, D. (2014). Get it first, get it fast, get it in fewer than 140 characters: local vs. regional news microblogging. Presented at Association for Education in Journalism and Mass Communication, Montréal, Canada

Sturgill, A., & Motley, P. (2014). Methods of reflection about service learning: Guided vs. free, dialogic vs. expressive and public vs. private. *Teaching and Learning Inquiry: the ISSOTL Journal, 2*(1).

Motley, P. & Sturgill, A. (2014). Cultivating a professional ethic in covering marginalized populations: Learning about the poor through service-learning. *Journalism and Mass Communication Educator*, 69(2).

Collins, B., & Sturgill, A. (2013). The effects of media use on religious individuals' perceptions of science. *Journal of Media and Religion*, 12(4).

Sturgill, A., Motley, P. & Saltz, S. (2013). Using service-learning to teach communications skills in the context of economic diversity. *Teaching Journalism and Mass Communication.* Summer.

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Motley, P. and Sturgill, A. (2013). Assessing the merits of international service-learning in developing professionalism in mass communication. *Communication Teacher*, 27(3), 172-189.

Nicole Triche

Triche, N. (2017). Panelist, **"**From the Field: Difficult Documentary Interviews" at the University Film and Video Association Annual Conference, July 30, 2017, Los Angeles.

Triche, N. (2017). Panelist, "Women with a Movie Camera" at the Teachers, Teaching, and Media Conference, March 3, 2017, Winston-Salem, NC.

Triche, N. (2016). Producer, director, editor and cinematographer: "All Skate, Everybody Skate," documentary film. Five peer-reviewed screenings.

Triche, N. (2012). Producer, director, editor and cinematographer: "Taxidermists," documentary film. Eight peer-reviewed screenings, three curated screenings; 1st place award in Faculty Short Documentary, University Film & Video Association Annual Conference, 2013.

Triche, N. (2015). Panelist, "Developing Undergraduate Documentaries Outside the Classroom: A Case Study of the elondocs Production Program." University Film and Video Association Annual Conference, Washington DC.

Triche, N. (2015). Workshop Leader, "Pitching Short Documentaries." University Film and Video Association Annual Conference, Washington, DC.

Hal Vincent

Vincent, H. (2017). "Agency Spotlight: Live Oak Communications." In D.J. Swanson (Ed.), *Real World Career Preparation: A Guide To Creating A University Student-Run Communications Agency*. New York: Peter Lang Publishers.

Bush, L., Haygood, D.M., & Vincent, H. (2016). Student-run communications agencies: Providing students with real world experiences that impact their careers. *Journalism and Mass Communication Educator.*

Bush, L., Haygood, D.M., & Vincent, H. (2016). "Student-run communications agencies: Providing students with real world experiences that impact their careers." Presented at Association for Education in Journalism and Mass Communication, Minneapolis, MN.

Vincent, H. (2016). Invited presenter, "When marketing starts making money." The Co|Operative entrepreneurship incubator, Graham, NC.

Vincent, H. (2016). Moderator, "The state of Triangle creative." AdFed Triangle professional program, Raleigh, NC.

Vincent, H. (2016). Workshop leader, "Creative communications for nonprofits." The Chautauqua Institution, Chautauqua, NY.

Vincent, H. (2016). Invited panelist, "Creating unique experiential opportunities: The case for student-led ad agencies." American Academy of Advertising Annual (AAA), Seattle, WA.

Vincent, H. (2016). Special Topics Panel author and presenter, "Entrepreneurship in the advertising/public relations/strategic communications curriculum." Presented at Association for Education in Journalism and Mass Communication Mid-Winter conference for Media Management, Economics, and Entrepreneurship, Norman, OK.

Vincent, H. (2015). Invited Panelist, "Creating spaces for engagement, student run agencies – a space for engagement." UNC-Wilmington, Integrated Marketing Communications Bi-Annual Conference. Wilmington, NC.

Vincent, H. (2015). Invited Presenter, "Timeless traits of an advertising account executive," University of South Carolina College of Mass Communications and Information Studies Advertising Speaker Series. Columbia, SC.

Brian Walsh

Sturgill, A., Hannam, B. and B. Walsh. (2015). External resources use for undergraduates learning coding in communications. Presented at Association for Education in Journalism and Mass Communication, San Diego, CA.

Walsh, B. (2015). "Memory picture: The history & practice of embalming human cadavers." SURF Poster Session, Elon, NC.

Walsh, B., Sturgill, A., & Motley, P. (2013). "Developing mentoring relationships across classrooms." Poster Session, Elon Teaching & Learning Conference, Elon, NC.

Qian Xu

Xu, Q., & Sundar, S. S. (2016). Interactivity and memory: Information processing of interactive versus non-interactive content. *Computers in Human Behavior, 63*.

Miller, B., Xu, Q., & Barnett, B. (2016). Commenter anonymity affects reader perceptions. *Newspaper Research Journal, 37*(2).

Xu, Q., & Behring, D. (2014). The richer, the better? Effects of modality on intercultural virtual collaboration. *International Journal of Communication, 8*.

Xu, Q., & Qi, L. (2014). Use of SNSs, political efficacy, and civic engagement among Chinese college students: Effects of gratifications and network size. *International Journal of Interactive Communication Systems and Technologies, 4*(1).

Xu, Q. (2014). Should I trust him? The effects of reviewer profile characteristics on eWOM credibility. *Computers in Human Behavior*, 33.

Xu, Q., & Sundar, S. S. (2014). Lights, camera, music, interaction! Interactive persuasion in ecommerce. *Communication Research, 41*(2).

Sundar, S. S., Bellur, S., Oh, J., Xu, Q., & Jia, H. (2014). User experience of on-screen interaction techniques: An experimental investigation of clicking, sliding, zooming, hovering, dragging and flipping. *Human-Computer Interaction, 29*(2).

Xu, Q. (2013). Social recommendation, source credibility and recency: Effects of news cues in a social bookmarking website. *Journalism & Mass Communication Quarterly, 90*(4).

Xu, Q., Schmierbach, M., Bellur, S., Ash, E., Oeldorf-Hirsch, A., & Kegerise, A. (2012). The effects of "friend" characteristics on evaluations of an activist group in a social networking context. *Mass Communication & Society, 15*(3).

Schmierbach, M., Xu, Q., & Boyle, M. P. (2012). The role of exemplification in shaping third person perceptions and support for restrictions on video games. *Mass Communication & Society, 15(*5).

5. **Describe the institution's policy regarding sabbaticals, leaves of absence with or without pay, etc. List faculty who have taken sabbaticals or leaves during the past six years. Give one-sentence descriptions detailing the academic achievements of each sabbatical.**

Full-time faculty may apply for a sabbatical in their sixth year at Elon. The university's Faculty Research & Development Committee (which has a School of Communications faculty member on it) considers all requests and makes the selections. Faculty can choose

a one-semester sabbatical at full salary, or a one-year sabbatical at half salary. In practice, the first sabbatical is timed for the period after the granting of promotion.

Leaves of absence are determined by the dean in consultation with the provost, based on the specific circumstance and in accordance with the Faculty Handbook.

Eight faculty members in the school have been awarded sabbaticals in the past six years: Janna Anderson (spring 2012), Barbara Miller (2013-14), Vic Costello (fall 2014), Jessica Gisclair (fall 2014), George Padgett (fall 2015), Julie Lellis (spring 2017), Lee Bush (fall 2017) and Anthony Hatcher (fall 2017).

Anderson used her sabbatical to research and write *Battle for Control: The Future of the Internet V* with Lee Rainie, published by Cambria Press in 2013. Barbara Miller was recipient of the Elon Sabbatical, a competitive full-year, full-pay sabbatical in 2013-14. The award is for faculty members who propose a significant research project in their fields and who demonstrate a record of scholarly excellence. Miller's sabbatical resulted in the co-authored textbook *Introductory Statistics: A Conceptual Approach Using R*, published by Taylor & Francis in 2013, two peer-reviewed journal articles, two presentations at ICA and three at AEJMC. Vic Costello used his sabbatical to spur activity for the second edition of his book *Multimedia Foundations: Core Concepts for Digital Design,* published by Taylor & Francis in 2016. Gisclair developed new courses and enhanced present courses in media law and ethics with specific emphases on intellectual property issues on the Internet for her sabbatical. Her sabbatical led to three conference papers, with a focus on intellectual property and mixed-source technology in China. Padgett spent his 2015 sabbatical writing a book of personal reflections, essays, editorials, and short stories on the CreateSpace Independent Publishing Platform. Lellis co-authored *The Zombie Business Cure: How to Refocus Your Company's Identity for More Authentic Communication,* which was published by Career Press in 2017.

Outside of maternity or medical leave, faculty rarely request leaves of absence at Elon. The dean has received three special requests in the last six years and granted them all after consulting with the provost. Glenn Scott received a Fulbright Professorship to Japan for part of the 2012 academic year, and the university provided a leave of absence. Kenn Gaither took a leave of absence from Elon for the 2014-15 academic year to serve as the president/CEO of the Institute for Shipboard Education, and in fall 2017 Jessalyn Strauss took leave to collaborate with the Clerk of Clark County (NV) and a professor at UNLV's hospitality school to examine the recent decline in weddings in Las Vegas, a trend that has impacted the local economy.

6. Describe travel funding, grant support, or other methods or programs the unit uses to encourage scholarship, research, and creative and professional activity.

The university provides about $1,000 a year per faculty member for travel, which doesn't come close to meeting the needs of an energetic and widely traveled faculty. As a result,

the school reallocates from other budget lines or draws from private funds to provide up to $1,700 a year for a faculty member's travel (and sometimes more when justified). In addition, the school offers to pay for one academic or professional membership for each faculty member each year.

The result is twofold: 1) Faculty are more prominent at AEJMC, BEA and other conferences and have shown a significant increase in scholarly productivity, and 2) The school keeps scrambling to cover both more faculty travel and the escalating costs of travel.

The school spent $130,100 for faculty travel, memberships and other forms of professional development in 2016-17.

Another means for encouraging scholarship and professional activity are course reassignments that reduce a faculty member's teaching assignment by one course to provide more time and focus for scholarship.

Summer research funding is another motivator. The university's Faculty Research and Development Committee awards summer grants of $8,000 to promote scholarship and awards of varying amounts to cover the expenses of research or publication. The dean has a $17,000 summer allocation to support professional development, which can range from conference travel to the school creating its own technology workshop. Through the years, summer funding provided stipends for a faculty workshop to enhance a new course and helped faculty members attend Poynter Institute workshops.

The university offers Hultquist Awards for first-year faculty members pursuing summer faculty development. Five or more awards are given each year across the university through a competitive process. Communications faculty have been highly competitive. Summer 2017 recipients were Doug Kass and Sana Haq. Each received about $2,000.

7. List faculty who have taken advantage of those programs during the past six years.

All faculty use travel funds, literally. One year, every faculty member in the school participated in at least one conference that was reimbursed from the travel budget. Most faculty follow up on the school's offer to pay for an academic or professional membership each year.

In terms of competitive FR&D summer fellowships, faculty members in the school have been successful. Across the university, only about half of applicants receive a summer funding award. In 2017, five of the 11 proposals submitted by Communications faculty for summer research fellowships were selected:

Bill Anderson: Social hygiene and public relations history

Vanessa Bravo: The role of diaspora communications in public relations and public diplomacy

Derek Lackaff: Indigenous language localization workshop and online localization platform development

William Moner: Design thinking as communication practice

Phillip Motley: Experiential learning program assessment and scholarship

In summer 2016, four faculty received summer fellowships: Barbara Miller, for corporate social responsibility and marketplace advocacy research for articles in *Public Relations Review, Mass Communication and Society* and *Social Marketing Quarterly;* Phillip Motley, for research on pedagogy and graphic design *for Teaching and Learning Inquiry* and two articles in *Arts and Humanities in Higher Education;* George Padgett for research on media law & ethics, diversity and the evolution of the publishing industry; and Nicole Triche, who served as producer, director, editor and cinematographer of "All Skate, Everybody Skate," a documentary film that has garnered more than three peer-reviewed screenings.

In previous years, School of Communications faculty have been equally as successful in receiving FR&D support:

2017
Amanda Sturgill, for peer-reviewed articles in *Journal of Radio and Audio Media* and *Journalism and Mass Communication Educator*

Naeemah Clark, for a chapter titled "Connection in the Scandalverse: The Power of Social Media and Parasocial Relationships" In *Digital Technology and the Future of Broadcasting*

2016
Barbara Miller, for an analysis of Coca-Cola's Twitter feed in *Public Relations Review* and an article on marketplace advocacy in *Mass Communication and Society*

Qian Xu, for a book chapter titled "Public discourse on genetically modified foods in mobile sphere: Framing risks, opportunities, and responsibilities on mobile social media in China" in *Mobile media, political participation, and civic activism in Asia: Private chat to public sphere*

Dan Haygood, for an article in *American Journalism* exploring the advertising philosophies and professional relationship of legendary ad men Rosser Reeves and David Ogilvy

2015
Vanessa Bravo, for an article analyzing the role of public relations in ethnic advocacy and activism in *Public Relations Inquiry*

Barbara Miller, for articles on marketplace advocacy in the *Journal of Applied Communication Research* and *Journal of Environmental Communication*

Julie Lellis, for an article on FTC regulation of weight-loss advertising in *Health Communication*

2014
Janna Anderson, for several *Pew Internet Project of the Pew Research Center* papers on topics including net neutrality, cyber security and privacy

Vanessa Bravo, for two journal articles concerning communications in Latin America in *Revista Internacional de Relaciones Públicas* and *The Hague Journal of Diplomacy*

2013
Barbara Miller, to research and co-author *Introductory Statistics: A Conceptual Approach Using R*

Vanessa Bravo, for a book chapter on the importance of diaspora communities for international governments in *International Public Relations and Public Diplomacy: Communication and Engagement*

Julie Lellis, for a book chapter on strategic advocacy in *African Americans in the History of Mass Communication*

Qian Xu, for journal articles in *Computers in Human Behavior* and the *International Journal of Communication*

2012
Julie Lellis, for a co-authored article in *The International Journal of Organizational Diversity*

Standard 6

Student Services

The Elon News Network covers what is happening on campus and in the community

Highlights

❖ To promote student-faculty interaction and engaged learning, all classes in the School of Communications have enrollment caps of 15, 18, 25 or 33.

❖ Students majoring in the school are individually advised by a Communications faculty member each semester.

❖ Student media are independent at Elon. The school does provide faculty mentors and generous space and has a strong and positive relationship with student media.

❖ The school sponsors a student PR/ad agency, sports production unit, documentary program and film society as ways for students to experience what they learn.

❖ Two full-time Career Development staff members are based in the communications school to assist both undergraduates and iMedia students.

Standard 6. Student Services

1. Complete and attach Table 10, "Student Aid."

Table 10 shows that 280 students in the School of Communications received $2.9 million in university scholarships in 2016-17. The average scholarship recipient received more than $10,000, and the median amount was $4,500. The Admissions Office offers scholarships to students with high academic achievement and, often, financial need.

About 30 of these scholarship recipients are Communications Fellows (7-10 in each class), who receive a $5,500 a year Fellows scholarship in addition to the possibility of a university scholarship. Awards are made to entering students and are renewable for four years, contingent on academic performance.

In addition, the School of Communications provided 35 student scholarships from its own annual or endowed scholarship funds, for a total of $43,400 in 2016-17. The median amount was $2,000.

Overall, 54 percent of Elon students received scholarships, financial aid grants, or both. Of the 42 percent of students who graduated with debt, the average debt was $30,170.

On the graduate level, Elon provided $95,000 in scholarship support to 13 students in the M.A. in Interactive Media class of 2016-17. The median scholarship amount was $6,000.

Table 10. Student Aid

	2015-16	2016-17
SCHOLARSHIPS AWARDED TO UNDERGRADUATE STUDENTS IN THE UNIT		
Total amount of scholarship dollars from funds controlled by institution	$2,007,584	$2,906,242
Number of students receiving scholarships from funds controlled by institution	188	280
Median individual scholarship from funds controlled by institution	$3,500	$4,500
Total amount of scholarship dollars from funds controlled by unit	$48,250	$43,400
Number of students receiving scholarships from funds controlled by unit	40	35
Median individual scholarship from funds controlled by unit	$2,000	$2,000
UNDERGRADUATE ASSISTANTSHIPS OR WORK-STUDY APPOINTMENTS		
Number of students holding appointments	14	14
Range of stipends	$1,200-5,200	$1,200-5,200
SCHOLARSHIPS AWARDED TO GRADUATE STUDENTS IN THE UNIT		
Total of scholarships from funds controlled by institution	$100,000	$95,000
Number of students receiving scholarships from funds controlled by institution	17	13
Median individual scholarship from funds controlled by institution	$4,000	$6,000
GRADUATE ASSISTANTSHIPS OR WORK-STUDY APPOINTMENTS		
Number of students holding appointments	none	none

2. Describe how the unit informs students of the requirements of the degree and the major, advises them on effective and timely ways to meet the requirements, and monitors their compliance with the requirements, including the 72-hour rule. Provide online and in the workroom advising guides, manuals, newsletters or other internal communication with students. Describe availability and accessibility of faculty to students.

In the School of Communications, faculty members individually advise all students who have declared a major in the school. These typically are sophomores, juniors and seniors.

In their first semester on campus, all students take Elon 101, a 1-credit-hour seminar featuring weekly meetings with a faculty or staff member who serves as the first-year academic adviser. Each year, several Communications faculty teach Elon 101 and advise first-year students.

At the university level, Elon's Advising Center coordinates academic counseling for all undeclared students and is available on a drop-in basis for questions from declared students. The Advising Center has seven full-time staff in fall 2017. The Advising Center assists in the training of new faculty and Elon 101 advisers and serves as a resource for faculty members interested in upgrading their advising skills.

At Elon, students routinely graduate within four years. Students may not get the exact course with the exact professor at the exact time they want during a semester, but there are not significant delays in student progress through the major or through university requirements. The presence of a winter term is one reason. Most students take 16 credit hours in the fall term, a 4-hour course in winter term, and 16 hours in the spring term. By amassing 36 hours a year, not counting summers, students comfortably complete the minimum 132 credit hours for graduation within four academic years.

Elon adds sections of courses *during* the registration process to meet enrollment needs. The department chair monitors enrollment trends almost to the hour during enrollment week to ensure that students have the course offerings that they need.

Students wanting to major in the School of Communications may take courses in the major during the first year. This fall the school is offering 10 sections of the opening course, Communications in a Global Age. One section is dedicated to Communications Fellows, and the other nine sections (33 seats apiece) are available for Elon students registering for their sophomore year or for first-year students who want to start quickly in their intended major. The school also offers multiple sections of this opening course in winter and spring terms.

Each faculty member in the School of Communications has roughly 15 to 30 advisees. New faculty members do not advise in the fall of their first year and are assigned a small number of students to advise in the spring. Significant faculty hiring over the past decade has allowed the school to create a more positive advising ratio. In February 2017, faculty in Communications advised an average of 23 students, compared to about 60 apiece in the school's formative years.

In the fall and spring, students meet individually with their advisers about registration and academic progress. In fact, a student cannot enroll for courses until the faculty adviser has indicated via computer that they have met and that the student is cleared for enrollment. During this conference, faculty members are encouraged to include career advising. Some students, of course, also meet with their faculty advisers outside of the normal registration timetable.

In previous years, the Advising Center provided electronic checksheets for each major. Beginning in fall 2017, checksheets are part of the university's online Smart Catalog. The Advising Center also provides an online "degree audit" for all students and their advisers that includes progress toward or completion of the 72-hour rule. This audit fills in a student's courses within the appropriate requirements, so students are able to immediately identify what requirements have been completed and what requirements remain.

Prior to graduation, the Registrar's Office meets individually with each senior, identifies all remaining requirements for the student, and gives a copy to the student and faculty adviser. Therefore, no student should ever be surprised by what is necessary to graduate. The Registrar's Office also verifies with all students how to pronounce their names correctly in front of the 12,000 guests at graduation.

Students have broad access to faculty at Elon. According to the 2016 National Survey of Student Engagement (322,000 students at 560 schools), 65 percent of Elon Communications students often or very often talked about their career plans with a faculty member compared to 49 percent nationwide. On academic advising, 79 percent of Elon Communications students reported a high quality of interactions with advisers compared to 69 percent nationally, and 50 percent of Elon Communications students "often worked with faculty on activities other than coursework" compared to 36 percent at all schools.

Small class sizes promote student-faculty interaction, and all Communications classes are one of four sizes: 33, 25, 18 or 15. Conceptual courses such as Communications in a Global Age, Public Relations & Civic Responsibility and Media Law & Ethics have a 33 class cap. Courses such as Strategic Research Methods have a cap of 25. Lab-based courses such as Media Writing, Creating Multimedia Content and production courses have a class cap of 18. The school's Great Ideas: Issues and Research capstone seminar is limited to 15 a section.

3. Describe the unit's process for evaluating its advising and counseling services. Include measurements of the accuracy of academic advising, student and faculty opinion of the quality of advising, or other indices of the effectiveness of advising. Discuss the results of these assessments.

The university takes academic advising seriously, and results from both a national survey and a campus survey show a high level of student satisfaction with advising in the School of Communications.

Elon participates in the National Survey of Student Engagement that includes questions about advising. For instance, when seniors were asked about the quality of their interactions with academic advisers, 79 percent of Communications seniors said the quality of advising was good to excellent (compared to 69 percent of senior respondents nationally). Asked whether they had talked about their career plans with a faculty member, 65 percent of Communications seniors said yes (compared to 49 percent of seniors nationally).

Elon's Advising Center periodically evaluates the quality of academic advising and provides results by school. In its last survey, 87 percent of Communications students (n=181, fall 2011) said they had been accurately advised. In terms of specific questions (top 3 of 6 rankings comprise a favorable response), 82 percent said they received accurate information about degree requirements (higher than the university average), and 73 percent said advising helped them connect courses in their major with academic, career and life goals (also higher than the university average). Of course, we'd like these results to be 100 percent.

4. **Describe student media, student professional organizations or other extra-curricular activities and opportunities provided by the unit or the institution that are relevant to the curriculum and develop students' professional and intellectual abilities and interests.**

Student media at Elon operate through the Student Communications Media Board comprised of students and faculty. Colin Donohue is director of student media and an instructor in the School of Communications. Communications professor and Associate Provost Brooke Barnett serves as board chair, and three others in the school currently serve on the board: associate dean Kenn Gaither and faculty members Max Negin and William Moner, with Donohue as an ex-officio member.

Student media consist of six organizations. Four are housed in McEwen Communications Building and advised by Communications faculty or staff.

Elon News Network, a multiplatform student news organization
(*The Pendulum* mentor is Kelly Furnas, and ELN's mentor is Rich Landesberg)

Elon Student Television, home to entertainment programming
(ESTV mentors are Staci Saltz and Ryan Witt)

WSOE-FM student radio station
(station mentor is Bryan Baker)

Phi Psi Cli, the university's yearbook
(yearbook mentor is Tommy Kopetskie)

Two other student media outlets are located and advised elsewhere. Literary and art journal *Colonnades* is advised in the English Department, and Limelight Records is advised in the Music Production & Recording Arts program.

The School of Communications has created and funds other opportunities for students to practice what they learn in the classroom.

Live Oak Communications, a student-run public relations and advertising agency
(faculty director is Hal Vincent)

Cinelon Productions, which focuses on narrative filmmaking
(faculty mentor is Youssef Osman)

elondocs, a documentary production program
(faculty mentor is Nicole Triche)

Maroon Sports, a partnership with Athletics for broadcasting and live streaming of events
(faculty director is Max Negin, coordinating producer is Michelle Manzo)

Imagining the Internet Center
(faculty director is Janna Anderson)

Communications is home to eight student chapters of national organizations:

Society of Professional Journalists chapter (Anthony Hatcher, adviser)

Radio-Television Digital News Association chapter (Rich Landesberg, adviser)

Public Relations Student Society of America chapter (Denise Hill, adviser)

American Advertising Federation chapter (Bill Anderson, adviser)

National Press Photographers Association chapter (Randy Piland, adviser)

National Sports Media Association (Glenn Scott, Max Negin, Michelle Manzo, advisers)

Media Analytics Club (adviser to be named)

Lambda Pi Eta communications honor society (Amanda Sturgill, adviser)

FreshTV is an innovative program for first-semester students who are gung-ho about getting involved in their major from the start. The 13-week workshop meets on Sunday evenings and focuses on broadcast, cinema and journalism. The workshop is led by Bryan Baker, director of multimedia projects in the school.

A Communications living-learning community is on the first floor of Sloan residence hall, with William Moner and Hal Vincent as faculty advisers. Colin Donohue, Glenn Scott and Max Negin live on campus as part of the university's Residential Campus Initiative that seeks to more fully integrate academic life and student life in order to deepen intellectual life.

5. Describe the unit's career counseling and placement strategy for assistance in students' searches for employment. List placement statistics for the three most recent years before the self-study year for which accurate information is available.

Helping seniors get that first job or be accepted into graduate school is a task that involves everyone, including faculty who serve as student resources, alumni who serve as networkers, and Elon's Student Professional Development Center that has two career development staff members housed in the School of Communications to work specifically with students.

At the university level, the Student Professional Development Center has 22 full-time staff and two full-time fellows. The two staff members dedicated to assisting Communications students and alumni in their search are Amber Moser, assistant director of career services for the School of Communications, and Ashley Pinney, associate director of corporate and employer relations for the School of Communications. Their offices are prominently located on the main floor of McEwen, just off the lobby.

Moser meets daily with students to facilitate career exploration, assist with resume and cover letter construction, practice interviewing skills, and connect students to employers through programming. She speaks in more than 70 classes each year, including each section of Communications in a Global Age, Creating Multimedia Content, and the Great Ideas capstone course.

Pinney spends about a quarter of her time on the road, traveling to New York City, Los Angeles, Boston, Washington, Chicago and other cities to visit companies and learn about their job and internship opportunities while increasing Elon's visibility and increasing the number of job postings available to students through the Elon Job Network. Pinney invites companies to come to campus both physically and virtually for information sessions, interviewing and large-scale recruitment events.

Determining employment statistics is an inexact science, depending greatly on definitions and response rates. A Student Professional Development Center employment survey of alumni nine months after graduation found these results from the graduating class of 2016:

	Accepted a job since graduation	Accepted to graduate school
2016 Communications graduates (n=240)	**91%**	**7%**

Among the 2016 Communications graduates who responded, 80 percent are employed in the corporate sector, 9 percent in the nonprofit sector, 8 percent in education, 2 percent in an entrepreneurial endeavor, and 1 percent in a government role.

The employment report on 2016 Communications graduates is stronger than the two preceding years (82% in 2014-15 and 88% in 2013-14). This upward trend in employment reflects the significant improvement in the nation's economy and jobs outlook.

Elon's large out-of-state population influences the university's placement process. About 75 percent of Communications majors come from outside of North Carolina. For the graduating class of 2016, Elon's Cap & Gown Survey on graduation day showed that 70 percent of Communications seniors already were employed. While some students want to stay in state, many desire employment in their home states or in major cities.

6. Discuss the processes in place to collect, maintain and analyze enrollment, retention and graduation rates within the major and in comparison with university rates. Discuss the findings of the analysis. Provide the web link where the unit shares its most recent retention and graduation data with the public.

Enrollment, retention, graduation and employment data are on the Student Success Rates page on the school's website.

Retention at Elon is high. Ninety percent of first-year students at Elon return for their sophomore year. Elon's four-year graduation rate (defined as students who graduate from the same institution they entered four years earlier) is 77 percent, which is in the top 10 percent of universities. Elon's six-year graduation rate rises to 82 percent.

The School of Communications abides by university policies for academic probation and suspension. The university's Academic Standing Committee makes decisions about academic dismissals each term, and the school does not play a role.

To be suspended, students must have low GPAs as determined by their academic classification. Freshmen must have a 1.7 GPA to continue; sophomores, 1.8; juniors, 1.9; and seniors, 2.0. In addition, any student falling below 1.0 for any semester may be suspended. Probation is a warning for any student below a 2.0 GPA. Students on probation are limited to 14 semester hours (rather than the normal 16). Any student on probation for three consecutive semesters may be suspended.

Professional master's program

7. Describe the process for academic and career advising of professional master's students.

In terms of academic advising, students in the iMedia program are individually evaluated at three points in the first half of the program on whether they are making satisfactory progress.

The first occurs at the end of the summer Digital Media Workshop course. If faculty have concerns about elements of a student's progress, the student will receive a report about areas of deficiency as well as suggestions for addressing these deficiencies. Students are expected to discuss these reports with their academic advisers to plan for remediation. If the faculty find that a student's understanding of overall course content is unsatisfactory and does not seem to be correctable with extended work, a student may be removed from the program.

The second evaluation occurs at fall break upon completion of the intensive half-semester course Theory and Audience Analysis in an Interactive Age. If the faculty teaching required fall courses find that a student's understanding of course content is unsatisfactory or that normal progress is not being attained, a student may be removed from the program.

The final evaluation comes at the end of the fall term. A committee of those teaching graduate courses will evaluate the overall progress of each student. If the faculty determine that a student's understanding of course content is unsatisfactory, a student may be removed from the program. At the conclusion of fall term, students are notified of their progress in the program.

Interactive media students have regularly scheduled sessions with career development staff during the academic year.

Amber Moser, assistant director of career services, holds multiple group sessions with iMedia students and also meets them one-on-one to work on résumés, cover letters and interviewing techniques. Ashley Pinney, associate director of corporate and employer relations, meets with students to discuss the job-search process and posts job openings to the iMedia listserv. Ross Wade, director of career development for the university, meets with iMedia students at least twice a year and conducts mock interviews with students in the spring semester.

Students meet with individual faculty members regularly to discuss their academic program and for career advising, and the iMedia program regularly invites media professionals to campus to discuss the workplace. A number of iMedia graduates return to put the academic process into perspective for current students and to provide career and job-search advice.

8. **Discuss retention and graduation rates in the master's program, including the grade-point average required to remain in the program and the expected time to degree. Provide the web link where the unit shares its most recent retention and graduation data with the public.**

Year-by-year enrollment, retention, graduation and employment data are on the Student Success Rates page on the M.A. in Interactive Media website.

Since its origin, 265 of the 274 students who began the program have earned their graduate degrees, for a 96.7 percent retention rate. The program lost students because of poor academics in two of its eight years. It lost students in two other years for financial reasons or "not the right fit" cited by departing students.

The iMedia program prepares students for cutting-edge careers. The school's employment survey in 2017 revealed that 92 percent of May 2016 graduates (33 of 36) had full-time positions after nine months. Job titles include bilingual content editor, UX (user experience) designer, digital marketing specialist, associate director of digital strategy, video producer, marketing coordinator, digital media designer, graphic designer, web designer, web developer, brand strategist and SEO (search engine optimization) analyst. The 2016 graduates dispersed throughout the country, accepting full-time positions in Atlanta, New York City, Los Angeles, Dallas, Seattle and Charlotte at interactive agencies, businesses, banks and universities as well as at Microsoft and Amazon Web Services.

The iMedia program does not use a traditional grading scale, so students do not have a GPA. Below is the information provided to prospective and current students on maintaining eligibility to remain in the program:

> Graduation is dependent upon the quality of work and mastery of material in the course of study in the master's degree in interactive media. The iMedia degree is a professional master's degree. As such, mastery of material and the quality of the work that students complete is of more importance than the grade that is received. Within mastery, there are levels, however. For that reason, students are not judged on a traditional grading system. The grading scale used by the iMedia program is not one that has been devised solely by Elon University. It is one used by a number of universities across the nation. Students in the interactive media master's program will be evaluated using the following grade scale:

Grade	Evaluation	Credit
H	Honors in mastery	3 credit hours earned
P	Pass with mastery	3
L	Low pass	3
F	Failure	0

> A student automatically becomes academically ineligible to continue in the program for the following reasons: a grade of F, more than one grade of L per semester (for iMedia, the August and January terms are considered part of the fall and spring semesters respectively) or violation of the university's Honor Code.

Standard 7

Resources, Facilities and Equipment

The school's Virtual Studio includes seamless walls for creation of virtual reality environments

Highlights

❖ The School of Communications budget has increased 33 percent in the past six years primarily through new faculty and staff positions and annual philanthropic giving.

❖ The school moved into new and renovated facilities in 2016-17 featuring additional classrooms, touch-screen capacity in two labs, a movie theater and grand atrium, state-of-art studios and control rooms, and a larger fleet of gear for student checkout.

❖ All computers in the school are on a three-year replacement cycle.

❖ In 2017, the graduate program moved into new facilities in historic Long Building. The floor features classrooms, an innovation lab, six edit suites, a commons area and faculty offices.

Standard 7. Resources, Facilities and Equipment

1. Complete and attach Table 11, "Budget." If necessary, provide a supplementary explanation.

Table 11, on the following page, shows the School of Communications operating budget and salaries (omitting benefits) for each of the past three years.

Below is the budgetary growth since the school's origin, initially reported in the ASJMC budget surveys conducted annually by the Cox Center at the University of Georgia and most recently through university budget summaries:

2000-01	$ 844,200	2009-10	$ 3,937,500
2001-02	1,115,800	2010-11	4,577,500
2002-03	1,592,700	2011-12	4,820,000
2003-04	1,734,500	2012-13	5,075,500
2004-05	1,956,800	2013-14	5,320,800
2005-06	2,237,800	2014-15	5,585,600
2006-07	2,478,000	2015-16	5,850,700
2007-08	2,756,700	2016-17	6,160,600
2008-09	3,074,800	2017-18	6,500,000 (est.)

Table 11. Budget and Expenditures

Show below the annual unit budget for each of the three years preceding the accreditation visit. "Annual budget" refers to funds directly under control of the unit for the entire year (12 months). Budget figures should not include expenditures for building maintenance, retirement allowances, scholarships, prizes or student aid. List student media budget only if it is under control of the unit and is used in instruction. [This table omits faculty/staff benefits such as health insurance.]

Budget Item	2014-15	2015-16	2016-17
Faculty salaries	$3,751,200	$3,921,500	$4,115,300
Staff salaries	793,300	941,700	1,039,500
Teaching salaries (fixed term/part time)	251,200	279,300	245,200
Student worker salaries	34,300	32,300	30,300
Office supplies, copying, phones, postage	43,900	41,900	58,000
Travel and professional development	145,200	126,700	130,100
Special guests, speakers, hospitality	13,800	20,200	16,100
Equipment/technology	97,300	97,000	100,600
Subscriptions, readership program	11,900	11,200	12,600
Student support (scholarships, travel, projects)	17,400	14,800	57,800
Communications Fellows	40,400	49,200	55,000
Programs (Internet Center, Live Oak, elondocs)	20,100	35,500	30,300
ESPN2 show/cable contract	27,500	26,500	25,000
Special projects, facilities, sponsorships, ads	120,200	64,500	89,400
Graduate program operations	209,900	176,100	142,600
Sport Management operations	8,000	12,300	12,800
TOTAL COMMUNICATIONS BUDGET	$ 5,585,600	$ 5,850,700	$ 6,160,600
additional end-of-year school funds through philanthropy and savings	*$ 367,100*	*$ 573,700*	*$ 580,300*

2. Describe the process through which the unit develops its budget, including preparation of the budget request and spending plan, review and approval, and the role of faculty in the process.

In the School of Communications, the dean shares budget information at the faculty retreat each August, showing how the school's money was spent in the preceding year and discussing budget issues for the coming year.

All schools at Elon follow the same budget process. Deans work with department chairs to prepare requests in four categories: new faculty positions, operations, new programs and capital expenditures. Because faculty recruiting requires early advertising, deans propose new positions to the provost in late summer, and the provost authorizes new positions in September after receiving official enrollment numbers and consulting with the president.

All other requests from across the university are compiled for the Budget Committee chaired by the provost and consisting of the vice president and assistant vice president for business and finance, two faculty members, a staff member, and an academic dean (the provost has appointed Dean Parsons to this role the past eight years).

During the fall term, the Budget Committee broadly prioritizes requests and establishes a budget model. The model is a projection for tuition revenue, room and board revenue, and student enrollment and retention projections. Elon is heavily tuition-driven, so the available budget basically is tuition multiplied by the number of estimated students, minus a savings cushion. The Budget Committee hosts two sessions for faculty and staff to discuss the budget model and special considerations for that year. Afterwards, the president reviews and submits a proposed budget to the university's Board of Trustees.

The university has operated for years with a conservative budgeting model to protect against a precipitous decline in students or another emergency. For example, the Trustees mandate that 10 percent of the annual budget be set aside as a reserve each year. In 2017, this totals about $25 million.

The Budget Committee creates a financial model based on revenue from 97 percent of estimated student enrollment (allowing for a 3 percent enrollment shortfall) and 95 percent of anticipated tuition dollars (allowing for the possibility of weaker retention in a bad economy).

Since enrollment and tuition have remained strong through the years, the university ends each year with a substantial pool of money that was not budgeted. This under-budgeting of enrollment and tuition resulted in $14 million in contingency funds at the end of 2016-17.

The university distributes these contingency funds in three primary ways:

-- End-of-year allocations for one-time expenditures. The School of Communications has benefited substantially over the years from end-of-year allocations. For instance, the school received a $1.8 million special allocation to ensure that the new and renovated facilities would have state-of-the-art technology.

-- Campus construction projects as recommended by Senior Staff or the Long-Range Planning Committee. While major gifts supported the School of Communications construction project, several million dollars in university contingency funds went toward completion of the project.

-- Investment of several million dollars each year for ongoing maintenance of facilities.

In terms of the school's operating budget, faculty committees can propose expenditures. For example, the faculty technology committee guides the school's decision-making each year on how best to allocate the available technology budget.

3. **Describe the adequacy of resources for the unit and the sources of revenue for those resources (university funds, fees, private funding, other). Describe how the unit will supplement its annual budget from other sources or reallocate resources to reach its strategic goals.**

The School of Communications is financially well supported by the university, and the school now attracts $150,000 or more a year in annual gifts to supplement its programs.

Money flows to priorities at Elon, and the School of Communications closely adheres to its annual goals and five-year strategic plan to identify priorities for funding. For example, the school in the past year secured a staff position to begin Maroon Sports as a university priority, secured funds for the operation of Turner Theatre, and secured an agreement to eventually provide scholarships to all Communications Fellows. Earlier, the school funded partnerships with News21 and the Pulitzer Center on Crisis Reporting and advocated the addition of a Career Services corporate and employer relations staff member to support Communications students.

At Elon, no academic unit has its own fundraising officer. Instead, Elon has a centralized development office with an assigned liaison to each school. This has worked well in the school's formative years. Besides the $15.2 million in gifts for the School of Communications building project, the school has attracted $2.5 million in private funding since its founding. Major gifts include $200,000 from the Hearst Foundation for minority scholarships; a $220,000 estate gift from alumnus Marjorie Hunter, formerly the White House correspondent for *The New York Times*; and $500,000 for the North Carolina Open Government Coalition, invested in the university's endowment for use by the organization housed in the School of Communications.

In the past three years, the School of Communications has attracted $463,400 in annual gifts and another $52,500 in endowment gifts for student scholarships (these are funds received; pledges are not included). This is five times more on an annual basis than in 2010 when the university began inviting alumni, parents and students to designate their giving to academic units if they wished. Communications alumni, parents and students have been very supportive.

The available private funds give the school valuable flexibility in addressing financial needs. For example, the school is able to offer annual (non-endowed) scholarships to current students experiencing financial need, provide funding support for student travel to conferences and to receive awards, support faculty development and travel beyond the school's operating budget amount, and invest in facilities enhancement beyond what the university will provide.

Elon has an unusually young alumni base – 61 percent of Elon alumni are under the age of 40. For the School of Communications, this figure is almost 100 percent. As a result, the school does not have alumni who have reached the pinnacle of their careers or who have reached retirement age and wish to leave an endowment legacy to their alma mater.

The school's one endowed chair, the A.J. Fletcher Professorship, was given to Elon in the 1990s by the A.J. Fletcher Foundation in Raleigh, which has since shifted its focus from supporting higher education to addressing social and civic problems in the state. The Fletcher Professorship provides the recipient, David Copeland, with a salary supplement and an operations allocation.

4. Describe how the resources provided by the institution compare with the resources for similar units on your campus.

The School of Communications has aggressively secured resources through the years to build a program of quality. Elon operates with a strong sense of equity across academic units. The deans of communications, business, education, and arts and sciences collectively meet with the provost each Wednesday and often share input into resource decisions.

Since Communications faculty average a decade of professional experience, faculty salaries for new positions in the School of Communications generally are higher than those in the College of Arts and Sciences and the School of Education, but lower than salaries commanded in the School of Business. The annual pool for salary increases is equitable across schools. Elon has provided faculty and staff salary increases every year since the School of Communications was established.

The one area of dissimilarity is funding for the university's Fellows programs that attract outstanding students to each school. The university made a strategic decision a decade ago to enhance the Elon College Fellows prior to its successful bid to house a Phi Beta Kappa chapter. All 50 Elon College Fellows receive annual scholarships, whereas only five of the 25 Communications Fellows (and five of the 25 Business Fellows) initially did. This inequity was a rare occurrence of unequal resources for similar programs. In 2017, the university implemented a three-year plan to fully fund scholarships for all students invited to be Fellows, so this rare inequity will go away.

5. Describe the unit's classrooms, offices, computer labs or other building spaces, as well as technology support services. If the unit administers university media or student publications, include a description of equipment and facilities and devoted to those operations.

The School of Communications enjoys outstanding facilities and state-of-the-art technology.

The inventory of production equipment available for student checkout is valued at $2 million. The Gear Room, located in McEwen, houses 115 video cameras and HDSLRs for film/video production, 75 DSLR cameras and 35 digital still cameras for photography, 70 light kits, and specialty lenses, audio recorders, microphones, tripods and monopods, jibs, shoulder rigs, and track-mounted camera dollies. The Gear Room makes 700 to 900 student checkouts a month.

The School of Communications has nine classrooms and eight computer labs for undergraduate and graduate classes across its four-building complex. These rooms feature a teacher's station, iMac computer, HD video projector, speakers, external laptop connector, Blu-ray disc or DVD player, and a Crestron control unit to assist faculty with the operation of sources and displays.

Seven iMac labs serve the undergraduate program (three in McEwen, three in Schar, one in Steers Pavilion), and an iMac lab in Long Building serves the graduate program. The labs are largely interchangeable because they share a standard software package includes Microsoft Office Professional, Adobe Creative Cloud, SPSS, SAS (virtual access via Citrix), R/RStudio and Tableau. A handful of specialty software titles support specific courses. Some labs are equipped with multiple flat-screen monitors situated near student computers to mirror content projected on the front screen, helpful for courses that include software skills training.

The school's latest technology innovation is having touch-screen capacity in two labs (Schar 104 and Steers 101). The 98-inch touch screens with 4K resolution serve in lieu of a projector to support innovative teaching pedagogies.

Two television studios and control rooms were reconceived and built in 2016. Each studio is equipped with three high-end cameras and a dedicated control room, allowing them to operate concurrently during peak times as needed. The Jane and Brian Williams Studio – highlighted by 40 feet of window opening onto the school's new plaza a la NBC's *Today* show – features a multi-function mobile set for anchor-based shows. Next to it is the Virtual Studio with a green hard-wall cyc for video compositing and virtual set applications and a white infinity wall as a neutral or colored backdrop for photography, film or video-based applications.

Video and audio edit suites for student use are on the lower level of McEwen. The 19 video edit bays are equipped with 27-inch iMacs, secondary external monitors and speakers. The school teaches and supports editing in Adobe Premiere Pro in all production courses, but also provides access to Avid Media Composer with periodic training through staff-led workshops. Three of the edit bays are super-sized for special purposes such as client presentations and team collaboration. The audio production suite consists of two sound recording studios and three control rooms. One studio accommodates voice recording, interviews, podcasts and

small ensemble music sessions. The larger recording space serves as a Foley sound-effects studio and is capable of accommodating larger music ensembles. Each control room is equipped with Pro Tools for film and video sound recording and post-production. Pro Tools also is installed in a McEwen lab to support courses in sound production and editing.

The school houses a 220-seat movie theater and a 70-seat screening room. Turner Theatre is equipped with a Christie Digital Cinema projection system and Christie Vive 7.1 surround sound for a state-of-the-art immersive theatrical experience. The screening room in McEwen features HD projection with 7.1 surround sound and a Blu-ray DVD player.

Besides a dedicated classroom and computer lab for the graduate program, Long Building has six edit bays for graduate student use; two are super-sized with a large wall-mounted monitor.

All computers in the school – in computer labs, edit suites, and faculty and staff laptops – are replaced on a three-year rotation cycle. This is coordinated by the university's Technology Office and is not part of the School of Communications budget.

The communications school is a Mac environment, in sync with the majority of Elon students who bring a Mac laptop to campus for personal use. Several public computers and printers are available for student use in the Media Sandbox in Schar Hall and on the second floor of McEwen, and collaborative workstations with a flat-screen monitor and computer connections are available in the Media Sandbox and student engagement spaces.

STUDENT MEDIA

The School of Communications has a close and supportive relationship with student media, but not in a "publisher" role. Student media are guided and funded by the university's Media Board, and Communications faculty and staff serve as student media mentors.

In its recent building project, the school embraced the idea of bringing student media together in McEwen as a collaborative learning environment. McEwen's first floor is home to the student newsroom that publishes *The Pendulum* newspaper and produces a live ELN newscast and morning show each week while maintaining a daily website and social media accounts. Elon Student Television (ESTV) has its headquarters on the main floor as well. Radio station WSOE-FM and *Phi Psi Cli* yearbook are located downstairs. All student media benefited from facility and equipment upgrades in the move.

6. Describe the unit's most urgent needs for resources, if any, and the plan to address these needs.

It would be startling for the school to declare an urgent need for resources only months after moving into a $25 million facility with state-of-the-art technology. The university has supported the school exceedingly well, and faculty and students are complimentary of how the school's facilities and technology contribute to teaching, mentoring and student learning.

Professional master's program

7. Provide a summary paragraph that demonstrates needed resources (budget, faculty, staff, equipment and facilities) are provided for an effective professional master's program. Describe the program's most urgent needs, if any, and the plans to address these needs.

The university and School of Communications provide the M.A. in Interactive Media program with the faculty, facilities and budget to operate a highly effective program. When the iMedia program began in 2009, the university provided the school six new faculty and staff positions, renovated space so that the program moved into new facilities with the latest in technology, and established an operating budget that supported new media initiatives and funded every graduate student to go abroad during the winter term course titled Interactive Project for the Public Good.

In summer 2017, the iMedia program moved into a spectacularly renovated Long Building.

The one area of need is graduate student scholarships. Currently, 10 percent of iMedia tuition is allocated for scholarships. As the cost of tuition rises at 3+ percent a year, the discount rate needs to approximate the 17 to 20 percent undergraduate discount rate. Increasing scholarship support will make a difference. The iMedia program lost a number of prospective students for the 2017-18 academic year just prior to the start of classes. Cost was a prime factor.

Standard 8

Professional and Public Service

Communications students speak at the 2017 Internet Governance Forum-USA in Washington, D.C.

Highlights

- ❖ The Imagining the Internet Center sends student/faculty/staff teams around the world each year to report on policy issues raised at Internet Governance Forums.

- ❖ The school is the academic home of the North Carolina Open Government Coalition that promotes the importance of governmental transparency in a democracy.

- ❖ Individually, faculty members contribute professional and public service through a number of avenues, including leadership in AEJMC, BEA and ACEJMC.

- ❖ Professionals on the school's advisory board return to campus each term to interact with students and advise the school. Board members represent *The New York Times*, ESPN, U.S. Chamber of Commerce, ABC, "60 Minutes" and Pew Research Center.

- ❖ The school communicates through e-newsletters with its unusually young alumni – almost all still in their 20s and 30s.

Standard 8. Professional and Public Service

1. Summarize the professional and public service activities undertaken by the unit. Include operation of campus media if under control of the unit; short courses, continuing education, institutes, high school and college press meetings; judging of contests; sponsorship of speakers addressing communication issues of public consequence and concern; and similar activities.

The School of Communications is a dynamic environment for professional and public service activities. Here are leading examples at the state, regional, national and international levels:

♦ The school's [Imagining the Internet Center](#) serves the public good by exploring the past, present and future impact of the Internet on people and society. Elon sends student teams to cover Internet Governance Forums and Internet Hall of Fame inductions around the world: Greece, Brazil, India, Egypt, Switzerland, Germany, Lithuania, Hong Kong, Kenya, Mexico and Washington, D.C. Through the years, more than 200 Elon students have been involved in the center's initiatives, including the Internet Predictions Project that looks at the evolution of the Internet from its formative years. The center's director, professor Janna Anderson, partnered with the Pew Research Internet, Science and Technology Project on the "Future of the Internet" book series and 2017 reports. Elon presented the inaugural Areté Medallion to Internet pioneer Vint Cerf when he visited campus in 2016.

♦ The School of Communications is home to the North Carolina Open Government Coalition and its educational arm, the [Sunshine Center](#). Since 2006, the center has hosted workshops and Sunshine Day celebrating transparent government in a democracy. This year, the center hosted state Attorney General Josh Stein as keynote speaker. The school maintains the coalition website and operates a phone/email hotline for the general public. The coalition's board consists of journalists, broadcasters, librarians, attorneys, the League of Women Voters and government officials. The school raised and manages a $600,000 endowment to support the coalition. Jonathan Jones directs the coalition.

♦ Elon students and faculty have traveled from Russia to Morocco to cover the International Collegiate Programming Contest, which involves more than 30,000 computer science students on six continents competing for 360 slots at the finals. Associate professor Amanda Sturgill leads the effort that involves teams of students, faculty, staff and alumni.

♦ The school hosted 2017 conferences for the Society of Professional Journalists Region 2 and the North Carolina College Media Association and co-hosted the regional PRSSA conference with UNC Chapel Hill. The school also helped sponsor "Freedom Sings," a show produced by the First Amendment Center on music that has either been banned or helped start social movements to illustrate freedom of speech and expression.

A lecture by
Internet Pioneer Vint Cerf
Friday, Sept. 30 — McCrary Theatre, 3:30 p.m.

ELON UNIVERSITY | School *of* Communications

Imagining the
Internet Center

An initiative of the School
of Communications, the
Imagining the Internet Center
documents the evolution of digital
communication by covering
major international forums and
surveying thousands of experts.

Global INET - Geneva, Switzerland

FREEDOM
sings
FIRST AMENDMENT CENTER

How rock, pop and soul music changed the world.

Wednesday, Oct. 12 – 7:30 p.m.
PARC, Danieley Center

ELON UNIVERSITY

3

♦ The graduate program includes a winter term course titled Interactive Project for the Public Good. Since the last accreditation review, about 30 graduate students each year have completed interactive media projects for organizations that had limited exposure and were in need of a digital footprint. Recent examples include Belize (Cornerstone Foundation), Costa Rica (Camara de Turismo de Sierpe, tourism and travel agency), Guatemala (Tierra Verde Project, organic agriculture), Ireland (Abair Leat, language mobile messaging application), and the Dominican Republic (Alegriá Gri Grí, nonprofit assistance agency). The iMedia student groups produced videos, designed promotional materials, shot still photography, researched marketing plans, and assisted with social media to help raise awareness of these organizations.

Other professional and public service activities occur on Elon's campus, such as:

♦ Faculty, staff and students participate each year in the UNC Center for Public Television spring fundraising drive to solicit pledges for WUNC-TV, the statewide PBS member station. Elon volunteers answer phones and process pledge information.

♦ The School of Communications organizes events to celebrate National News Engagement Day. This AEJMC initiative encourages students to read, watch, tweet, like and share the news. The day's activities included "Put it in pictures" where community members take photos of how they engage with news and "Hear ye, hear ye" where students dress as town criers and shout headlines on campus.

♦ The school takes a leadership role in bringing top academicians, politicians and thought leaders to campus to participate in public forums. Besides Internet pioneer Vint Cerf and state Attorney General Josh Stein mentioned earlier, guests have included Pulitzer Prize journalist Bob Woodward, NPR radio talk show host Diane Rehm, First Amendment Center president Ken Paulson, and Apple co-founder Steve Wozniak, plus a live chat with BuzzFeed president Greg Coleman.

♦ The school hosted visiting journalists from China, Palestine, Nigeria and other countries, coordinated by the Global Communications Association. A faculty member moderated a Community Connections program about the "Role of Government and the Future of the Traditional Two-Party Political System," and professionals on the Communications Advisory Board are guest speakers in classes each semester.

sunshine center

of the North Carolina
Open Government Coalition

The Sunshine Center is the educational arm of the **North Carolina Open Government Coalition**, focusing on outreach efforts to inform citizens about the importance of government openness. Elon's **School of Communications** has housed the coalition and center since 2007.

ncopengov.org

North Carolina
College Media Association

Conference for College Media Students and Advisers

Keynote by
Elon alumnus Al Drago '15
New York Times photographer

@Al_Drago

Saturday, Feb. 25 — Elon University's School of Communications

2. List online examples of professional and public service activities undertaken by members of the faculty in the past six years. Limit to five examples per faculty member. The unit has the option of providing a complete list online. Do not include service to the unit or institution; this information should be presented in Standard 1.

Faculty members individually serve the profession and public in important ways.

For example, two faculty members serve on the Accrediting Council, and five in all have been trained to participate in ACEJMC site visits. Faculty have leadership roles with the Internet Governance Forum/USA, Broadcast Education Association board of directors, Institute for Shipboard Education (Semester at Sea) board of trustees, and Hearst Journalism Awards steering committee. Others serve on editorial boards of academic journals, as officers of AEJMC and BEA divisions and other organizations, and as reviewers for peer-reviewed journals and judges for juried competitions.

The following is a list of professional and public service activities undertaken by each faculty member, in alphabetical order.

Bill Anderson
Professional Advising Board, Manning, Selvage & Lee, Washington, D.C., 2005-present
Reviewer, *International Journal of Sports Communication*, 2015-present
Judge, PRSSA Diversity Conference Competition, 2015 & 2016
Reviewer, AJHA National Convention, 2001-present
Reviewer, *Public Relations Inquiry,* 2017

Janna Anderson
Senior Contract Researcher, Pew Internet Project, Pew Research Center, 2003-present
Coordinator, Documentary Journalism, Internet Governance Forum-USA, 2009-12 and 2016.
Keynote Speaker/Moderator, World Future Conference, San Francisco, 2015;
RoboUniverse Conference and Exposition, New York, 2015
Member, Editorial Board, *Newspaper Research Journal*, 2007-2015

Brooke Barnett
Accreditation site-team member, ACEJMC, 2011-present
Editorial Board, *Insight Into Diversity*, 2014-present, and *Electronic News*, 2009-present
Advisory Board, Indiana University, Journalism School, 2012-present
Invited Presenter, Scripps Howard Leadership Academy, Manship School, LSU 2017
Workshop Facilitator, University of Missouri School of Journalism, 2016

David Bockino
Interview, NPR Marketplace, *Greetings from Myanmar*, 2016
Book Talks, *The Guidebook Experience*, (multiple locations), 2015
Guest Speaker, Indian Institute of Journalism & New Media, Bangalore, India, 2013
Guest Speaker, College of Journalism, Chennai, India, 2013

Vanessa Bravo
Reviewer, *Journal of Computer-Mediated Communication Research*, 2015
Reviewer, *Public Relations Review*, 2012-14
Reviewer, *Journal of Public Relations Research*, 2012
Reviewer, Communication Technology Division, AEJMC, 2013
Reviewer, International Communication Association, Public Relations Division, 2016

Lee Bush
Reviewer, *Journal of Advertising Education,* 2015
Reviewer, *Continuum Journal of Media & Cultural Studies,* 2015
Board Member and Communications Chair, EarthShare North Carolina, 2012-15
Speaker, "Brand Marketing, Integration and the Power of the Human Network," PRSA, Chattanooga, 2012
Invited Speaker, "Trends in Marketing," Alamance County Arts Council, 2011

Naeemah Clark
Speaker, TEDx Mid Atlantic, "Women aging in front of the audience," 2016, and TEDx Greensboro, "Does the media tell us who we are?" 2014
Subject of NBC News package, diet and individuals forsaking sugar, 2016
Newspaper column, "Lesson in purging racism on campus," Greensboro *News & Record*, 2015.
Presenter, "Creating failure on the path to leadership," National Scholastic Press Association, Orlando, 2015
Interviewee, Seth MacFarland criticized for racial stereotyping of Asians, "The Lead with Jake Tapper," 2013

David Copeland
Member, Editorial Board, *Journalism History*, 2006 to present
Member, Editorial Board, *Historiography*, 2015 to present
Reviewer, "Indelible ink: The trials of John Peter Zenger and the birth of America's free press," *American Journalism*, 2016
Keynote speaker, "Religious press, print culture, and defining the nation," Religious Press and Print Culture, Mainz, Germany, 2014
Member, Publications Committee, American Journalism Historians Association, 2010-present

Colin Donohue
Organizer, SPJ Region 2 conference, Society of Professional Journalists, 2011 and 2017
Organizer, statewide media conference, North Carolina College Media Association, 2017
Organizer, National News Engagement Day (campus events and activities), 2014-present
Judge, newspaper competition and state High School Journalist of the Year competition, North Carolina Scholastic Media Institute, Chapel Hill, N.C. 2012, 2014 and 2016.
Judge, Large School Newspapers, North Carolina College Media Association, 2008-16

Vic Costello
Instructor, Filmmaking Workshop, Sandscribe Foundation, Ethiopia, 2017
Chair, Bylaws Committee, Broadcast Education Association, 2015-present
Member, Board of Directors, Broadcast Education Association, 2014-present
Member, Festival of Media Arts, Advisory Committee, BEA, 2014-present
Chair, Task Force, District Reconfiguration, BEA, 2014-15

John Doorley
Member, Editorial Board, *Public Relations Review*, 2011-present
Consultant, "Brand and reputation management program," Tantalus Group, Translink, South Coastal British Columbia Transportation Authority, Vancouver, Canada, 2017
Consultant (pro-bono), American Foundation for the University of the West Indies, Coral Gables, Fla., 2015
Consultant, "Reputation management," Boeing Global Service, Seattle, 2016
Consultant, "Mindful reputation" (clients include Hoffmann-LaRoche and Deloitte), present

Ahmed Fadaam
Keynote speaker, Region 2 conference, Society of Professional Journalists, 2017
Interviewee, "Ahmed's Diary" radio series, "The Story with Dick Gordon," WUNC-FM, Chapel Hill, 2006-12
Exhibition, "Iraqi Refugees," Raleigh, 2016
Exhibition, "Building Bridges," Wichita State University, Kan., 2016

Kelly Furnas
Instructor, "J-CAMP," James Madison University, Harrisonburg, Va., 2016
Keynote address, Virginia Association of Journalism Teachers and Advisers, JMU, Harrisonburg, Va., 2016

Presenter, "Journalism education and career skills," Business Professionals of America national leadership conference, Boston, 2016

Presenter, "Drones and the media," Texas Association of Journalism Educators, Dallas, 2015

Keynote address, Flint Hills Publications Workshop, Kansas State University, Manhattan, Kan., 2015

Kenn Gaither
President/Chief Executive Officer, Institute for Shipboard Education, Charlottesville, Va., 2014-15
Member, Board of Trustees, Institute for Shipboard Education, 2015-present
Program Reviewer, Department of Mass Communications, Delaware State University, Dover, 2014
Program Reviewer, Department of Communications, Graduate Program, College of Charleston, 2013
Member, Editorial Advisory Board, *Journalism and Mass Communication Educator*, 2012-present

Gerald Gibson
Judge, Faculty Video Competition, Broadcast Education Association, District 2, 2016
Reviewer, Aesthetics and Criticism Division, BEA, 2015
Judge, Student Competition, Corporate Video Productions, BEA, 2014
Participant, Faculty Thought Seminar, Time-Warner Media Lab, Burbank, Calif., 2013

Jessica Gisclair
Participant, ACEJMC Site Team Training, 2016
Participant, Scripps Howard Academic Leadership Academy, Manship School of Mass Communication, Louisiana State University, Baton Rouge, 2013

Don Grady
Member, Accrediting Council on Education in Journalism and Mass Communication (AEJMC representative, twice elected), 2012-15 and 2016-present.
Program Reviewer, Communication Studies Department, Furman University, Greensville, S.C., 2017
Member, ACEJMC accreditation site team, Colorado State University, Fort Collins, Colo., 2016
Judge, Basket Mosse Award, AEJMC, Summer 2017
Presenter (multiple workshop sessions), "Assessment Boot Camp," BEA Conference, Las Vegas, 2012-17

Ben Hannam
Proprietor, Accomplish Studios, Chapel Hill, 2006-present
Judge, Logo Design, Visual Communication Division, AEJMC, 2016-17
Chair, Creative Competition, Visual Communication Division, AEJMC, 2016
Reviewer, Portfolios, Professional Association for Design, Raleigh, N.C., 2015-16
Presenter, "Creativity versus logic in graphic design," National Scholastic Press Association, Orlando, 2015

Sana Haq
Juror, Documentary Short, University Film and Video Association, California State University, Los Angeles, 2017
Presenter, "Women with a movie camera," Teaching and Media Conference, Winston-Salem, 2017
Juror, Documentary Feature, RiverRun International Film Festival, Winston-Salem, 2013
Instructor, Documentary Film Boot Camp, Winston-Salem Downtown Public Library, 2013

Anthony Hatcher
Presenter, "Writing with context on social media," National Scholastic Press Association, Washington, 2014
Lecturer, "Is journalism—and journalism school—still relevant in the age of blogs, tweets and citizen journalism?" Osher Lifelong Learning Institute, North Carolina State University, Raleigh, 2014
Columnist, "How to disagree in close quarters," *Huffington Post* and Burlington *Times-News*, 2016
Columnist, "They're just like us," Raleigh *News & Observer*, 2016

Dan Haygood
Presenter, "Creativity in advertising" and "Branding your publication or online news site," National Scholastic Press Association, Indianapolis, 2016

Presenter, "Seven design principles for developing creative advertising," North Carolina Scholastic Media Association Institute, Chapel Hill, 2016

Reviewer, Research Paper Competition, History Division, AEJMC, Southeast Colloquium, Baton Rouge, 2016

Presenter, "Branding your publication, online news site, and other media properties," Columbia Scholastic Press Association convention, New York, 2016

Presenter, "David Ogilvy and Rosser Reeves," Erwin Center Series, Clemson University, Clemson, S.C., 2014

Denise Hill
Member, International Advisory Council, APCO Worldwide, 2015-present
Member, Leadership Academy Task Force, national Public Relations Society of America, 2017
Presenter, "The historiography of public relations," Arthur W. Page Society, Diverse Future Conference, Lenox, Mass., 2016
Panelist, "Diversity in public relations," PRSSA Regional Conference, Chapel Hill, 2015
Presenter, "Communication models and communication theory," PRSA, Accreditation Education Program, Charlotte, 2015-17

Jooyun Hwang
Reviewer, Public Relations Division, National Communication Association, 2016
Reviewer, *Journal of Asian Pacific Communication*, 2016
Reviewer, *Journal of Communication Management*, 2013

Jonathan Jones
Director, North Carolina Open Government Coalition and its Sunshine Center, 2014-present
Presenter, "Libel law," North Carolina Scholastic Media Association, Asheville and Charlotte, 2016
Panelist, "Legislative update," Freedom of Information Summit, Washington, 2016
Panelist, "Traps, tricks and what do you do when this happens?" North Carolina School Public Relations Association, Wilmington, 2015
Organizer/Presenter, "Let the sunshine in," North Carolina Civic Education Consortium, Chapel Hill, 2015

Doug Kass
Freelance Writer/Director/Producer, Centerline Digital, Myriad Media, Trailblazer Studios, Raleigh, 2008-15
Juror, Budapest International Documentary Festival, Budapest, Hungary, 2016
Judge, Student experimental and documentary categories, Broadcast Education Association, 2016
Adviser/mentor, Documentary Division, Documentary Center of Cambodia, Phnom Penh, 2004-present

Derek Lackaff
Visiting Faculty, Communications Program, Danish Institute for Study Abroad, Copenhagen, Denmark, 2015
Visiting Lecturer, UB-SIM Communications Program, Singapore Institute of Management, 2012
Invited Lecturer, "The better Alamance project: Technology connections to build strong communities," North Carolina Campus Compact Civic Engagement Institute, Wilmington, 2014
Reviewer, Association of Internet Researchers, AEJMC, *CyberPsychology, Social Networking and Behavior,* BEA, and *Information, Communication, and Society.*

Rich Landesberg
Member, Editorial Board, Broadcast Journalism, AEJMC, present
Executive Administrator, Board Member and Judge, Radio Television News Directors Association of the Carolinas, 2005-present
Chair and vice chair, News Division, Broadcast Education Association, 2005-present

Byung Lee
Presenter, "Easy, beautiful and useful data visualization using Tableau 2," preconference workshop, AEJMC, 2016
Presenter, "Q software workshop: LeeQSort," preconference workshop, International Society for the Scientific Study of Subjectivity, New Orleans, 2016
Presenter, "Visualization of big data and analysis: Gephi and Tableau," Kyungpuk University and Pusan University, Korea, 16

Speaker, "Use of social media in political communication, especially Twitter," Twin Lakes, Elon, 2012
Speaker, "Newspapers' past and present," visiting Korean newspaper executives, Rutgers University, 2012

Julie Lellis
Reviewer, *Journal of Marketing Communications,* 2017; *Environmental Communication*, 2016; and
  Scandinavian Journal of Disability Research, 2016
Presenter, "How to revive lifeless communications and reinforce identity," G&S Business Communications,
  Raleigh, 2017
Reviewer, Visual Communication Division, AEJMC, 2009-2016; LGBTQ Interest Group, AEJMC, 2016
Grant Reviewer, Contemplative Pedagogy Teaching and Learning Grants, Center for Contemplative Mind in
  Society, 2015

Harlen Makemson
Member, Editorial Board, *Visual Communication Quarterly*, 2015-present
Research Chair, History Division, Southeast Colloquium, AEJMC, 2010-13
Member, Awards Committee, American Journalism Historians Association, 2010-present
Presenter, Beginning Desktop Publishing Workshop, North Carolina Scholastic Media Institute, Chapel Hill,
  2012

Barbara Miller
Reviewer, *Journal of Public Relations Research, Journal of Applied Communication Research, Journalism and
  Mass Communications Quarterly, Journalism of Environmental Communications, Communications Research
  Reports,* 2011-present

William Moner
Co-webmaster, Visual Communication Division, AEJMC, 2015-present
Reviewer, *Journal of Digital and Media Literacy*, 2014
Reviewer, Union for Democratic Communications, 2014-15
Presenter, "The evolving role of social media in globalization," Southern Illinois University, Carbondale, 2012
Member, Board of Directors, H.O.P.E (Helping Other People Eat), non-profit dedicated to raising funds for local
  community food bank, 2016-present

Phillip Motley
Co-editor of special issue on the value of critique, *Arts and Humanities in Higher Education*, 2017
Co-webmaster, Visual Communication Division, AEJMC, 2015-present
Reviewer, *Partnerships: A Journal of Service-Learning and Civic Engagement,* 2014-present
Panelist, "The new generation of marketers," Digital Marketing for Business Conference, Raleigh, 2013
Member, International Collaborative Writing Group, International Society for the Scholarship of Teaching and
  Learning, 2012-13

Max Negin
Presenter, "Finding your first job in sportscasting" and "Art of the interview," National Scholastic Press
  Association, Orlando, 2015
Presenter, "Art of the interview" and "How to be a better storyteller," National Scholastic Press Association
  Conference, Washington, 2015, and Indianapolis, 2016
Presenter, "Upping your game in sportscasting," RTDNA Excellence in Journalism Conference, Anaheim, 2013
Senior Media Manager (EVS & Avid), NBC Sports, 2008-present

Tom Nelson
Columnist, "History shows 'alternative facts,' journalism can have real consequences," Greensboro *News &
  Record*, Burlington *Times-News*, 2017
Columnist, "Remember the Spanish Civil War to understand the dangers of 'righteousness' today," Burlington
  Times-News, *Winston-Salem Journal* and Greensboro *News & Record,* 2016
Consultant, curator of historical photographs and visual documentary, WWII German Prisoners of War Museum,
  Camp Concordia, Concordia, Kan., 2011-present
News Reporter, KXMB-TV, Bismarck, N.D., 2011

Youssef Osman
Juror, Document Category, Blowup Film Fest, Chicago International Arthouse Film Festival, Chicago, 2015-17
Juror, Short Fiction Category, Festival of Media Arts, Broadcast Education Association, Las Vegas, 2016-17
Juror, Fiction Category, University Film and Video Association, American University, Washington, 2015-16
Presenter, "Red camera workflow" and "Color grading" workshops, UFVA, Montana State University, Bozeman, 2014

George Padgett
Columnist, "Surprise: Transgender deniers blame liberals and progressives," *Times-News*, Burlington, 2017
Columnist, "Liberal and loving it," *Times-News*, Burlington, 2015

Paul Parsons
Vice President, Accrediting Council on Education in Journalism and Mass Communications, 2016-present
Chair, accreditation teams, University of Kansas (2016), University of Sharjah, United Arab Emirates (2016), California State at Fullerton (2015), Anahuac University, Mexico (2014), Michigan State University (2013) and University of Puerto Rico, Arecibo (2013)
Convener, Leadership Sessions, World Journalism Education Congress, Mechelen, Belgium, 2013
Editorial board, *Journalism & Mass Communication Educator* (2003-12) and *Monographs* (2008-12)

Randy Piland
Photography Director, national Boy Scout Jamboree, 2011-present
Summer Faculty, Visual Storytelling Workshop, Philmont Training Center, Cimarron, N.M., 2010-present
Presenter, Photojournalism and Photoshop workshop, Wycliffe Global Alliance, Kandern, Germany, 2014
Associate Director, Region 6, National Press Photographers Association, 2010-15
Photographer, ABA *Journal Magazine*, 2015-16

Glenn Scott
Fulbright Lecturer, Department of Language & Culture, University of the Ryukus, Okinawa, Japan, 2011-12
Member, Doctoral Dissertation Committee, School of Media and Journalism, UNC Chapel Hill, 2016-17
Head, Participatory Journalism Interest Group, 2014-15, and research chair, Civic & Citizen Journalism Interest Group, AEJMC, 2013-14
Reviewer, *Revitalizing the Bonds of Journalism*, AEJMC Presidential Initiative co-sponsored by the Kettering Foundation, 2016
Reviewer, Tankard Book Award, AEJMC, 2014-16

Michael Skube
Chair, General Nonfiction jury, Pulitzer Prize, 2011

Jessalynn Strauss
Member, Editorial Board, *Journal of Public Relations Research*, 2017
Speaker, "Promoting Las Vegas: Stories and strategies of press releases," Center for Gaming Research, UNLV, 2017
Speaker, "Cracking the social media code: Creating a responsible communication strategy," New Horizons in Responsible Gambling, British Columbia Lottery Council, 2015
Judge, Case Study Competition, Regional PRSSA Conference, UNC Chapel Hill, 2016
Reviewer, International History of Public Relations Conference, 2015

Amanda Sturgill
Organizer of coverage, International Collegiate Programming Contest in Russia, Morocco and other countries, Elon from 2010 to present
Presenter, "Translating the story of global learning: Lessons for multi-institutional research." International Society for the Scholarship of Teaching and Learning, Los Angeles, 2016
Chair and research chair, midwinter conference, Technology Division, AEJMC, 2010-14
Reviewer, AEJMC (various divisions), and *Journal of Religion and Media, Journalism and Mass Communication Quarterly, Newspaper Research Journal*
Session Chair, "The golden age of data: Big data and media analytics," BEA Research Symposium, present.

Nicole Triche
Presenter, "Women with a movie camera," Teaching and Media Conference, Winston-Salem, 2017
Juror, Documentary Shorts, Full Frame Documentary Film Festival, Durham, N.C., 2015
Workshop Leader, Pitching Short Documentaries," University Film and Video Association, Washington, 2015
Judge, Shorts Program, Milwaukee Film Festival, Milwaukee, Wisc., 2015
Director, "Jeanne Robertson: Fabulously funny," Paramount Theater, Burlington, N.C., 2014

Hal Vincent
Workshop Leader, "Creative communications for nonprofits," Moral Leadership in Action Conference, Chautauqua Institution, Chautauqua, N.Y., 2016
Chair, Distinguished Teaching Award, Early Career Teaching Excellence Committee, Advertising Division, AEJMC, 2016
Chair, Membership Committee, Advertising Division, AEJMC, 2015
Education Chair, Board of Directors, AdFed Triangle, American Advertising Federation, 2015-present
Faculty Founder, Project ECHO academic partnership with Pace Communications, Greensboro, 2014-present

Brian Walsh
Chair, Best of the Web Competition, Communication Technology Division, AEJMC, 2015-16
Judge (pitch), River Run Film Festival, Winston-Salem, 2014

Frances Ward-Johnson
Adviser and Award Recipient, 2013 "Adviser of the Year," Lambda Pi Eta honor society, National Communications Association, 2014

Qian Xu
Reviewer, *American Communication Journal, Asian Journal of Communication, Chinese Journal of Communication, Communication Research, Journalism and Mass Communication Quarterly, Journal of Computer-Mediated Communication*
Reviewer, International Communication Association, AEJMC, Human-Computer Interaction with Mobile Devices and Services, Visual Information Communication International Symposium
Discussant, "Consumer behavior and social media," Communication and Technology Division, International Communication Association, Seattle, 2014
Discussant, "Top Student Papers," Communication Technology Division, AEJMC, Washington, 2013
Chair, High Density Refereed Research Session, Communication Technology Division, AEJMC, Chicago, 2012

3. Describe the unit's contact with alumni, professionals and professional organizations to keep curriculum and instruction, whether online or onsite, current and to promote the exchange of ideas. Contact may include alumni and professional involvement in advisory boards, curriculum development, guest speaking, placement, internships, and fundraising. Provide advisory board members' names and contact information.

The school has a 28-member national advisory board comprised of professionals in journalism, strategic communications, cinema and television arts, communication design and media analytics.

Board members come to campus for a day each semester to speak in classes, talk with faculty about changes in the professional world and how that may impact curriculum, and discuss how to make the school even better. Sometimes the board conducts mock interviews of seniors or tackles issues in campus forums.

National advisory board members also interact with students outside of the board meeting. For example, "60 Minutes" senior producer and board chair Michael Radutzky and MSNBC anchor Brian Williams visit with journalism students in the "60 Minutes" Master Class when the students come to New York during their spring or fall breaks. In 2016, board member Roger Bolton made a special trip to campus to speak in a public relations class on the importance of strategic communications. In 2015, board member Jack MacKenzie and Bruce K. Rosenblum (former executive vice president of Warner Bros. Media Research & Insights) gave a campus presentation on audience research, and MacKenzie discussed "The Plurals" as the next generation of college students and media consumers.

Faculty and staff participate in professional organizations to stay abreast of industry trends and to promote the exchange of ideas. The school and/or faculty are members of the North Carolina Press Association, Arthur W. Page Society, National Press Photographers Association, North Carolina Association of Broadcasters, American Advertising Federation, and the Tar Heel Chapter of the Public Relations Society of America. Faculty interact on a regular basis with media and communication leaders at conferences and other venues.

The school surveyed its alumni again during spring 2017 to gain their perspectives on curriculum and instruction. As one of the school's indirect measures of assessment, those results are provided in Standard 9. Of course, alumni are welcomed back to the school on a regular basis, often as guest speakers in classes, and the school solicits their feedback on the quality of preparation they received at Elon for the workplace or graduate school.

4. Describe the unit's methods for communicating with alumni, such as newsletters or other publications, on paper or online. Provide in the workroom copies of publications or the Web link for communication during the previous academic year.

The School of Communications has made alumni communication a top priority. In 2010, the school began a quarterly online alumni newsletter, releasing two newsletters in the fall term and two in the spring.

The e-newsletter includes a dean's message, news and feature stories on students and alumni, web and video links, and an array of social media and interactive components. These are coordinated through the university's Alumni Office, which sets the distribution schedule for all academic units.

Because of Elon's enrollment growth in the past decade, the university has an unusually young alumni base, with 61 percent of alumni in their 20s and 30s. The School of Communications has an even younger alumni base, having been a school only since 2000 and a department before that for 12 years. The school and its predecessor department have a total of 4,873 alumni, and Elon has email addresses for 93 percent of them.

The school has an active alumni network website with information about maintaining or reconnecting with the school, alumni news and profiles, video highlights, and links to the alumni e-newsletters.

Elon mails a general-interest magazine to all graduates. The *Magazine of Elon* featured the School of Communications in its spring 2017 issue. The story, "Creating the Comm Quad," described the new and renovated buildings that comprise the 105,000-square-foot and state-of-the-art School of Communications. Other recent issues have included a story about communications alumna Candice Burrow Spake, finding success in the entertainment industry as a script writer for the movie "New Life" (fall 2017); a profile of graduate DeeDee Carowan Filiatreault ('93) who has found success as a newspaper columnist and a recent compilation of her columns and essays in "Tales from the Crib," a book about parenthood; a profile of communications fellow Yasmine Arrington ('15), who created a Washington-based program called ScholarCHIPS, a nonprofit organization to provide college scholarships and a support network for children of incarcerated parents (2016); and a story about Bill Zint ('79), WSOE's first station manager.

5. Describe the unit's support of scholastic (high school) journalism, including workshops, visiting lectures, critiques of student work, etc.

The School of Communications has a record of supporting high school journalists. Since 2014, the school has been a sponsor of the Journalism Education Association and National Scholastic Press Association high school journalism conventions. Colin Donohue has organized Elon's participation and run the sponsorship table, along with Tommy Kopetskie. A number of faculty and staff have given presentations in the last three years:

- Bryan Baker presented sessions titled "Shooting the interview" and "Creative sound for digital media" at the 2014 and 2015 conventions

- Naeemah Clark presented "Becoming a contemplative student leader" in 2014, "Celebrating failure on the path to leadership" in 2015, and "Say something! Writing effective opinion pieces" in 2016

- Ben Hannam presented "Creativity versus logic in graphic design" in 2015

- Anthony Hatcher presented "Writing with context on social media" in 2014

- Dan Haygood presented "Branding your publication or online news site" and "Creativity in advertising" in 2014 and 2015, and presented "Branding your publication or online news site" and "7 principles for developing creative advertising" in 2016

- Max Negin presented "Art of the interview" in 2014, 2015 and 2016; "Finding your first job in sportscasting" in 2014 and 2015; "Research and relationships for the sports journalist" in 2014; and "How to be a better storyteller" in 2016

At the North Carolina Scholastic Media Association Summer Institute from 2013-16, Naeemah Clark, Colin Donohue and Jonathan Jones have offered sessions. Donohue, Haygood, Jones and Kopetskie regularly serve as judges for the NCSMA awards competition.

In other high school journalism service activities, Donohue and a student presented "Social media integrity" to students at The Burlington School in 2014. Staci Saltz has participated in the Elon Academy, a program for academically promising high school students in Alamance County with financial need and/or no family history of college, since its inception in 2008. She has taught courses in multimedia production, photography, videography and presentation skills.

Communications faculty recognized by Society of Professional Journalists

For their efforts organizing the SPJ Region 2 conference, Associate Professor Anthony Hatcher and Director of Student Media Colin Donohue were named the organization's Members of the Month.

Anthony Hatcher, associate professor of communications, and Colin Donohue, director of student media and instructor in communications, were named the Society of Professional Journalists' Members of the Month for April and May.

Colin Donohue (left) and Anthony Hatcher

|+| Enlarge

The two were honored in large part because they co-organized the SPJ Region 2 conference, which was held April 7-8 at Elon University. The gathering featured professional journalists, students, faculty and staff from throughout the region, which comprises North Carolina, Virginia, Maryland, Delaware and Washington, D.C. This year marked the second time Elon has hosted the regional event.

"Organizing the regional conference has twice been a joy because of the educational opportunities we've been able to provide to people throughout our region," Donohue said.

"Hosting the conference also strengthens our chapter. We're able to raise funds and generate excitement about SPJ, which allows us to offer more networking, programming and travel opportunities to our students. We're in for an exciting next couple of years."

The mix of offerings at the conference included sessions on social media, mobile reporting apps, Western media's representation of Muslims, women multimedia journalists and more. Additionally, an opening panel discussed the proliferation of fake news, which Hatcher moderated.

"Elon's SPJ chapter was fortunate to have strong student leadership in 2016-2017," said Hatcher, who has advised Elon's chapter since 2003. "Despite their intense involvement with student media, or perhaps because of it, some of our top students became SPJ leaders this year."

SPJ Region 2 Director Andy Schotz nominated Hatcher and Donohue for the award and in his letter noted the difficulty of attracting people to a conference in the region's southernmost state.

"With just a few tips and guidelines, they dove in and put together a superb conference," Schotz wrote. "I don't remember us having four choices of sessions in certain time slots, but this year's conference did, and all were excellent. There was a great balance of SPJ core priorities of FOI, diversity and ethics.

Standard 9

Assessment of Learning Outcomes

The ultimate outcome: Students graduate and launch creative and meaningful careers

Highlights

❖ The school assesses undergraduate student learning through three direct measures (senior exam, aggregate internship evaluations, student e-portfolios) and three indirect measures (student survey, student competitions, alumni survey).

❖ In the past six years, assessment and professional input have led to two new majors, an expanded capstone course, and enhanced internship and career development programs.

❖ Student achievements include a 2016 collegiate Emmy for best TV magazine show and overall top 10s in writing, multimedia and broadcast, Hearst Journalism Awards.

❖ The M.A. program assessment uses two direct measures (e-portfolios, exit exam) and three indirect measures (awards, exit interviews, graduate employment).

Standard 9. Assessment of Learning Outcomes

1. Provide a copy of the unit's written plan for assessment of student learning outcomes. This plan must include the dates of its adoption and of implementation of its components.

The undergraduate assessment plan is on the following three pages. The plan was first created in 2003 and last revised in 2016. It includes a timeline for past and future implementation.

The assessment plan describes how the school determines if student learning is occurring as the faculty intends. The plan uses six assessment measures – three direct and three indirect. The direct measure of an e-portfolio evaluation was added to the plan after being pilot-tested for two years. All six measures of assessment were applied in 2016-17.

Assessment of Student Learning

School of Communications, Elon University

Assessment is the process of determining if students are learning what the faculty intend for them to learn. While grades represent an evaluation of student learning at an individual level, assessment is the evaluation of student learning across the breadth of a program. At its best, assessment has a transforming effect through the circular process of analyzing curriculum, instruction and student learning – and then using those findings to improve future student learning. This process requires gathering information from multiple sources to analyze what students know, understand and can do as a result of their educational experiences.

A Distinctive Approach

The school endorses the professional values and competencies formulated by the Accrediting Council on Education in Journalism and Mass Communications (ACEJMC).

The *Elon Eleven* is the school's distinctive way of expressing the values and competencies to students, and a specific learning outcome exists for each concept in the *Elon Eleven*. Curriculum matrices for each major identify which courses emphasize which of the values and competencies. The opening core curriculum introduces every student to at least an *awareness* of all values and competencies, and subsequent courses lead to *understanding* and *application*.

The school's *Course Handbook* lists the catalog description, course goal and primary course objectives to ensure that the values and competencies are uniformly stated in syllabi and provide sufficient consistency across multiple sections. Faculty can add additional objectives for their classes as they wish.

The *Elon Eleven* is displayed in all School of Communications classrooms. The dean personally introduces the *Elon Eleven* to students in each section of the opening course (Communications in a Global Age) and explains how the curriculum and experiences such as the required internship are designed to work together to fulfill the school's mission.

Undergraduate Assessment Measures

The school applies three direct measures and three indirect measures to assess student learning at the undergraduate level. These measures are:

Senior Examination *(direct measure)*

The school expects students to master the key content of a communications program, from knowing the First Amendment to demonstrating concepts of theory and metrics. The school administers a 45-question examination to new students in the opening course (Communications in a Global Age) and to seniors in the capstone course (Great Ideas: Issues & Research) as a way of assessing student learning from the start of the program to the end. The exam seeks to measure students' grasp of knowledge and their degree of understanding of the discipline's values and competencies.

Internship Evaluations *(direct measure)*

All students in the school complete one or more professional internships before graduation, and the Internship Office gathers systematic feedback from each professional supervisor. The school analyzes the internship evaluations on an aggregate basis to determine the level of student preparedness and performance in professional work settings. The aggregate analysis reveals strengths and weaknesses related to curriculum and instruction.

e-Portfolio Evaluations *(direct measure)*

The evaluation of student portfolios is ideal for assessing skill sets such as quality of writing and applying the tools of technology. Students create an electronic portfolio in the required internship course and are encouraged to keep adding to it through course projects and participation in student media and school organizations. In their senior year, students entering the job market refine the e-portfolio to support their search. Using a rubric that evaluates the *Elon Eleven* student learning outcomes, external reviewers assess a sample of e-portfolios by academic major.

Student Survey *(indirect measure)*

Elon seniors evaluate the quality of their educational experience by participating in the National Survey of Student Engagement (NSSE) and other periodic national surveys. The school compares and analyzes Communications student responses to university and national averages to discover issues or reveal trends over time that need to be addressed to enhance student learning.

Student Competitions *(indirect measure)*

Student success can be an external indicator of the quality of the educational experience, whether originating in classes or through student media. The school compiles successes in the Hearst Journalism Awards, Broadcast Education Association's Festival of Media Arts and other national competitions, as well as Communications student research accepted for presentation in campus and national research forums. The compilation, comparison and analysis of student success over time offers insight into the effectiveness of the instruction and experiences provided to students.

Alumni Survey *(indirect measure)*

Alumni have the ability to assess their educational experiences with the benefit of perspective. The periodic compilation, comparison and analysis of alumni responses can show patterns over time of alumni judgment about curriculum, instruction and student learning and of the short- and long-term usefulness or relevance of what they learned.

Timeline

Assessment measures implemented since the preceding accreditation site visit:

	Senior Exam	Internship Evaluations	e-Portfolio Evaluations	Student Survey	Student Competitions	Alumni Survey
2011-12	X	X		X	X	
2012-13	X	X	X	X	X	
2013-14	X	X	X	X	X	X
2014-15		X		X	X	
2015-16	X	X	X	X	X	
2016-17	X	X	X	X	X	X

Anticipated future implementation:

	Senior Exam	Internship Evaluations	e-Portfolio Evaluations	Student Survey	Student Competitions	Alumni Survey
Year 1		X	X	X	X	
Year 2	X	X		X	X	X
Year 3		X	X	X	X	
Year 4	X	X		X	X	
Year 5		X	X	X	X	X

At least four measures are reported each year. Two are direct measures (the Senior Exam or e-Portfolio Evaluations in rotation with Internship Evaluations), and two are indirect measures (Student Survey and Student Competitions, with an Alumni Survey every three years).

An additional assessment measure has arisen at the university. The Writing Excellence Initiative is the university's Quality Enhancement Plan for assessment by the Southern Association of Colleges and Schools. Each major is required to identify key writing courses and assess the quality of writing in the senior year. When fully implemented, this initiative may be added to this assessment plan as a direct measure to assess student writing.

2. Provide the unit's definition of goals for learning that students must achieve.

The school's student learning outcomes – derived directly from ACEJMC values and competencies – are provided on the next two pages.

The *Elon Eleven* is the school's distinctive way of expressing the values and competencies, and each concept is associated with a specific student learning outcome. The *Elon Eleven* is displayed in every School of Communications classroom, and the dean introduces these values and competencies to students in all 18 sections of the opening core course each year.

Curriculum matrices for each major identify which courses emphasize which values and competencies at the levels of *awareness* (entry-level required core courses), *understanding* (entry-level required courses within a major), and *application* (upper-level required courses). The curriculum matrices for the five majors are provided after the student learning outcomes.

The school's *Course Handbook*, which will be available in the site-team workroom, lists the course description, goal and primary objectives to ensure that values and competencies are uniformly stated in syllabi and implemented consistently across multiple sections of courses.

Student Learning Outcomes

School of Communications, Elon University

Truth, accuracy and fairness

Learning outcome: The student will be able to articulate the importance of truth, accuracy and fairness in the communications process and demonstrate the ability to be fair and accurate.

> *ACEJMC expectation: Graduates should be able to "work ethically in pursuit of truth, accuracy, fairness and ... evaluate their own work and that of others for accuracy and fairness."*

Freedom of expression

Learning outcome: The student will be able to identify forms of expression that are protected by the First Amendment and apply legal principles to contemporary media issues.

> *ACEJMC expectation: Graduates should be able to "understand and apply the principles and laws of freedom of speech and press ... including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances."*

Ethical ways of reasoning

Learning outcome: The student will be able to describe the philosophical underpinnings of ethical decision-making and apply ethical principles to contemporary issues in communications.

> *ACEJMC expectation: Graduates should be able to "demonstrate an understanding of professional ethical principles."*

History and roles of media in society

Learning outcome: The student will be able to identify significant milestones and individuals in the history of communications and understand the role and impact of media in society.

> *ACEJMC expectation: Graduates should be able to "demonstrate an understanding of the history and role of professionals and institutions in shaping communications."*

Domestic and global diversity

Learning outcome: The student will be able to cultivate an awareness of the diversity of peoples and cultures in U.S. society and around the world and understand how to communicate with diverse groups.

> *ACEJMC expectation: Graduates should be able to "demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society ... and forms of diversity in domestic society in relation to mass communications."*

Write clearly and effectively

Learning outcome: The student will be able to demonstrate proficiency in the fundamentals of writing with the clarity, organization and style appropriate for writing in the disciplines.

> *ACEJMC expectation: Graduates should be able to "write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve ... [and with] clarity, appropriate style and grammatical correctness."*

Employ the tools of technology

Learning outcome: The student will be able to use the technologies appropriate for communications professions and produce content for multiple media platforms and applications.

> *ACEJMC expectation: Graduates should be able to "apply tools and technologies appropriate for the communications professions in which they work."*

Use theory in producing media content

Learning outcome: The student will be able to identify leading communication theories and aesthetic concepts and demonstrate the ability to apply them in the presentation of images and information.

> *ACEJMC expectation: Graduates should be able to "understand concepts and apply theories in the use and presentation of images and information."*

Engage in research and analysis

Learning outcome: The student will be able to describe qualitative and quantitative research methods and conduct research of communications phenomena leading to conclusions based on evidence.

> *ACEJMC expectation: Graduates should be able to "conduct research and evaluate information by methods appropriate to the communications professions in which they work."*

Apply numerical concepts

Learning outcome: The student will be able to apply basic numerical and statistical concepts and interpret data related to communications research, public opinion and audience analysis.

> *ACEJMC expectation: Graduates should be able to "apply basic numerical and statistical concepts."*

Demonstrate creative thinking

Learning outcome: The student will be able to independently engage in higher-level thought that imagines new possibilities and demonstrates innovation and creativity in professional communications.

> *ACEJMC expectation: Graduates should be able to "think critically, creatively and independently."*

Curriculum matrices

A curriculum matrix for each major is below, showing where student learning outcomes reflected in the *Elon Eleven* are primary objectives in required courses.

Dark rectangles indicate where the value or competency is a primary objective. For example, COM 100 builds student awareness in four areas: freedom of expression, ethical ways of reasoning, history and roles of media in society, and domestic and global diversity.

Light rectangles indicate potential supplemental content areas of a course. For example, while COM 210 and 220 (a classroom/lab combination) focus primarily on employing the tools of technology and using theory in producing media content, the course does address other values and competencies such as ethical issues related to digital media.

Since the faculty consider *demonstrate creative thinking* as applying to all courses, that element of the *Elon Eleven* is given mid-tone rectangles, as is the Communications Internship course because types of internships can vary so greatly, from writing to producing to research.

Journalism

	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking
COM 100 Communications in a Global Age	light	dark	dark	dark	dark	light	light	light	light	light	mid
COM 110 Media Writing	dark	light	light	light	light	dark	light	light	dark	dark	mid
COM 210 Web & Mobile Communications and COM 220 Creating Multimedia Content	light	light	light	light	light	light	dark	dark	light	light	mid
COM 250 Journalism in a Free Society	light	dark	light	dark	light	light	light	light	light	light	mid
COM 310 Reporting for the Public Good or COM 311 Broadcast News Writing	dark	light	dark	light	light	dark	light	light	light	light	mid
COM 315 Multimedia News Production	light	light	light	light	light	light	dark	dark	light	light	mid
COM 320 Editing & Design or COM 351 Television News Reporting	dark	light	light	light	light	light	dark	light	light	light	mid
COM 400 Media Law & Ethics	light	dark	dark	light	light	light	light	light	light	light	mid
COM 450 Multimedia Journalism	light	light	light	light	light	dark	dark	light	light	light	mid
COM 495 Great Ideas: Issues & Research	light	light	light	light	light	light	light	light	dark	dark	mid
COM 381 Communications Internship	mid	mid	mid	mid	mid	mid	mid	mid	mid	mid	mid

Strategic Communications

	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking
COM 100 Communications in a Global Age											
COM 110 Media Writing											
COM 210 Web & Mobile Communications and COM 220 Creating Multimedia Content											
COM 232 Public Relations & Civic Responsibility											
COM 312 Strategic Writing											
COM 322 Corporate Publishing											
COM 362 Strategic Research Methods											
COM 400 Media Law & Ethics											
COM 452 Strategic Campaigns											
COM 495 Great Ideas: Issues & Research											
COM 381 Communications Internship											

Cinema & Television Arts

	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking
COM 100 Communications in a Global Age											
COM 110 Media Writing											
COM 210 Web & Mobile Communications and COM 220 Creating Multimedia Content											
COM 256 Entertainment Media											
COM 316 Writing for Television & Cinema											
COM 324 Television Production or COM 326 Cinema Production											
COM 355 The Documentary or COM 356 Film & Television Aesthetics											
COM 400 Media Law & Ethics											
COM 456 Producing for the Screen											
COM 495 Great Ideas: Issues & Research											
COM 381 Communications Internship											

Communication Design

	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking
COM 100 Communications in a Global Age		●	●	●	●						
COM 110 Media Writing	●					●			●	●	
COM 210 Web & Mobile Communications and COM 220 Creating Multimedia Content							●	●			
COM 258 Visual Communications		●		●	●					●	
COM 318 Writing for Visual Media	●		●			●					
COM 350 Web & Mobile Publishing							●	●			
COM 358 Design of Visual Images							●	●	●		
COM 400 Media Law & Ethics		●	●								
COM 458 Design Strategies & Solutions							●		●		
COM 495 Great Ideas: Issues & Research						●			●	●	
COM 381 Communications Internship											

Media Analytics

	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking
COM 100 Communications in a Global Age		●	●	●	●						
COM 110 Media Writing	●					●			●	●	
COM 210 Web & Mobile Communications and COM 220 Creating Multimedia Content							●	●			
COM 260 Understanding Audiences		●		●	●					●	
COM 319 Communicating Media Insights	●		●			●					
COM 329 Applied Media Analytics							●		●	●	
COM 359 Strategies for Emerging Media							●	●	●		
COM 400 Media Law & Ethics		●	●								
COM 460 Measuring Media Impact								●		●	
COM 495 Great Ideas: Issues & Research						●			●	●	
COM 381 Communications Internship											

3. Describe the collection and reporting of data from both direct and indirect assessment measures and how the unit used its analysis of the data to improve curriculum, instruction, etc. Provide copies of any end-of-year assessment reports. If there are multiple reports from the six-year period, summarize the findings and make the reports available online.

The school has a long history of assessment, and the plan has been implemented annually since the last review. On the undergraduate level, the school uses six assessment measures:

Direct measures
Senior Examination
Aggregate Internship Evaluations
e-Portfolio Evaluations

Indirect measures
Student Survey
Student Competitions
Alumni Survey

At least four measures are applied and reported each year – two direct measures (Senior Exam or e-Portfolio Evaluations in rotation with Internship Evaluations) and two indirect measures (Student Survey and Student Competitions, with an Alumni Survey every three years).

Full end-of-year assessment reports for the past five years (data collection, results, and use of data for improvement), plus a condensed summary chart showing all quantitative assessments over the past five years, will be in the site-team workroom.

Here are highlights from the latest assessment efforts, followed by an overview of how these findings have influenced curriculum and instruction.

Senior Examination

The school administers a 45-question exam to students at the start of the opening course Communications in a Global Age and near the end of the senior capstone Great Ideas: Issues & Research. Students are not told in advance what the exam covers. The multiple-choice questions have five possible answers, so pure randomness should receive about 20 percent.

Seniors taking the exam in spring 2017 averaged 74.3 percent, while first-year students taking the exam at the start of fall 2017 classes scored 42.7 percent, a 32 percent gap. Five examples:

- 87% of seniors identify the five freedoms in the First Amendment, compared to 54% of entering students

- 93% of seniors know the fair-use doctrine in copyright law, compared to 51% of entering students

- 90% of seniors know what a news lede is, compared to 46% of entering students

- 91% of seniors know what demographics are, compared to 62% of entering students

- 99% know what a literature review is, compared to 47% of entering students

The school has administered a senior assessment exam since 2004-05, but the exam has evolved. An early version was 100 questions, half on core courses and half on each major or sequence. In 2009, the school shortened the exam to concentrate exclusively on core content. The exam was revised again in 2017 upon the determination that an exam was not appropriate for evaluating the *demonstrate creative thinking* outcome. In essence, an exam is best at evaluating knowledge of information, and an e-portfolio evaluation is best at evaluating student skill sets and creativity.

Aggregate Internship Evaluations

All students are required to complete a professional internship before graduation, and many students complete more than one. In 2016-17, 314 internships were completed for academic credit, with 77 percent of those occurring during summer.

The internship director gathers evaluations from workplace supervisors, reviews student work submitted from the internship, and assigns a grade, which is an individual student evaluation. For programmatic assessment to occur, the school analyzes the aggregate evaluations submitted by these professional supervisors to identify strengths and weaknesses that student interns collectively brought to the workplace.

The annual analysis reveals a high satisfaction level with Elon communications students and strong performance on student learning outcomes. Supervisors collectively marked the top two responses (agree or strongly agree) at the 95 percent level or above in terms of student performance on all 11 of the *Elon Eleven* values and competencies (a 5-point scale, omitting 'not applicable'). Supervisors collectively gave Elon interns a 99 percent favorable rating on two items: *ethical ways of reasoning* (85 percent marking the top response) and *employing the tools of technology* (81 percent marking the top response).

It didn't surprise us that students are valued in the workplace for their technological savvy, and it pleases us that students are seen as ethical thinkers. Overall, 97 percent of employers indicated they would recommend their Elon intern for a permanent position with the company or organization when the time comes, up from the year before when 90 percent of employers said so.

e-Portfolio Evaluations

After being pilot-tested for two years, e-portfolio evaluations have joined the assessment mix as a direct measure. In spring 2017, a stratified sample of seniors in the Great Ideas capstone seminar were required to submit an e-portfolio at the time of their interview with one of 30 professionals participating in the school's Internship/Career Showcase & e-Portfolio Review.

About 120 juniors and seniors interacted with communications professionals at the event, and the professionals evaluated 53 senior e-portfolios during the individual 30-minute interviews.

Professionals were highly positive when evaluating student e-portfolios. Overall, 96 percent said the portfolio was high in quality and 96 percent said the writing was clear, 92 percent said the portfolio contained an appropriate number and variety of artifacts (texts, graphics, photos, audio, video and/or multimedia), 91 percent said the artifacts exemplified ability, and 89 percent said the portfolio was well organized and easily accessible. In turn, students reported that the conversations with professionals about their portfolios were beneficial.

The school continues to refine the guidelines for e-portfolio production and procedures for implementation. In response to last year's pilot, the length of time for individual appointments was doubled in length. In the coming year, faculty will consider whether the evaluation rubric should focus more specifically on four student learning outcomes related to competencies (*write clearly and effectively*, *employ the tools of technology*, *use theory in producing media content*, and *demonstrate creative thinking*) rather than ask professionals to assess values, too.

Student Survey

Elon participates in the National Survey of Student Engagement, sponsored by the Carnegie Foundation for the Advancement of Teaching and the Pew Forum on Undergraduate Learning. In 2016, more than 322,000 students at 560 colleges and universities participated in NSSE. At Elon, 347 seniors completed the survey, and the Office of Institutional Research and Assessment provided the School of Communications with a breakout of the 60 responses by Communications seniors. Below are key findings (results are the percentage of students who marked the top two of four possible responses; an asterisk marks items directly related to *Elon Eleven* student learning outcomes):

Evaluate your entire educational experience at this institution (excellent, good):
      Elon Communications seniors   89%
      NSSE national cohort   86%

Asked questions in class or contributed to class discussions in other ways (very often, often):
      Elon Communications seniors   90%
      NSSE national cohort   74%

Made a course presentation (very often, often):
      Elon Communications seniors   80%
      NSSE national cohort   57%

* Acquiring job or work-related knowledge and skills (very much, quite a bit):
      Elon Communications seniors   80%
      NSSE national cohort   68%

* Writing clearly and effectively (very much, quite a bit):
      Elon Communications seniors   82%
      NSSE national cohort   73%

* Analyzing numerical and statistical information (very much, quite a bit):
     Elon Communications seniors   36%
     NSSE national cohort   63%

* Developing or clarifying a personal code of values and ethics (very much, quite a bit):
     Elon Communications seniors   71%
     NSSE national cohort   63%

* Thinking critically and analytically (very much, quite a bit):
     Elon Communications seniors   87%
     NSSE national cohort   84%

Elon historically participates in the National Survey of Student Engagement every year. In 2017, the university plans instead to participate in the Higher Education Research Institute's College Senior Survey. The intent is to use other surveys with the NSSE every three years.

Student Competitions

Student success in external competitions can be an indirect measure of the quality of the educational experience, and Elon students have achieved significant recognition on the national level in recent years. Here are 18 examples spanning the breadth of the school:

➢ Best of Show for student television newscast, Elon Local News, Festival of Media Arts, Broadcast Education Association, Las Vegas, 2017

➢ Cumulative national top 10s in the Hearst Journalism Awards competitions in writing and multimedia, 2016, and in broadcast, 2017

➢ First-place Mark of Excellence Award for photo illustration, Society of Professional Journalists, Stephanie Hays, 2017

➢ One of five national finalists for PRWeek Student of the Year (Hattie Hoskins, 2016, and Rachel Hobbs, 2017)

➢ One of five national finalists, Coca-Cola / Regal Films competition, Lillian Engel and Azzurra Catucci, 2017

➢ First place in sports analytics (student team from business and communications schools), Society of American Baseball Research, Phoenix, 2017

➢ Collegiate Emmy for best student TV magazine show, "30 Minutes" (with mentoring from CBS' "60 Minutes" staff), College Television Awards, 2016

➢ Gold and silver ADDYs for work by the Live Oak Communications student agency, American Advertising Federation, Triangle chapter, 2016

➢ Online Pacemaker Award, Associated Collegiate Press, *The Pendulum* student newspaper, 2016

➢ First place, international multimedia news story, International Division of AEJMC, 2016

- ➢ One of three national finalists, Coca-Coca / Regal Films competition, Eric Hernandez, 2016

- ➢ Best writer award, multimedia short course, National Association of Black Journalists, 2016

- ➢ Student photographer of the year, White House News Photographers Association, Al Drago, 2015

- ➢ National president of the Public Relations Student Society of America (PRSSA) and Grand Prize recipient, Arthur W. Page Society, Heather Harder, 2014-15

- ➢ National first place for multimedia package, College Media Association, Apple Awards, 2013 and again in 2014

- ➢ Bronze medal for documentary, Student Academy Awards, "Win or Lose," Dan Koehler and Liv Dubendorf, 2013

- ➢ National champion, Sprite Film Competition, "Break the Night," 2013

- ➢ National chapter of the year, Elon's Communications honor society Lambda Pi Eta, National Communication Association, 2013

Later in this standard, item 5 provides a more extensive listing of student awards and achievements.

Alumni Survey

The School of Communications conducts an alumni survey every three years, asking graduates about the quality of their educational experiences at Elon and what they now are doing. A total of 503 alumni responded in the spring 2017 survey. Virtually all respondents said they are currently employed, and two-thirds of those are in a communications field. About one in five have earned a graduate degree or are currently in a graduate program.

The survey was structured around the student learning outcomes based on the *Elon Eleven*. Here are combined results of the top two categories on a 4-point scale (very much, quite a bit, some, very little):

Valuing truth, accuracy and fairness	87%
Valuing freedom of expression	83%
Valuing ethical ways of reasoning	88%
Valuing history and roles of media in society	76%
Valuing domestic and global diversity	69%
Writing clearly and effectively	89%
Employing the tools of technology	84%
Using theory in producing media content	54%
Engaging in research and analysis	68%
Applying numerical concepts	32%
Demonstrating creative thinking	90%

Graduates were asked to identify the greatest strengths of the program. Given the opportunity to offer multiple responses, alumni identified the faculty and staff (85%), courses and curriculum (54%), internship program (54%), technology (54%), and student media and related opportunities (47%). Asked what needs to be strengthened for future students, alumni focused on multiplatform writing, technology, production skills, internships, emerging media, and access to alumni and professionals. They specifically cited the need for data analytics, a grasp of Excel spreadsheets, business courses, and immersive media such as virtual reality.

Using Assessment to Improve Student Learning ("Completing the Loop")

Programmatic change can flow from many fountains – shortcomings discovered through formal assessment of student learning, insights from professionals and alumni, new initiatives at a university, and the evolving interests of faculty and the arrival of new faculty.

In response to assessment findings and other inputs, this section focuses on four areas of programmatic change since the 2011-12 ACEJMC review and cites two assessment results that have been shared with faculty for future consideration.

♦ Guided by assessment results and developments in the professions, the faculty embarked on a comprehensive full-year curriculum review that led to new and revised majors. In 2014, the school created majors in Communication Design and Media Analytics, revised Journalism into a multiplatform major, and revised the Cinema & Television Arts major to include a B.F.A. option.

  The Communication Design major seeks to enhance the *Elon Eleven* competencies of *use theory in producing media content* and *demonstrate creative thinking*. In an increasingly visual world, the design of media and communication messages is important, and these messages may involve the design of print publications, advertisements, and websites or mobile media. New courses include Visual Communications, Writing for Visual Media, Design of Visual Images, and Design Strategies & Solutions.

  The Media Analytics major is in response to strong professional guidance as well as a desire to improve the competency that assesses most poorly: *apply numerical concepts.* The major also supports the concept of *engage in research and analysis*. Students learn measurement procedures, analytical tools, and strategies for various media platforms by focusing on the study of audiences as creators, receivers and users of messages. New courses include Understanding Audiences, Communicating Media Insights, Applied Media Analytics, Strategies for Emerging Media, and Measuring Media Impact.

  The multiplatform Journalism major merged separate print/online and broadcast sequences by creating Journalism in a Free Society as a conceptual course for all students and adding a common skills-based course called Multimedia News Production. The major concludes with a capstone course titled Multimedia Journalism.

The B.F.A. in Cinema & Television Arts was established to further develop the ability to *use theory in producing media content* and *demonstrate creative thinking*. The degree option requires additional conceptual and production courses, participation in the Elon in Los Angeles program, and a thesis project. Also, the existing bachelor's degree in this major was revised to end separate sequences. New courses include Entertainment Media, Writing for Television & Cinema, Film & Television Aesthetics, and Producing for the Screen.

♦ The school has made two revisions to its core curriculum. It added Web & Mobile Communications as a 1-credit-hour partner to the Creating Multimedia Content lab course. The purpose was to provide greater conceptual understanding of newer communication forms and demystify basic technology skills (such as coding) used to create web pages. Also, the school expanded the 2-hour Great Ideas: Issues & Research course to 4 credit hours, doubling the amount of classroom time for contemporary communications issues and providing greater focus on research to enhance applying numerical concepts. Each year, professors of the 15-student seminar identify common issues addressed in all sections of the course. This past year, faculty focused on ethics and law, communication technology, audiences and consumption of media, diversity and inclusion, and power and knowledge. Because students may submit their research papers for competitive blind review to the school's *Elon Journal of Undergraduate Research in Communications*, the course now has a greater emphasis on *apply numerical concepts*.

♦ The school has elevated the quality of the required internship program for students, based on assessment feedback from both students and employers. Almost all employers (97%) responded in 2016-17 that they would recommend their Elon intern for a permanent position with their company or organization. In addition, a data comparison from surveys of Communications students reported in prior self-studies and the 2016-17 survey reveals an increasingly higher student satisfaction rate (agree and strongly agree on a 5-point scale):

	2004-05	2010-11	2016-17
Internship in a quality work environment	NA	85%	94%
Adequate employer training and supervision	75%	85%	91%
Given meaningful and challenging work	75%	78%	83%
Received good feedback from supervisor	74%	85%	92%
Elon prepared me for my internship	60%	77%	71%
*Elon did **not** prepare me (bottom two responses)*	*12%*	*5%*	*4%*

The school's full-time internship director, Nagatha Tonkins, emails each student a list of websites tailored to their interests to aid them in the internship search, provides weekly

"Hot Internships" lists to Communications students, made 24 classroom presentations about the internship program, and conducted 405 student appointments last year. She also helps students prepare for their internships through required seminars titled INTER*Now*. The spring INTER*Now* prepares students for summer or fall internships with sessions titled "Professional Practices for a Successful Internship" and "How to Put Together a Winning e-Portfolio/Dynamic Reel." Similar seminars are offered in December for winter term or spring internships. While the school may cringe that some students report not feeling prepared, the data from both employers and students show strong internship experiences. Twelve years ago, 12 percent of students marked the bottom two categories (disagree and strongly disagree) when asked if they felt prepared for an internship; that number is 4 percent in the latest survey.

♦ Career services for Communications students have been greatly enhanced. The school's first self-study noted, "A purpose of assessment is to determine where the school needs to improve. One area appears to be career advising." In 2008, the university added a staff position in career services, housed in the School of Communications to work specifically with Communications majors. In 2014, the university added a second position focused on corporate and employer relations to support the School of Communications. The results have been clear. In the 2004 NSSE survey data, 38 percent of Communications students reported they often or very often talked about career plans with a faculty/staff member. In the 2010 NSSE results, that number was 50 percent. In the 2016 NSSE survey, that number is now 65 percent.

Two assessment results have been shared with faculty for future consideration. One is a disappointing finding from the senior exam, namely, that only about half of seniors know how to properly interpret a public opinion poll with a margin of error. This finding was shared with the faculty at the August 2017 retreat, with a suggestion that teachers of the Great Ideas seminar consider building a better understanding of public opinion polling into their sections.

Also, a surprising finding from the 2017 alumni survey is how many alumni recommend that students be adept at using Excel spreadsheets. This relates to the *apply numerical concepts* competency that each assessment measure seems to rank last in effectiveness. This assessment result, too, was shared at the faculty retreat and will be a topic for discussion this year.

4. Describe the involvement of journalism and mass communication professionals, including alumni, in the assessment process.

The School of Communications Advisory Board consists of 25 or more professionals who come to campus each semester to interact with the school's leadership, faculty and students. Michael Radutzky, senior producer for "60 Minutes" and an Elon parent, is board chair.

The board played a central role in Elon's creation of the nation's first Media Analytics major by advocating its need in the communications professions. Through the years, the board has interacted with faculty about the school's curriculum and programs, and each semester the professionals on the board serve as guest speakers in classes during their day-long meeting.

Professionals also are heavily involved in the assessment process. On the undergraduate level, internship evaluations by work-site supervisors and e-portfolio evaluations by professionals are valued, with aggregate data from these direct measures analyzed and reported for program assessment.

Internship supervisors evaluate student work at the conclusion of the internship using a standard rubric to analyze *Elon Eleven* student learning outcomes. As summarized in the aggregate internship assessment report, employers consistently give high scores on all learning outcomes. In addition, a high percentage of employers – between 90 and 97 percent over the past five years – said they would recommend Elon interns for a permanent position in their company or organization.

Student e-portfolios are evaluated by visiting professionals at the Internship/Career Showcase & e-Portfolio Review. Students are matched with professionals related to their academic discipline. During individual 30-minute sessions, professionals discuss career opportunities and evaluate the student's e-portfolio using a standard rubric. Evaluators are provided a link to a selected student's e-portfolio and a link to an online evaluation instrument.

The school's alumni are an increasing force to help assess the quality of the educational experience. Since the School of Communications began only in 2000 (and was a department for 12 years before that), the vast majority of the school's 4,000+ alumni are in their 20s and 30s. They are in an excellent position to bring current Elon students into their organizations as interns or as new employees. Many alumni speak in classes when they return to campus, and a number are invited to be on panels for current students at Homecoming and other times. Alumni provide the school with valuable feedback about trends in the workplace, and some have assisted as well in formal assessment mechanisms such as e-portfolio evaluation.

Content, continued

Communication Design

Writing Samples
- Advertisements, promotional & public service materials
- Mock-ups, wireframes, user profiles & workflows
- Scripts, site maps & storyboards
- Articles & professional writing
- Newsletters & documents
- Brochures & pamphlets
- Multimedia presentations
- Information graphics
- Critique statements
- Research papers
- Contracts

Produced Works
- Book, magazine, poster, newsletter, brochure, flyer & pamphlet design
- Signage, way-finding & instructional design
- Brand extension & logo development
- Mock-ups & user interface design
- Website & multimedia designs
- Photography & package design

Media Analytics

Writing Samples
- Research reports
- Media usage measurement analyses
- Social media insights reports
- Brand & competitor audits
- Policy briefs & proposals
- Metrics & methodology descriptions
- Executive summaries
- Research papers

Produced Works
- Excel data spreadsheets
- Graphic visualizations of data
- Written reports & proposals
- PowerPoint & multimedia presentations
- Campaign analytics
- Basic survey research reports

"... More than four in five employers [83%] say an electronic portfolio would be useful to them in ensuring that job applicants have the knowledge and skills they need to succeed in their company or organization."

— Association of American Colleges & Universities (AAC&U)
Hart Research Associates, 2013 Survey of Employers

ePortfolio checklist

- Choose a platform. We suggest Weebly, Wix or WordPress.
- Choose a website name — it should be professional. Use your own name, if possible
- Each section of an ePortfolio should be its own page; bio page, resume page, contact page and content pages
- Build a site map — think about how you will organize your content
- An "About Me" section should be written as a concise business bio in the third person. Be sure to protect personal and confidential information.
- Get prior written approval for included client work
- Provide context for work you have completed. List your role, the client and technology used
- Match your ePortfolio with your profession
- Keep it simple: a white background, simple font choices and let your work be the showcase
- Embed videos instead of linking to YouTube, etc.
- Buy a hard drive to archive your ePortfolio work

Getting Started

For content assistance, contact Amber McCraw, amccraw@elon.edu, assistant director of career services, School of Communications.

For technical assistance, contact Kenny Wilson, kwilson30@elon.edu, coordinator of interactive projects, School of Communications.

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Trone Brand Energy

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Wednesday
Sept. 14, 6:30 p.m.

Sponsored by the Student Professional Development Center and the School of Communications

McEwen Communications Building, Room 212 — Free Pizza for Attendees

5. List major awards won by the unit's students in local, regional or national competitions in the past six years. Limit to five a year.

School of Communications students have been successful in competitive settings. A short list of student awards for the past five years is provided below. A full list will be provided in the site-team workroom.

2017

"Best of Show," Elon Local News (ELN) for best news show airing three days a week or less, Festival of Media Arts, Broadcast Education Association, Las Vegas

National Top 10, broadcast news competitions, Hearst Journalism Awards

One of five national finalists, Coca-Cola and Regal Films student filmmakers competition

Recipient (Elon's first-ever), Eaton Foundation Scholarship, presented by BEA to students studying electronic media

Journalism student selected, Carnegie-Knight News21, summer journalism initiative, Arizona State University

2016

Collegiate Emmy, TV magazine show, for "30 Minutes" production, College Television Awards

Online Pacemaker Award (first-ever), The Pendulum, presented by Associated Collegiate Press

National Top 10, writing and multimedia competitions, Hearst Journalism Awards

First Place, International Multimedia News Story Contest, International Communications Division, AEJMC

Best Writer Award, Multimedia Short Course, National Association of Black Journalists

2015

Student photographer of the year, White House News Photographers Association, "Eyes of History" competition

National Top 20 overall, Hearst Journalism Awards

First place awards, national Society of Professional Journalists, for breaking news (under 10,000 students), breaking news photography, general news photography, and feature news photography

Second place, Elon Local News (morning newscast), College Television Award

Second place, narrative student video and student interactive multimedia, Festival of Media Arts, Broadcast Education Association

Our News21 Fellows

The **Carnegie-Knight News21 Initiative** brings together the nation's top journalism students each summer to produce a multimedia, investigative reporting project. Hosted at the **Cronkite School** at Arizona State University, News21 has covered topics ranging from food safety to gun rights and regulations and the challenges facing veterans returning home.

In summer 2017, Elon University journalism and media analytics double major **Bryan Anderson '18** *(top picture, left)* and 29 students from 18 universities collaborated on "Troubled Water." Anderson investigated the Superfund program, a U.S. federal government initiative designed to fund the cleanup of sites contaminated with hazardous substances and pollutants.

TROUBLED WATER NEWS 21

AS PART OF HIS SUPERFUND REPORTING, Anderson contacted former U.S. Environmental Protection Agency administrators and landed a sit-down interview with Christine Whitman, former governor of New Jersey.

Past Elon Participants

2016	2015	2014	2012
Max Garland '16 *Voting Wars*	Michael Bodley '16 *America's Weed Rush*	Kate Murphy '15 *Gun Wars: Rights & Regulations in America*	Caitlin O'Donnell '13 & Kassondra Cloos '13 *Voting Rights*

2014

National Top 20 overall, Hearst Journalism Awards

National president, Public Relations Student Society of America. Strategic Communications senior Heather Harder was elected as the first Elon student to lead this national organization.

Grand Prize, case study competition, Arthur W. Page Society. A student received a $5,000 award for her case study of an anti-obesity campaign.

Best All-Around Non-Daily Student Newspaper, *The Pendulum*, Society of Professional Journalists

Second place, Elon Local News (ELN) morning show, Alternative Competition, College Television Awards

2013

National fan vote and judge's award, Sprite Films Competition, for a 60-second branded spot titled "Break the Night." First time the competition has had a double winner since it began in 1998.

National Chapter of the Year Award, Elon chapter of Lambda Pi Eta communications honor society, presented by the National Communication Association

Chapter of the Year (second time), Elon chapter of PPJ, Region 2, Society of Professional Journalists

First place (4,000-10,000 students), Newspaper Website Competition, *The Pendulum*; also first place, Best Multimedia Package, College Media Association

First Place, (interdisciplinary team), Deloitte Case Competition that provides students with an inside look at the world of consulting by provided the opportunity to simulate project preparation, solutions and client presentation

Full assessment reports of student awards also include university awards and honors such as induction into Phi Beta Kappa, the nation's oldest and most prestigious honor society for arts and sciences students; Omicron Delta Kappa, which recognizes students who provide outstanding leadership; Phi Kappa Phi, the nation's oldest and most selective all-discipline academic honor society; and the Lumen Prize, the university's top award to celebrate academic achievement. The reports also include summaries of scholarly presentations and publications in the *Elon Journal of Undergraduate Research in Communications*, school awards that recognize outstanding seniors in each curriculum area, and sponsored distinctions that recognize a consistently high level of academic performance.

6. List online by specialty each member of the graduating class of 2014 and those graduates' current jobs. If practical, please give a total number of "unknowns" rather than including them in the list. Describe the program used to track graduates to assess their experience in the professions and to improve curriculum and instruction.

Of the 235 Communications students in the 2014 graduating class, the school was able to identify 96 percent of jobs and locations. Only 10 are unknown. A list of 2014 graduates and their current job titles is provided in the appendix and will be in the site-team workroom.

The school maintains regular contact with alumni through four electronic newsletters a year. The e-newsletters are full of stories and links about current students, faculty and alumni and has an introductory column by the dean.

The school's webpage also provides graduates with the opportunity to maintain contact with the school. Every three years, the school administers an alumni survey. In 2017, 503 of the 4,516 graduates for which the university has contact information responded to the school's alumni survey.

Professional master's program

7. Attach the unit's written assessment plan for the master's program. Provide end-of-year assessment reports. If there are multiple reports from the six-year period, summarize the findings and make the reports available online.

The assessment plan for the M.A. in Interactive Media degree is on three following pages. The plan was created in 2010, shortly after the graduate program began, and updated in 2017. On the graduate level, the school uses five assessment measures, all administered in 2016-17:

Direct measures
    e-Portfolio Evaluations
    Entry and Exit Examination

Indirect measures
    Awards and Presentations
    Exit Interviews
    Graduate Employment

End-of-year assessment reports (data collection, results, and use of data for improvement) will be in the site-team workroom.

Consistent with ACEJMC expectations, the graduate program added *contribute to knowledge* to the *Elon Eleven*. The learning outcome is "Contribute to knowledge by demonstrating the abilities to strategically plan and create interactive content for the public good."
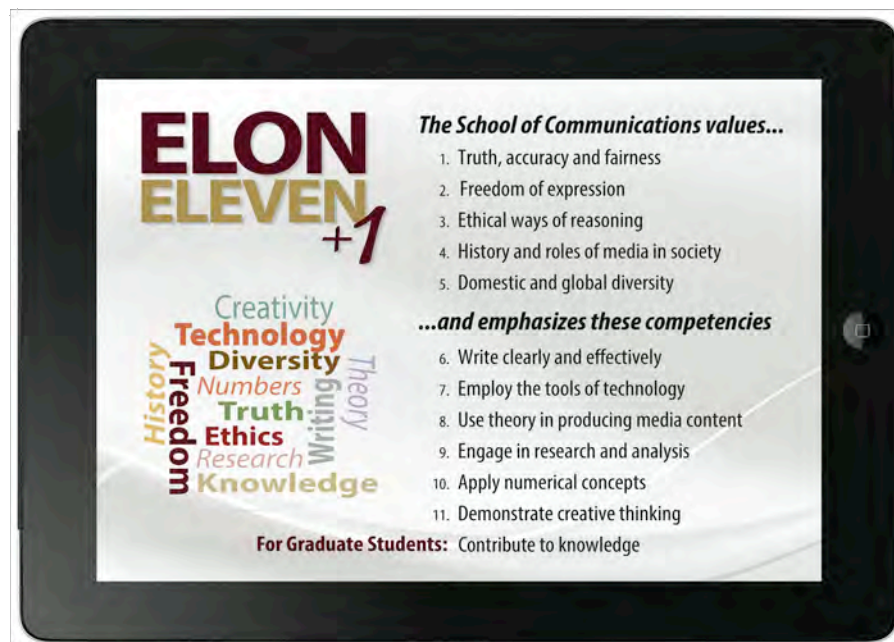
M.A. in Interactive Media curriculum matrix

A curriculum matrix for the graduate program in interactive media is below, showing where student learning outcomes reflected in the *Elon Eleven+1* are primary objectives in required courses.

Dark rectangles indicate where the value or competency is a primary objective. For example, COM 550 Producing Interactive Media focuses in four areas: roles of interactive media in society, tools of technology, theory in producing media content, and numerical concepts. One square should be specifically noted. Interactive Writing & Design focuses on "writing code" as a central component of interactive media. Other courses where writing is a primary objective have the more traditional meaning of putting words together clearly and effectively.

Light rectangles indicate potential supplemental content areas of a course. For example, while COM 560 Interactive Media Strategies focuses primarily on research and numbers, the course may address other values and competencies such as communicating to diverse audiences.

The additional expectation in professional master's programs – *contribute to knowledge* – is accomplished through the fly-in course Interactive Project for the Public Good in winter term and the Interactive Media Capstone in spring term.

	We value...					...and emphasize these competencies						Graduate only
	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking	12 Contribute to knowledge
COM 500 Seminar in Law and Ethics*		■	■									
COM 510 Seminar in Media Writing*	■					■						
COM 520 Digital Media Workshop							■					
COM 530 Theory & Audience Analysis		■		■		■			■			
COM 540 Interactive Writing & Design					■	■						
COM 550 Producing Interactive Media				■			■	■		■		
COM 560 Interactive Media Strategies									■	■		
COM 565 Visual Aesthetics								■	□		■	
COM 570 Interactive Project for the Public Good	■		■		■							■
COM 590 Interactive Media Capstone								■	■			■

* preparatory seminar courses required only for students who did not complete equivalent undergraduate courses

Assessment Plan, M.A. in Interactive Media

School of Communications, Elon University

The mission of the M.A. in Interactive Media degree is to prepare students to think strategically across media platforms, plan and create interactive media content, and manage information in a digital age.

Assessment is the process of determining if students are learning what the faculty intend for them to learn. While grades represent an evaluation of student learning at an individual level, assessment is the evaluation of student learning across the breadth of a program. At its best, assessment has a transforming effect through the circular process of analyzing curriculum, instruction and student learning – and then using those findings to improve future student learning. This process requires gathering information from multiple sources to analyze what students know, understand and can do as a result of their educational experiences.

A Distinctive Approach

The school endorses the professional values and competencies formulated by the Accrediting Council on Education in Journalism and Mass Communications (ACEJMC).

The Elon Eleven is the school's distinctive way of expressing the values and competencies to students, and a specific learning outcome exists for each concept in the Elon Eleven. Graduate programs have an additional ACEJMC expectation: contribute to knowledge**.** The learning outcome is, "Contribute to knowledge by demonstrating the ability to strategically plan and create interactive content for the public good."

A curriculum matrix for the M.A. in Interactive Media program identifies which courses emphasize which of the values and competencies. The school's *Course Handbook* lists the catalog description, course goal and primary course objectives of graduate courses to ensure that these are uniformly stated in syllabi and provide sufficient consistency across multiple sections. Faculty can add additional objectives for their classes as they wish.

The Elon Eleven, with the additional graduate program expectation, is displayed in iMedia classrooms. When new iMedia students arrive, the curriculum is explained in terms of how it is designed to fulfill the program's mission and the accreditation values and competencies.

Graduate Assessment Measures

The M.A. in Interactive Media program uses two direct measures and three indirect measures to assess student learning. These measures are:

e-Portfolio Evaluations (direct measure)

Graduate students prepare an online portfolio as part of their course of study, and the school sends a representative sample of student portfolios from the capstone course to professionals in the interactive media field for an assessment of the quality and usability of the portfolio. The e-portfolios typically include team projects from the Interactive Projects for the Public Good course when all students go abroad during winter term.

Entry and Exit Examination (direct measure)

Students need to grasp key concepts in the interactive media program. The school administers a pre- and post-test to measure the learning of students and their grasp of knowledge and degree of understanding of interactive media. The exam is given to students poised to graduate and then, a few months later, to the class of entering students, ensuring that no student contaminates results by taking the exam twice.

Awards and Presentations (indirect measure)

Awards and other forms of recognition reflect on the quality of work by interactive media students. This measure can include creative activity of high merit as well as scholarly works accepted for presentation or publication.

Exit Interviews (indirect measure)

The graduate program director conducts individual exit interviews with members of the graduating class to learn their perceptions and to gather ideas for program improvements. The exit interviews probe whether courses and experiences collectively achieve the program's student learning outcomes as intended.

Graduate Employment (indirect measure)

The success of graduates in the marketplace is a measure of program quality. The school collects employment data on its graduates to assess if the graduate program is successfully preparing them for positions in media or other roles that use interactive media skills.

Timeline

Assessment measures implemented since the preceding accreditation site visit:

	e-Portfolio Evaluations	Entry and Exit Exam	Awards and Presentations	Exit Interviews	Graduate Employment
2011-12	X	X		X	X
2012-13	X	X		X	X
2013-14	X	X		X	X
2014-15		X		X	X
2015-16	X	X		X	X
2016-17	X	X	X	X	X

Anticipated future implementation:

	e-Portfolio Evaluations	Entry and Exit Exam	Awards and Presentations	Exit Interviews	Graduate Employment
Year 1	X	X	X	X	X
Year 2	X	X		X	X
Year 3	X	X	X	X	X
Year 4	X	X		X	X
Year 5	X	X	X	X	X

Two direct measures (e-Portfolio Evaluations and Entry/Exit Exam) have been reported each year along with at least two indirect measures (Exit Interviews and Graduate Employment, with periodic Awards and Presentations), except for only one direct measure in 2014-15.

An additional assessment measure has arisen at the university. The Writing Excellence Initiative is the university's Quality Enhancement Plan for assessment by the Southern Association of Colleges and Schools. Each major is required to identify key writing courses and assess the quality of writing nearing graduation. When fully implemented, this initiative may be added to this assessment plan as a direct measure to assess student writing.

The M.A. in Interactive Media program began in 2009.
The initial assessment plan was adopted by the faculty
in 2010 and updated in 2017.

Here are highlights from the latest assessment efforts of the graduate program, followed by an overview of how these findings have influenced curriculum and instruction. Annual reports and evaluation instruments will be in the site-team workroom.

e-Portfolio Evaluations

Since 2011, professionals have been asked on a near-annual basis to evaluate end-of-year portfolios of interactive media students. The e-portfolio is a collection of digital artifacts accessible online that may include text, graphics, photographs, audio, video and multimedia documents and projects. In spring 2017, evaluations were completed and returned for 18 of the 25 total students.

Overall, iMedia students produced good to excellent portfolios, according to the professionals who evaluated them. For example, 94 percent of e-portfolios were judged to have employed the tools of technology well. (It should be noted here that one professional gave a portfolio all "strongly disagree" marks. The evaluator's comments were not critical, so he may have been confused about the direction of the evaluation scale and meant to mark "strongly agree," but we decided to report the responses as submitted.) In another example, 78 percent marked the top two categories of a 5-point scale on whether the portfolios demonstrated creative thinking.

To assess contribution to knowledge, the iMedia program combined four items: research and analysis, number and variety of artifacts, organization and accessibility of artifacts, and high quality and attractiveness of artifacts. Professionals marked the top two responses 70 percent of the time on this combination of categories. One takeaway is that student portfolios need to be more descriptive in what students learned and did in creating the artifacts. As an example, almost a quarter of the evaluations marked "not applicable" when asked if portfolios reflected using theory in producing media content.

Entry and Exit Examination

Incoming graduate students took an exam on concepts and skills related to interactive media on their first day of class in August 2016 and again in May 2017 at the completion of the course of study. The purpose is to learn what students know when they enter the program and what they know when they are on the verge of graduating.

Overall, graduating students averaged an 80 percent on the exam, compared to 40 percent when they entered the program. A few examples from the exam:

- 96% of exiting students understand the conceptual framework of media users having a more interactive role in the creation and distribution of content, compared to 41% as entering students

- 92% of exiting students understand information architecture of an interface, compared to 37% as entering students

- 100% of exiting students know of website URL icons, compared to 31% as entering students

- 80% of exiting students grasp interactive design techniques associated with gamification, compared to 40% as entering students

The greatest differences understandably were in *employ the tools of technology* (an average of 39% entering, 93% exiting) and *demonstrate creative thinking* (44% entering, 100% exiting). The smallest difference was in *apply numerical concepts* (48% entering, 70% exiting).

The assessment exam is based on knowledge that faculty believe students should obtain during the 10-month course of study. Some students (or entire cohorts) come in with a sizable body of knowledge in an area such as web design while other students or cohorts do not, causing a fluctuation in entering scores. Also, students may know a concept but not the term. "Leading" is an example of this. The term is derived from the days of hand-setting type and providing extra lead spacers between letters in words to justify lines or for readability. Students quickly learn and retain how to create "leading" within their digital work, but the archaic term may be lost on them.

Awards and Presentations

Student awards and presentations at conferences provide anecdotal evidence of the knowledge and experience that students gain in the graduate program. The website that an iMedia team created for a nonprofit in the Dominican Republic through the winter term fly-in course won first place for interactive multimedia at the 2017 Broadcast Education Association convention. Another Elon team project tied for third place in the same BEA competition. In spring 2017, five iMedia students presented research at the Global Communication Association conference in Greensboro, N.C.

When considered in the context of a 10-month graduate program with a modest number of students enrolled, two national production awards and five conference presentations are impressive. These competitions and scholarly presentations provide anecdotal evidence that graduate students value and have a high level of competence in student learning outcomes and achieve the three major goals of the graduate program: think strategically across media platforms, plan and create interactive media content, and manage information in a digital age.

This is the first year that awards and presentations have been used as an indirect measure of assessment. The graduate program will continue to explore ways to encourage students to submit their creative works for external review and provide opportunities for students to produce scholarly works that *contribute to knowledge*.

Exit Interviews

To learn student perceptions of the iMedia program and gather ideas for improvements, the graduate director conducted individual exit interviews in May 2017 at the end of the program,

as he does each year. In these candid and informal interviews, students are asked to assess the program's strengths and weaknesses and where they see the program taking them as they move into the professional world.

Students said the best part of the program is the breadth of knowledge and skill they gained in a 10-month period. One student said, "We learn a lot, and we learn it well." Another student added, "There was not one best thing about the program, but it was the program in total. It gave me the ability to turn around my career goals in a short time." Students also cited the January-term course Interactive Project for the Public Good as a program superlative. While students appreciated the out-of-country experience, they talked more about the ability to work with real-world clients on projects that offer the potential for real impact. Students lauded the faculty, the variety of courses offered, and their ability to master software and solve problems in creating interactive projects. One student said, "I am confident now that whatever I encounter, I can figure it out and do it."

The program's length also is seen as a weakness, with many students saying they would have liked the option of extending the program into the summer or longer. (The school plans to explore ways to expand iMedia by making it part of a longer and more immersive MFA.) Students also wished they had learned JavaScript and had more time on video instruction.

The School of Communications has established learning outcomes that reflect the Elon Eleven values and competencies plus the graduate program expectation of *contribute to knowledge*. Students were asked to indicate whether the learning outcomes were achieved through the iMedia curriculum. Given the option to answer yes/maybe/no, every student said yes in terms of four outcomes: *employ the tools of technology*, *use theory in producing media content*, *demonstrate creative thinking* and *contribute to knowledge*. The outlier was *apply numerical concepts* with 16 yes responses, 5 maybe and 4 no responses. It was the only learning outcome that received negative responses; others had one or more maybes.

Responses of students asked if values and competencies are addressed in curriculum and instruction	1 Truth, accuracy and fairness	2 Freedom of expression	3 Ethical ways of reasoning	4 History/roles of media in society	5 Domestic and global diversity	6 Write clearly and effectively	7 Employ the tools of technology	8 Use theory in producing media content	9 Engage in research and analysis	10 Apply numerical concepts	11 Demonstrate creative thinking	12 Contribute to knowledge
Yes	20	23	21	20	24	24	25	25	24	16	25	25
Maybe	5	2	4	5	1	1			1	5		
No										4		

Graduate Employment

Because the master's degree program is a professional one, its aim is to prepare students to enter the world of media or in a profession that uses interactive media skills. The success of graduates in finding positions is an indirect measure of program quality.

The school seeks to stay in touch with all graduates, and Career Services continues to work with students in job searches after they graduate. In 2017, the school reported 9-month-out employment data on the 36 students who graduated in May 2016. All but three (92%) had full-time positions after nine months (and all but one who has lost contact are now employed). Below is a table of students from the 2016 graduating class, their job title, company, and city of employment.

Salma Altantawi	2016	Bilingual Content Editor	Microsoft	Dubai, UAE
Tyler Anderson	2016	UX Designer	Amazon Web Services	Seattle, WA
Timothy Babiasz	2016	Digital Marketing Specialist	ShopBot Tools	Durham, NC
Francis Badger	2016	Jr MultiMedia Designer / Video Producer	Lenovo	Morrisville, NC
Hunter Barnhardt	2016	Associate Director of Digital Strategy	Chatham Hall School	Chatham, VA
Lauren Brame	2016	Mobile UX / UI Designer	Punch Technologies	Charlotte, NC
Parker Brown	2016			
Haley Burton	2016	Marketing Coordinator	Nintex	Bellview, WA
Richard Clegg	2016	Digital Media Designer	Compass Group	Charlotte, NC
Bethany Coats	2016	Digital Designer	Blue Corona	Charlotte, NC
Chiara Costanzo	2016	Corporate Trainere | Brand Strategist	Loop It	NYC, NY
Carolyn Crenshaw	2016	Graphic Designer	Direct General	Nashville, TN
Catherine Donick	2016	PR & Marketing Director	Proof Eyewear	Boise, ID
Carolyn Fonzi	2016	Graphic Designer	Fifth Letter	Winston-Salem, NC
Kelly Foran	2016	Incubator Program	Groundwork Labs	Durham, NC
Victoria Foxwood	2016	Instructional Designer	Genworth Financial	Raleigh, NC
Michael Garland	2016	UX/UI Designer	The Call Box	Dallas, TX
Jacob Grady	2016	Web Designer	BB&T	Raleigh, NC
Olivia Gray	2016	Teacher	Young Rembrandt's Franchise	
Caranita Harrelson	2016	Freelance		Atlanta, GA
Tarah Holland	2016	Assistant Director of Graduate Admissions	Elon University	Elon, NC
Nicole McEwan	2016	Graphic Designer	Health First	NYC, NY
Jordynn McKnight	2016	Freelance		Woodbrodge VA
Stephen Moffitt	2016	Assistant Strategist	Horizon Media Inc	NYC, NY
Jacob Moser	2016	Web Developer | Designer	BB&T	Raleigh, NC
Michelle Murphy	2016	User Experience Specialist	Brandeis University International Business School	Waltham, MA
Tira Murphy	2016	Public Relations and Broadcast Writing instructor	NC A & T	
Tereza Novatna	2016	UX Designer	FM:Systems	Raleigh, NC
Tyler Parrott	2016			
Courtney Penezic	2016	SEO Analyst	Townsquare Interactive	Charlotte, NC
Artaeza Poole-Gwinn	2016	Adjunct Instructor	NC A&T State University	Greensboro, NC
Sayantan Purkayastha	2016	Interactive Designer	Centre Line Digital	Raleigh, NC
Taylor Smith	2016	Home Away!	Sales	Austin, TX
Kaitlyn Stahl	2016	Web Designer	BB&T	Raleigh, NC
Erin Turner	2016	Assistant Digital Editor	OWN	Los Angeles, CA
Alexandra Veara	2016	Digital Media and Creative Coordinator	Energy Muse Jewelry	Los Angeles, CA

Using Assessment to Improve Student Learning ("Completing the Loop")

The M.A. in Interactive Media program benefits from multiple assessment measures designed to help the school analyze curriculum, instruction and the overall program in order to improve future student learning. Assessment addresses all *Elon Eleven* student learning outcomes, plus the additional expectation for professional graduate programs of *contribute to knowledge*.

In response to assessment findings and other inputs such as professional and alumni feedback, this section focuses on three areas of programmatic change since the last ACEJMC review.

♦ Professional evaluation of e-portfolios through the years suggested the need for iMedia students to better demonstrate the ability to think critically and analytically and conduct research to contribute to knowledge. In response, the program began encouraging students to submit their creative projects and scholarly works for competitive review, and the graduate assessment plan added Student Awards and Presentations as an indirect measure. In the past year, a website created by an iMedia team working with a client in the Dominican Republic won first place for interactive multimedia at the 2017 Broadcast Education Association convention, and another iMedia team whose client was in Belize won third place. In addition, the scholarly projects of five iMedia students were accepted for presentation at the 2017 Global Communication Association conference. These results indicate that iMedia students are fulfilling the mission to *contribute to knowledge*.

♦ In 2014-15, exit interviews with students indicated the need to improve video instruction to support interactive projects. In response, the school heightened video training as part of the opening Digital Media Workshop "bootcamp" course and created a 1-credit-hour Digital Video Production course, now required in fall term. For students wanting even more video instruction and practice, the iMedia curriculum includes a 1-hour advanced video production course in spring term. The result has been an improvement in the quality of video elements that are inherent to interactive media production.

♦ The iMedia program maintains currency by continually innovating, and this requires technological currency. In recent years, the program has purchased four drones to provide an overhead visual perspective for context in storytelling; they have proven useful in the winter-term fly-in courses abroad. The program also has purchased immersive media production equipment, including three 360-degree cameras, two Oculus Rift (virtual reality viewing headsets), and supportive gear for responsive design multiscreen viewing. The school now encourages student research on the interactive user experience by having measurement tools such as eye-tracking hardware and software.

8. Show that the unit has defined outcomes in the professional master's program appropriate to such a program, such as a professional project, a thesis or a comprehensive exam demonstrating development of analytical and critical thinking abilities appropriate to the profession.

The Interactive Media Capstone is a 6-credit-hour course where students demonstrate their mastery of the elements of the interactive media program. In almost all cases, capstone projects represent independent work by each student. That work includes a digital portfolio and any other assignment given by the capstone instructor.

Because the capstone is the equivalent to two iMedia courses, it requires extensive preparation before the spring term and concentrated work during the spring. If students do not finalize their plans for the capstone until a few weeks into the spring semester, they run the risk of not being able to complete such an intensive project. For these reasons, students usually finalize proposals and begin preparing for the capstone in the fall semester. For instance, students produce a literature review on a subject relevant to interactivity in the fall course Theory and Audience Analysis in an Interactive Age. That literature review is the first element of the capstone. Here is a timeline sequence of the capstone's written elements:

Mid-October: Literature review due

Friday before Thanksgiving break: Capstone pre-proposal draft due. This element will distill the literature review into "major findings" guiding thinking about the capstone project

November/December: Individual discussions with capstone professors on direction of pre-proposal ideas

Mid-to-late February: Capstone proposal due

May: Capstone final documentation due, to be evaluated by iMedia faculty

On the graduate level, professionals provide e-portfolio and team project evaluations and make a judgment on program quality when choosing to hire interactive media graduates.