

ACTIONS SPEAK LOUDER THAN WORDS:
AN INTROSPECTIVE CAPSTONE EXAMINATION THROUGH THE LENS OF IMMEDIACY

An Internship
presented to the
Faculty of the Communication Department
at Southern Utah University

In Partial Fulfillment
of the Requirement for the Degree
Master of Arts in Professional Communication

by
B. N. Wyeth

Dr. Suzanne Larson, Internship Supervisor

May 2008

APPROVAL PAGE

The undersigned, appointed by the Dean of Humanities and Social Science, have examined the internship report entitled

ACTIONS SPEAK LOUDER THAN WORDS:

AN INTROSPECTIVE CAPSTONE EXAMINATION THROUGH THE LENS OF IMMEDIACY

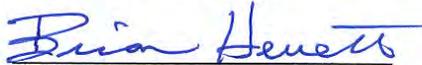
presented by B. N. Wyeth,

a candidate for the degree of Master of Art in Professional Communication,

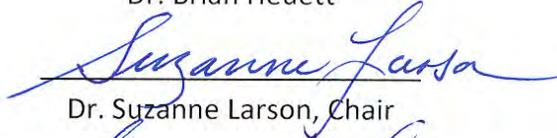
and hereby certify that, in their opinion, it is worthy of acceptance.



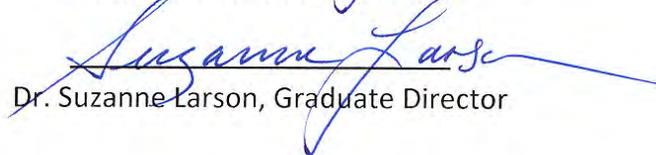
Dr. Art Challis



Dr. Brian Heuett



Dr. Suzanne Larson, Chair



Dr. Suzanne Larson, Graduate Director

For my wife, Jessica, without
whom none of this would have been possible.
Thank you.

Acknowledgements:

SUU

Dr. Suzanne Larson, Graduate Coordinator

Dr. Jon Smith, Chair

Dr. Arthur Challis

Dr. Brian Heuett

Dr. L. Paul Husselbee

Dr. Kevin Stein

Sage Platt

BYU-Idaho

Dr. Robyn Bergstrom, Dean

Dr. Ron Bennett, Chair

Caryn Esplin

Beth Hendricks

Jeff Hochstrasser

Phyllis Thompson

Abstract

The following is an interpretation and review of B. N. Wyeth's capstone internship through the lens of immediacy and is done in partial fulfillment for a Master of Arts in Professional Communication from Southern Utah University. Using principles of immediacy as a foundation, Wyeth walks through one semester of his internship as a one-year temporary full-time faculty member in the Communication Department of Brigham Young University- Idaho, in Rexburg, Idaho. The paper includes a brief review of the literature and research pertaining to immediacy, an examination of the circumstances surrounding the internship, an in-depth look at each of the courses taught and a relation of experiences with faculty and students, etc. The following is a descriptive work utilizing the theoretical framework of immediacy.

TABLE OF CONTENTS

1. APPROVAL PAGE	i
2. DEDICATION.....	ii
3. ACKNOWLEDGEMENTS.....	iii
4. ABSTRACT.....	iv
5. INTRODUCTION	1
6. IMMEDIACY: A BRIEF REVIEW.....	2
7. THE EXPERIENCE	4
8. COURSE DESCRIPTIONS.....	6
9. ASSESMENT	16
10. EXPERIENCE WITH STUDENTS.....	20
11. EXPERIENCE WITH FACULTY.....	22
12. CONCLUSION	24
13. REFERENCES	25
14. APPENDICIES	30
a. APPENDIX A: VISUAL MEDIA	
b. APPENDIX B: INTRODUCTION TO ADVERTISING	
c. APPENDIX C: ADVERTISING CONCEPT AND COPYWRITING	
d. APPENDIX D: MASS MEDIA RESEARCH	
e. APPENDIX E: COMMUNICATION PRACTICUM- AAF	

Actions Speak Louder than Words

An Introspective Capstone Examination through the Lens of Immediacy

Not long after I found out I had been offered a one-year teaching position at Brigham Young University - Idaho, the thrill and elation the good news brought with it was replaced by feelings of misgiving and inadequacy; and rightly so. I was returning to my alma mater as a professor, even if only for a year, at 25 and without a completed masters degree. I felt far beneath my former professors, now my colleagues, in age, education and experience. I was nervous about facing classes full of students, some of whom would be older than me, and who could quite justifiably look at me and say “who are you to be our teacher?” I was anxious about teaching 16 credit hours comprised of five unique courses and I felt uneasy being responsible for helping my students master skills and knowledge sets in which I could only consider myself a novice, especially on less than a month’s notice.

Knowing that I could not compare with my student’s other professors in expertise and know-how, I believed I did have some distinct advantages: I was young and still a student. Using these two factors in my favor, I hoped to gain trust and build rapport with my students. I also knew the way I communicated in the classroom, verbally and nonverbally, would influence their perception of me and the course and would provide the foundation of our relationship. If I wanted to gain my student’s trust and develop a relationship that would aid them in overlooking any weaknesses, be they imagined or real, I needed to engage in some effective immediacy techniques.

Immediacy: A Brief Review

In 1969, Albert Mehrabian outlined an instructional communication concept called immediacy. Witt, Wheelless and Allen (2004) quote his definition of immediacy as “those communication behaviors that enhance closeness to and nonverbal interaction with another.” They clarify further, “people approach what they like and avoid what they don't like” (p. 185).

Janis Andersen (1979) was the first to take Mehrabian’s idea, expound upon it and apply it to the world of higher education. In the 29 years since her dissertation on immediacy was published, well more than 90 studies have been conducted, making it one of the most researched topics in instructional communication (Smythe & Hess, 2005, p. 170). Pouge and AhYun (2006) agree and add that because student success is one of the primary concerns of educators, research has focused on developing more effective ways in which students and teachers are able to improve communication and immediacy (p. 331).

Comadena, Hunt and Simonds (2007), while citing research done by Teven and McCroskey (1996), reported that “when teachers communicate in ways to suggest they care for students’ well being, students report positive affective evaluations for the course and the instructor and high levels of cognitive learning” (p. 242). Andersen, Andersen and Jensen (1979) added that “for a relationship to begin and to prosper, interactants must engage in behaviors that communicate approach, availability and openness of channels” (p. 153). These immediacy behaviors can be manifested either verbally or nonverbally.

Nonverbal immediacy behaviors, as mentioned by Baringer and McCroskey (2000), could include such activities as good eye contact, friendly and active facial expressions and non-threatening postures and movements (p. 178). Mottet and Richmond (1998) add a variety of verbal immediacy behaviors to the list including the use of personal examples and anecdotes while teaching, speaking of personal experiences that happen outside the classroom, using humor, addressing students by name and asking questions that encourage students to express their own opinions and viewpoints.

Using a combination of these verbal and nonverbal immediacy behaviors facilitates the development of a rapport between students and faculty. Comstock, Rowell and Bowers (1995) elaborate by stating that “researchers have demonstrated repeatedly that students learn most from teachers who are warm, friendly, immediate, approachable, affiliative and fostering of close, professionally appropriate personal relationships” (p. 251). In short, existing research has made it apparent that if a teacher is able to use verbal and nonverbal immediacy behaviors to convey an attitude of friendliness and caring, students usually report liking the class and the instructor and report high levels of learning.

Despite all of the benefits listed above, however, building student/teacher relationships based on principles of immediacy, verbal or nonverbal, can have its drawbacks. Feeley (2002) introduces one such shortcoming using a term called the halo effect:

The halo effect can be thought of as a [student's] failure to discriminate among conceptually distinct and potentially independent aspects of a [teacher's] behavior. For example, John Smith may consider Professor Jones his favorite professor in the entire economics department and would evaluate him highly on the numerical form used for teaching evaluations. However, John's positive evaluation of Dr. Jones, in theory, clouds his ability to scrutinize specific characteristics of the professor (p. 225).

In other words, though immediacy engenders feelings of trust and good will between student and teacher, and students report high levels of learning, it may cloud the students ability to accurately rate and asses a teacher's performance. However, even with its disadvantages, the use of verbal and nonverbal immediacy behaviors is one of the fastest and most effective ways to develop and nurture positive relationships in the classroom.

The Experience

In this section I will address the various aspects of my internship including the context in which it occurred, limitations, course descriptions and immediacy behaviors used and my experience with the students and faculty. This section will also make references to the appendices found at the end of the document which contain course materials and examples (Appendices A-E).

Context

I was hired as a one-year temporary faculty member in the communication

department of Brigham Young University – Idaho on January 1, 2008, and my contract will expire on December 31, 2008. This contract does not include an option for renewal and is officially terminated at its conclusion. If I wish to remain, I must reapply for a tenure-track position, if any are available, and engage in a more thorough and rigorous interview and approval process.

Limitations

In order to be officially hired as an instructor at BYU-Idaho, one must pass through a series of interviews not only with the appropriate faculty and administration of the university, but also with ecclesiastical authorities in the Church of Jesus Christ of Latter-day Saints (LDS), who owns the university.

For a variety of reasons, the communication department at BYU-Idaho did not announce it needed a one-year faculty member until late October. They needed the new hire to begin on January 1st, leaving a very small window of time for a suitable person to be found and requiring an accelerated progression through the hiring process. Consequently, the announcement was made, applicants weeded out, final candidates chosen, and the job unofficially awarded to me all within a matter of weeks.

After I was nominated for the position by the faculty members of the Communication Department, my name was submitted to the University Board of Trustees which consists of the highest ecclesiastical authorities in the LDS church. As is typical in organizations with a strong hierarchical construct, communication within the ranks of the LDS church moves more slowly from the bottom up than from the top down and this portion of the process took more than a month. By the time my name was

approved, it was roughly three weeks before I needed to be in Rexburg.

This delay put the communication department in a tenuous position for scheduling courses for the semester. Because it was unknown whether or not my name would be approved by the board in time for the beginning of the semester, the department was unsure of which classes, if any, would be transferred to me and as such, had to make decisions about my course load and make up, classrooms, which textbooks would be used, etc. without my input.

I did not receive my final course assignments until one week prior to the start of the semester and my name was not assigned to the courses until after the semester had begun. Consequently, many of the students came the first day of class thinking they had signed up for a class from another instructor and found I had been assigned to the class instead. This unexpected change did not help my goal of developing a rapport with my students. Not many things cause distrust faster than unfulfilled expectations and when I showed up instead of the instructor they thought they were getting, a number of students felt taken advantage of. Despite this potentially rocky start, however, the semester did improve. I will discuss my experience with the students in greater detail in a later section.

Course Descriptions

My final course load was 16 credits comprised of five unique courses and was assigned as follows:

Comm. 130: Visual Media- (3 Credits)

Comm. 230: Introduction to Advertising – (3 Credits)

Comm. 330: Advertising Concepting and Copywriting- (3 Credits)

Comm. 337: Mass Media Research – Two sections (3 Credits each)

Comm. 397R: American Advertising Federation - (1 Credit)

In the following section I will look at each of these courses individually with a brief description of the course, goals and objectives of the course, the immediacy tactics used to gain student rapport and, finally, my experience teaching it.

Communication 130: Visual Media

This was my favorite course to teach and is essentially a graphic design class designed for communication majors. I took this course while pursuing my bachelor's degree and can honestly say that it was the single most influential course of my academic career.

In this course, students created a portfolio of projects including a flyer, event ad, digital imaging, photo montage, logo, stationery, and brochure all based on a scenario they could realistically encounter in the work place. For an example portfolio, refer to Appendix A.

In the course, students acquired and applied the principles of design, typography, scanning, digital photography, image sizing, developing appropriate body copy, learning proper file management and achieving basic mastery skills in four software programs: Adobe InDesign, Adobe Photoshop, Adobe Illustrator and Microsoft Word. The overall goal of the course was to provide a valuable skill set and improve students' versatility to aid them in securing and retaining employment.

This class met in a classroom/computer lab for an hour and a half twice a week and a usual class period consisted of an hour of review, tutorials and practice work and a 1/2 hour of open lab time where students could work on current assignments or projects.

In my eyes, the skills learned in this course are valuable additions to any career, and will often be found useful for school, personal, church or community applications. The course is designed in such a way that anyone who is willing to work hard can be successful, regardless of artistic talent or computer expertise, though it does require a number of hours outside class to practice software and technology skills.

Perhaps it was the open format of the classroom or the reputation the course has within the department but from the very first class, the students were relaxed and eager to learn. This made it extremely easy to incorporate both verbal and nonverbal immediacy behaviors like the use of humor, eye contact, sharing personal anecdotes, learning and then calling the students by their names and asking open-ended questions. This allowed an immediate rapport to be established. This closeness is reflected in student comments like the following,

The thing I enjoyed the most from this class this semester was Brother Wyeth's enthusiasm and friendliness. It really made me want to put as much effort as I could into our projects so I could love the subject just as much as he did. He also created a really friendly environment where we were able to know our peers in the class through our group interaction. I learned a great deal in the class and

want to continue to learn more in that area (comment from an anonymous student course evaluation).

This closeness was essential in creating the safe environment which was present in the class and allowed for open and honest peer evaluations, thus facilitating personal growth in the subject matter on the part of the students.

Communication 230: Introduction to Advertising

This course was also extremely enjoyable to teach, largely because I taught a similar course at Southern Utah University. This familiarity with the course material made me less anxious allowing more natural verbal and nonverbal immediacy behaviors to surface in class. By relating my personal experiences from outside of class and encouraging the students to do the same, sharing humorous commercials that we discovered and engaging in numerous group activities, we got to know each other on a more personal level than in any other class. Consequently, we enjoyed a very successful semester and the caliber of their final projects far exceeded my expectations.

There is no question that advertising has a tremendous effect on our lives, influences our choices as consumers and helps drive the economy. As such, I designed this course to allow students to explore the role of advertising in relation to our lives and the global marketplace. To provide context for the course, we began with a history of advertising and examined its economic, social and regulatory aspects and discussed its basic principles and concepts. Understanding of these concepts was measured using the traditional test format. For a sample of an exam, refer to Appendix B. This was

followed by a hands-on experience where students were able to design and implement a creative but fictitious advertising campaign for a client.

The goal of the course was to help students understand the social implications and influences of advertising messages, learn how to create successful advertising messages, communicate clearly in writing and visually, learn the essential principles, concepts, and appropriate terminology of advertising and learn to analyze the values, belief structures and effects of persuasive advertising messages.

The class culminated in a mock-advertising campaign for REI, the Seattle-based outdoor clothing and gear company. As already mentioned, the students excelled in this project. For project specifications and to see a sample of a completed campaign book, refer to Appendix B.

Communication 330: Advertising Concepting and Copywriting

Of the five courses I taught, I feel that I experienced the most frustration and disappointment in this course. This was the last course assigned to me and I did not receive the textbook for it until the first day of class. Because I did not have a copy of the textbook, I was unsure about what material we would be covering and was thus unable to prepare and provide a course schedule until the second day of class.

After I was able to go through the text I found, to my complete disappointment, that it was one of the worst textbooks I had encountered. It was simply out of touch with the current world of advertising. Advertising is constantly changing and evolving, especially with the advent of the internet. New media like YouTube, Google, blogger.com and social networking sites like Facebook and MySpace have forever

changed the sphere in which advertising exists and operates. Unfortunately, the textbook that had been chosen for our class, though published in 2004, was severely dated and did not include one ad or example published any later than 1999 and a large majority of the material was based on the world of advertising that existed several decades ago.

Comments from student course evaluations such as “I felt like I learned a great deal more in the pre-requisite for this class which was supposedly an intro class” and “[we needed] a different textbook--the one we had was outdated and too simple for this course level” seem to indicate that the students shared my disappointment with the text.

The terrible choice of textbook and my tardiness in supplying a course schedule served as a relationship inhibitor with the class that I was never fully able to conquer, despite my efforts at producing immediacy. Though no amount of humor, group work, eye contact or any other verbal or nonverbal immediacy behavior was able to eliminate fully the mild distrust and awkwardness created by the less-than-ideal semester beginning, it did create an atmosphere that was tolerable. This tolerance, however, did not produce the same caliber of positive outcomes experienced in other classes. We simply were unable to make the emotional connection and closeness that I enjoyed in my other courses. Not surprisingly, the frustration and disappointment I experienced is also found in the scores and comments of the student evaluations for the course.

Advertising concepting and copywriting are at the heart of the creative process and they determine the success or failure of advertising campaigns. I designed this

course to teach concepting and copywriting skills that reflected a balance between satisfying the needs of the client, accentuating the positive benefits and advantages of a product (including goods, services and ideas) and trying to cut through the competitive advertising clutter. We focused on learning to write copy for all media types and in a variety of situations.

This course included a review of the fundamental principles of successful copywriting, an examination of past and present advertising, critiquing of a variety of advertising examples, research in the form of gathering essential client and product information for concept development and the organizing and writing of effective copy platforms.

Like Introduction to Advertising, this course also culminated in a mock-advertising campaign but in this case, the client was Audi, the Europe-based luxury and racing car manufacturer. For project specifications and to see a sample of a completed campaign book, refer to Appendix C.

Communication 337: Mass Media Research

This course, though enjoyable, was the most difficult to teach. This was the case not only because I had two sections, but also because I do not consider myself an expert in the realm of quantitative research. This class required more preparation and effort on my part than any other course. It also required the most work at creating immediacy. For many students, the subject matter was viewed as boring so I had to work hard to make the course feel relatable and fun. I shared more funny stories and personal anecdotes, worked harder at memorizing student names, was

more contentious of my body-language and posture and did my best to be empathetic toward my students. Perhaps because of the figurative blood, sweat and tears that I put into this class, I feel that it was the most academically challenging and the most rewarding on the immediacy level.

In this course we discussed the development of mass media research during the past several decades and explored various methods used to collect and analyze information. We also studied the development and execution of comprehensive strategic research in the fields of advertising, public relations and journalism. We covered basic statistical procedures, mastered the basic functions of SPSS and learned about successful design and procedures of questionnaires, data collection, field investigation, audience analysis (including focus groups), surveying, and strategy development. The goal of the course was to help students understand basic research methodologies with emphasis on the research process, design and data collection. Understanding of these concepts was measured using the traditional test format. For a sample of an exam, refer to Appendix D.

Like Introduction to Advertising and Advertising Concepting and Copywriting, Mass Media Research culminated in a hands-on final project. In this case, however, the client was real. Through connections in the department, I was introduced to Riverbend Communications. Riverbend owns five radio stations in Southeast Idaho and recently has expanded to include a digital division responsible for the creation of websites and interactive media for the region. For the final project, Riverbend asked our class to research six topics relating to one of their new websites,

eastidahoweddings.com. I divided each class into four research teams with five to six students per team. For project specifications and an example of the final research book that was submitted to the client, refer to Appendix D for this course.

Communication 397R: American Advertising Federation

This course was unique in that it is not, in fact, a class. Communication 397R is a required practicum credit for advertising majors and is the BYU-Idaho chapter of the American Advertising Federation. Each year, AAF chapters around the U.S. compete in an advertising campaign competition for an actual client. This is a nationally sponsored event and has included such high-level clients as Yahoo!, Coca-Cola, and others. This year's client was AIM, an online tool and social media website provided by America Online.

Each university chapter that wishes to participate must develop a creative advertising and marketing campaign and then present it in a regional competition. Winners of the regional events then proceed to the national competition.

The BYU-Idaho chapter belongs to the same region as universities in Oregon, Washington, Montana and, of course, Idaho. It is one of the smallest chapters in the region and is by far the smallest in funding, credits, and time. To illustrate, Portland State University's AAF chapter receives \$18,000 a year in funding and students who participate receive 4 credits and are given 10-15 hours of class time each week to prepare their campaign. The BYU-Idaho chapter receives less than \$2,000 a year in funding and the students are given one credit and one hour of class-time a week.

This year's regional competition was held in Portland, Oregon on April 25 and

26. Our chapter placed 2nd. While this means we will not be proceeding on to the national competition, the students were thrilled to have bested so many other well-known universities with better funding and resources.

Class time was limited to one half hour on Tuesdays and Thursdays, so the course did not focus on trying teaching a specific curriculum, but served instead as a dedicated time for the students to create and design their integrated marketing campaign. Also, because this was a non-traditional course, it did not include a syllabus and I did not provide formal assignments. Instead, the student leadership for the class divided the participants into teams, developed a timeline and a set of expectations for each team and made assignments relative to the completion of the campaign. In other words, it was a student directed and student driven effort to develop a creative and unique campaign for AIM.com. For a copy of the completed AIM.com campaign book that placed second in the Portland regional competition, refer to Appendix E.

The student leadership-driven nature of the course made it difficult for me to find my place in the classroom. The AAF president conducted the class meetings and orchestrated the entire campaign. In many ways, my role was more in the advisor vein than as the teacher. To complicate matters, a large majority of the students in the class had participated in AAF for more than one semester meaning there was already an established relationship among members of the class. Only after several careful and cautious forays into the existing social network did I feel that I could effectively use verbal and nonverbal immediacy behaviors to develop a strong rapport with the students.

Assessment

As I consider what I would do differently if I were able to re-teach these courses, two dominant themes arise. I'll begin by addressing these two themes and then will proceed into a more specific examination of each course.

First and foremost, I would like to incorporate more time into each course for the final project. BYU-Idaho's innovative three-track academic calendar has replaced the traditional semester format and now includes three semesters of equal length and course offerings. As such, both fall and winter semesters have been shortened to create a longer summer semester and conclude several weeks earlier than traditional formats. For instance, the 2008 winter semester at BYU-Idaho ended 3 weeks earlier than the same semester at Southern Utah University. This shortening of semesters has obvious implications in the timing of presenting course material: it requires that more material is covered in a shorter amount of time.

This tightening of the schedule makes it difficult to include all of the material needed and still leave sufficient room for students to practice and apply what they have learned through a final project or some other means. In each of the courses I taught, the final project felt slightly rushed because there was simply not enough time in the semester to cover all of the material and still have enough time to adequately complete the project.

However, it was not in my power to change the semester schedule and I was forced to adapt. I carefully scrutinized each course and made cuts, some of them

painful, in the course material. By eliminating the material that was not essential to the course, I was able to free up just enough room in the schedule to squeeze in the completion of a final project.

The second change that I would universally apply to all my courses would be higher expectations on my part and greater accountability on the part of the students. In an effort to build immediacy, I feel I was too easy on my tests and too soft on late work and attendance. To a degree, I let my desire for a good rapport with my students lower the level of responsibility I required from them. I regret this and have made several changes this semester to prevent something similar from happening.

I will now briefly look at specific changes I would make to each course to improve it. For ease of use, I will proceed through each course in the same order they are presented in the appendices.

Communication 130: Visual Media

The challenge with this course was to provide sufficient learning and practice time in each of the four design programs we learned, to allow students to feel they had gained at least a limited mastery of them. The breadth and depth of design possibilities and potential with the Adobe Creative Suite is virtually unlimited and it is difficult to condense all of these possibilities into easily managed and easily assimilated sections. In reality, I could spend one full semester on each of the programs and still not cover everything there is to know. However, given the new semester format and its subsequent scheduling issues already mentioned, a thorough review of each program's

potential was not a luxury we could afford. I condensed and cut where possible and tried to provide projects that would enhance and provide application for the material and functions we were able to cover. This seemed to be successful, though not perfect, and the students left the class sufficiently equipped with a basic knowledge of good design principles and the skills to allow them to create it on their own.

Communication 230: Introduction to Advertising

There is not much I would change in this course beyond the two main themes listed above. I feel we were able to accomplish the goals and objectives of the class and feel satisfied with the results. The only thing I would perhaps do differently is incorporate a small section into the curriculum that focuses on how to tell whether advertising is a good career fit and how to prepare and get a job. I think this would be a valuable addition to an introductory course and may help some students decide whether or not advertising is a good fit for them before they proceed on to more advanced courses.

Communication 330: Advertising Concepting and Copywriting

As mentioned in an earlier section, the major change that I would make in this course would be a different textbook. I believe this would eliminate a large majority of the problems I faced in this class and provide a more solid and appropriate foundation for the course. Not every problem, however, can be blamed on the textbook. In light of this, I would also make several changes in the structure of the class including allowing

more time for group and class critiques, more heavily emphasizing principles of good design and audience retention and trying harder to provide a realistic context for the lessons being taught.

Communication 337: Mass Media Research

My only regret in this course was not providing more opportunities for the students to practice the principles being learned. With the exception of the statistics chapters, I never provided an activity or homework to help reinforce the material. I would lecture on a topic and then move directly on to the next chapter without providing an opportunity for the students to apply and internalize the concepts beyond the course exams.

Communication 397R: American Advertising Federation

The only change I would make in this course would be an increased interaction with the association's chapter leadership. By taking a more active role in the planning process I think I could have helped the group steer clear of several of the pitfalls we encountered. A large majority of the first half of the semester was spent in class deliberations about the "big idea" or main concept of the campaign and haggling over which tagline to use and no solid decision was made until several weeks before the book needed to be completed. Consequently, the students had to rush through the remainder of the campaign and the creation of the book and the quality of the overall product suffered.

I was instructed at the beginning of the course that I was to allow the students to direct the course, even if I thought they were going astray. In other words, my job was to ask guiding questions but let the students cook their own goose if it came down to it. If I were to be involved with this course again, I would make my role a more active one.

Experience with the Students

For reasons mentioned previously, particularly my youth, I was extremely nervous to interact with my students prior to the beginning of the semester. However, though the use of the verbal and nonverbal immediacy building behaviors already mentioned, I was able to create a positive connection with nearly each of my 127 students.

By establishing common ground, namely that we were all young and all students, I was able communicate the sense that I cared for and was concerned with the students and their ability to understand and do well in their classes. This rapport lead to greater trust on the part of the students and we were able to, in most cases, successfully navigate our way through the semester.

The following selection of comments from the student course evaluations illustrates this close relationship. Each of the following quotes comes from a different course and is anonymous as per University policy.

Visual Media

The thing I enjoyed the most from this class this semester was Brother Wyeth's enthusiasm. It really made me want to put as much effort as I could into our projects so I could love the subject just as much as he did. He also created a really friendly environment where we were able to know our peers in the class through our group interaction. I learned a great deal in that class and want to continue to learn more in that area.

Introduction to Advertising

Bro. Wyeth is incredibly enthusiastic about what he teaches. He made me want to learn more about the subject, because he never forced it on me. He made it interesting. He made it fun, and he related well with all of us.

Advertising Concepting and Copywriting

He's younger than most of the rest of our teachers, but I think that gives him an edge. He's learned from the other teachers and he's had some real world experience. He's got a similar perspective that we do and because of that I feel like he can understand the sense-of-humor and viewpoint that we have and how we go about things. Along with that he can also direct us from there. He can take what we're thinking or what we've talked about and give us good things to go forward on. Also I think he's one of the few teachers that constantly gives us feedback as if we were out in the world rather than just a teacher and students

in a classroom. It keeps our goal (of working in the world) closer to our minds and plans.

Mass Media Research

Brother Wyeth was very good at taking what could have been a very boring subject matter and helping students learn to appreciate the importance of the subject. His teaching style is great and he cares about each student and wants them to succeed.

Experience with Faculty

Despite the age gap and the fact that I was a former student of many of my new colleagues, I have felt nothing but supported and encouraged by every member of the communication faculty. On more occasions than I can remember I was approached by a fellow professor who wished me well, offered their support, volunteered resources and spoke encouraging words. There is a strong feeling of kinship among the faculty within the Communication Department at BYU-Idaho and from the moment I arrived I was unquestioningly treated as an equal and a colleague.

To illustrate this supportive environment, I will refer specifically to my experiences with three faculty members: Jeff Hochstrasser, Robyn Bergstrom and Caryn Esplin.

Jeff Hochstrasser has been a member of the BYU-Idaho Communication Department for five years and is the retired owner of Highstreet Advertising, a small-scale regional advertising agency in Puyallup, Washington. His experience in advertising

makes him a useful asset to the department and a majority of his course-load centers around advertising classes. My undergraduate degree was in public relations and other than taking and eventually teaching an Introduction to Advertising course, my experience with the world of advertising has been somewhat limited. Jeff proved to be an invaluable resource for me. He would provide clarification of unfamiliar advertising terms, share class activities and act as a sounding board for my ideas for my classes.

Robyn Bergstrom was recently appointed as Dean of the College of Business and Communication and is one of the Communication Departments most liked and respected professors. On numerous occasions she was willing to bend over backwards to make sure I had the resources I needed to teach my classes well. For instance, the curriculum for my Mass Media Research contained a significant section on basic statistical procedures. The computer program SPSS is the industry-wide standard tool for statistics calculations but was unavailable on the computer in the classroom I was teaching in. After mentioning to Robyn that I thought it would be useful for our students to be exposed to the program and develop at least a rudimentary understanding of how to use it, she immediately made the necessary phone calls and SPSS was installed on the computer the next morning. This may not seem like a significant amount of help but it meant that I did not have to teach my students how to calculate the complex equations by hand and I was extremely grateful.

Caryn Esplin began working for the department as an adjunct faculty member and was hired on full-time in 2003. She is freelance graphic designer and photographer and is responsible for the development and implementation of the Visual Media course.

She is also the author of the textbook for the class. This made her an indispensable resource and she and I usually met twice a week to discuss successful methods and tips for teaching Visual Media. Without her help and guidance I would not have been able to have such a successful experience in my Visual Media course.

Though I have specifically mentioned three faculty members, I could have chosen any member of the department and the scenario would have been similar. All were willing and ready to offer their support, time and friendship.

Conclusion

Though I was nervous and intimidated for my first few weeks as a one-year hire at BYU-Idaho, using Mehrabian's principles of immediacy and through the support of the faculty, I was able to rise above my fears, develop strong relationships with a vast majority of my students and experience a modest amount of success in the classroom. This experience has been one of inestimable value. It has acted as a figurative laboratory where I have been able to test and apply the knowledge and theoretical understanding I received in my graduate course work at Southern Utah University and has been for me, an ideal capstone experience.

References

Textbooks:

Arens, W. F., & Schafer, D. H. (2007). *Essentials of contemporary advertising*. San Francisco: McGraw-Hill Irwin.

Bendinger, B. (2002). *The copy workshop workbook* (3rd ed.). Chicago: The Copy Workshop.

Esplin, C. (2007). *Visual media course manual: Communication through graphic design* (4th ed.). Rexburg: Custom Designs.

Williams, R. (2004). *The non-designer's design book: Design and typographic principles for the visual novice* (2nd ed.). Berkeley: Peachpit Press.

Wimmer, R. D., & Dominick, J. R. (2006). *Mass media research: An introduction* (8th ed.). Belmont, CA: Thomson Wadsworth.

Additional Course Resources:

Bain, K. (2004). *What the best college teachers do*. Cambridge: Harvard University Press.

Bendinger, B., Maxwell, A., Barnes, B., Tucker, E., McGann A., & Gustafson, R., et al. (2004). *Advertising and the business of brands* (2nd ed.). Chicago: The Copy Workshop.

Creswell, J. W. (1998). *Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks, CA: Sage Publications, Inc.

Heller, C. (2008). The design revolution: Which side are you on. *Communication Arts*, 50 (1), p. 21-26.

Holcomb, Z. C. (2006). *SPSS basics: Techniques for a first course in statistics*. Glendale, CA: Pyrczak Publishing.

Kougl, K. (1997). *Communicating in the classroom*. Long Grove, IL: Waveland Press.

Vivian, J. (2002). *The media of mass communication* (6th ed.). San Francisco: Allyn and Bacon.

Sources for Capstone Write-up

Andersen, J., Andersen, P., & Jensen, A. (1979). The measurement of nonverbal immediacy. *Journal of Applied Communications Research*, 7(2), 153.

Baringer, D., & McCroskey, J. (2000). Immediacy in the classroom: Student immediacy. *Communication Education*, 49(2), 178.

Bruschke, J., & Gartner, C. (1991). Teaching as communicating: Advice for the higher education classroom. *Journal of Applied Communication Research*, 19(3), 197-216.

Comadena, M., Hunt, S., & Simonds, C. (2007). The effects of teacher clarity, nonverbal immediacy, and caring on student motivation, affective and cognitive learning. *Communication Research Reports*, 24(3), 241-248.

Comstock, J., & Rowell, E. (1995). Food for thought: Teacher nonverbal immediacy, student learning and curvilinearity. *Communication Education*, 44(3), 251.

Feeley, T. (2002, July). Evidence of halo effects in student evaluations of communication instruction. *Communication Education*, 51(3), 225.

- Gorham, J. (1988). The relationship between verbal teacher immediacy behaviors and student learning. *Communication Education, 37*(1), 40.
- Mottet, T., & Richmond, V. (1998). An inductive analysis of verbal immediacy: Alternative conceptualization of relational verbal approach/avoidance strategies. *Communication Quarterly, 46*(1), 25-40.
- Pogue, L., & AhYun, K. (2006). The effect of teacher nonverbal immediacy and credibility on student motivation and affective learning. *Communication Education, 55*(3), 331-344.
- Smythe, M., & Hess, J. (2005). Are student self-reports a valid method for measuring teacher nonverbal immediacy. *Communication Education, 54*(2), 170-179.
- Witt, P., & Wheelless, L. (2001). An experimental study of teachers' verbal and nonverbal immediacy. *Communication Education, 50*(4), 327.
- Witt, P., Wheelless, L., & Allen, M. (2004). A meta-analytical review of the relationship between teacher immediacy and student learning. *Communication Monographs, 71*(2), 184-207.

Additional Research Sources

- Chesebro, J. (2003). Effects of teacher clarity and nonverbal immediacy on student learning, receiver apprehension, and affect. *Communication Education, 52*(2), 135.
- Folwell, A. (2000). A comparison of professors' and students' perceptions of nonverbal immediacy behaviors. *Journal of the Northwest Communication Association, 29*, 41-58.
- Frymier, A. (1993). The impact of teacher immediacy on students' motivation: Is it the same for all students. *Communication Quarterly, 41*(4), 454-464.
- Frymier, A., Wanzer, M., & Wojtaszczyk, A. (2008). Assessing students' perceptions of inappropriate and appropriate teacher humor. *Communication Education, 57*(2), 266-288.
- Golish, T., & Olson, L. (2000). Students' use of power in the classroom: An investigation of student power and teacher power. *Communication Quarterly, 48*(3), 293-310.
- Jaasma, M., & Koper, R. (1999). The relationship of student-faculty out-of-class communication to instructor immediacy. *Communication Education, 48*(1), 41.
- Jensen, K. (1999). Training teachers to use verbal immediacy. *Communication Research Reports, 16*(3), 223-232.

- Jones, S., & Wirtz, J. (2007). "Sad monkey see, monkey do:" Nonverbal matching in emotional support encounters. *Communication Studies*, 58(1), 71-86.
- Kearney, P., Plax, T., & Wendt-Wasco, N. (1985). Teacher immediacy for affective learning in divergent college classes. *Communication Quarterly*, 33(1), 61-74.
- Montgomery, B. (1981). Verbal immediacy as a behavioral indicator of open communication content. *Communication Quarterly*, 30(1), 28-34.
- Mottet, T., Parker-Raley, J., Cunningham, C., Beebe, S., & Raffeld, P. (2006). Testing the neutralizing effect of instructor immediacy on student course workload expectancy violations and tolerance for instructor unavailability. *Communication Education*, 55(2), 147-166.
- Rocca, K. (2004). College student attendance: impact of instructor immediacy and verbal aggression. *Communication Education*, 53(2), 185-195.
- Slane, S., & Leak, G. (1978). Effects of self-perceived nonverbal immediacy behaviors on interpersonal attraction. *Journal of Psychology*, 98(2), 241.
- Wanzer, M., & Frymier, A. (1999). The relationship between student perceptions of instructor humor and students' reports of learning. *Communication Education*, 48(1), 48.
- Zhang, Q., & Oetzel, J. (2006). Constructing and validating a teacher immediacy scale: A Chinese perspective. *Communication Education*, 55(2), 218-241.

Appendix A
Communication 130: Visual Media

This appendix contains course materials for Communication 130: Visual Media. Within this appendix and each of the following except Appendix E, course materials are presented in the following order: syllabus, sample lecture, exams, sample assignments and samples of student submissions.

Because the course found in Appendix E is a non-traditional course, it does not include a syllabus, sample lecture, exams or sample assignments. It only contains the BYU-Idaho AAF 2008 Campaign Book for AIM, a subsidiary of AOL.



visual media

Comm 130 syllabus

Ben Wyeth W08 Romney 259 Office: 496.2967 Cell: 801.856.2507 wyethb@byui.edu

objectives

- Students will create a portfolio of projects including a flyer, event ad, digital imaging, photo montage, logo, stationery, and brochure.
- Students will acquire and apply the principles of design, typography, scanning, digital photography, image sizing, body copy, and file management.
- Students will achieve mastery skills in four software programs: Adobe InDesign, Adobe Photoshop, Adobe Illustrator and Microsoft Word.
- Students will improve versatility for securing and retaining employment.
- Students will learn Macintosh and Windows systems, as well as online technology.
- Students will develop visual communication skills to enhance discipleship of the Savior Jesus Christ.

materials

- Visual Media Course Manual - 3rd edition by Caryn Esplin (under \$30)
- Non-Designers Design Book - 2nd edition by Robin Williams (under \$20)
- Itoya Clear Cover Profolio with 24 sleeves/48 views (under \$5)
- Project printing costs (\$20 - \$40)
- Flash drive, 512 mb or larger (\$10 - \$20)

overview

Students meet in a classroom/computer lab with the instructor for three hours each week. Each class period will most often consist of an hour of review, tutorials and practice work and the last 1/2 hour of each class will be reserved for lab time where students can work on current assignments or projects. Work will be submitted both online and in-class. Please see details on the schedule. The skills learned in this course are valuable additions to any career, and also useful in school, personal, church or community applications. Anyone who is willing to work hard can be successful, regardless of artistic talent or computer expertise, but it takes many hours outside class in the computer lab to practice software and technology skills. Students also learn to use the Macintosh operating system, which is valuable for communication students. Beginning and advanced students alike learn mastery skills and complete projects in four programs: InDesign (page layout), Illustrator (illustration with vector graphics), Photoshop (image editing) and Microsoft Word, a word processor with hidden design features.

deadlines

Attendance is vital. I repeat, attendance is vital. Students who miss class must obtain the information from another student. More than five absences may result in course failure. All work must be submitted **before** the deadlines listed in the schedule. Late work will not be accepted. Projects are due at the beginning of class, and online assignments are due before class on the due date. For a planned absence, work must be completed and turned in before the deadline.

mulligan

To help compensate for computer or personal emergencies, students are allowed one mulligan, which allows them to turn in one assignment or project up to two days late without a reduction in points. This mulligan may not be used after March 24. Students need to notify the instructor by email or phone message **before** the deadline in order to use the mulligan option.

grading

6 Projects	150 points	A	94-100%	C	74-76.9%
1 Portfolio Project	50 points	A-	90-93.9%	C-	70-73.9%
8 Drafts	80 points	B+	87-89.9%	D+	67-69.9%
10 Assignments	120 points	B	84-86.9%	D	64-66.9%
(3 are quizzes)		B-	80-83.9%	D-	60-63.9%
<u>TOTAL POINTS:</u>	<u>400 points</u>	C+	77-79.9%	F	59.9% or less

projects

Each project is designed with a real-life scenario and objectives. Refer to the instruction guides, evaluation forms, and tutorials in the course manual. Online tutorials are available through the course link in I-Learn. See the Schedule for details.

PROJECT	POINTS	PROGRAMS
1. Flyer	20	InDesign
2. Event Ad	20	Word
3. Image Editing	20	Photoshop
4. Montage	20	Photoshop
5. Logos/Stationery	30	Illustrator
6. Brochure	40	InDesign, with Photoshop and Illustrator

portfolio

The final portfolio project is a professional compilation of all the projects completed throughout the semester and provides students with a format to showcase their work to prospective employers. A cover, title page, table of contents and project description pages organize the portfolio. The portfolio is worth 50 points and is graded in three parts: 1- design and organization: 30 points; 2 - project corrections: 10 points; and 3 - presentation:10 points.

rough drafts

A draft of each project is due at the beginning of the class prior to each project deadline. It must be printed and near completion. Each draft is worth 10 points. Students must attend class and participate in the group critique to receive the draft points. Students should also seek instructor critique during posted office hours.

**assignments
quizzes**

Students will complete hands-on assignments to learn the principles and skills needed to complete the larger projects. Students must attend the scheduled class to receive assignment instructions. Assignments will be started in class and must be submitted online before the beginning of the following class. Please see the schedule for more details and dates. A few of these assignments are group quizzes which are held in class and involve discussion. The quizzes are open-book/open-note, and the lab computers may be used to find answers. Each group will work together to determine answers, but each student may choose a different answer after participating in the group discussion.

ethics

Students are expected to observe the BYU-Idaho Honor Code. All work must be original. Copyright laws will be strictly observed and violations may result in project or course failure, depending on the seriousness of the violation.

disabilities

In compliance with applicable disability law, qualified students with a disability may be entitled to "reasonable accommodation." Students must disclose to the teacher any special need she/he may have before the end of the first week of class.



C130 • W08 • Ben Wyeth • Romney 259 • 496.2967 • 801.856.2507

schedule

	Date	Reading	Deadlines & Details	Pts.	
1	Jan 10 Thur	VM 1-30	Course Overview • Meet the Mac • Survey • Intros		
2	Jan 15 Tue	DB 11-86	File Management • H-Drive • Design Principles		
3	Jan 17 Thur	DB123-177	A1 Design Principles • Tech Talk • Typography	10	
4	Jan 22 Tue	VM 8-9; 31-39	A2 Typography • Layout • Adobe Tips • InDesign • Links • P1 setup	10	
5	Jan 24 Thur		D1 Flyer Draft (in class group critique) • InDesign review	10	
6	Jan 29 Tue	VM 10-11; 40-41	P1 Flyer (in class) • Size & Scan • Scanning	20	
7	Jan 31 Thur		A3 Scanning • P2 Setup / Word • A4 Quiz (in class)	10/10	
8	Feb 5 Tue		D2 Event Ad Draft (in class group critique) • Word Review	10	
9	Feb 7 Thur	VM 43-46	P2 Event Ad (in class) • Digital Photography	20	
10	Feb 12 Tue		Digital Cameras (bring one if possible) • Basic 5 Photos		
11	Feb 14 Thur	VM 12-13; 48-55	A5 Basic 5 Photos • Photoshop tools & basic image editing • P3 setup	10	
12	Feb 19 Tue	VM 56-60	D3 Image Editing Draft (in class group critique) • Photoshop	10	
13	Feb 21 Thur	VM 14-15; 61-62	P3 Image Editing (in class) • P4 setup • Montages • Image Sizing	20	
14	Feb 26 Tue		A6 Image Sizing • Photoshop review	10	
15	Feb 28 Thur		D4 Montage Draft (in class) • A7 Quiz (in class)	10/15	
16	Mar 4 Tue	VM 16-17; 63-70	P4 Montage (in class) • Logos • Illustrator • File Management	20	
17	Mar 6 Thur	DB 88-96; 101-108	A8 File Management (in class) • Image Tracing • P5 Setup • Stationery	15	
18	Mar 11 Tue		D5 Logos Draft (in class group critique) • Reshape Tool	10	
19	Mar 13 Thur	VM 18-19; 39; 71-75	P5 Logos (in class) • P6 setup • Rules Body Copy • A9 Setup New Brochures	30	
20	Mar 18 Tue	VM 39	Newsletters/ Folding & Trimming • A9 Text Wrap (finish and grade in class)	10	
	Mar 20 Thur	B U S I N E S S S U M M I T			
21	Mar 25 Tue	VM 20-22; 77-80	D6 Brochure Draft 1- layout (in class group critique) • Portfolios • P7 Setup	10	
22	Mar 27 Thur		D6 Brochure Draft 2 - final proofreading (in class group critique)	10	
23	Apr 1 Tue		P6 BROCHURE (in class) • Portfolio review	40	
24	Apr 3 Thur		D7 Portfolio Draft (in class group critique) • A10 Mastery Skills Quiz	10/20	
25	Apr 8 Tue		P7 PORTFOLIO - Final Presentations	50	
26	Apr 10 Thur	Office - Kirkham 223	Pick up graded portfolio • Check final grade online	Total: 400	

KEY: **A1 = Assignment 1 Deadline** • **D1 = Draft 1 Deadline** • **P1 = Project 1 Deadline**
 DB= Non-Designer's Design Book (Williams) • VM= Visual Media Course Manual (Esplin)

digital cameras

visual_{media}

How many of the
11 advantages can
you name?



see instant results – then try

visual_{media}





benefits of digital photography

visual *media*

Did you know you can send your images to a photo lab right here from your computer, then pick them up in one hour and pay only .19 cents for each 4x6?

benefits of digital photography

visual *media*

OR, did you know you can:

1. Upload your digital images from here in the lab to the Wal-Mart website,
2. Order photos of any size,
3. Pay for them online and have them delivered to a Wal-Mart in your friend's neighborhood in Massachusetts or Utah, so they can pick them up?
5. Or you can have them mailed directly to someone's home for only a small shipping free.

 resolution visualmedia

The resolution of a digital camera is measured in **Megapixels** (MP - millions of pixels), the ***number of dots*** that make up a digital image.

If you are camera shopping, look for 4 MP & 3 optical zoom, and name-brand camera companies



 resolution visualmedia

Maximum Print Size

- 1 MP:** email and web only
- 2 MP:** 5x7 to 8 x 10
- 3 MP:** 8x10 to 11x 14
- 4 MP:** 20x30 to 24 x 36
- 5 MP+** 24 x 36 to murals?

4 MP+ is nice if you need to crop and enlarge images!


resolution
visual *media*

Capture Resolution

The number of horizontal and vertical pixels used to capture an image. The higher the resolution the higher the detail of the image.

- 2048 X 1536:** High quality: good for 8 X 10 Prints
- 1600 X 1200:** Medium quality: good for 5 X 7
- 1024 X 768:** Poor quality: good for web and emailing

storage type
visual *media*

6 types of removable memory

for saving digital images

- 1. Compact Flash:** Very durable
- 2. Smart Media:** Flimsy card
- 3. x-D Picture Card:** Newest and smallest
- 4. MultiMedia (MMC):** 2nd smallest
- 5. Sony Memory Stick:**
- 6. Secure Digital:** Encryption technology





visual *media*

don't use digital zoom!

optical zoom

Uses the camera's lens to physically magnify the image without affecting its quality.

digital zoom

Uses a magnifying process which enlarges the image but decreases the quality. The same effect can be achieved in Photoshop, which makes this feature ***useless.***

Top sellers on bizrate.com
visual *media*



Canon PowerShot
\$184 (+\$13 shipping)
 5.0 Megapixels
 3 X Optical zoom;
 Compact Flash Card
 1.8" screen



Nikon Coolpix 3700
\$79 (+\$10 shipping)
 3.2 Megapixels
 3 X Optical zoom!
 MMC
 1.5" screen

dream cameras visualmedia



Canon EOS 20D \$1999
Canon EOS Rebel \$ 799
Nikon D-70 \$ 999

SLR Digital Hybrids

6.0 megapixels



project 3: image editing visualmedia

For this assignment you need to go take a **NEW** digital photo! Do not use one you have taken in the past!

STAGE 1: digital photography visual *media*



Time to get started!

1. **Plan** the shot
2. Reserve the **camera**
3. Go on a **photo shoot**
4. **Download** the images
5. **Save the images to H drive, and one other place.**

project 3: image editing visual *media*

Step 1: Plan the shot

1. Review the 3 first photography tips (Acronym p.29)
C-L-A-A-M-B-R – Closer – Light – Angle – Action – B&W – Reflections
2. Plan the department and models and location (this will all be listed on eval. form See p.16)
3. Plan how you will **colorize** it!
4. Remember, shoot it so you can crop it **square!**

project 3: image editing

visual_{media}

You will have to crop to a 6 x 6" square



project 3: image editing

visual_{media}

Step 2: Reserve the camera

A. Call Media Services 496-2356 (Library 3rd floor)

1. 2-4 hours max.
2. Evening use: Reserve before 5 pm; pick up at Video Viewing window.

B. When you pick it up check the bag for:

1. Memory Stick
2. Cord to recharge or extra batteries
3. USB Downloading cord

project 3: image editing

visual_{media}



Step 3:

Go on a photo shoot

*Remember:

Before you take the shot, think about how you will crop it and color it !

step 4: in-class exercise today!

visual_{media}

Exercise 4: Take a photo and download it

Take at least 6 photos

1-2. One wide shot with flash and one without flash

3-4. One macro shot with flash and one without flash

5-6 One shot with Foreground in focus on one side; then take the Same shot with Background in focus on other side

Use Spot focus to control focus. Focus on side object, then hold button halfway & reframe.

step 4: in-class exercise today!

visual_{media}

DOWNLOAD YOUR IMAGES

1. Plug the camera in the USB port
2. Wait for I-Photo to open; Import images
3. Show Bro. Wyeth
4. Drag image(s) to desktop, save to folder
5. Drag folder to H-drive and/or flash drive
6. Drag folder to the trash

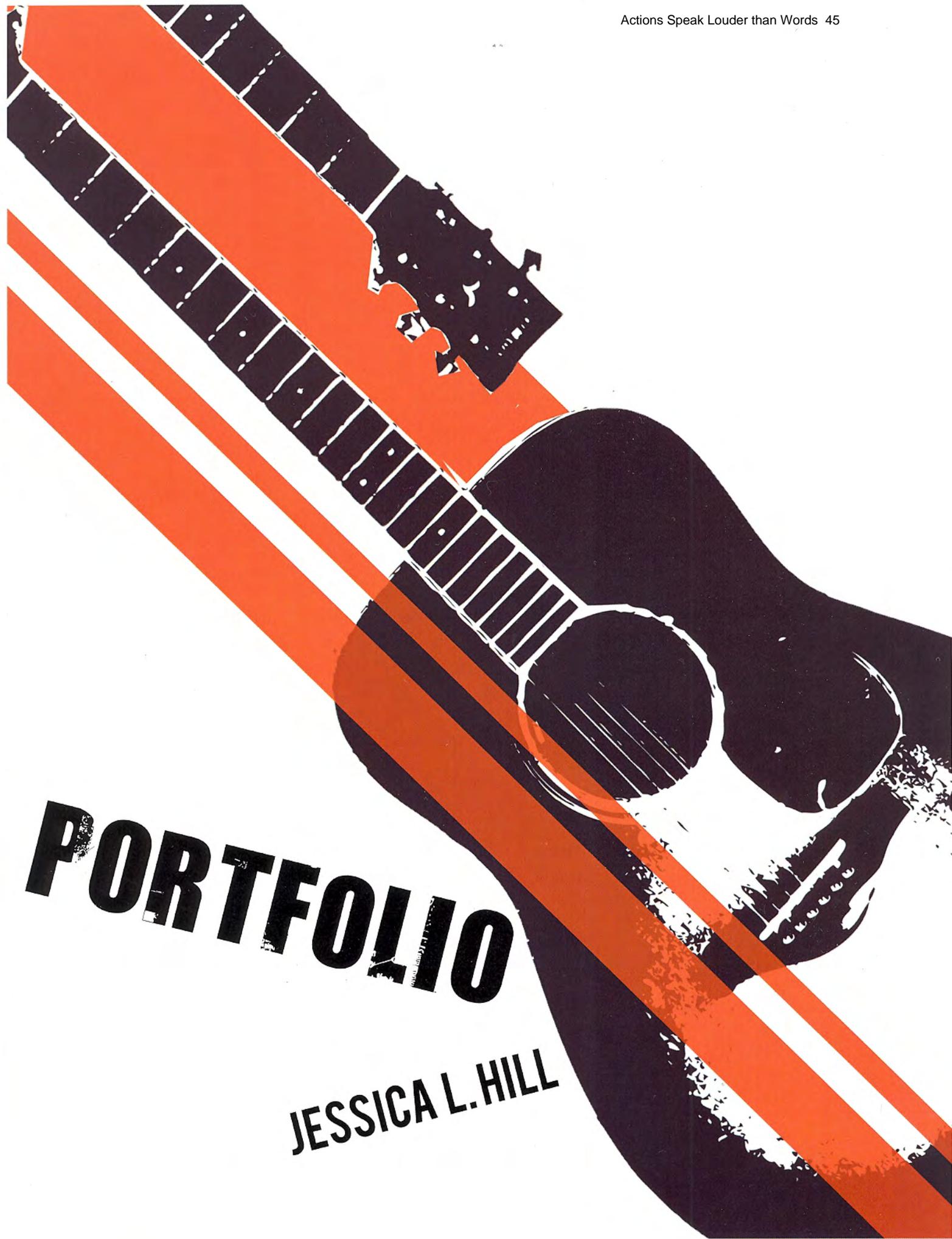


STAGE 2: Image editing in Photoshop

visual_{media}

Edit the image!

1. **Crop** to 6x6 with 150 ppi (not 300!)
2. **Edit** the image as desired
3. Open **new blank doc** 8.5 x11 at 150 ppi (not 300!)
4. **Drag edited image** to blank document
5. **Place ruler guides** and position image with proper margins
6. **Print** on printer labeled "sporicolor"



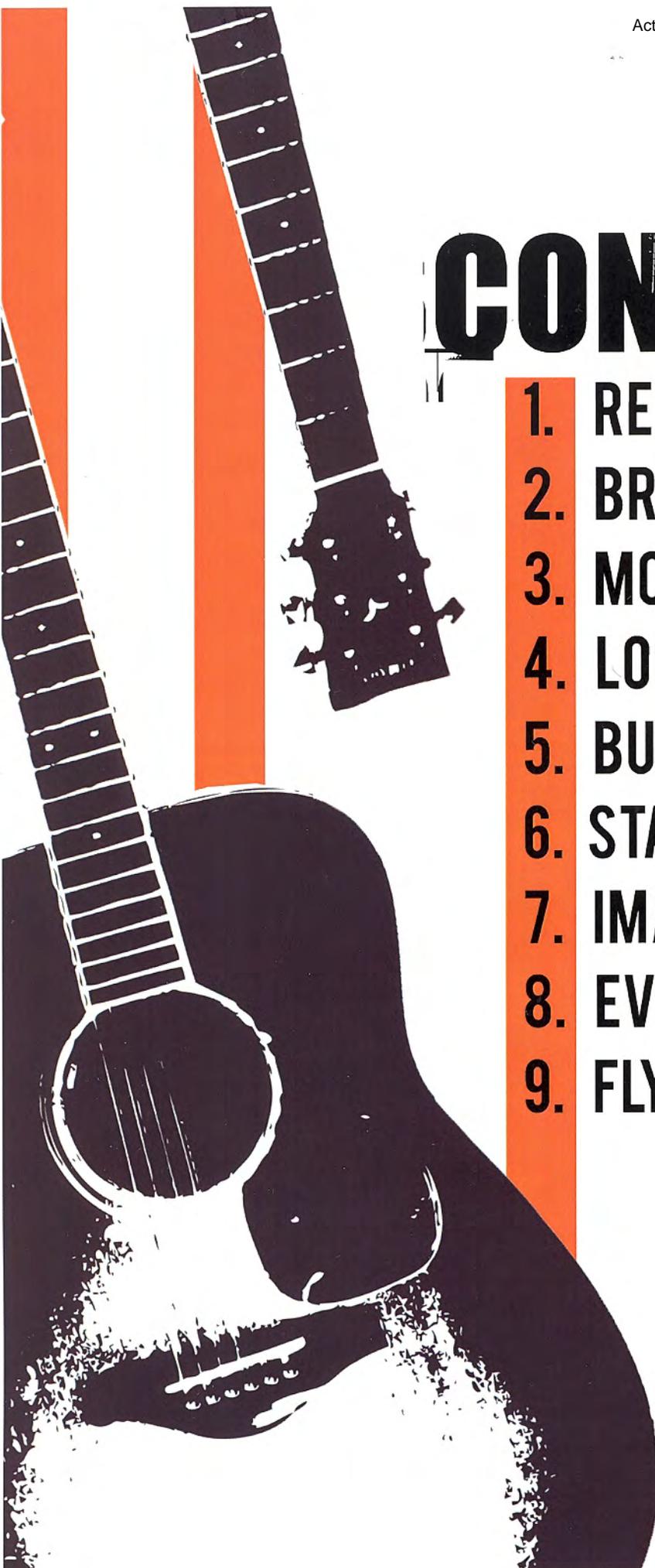
PORTFOLIO

JESSICA L. HILL

CONTACT

**NORTHAMPTON BLVD.
STAFFORD V.A 22554**

**540.842.9312
HILO6003@BYUI.EDU**



CONTENTS

1. RESUME
2. BROCHURE
3. MONTAGE
4. LOGOS
5. BUSINESS CARD
6. STATIONARY
7. IMAGE EDITING
8. EVENT AD
9. FLYER

BROCHURE

DESCRIPTION: Two folding brochure of snowboarding company Royal Boards.

PROGRAM: Photoshop, Illustrator, and InDesign

DATE: April 1, 2008

COURSE: Visual Media

OBEJECTIVES: Set up and align a two-sided, folded document, create original logo, and incorporatate images.

COMMENTS: Three original photographs, one image from Getty Images, one scanned scrapbook paper, and three altered snowboard images. Fonts Kings Cross and Times New Yorker from dafonts.com

Royal Bards



Royal Boards

Since Royal Boards started in 2004, the company has grown and become an international success.

Our boards use the latest innovative technology to enhance the boards performance and your experience.

Check us out at royalboards.com

ride with **COURAGE**, face
your **FEARS**, conquer
DEATH

 Rider Cory Hill doing
a 180 off the box.

 Patrick Scott getting
ready to hit the
mountain slopes.

 Jess Lundy chilling on
the mountain slopes.





LOGO, STATIONARY, & BUSINESS CARD

DESCRIPTION: Yama Lama
Wear logo and matching
business card and stationary.

PROGRAM: Illustrator

DATE: March 13, 2008

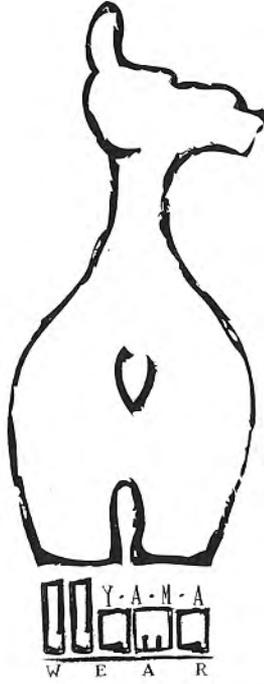
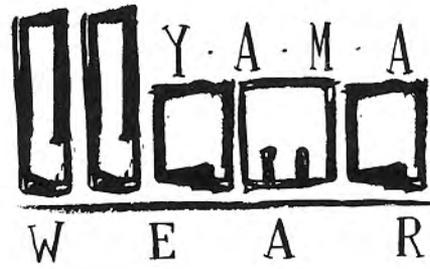
COURSE: Visual Media

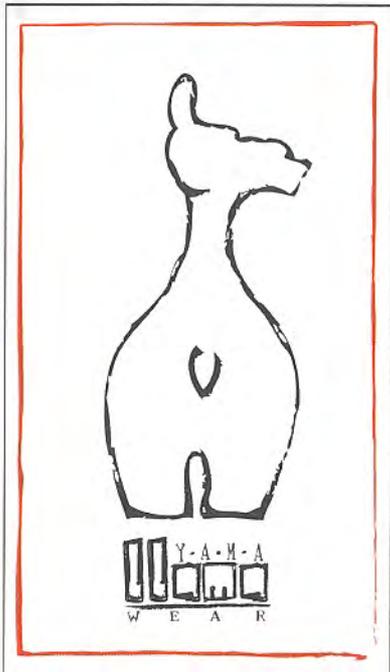
OBEJECTIVES: Create a
variety of logos to fit a company
image and design consistent
layouts for a business card and
stationary.

COMMENTS: Drew logo
image of lama. Fonts paquitta
and stiff-neck from dafonts.com.

Yama Llama Wear

Actions Speak Louder than Words 52





Jessica L. Hill Presidente



hillj@llama.com



540.280.0920

51 Northampton Blvd.
Stafford, VA. 22554





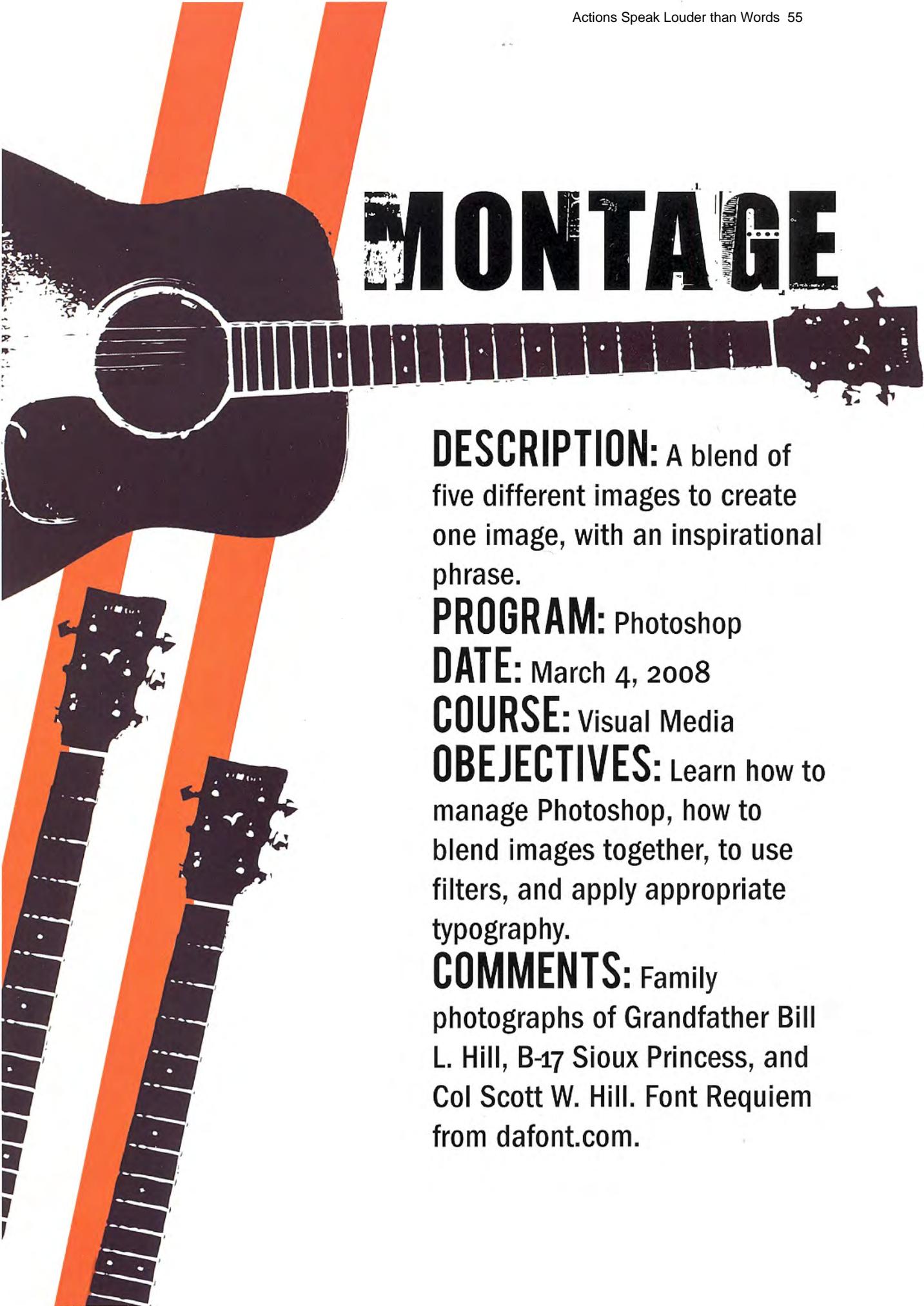
Actions Speak Louder than Words
Jessica L. Hill
Presidente
hillj@llama.com



540.280.0920

51 Northampton Blvd.

Stafford, V.A 22554



MONTAGE

DESCRIPTION: A blend of five different images to create one image, with an inspirational phrase.

PROGRAM: Photoshop

DATE: March 4, 2008

COURSE: Visual Media

OBEJECTIVES: Learn how to manage Photoshop, how to blend images together, to use filters, and apply appropriate typography.

COMMENTS: Family photographs of Grandfather Bill L. Hill, B-17 Sioux Princess, and Col Scott W. Hill. Font Requiem from dafont.com.

THE LEGACY LIVES ON 





IMAGE EDITING

DESCRIPTION: Working for the Department of Music on campus and have to take a digital photograph and colorize it for a promotional ad.

PROGRAM: Photoshop

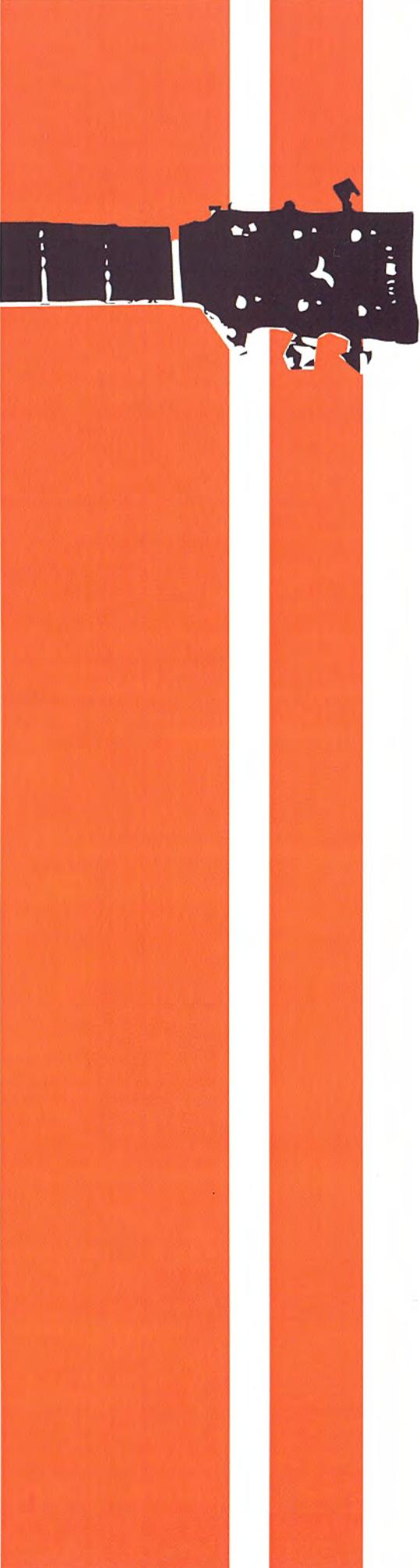
DATE: February 21, 2008

COURSE: Visual Media

OBEJECTIVES: Learn basic photography skills, how to use selection tool, and how to colorize or desaturate a selected portion of the image.

COMMENTS: Original photograph of brother playing the guitar.





EVENT AD

DESCRIPTION: Chamber of Commerce is sponsoring a fundraiser event for the Children's Cancer Foundation. Had to create a poster to advertising the event.

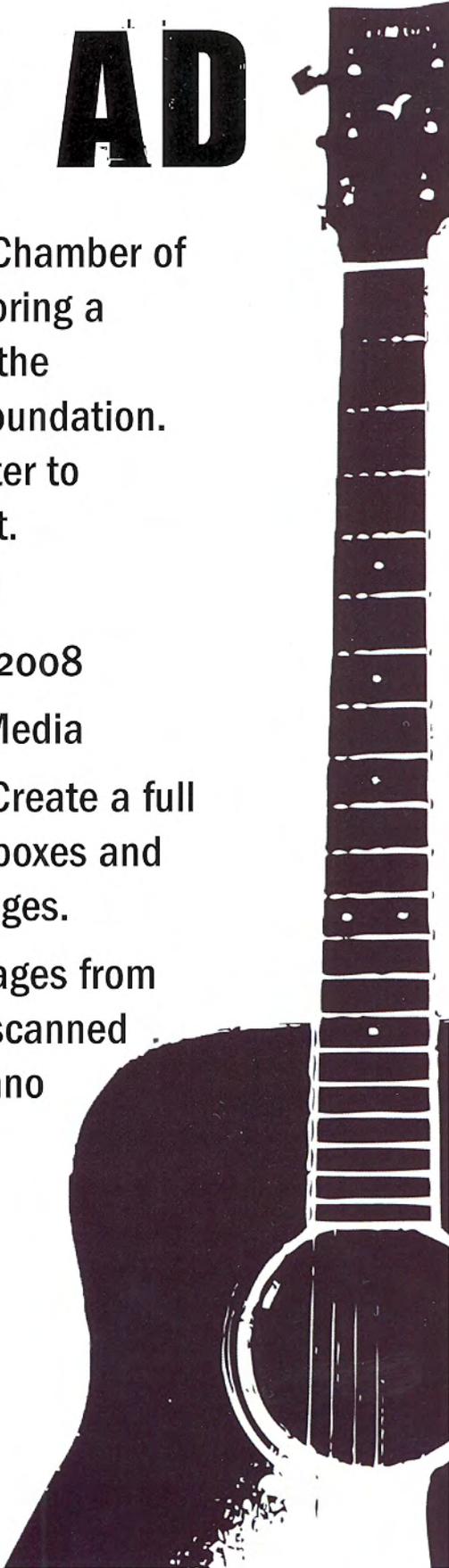
PROGRAM: Word

DATE: February 7, 2008

COURSE: Visual Media

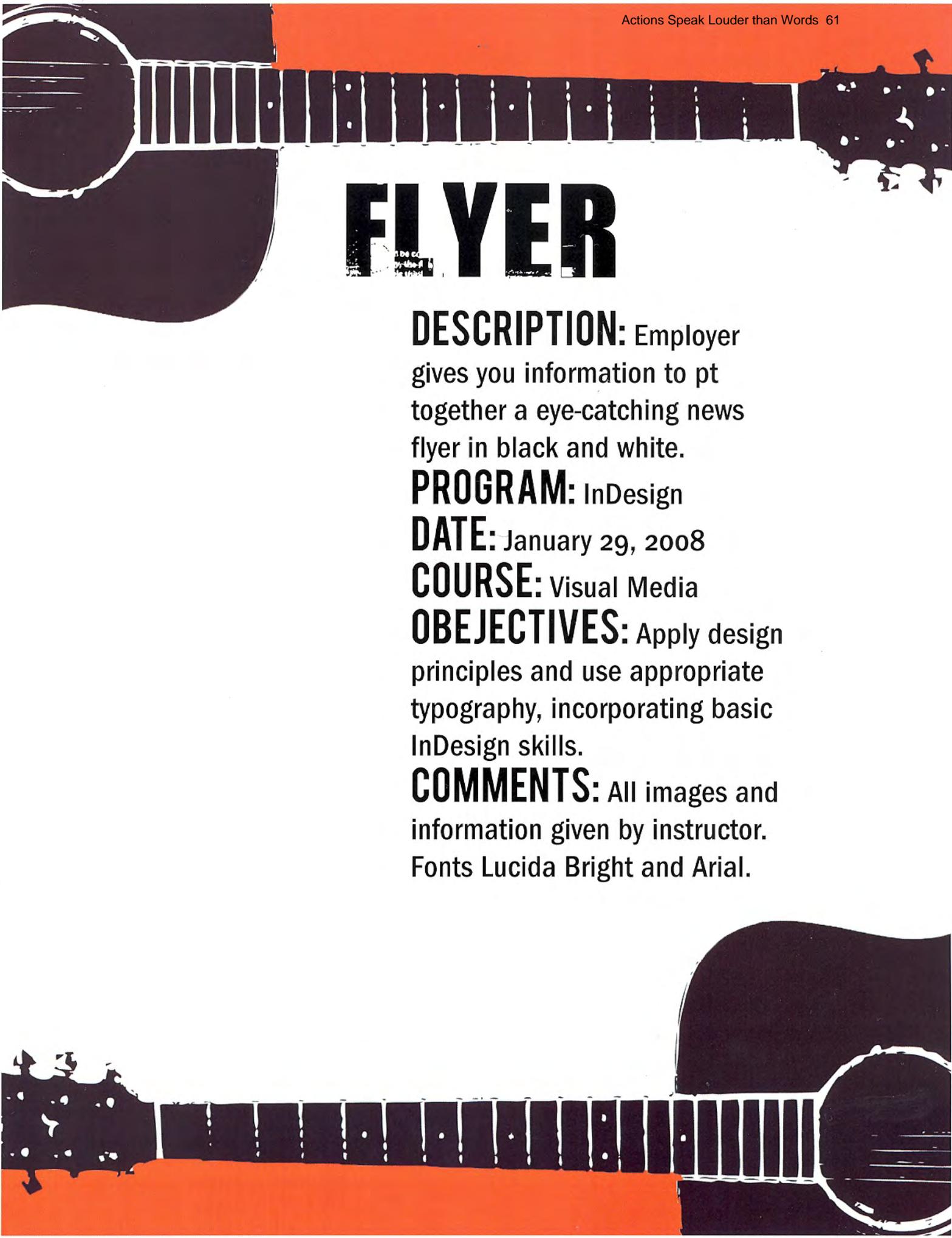
OBEJECTIVES: Create a full bleed ad using text boxes and scanned, edited images.

COMMENTS: Images from Jell-O lemon box, a scanned straw and fonts Techno and Lucida Fax.





LEMONADE
SALE June 25
Porter Park @ 9 am - 3 pm
All proceeds will be donated to
Children's Cancer
Foundation
to fund research and treatment
Come & support kids
who BATTLE cancer
There will be
food, games & prizes.



FLYER

DESCRIPTION: Employer gives you information to put together an eye-catching news flyer in black and white.

PROGRAM: InDesign

DATE: January 29, 2008

COURSE: Visual Media

OBJECTIVES: Apply design principles and use appropriate typography, incorporating basic InDesign skills.

COMMENTS: All images and information given by instructor. Fonts Lucida Bright and Arial.

Zigfield Scholarships

Don't miss out on this scholarship opportunity!



Now for the first time,

Zigfield will help send ten Idaho High School graduates to the college of their choice.

Ten \$2,000 scholarships

will be awarded to students in Idaho who best demonstrate exemplary academics, service, and leadership.

We are dedicated to

helping young people achieve their dreams of a college education.

Past projects include:

speech and essay contest, as well as, patriotic and youth leadership programs.

Zigfield &
Company



Application deadline: April 1, 2007

Applications and information at www.zigshcolarships.com
High School Seniors may apply.



Appendix B
Communication 230: Introduction to Advertising



Hello. I am your syllabus. Use me. Please.

Class: COMM 230 Section 1 - Introduction to Advertising (Winter 2008)

Time: MWF 3:15-4:15, Spori 265

Instructor: Ben Wyeth

Office: Romney 259

Office: 496-2967

Cell Phone: 801-856-2507

E-Mail: wyethb@byui.edu

Office Hours: Wed. & Fri. 12:30 – 2:30 or by appointment

I'll do my best to make myself available. I put my cell number and my email on the syllabus for a reason. Please don't be afraid to use them if you need to.

Required Text:

Essentials of Contemporary Advertising by William Arens and David Schaefer

Course Description:

Advertising has a tremendous effect on our lives. It influences our choices as consumers and helps drive the economy. This course will explore the role of advertising as a part of marketing communication. The history of advertising will be reviewed along with its economic, social and regulatory aspects. Students have a hands-on experience with creative strategy and the creative process of advertising, utilizing the various media. It is also intended to help you understand advertising from a consumers perspective, which in turn will allow you to "act and not be acted upon."

CLASS EXPECTATIONS

Honor Code:

Adherence to this policy is a prerequisite to attendance at this University. Likewise, adherence is required for attendance to our class. Please live it.

Attendance: Look, you're in college now and you shouldn't need to be told to come to class. I will not be taking formal attendance (with the exception of the first week or two until I get to know everyone's name). That being said, I will randomly give pop quizzes or take attendance for points. If you are not in class on a day that this happens, you will not receive the points and you will not be able to make them up. Of course, if you happen to miss one of these for a legitimate reason (sickness, marriage, childbirth,

funeral, etc...) and you let me know *beforehand* that you will be missing class, you and I can discuss possible alternatives.

If you are absent on a day that an assignment is due, you are still responsible for turning it in! The only exceptions are in the cases listed above or school approved excused activities and will be dealt with on a case by case basis. I reserve the right to make the final judgment about excused absences.

Be forewarned: Attendance to the Creativity Lab (Creative Day) and the day for the client's visit (start of the campaign) is mandatory to pass this course.

Late Work: *No assignments will be accepted after class time on the day they are due.*

Deadlines, deadlines, deadlines! The advertising field is deadline driven. You might as well learn now that deadlines in the workplace are sacrosanct. Do not expect me to be lenient on this policy. Besides, assignments will often play a vital role in class discussion so it is important that you have them completed and with you on the day they are due.

Grading: Grading is standard and based on percentages. Each assignment or test will have a maximum number of points available and you will be given all or a portion of those points based on completion of the assignment **on time** and the quality of the work you turn in.

I have provided a table that breaks down the points available for each assignment and one that reflects the associated points necessary to obtain a specific grade.

Academic Misconduct: Any student caught cheating or plagiarizing in any way on exams, projects or other homework will receive an "F" on the assignment and, as per University Policy, may result in a failing grade for the course and/or academic disciplinary action. Remember, when in doubt, cite your source or ask me. Better safe than sorry.

Sexual Harassment

Sexual harassment has no place in this class, on this campus or in your life. If you encounter unlawful sexual harassment or gender based discrimination, please contact the Personnel Office at 496-1130.

Student Support Services

Students with legitimate medical, psychological, learning or other disability which qualifies them for academic adjustments, accommodations or auxiliary aids should inform me before the end of the first week of classes.

Caveat: The dates, points, etc... contained in this syllabus are subject to change. And I guarantee you, they will very likely change. But don't worry; I'll keep you abreast of the changes as they occur.

Also, you need to know that I reserve the right to drop any student from the course for non-performance. This may result from a lack of attendance, missing assignments, lack of effort on the group campaign or a combination of any of these. One warning will be given to you if you fall into this category. If you don't make any changes or adjustments after receiving your warning, I may choose to drop you without further notice. Basically, I just want you guys to be responsible students.

COURSE GOALS AND OBJECTIVES:

To help students:

1. Develop testimonies of the restored gospel and in the Savior, Jesus Christ.
2. Understand social implications and influences of advertising messages.
3. Learn how to create successful advertising messages.
4. Learn how to communicate clearly in writing and visually.
5. Learn the essential principles, concepts, and appropriate terminology of advertising.
6. Learn to analyze the values, belief structures and effects of persuasive advertising messages.
7. Learn how to create and develop successful advertising campaigns.

COURSE REQUIREMENTS AND ASSIGNMENTS:

1. **Exams:** There will be **four tests administered** during the semester and each will be worth 100 points. The final test will not be comprehensive. The tests will contain information from chapters in the text, from class notes and from our class discussions.

2. **Class participation** will be necessary for you to do well in this course. We will assign "in class" and take home work assignments throughout the semester for a total of 100 points (including points from attendance, class participation, etc...). *These are small assignments but the points will add up quickly. Don't be tricked into thinking it won't matter if you skip one or two of these!*

3. **Lab assignments**

Although there is no formal lab for this course, class time will be taken to teach and explore the creative aspects of advertising. 5 specific assignments will be given for you demonstrate what you have learned. Each lab assignment is worth 10 points for a total of **50 points** possible.

4. **Advertising Campaign**

This campaign will be a culmination of everything you have learned during the course. It will involve all aspects of an advertising campaign. You will be part of an advertising agency that will be competing for the advertising of a real business if I can find one, or a fictitious or national business if not. Together you and your team members will be involved with acquiring the essential information from the client needed to develop a winning creative strategy and a media plan to effectively execute that strategy. In addition to an oral presentation for the potential client, a complete formal printed version will also be turned in.

All members of each team will receive the same number of points for the oral presentation and your book (This is a real-life team effort). It is important that each member of the team, however, pulls his/her weight. For this purpose, your teammates will be grading you, based on your efforts with 50 points possible for this portion. There are 400 total possible points for the campaign. Please also be aware that the campaign usually results in a cost to each team member of approximately \$15.00 (printing costs, ect).

More details will be given as the project gets closer. Examples will also be provided showing the type of end product expected from each team.

Grades, Points and Assignments

Exams- 4x100 points = **400** possible points

Participation points = **100** possible points

Lab assignments- 5 x 10 points = **50** possible points

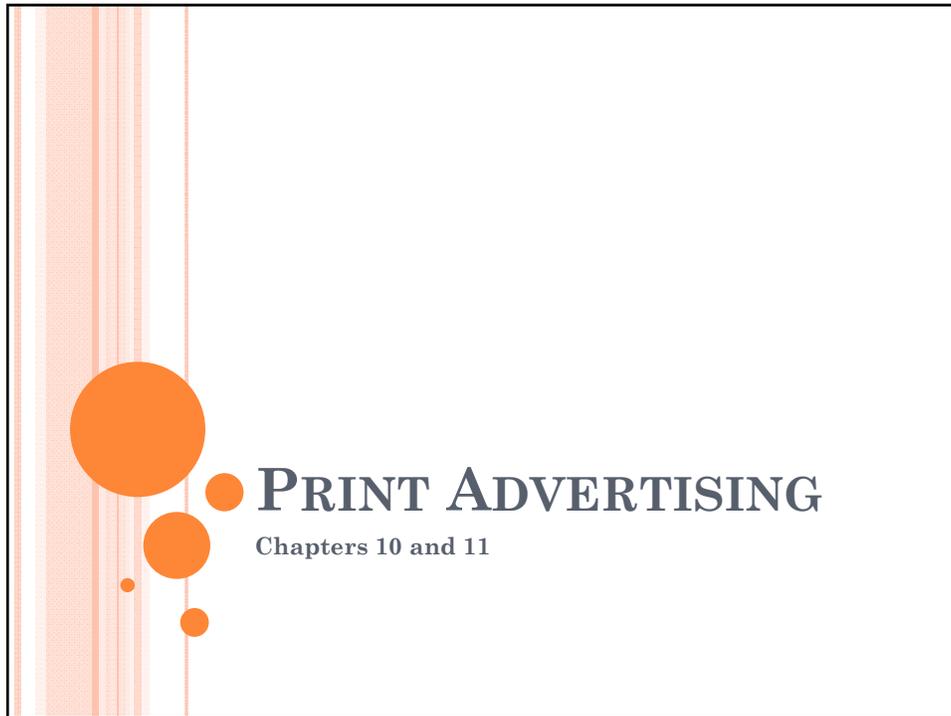
Advertising campaign= **400** possible points

Grading Scale:

A	A-	B+	B	B-	C+
93% & over	90-92.9%	87-89.9%	83-86.9%	80-82.9%	77-79.9%
C	C-	D+	D	D-	F
73-76.9%	70-72.9%	67-69.9%	63-66.9%	50-62.9%	49.9% and below

Class Schedule

Date	Class Topic	Assignment/Due Date
Jan 18	Chapter 2 continued	
Jan 21	Human Rights Holiday (No Classes, HOORAY!)	
Jan 23	Chapter 5 & Review	Exam #1 opens
Jan 25	Creative Day	Exam #1 closes
Jan 28	Chapter 4	
Jan 30	Chapter 8	
Feb 1	Chapter 6	
Feb 4	Super bowl Ad review/ Class activity	
Feb 6	Chapter 9	
Feb 8	Chapter 9 continued	
Feb 11	Chapter 7 & review	
Feb 12	Tuesday	Exam #2 Opens
Feb 13	No Class	
Feb 15	Class Activity	Exam #2 Closes
Feb 18	President's Day (No Classes, HOORAY!)	
Feb 20		
Feb 22	Chapters 10 and 11	
Feb 25	Chapter 13	
Feb 27	Alternative media discussion & Review	
Feb 28	Thursday	Exam #3 Opens
Feb 29	In class Assignment	
Mar 3	Chapters 12 & 14	
Mar 4	Tuesday	Exam #3 Closes
Mar 5	Chapters 15 & 17	
Mar 7	Divide into Agencies and discuss Final Project & Review	Exam #4 opens
Mar 10	Client Meeting	Exam #4 closes
Mar 12	Past campaigns	
Mar 14	Agencies meet	
Mar 17	Agencies meet	Situation Analysis due
Mar 19	Agencies meet	Target Aud. & Goals/Objectives due
Mar 21	Agencies meet	
Mar 24	Agencies meet	Positioning Stmt & Big Idea due
Mar 26	Agencies meet	Creative Exec. Due
Mar 28	Agencies meet	Timeline and Budget
Mar 31	Agencies meet	
Apr 2	Agencies meet	Creative Exec. Round 2
Apr 4	Agencies meet	
Apr 7	Agencies meet	Final Critique
Apr 9	FINAL: Agency Presentations	



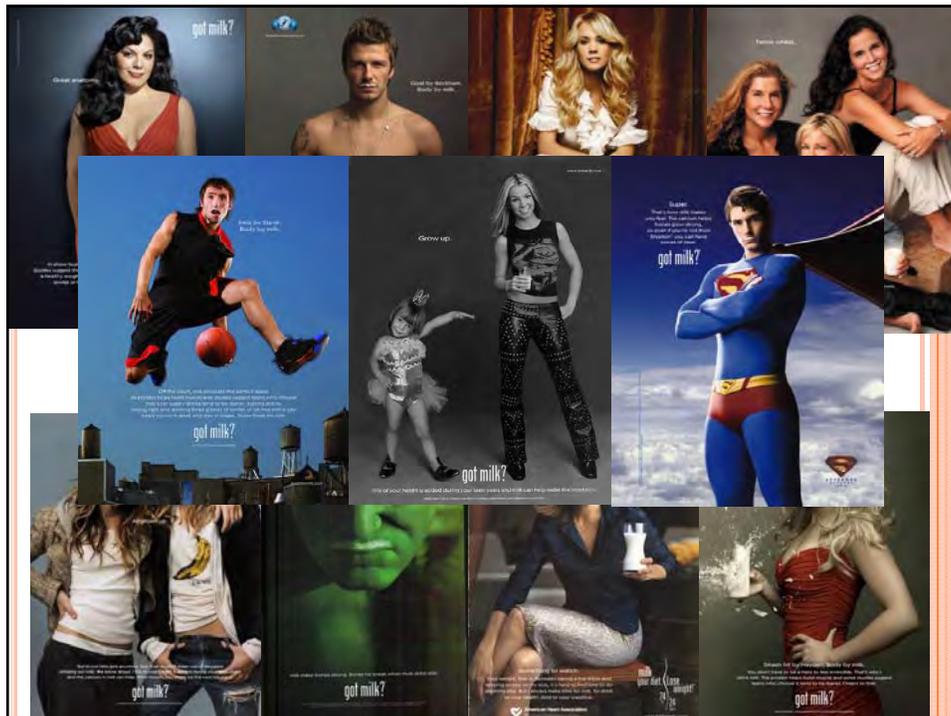
GOT MILK?

- Health conscience 90s caused a crisis for the NFMPPB.
- People looked at milk as fatty and unnecessary
- Luckily for them, science was in their favor
 - Most Americans weren't getting enough calcium
 - After age 11, no age group of women achieved even 75% of the recommended levels of calcium consumption
 - Only 1 out of every 3 adult males were getting enough
- They hired Bozell Worldwide (known for print ads) the create a campaign that would usher in a new era of milk.

MILK MUSTACHES

- Came up with the “Milk, where’s your mustache” campaign featuring a wide variety of celebrities sporting the “stache.”
 - Initial focus on women- most at risk for osteoporosis
 - This was extremely successful, so they enlarged the focus (and budget) to include men and teenagers

- The results?
 - An initial 17% increase in the belief that milk’s nutritional benefits outweighed it’s fat and calories.
 - Milk received a new image and is now offered in almost every fast-food chain in America as an alternative to soft-drinks.
 - Sales of milk have risen exponentially.



MAGAZINES

- Advantages
 - Flexible design options
 - Prestige
 - Long shelf life
- Disadvantages
 - Expensive (cpr vs. cpm), especially for color ads
 - Clutter
 - Difficult to reach a large audience frequently
 - Most magazines only come out once a month, weekly at best
- Most advertisers use magazines as a supplement to complement other forms of advertising (TV, etc.)



MAGAZINES: SPECIAL POSSIBILITIES

- Creatively, there is a great deal of flexibility in magazine advertising
 - Bleeds
 - Series
 - Inserts
 - Special Paper
 - Gatefolds
 - Position within the magazine
 - Scratch n' sniffs (including fragrance strips)
 - Etc.
- The other major advantage of magazines:
 - Ability to reach highly segmented markets



MARKET SEGMENTS

- Three over-arching magazine types
 - Farm Publications
 - Business Magazines (trade publications)
 - Consumer Magazines
 - Everything from Better Homes and Gardens to Time to People to Sports Illustrated
- Each magazine represents a unique readership which translates into a unique target audience
- Advertisers may also choose to place their ads geographically instead of demographically
 - Local
 - Regional
 - National
 - Any guesses on who the largest national magazine is?
 - AARP- more than 21 million subscribers

BUYING SPACE

- If an advertiser wants to place an ad in a magazine, they must buy the space the ad will occupy.
- Media rates vary depending on a variety of variables:
 - Location of the ad
 - the front of a magazine is more expensive than the back
 - Top of a page is more expensive than the bottom
 - If the ad is by itself it will cost more than if it is grouped with other ads who help share the cost (like roommates).
 - Circulation Rates
 - An ad that will reach 2,000 costs much less than an ad that reaches 2 million.
- Some Magazines offer discounts for frequency or Volume

BUYING SPACE: EXAMPLE RATES

Magazine	Circulation	Cost of ad	CPM
Better H & G	7,606,820	\$ 313,207	\$ 41.17
People	3,603,115	\$ 202,682	\$ 56.25
Parents	2,072,867	\$ 114,507	\$ 55.24
InStyle	1,652,906	\$ 96,223	\$ 58.21
Rolling Stone	1,228,324	\$ 108,375	\$ 84.12
Forbes	920,752	\$ 86,089	\$ 93.50
GQ	788,851	\$ 81,222	\$ 102.96
Bridal Guide	215,796	\$ 31,329	\$ 145.06

NEWSPAPERS

- Shrinking medium, but not dead yet!
 - More than half of US adults read a daily newspaper and 63% read a Sunday edition
 - More than 55 million newspapers are sold daily and every copy has an average of 2.3 readers: 126 million
- Newspaper advertising \$ = more than 44.1 billion
- As newspapers go online, so do the advertising \$

NEWSPAPERS, CONT

- Pros
 - Timeliness and frequency
 - Geographic targeting process
 - Reasonable costs

 - Cons
 - Limited selectivity
 - Poor production quality
 - Clutter

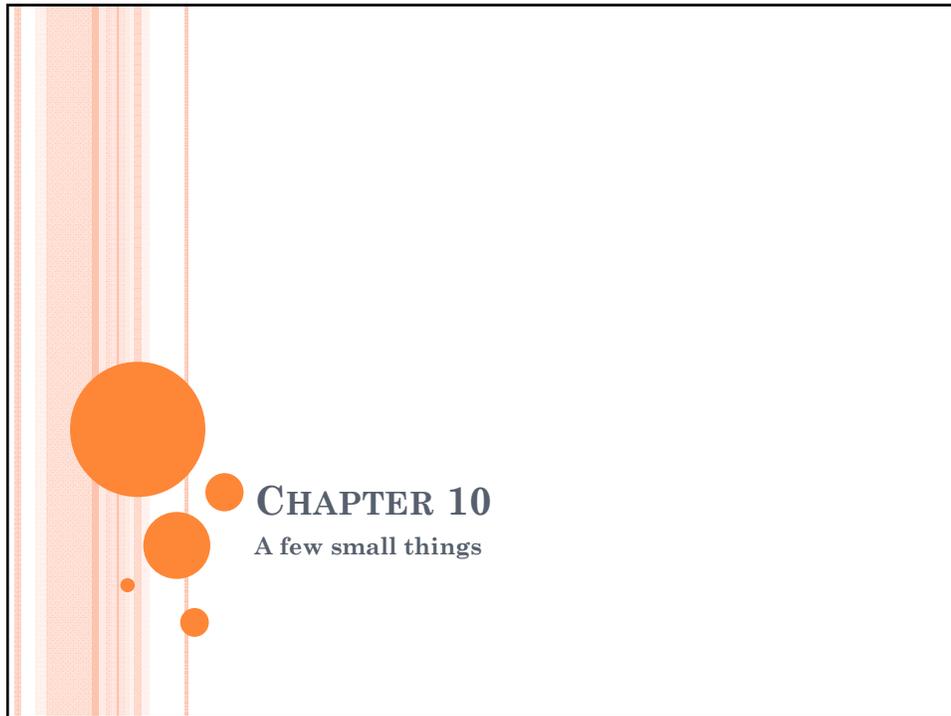
 - Rates are determined in the same way as magazines: circulation, location, etc.
- 

NEWSPAPERS, CONT.

- Several different types of newspaper ads:
 - Display Advertising (most advertising)
 - Pre-printed Inserts (i.e. grocery ads)
 - Classifieds
 - Public Notices
 - Etc.

 - Most newspaper ads get lost in the clutter.

 - Let's look at a few innovative ways to get around that.
- 



MANAGING COSTS

- Most advertisers will cut the cost of producing an ad by using “stock” material: material that’s already been created.
 - Music
 - Photos
 - Getty images
 - Non-celebrities
 - Etc.

- Average cost to produce:
 - Print Ad: Depends \$25,000 - \$200,000
 - Radio Ad: Depends \$5,000 – \$100,000
 - TV Ad: \$372,000 for a 30 second spot

THE PRODUCTION PROCESS

- **Print**
 - Concept
 - Sketches
 - Roughs
 - Comps
 - Approval
 - Final
- **Radio**
 - Concept
 - Draft
 - Rough cut
 - Comp cut
 - Approval
 - Final
- **Television**
 - Concept
 - Draft
 - Story Board
 - Record/Animate
 - Approval
 - Final
- **Digital:** a blend of part or all of the others depending on what the ad does:
 - Image only
 - Sound only
 - Video
 - All three or a combination

ASSIGNMENT # 2: PRINT AD

- 1. Pick a target market
- 2. Design a print ad for your invention using MS Word, the Adobe Creative Suite, etc.
 - Must have at least 3 words, not including the product name
 - Name of product or logo must be somewhere on page
 - Getty images
 - Using MS Word
- 3. Bring a copy with you to class on Friday
- 4. Be prepared to show your ad & explain it briefly

Questions?

Exam2

Read each question and choose the answer you think is best. Fill in the correct answer on the bubble sheet. Good luck!

Chapter 4- Segmentation, Targeting and the Marketing mix

1. Which of the following provides a good definition of “Market Segmentation”?
 - a. Dividing people into groups based on their street address
 - b. Identifying people with unusual characteristics and forcing them to align with the norm.
 - c. Identifying groups of people with certain shared needs and characteristics and combining those groups into larger market segments.

2. Which of the following is NOT one of the types of **markets** we discussed?
 - a. Consumer markets
 - b. Business markets
 - c. Recreation markets

3. Behaviorist segmentation is the process of grouping consumers by purchasing behavior. Consumers are usually split according to 4 variables. Which of the following is NOT one of those variables?
 - a. Hair color variables
 - b. User-status variables
 - c. Usage-rate variables
 - d. Purchase-occasion variables

4. Which of the following is NOT characteristic used to define consumers **demographically**?
 - a. Age
 - b. Values
 - c. Ethnicity
 - d. Sex

5. Which of the following is NOT characteristic used to define consumers **psychographically**?
 - a. beliefs
 - b. attitudes
 - c. personality
 - d. Socio-economic status (income level)

Chapter 6- Market Research

6. Which of the following is NOT one of the 5 steps in the **Research Process**?
 - a. Situation analysis and problem definition
 - b. Informal/exploratory research
 - c. Construction of research objectives
 - d. Abandonment of research objectives
 - e. Formal research
 - f. Interpretation and reporting of results

7. True or False: **Qualitative** research provides a good understanding of opinions, attitudes and values of consumers, but does not provide widely generalizeable data.
- True
 - False
8. Which of the following is NOT a form of **Qualitative** research?
- Interviews
 - Surveys
 - Focus Groups
 - Projective tests
9. True or False: **Quantitative** research doesn't give much insight into motivations, but does provide relevant data that is easy to analyze statistically and easy to generalize to the public.
- True
 - False
10. Which of the following is NOT a form of **Quantitative** research?
- UPC tracking
 - Observation Method
 - Panel or forum discussions
 - Surveys

Chapter 7- Market Research

11. True or False: A **marketing plan** and an **advertising plan** are the same thing.
- True
 - False
12. Which of the following is NOT an element of a **marketing strategy**?
- Getting approval
 - Selection of a target market
 - Positioning the product
 - Determining the marketing mix
13. Which of the following is NOT an element of a **SWOT** analysis?
- Strengths
 - Weaknesses
 - Obligations
 - Threats
14. An advertising strategy usually consists of two parts: A _____ which defines who the ad is trying to reach, contains the Big Idea and outlines the look and feel of ads, and a _____ which defines where the ad will be released and through what media
- Media Strategy, Creative Strategy
 - Creative Strategy, Media Strategy

15. Which of the following is NOT a method for **allocating advertising funds** discussed in class?

- a. Budgetary Increments
- b. Percentage of sales
- c. Share-of-market/Share-of-voice
- d. Objective/Task

Chapter 8- Creative Strategy and the Creative Process

16. The _____ dimension, or boom factor, gets our attention and makes us think about an ad.

- a. Relevance
- b. Reasoning
- c. Resonance

17. The _____ dimension ensures that the ad relates to consumers. It ensures that you produce good advertising, not just good entertainment.

- a. Relevance
- b. Reasoning
- c. Resonance

18. A creative strategy is a simple, written statement of the most important issues to consider while creating an ad.

Which of the following is NOT an element of a creative strategy?

- a. The basic problem the ad is trying to address
- b. The objective of the ad (what you are trying to accomplish)
- c. Definition of the Target Audience
- d. Key benefits to communicate (& support for each)
- e. The brand's personality
- f. Any special requirements
- g. All of the above are elements of a creative strategy

19. In the _____ role, you collect your raw material you'll need to start generating ideas that resonate and are relevant: facts, experiences, history, knowledge, feelings, etc.

- a. The Explorer
- b. The Artist
- c. The Judge
- d. The Warrior

20. In the _____ role, you evaluate the practicality of your big idea and decide whether to implement, modify or discard it.

- a. The Explorer
- b. The Artist
- c. The Judge
- d. The Warrior

21. In the _____ role, you develop the “big idea” and decide on the creative elements of your ad.
- The Explorer
 - The Artist
 - The Judge
 - The Warrior
22. In the _____ role, you may find yourself having to fight for your idea inside the agency or even with the client.
- The Explorer
 - The Artist
 - The Judge
 - The Warrior

Chapter 9- Creative Execution: Art & Copy

23. In advertising, _____ is the structure of the artistic elements of an ad
- Picture
 - Layout
 - Design
24. In advertising, _____ is the overall arrangement of elements in the ad.
- Picture
 - Layout
 - Design
25. True or False: The Adobe Creative Suite is now the industry standard.
- True
 - False
26. Which of the following is NOT part of the process an ad goes through before it is completed?
- Thumbnail sketches
 - Rough layout
 - Comprehensives (comps)
 - Paper machè
 - Approval
27. Which of the following is NOT one of the main **design formats** discussed in class?
- Display window
 - Poster-style
 - Circus
 - Combo
28. Which of the following is NOT one of the **focuses** an ad can have?
- The package of the product
 - The product alone
 - The product in use
 - How to use the product
 - Product features
 - Comparison of products
 - Humor
 - Testimonial
 - All of the above are focuses an ad can have.

29. A _____ is the first thing we read and is designed to draw attention to the ad.
- Sub-headline
 - Logo
 - Headline
 - Slogan
30. A _____ is designed to reinforce and confirm the message of the headline.
- Sub-headline
 - Logo
 - Headline
 - Slogan
31. Which of the following is NOT a type of headline discussed in class?
- Benefit headlines
 - Information headlines
 - Provocative headlines
 - Question headlines
 - Random headlines
 - Command headlines
32. Which of the following is NOT one of the **formats** for radio and TV advertising discussed in class?
- Straight Announcement
 - Propaganda
 - Presenter
 - Testimonial
 - Demonstration
 - Musical
 - Slice of Life (problem/solution)
 - Lifestyle
 - Animation (TV only)
33. Which of the following statements about **writing for the web** is NOT true?
- Writing for the web should be quick, concise and clear.
 - Flash animation should be used in moderate amounts and should not distract or slow down functions.
 - It is ideal to fit as much text onto a page as possible.
 - Simpler is better.

Pseudo-bonus question (worth 1 point)

34. BYU-Idaho's current president, Kim Clarke, came from what ivy-league institution of higher education?
- Perdue
 - Harvard
 - Princeton
 - Yale

Name: _____

COPYWRITING WORKOUT

Feel those creative muscles burn, baby.

Directions

1. Put your name on the assignment.
2. Look at each picture, decide what product/service is being advertised and come up with the most creative copy you can.
3. Write the copy in the space provided. Good luck!









Welcome back, Dorothy.

Actions Speak Louder than Words 86



Gander Contact Lenses.
Experience the world in black and white.



Where is your Prescription?

Your kid's locker?

Your own cabinet?



Use the Medicine Lock to keep your prescription drugs safe.



COMM 230 – Intro to Ad
Wyeth
Final Project Rubric

Description:

We will divide the class into “agencies” (groups) that will prepare a creative campaign for a product or organization. ***This project forms a bulk of your grade (1/3 of all points available)!*** I say that not to scare you but so that you understand how important this project is.

The project will include the writing of a creative brief, the finished ad products in **two mediums** (radio, TV with storyboards, magazine or newspaper slicks, billboards, direct advertising, etc.). The more creative, the better.

Groups will consist of five to six students. The project will be worth **350 points** including an **oral presentation** for an **additional 50 points** (400 points in all) and will be presented in class at the end of the semester.

An extra 25 points of Extra Credit will go to the team whose campaign is picked by the panel of judges so do your very best!

I will grade it as follows:

Spelling and Grammar	25
Design / Presentation	30
Introduction Page	15
Executive Summary	
Situation Analysis	25
Target Audience	25
Goals and Objectives of the Campaign	25
Strategies and tactics	40
Timeline / Budget	25
Evaluation	30
Research	20
Print ad	30
Misc. Ad (Outdoor, radio, TV, Digital)	30
Guerilla Tactic	30
Presentation	50
Total Points Possible	400

Feel free to call or email me if you have any questions, really. Good luck!

Assignment Descriptions

Written Creative Brief

Spelling and Grammar:

This should be fairly self explanatory. Make sure that you thoroughly edit your final copy of the Creative Brief.

Design / Presentation:

I'm not looking for fancy design here, just a clean and organized layout. In other words, I don't care what size, shape, color, or program you use to create your brief, just make sure it looks professional and neat.

Introduction Page

Introduce all of the members of your team (pictures are nice, but not necessary) and briefly outline each person's role in the agency and their responsibilities/contributions. Feel free to be creative.

Executive Summary

Situation Analysis:

This is where you outline the situation including who the client is, an explanation of their past and current advertising, and what you hope to accomplish for them.

Target Audience:

Tell us who your campaign is designed for and MAKE SURE you can justify your reasoning.

Goals and Objectives of the Campaign:

List the goals (over-arching purposes for the campaign) and objectives (measurable things like increase in sales, etc.) and again, MAKE SURE you can provide a rational for your decisions!

Strategies and tactics:

This will likely be the biggest section of the brief and should include the specifics of your campaign: what type of advertisement you're going to make and why, the mediums you'll use and why, the publications, channels, or locations that you'll use and why, etc...

Timeline / Budget:

This section will be small but should include the cost of producing the ads and time line that they'll run. Be as realistic as you can.

Evaluation

This section is extremely important to the client and to your grade. Make sure you think through how you're going to evaluate your campaign's effectiveness. Surveys, ratings and sales increases or decreases, etc.. are different options that you can include.

Research

This section will simply be a compilation of any research you've done including websites you used, articles you read, surveys, focus groups, etc.

2009 Advertising Plan



www.rei.com

Hyper-Trolley

Table Of Contents

2. Introductions
3. Executive Summary
9. Goals and Objectives
10. Strategies and Tactics
13. Timeline
14. Budget
21. Evaluation

22. Research

www.rei.com



The Crew

Actions Speak Louder than Words 92



Kirk

Kirk puts the hyper in Hyper-Trolley. For the past six years Kirk has been everything from a graphic designer to account executive for some of the biggest names in the world. Kirk's quick wit and way with words makes him a valuable asset. With an IQ of 197 there's not a challenge that Kirk can't hear to pieces and sell back to you.



Stephanie

Una mujer muy muy inteligente y peligrosa, Stephanie Leal es nuestra profesional de las relaciones internacionales. Con certificados de Harvard, Oxford, y BYU-I, Stephanie es uno de los mas educados ejecutivos en la industria. No quieres fregar con esta miembro del equipo que es el bendita y amada Hyper-Trolley.



Sam

A northwest native, Sam has been with Hyper Trolley for five years and in the advertising industry for more than 13 years. He's worked at Highstreet Advertising, 'R' Advertising, 'R' Us, Marketing: It's What We Do, and O'Hara Scott Advertising. He's brought enthusiasm and creativity to our Hyper-Trolley team.



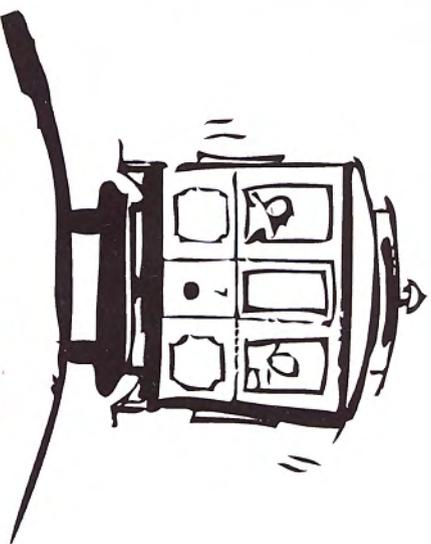
Whitney

Whitney has been with the Hyper-Trolley team for eight years now. After getting her degree in Advertising at BYU-Idaho she started here. She is a black belt, third dan, in tae kwon do. Her aggressyness in this sport show in her work here at Hyper-Trolley. She attacks each assingment untill it is completed and ready.



Landon

Landon brings home the bacon and fries it up just right. He's been the creative director of Hyper-Trolley for three years and has rocked the casbah on some of the nations most influential and memorable campaigns. Don't let the boyish good looks fool you, he is a creative ninja of advertising greatness.



Hyper-Trolley

Advertising Without Tracks

The Down Low

Actions Speak Louder than Words 93

Company

Product line:

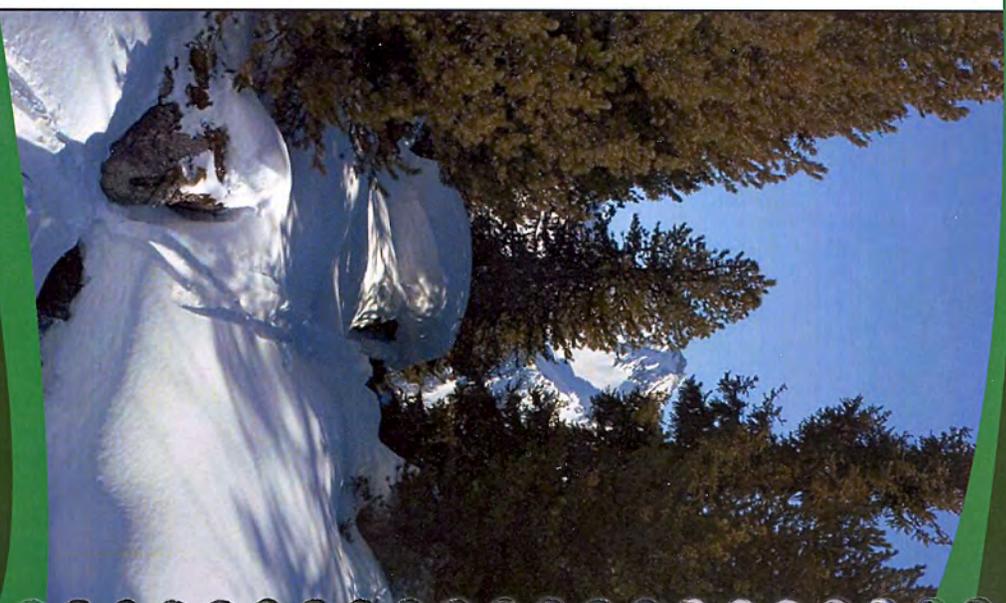
- o Camping and hiking gear, climbing gear, cycling gear, kayaking and canoeing gear, skiing gear, snowboarding gear, cross country skiing gear, snowshoeing gear, outdoor fitness clothing gear, luggage and travel, watches and sunglasses, men's clothing and outerwear, women's clothing and outerwear, women's gear, kid's clothing and outerwear, REI brand gear, outdoor footwear, maps and guidebooks, and car racks.

- Image in the market:

- o REI's core value is community service and creating environmental awareness. Grants and conservations projects.

- Experience:

- o REI operates more than 80 stores in 27 states. Retail stores range in size from 10,000 square feet to 95,000 square feet and include a variety of facilities for testing equipment including bike test trails, climbing pinnacles and camp stove demonstration tables.



The Down Low

Actions Speak Louder than Words 94

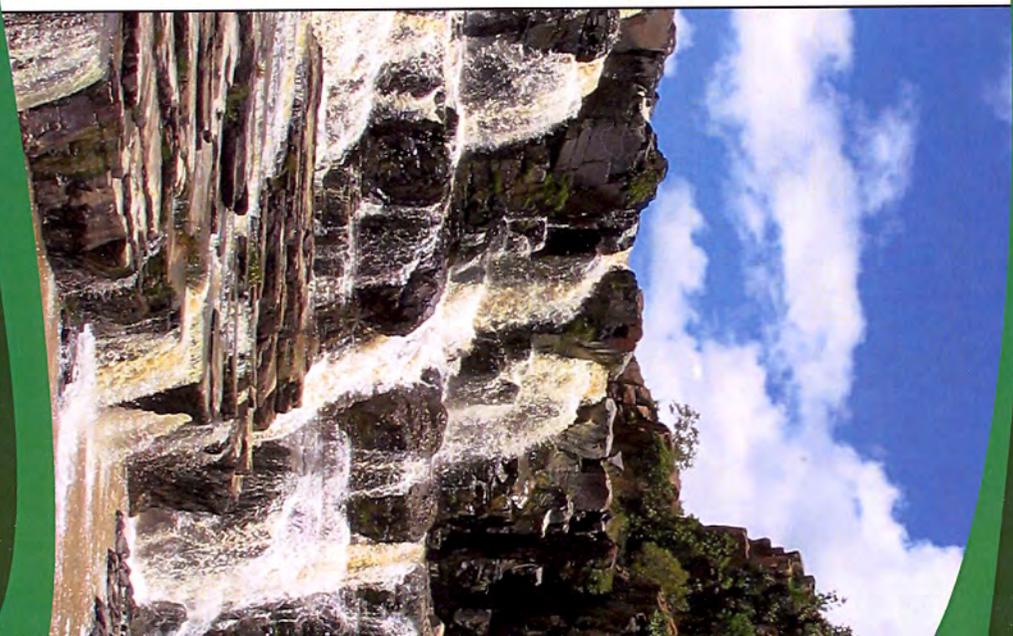
Company Cont.

• Culture:

- Evaluate gear in an outdoor setting, allowing staff members to offer feedback on gear performance and remain experts in the gear they sell. And although not all employees have summated Mount Everest, they all can help customers find the right outdoor gear and clothing for any outdoor adventure. REI employees are recognized throughout the outdoor industry for their product knowledge and expertise.

• Goals:

- Help people enjoy the great outdoors to the fullest—from weekend family camping trips to Mt. Everest expeditions—by offering innovative, high-quality outdoor gear and apparel.
- Committed to giving back to the communities where REI has retail stores by supporting volunteer projects of outdoor-focused community organizations with money, gear and “sweat equity.”



The Down Low

Actions Speak Louder than Words 95

Competitors

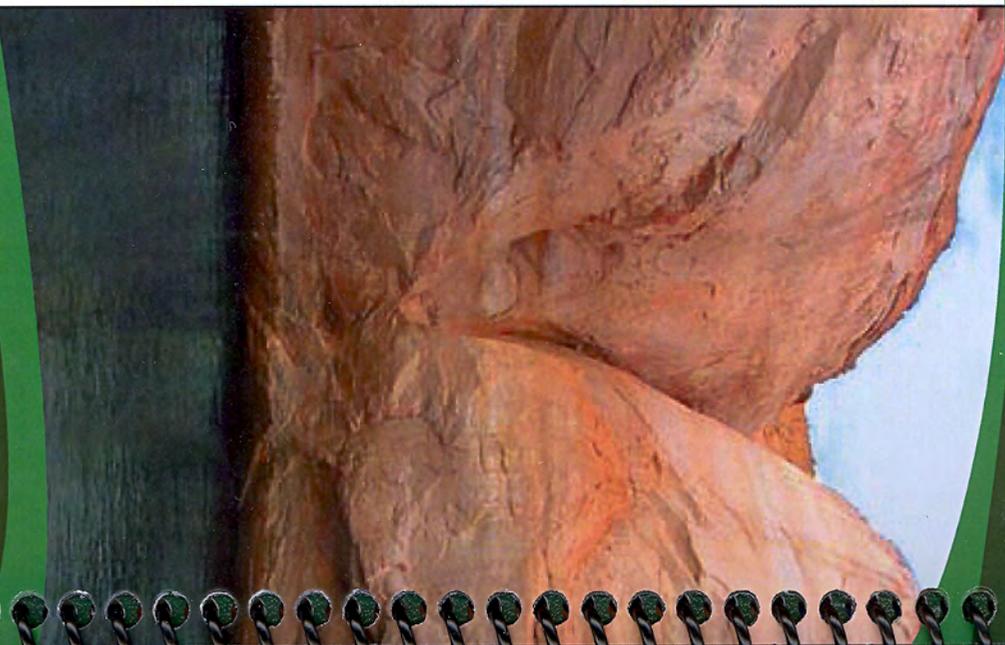
Actual:

- LL Bean
- Sports Authority
- Patagonia, Inc.
- Hibbett Sporting Goods
- Dick's Sporting Goods
- Campmor

Potential:

- Big 5
- Play it again sports
- Cabelas
- Summit Camping Gear

www.rei.com



The Down Low

Actions Speak Louder than Words 96

Competitors Cont.

Industry:

- o The retail sporting goods industry in the US includes about 20,000 companies with combined annual revenue of \$25 billion. The industry is highly fragmented: the 50 largest companies hold less than 50 percent of the market. Only about 150 companies have more than five stores. A typical store has \$5 million of annual sales.

Target Market:

- o Consumer Market
- o Women's Market

www.rei.com



The Down Low

Customers

Demographic Characteristics:

- o Age: 10% 18-20
30% 21-24
30% 25-29
30% 30-35
- o Income: 20% \$40,000-\$64,000
20% \$65,000-\$79,000
60% Over \$80,000
- o Gender: 70% Female, 30% Male
- o Profession: Working Women, Weekend Warriors
- o Family Size: 0-5
- o Homeowner: Not necessarily
- o Marital Status: 40% Married 60% Single

www.treel.com



The Down Low

Actions Speak Louder than Words 98

Customers Cont.

Psychographic Characteristics:

- Lifestyle: Outdoors
- Fun-Seeking: Recreation
- Family Stage: 30% new 50% middle 20% retired
- Hobbies: Outdoor Extreme Sports, Hiking, Biking, Climbing, Camping, Ect.

• Behaviorist Characteristics:

- Reason/opportunity for purchase?
 - Upcoming trip, new season
- Number of times they'll purchase?
 - Yearly
- How long to make a decision to purchase?
 - Several hours

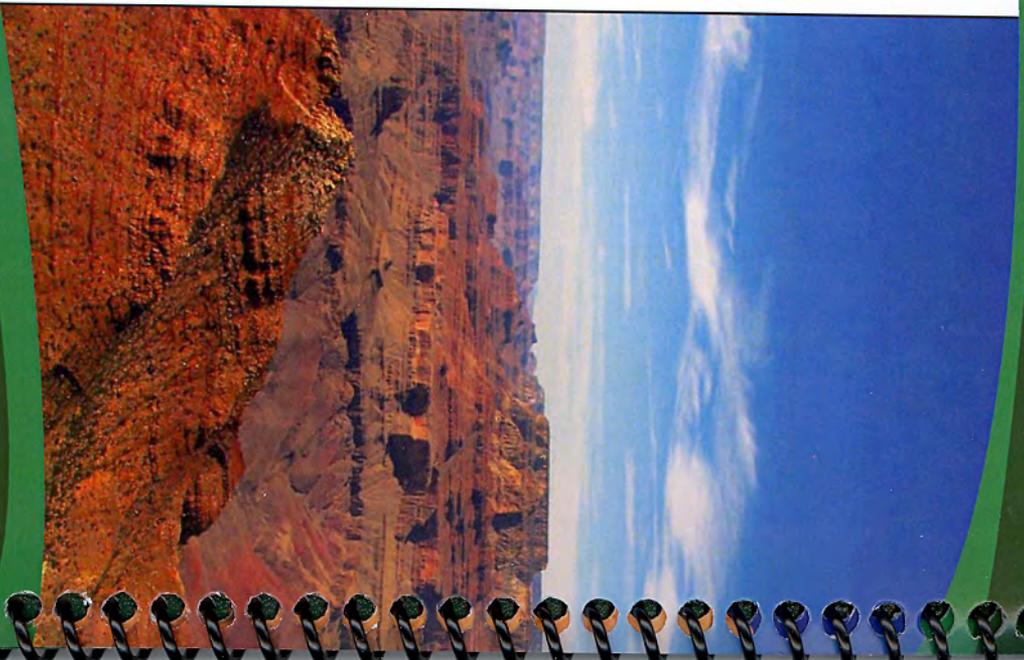


The Down Low

Goals and Objectives

- Increase Internet Sales By 15-20%
 - Revamp and update REI.com
 - Design and launch the Women's World Website
 - Offer special sales that are online only
 - A "Deal-a-Day" online coupon
 - Update and release a weekly online newsletter
 - Website referral program
- Increase sales from women by 35%
 - Sale on women apparel
 - Working Women Weekend Warriors lady's night with classes and specials
 - Sport specific sales
 - Members Card with % discount
 - Woman's website, using a referral program

WOMEN'S WORLD WEBSITE



Plan of Attack

Actions Speak Louder than Words 100

Strategies and Tactics

Big Idea

Working Women Weekend Warriors. We would like to direct our ads towards women. We feel that this is a fairly untapped resource for REI. Our Ads will feature such things as "Nature's"- high heels, minivan, makeup, briefcase, blow dryer, kitchen, etc. We know that bringing more women into the store will naturally draw more men and families alike.

Positioning Statement

We plan on positioning REI as the #1 outlet for women's outdoor gear. This will be done using advertising that will bring women to the REI website that will be redesigned. This website will have specific promotions targeted towards women in a new part of the website called Women's World.

www.rei.com



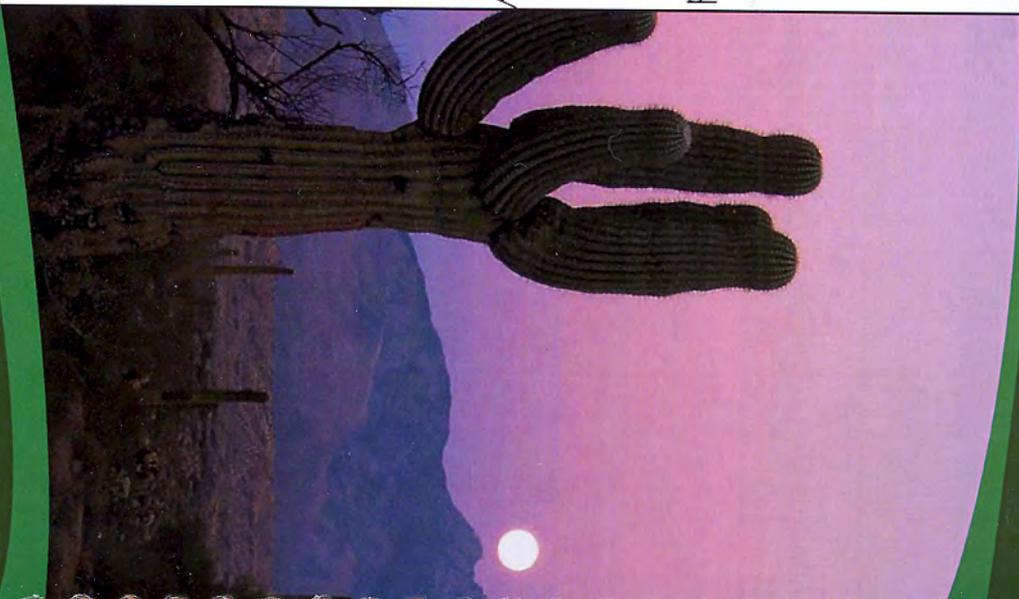
Plan of Attack

Strategies and Tactics Cont.

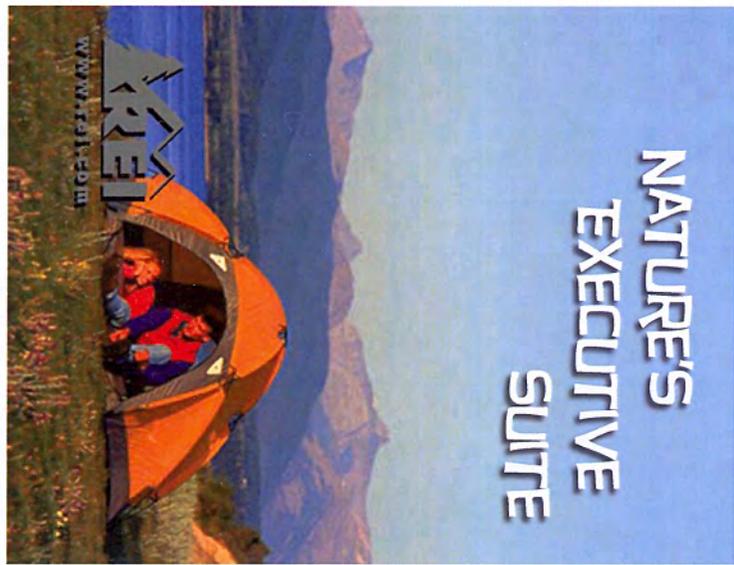
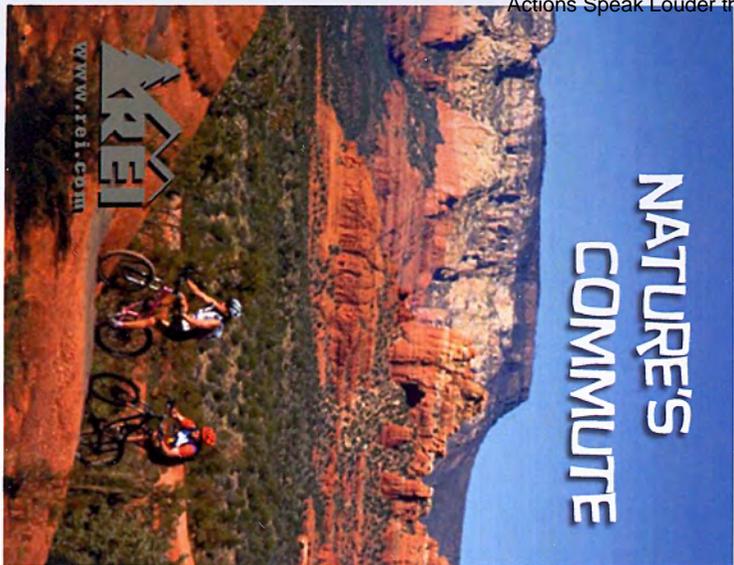
The underlying strategy using these tactics

The mediums we will use after creating ads that correlate to the above mentioned ideas are: Billboards in large cities where many working women would be found, taxis in these cities with kayak's, ski's, snowboard's, and bike's on top of them to correlate with the seasons that these items would be used, and print ads in magazines whose target audience is women. Each of these ads will be used to bring women to the newly designed REI website, or to a REI store in their area.

Once in the website we will use our new Women's World area to highlight specials, classes, discounts etc. available to women only. In Women's world there will be referral programs, REI magazine sign ups, gift ideas for friends, family and the men in their lives, etc. in an effort to generate a little more buzz about the new customer of focus... Women. Studies have shown that by applying these tactics properly we can significantly increase the volume of sales for REI, and more specifically women that will now shop there. All of this will help us reach our overall goal of a 35% increase in REI sales among women.



Plan of Attack

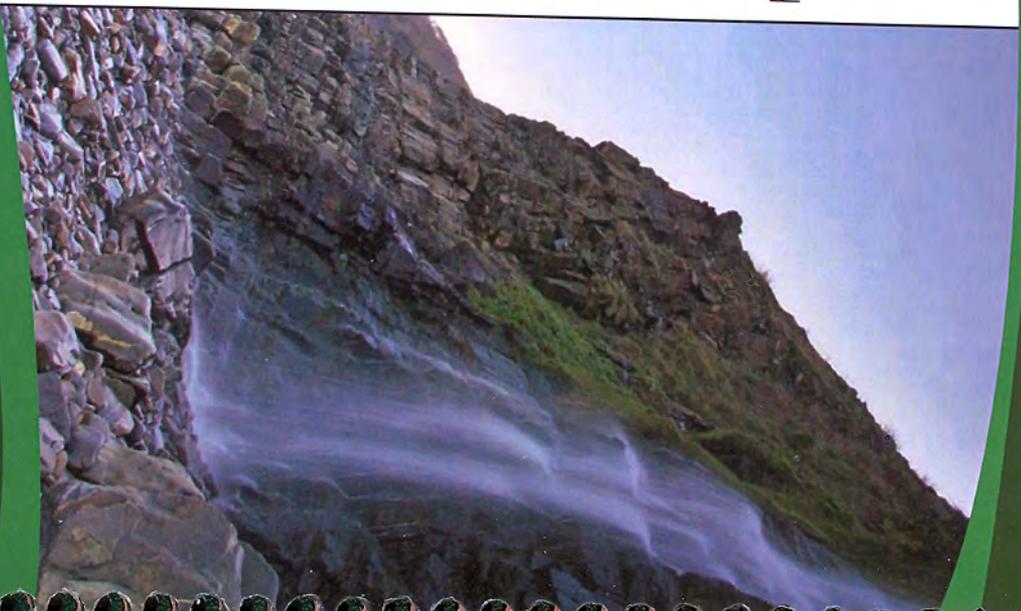
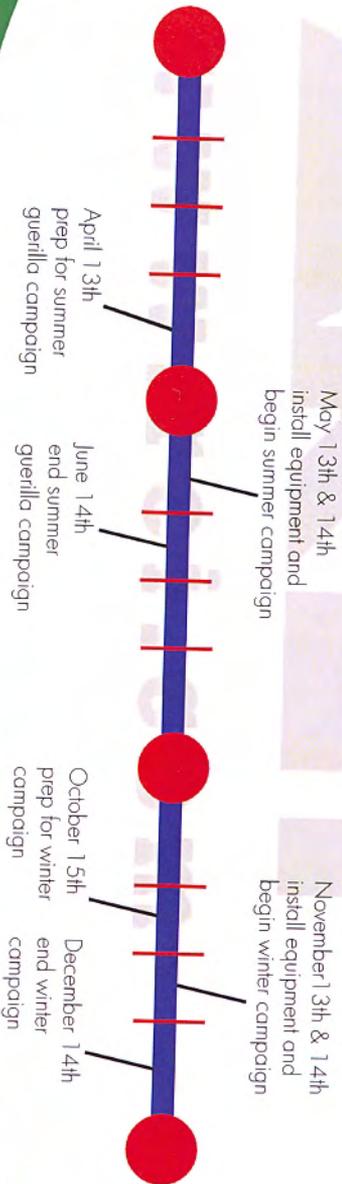


The Nitty Gritty

Timeline

Beginning in December 2008 the next months billboards and magazine ads will be submitted. Every month after that the following months advertisements (billboards and print ads) will be submitted for release. The ads will be released in a rotating cycle so that there will be multiple ads in circulation both in print and billboards.

On April 1 3th equipment will be collected for the guerilla campaign. May 1 3th the equipment will be installed and May 1 4th the summer campaign will begin. June 1 4th the equipment will be disassembled and returned ending the summer campaign. On October 1 5th the gear will be collected for the winter campaign. November 1 3th installation will happen and the winter campaign will begin on November 1 4th. This campaign will end December 1 4th.



The Nitty Gritty

Actions Speak Louder than Words 104

Print ad Budget

Shape	\$125,000 /mo	\$1,500,000 /yr
<input type="radio"/> Better Homes and Gardens	\$200,000 /mo	\$2,400,000 /yr
Field and Stream	\$325,000 /mo	\$3,900,000 /yr
Climbing Magazine	\$15,000 /mo	\$180,000 /yr
Women Health	\$10,000 /mo	\$120,000 /yr
Business Week	\$107,000 /mo	\$1,284,000 /yr
Good House Keeping	\$108,400 /mo	\$1,300,800 /yr
Cosmopolitan	\$75,000 /mo	\$900,000 /yr
Vogue	\$125,000 /mo	\$1,500,000 /yr
	\$200,000 /mo	\$2,400,000 /yr

Total = \$15,484,800

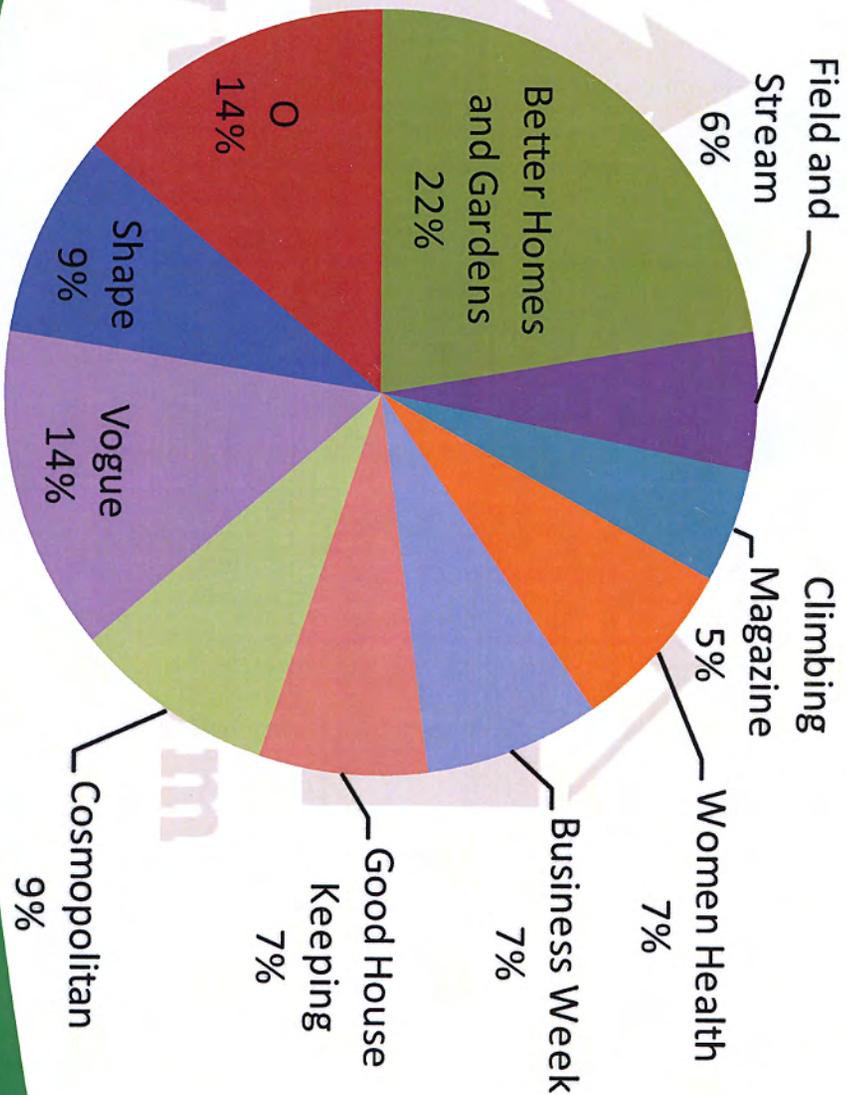
www.rei.com



The Nitty Gritty

Actions Speak Louder Than Words 105

Print ad Budget



The Nitty Gritty

Actions Speak Louder than Words 106

Billboard Budget

City's	Cost 20 boards per city	Cost per year
Denver	\$120,000	\$1,440,000
Washington D.C.	\$120,000	\$1,440,000
New York City	\$120,000	\$1,440,000
Seattle	\$120,000	\$1,440,000
San Francisco	\$120,000	\$1,440,000

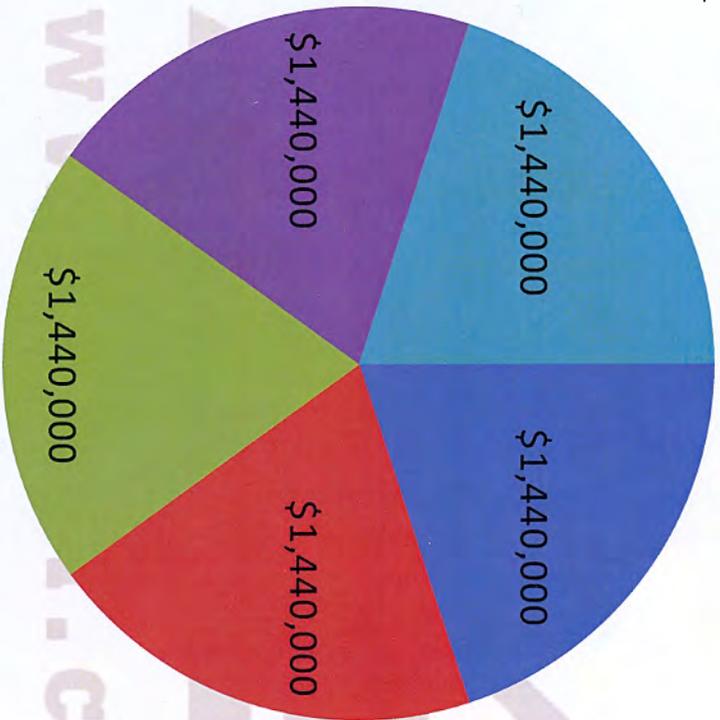
Total = \$7,200,000

www.rei.com

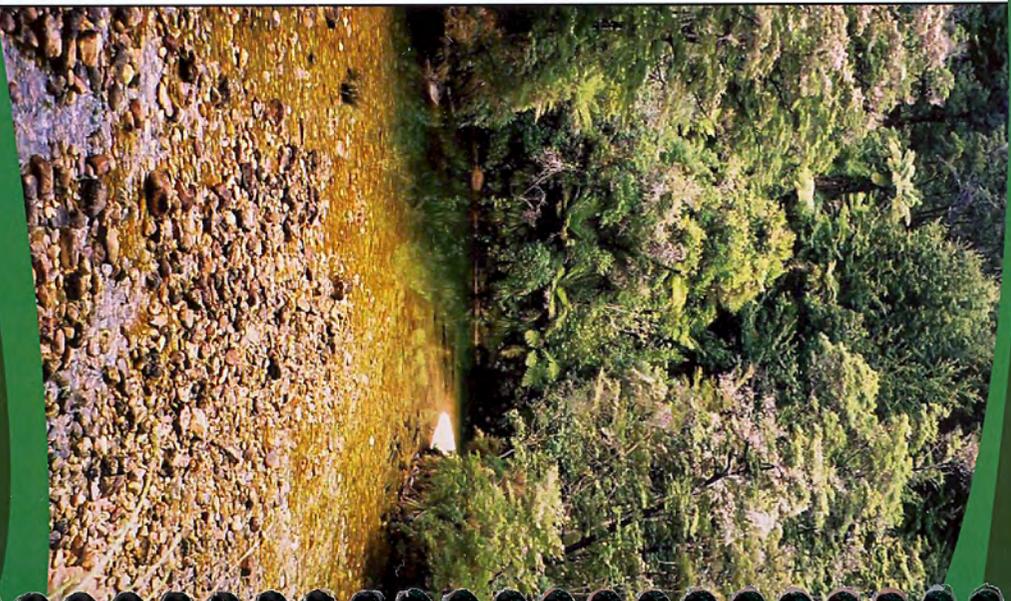


The Nitty Gritty

Billboard Budget



- Denver
- Washington D.C.
- New York City
- Seattle
- San Francisco



The Nitty Gritty

Actions Speak Louder than Words 108

Guerrilla Budget

Taxi's: 5 city's, 100 taxis per city, twice a year

\$9,200,000

City's-

- Denver
- Washington D.C.
- NYC
- Seattle
- San Francisco

Logo for taxi-

\$200,000

Printing logo-

\$2,400

Bikes/ Kayak's-

\$100,000

Snowboards/Skis-

\$74,000

Racks-

\$40,000

Labor-

\$2,400

Total=\$9,700,000

www.rei.com



The Nitty Gritty

Actions Speak Louder than Words 109

Guerrilla Budget



■ 100 taxis in 5 cities twice a year

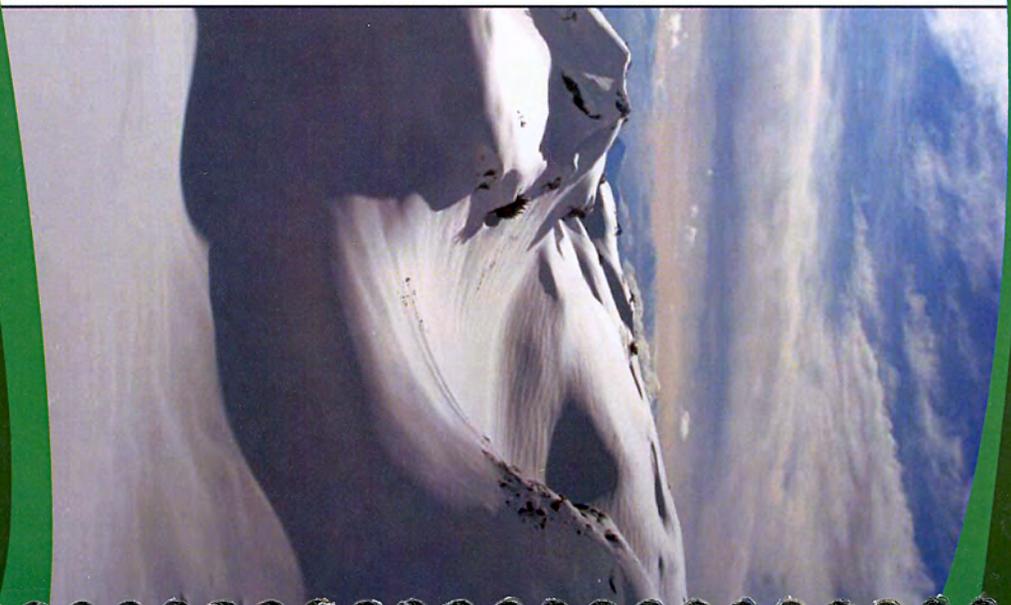
■ Logo for taxi-

■ Printing logo-

■ Bikes/Kayak-s-

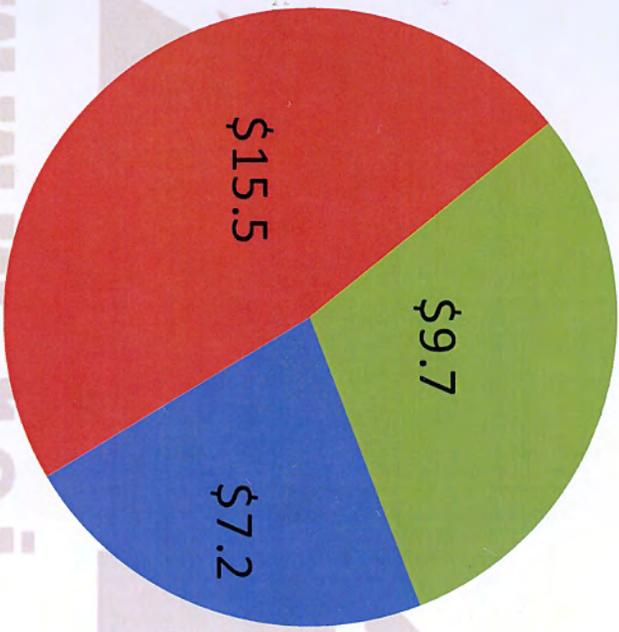
■ Snowboards/Skis-

■ Racks-



The Nitty Gritty

Total Budget



*in millions of dollars

- billboard
- print
- guerilla



Final Evaluation

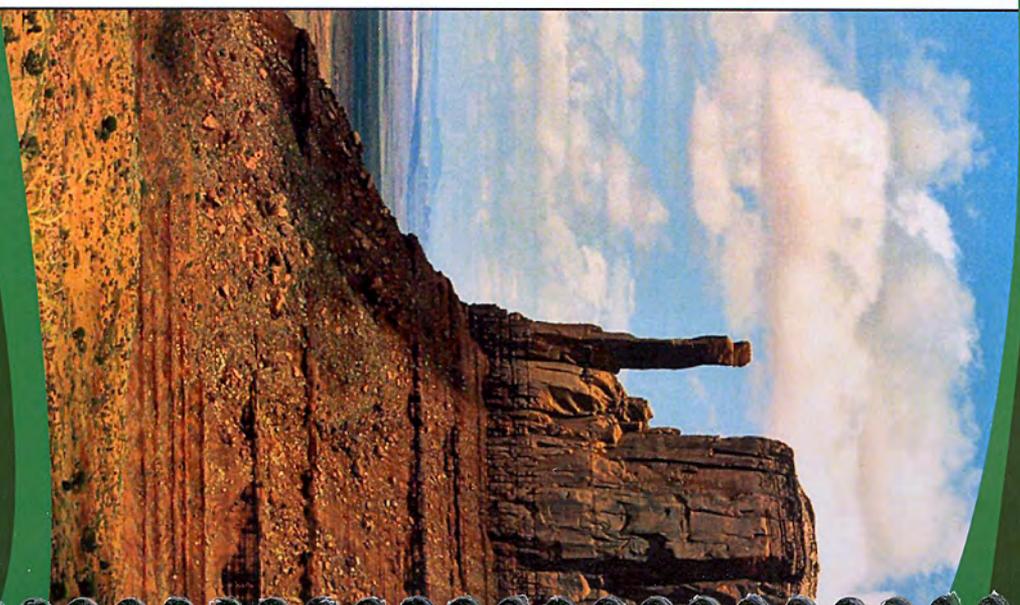
Cash registers in all REI store's will be programmed for each purchase, before they are able to get change or run card the cashier will need to indicate whether buyer is a male or female, by pressing a button for each purchase, 1 for female, 2 for male, or 3 for couples purchases. This will track whether the significance of the campaign as a success in reaching the goal of having more women make purchases in the store. There would be a similar tracking system on the website where the person purchasing would have to click in a box before finalizing their purchase indicating whether they are male or female.

Survey of REI's Working Women Weekend Warrior's

1. Would you buy products from a company that focused their advertisements to women?
Yes No
2. Do you shop for outdoor equipment?
Yes No
3. In your opinion, where would be the best place to advertise for outdoor equipment?

4. Which media source do you find most credible?
Television Radio Internet

This survey will be displayed at the REI website. All women shopping at the website who take the survey will receive a 10% discount on their purchase.



Search and Rescue

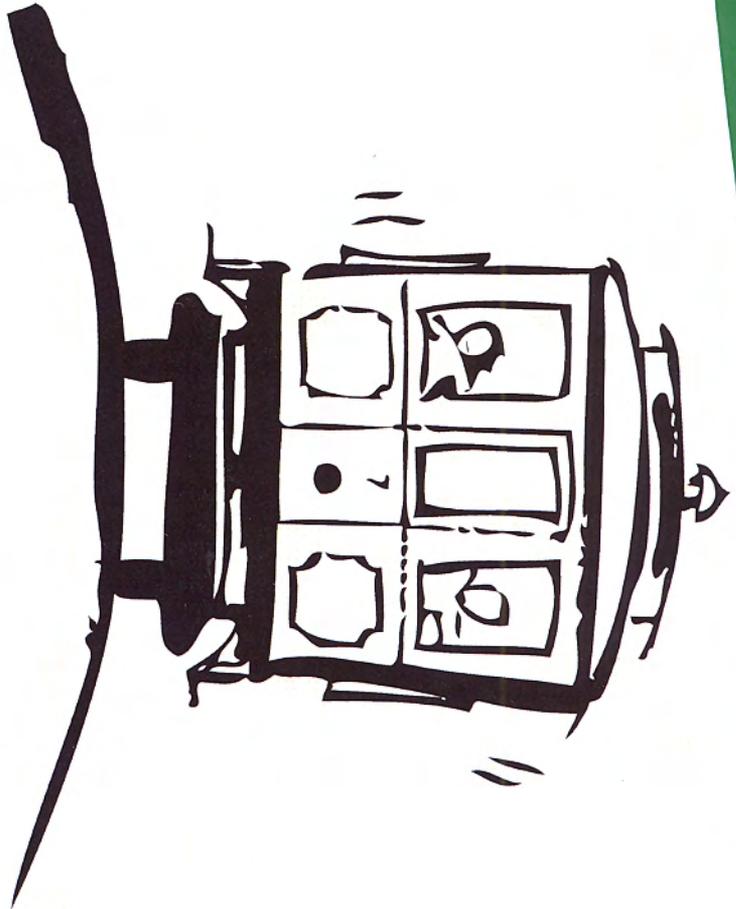
Actions Speak Louder than Words 112

Research

- <http://www.rei.com>
- <http://www.gettyimages.com>
- <http://www.lamaroutdoor.com/index.html>
- <http://www.bhg.com>
- <http://www.shape.com>
- <http://www.magazine.com>
- <http://www.businessweek.com/advertising.htm>
- <http://en.wikipedia.org/wiki/REI>
- <http://www.sony.com>
- <http://www.nike.com>
- <http://www.companyprofile.com>

Don't forget the creative genius minds we had at work. Most ideas and research came from those brilliant minds. The creative masterminds to be recognized are Kirk Tingey, Landon Meikle, Sam (wise) Schwendiman, Stephanie Leal, and Whitney Potter.





Hyper-Trolley

Advertising Without Tracks

Appendix C
Communication 33: Advertising Concepting and Copywriting

Comm 330: Con & Copy



Hello. I am your syllabus. Use me. Please.

Class: COMM 330 Section 1 – Advertising Concepting and Copywriting (Winter 2008)

Time: MWF 10:15 - 11:15, Spori 265

Instructor: Ben Wyeth

Office: Romney 259

Office: 496-2967

Cell Phone: 801-856-2507

E-Mail: wyethb@byui.edu

Office Hours: Wed. & Fri. 12:30 – 2:30 or by appointment

I'll do my best to make myself available. I put my cell number and my email on the syllabus for a reason. Please don't be afraid to use them if you need to.

Required Text:

The Copy Workshop by Bruce Bendinger

Course Description:

Advertising concepting and copywriting are at the heart of the creative process. They determine the success or failure of advertising campaigns. Good copywriting is a balance between satisfying the needs of the client, accentuating the positive benefits and advantages of a product (including goods, services and ideas) and trying to cut through the competitive advertising clutter. Learning to write copy for all media is based on two areas; basic, time-tested, fundamental principles of copywriting and pure creative talent. This course will teach you the fundamental principles of copywriting and allow you ample hands-on opportunities to awaken and develop your God-given talent to create.

CLASS EXPECTATIONS

Honor Code:

Adherence to this policy is a prerequisite to attendance at this University. Likewise, adherence is required for attendance to our class. Please live it.

Attendance: Attendance is required for this course. Many of the assignments will be in-class assignments. As such, if you are not in class on a day where an in-class assignment is given, you will not receive the points and you will not be able to make them up. Of course, if you happen to miss one of these for a legitimate reason (marriage, childbirth, funeral, etc...) and you let me know *beforehand* that you will be missing class, you and I can discuss possible alternatives.

If you are going to be absent on a day that an assignment is due, you are still responsible for turning it in! The only exceptions are in the cases listed above or school approved excused activities and will be dealt with on a case by case basis. I reserve the right to make the final judgment about excused absences.

Late Work: *No assignments will be accepted after class time on the day they are due.*

Deadlines, deadlines, deadlines! The advertising field is deadline driven. You might as well learn now that deadlines in the workplace are sacrosanct. Do not expect me to be lenient on this policy. Besides, assignments will often play a vital role in class discussion so it is important that you have them completed and with you on the day they are due.

Grading: Grading is standard and based on percentages. Each assignment or test will have a maximum number of points available and you will be given all or a portion of those points based on completion of the assignment **on time** and the quality of the work you turn in.

I have provided a table that breaks down the points available for each assignment and one that reflects the associated points necessary to obtain a specific grade.

Academic Misconduct: Any student caught cheating or plagiarizing in any way on exams, projects or other homework will receive an "F" on the assignment and, as per University Policy, may result in a failing grade for the course and/or academic disciplinary action. Remember, when in doubt, cite your source or ask me. Better safe than sorry.

Sexual Harassment

Sexual harassment has no place in this class, on this campus or in your life. If you encounter unlawful sexual harassment or gender based discrimination, please contact the Personnel Office at 496-1130.

Student Support Services

Students with legitimate medical, psychological, learning or other disability which qualifies them for academic adjustments, accommodations or auxiliary aids should inform me before the end of the first week of classes.

Caveat: The dates, points, etc... contained in this syllabus are subject to change. And I guarantee you, they will very likely change. But don't worry; I'll keep you abreast of the changes as they occur.

Also, you need to know that I reserve the right to drop any student from the course for non-performance. This may result from a lack of attendance, missing assignments, lack of effort on the group campaign or a combination of any of these. One warning will be given to you if you fall into this category. If you don't make any changes or adjustments after receiving your warning, I may choose to drop you without further notice. Basically, I just want you guys to be responsible students.

COURSE OVERVIEW:

During this course we will cover the following:

1. A review of the fundamental principles of successful copywriting
2. An examination of past and present advertising through all media
3. Critiquing of the past and present advertising examples
4. Gathering essential client and product information for concept development
5. Developing, organizing and writing effective copy platforms (creative brief)
6. Special emphasis on hands-on advertising copywriting for radio, television, print media, direct mail and the Web.

COURSE REQUIREMENTS AND ASSIGNMENTS:

1. **Exams:** There will only be **one** test given during the semester (HOORAY!) and it will be worth **100 points**. The test will contain information from chapters in the text, from class notes and from our class discussions.

2. **Critique assignments**

You will be asked to find and critique 10 ads or forms of advertising during the course of the semester. The written critique should be 8-10 sentences. Each will be worth 10 points for a total of **100 points**.

3. **Copywriting assignments**

You will be asked to develop and write ads for various products, services and ideas. You will be given some information and will also be required to research additional information to provide everything you need to create an original concept and copy for these products. Different styles or approaches may be assigned for each product. 10 assignments will be given, worth 10 points each = **100 points**.

4. **Attendance**

Attendance will be critical for this course. All of the instruction will take place during class time. Many of the assignments will be in-class assignments. **100 points** are possible for attendance. You will receive a percentage of these points based on the percentage of your class attendance. 100%= 100 points, 90%= 90 points, 80%= 80 points and so forth.

6. **Final Project**

We will divide the class into "agencies" (groups) that will prepare a creative campaign for a product or organization. ***This project forms a bulk of your grade (1/2 of all points available)!***

The project will include the writing of a very short creative brief (3 pages max), the finished ad products (1 print ad, 1 Billboard, outdoor, TV or radio ad, 1 gorilla marketing tactic, and one package design or direct mail piece). The more creative, the better.

Groups will consist of three to four students (though a student may choose to do it on their own). The project will be worth **250 points** including an **oral presentation** for an **additional 50 points** (300 points in all) and will be presented in class at the end of the semester.

Extra Credit (and bragging rights) will go to the team whose campaign is picked by the panel of judges so do your very best!

Grades, Points and Assignments

Critique assignments- 10 x 10 points = 100 possible points

Copywriting assignments 10 x 10 points = 100 possible points

Final Project = 300 points

Attendance= 100 points

Grading Scale:

A	A-	B+	B	B-	C+
93% & over	90-92.9%	87-89.9%	83-86.9%	80-82.9%	77-79.9%
C	C-	D+	D	D-	F
73-76.9%	70-72.9%	67-69.9%	63-66.9%	50-62.9%	49.9% and below

Class Schedule

Date	Class Topic	Assignment/Due Date
Jan 18	Chapter 2 / In class assignment / assign ad for ad critique	Copy Writing Asmt #1 (in class)
Jan 21	Human Rights Holiday (No Classes, HOORAY!)	
Jan 23	Copy Writing Assignment #2	Ad Critique #1
Jan 25	Review CWA / assign ad for ad critique	Copy Writing Assignment #2
Jan 28	Chapters 7-9- How to Copywrite	Ad Critique #2
Jan 30	Copy Writing Assignment #3	
Feb 1	Review CWA / assign ad for ad critique	Copy Writing Assignment #3
Feb 4	Chapter 4- How to have an idea	Ad Critique #3
Feb 6	Copy Writing Assignment #4	
Feb 8	Review CWA / assign ad for ad critique	Copy Writing Assignment #4
Feb 11	Chapter 10- How to write a strategy	Ad Critique #4
Feb 13	Copy Writing Assignment #5	
Feb 15	Review CWA / Ad Critique #5 (in class)	Copy Writing Assignment #5
Feb 18	President's Day (No Classes, HOORAY!)	
Feb 20	Copy Writing Assignment # 6	
Feb 22	Review CWA / assign ad for ad critique	Copy Writing Assignment #6
Feb 25	Chapters 11 & 12 Selling Ideas and Sales Power	Ad Critique #6
Feb 27	Copy Writing Assignment #7	
Feb 29	Review CWA / assign ad for ad critique	Copy Writing Assignment #7
Mar 3	Review AC #7, Discuss changes in Syllabus	Ad Critique #7
Mar 5	Chapter 13- How to write with Style/ CW Assignment #8	
Mar 7	Review CWA / assign ad for ad critique	Copy Writing Assignment #8
Mar 10	Chapters 14 &15 / Copy Writing Assignment #9	Ad Critique #8
Mar 12	Review CWA / assign ad for ad critique	Copy Writing Assignment #9
Mar 14	Chapter 16 / Copy Writing Assignment #10	Ad Critique #9
Mar 17	Review CWA / assign ad for ad critique	Copy Writing Assignment #10
Mar 19	Divide into groups and discuss final project	Ad Critique #10
Mar 21	Final Project	
Mar 24	Final Project	Mock up of Print ad
Mar 26	Final Project	Mock up of Misc. ad
Mar 28	Final Project	
Mar 31	Final Project	Mock up of Guerilla tactic
Apr 2	Final Project	"" Package Dsgn. or Direct Mail
Apr 4	Final Project	Rough Draft of Creative Brief
Apr 7	Present Final Project	
Apr 9	Meet in class – Announce winner of final project, etc	

Back to the Future

A QUICK LOOK AT THE HISTORY OF ADVERTISING

- **Claude Hopkins:**
 - Don't write for the masses
- **Helen Lansdowne**
 - Think like the consumer
- **John Capples**
 - It's all about the Headline
- **Ray Rubicam**
 - Resist the Usual
 - Don't bamboozle the public
- **Rosser Reeves**
 - The USP (examples?)
- **David Ogilvy**
 - Advertising = Brand Invst.
- **Leo Burnett**
 - "The glacier-like power of friendly familiarity"
 - Jolly Green Giant, Tony the Tiger, Marlboro, Altoids, Pillsbury Doughboy, Keebler Elves, Charlie the Tuna, etc.
- **Bill Bernbach**
 - The power of the idea
 - Volkswagon

Mommy, WOW! I write great ads now!



UNDERSTANDING THE WOW FACTOR

What's a "WOW"



- **"WOW" is simply a simple way to say "the big idea"**
- **Oh... so what's a "big idea?"**
- **A big idea is the driving message of a campaign.**
- **Like "Think Small" for the VW Beetle or "Curiously Strong Mints" for Altoids, the Big Idea is the meat of your advertising message.**

So how do I get one?

- There isn't one best way to get your WOW on... but there is a secret... it's called "Positioning"
- Positioning basically means mapping out what's in the consumers mind and then positioning your product in the best place.
- What?

Okay... Let's break it down

- There are four basic types of positioning:
- The Best or Leadership Position
- The Against Position
- The Niche Position
- The New Position

The Best or Leadership Position

- This means that you have become the first brand a consumer thinks of when they think of your product.
- For example:
 - Tissue
 - What's this on my thumb?
 - Mac & Cheese

The Against Position

- If you're shooting for this position, it means you're not the front-runner but you're just as good, if not better so you market "against" the competitor.
- For example:
 - Coke vs. Pepsi
 - Chevy vs. Ford
 - Mac vs. PC

The Niche Position

- You're not the first, or even the second or third but you market a great product to a specific group of people.
- For example:
 - Any ideas?
 - Subway vs. Quizno's

The New Position

- If you're the new guy on the block, tell everyone! You signal a welcome change to the consumer weary with the same old choices.
- Examples:
 - Any ideas?
 - Anything new

By the way...

- If you don't like your position... change it.
- For example:
 - Cheer
 - Toyota
 - Any others?
- But if you really want to change your position, you have to have a strategy.

How to write a strategy

CHAPTER 2

Format

- **1. Objective Statement**
 - Identifies the target audience, provides the purpose of the campaign or advertisement and lists the “benefit” to consumers

- **2. A Support Statement**
 - Any support for the benefit listed in the objective statement (a reason why, etc.)

- **3. A Statement of Tone or Brand Character**
 - Describes the “selling attitude” or the long-term value of the brand.

Our Strategy Ad-lib

This advertising campaign will [verb] the [target customer] that [product/brand] is/will/provides [statement of benefit].

We will support that benefit by [verb] consumers

[Brand again] is the [adjective] brand in the market and our advertising should [verb] that position.

Objective Statement

- **Advertising will:**
 - Persuade
 - Communicate
 - Remind
 - Convince
- **Target Audience**
 - Defines who you're trying to reach. Be Specific.
 - Women 25-45 is nice but Mothers 25-45 is more accurate
 - Try to give your target a *dimension* (shared characteristic)
 - ✦ Demographic or psychographic traits, product usage, etc.

Objective Statement: Benefit

- **Try to convince consumers that your product, service, or idea is, has or does something better than the rest.**
 - For example: "Advertising will convince **automatic dishwasher** owners that Cascade **provides virtually spotless end results.**"
- **What do you want the consumer to believe or feel about your product? Is it enough to move them to a purchase decision?**
- **Be cautious: make sure the distinct characteristic you choose to emphasize means enough to the consumer to change their behavior**
 - [Bad example](#) [Good example](#)

Support Statement

- Generally, the support statement is the reason you can provide the benefit mentioned in the Objective statement.
 - For instance
 - ✦ **Objective Statement:** Advertising will convince automatic dishwasher owners that Cascade provides virtually spotless end results
 - ✦ **Support Statement:** Virtually spotless end results will be attributed to the sheeting action produced by the cascade formula.

Support Statement, continued

- The main idea is to produce “linkage” between a concept and your product.
- Can be real like the “sheeting action” of Cascade, or imaginary like Marlboro being linked to the idea of rugged appeal of the Marlboro Man and Marlboro Country.

Tone or Brand Character Statement

- Describe the “long-term brand values”
- The style and tone of advertising may change, the values represented by the brand should remain constant.
- For example:
 - [1](#) [2](#) [3](#) [4](#) [5](#)

Tone

- Affects the look and feel of an advertisement
 - [Classy](#)
 - [Loud](#)
 - [Unusual](#)
 - [Fun/Humorous](#)

Ad Critique #4

- **Find an ad that you think has a clear objective/benefit statement**
 - Clearly outlines why consumers should choose it over competitors

or

- **Find an ad that you think has good tone or brand character statement**
- **Bring ad (printed or electronic) and an 8-10 sentence write-up explaining why you chose it.**

COMM 330 – Ad Con & Copy

Wyeth

Final Project Rubric

Description:

We will divide the class into “agencies” (groups) that will prepare a creative campaign for a product or organization. **This project forms a bulk of your grade (1/2 of all points available)!**

The project will include the writing of a very short creative brief (3 pages max), the finished ad products (1 print ad, 1 Billboard, outdoor, TV or radio ad, 1 gorilla marketing tactic, and one package design or direct mail piece). The more creative, the better.

Groups will consist of three to four students (though a student may choose to do it on their own). The project will be worth **250 points** including an **oral presentation** for an **additional 50 points** (300 points in all) and will be presented in class at the end of the semester.

Extra Credit (and bragging rights) will go to the team whose campaign is picked by the panel of judges so do your very best!

I will grade it as follows:

Creative Brief	
Spelling and Grammar	10
Creative Summary	
Print ad	10
Misc. Ad	10
Guerilla Tactic	10
Package Design or Direct Mail Piece	10
Print ad	50
Misc. Ad (Outdoor, radio, TV, Digital)	50
Guerilla Tactic	50
Package Design or Direct Mail Piece	50
Presentation	50
Total Points Possible	300

Feel free to call or email me if you have any questions, really. Good luck!

Remember this is due on April 7. You will turn in your creative pieces and give your final presentation on this day.

(See assignment descriptions on back)

Assignment Descriptions

Written Creative Brief

Spelling and Grammar:

This should be fairly self explanatory. Make sure that you thoroughly edit your final copy of the Creative Brief.

Creative Summaries:

This is where you tell us *why* you did what you did in each creative piece. What fonts and colors did you use, why? Why do you think this will be effective? Who is the target audience you're trying to reach, why? Each should only be two – four paragraphs. Be succinct but clear. There should be one creative summary for each creative piece (one for the print ad, one for the guerilla tactic, etc...)

These don't have to be fancy. Your creative energies should be spent in the creative pieces, not in coming up with a creative design for the creative brief. You're welcome to, of course, but know that all I am expecting is a stapled packet of 8.5 x 11 pieces of paper. It should be typed with headings, etc., but beyond that, I won't be particular.

Creative Pieces

As a general note: Even though you're designing 4 separate pieces, there should be something that unifies them all. The power of a brand becomes diluted if there is inconsistency in the advertising messages. Your pieces should be unified in look, feel, and messaging.

This doesn't mean that the pieces all need to look the same or have the same tagline, etc. All I'm saying is that each piece should be related to the others. If you're going to be edgy, be consistently edgy in all your pieces. If you're going to be classy, be consistently classy in all your pieces. You can do this by using the same color or font family in each piece, by using similar copy, etc. I don't care what you use to unify your work. Just be consistent.

Print Ad:

You must create a print ad that has at least one full bleed. It can be whatever size you want (standard 8.5 x 11, tabloid gate fold 11 x 17, etc.), printed on whatever kind of paper you want, as static or as interactive as you want, etc.

Misc. Ad:

For this piece you may choose from one of the following types of ads: Billboard, outdoor, TV or radio. If you choose outdoor or billboard, you need to have a printed version for us to see. If you choose TV or Radio, you may have a professional looking storyboard or script (although a rough cut multi-media version would really help).

Guerilla Tactic:

For this piece you must have a mock up or a high quality visual that illustrates your tactic.

Package Design or Direct Mail Piece:

For this piece you may choose between a package design or a direct mail piece. I will show you some examples in class. In either case, you must have a printed and assembled (if necessary) version with you for the presentation, not just an image showing what it would look like.

Presentation:

Everybody in the group should plan on participating in some way in the presentation.

Audi “Only One” campaign

Creative Summary

Presented by

Fujiyama Design Company

Target:

Males ages 28-42

Area:

Around New York, Los Angeles, Chicago and Seattle

Big Idea:

“Only One”

Reason:

They have higher education, higher salary, stronger buying power, and more desirer to purchase expensive cars than before. Target those of who have too many choices of luxury cars and are struggling to decide which car they should buy. Let them know that Audi is “Only One” luxury car for them.

The reasons why these four cities were chosen were because those cities have more people who have high incomes, more populations (in total), and stronger economic influence.

Print ad and billboard ad were designed with black, white, and silver colors. That is because these are basic colors of Audi cars and might help express Audi’s luxury to everyone who knows Audi.

Creatives:

Print Ad (Poster)

Font: Calisto MT bold

Tag line: Luxury? Styled? Elegant? Call it whatever you want. "Audi" is enough to say.

Location: Bus stops, Subway stations, Movie theaters, and Malls in target cities. People always gather around these places and have time to see this ad because they are always waiting for something. Buses, taxis, trains, or wives!

Billboard Ad #1

Font: Handwriting-Dakota

Tag line: Release your soul

Location: All crowded streets in these target cities. Around cross streets which people have high chance to stop and look it at is great place to put this ad. Audi is the "Only One" car that release people's soul from this congested world.

Guerilla Tactic

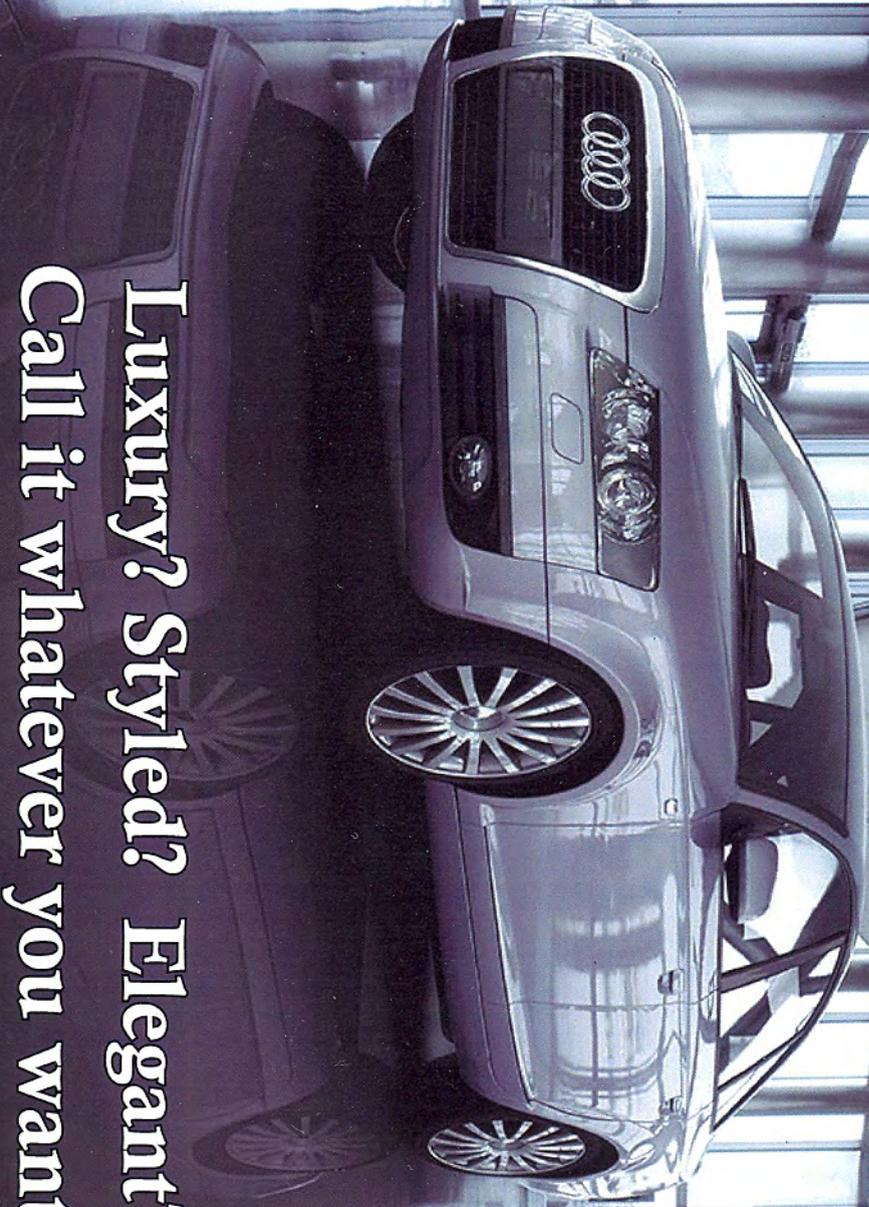
We chose four big cities: New York, LA, Chicago, and Seattle.

Have big Audi car shows and sell Audi cars. When people receive their Audi cars, some of them will find that they get two keys. One is for their car and another key is to bring it or send it to Audi headquarters. Audi will pay them back full-price. All detail of this campaign will be noticed before the shows.

Package Design

A special key design for the Guerilla Tactic. No one has the opportunity of seeing this key until they get their cars. Only people who got this key have the right to receive money back.



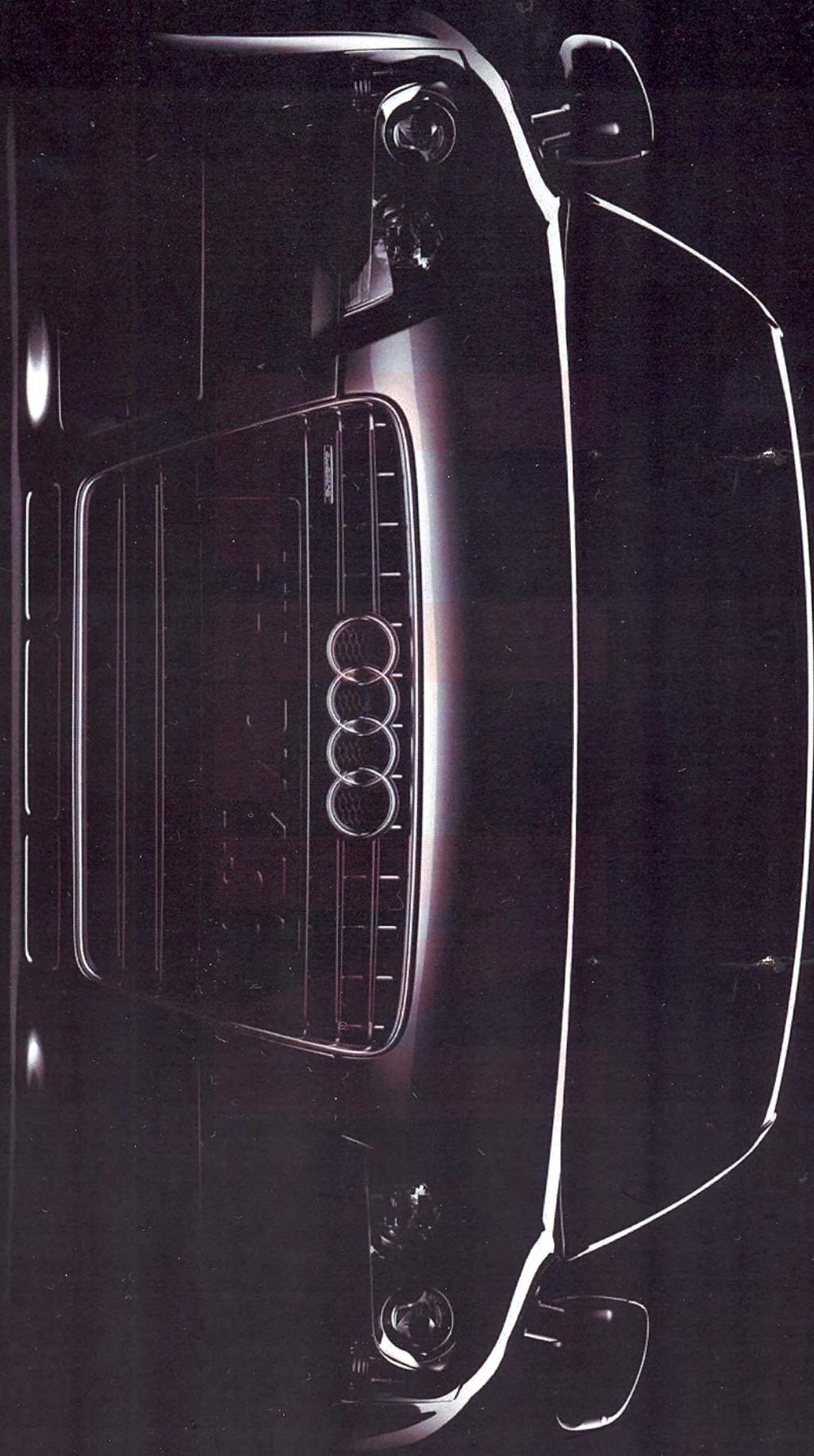


Luxury? Styled? Elegant?
Call it whatever you want.

“Audi” is enough to say.



Release your soul



Audi

ainaginginput.com

Based on the story of Frankie 'Red' & The
EMERSON THEATRE, 245 WEST 50th Street

Release your soul



Audi



TIMES SQUARE
GIFTS & SOUVENIRS

TAD'S
STEAKS
FRANKLIN AVENUE
CHINA TOWN MANHATTAN

THE GREAT STEAKS

sharppo sharppo sharppo

Dining Experience Since

McMurry Ave

city outlet

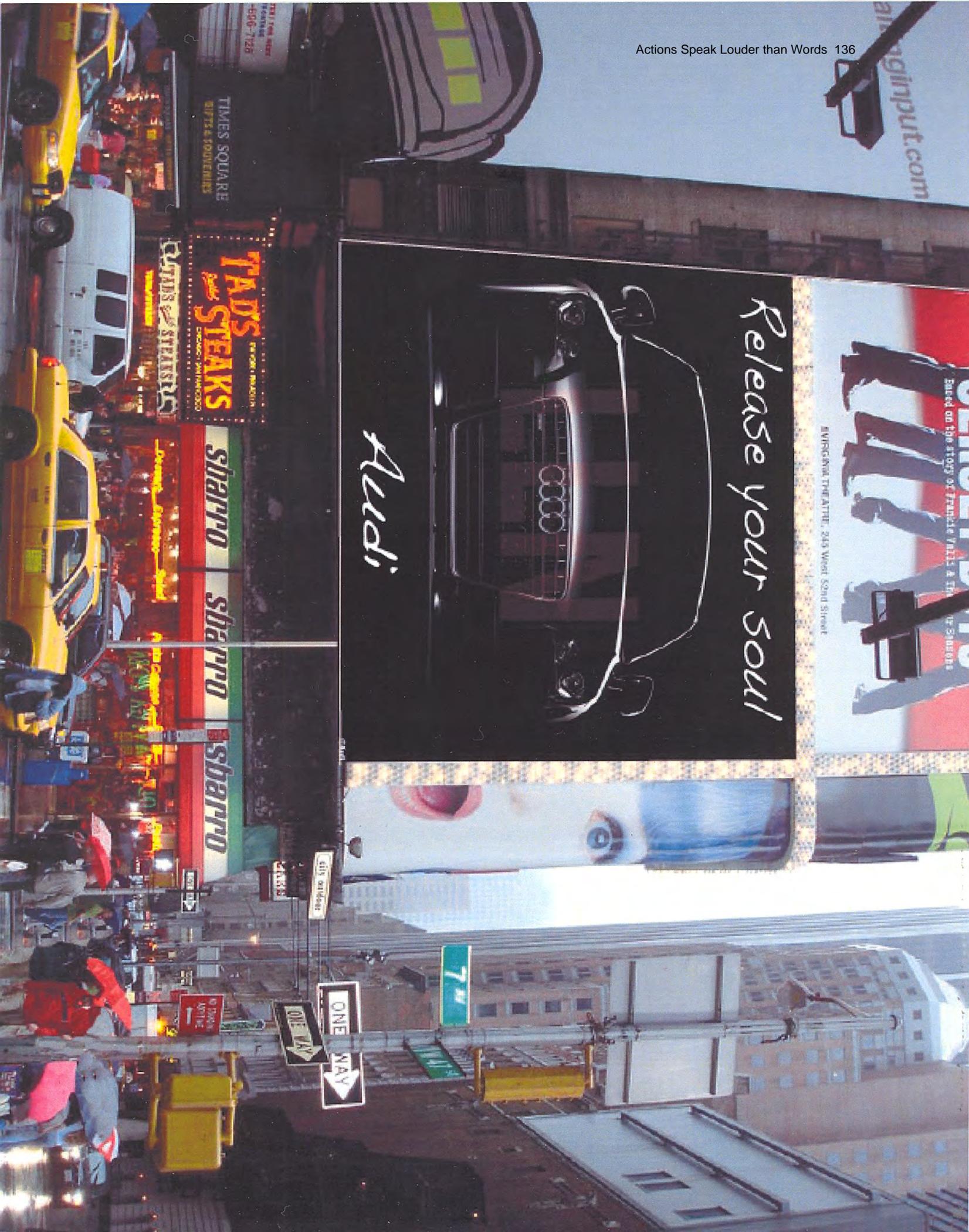
stairs

ONE WAY

ONE WAY

7th

NO PARKING
ANYTIME



Appendix D
Communication 337: Mass Media Research

Comm 337: Media Research Methods

Hello. I am your syllabus. Use me. Please.

Class: COMM 337 Section 1 & 2 – Media Research Methods (Winter 2008)

Time: T-Th 9:45 – 11:15, Spori 265

Instructor: Ben Wyeth

Office: Romney 259

Office: 496-2967

Cell Phone: 801-856-2507

E-Mail: wyethb@byui.edu

Office Hours: Wed. & Fri. 12:30 – 2:30 or by appointment

I'll do my best to make myself available. I put my cell number and my email on the syllabus for a reason. Please don't be afraid to use them if you need to.

Required Text:

Mass Media Research by Wimmer and Dominick (8th ed.)

By the way, if you buy your book new, it will include a 4-month free subscription to *Info Trac*, which you may utilize in this course. If you buy your book used, you will not have access to InfoTrac. If you read an assignment that says, "Use InfoTrac," and you do not have access to it, please utilize other search engines/data base for your research.

Each student must have access to I-Learn (*Blackboard*) as some of the reading material for this course will only be available through this media.

Course Description:

This course will discuss the development of mass media research during the past several decades and the methods used to collect and analyze information. It will also demonstrate the development and execution of comprehensive strategic advertising, public relations, organizational, journalism, and mass media research programs, including data sources, design of questionnaires, data collection, field investigation, audience analysis (including focus groups) and surveying, and strategy development.

CLASS EXPECTATIONS

Honor Code:

Adherence to this policy is a prerequisite to attendance at this University. Likewise, adherence is required for attendance to our class. Please live it.

Attendance: I will not be taking formal attendance for this class (with the exception of the first week or two until I get to know everyone's name). However, this course will move quickly and if you miss more than one or two classes I think you'll find yourself in a very difficult situation. In most cases, each chapter will build on the previous one. Missing too many classes will create large gaps in your understanding of the material and make it difficult for you and your group at the end of the semester. Be wise, what can I say more?

I may also randomly take attendance for points. If you are not in class on a day that this happens, you will not receive the points and you will not be able to make them up. Of course, if you happen to miss one of these for a legitimate reason (sickness, marriage, childbirth, funeral, etc...) and you let me know *beforehand* that you will be missing class, you and I can discuss possible alternatives.

If you are absent on a day that an assignment is due, you are still responsible for turning it in! The only exceptions are in the cases listed above or school approved excused activities and will be dealt with on a case by case basis. I reserve the right to make the final judgment about excused absences.

Late Work: *No assignments will be accepted after class time on the day they are due.*

Deadlines, deadlines, deadlines! Most jobs in the communication field (and most fields, for that matter) are deadline driven. You might as well learn now that deadlines in the workplace are sacrosanct. Do not expect me to be lenient on this policy. Besides, assignments will often play a vital role in class discussion so it is important that you have them completed and with you on the day they are due.

Grading: Grading is standard and based on percentages. Each assignment or test will have a maximum number of points available and you will be given all or a portion of those points based on completion of the assignment **on time** and the quality of the work you turn in.

I have provided a table that breaks down the points available for each assignment and one that reflects the associated points necessary to obtain a specific grade.

Academic Misconduct: Any student caught cheating or plagiarizing in any way on exams, projects or other homework will receive an "F" on the assignment and, as per University Policy, may result in a failing grade for the course and/or academic disciplinary action. Remember, when in doubt, cite your source or ask me. Better safe than sorry.

Sexual Harassment

Sexual harassment has no place in this class, on this campus or in your life. If you encounter unlawful sexual harassment or gender based discrimination, please contact the Personnel Office at 496-1130.

Student Support Services

Students with legitimate medical, psychological, learning or other disability which qualifies them for academic adjustments, accommodations or auxiliary aids should inform me before the end of the first week of classes.

Caveat: The dates, points, etc... contained in this syllabus are subject to change. And I guarantee you, they will very likely change. But don't worry; I'll keep you abreast of the changes as they occur.

COURSE GOALS AND OBJECTIVES:

Upon completion of this course, the student will:

1. Understand basic research methodologies with emphasis on the research process, design and data collection
2. Apply communication research methods to theories in the communication fields of advertising, public relations, journalism, and mass media
3. Have a basic knowledge of research design
4. Understand statistical procedures and research methods in new media environments

COURSE REQUIREMENTS AND ASSIGNMENTS:

1. **Exams:** There will be **4 tests administered** during the semester and each will be worth 100 points. The final test will not be comprehensive. The tests will contain information from chapters in the text, from class notes and from our class discussions.

2. **Class participation** will be necessary for you to do well in this course. We will assign "in class" and take home work assignments throughout the semester for a total of 100 points (including points from attendance, class participation, etc...). *These are small assignments but the points will add up quickly. Don't be tricked into thinking it won't matter if you skip one or two of these!*

3. **Chapter Assignments:** There will be 10 assignments from either the text or from additional sources that will help you practice and master concepts from the reading. Not every chapter or set of chapters will have an associated assignment. Each of these assignments will be worth 10 points.

4. **Final Project:** Heretofore, this class has culminated in an individual theoretical research design project. While this has proven to be a valuable experience, it has not given students the opportunity to practice what they have learned in a hands-on way. Knowing *how* to design a research study and knowing how to *actually do* a research study are not the same thing. As such, I am currently working with both faculty and individuals in the community to design a hands-on applied final project for you.

However, this project is still in the design phase and I won't be giving details here in this version of the syllabus. I will provide details to you as they become available. I think this will be an extremely valuable experience and give you a competitive edge in the working world.

Grades, Points and Assignments

Exams- 4x100 points = **400** possible points

Participation points = **100** possible points

Chapter Assignments- 5 x 10 points = **50** possible points

Final Project= **300** possible points

Grading Scale:

A	A-	B+	B	B-	C+
93% & over	90-92.9%	87-89.9%	83-86.9%	80-82.9%	77-79.9%
C	C-	D+	D	D-	F
73-76.9%	70-72.9%	67-69.9%	63-66.9%	50-62.9%	49.9% and below

Class Schedule

Date	Class Topic	Assignment/Due Date
Jan 10	Course Overview/ Introductions, Etc.	
Jan 14	Chapter 1	
Jan 17	Chapter 15 and Chapter 16	
Jan 22	Chapter 17 and Review for Exam 1 on chapters 1, 15, 16 and 17	Exam 1 opens
Jan 24	Chapter 2	Exam 2 Closes
Jan 29	Chapter 3	
Jan 31	Chapter 4 and Review for Exam 2 on chapters 2,3 and 4	Exam 2 Opens
Feb 5	Chapter 5 and Chapter 6	Exam 2 Closes
Feb 7	Chapter 7	
Feb 12	Chapters 8 and 9	
Feb 14	Review for Exam 3 on chapters 5, 6, 7, 8 and 9	Exam 3 Opens
Feb 19	Chapter 10	Exam 3 Closes
Feb 21	Chapter 10 Continued	
Feb 26	Chapter 11	
Feb 28	Chapter 11 Continued	
Mar 4	Chapter 12	
Mar 6	Chapter 12 Continued	
Mar 11	Review for Exam 4 on chapters 10, 11 and 12	Exam 4 Opens
Mar 13	Discuss Final Project	
Mar 15	Saturday	Exam 4 Closes
Mar 18	Final Project	Human Subjects Certificate Due
Mar 20	Final Project	
Mar 25	Final Project	
Mar 27	Final Project	
Apr 1	Final Project	
Apr 3	Final Project	Final Write-up Due
Apr 8	Final Presentations	Final Presentations

Basic Statistical Procedures

Chapter 12: First Half

Statistics

- Statistical tests are generally divided into two broad categories:
 - **Parametric (P)**
 - **Non-parametric (NP)**
- Three main differences:
 - NP tests are appropriate only with nominal or ordinal data.
 - Non-parametric tests cannot be generalized to the population
 - Non-parametric tests are “distribution free” meaning they are not concerned with the normal curve.

Statistics

- Disclaimer: A small but growing body of researchers, including the textbook authors, say the differences between P and NP tests are moot and that any test can be run on any kind of data and that all types of tests can be generalized to the population.
- I disagree.
- A convenience sample will not hold the same statistical value as a randomly selected sample.
- Data gathered from our class cannot be generalized to the BYU-I population in general.
- For this class, we will stick to the traditional model.

Chi-Square Goodness of Fit

- The purpose of this test is to compare the observed frequencies of a phenomenon with a set of expected or hypothetical frequencies.
- This is a three-part test.
- First we calculate the **chi-square** (X^2)
 - Formula: $X^2 = \sum(O_i - E_i)^2 / E_i$
- Then we must find the **degrees of freedom** (df)
 - $df = K - 1$
- Lastly we perform the **Goodness of Fit test**
 - Using a Chi-square distribution table

But first, more notation

- **In review:**
 - **X** = any score in a series of scores
 - **M** = the mean and may be used in place of \bar{x} .
 - Σ = Summation (sum). Greek capital letter sigma.
 - **N** = The total number of scores in a distribution.
 - **R** = Range
 - **S²** = Variance
 - **S** or **SD** = Standard Deviation
 - **Z** = z-score
 - **H₀** = the Null hypothesis
 - **H_a** = the research hypothesis
 - **p** = probability or significance level, followed by \leq or $<$ ($p \leq .1$)
 - μ = mu, the hypothetical mean
- **New Notation**
 - **X²** = Chi-Square
 - **O_i** = Observed frequencies
 - **E_i** = Expected Frequencies
 - **df** = Degrees of Freedom
 - **K** = Number of companies, scores
- More in a minute

Chi-Square Goodness of Fit

- For example: let's look at TV sales.
- Hypothesis: TV sales of 4 major manufacturers are significantly* different this year from those of the previous year.
- *The word "significance" in statistics always refers to statistical significance, not just "meaningful" information.

Chi-Square Goodness of Fit

MF	Expected Frequency	Observed Frequency
RCA	220	180
Sony	360	330
JVC	190	220
Mitsubishi	230	270

- Suppose last years sale were distributed as follows:
- With these numbers, we can calculate the expected frequency. This means we have to put these yearly % into the same terms of our sample size.
- If we're going to use a sample size of 1000, then we multiply each % by 1000 to get the expected, or hypothetical frequency.
- Like this.
- Then we gather this years data by randomly sampling 1000 homes known to have purchased a TV this year.

Chi-Square Goodness of Fit

MF	Expected Frequency	Observed Frequency
RCA	220	180
Sony	360	330
JVC	190	220
Mitsubishi	230	270

- Formula: $\chi^2 = \sum (O_i - E_i)^2 / E_i$
- In this case, we have 4 companies so our formula looks like this:

Chi-Square Goodness of Fit

- Once the value of chi-square is known, in this case: $X^2 = 21.45$
- The goodness of fit test determines whether this value represents a significant difference in frequencies.
- But to perform the test, we need two more values:
 - The probability level, which is set by the researcher (.01, .05), .05 in this case
 - And the degrees of freedom (df)
- df is the number of scores in a test that are free to vary in value.
- For example: if $x + y + z = 10$ then x and y are free to vary, but z is determined by x and y .
- In this example there are 2 degrees of freedom.
- An easy way to find the degrees of freedom: $df = K - 1$
- So in our TV example, what's K ?
 - $K = 4$
- What are our df ?
 - $df = 3$
- Now we have all the pieces we need for the goodness of fit test.

Chi-Square Goodness of Fit

- The last step in the goodness of fit test is the easiest.
- We simply take all of our values and consult the chi-square distribution table.
- To refresh, our values in this example are as follows:
 - $X^2 = 21.45$
 - $p = .05$
 - $df = 3$
- We look at the chart on page 437 in your book:
 - Find our probability level: .05
 - Find our degrees of freedom: 3
 - What is the value?
 - 7.815

Chi-Square Goodness of Fit

- So what does this mean?
- In the chi-square goodness of fit test, if X^2 exceeds the value found in the table, the differences in the frequencies are considered statistically significant.
- So, $X^2 = 21.45$ and our value from the chart is 7.815
- Is there a statistically significant difference between last years sales, and this years sales?
- Yes. $21.45 > 7.815$

Chi-Square Goodness of Fit

- So what! That's IT? We did all of that work just to find out that the difference between last year and this year is statistically significant! ARGH! Who cares?!
- How in the heck does this relate to mass media?! When am I ever going to actually USE this?!
- Good questions, here's how:
- Advertising: Changes in audience perception of advertising messages over time.
- PR: Analyzing the results of PR campaign.
- Broadcast: Using ratings to plan and modify changes in TV programming.
- If you find a significant value, it means the manipulation worked. If not, it means any change is the result of some other variable.

Contingency Table Analysis: Crosstabs

- Contingency Table Analysis is usually referred to as Cross-tabulation, or simply crosstabs.
- Crosstabs is an extension of the chi-square goodness of fit test and is used if you're testing more than 2 variables.
- Adds one more step using the formula: $E_{ij} = R_i C_j / N$
- The formula for df is also different. Instead of $K-1$, it is
 - $(R-1)(C-1)$
- But first, more notation

But first, more notation

- **In review:**
 - X = any score in a series of scores
 - M = the mean and may be used in place of \bar{x} .
 - Σ = Summation (sum). Greek capital letter sigma.
 - N = The total number of scores in a distribution.
 - R = Range
 - S^2 = Variance
 - S or SD = Standard Deviation
 - Z = z-score
 - H_0 = the Null hypothesis
 - H_a = the research hypothesis
 - p = probability or significance level, followed by \leq or $<$ ($p \leq .1$)
 - μ = mu, the hypothetical mean
- **New notation**
 - X = Chi-Square
 - O_i = Observed frequencies
 - E_i = Expected Frequencies
 - df = Degrees of Freedom
 - K = Number of companies, scores
- **New notation**
 - E_{ij} = Expected frequency of a value in row i , column j
 - $R_i = \Sigma$ frequencies in row i
 - $C_j = \Sigma$ frequencies in column j

Crosstabs

- Hypothesis: There is a significant relationship between gender and the use of media to obtain information on new products.
- We're going to test Radio, Newspapers and TV, using a random sample of 210 adults.
- After surveying our sample, the results are put into a table like this

	Radio	NP	TV
Male	3	26	71
Female	18	31	61

Crosstabs

- Using our formula: $E_{ij} = R_i C_j / N$, we calculate the expected frequency for each cell and place it in the top right corner.
- To do this we must first sum our rows and columns.

	Radio	NP	TV	
Male	3	26	71	100
Female	18	31	61	110
	21	57	132	

Crosstabs

- $E_{ij} = R_i C_j / N$ must be calculated for each cell.
- Row 1 Column 1: $100 \times 21 / 210 = 10$
- Row 1 Column 2: $100 \times 57 / 210 = 27$
- Etc.

	Radio	NP	TV	
Male	3	26	71	100
Female	18	31	61	110
	21	57	132	

Crosstabs

- Now we can follow the chi-square formula:
 - $\sum(O_i - E_i)^2 / E_i$
 - $(3-10)^2 / 10$, etc.
 - $X^2 = 11.35$

	Radio	NP	TV	
Male	3	26	71	100
Female	18	31	61	110
	21	57	132	

Crosstabs

- Degrees of freedom are a little bit different, instead of $K-1$, the formula is $df = (R-1)(C-1)$
- $df (2-1)(3-1) (1)(2) = 2 \quad df = 2$
- So here are our values:
 - $X^2 = 11.35$
 - $p = .05$
 - $df = 2$
- What is our value from the chart?
 - 5.991
- Is there a significant difference in gender and media use?
 - Yes $11.35 > 5.991$

Assignment

- Using the following chart, perform a chi-square goodness of fit test using the following formulas:
- $X^2 = \sum(O_i - E_i)^2 / E_i$
- $df = K-1$
- $p = .05$
- Is this Significant?

MF	Expected Frequency	Observed Frequency
RCA	340	220
Sony	250	400
JVC	300	150
Mitsubishi	110	230

Media Research Methods: Sections 1 and 2

The LAST Exam! You did it! Woot woot!

Exam 4: Read each question and choose the answer you think is best. Fill in the correct answer on the bubble sheet.

Chapter 10 – Introduction to Statistics

1. Statistics are mathematical methods to:
 - a. Collect data
 - b. Organize data
 - c. Summarize data
 - d. Analyze data
 - e. All of the above

2. Which of the following is NOT true about **descriptive statistics**?
 - a. Descriptive statistics make no effort to *describe* a set of data. They are more concerned with analysis.
 - b. Descriptive statistics reduce data sets to allow for easier interpretation
 - c. Descriptive statistics used to describe the distribution of and relationship among variables
 - d. Descriptive statistics allow researchers to take random data and organize them into some type of order

3. Which of the following is not a type of **summary statistics**?
 - a. Central Tendency
 - b. T-test
 - c. Dispersion

4. Which of the following is NOT a type of **Central Tendency statistics**?
 - a. Mean
 - b. Median
 - c. Mode
 - d. Range

5. Which of the following is a simplified definition of **Mode**? Mode = _____ ?
 - a. Average
 - b. Most
 - c. Middle

6. Which of the following is a simplified definition of **Median**? Median = _____ ?
 - a. Average
 - b. Most
 - c. Middle

7. Which of the following is a simplified definition of **Mean**? Mean = _____ ?
 - a. Average
 - b. Most
 - c. Middle

8. If your data is _____ you may use either mode or median.
- Nominal
 - Ordinal
 - Interval or Ratio
9. If your data is _____ you must use mode.
- Nominal
 - Ordinal
 - Interval or Ratio
10. If your data is _____ you may use either mode, median or mean.
- Nominal
 - Ordinal
 - Interval or Ratio
11. True or False: **Dispersion (or variance)** measures the way the scores are spread out about the central point
- True
 - False
12. Which of the following is NOT a type of **dispersion statistic**?
- Range
 - Variance
 - Standard Deviation
 - Median
13. Which of the following provides a good definition of **Range**?
- Measures the degree to which scores deviate from, or are at variance with, the mean
 - Similar to Variance, but places values back in context of the original data
 - Measures the difference between the highest and lowest scores
14. Which of the following provides a good definition of **Variance**?
- Measures the degree to which scores deviate from, or are at variance with, the mean
 - Similar to Variance, but places values back in context of the original data
 - Measures the difference between the highest and lowest scores
15. Which of the following provides a good definition of **Standard Deviation**?
- Measures the degree to which scores deviate from, or are at variance with, the mean
 - Similar to Variance, but places values back in context of the original data
 - Measures the difference between the highest and lowest scores
16. Z-scores allow researchers to compare scores or measurements obtained from totally different methods.
- True
 - False

Chapter 11 – Hypothesis Testing

17. _____ make a prediction about the outcome of an experiment.
- Research Questions
 - Hypotheses
 - Internal Queries
18. _____ ask questions about an experiment without predicting the outcome.
- Research Questions
 - Hypotheses
 - Internal Queries
19. Which of the following statements about **research questions** is NOT true?
- Used frequently in problem or policy oriented studies
 - The researcher isn't necessarily interested in testing the statistical significance of the findings
 - Frequently used in areas that have been studied only marginally or not at all
 - Usually based on existing theories
 - Many times the goal is to gather preliminary data to be refined or to be developed into hypotheses
20. Which of the following statements about **research hypotheses** is NOT true?
- Hypotheses are usually based on existing theories
 - Hypotheses are able to make predictions about the outcome of a study.
 - When hypothesis testing, the research rejects or accepts the null hypothesis.
 - Used frequently in problem or policy oriented studies
21. Which of the following is NOT a **benefit of hypothesis testing**?
- Provides direction for a study
 - Eliminates trial-and-error research
 - Rules out confounding variables
 - Allow for quantification of the variable
 - All of the above are benefits
22. Which of the following is NOT one of the **criteria for creating a useful research hypothesis** mentioned in class? A research hypothesis should be:
- Compatible with current knowledge
 - Logically consistent
 - Time consuming and costly
 - Succinct
 - Testable
23. True or False: The Null hypothesis is the logical alternative to the research hypothesis
- True
 - False

24. True or False: The null hypothesis asserts that if there are statistical differences or relationships detected, they are due to the manipulation and not chance or random error.
- True
 - False
25. Which of the following describes what occurs in a **Type I** error?
- There is no difference between a type I and a type II error.
 - Embracing the null, when the null should be rejected.
 - The rejection of the null hypothesis when the null is correct and should be accepted.
26. Which of the following describes what occurs in a **Type II** error?
- There is no difference between a type I and a type II error.
 - Embracing the null, when the null should be rejected.
 - The rejection of the null hypothesis when the null is correct and should be accepted.

Chapter 12 – Basic Statistical Procedures

27. Statistical tests are generally divided into two broad categories. Which of the following is NOT one of the categories?
- Parametric tests
 - Non-Parametric tests
 - Dispersion tests
28. Which of the following is NOT one of the non-parametric tests we covered in class?
- Chi-square goodness of fit test
 - Contingency analysis tables (a.k.a. crosstabs)
 - Independent t-test
29. Which of the following is NOT one of the parametric tests we covered in class?
- Independent t-test
 - Chi-square goodness of fit test
 - One-way ANOVA
30. True or False: A **non-parametric test** is a “**better**” statistical tool than a **parametric test** because data must meet specific qualifications (like random sampling) and because the results are generalizable to the population.
- True
 - False

Vocabulary – Statistical Notation

Match notation or symbol with its definition. They have been broken into four groups of 5. Each group is self contained (there won't be an answer in group 2 for a word in group 1).

Group 1

- | | |
|---------------|---|
| 31. \bar{X} | a. Mean (may be used in place of \bar{x}) |
| 32. M | b. The total number of scores in a distribution |
| 33. Σ | c. Any score in a series of scores |
| 34. N | d. Range |
| 35. R | e. Summation (sum). Greek capital letter sigma |

Group 2

- | | |
|---------------|------------------------|
| 36. S^2 | a. Standard Deviation |
| 37. S or SD | b. Null hypothesis |
| 38. Z | c. Research hypothesis |
| 39. H_0 | d. Variance |
| 40. H_a | e. z-score |

Group 3

- | | |
|--------------|---|
| 41. p | a. Expected Frequencies |
| 42. μ | b. Observed frequencies |
| 43. χ^2 | c. Chi-Square |
| 44. O_i | d. μ , the hypothetical mean |
| 45. E_i | e. Probability or significance level, followed by \leq or $<$ ($p \leq .1$) |

Group 4

- | | |
|--------------|--|
| 46. Df | a. Expected frequency of a value in row i , column j |
| 47. K | b. Σ frequencies in row i |
| 48. E_{ij} | c. Degrees of Freedom |
| 49. R_i | d. Σ frequencies in column j |
| 50. C_j | e. Number of companies, scores |

Media Research Methods
 Exam #4: Take-home Portion
 Due Thursday, 13 March.

Name: _____

Section: _____

Chapter 10: First Half

- Using the Data Distribution Table, fill in the Frequency Distribution Table.

Data Distribution Table

Person	Hours	Person	Hours
A	15	H	19
B	11	I	13
C	11	J	18
D	15	K	12
E	12	L	15
F	16	M	19
G	18	N	20

Frequency Distribution Table

Hours	Frequency

- Using the info from #1, fill in the Grouped Interval Table

Group	Frequency
10-13	
14-16	
17-19	
20-22	

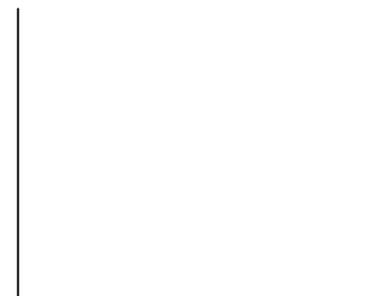
- Create a bar chart using the information in the **Grouped Interval Table**.

- Make sure you label the x and y axis

- Turn your bar graph into a **Frequency polygon**.

- Using the information from the Data Distribution Table in #1, identify the **Mode**. _____

- Using the information from the Data Distribution Table in #1, identify the **Median** (*Do not use the data on the frequency table. Feel free to write the numbers out horizontally below*). _____



7. Using the *Data Distribution Table* from #1, calculate the **Mean**. Remember, the formula for calculating the mean is: $M = \sum X / N$. Round to 2 decimal places. _____

8. Using the *Frequency Distribution Table* below, calculate the **Mean**. Remember, the formula for calculating the mean with frequency tables is: $M = \sum fX / N$. Use the following table to assist you. **Mean** = _____

Hours (X)	Frequency (f)	fX
7	2	
8	3	
9	4	
10	2	
12	1	
13	3	
15	2	
16	3	

9. For the following data set, find the Mode, Median, and Mean. Round 2 decimals when necessary.

10 10 11 12 12 12 13 15 16 16 17 17

a. Mode _____

b. Median _____

c. Mean _____

Chapter 10: Second Half

10. Calculate the range from the following scores. Formula: $R = X_{hi} - X_{lo}$ _____

21 25 28 29 30 33 35 36 41 43

11. Now, using that same data set (which I've already inserted into the table below for you) calculate the variance. **Formula: $S^2 = \sum (X-M)^2 / N-1$**

To do this:

- a. Calculate the mean. Round up (no decimal places) $M = \sum X / N$ _____
- b. Subtract each X by the mean.
- c. Square each X-M value.
- d. Sum the $X-M^2$ values. _____
- e. Determine N - 1. _____
- f. Insert values and complete the formula ($S^2 = \sum (X-M)^2 / N-1$). $S^2 =$ _____

<u>X</u>	<u>X-M</u>	<u>X-M²</u>
21		
25		
28		
29		
30		
33		
35		
36		
41		
43		

12. Using the data below, calculate the standard deviation. Formula: $S = \frac{\sqrt{\sum(X-M)^2}}{N-1}$

To do this:

- Calculate the mean. Round up (no decimal places) $M = \sum X / N$ _____
- Subtract each X by the mean** and fill in the appropriate column in the table below.
- Square each X-M value** and fill in the appropriate column in the table below.
- Sum the $X-M^2$ values. _____
- Determine $N - 1$. _____
- Insert values and complete everything in the formula except the $\sqrt{\quad}$. _____
- Finish the equation by finding the $\sqrt{\quad}$. _____

<u>X</u>	<u>X-M</u>	<u>X-M²</u>
10		
11		
13		
14		
15		
17		
18		
19		
21		
22		

13. What % of the population watches 4 hours of TV if:

- The mean(M) viewing time is 5.1 hours with a standard deviation (S) of 3.
- Use the z-score formula: $Z = X - M / S$, to find the z-score. _____
- With your Z-score, consult the Z-score distribution table and find the correct %. $Z =$ _____

Chapter 12: First Half

14. Using the data in the table below, perform a Chi-Square Goodness of Fit test if:

$df = K-1$ and $p = .05$.

- Formula: $\chi^2 = \sum(O_i - E_i)^2 / E_i$
- Calculate the \sum for each $(O_i - E_i)^2 / E_i$ (Round 2 decimals. Show your work below): $\chi^2 =$ _____
Be very careful to follow the formula exactly. In the homework, many of you switched the O's and the E's, especially when you divide. It is $O - E / E$. Good luck.
- Find df : _____
- Using the information above, consult the chi-square dist. table. What is the value: _____
- Is this a significant value? (Yes or No) _____
(Hint: remember, if the calculated value is *larger* than the value found in the chart, it is significant)

Manufacturer	Expected Frequencies	Observed Frequencies
Dell	450	486
Apple	380	410
HP	240	190
Sony	180	210

Chapter 12: Second Half

15. Using SPSS, perform an **Independent t-test** on the data in the table below.
(1= Experimental group, 2= Control Group)

Group	Score
1	4
1	5
1	6
1	5
1	4
2	2
2	1
2	3
2	3
2	2

- What is the mean of the **experimental group**? _____
- What is the mean of the **control group**? _____
- What is the value of t ? _____
- What are the df ? _____
- Is there a significant difference between the experimental and control groups at the .05 level?

16. Using SPSS, perform a **One-way ANOVA** on the data in the table below.
(1= Low, 2= Medium, 3= High)

Group	Score
1	1
1	2
1	2
1	1
2	2
2	4
2	3
2	3
3	4
3	5
3	6
3	4

- What is the mean of the **low** group? _____
- What is the mean of the **medium** group? _____
- What is the mean of the **high** group? _____
- What is the value of F ? _____
- Is there a significant difference between the three groups at the .05 level? _____

6. Using the information from #1, identify the **Mode**._____
7. Using the information from #1, identify the **Median** (Hint: do not use the data on the frequency table. Feel free to write the numbers out horizontally below.)_____
8. Using the *Data Distribution Table* from #1, calculate the **Mean**. Remember, the formula for calculating the mean is: $M = \sum X / N$. Round to 2 decimal places. _____
9. Using the *Frequency Distribution Table* from #1, calculate the **Mean**. Remember, the formula for calculating the mean with frequencies is: $M = \sum fX / N$. Use the following table to assist you. Be sure to show your work. _____

<u>Age (X)</u>	<u>Frequency (f)</u>	<u>fX</u>

10. For the following data set, find the Mode, Median, and Mean

2 4 5 5 6 9 11 12 15 17

- a. Mode_____
- b. Median_____
- c. Mean_____

Media Research Methods
 Chapter 10
 Assignment #1

Name: _____
 Section: _____

1. Calculate the range from the following scores. Formula: $R = X_{hi} - X_{lo}$ _____

34 41 56 59 61 76 81 88 93 99

2. Now, using that same data set (which I've already inserted into the table below for you) calculate the variance. **Formula: $S^2 = \sum(X-M)^2 / N-1$**

To do this:

- a. Calculate the mean. Round up (no decimal places) $M = \sum X / N$ _____
- b. Subtract each X by the mean.
- c. Square each X-M value.
- d. Sum the X-M² values. _____
- e. Determine N - 1. _____
- f. Insert values and complete the formula ($S^2 = \sum(X-M)^2 / N-1$). $S^2 =$ _____

<u>X</u>	<u>X-M</u>	<u>X-M²</u>
34		
41		
56		
59		
61		
76		
81		
88		
93		
99		

3. Using the data below, calculate the standard deviation. Formula: $S = \frac{\sqrt{\sum(X-M)^2}}{N-1}$

To do this:

- Calculate the mean. Round up (no decimal places) $M = \sum X / N$ _____
- Subtract each X by the mean.
- Square each X-M value.
- Sum the X-M² values. _____
- Determine N - 1. _____
- Insert values and complete everything in the formula except the $\sqrt{\quad}$. _____
- Finish the equation by finding the $\sqrt{\quad}$. _____

<u>X</u>	<u>X-M</u>	<u>X-M²</u>
17		
21		
26		
29		
33		
34		
40		
62		
69		
78		

4. What % of the population watches 3 hours of TV if: _____
- The mean(M) viewing time is 2.1 hours with a standard deviation (S) of 2.
 - Use the z-score formula: $Z = X - M / S$, to find the z-score. _____
 - With your Z-score, consult the Z-score distribution table and find the correct % (record above).

RIVERBEND MEDIA

a r e s e a r c h s t u d y f o r e a s t i d a h o w e d d i n g s . c o m

Introduction

The following is a compilation of research performed by two Media Research Methods courses at BYU-Idaho on behalf of Riverbend Media. Each class was divided into four research teams with five to six students per team.

Each group was assigned one of six research questions that acted as the guide to their study but each group determined their own objectives and how they would accomplish them.

The following book is divided into eight sections, each section containing the methods, findings and discussion of each research group's study.

With the exceptions of minor grammatical corrections and clarifications and adjustments of formatting, each section is exactly as the student teams intended.

Gideon Toleman
Anna Schmidt
Kristen Canady
Chris Shumate
Megan Conger
Jenelle Wadsworth

Analysis of Website II

Introduction

The question we had the opportunity to research was student response to the Web site, www.eastidahoweddings.com. Our objectives were to find out what the students liked or disliked about the site, its strengths and weaknesses, as well as any recommendations students may have for its improvement. We decided to use surveys and focus groups to gather this information. Surveys were used because they are the fastest way to collect accurate quantitative information. Focus groups were used because they are an effective way to discover qualitative data such as feelings, impressions, thoughts, etc. By combining both techniques, we were able to reap the benefits afforded by each type of data.

Methods

After deciding that surveys and focus groups would be the most effective and efficient way to gather data on BYU-Idaho student opinion of eastidahoweddings.com, we determined ways to conduct these studies. For the survey, we decided to email it to students we know, invite a random sample of students on the BYU-Idaho campus to take it, and invite our Facebook contacts to participate in the study. For the focus groups, we held small group discussions in approved off-campus housing apartments as well as a formal focus group on campus.

Surveys

To begin, each member of the group emailed the survey to their BYU-Idaho friends and associates. Our subjects then emailed the completed surveys back to us, and we tabulated the

results into an Excel spreadsheet. That data was compiled into charts illustrating how our BYU-Idaho friends felt about eastidahoweddings.com.

We also used the online survey service, www.surveymonkey.com, to distribute the survey to a random student sample obtained through the university. Those who received and chose to complete the survey did so, and then SurveyMonkey.com analyzed the data. The data received from the random sample via SurveyMonkey was also compiled into the charts (See survey below).

Along with email and random surveys, we created a facebook group and invited friends to participate. We posted the survey, and people responded via facebook post and email with their survey answers. The data was then compiled together.

Survey Questions:

Please rank each question on a scale of 1-10, 10 being best, 1 being worst.

1. It was easy to navigate through the Web site.
(WORST) 1 2 3 4 5 6 7 8 9 10 (BEST)
2. The Web site had a consistent look and feel.
(WORST) 1 2 3 4 5 6 7 8 9 10 (BEST)
3. The Web site was informative.
(WORST) 1 2 3 4 5 6 7 8 9 10 (BEST)
4. The Web site had content that appealed to me.
(WORST) 1 2 3 4 5 6 7 8 9 10 (BEST)

Select One: Strongly agree, agree, neutral, disagree, or strongly disagree.

5. Even if I don't get married in Eastern Idaho, I would consider using the Web site to prepare for my wedding.
strongly agree agree neutral disagree strongly disagree
6. Everything I would need to plan my wedding was on the Web site.
strongly agree agree neutral disagree strongly disagree

Please circle yes or no, as well as fill in any blanks.

7. If you are married, would this Web site have been useful when you were planning your wedding?
YES NO
8. Have you heard of this site before?
YES NO
If yes, how have you heard of it?

- FRIEND FAMILY MEMBER RADIO OTHER _____
- Have you visited it before?
YES NO
9. Please circle the age range that applies to you.
18-20 21-23 24-25 26-27 28-30 31 or above
10. What is your gender?
MALE FEMALE
11. Are you:
SINGLE IN A RELATIONSHIP ENGAGED MARRIED

Focus Groups

In addition to the convenient and random sample surveys, our group organized and conducted several focus groups. We created a list of tasks for the focus group members to perform on the test site provided by Riverbend Media and then formulated questions based on those tasks (see list below). Once these tasks were completed by the participants, we held small focus groups in approved off-campus housing apartments as well as a formal focus group on campus.

Small Focus Groups

We spent the evening on March 26, 2008 visiting several conveniently selected BYU-Idaho approved student housing apartments and administering the online tasks and questions. Half of our group interviewed men's apartments and the other half interviewed women's apartments. This was especially helpful because we were able to gain valuable insights from both genders.

Formal Focus Group

Along with the apartment visits, we conducted a formal focus group on March 27, 2008 in the David O. McKay Library on campus. We invited eight students to view the Web site and complete the list of tasks we provided them (see list below). After receiving preliminary

instructions, the students completed the tasks on library computers, returned, and discussed with our group the focus group questions. We video recorded the talk-back session and took written notes of the student responses. The surveys combined with the focus group information gave us some valuable feedback as to BYU-Idaho student opinion of eastidahoweddings.com

Focus Group Tasks

1. Register for the Web site
2. Find out what is important to do one month before your wedding
3. Find a wedding band or engagement ring
4. Find out how to change your name
5. Click on the proposal video and watch at least thirty seconds of it
6. Find a photographer you would hire
7. Find three traditions or tips that you would use at your wedding

Focus Group Questions

1. How easy was the site to navigate?
2. Would you use this Web site to plan your wedding? If not, would you refer your friends to it?
3. Were the vendors included in the Web site helpful?
4. What else would you like to see on the Web site?
5. Which services would you most likely use?
6. What were the strengths and weaknesses?
7. Did you like the look of the Web site? What changes would you suggest?
8. What recommendations would you have?

Findings

After executing the surveys and focus groups, we analyzed and compiled the data. The following information is what we learned from our studies.

Surveys

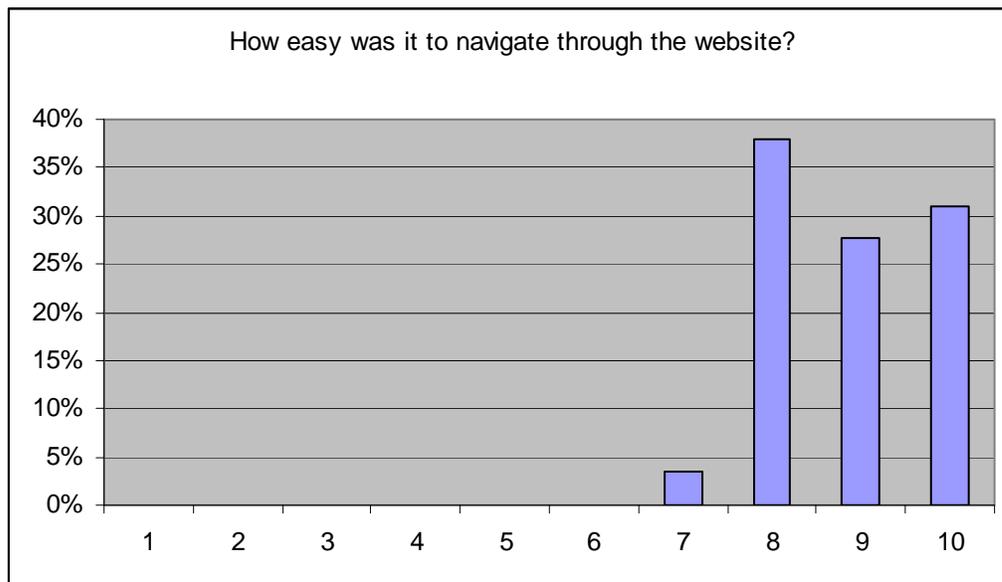
The graphs and charts below indicate the data we received from the surveys we administered.

Random Sample

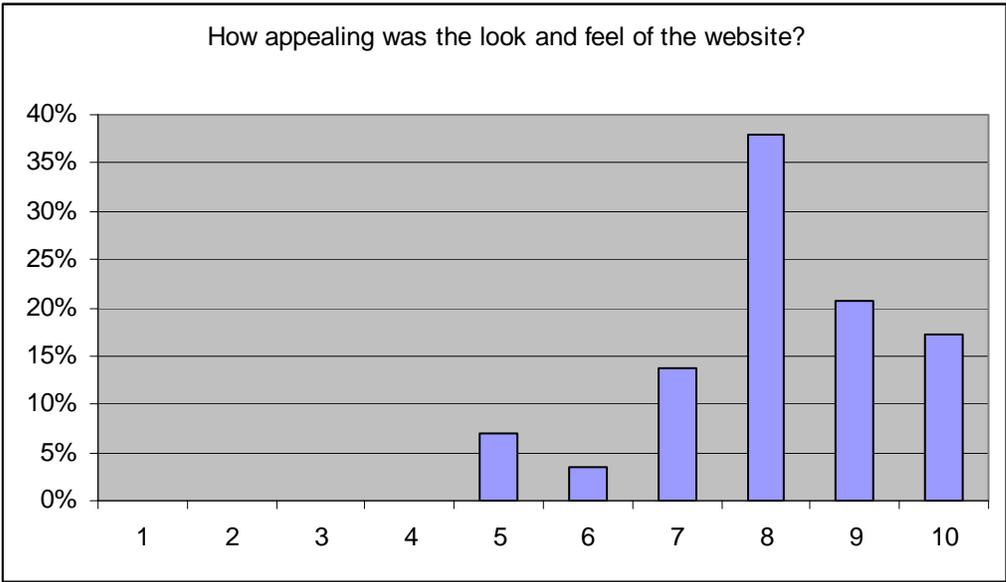
The following graphs represent a random sampling of the student body. Twenty-eight students answered every question, except for question seven in which 27 answered.

These first three questions are based on a scale from 1 to 10 with 1 meaning very bad and 10 meaning very good.

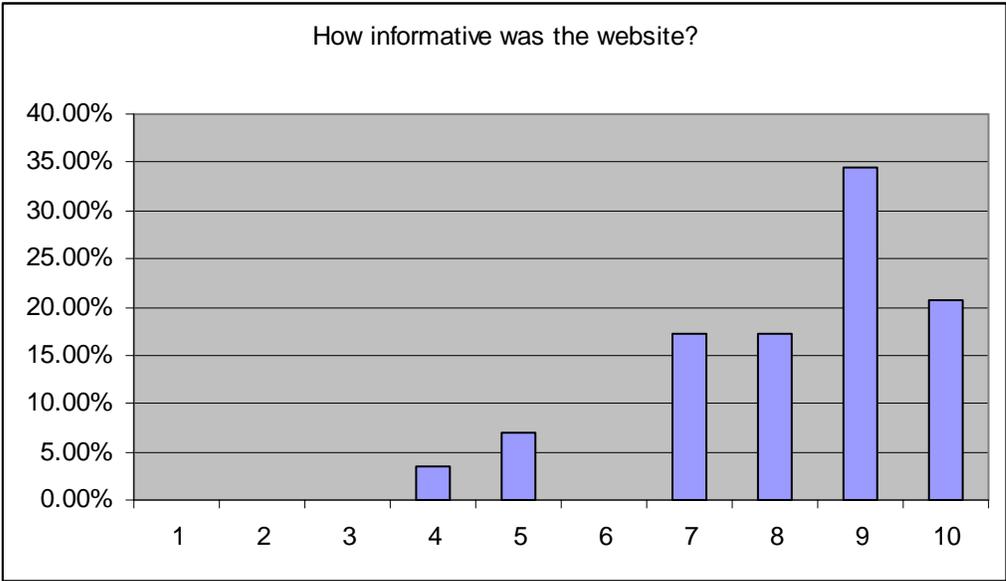
Question 1



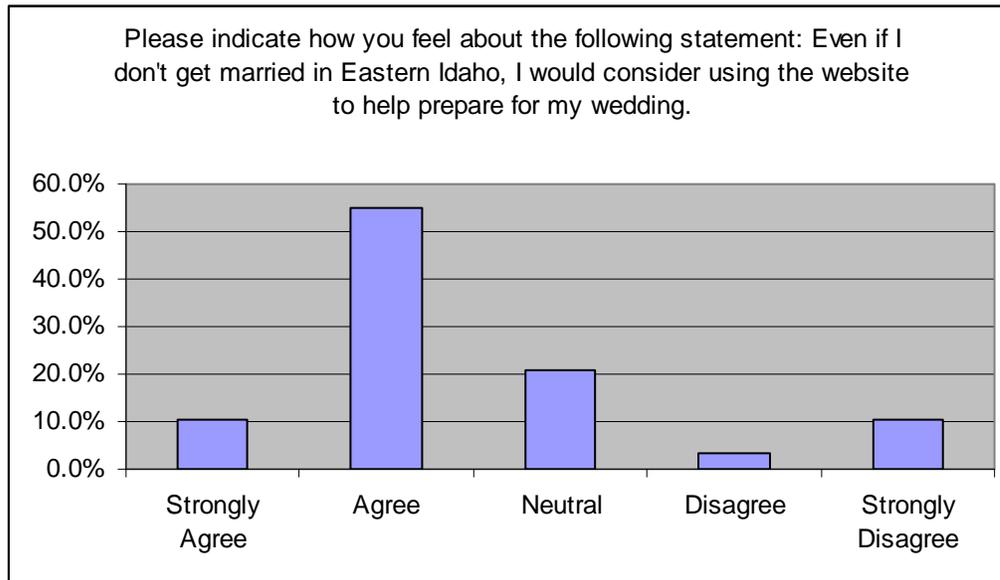
Question 2



Question 3



Question 4

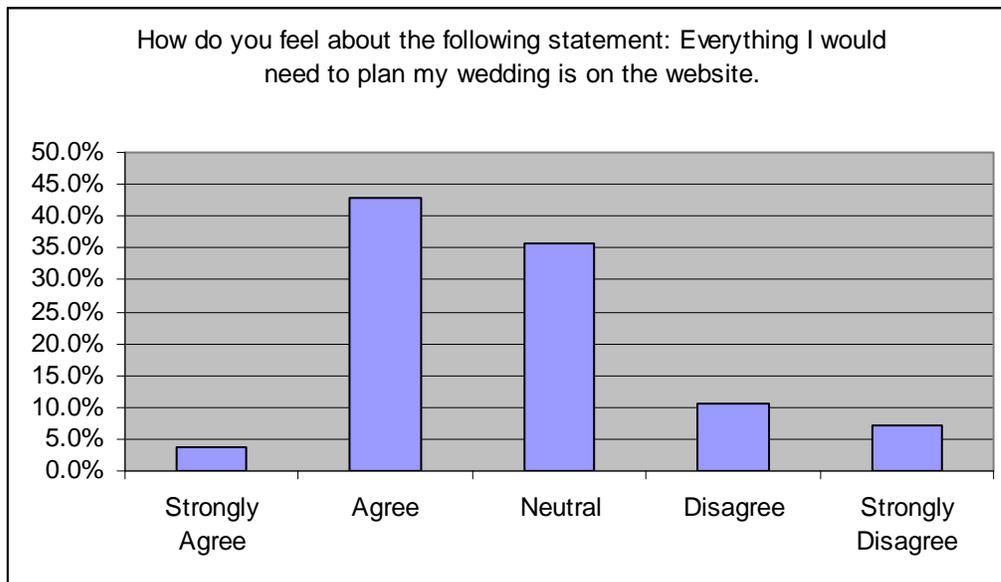


Why or why not?

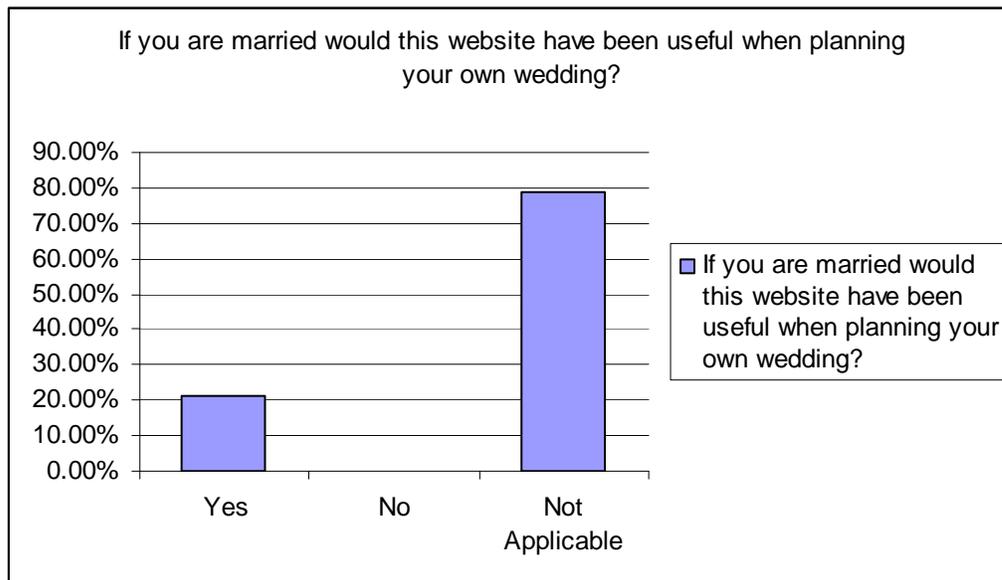
1. It looks like it has a lot of useful information that would help someone as ignorant as myself to learn how to do a wedding.
2. I am doing my wedding from my head. I don't really want help from anyone.
3. I don't plan to be married in Idaho at all.
4. It has useful resources. I especially liked the checklist.
5. It looks like a lot of the info might have relevance to every wedding.
6. There are so many different routes applicable to any situation.
7. It provides information that not many think about in regards to weddings. It has checklists available for free, which you can't find easily.
8. It is simple and plain, something I anticipate would be very useful in a busy time of stress.
9. It has a lot of good information, as well as checklists so that I would be able to make sure I didn't miss anything. It's always hectic when planning a wedding.
10. I will let the Lady take care of that.
11. No one ever talks about it and very few know about it and what it entails.
12. It would be like researching for a paper for I class I wasn't enrolled in.
13. Because this is wedding metropolis. It would be really easy for me to get a dress and ring and such here, but most decorations and the like I would get at home. But in all honesty I don't really like big weddings, so I probably wouldn't use this site at all.
14. It is a really good planner and mentions details I would probably forget until the last minute.
15. It has a lot of very good tips on what needs to be done and when to do them. I thought that it looked very helpful.
16. Good info to help with the big thing.

- 17. I did like the idea of the website. Most guys don't know what to do when it comes to weddings, so it helps us too.
- 18. It's useful.
- 19. It offered a lot of information about weddings in general. Not everything pertains solely to weddings in Eastern Idaho.
- 20. It is loaded with information that you don't always think about.
- 21. Why would I use it if I was getting married in California?
- 22. I will probably look at a thousand different websites to pick what I want because no one person is alike and everyone will want something different.
- 23. It could help.
- 24. It gives information.

Question 5



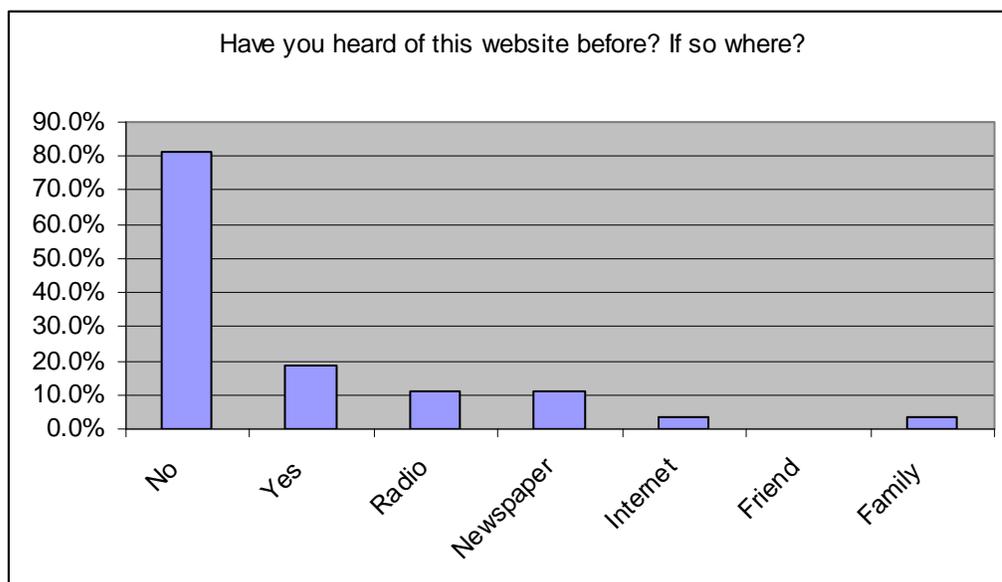
Question 6



Why or why not?

1. Not married.
2. It talks about changing your name and marriage license stuff.
3. I'm not married.
4. Not married.
5. There were things on the checklist I hadn't even thought about until two weeks before my wedding.

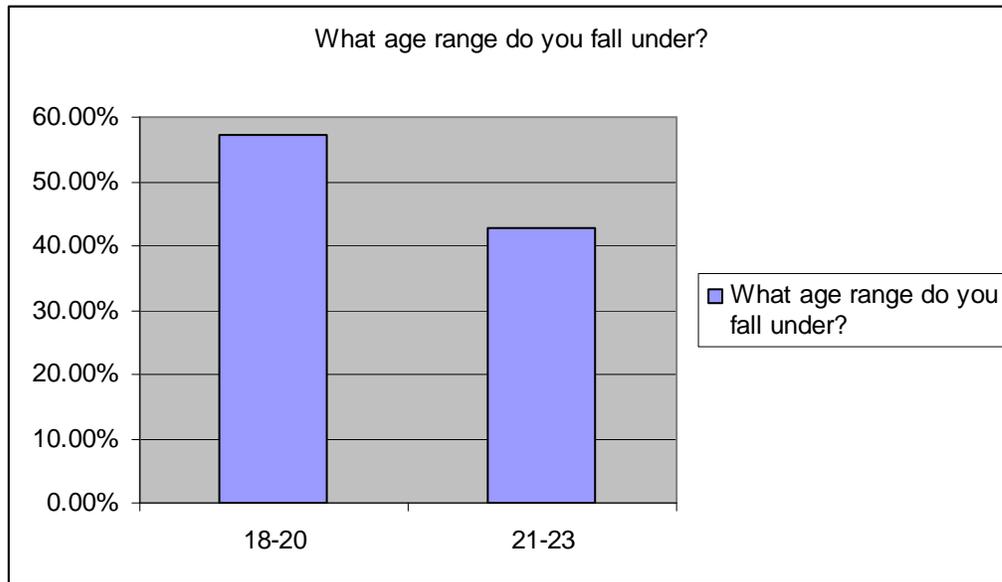
Question 7 (27/28 respondents answered this question)



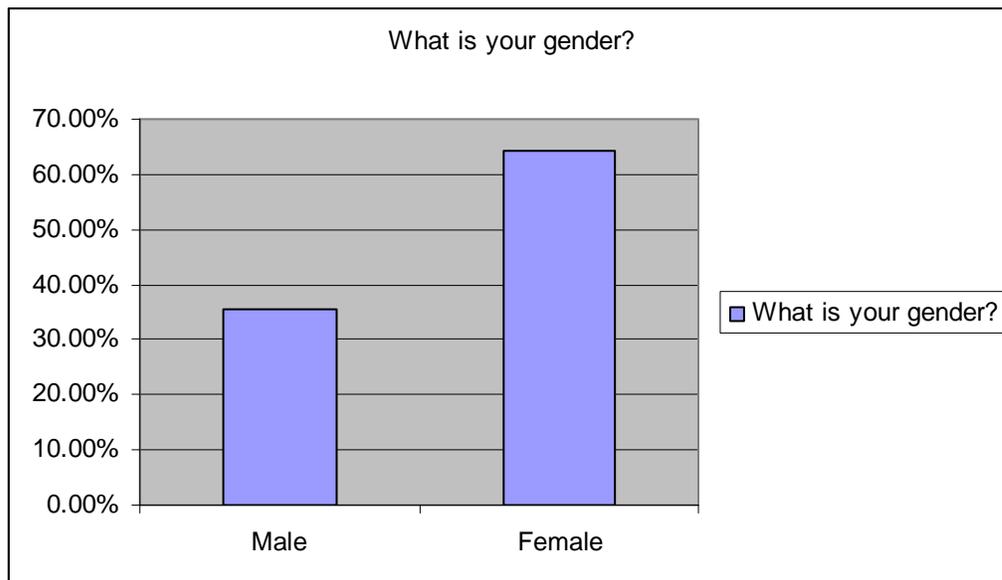
Other

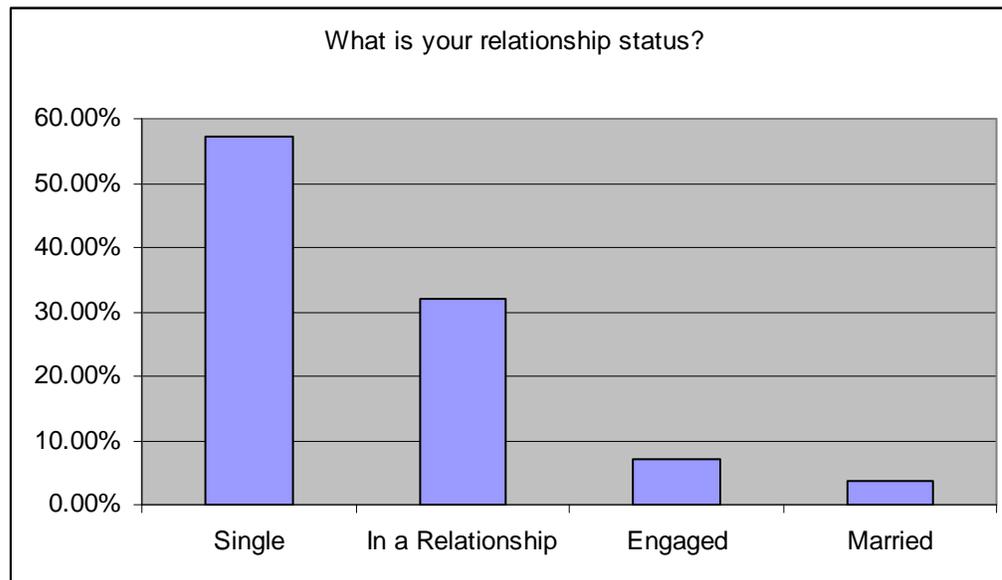
- 1. Survey in class
- 2. Magazine

Question 8



Question 9



Question 10**Question 11**

What would you do to improve the website?

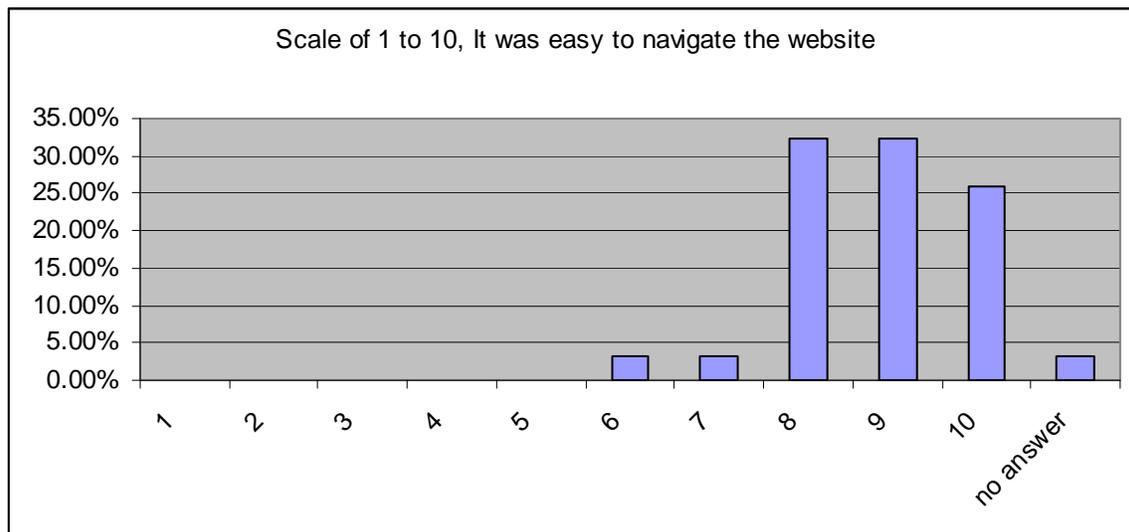
1. Modest wedding dresses.
2. Nothing.
3. Different Color Scheme.
4. I think groom has just as many things to plan, especially if he would be helping his fiancée; so I think it would be a good idea to add a groom checklist. Otherwise, I think it is a very well put together website. It will be very helpful whenever I am getting ready to plan a wedding.
5. Advertise it more in common places like the *Scroll* and tell people what they can find there, like marriage license stuff and name change stuff and traditions, etc.
6. It's great. Well done!
7. If there was one thing that I would say about improving the website, it would be to give it more advertisement. I have not heard anything about it and it seems like it would be very helpful.
8. Overall it is pretty good. Good job.
9. Some of the fonts make it difficult to see the main points. You could put icons next to buttons to make it more clear.
10. Maybe like a dating service so that the single people could meet up.
11. It seemed useful but not very classy or elegant. I would add some of that to make it more appealing and professional.
12. More appealing upper banner is all I can think of.

Convenience Sample

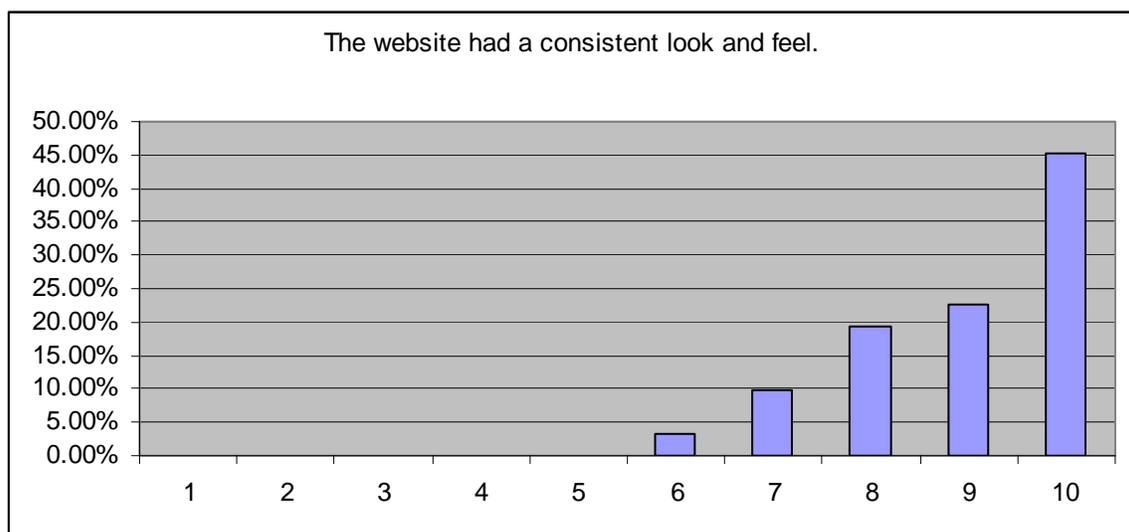
The following graphs represent the results from our convenience sample. This sample consists of 31 friends and acquaintances studying at Brigham Young University-Idaho.

These first four questions consisted of a scale of 1 to 10, where 1 means very bad and 10 means very good.

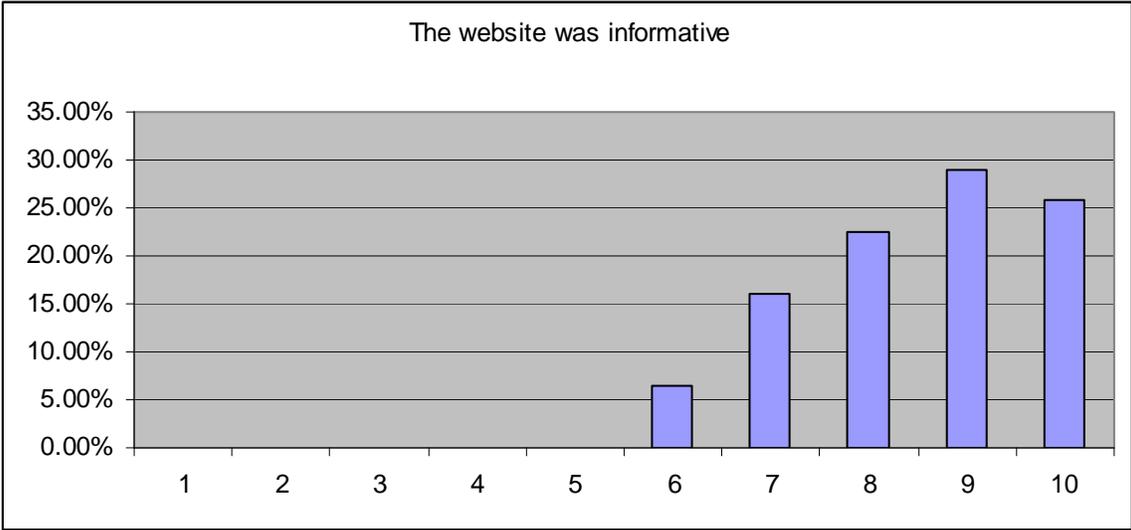
Question 1



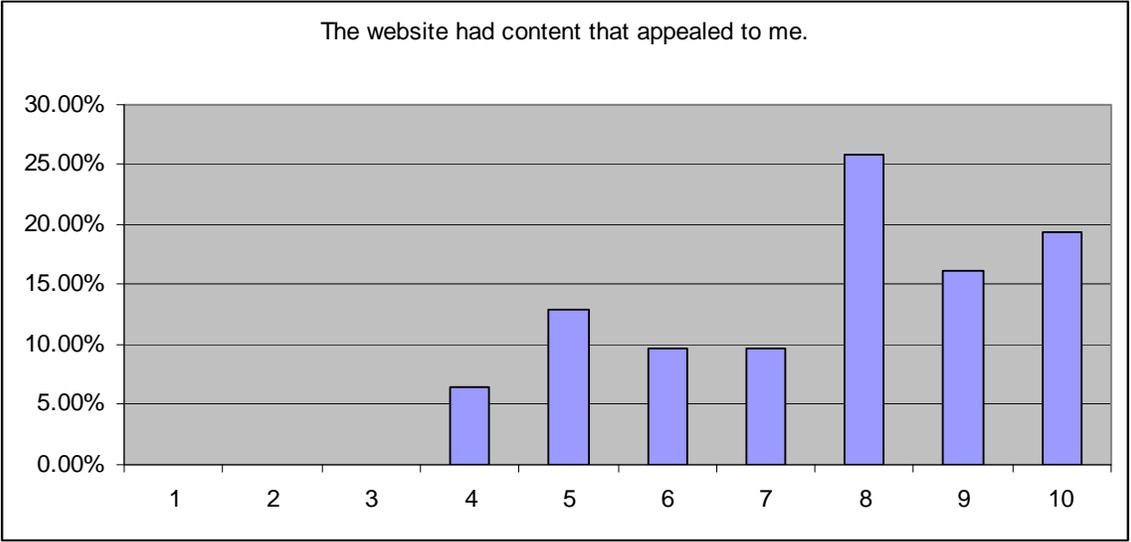
Question 2



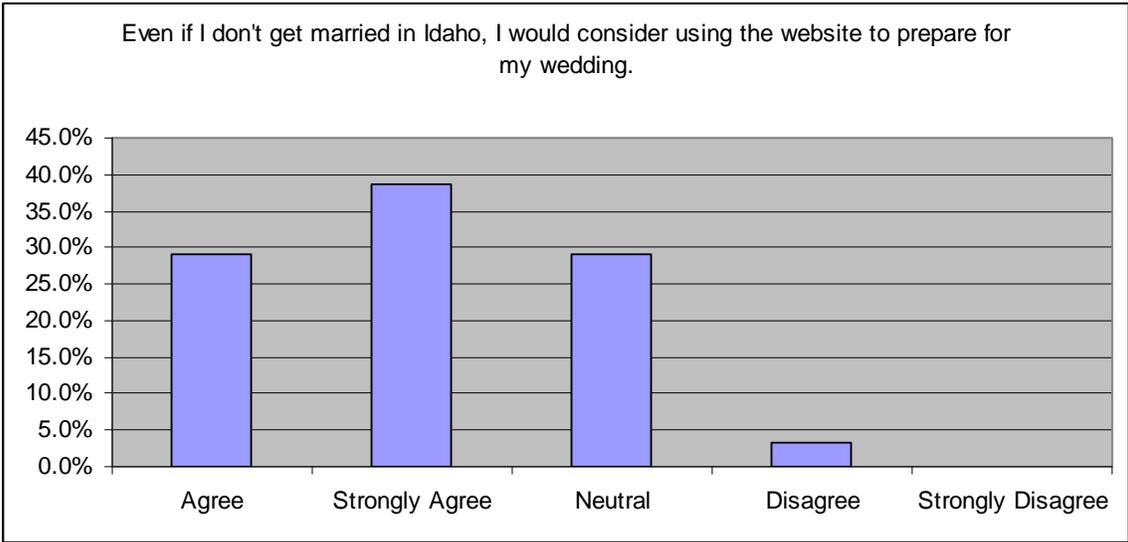
Question 3



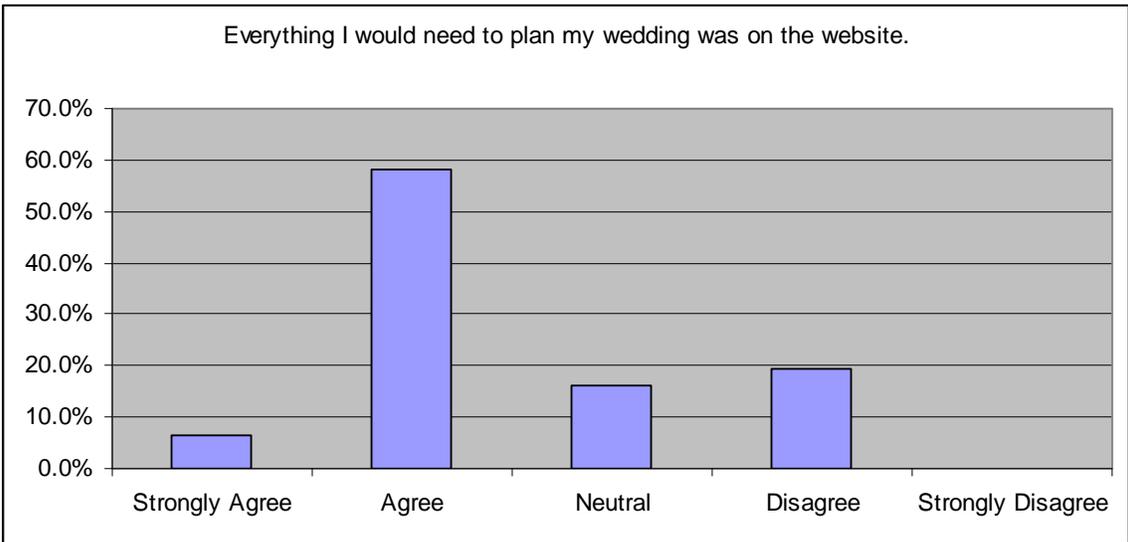
Question 4



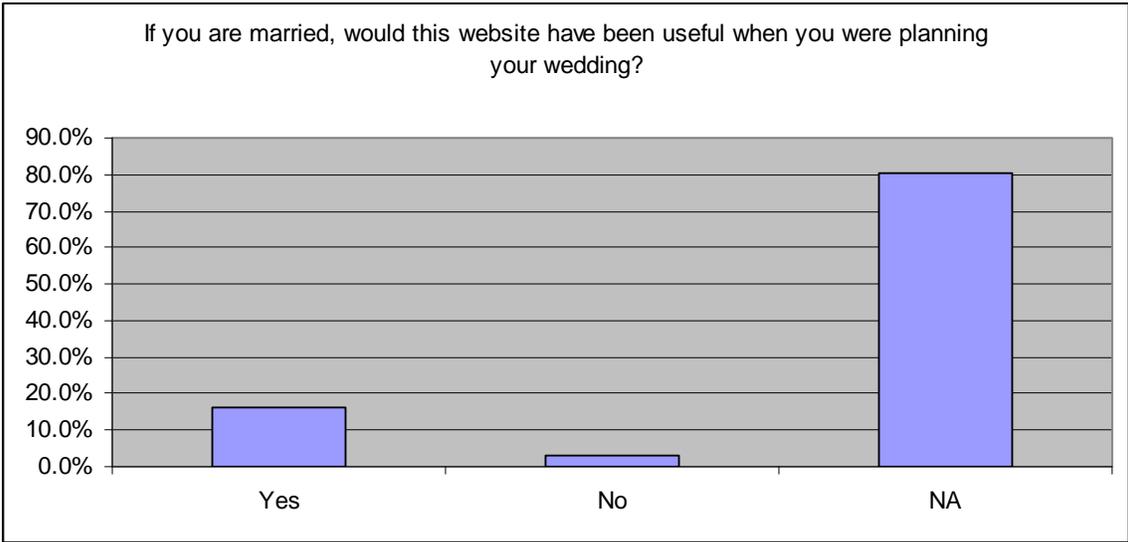
Question 5



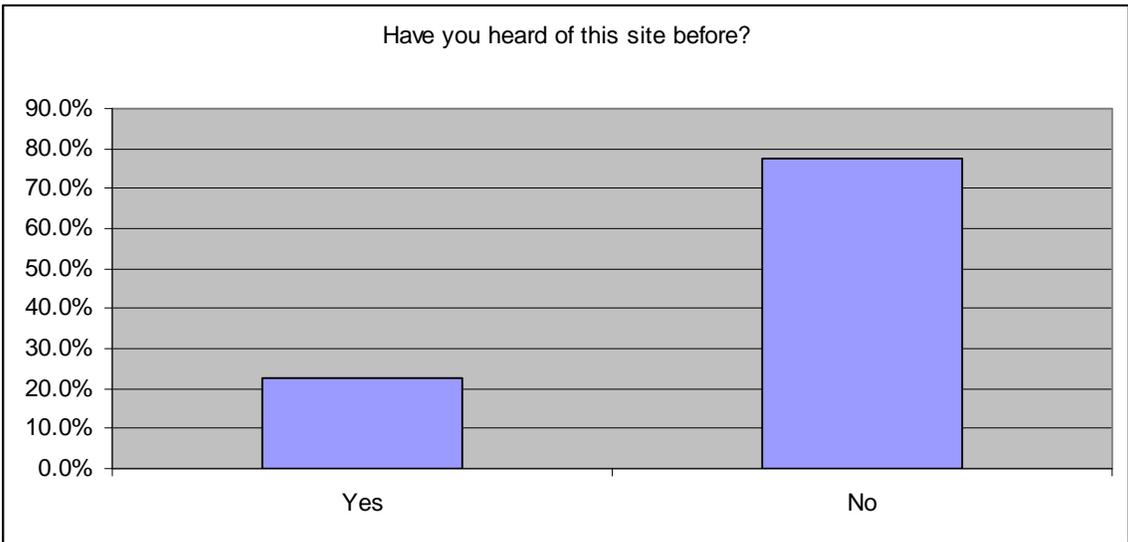
Question 6



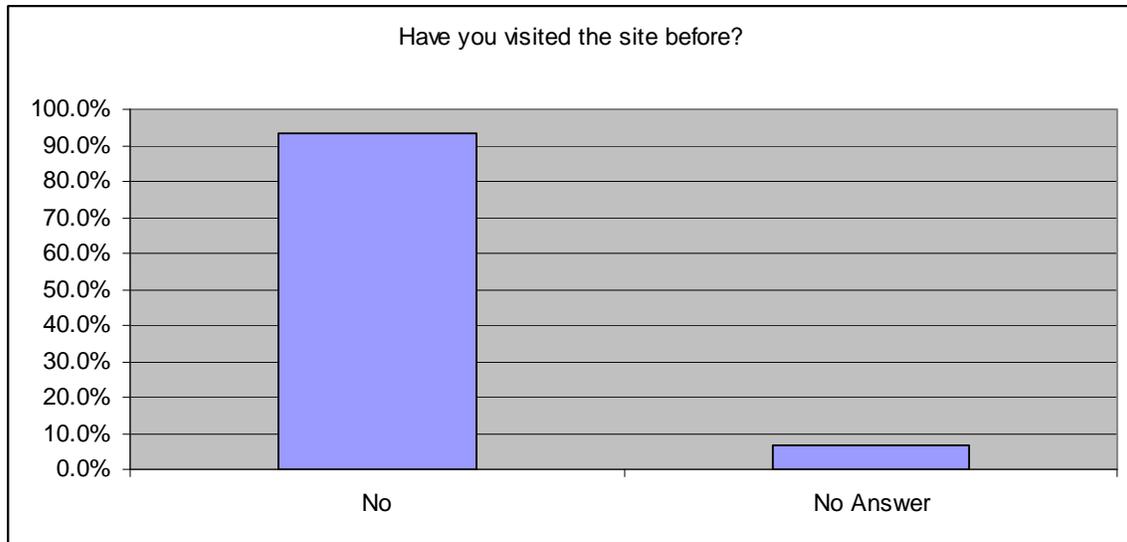
Question 7



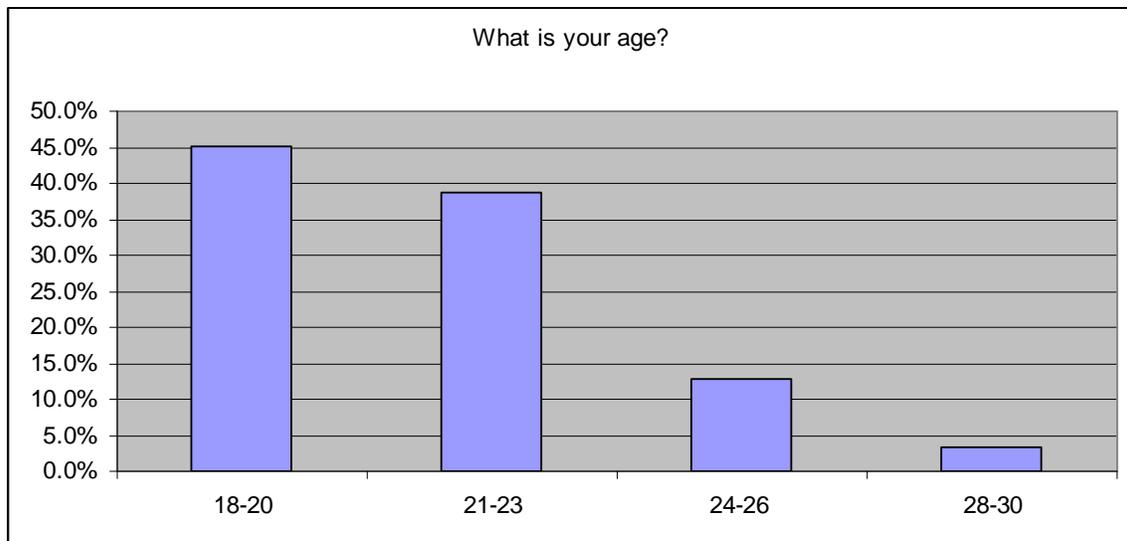
Question 8



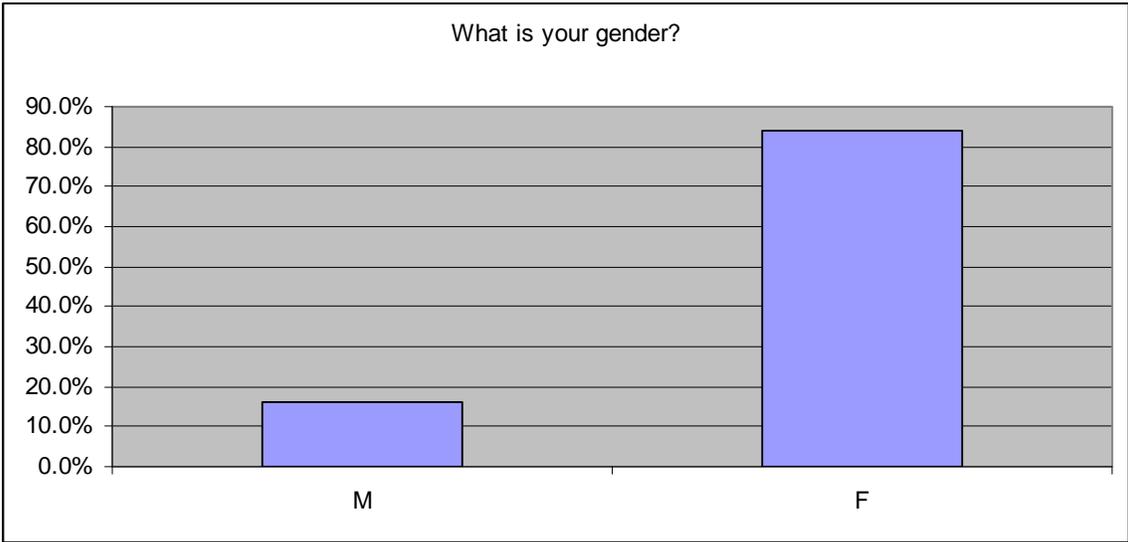
Question 9



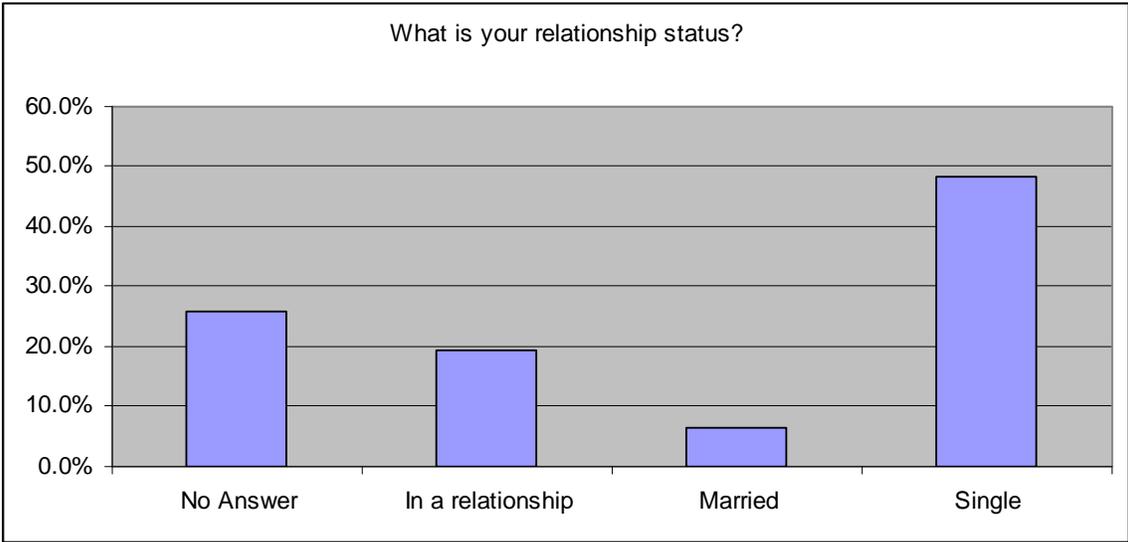
Question 10



Question 11



Question 12



Focus Groups

The following were themes noticed by several of the focus groups, both in the small and formal focus group settings.

Strengths:

- Members of the focus groups thought the Web site was a good idea and very informative.
- Participants found the Web site easy to navigate.
- The links leading to vendor Web sites were helpful.
- The Web site felt credible and professional.

Weaknesses:

- Participants found the checklists hard to locate within the Web site.
- The Web site lacks photos and is too text heavy.
- The questions on the registration page are cluttered. The writing is too close together and not bold enough in some places.
- Participants noticed that honeymoon locations are only local areas and don't include places out of state.
- There are inactive links for vendors. When participants clicked on them there were often no vendors, or only one or two per category.
- Subjects noticed that the text field next to "yes" causes confusion.
- There are typos throughout the entire Web site.
- The pages in the registration process all look the same. When progressing from page to page, it is hard for users to tell if they are on a new page or still on the same one.
- Participants noticed that the information regarding how to change their names or get a marriage license was hard to locate.

Discussion

After we conducted the survey and focus groups, we analyzed the data. This analysis rendered both the strengths and weaknesses of eastidahoweddings.com, as well as constructive suggestions in regards to the improvement of the Web site. The data in the above section indicates that the site, as it is now, is operational. The information, vendors, and layout are adequate, and the site is useable for the purpose of planning a wedding. The data also means, however, that there are improvements that must be made in order for the site to be effective, logical, and aesthetically pleasing. Below we will outline the strengths, weaknesses, and suggestions gleaned from our studies. We will then offer our critiques and suggestions as a research team.

Based on Studies

Strengths

According to the results from both the survey and the focus groups, the Web site received a positive response in the following areas. These were the strengths viewed by our participants.

- Participants in our focus groups, as well as participants who took the survey, thought the Web site was a good idea. Many of the people involved in our studies had no idea what is entailed in planning a wedding. They were very interested in the information eastidahoweddings.com offered.
- Another strength we discovered through our research was that our participants were keen on the idea of eastidahoweddings.com. They thought it was a good idea to have a Web site that acted as a bridal fair.
- Participants in both the surveys and the focus groups expressed that the Web site was easy to navigate. They enjoyed the left-aligned icons, and felt that this helped the synergy of the Web site.

- Another strength we discovered through our collected data was the effectiveness of the vendor links. The participants thought the idea to have a compilation of vendors was a great way to help wedding plans move smoothly.
- Participants felt the Web site was credible and professional. They thought the vendors included were comprehensive, and the information on the Web site is thorough and helpful.

Weaknesses

In analyzing the data we gathered from the survey we administered, as well as the focus groups we conducted, we found some common weaknesses with the Web site.

- One item that was viewed as a weakness is the “Bride’s Checklist.” This list contains useful information, but the length and amount of text discourages the browser from continuing his or her search. One student in a mini focus group we conducted commented, “The questions are too clustered together. They should be more spread out.”
- Another student found errors on the checklist. “There are typos, which are unprofessional, and the list was just too long,” she said.
- Other data we gathered indicated the Web site to be slow and frustrating. The web browser had a difficult time with the large chunk of data, and it made users impatient and aggravated instead of excited to use the site. However, this is likely due to the fact that the participants were interacting with the test site and not the real site.
- The print option button was also difficult for some to see. Enlarging the print option button would increase checklist use.
- An additional item on the web site that received many comments from students was the registration box and the registration process itself. One student, who was part of our formal focus group, said, “There was an annoying survey after I registered, and some of that stuff I didn’t even care about. I just wanted to get past it.”
- Once the students navigated through the registration process and began the assigned focus group site tasks, they noticed some inconsistencies in the “Preferred Vendors” link. When they opened several of the links, there was nothing on the next page. For example, the link “Other” on the “Preferred Vendors” page showed nothing after clicking on the link. There are also links that contain only one option on the next page.
- The script on the “Preferred Vendors” page is difficult to read. Those who evaluated the site understood the aesthetic value of the script font, but commented that it would be better to use a more readable font--one that is easier on the eyes. Script fonts may be used sparingly, but a long list like the one on the “Preferred Vendors” page is too much.
- A link called “Advertise With Us” shows the contact information of Joe Pehrson. This seems unprofessional. Many of our subjects expressed confusion about this link as well.

There is not enough information for users to distinguish whether the information in this link is for them or for other users.

- Most of those who we talked with liked the color scheme used throughout the site. Some, especially the women we interviewed, thought the colors are seasonal and should be changed to a more enduring color scheme.
- There were typos throughout the Web site, which are a significant turnoff to site users. Misspelled words and disjointed phrases create a mental block in the reader and make the site seem unprofessional.
- The graphics and text are not balanced and are inconsistently laid out on each of the pages. Some noted the design as very simple layout.

Suggestions

Because of the nature of the studies we conducted, solutions to the weaknesses of the sites came out in the collection of data. The following ideas were provided by our focus group subjects.

- Take the large, fancy, unreadable script font off, especially on the vendors page, and replace it with a script font that is both elegant and readable.
- The typos in the Web site are easy to remedy. By fixing these mistakes, the site will look more professional and be greatly benefited once those are taken care of.
- Data we gathered suggested getting rid of the links that don't lead anywhere or give further information. It was suggested that more vendors be added to those pages that have two or less vendors listed.
- It was suggested that the survey users must take at the start of registration should exist in a separate link. This would allow users to work through it if at their own pace. One participant said, "She wouldn't use the Web site simply because the registration process was confusing and frustrating."
- A company email and phone number was suggested to replace the personal contact of Joe Pehrson. "I would use an address like eastidahoweddings@gmail.com or something like it," one student said. This would be more professional and would increase the likelihood of advertisers remembering the address and emailing the company.
- Another suggestion for the "Bride's Checklist" was to add settings to the list that allow the user to electronically check off each item on the list as he or she accomplishes each task.
- Study participants suggested that condensing the checklist into smaller, separate sections and possibly turning several of the points into individual Web links. This would

- encourage the web browser to progress through the site, rather than becoming frustrated and overwhelmed with the amount of information currently on the checklist.
- It was suggested that the Web site have more pictures. Specifically, participants would like to see additional pictures on the registration survey, as well as on the different checklists. This will allow them to recall the information with both the text and the images.
 - Participants expressed they would rather receive literature from the vendors than a phone call.
 - Many subjects wanted to be able to print the checklists out, however they could not locate the icon that allowed them to do this. They suggested that the option to print checklists be more visible.
 - Participants expressed that checking off tasks once they were completed would be a useful feature. This would allow them to keep track of where they were in the wedding planning process.
 - Participants expressed that a budget calculator would be a good addition to the site. It would allow users to properly allocate their wedding funds.
 - Subjects indicated that a personalized calendar would be a good alternative to the three-month checklist. Users preferred a personalized calendar with the specific dates tasks should be completed by.
 - It might be useful to have “Brides Checklist” 1st priorities, 2nd priorities etc. all on separate links. Allowing them to go through the planning process according to date priority will make the Web site less intimidating to users.
 - Several participants said that testimonials from people who have used the site would be useful.
 - Our data indicated that having separate bride and groom buttons on the homepage would make it easier for both the man and woman to know what they need to accomplish before the wedding.
 - Our data also indicated that adding a link for bachelor party and bridal shower information would be helpful for not only the bride, but her friends whom she would refer to the site.
 - Creating dropdown menus so users can skim through what is on each page would be an easy and effective way to make navigation easier throughout the site.

Information Based on Research Team

Suggestions

Overall, the Web site needs small changes and better organization. This information was obtained according to our research team, the surveys we gathered, and the people with whom we discussed in the focus groups. The photographs add a pleasing element to the site, but more photos and less text could still be used. When people think about their weddings, they don't visualize text; they visualize photographs documenting the events. As the old adage goes, "a picture speaks a thousand words." Our research team also suggests changing the colors from the browns and creams to black, white and red. These three colors are professional and everlasting. Continuing with the brown theme would require constant updates with changing styles and fads.

Conclusion

In conclusion, we have found both strengths and weaknesses in the Web site, www.eastidahoweddings.com. The main strengths were ease of navigation and overall information. The weaknesses we discovered were the overall layout and design, and lack of photos. The Web site would then be more practical for the target audience, prospective brides and grooms. The information collected from the survey and the focus groups is important because it offers real feedback from the target audience. The praises, criticisms, and suggestions come from the people who will use or are using the site, thus making the input invaluable as efforts to improve the Web site begin.

Appendix E

Communication 397R: American Advertising Federation Communication Practicum

A dimension of you.



Table of Contents

4-7 Situation Analysis

- Executive Summary]
- The Situation
- Industry Trends
- Social Networking Giants
- SWOT

2-3 Executive Summary

8-9 The Connection

10-15 Creative

- Enlighten's Connections]
- Target Markets
- AIM Dimension
- The Vision
- Web 2.1

16-29 Viral Injection

29-32 Summary

- Competitions
- Transit
- TV / Internet
- Print
- Events
- Non-Traditional
- Public Relations
- Flowchart
- Budget
- Evaluation
- Credits

Executive Summary

Enlighten Communications has devised an innovative and creative integrated marketing communication campaign that will not only maintain AIM as the leader in the instant messaging area; but, will propel it to become a major player in the social media realm. We are confident that our campaign will achieve all three objectives set forth in the NSAC case study and will place AIM on track to become a one-stop portal for 18-24 year olds.

AIMs Position

We believe that AIM is a serious contender in the social media realm. AIM is currently the #1 instant messenger in the U.S. and 2nd in the world. Brand awareness is around 80+, and AIM faithfully supports its users with continual updates and new features. AIMs brand is solid among IM users as we discovered that 45% of young adults have remained loyal to their IM for 5+ years, and 51% have always used the same IM. Only 58% of AIM's users were unaware of any additional products offered at AIM.com. Although AIM offers an excellent selection of social media products, AIM and social networking users are completely oblivious. We've established the following objectives in initiating an effective viral advertising campaign to strategically place AIM as the social media hub that networks the unique dimensions of its users:

Objectives

1. Increase AIM brand (and social media products) awareness by 15%
2. Bridge the gap between AIM and social media products
3. Increase AIM and social media product usage by 15%

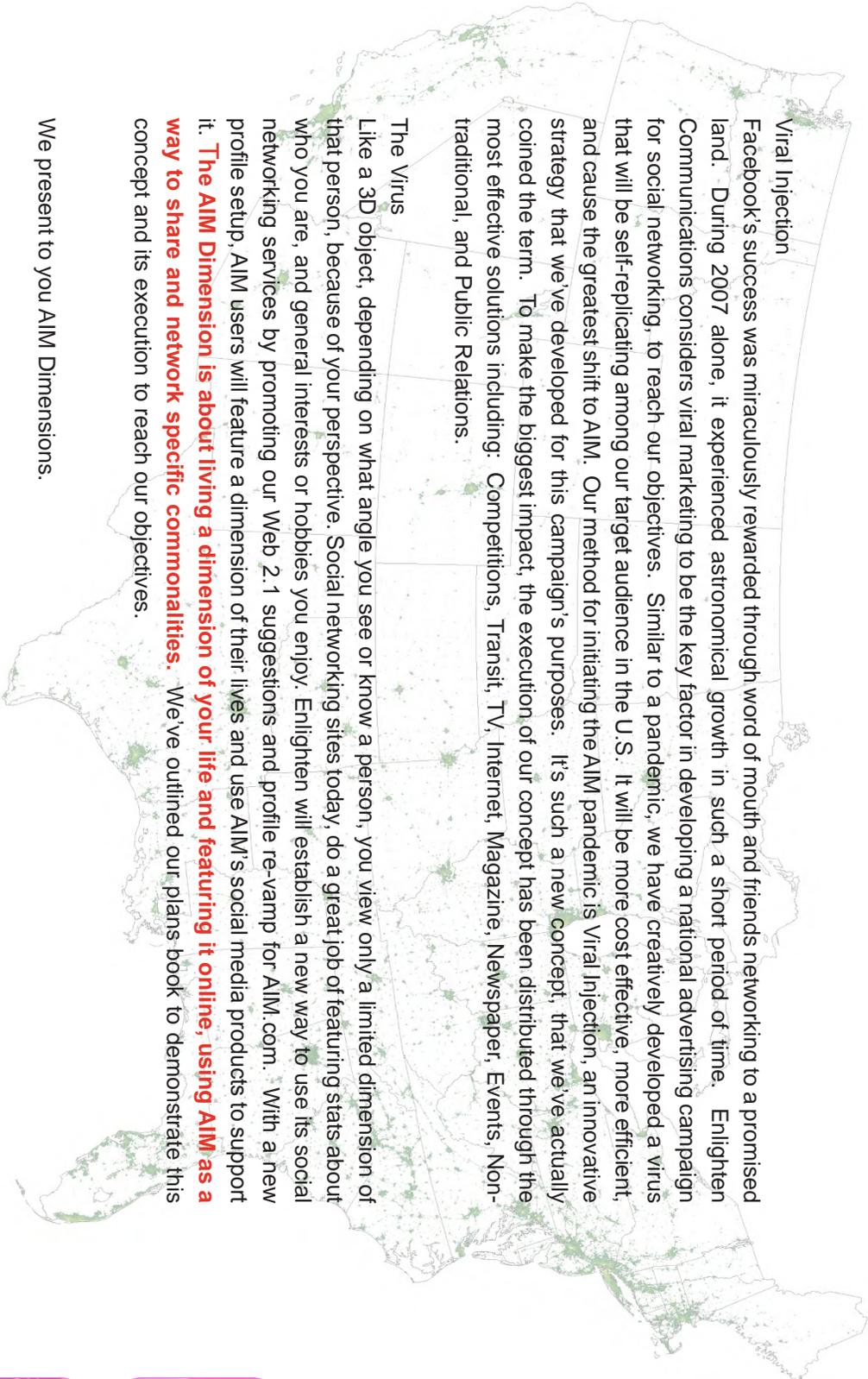
Viral Injection

Facebook's success was miraculously rewarded through word of mouth and friends networking to a promised land. During 2007 alone, it experienced astronomical growth in such a short period of time. Enlighten Communications considers viral marketing to be the key factor in developing a national advertising campaign for social networking, to reach our objectives. Similar to a pandemic, we have creatively developed a virus that will be self-replicating among our target audience in the U.S. It will be more cost effective, more efficient, and cause the greatest shift to AIM. Our method for initiating the AIM pandemic is Viral Injection, an innovative strategy that we've developed for this campaign's purposes. It's such a new concept, that we've actually coined the term. To make the biggest impact, the execution of our concept has been distributed through the most effective solutions including: Competitions, Transit, TV, Internet, Magazine, Newspaper, Events, Non-traditional, and Public Relations.

The Virus

Like a 3D object, depending on what angle you see or know a person, you view only a limited dimension of that person, because of your perspective. Social networking sites today, do a great job of featuring stats about who you are, and general interests or hobbies you enjoy. Enlighten will establish a new way to use its social networking services by promoting our Web 2.1 suggestions and profile re-vamp for AIM.com. With a new profile setup, AIM users will feature a dimension of their lives and use AIM's social media products to support it. **The AIM Dimension is about living a dimension of your life and featuring it online, using AIM as a way to share and network specific commonalities.** We've outlined our plans book to demonstrate this concept and its execution to reach our objectives.

We present to you AIM Dimensions.



The Situation

Analysis

AIM quickly rewrote the history of communicating online. From its inception in 1997 to 2008, AIM has become a dominant category leader among IM giants such as MSN and Yahoo. Innovative by nature, AIM's latest 6.5 software upgrade alone, has been updated 5 times in the past year with the most current release as of January 9, 2008. In 2006, it has rapidly launched a variety of social networking extensions into what we know as Profiles, Chat, Userplane, People Connection, Polls, Comments, and Groups. The IM service clearly has a strong foothold in the market, whereas its social media products continue to trail behind industry leaders Myspace and Facebook. In an effort to bridge the gap and strengthen it's social networking branch, AOL purchased Bebo for \$850MM in March 2008, which has strong roots in Europe. Combined with AIM's dominance in the US and its expanse of social media products, AOL will occupy a highly competitive place amongst other social networking giants. The next step for AIM is to converge the success of IM and social media spaces in the consumer's mind, by creating unified brand awareness and increased product usage. Through a virally enriched advertising campaign, AIM will reposition itself in the minds of online users to provide an alternative for social networking in the US.

In preparing our strategy and solution for AIM, we dedicated the first *4 months* to exploring existing articles, professional opinion, and primary research of AIM, the industry, and our target market. We've conducted 6 *focus groups with video*, and surveyed around *800 individuals*, representing *46 out of 50 states*. Here's what we found out from our primary research:

- 65% use Facebook
 - 43% are completely satisfied with their current social networking service
 - 39% would be willing to switch
 - 25% spend 1-4 hrs online per week
 - 34% have 10-24 online contacts
 - 59% are on YouTube for 1-15 min. per week
 - 45% have used the same IM service 5+ years
 - 51% have always used the same IM
 - 42% have been AIM IM users
 - 58% of AIM IM users were unaware of other products
 - 50% of AIM IM users use a mix of other social media products elsewhere
 - 52% of AIM IM users use another social media service because of better features
- Social networking is an easy way to share photos with friends and family
 - It is a great way to network for jobs
 - Social media can be time-consuming and distracting
 - Our target likes easy access and navigation without having to log in multiple times
 - The biggest incentive for social media products is the quality of the features
 - Our target likes to "defy the norm"
 - Many people within our target audience associate AIM with AOL
 - Many people think of slow, unreliable internet connection when they think of AOL
 - Our target enjoys networking with people of similar interests
 - They don't like to switch services once they have found one they like
 - They use a mix of social media products to satisfy their wants
 - They think that AIM is outdated
 - They don't know about AIM products except for instant messenger
 - They like quality, but don't want to pay for it
 - If it's really something they want, our target will go into debt to pay for it

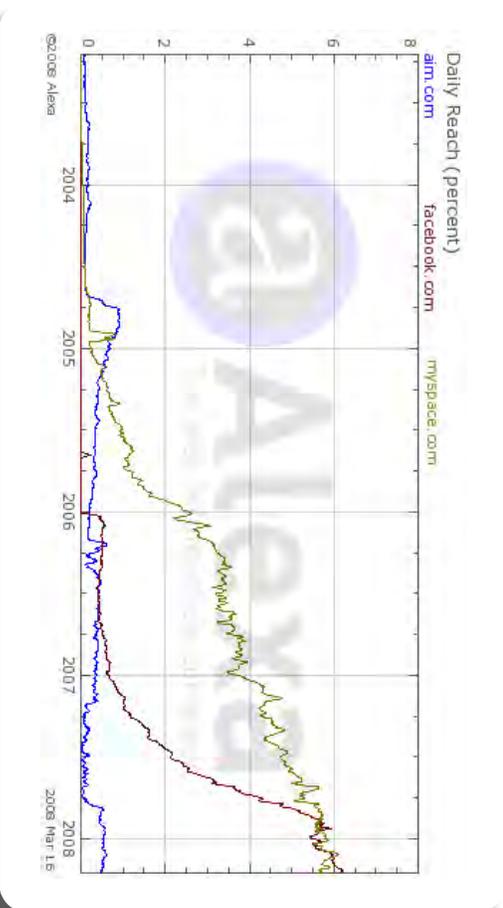
Industry Trends

Currently, over half of 18-24 year olds maintain a social networking profile and regularly send and receive IM. It is the second most used activity online (second to email). For young adults, social networks are a major component of online activity and it has become such an important new media that advertisers have responded quickly. The industry offers enormous potential and AIM is a viable candidate in the game wanting a piece of the pie. For the other players like Myspace and Facebook, many predictions unfortunately support a vision of the typical grazing pattern of users. To sum up several similar views, Marc Canter, a pioneer in social networking and author of People Aggregator online, said it well:

“Humans are migratory beasts and they'll not sit still, while they want to maintain the relationships they established in Friendster, Orkut or MySpace - they also wish to go onto Facebook, the Chocolate Lovers Network or even LetsCricket. So 2008 will see a growth in the ability of end users to freely move between networks - taking their social graphs with them.”

This is the opportunity AIM is looking for in order to become a more dominant competitor in the social realm online. In addition, Gray Hall from Pringo (a social networking service) made four promising predictions for 2008:

- **Personal interest will reshape the web surfing patterns**, reducing the frequency of site-to-site hopping conduit, dominant so far.
- 2008 will bring a market consolidation, where larger social media players, in order to stay competitive, attractive and relevant, will become portals by **assimilating smaller sites built around a common interest**.
- Intimacy and usefulness will be valued more, forming **affinity groups** and niches.
- The companies that will not use social media tools to make the **voice of their customers heard** will lose in front of competition.



This graph shows the trends of reach for AIM.com, Facebook.com, and Myspace.com from 2004 to 2008.





Social Networking Giants



Strengths

- Dominates social networking world-wide
- 3rd most visited website online
- Achieved 300MM accounts as of Feb. 6, 2008
- Now provides a variety of products and services

Weaknesses

- Security and virus issues with user profile content
- Currently no customer service telephone number available
- Experienced child safety and predator issues reported in media



Strengths

- Perceived as cleaner, sophisticated, and respected
- Increased from 60th to the 7th most popular website from 2006 - 2007
- Currently has 64MM active users

Weaknesses

- Not as customizable as Myspace
- Banned from several organizations and countries
- Security issues and viruses among users

SWOT

7



Strengths

- AOL has highly reputable brand recognition
- AIM is largest IM service in US and 2nd in world
- AIM provides several social networking products
- Partnerships with Time Warner, Facebook, Google, Apple etc.
- AOL is experiencing aggressive global expansion
- Purchase of Bebo social networking service

Weaknesses

- Reputation for security weaknesses and viruses through IM
- Experiencing decline of client-based audience since 2003
- Social media product usage is very low
- Research revealed AIM.com as difficult to navigate

Opportunities

- Conversion of other brand users to social media products
- Predictions of potential social media crossover in 2008
- Reaches 6MM UV's of 18-24
- Potential Web 2.0 - Web 3.0 integration and innovation

Threats

- IM products of Yahoo!, Google, Skype, and MSN are growing
- Facebook accounts continue to increase by 10MM per week
- MySpace continues innovation of its social media products
- Google's domination online is reaching social media market



Enlighten's Connections

1. The #1 reason for social media crossover. We suspected that users wouldn't budge as long as their friends were somewhere else. We were wrong. Research revealed that 52% of users chose another service *because of better features and benefits*, and 50% use a mix of different services. 58% of AOL Instant message users who use AIM, said they were unaware of any social media services. It seems the real issue is that all online users are most likely unaware of the existence of AIM's social media products.

2. AIM.com has navigational issues. After analyzing AIM.com and questioning our target market, we've learned that the website is very difficult to navigate, and the communication of its products is confusing. Because of the variety of unique terms under the AIM umbrella, users also became confused as to what each product provided. This relates to connection number one and further discovery of AIM.com as potentially losing users to better features and benefits elsewhere.

3. The Internet is like a new world. Our target audience has grown up with this media and is a large part of who they are and what they do in their spare time. An intriguing aspect of the Internet is the ability to control a message and how one is perceived. Unlike reality, a user is able to formulate, edit, or even delete a message before it is communicated. People can control how they are seen, by posting the best photos and videos of oneself. Like one of AIM's former ads, "I AM saving your butt," on the Internet you can be who you want, because you can control who you want to be.

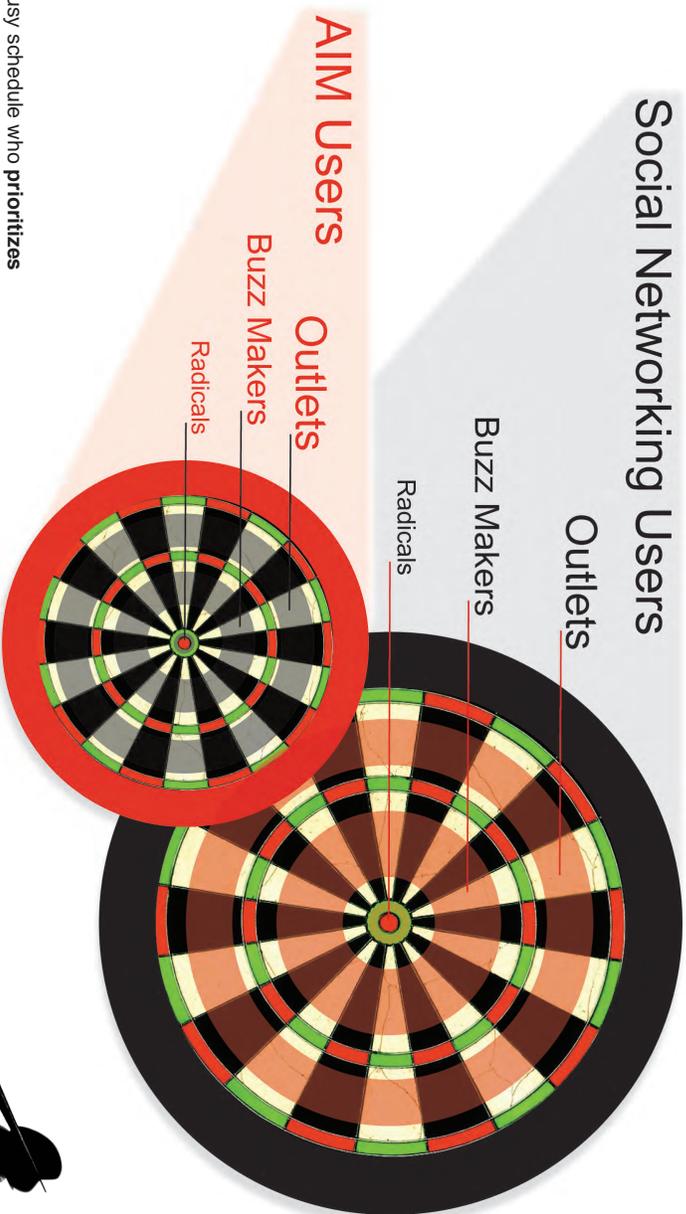
4. The online video craze. YouTube's raging 30MM viewership is predicted to increase in 2008 and beyond. An estimated 75.9MM videos are searchable and they have a regular UV total of 31MM daily. Google apparently caught the vision of the impact YouTube had as it acquired the video portal service for \$1.65 billion. In 2006 YouTube announced its video awards for a variety of categories like best comedy, most creative, most adorable etc. Smosh won best comedy. It is a college duo who continue filming, acting, and posting videos to YouTube of ridiculous scenarios in a hilarious way. They have become Youtube celebrities, with postings of 24,732,537 views of a Pokemon music video they re-enacted. Ask a Ninja is another YouTube celebrity, who won best series. The ninja posts podcasts and videocasts in response to emails as he speaks in a ninja outfit, exaggerating hand gestures and over-use of the word ninja, in a hilarious brief format. The viral nature of YouTube has created a number of celebrities that grow a huge fan base instantly.

5. Reality shows are still hot. The Writer's Strike caused a spike in viewership as 26% said they would most likely replace their favorite program for a current reality show. American Idol has topped the charts for the third season in a row during 2006 – 2007. Other notably successful shows have been The Amazing Race, Survivor, Project Runway, The Next Top Model, Laguna Beach, Fear Factor, and The Real World. Although our target market doesn't watch a great amount of TV, they do have their favorite shows and tune in religiously. Though a misnomer in many ways, our target enjoys watching real people in real life that they can relate to – really.

The
Connection

Target Markets

Our key connections have helped us in strategically selecting our target. Our target market of 18-24, is broken down into **Social Networking** and **AIM Users**. Both of these two markets include the following segments: **Outlets**, **Buzz Makers**, and **Radicals**. The illustrated size and composition of each segment is shown below, to give you an idea of how **Radicals** are also **Buzz Makers**, who are also **Outlets** within their specific markets. In addition, many AIM Users are also Social Networking Users which make up the largest group. As a whole both Social Networking and AIM (IM) Users comprise the ideal target markets in promoting a viral campaign.



Social Networking Users

Outlets

Buzz Makers

Radicals

AIM Users

Outlets

Buzz Makers

Radicals

Out•lets 50 pts

noun

An individual(s) with a busy schedule who **prioritizes** social media as an outlet or source of relaxation with no compromise.

Buzz Ma•kers 100 pts

noun

An individual(s) who thrives on being *in the know*, eager to spread his/her newfound knowledge through word of mouth.

Rad•i•cals 150 pts

noun

An individual(s) who is an arousal seeker, trendsetter, or who is an early adopter of new ideas, willing to accept a challenge.

Though considerably smaller than other potential segments, Radicals are the key to starting our wave of viral excitement. Their enthusiasm will spark a reaction from the Buzz Makers to drive word of mouth among friends. On the other hand, Outlets will be a target in the campaign who may not be early adopters, caught up in the hype of the latest trends. Outlets will crossover for other reasons like better features and benefits, or more convenience. They will prove to be users that AIM retains long term. Overall we've calculated both viral impact and reliability among our targets.



The Creative

The AIM Dimension

We all have dreams, passions, and unique hobbies – sometimes unknown by those who know us best. Like a 3D object, depending on what angle you see or know a person, you view only a limited dimension of that person, because of your perspective. Most of us are known and recognized for the most obvious dimensions people see in us, oblivious to the variety of other areas of our lives that make up who we really are. Social networking sites today, do a great job of featuring stats about who you are, and general interests or hobbies you enjoy. *AIM will create a new way, to use its social networking services.* AIM users will feature a dimension of their life and use AIM's social media products to support it. ***The AIM Dimension is about living a dimension of your life and featuring it online, using AIM as a way to share and network specific commonalities.***

Our target market is in an exciting phase of life, facing many of the crossroads when new activities are explored, their identity is discovered, and life-altering decisions are made that shape their future. This group always has something to say. AIM will captivate our target by positioning its products as the social media hub that features and networks the unique AIM Dimension(s) of its users. AIM will establish and unite its social media products as one service, while fostering a community of users who virtually share and network their own story – their AIM Dimension online. In essence AIM will pioneer a new web 2.1 category online and a ***new reason to use social media products.***

Positioning

We will establish AIM as the social media hub that features and networks the unique dimensions of its users.

To communicate the AIM Dimension to our target market, we've developed an effective strategy, which will be used throughout our creative execution & pieces. From our research, we know that *humor* in ads appear to be far more popular with young people than ads featuring movies, music, or sports celebrities according to 12,512 respondents (Advertising Age, 2002). Our approach will be reaching our market with a message that speaks to the audience one on one. Since the heart of our strategy and concept is directly tied to the viral nature of social media – our message will have a lasting effect and be demonstrated in the ideal media selections outlined in our media strategy later.

Big Idea

By selecting humorous individuals among AIM's current users online, we will feature real-life examples of *AIM Dimensions*.

Tagline

[A dimension of you.]





12

The Vision

So, let us help you catch the vision of our campaign's potential in featuring specific interests or dimensions among users.



jigsawcraze

The jigsaw craze is a band in a small suburb of Seattle, Washington. The foursome from college play alternative music and has recently been known for its tunes, creating a small craze and fan base in the area. To capitalize on the life they are already living, The Jigsaw Craze creates an account with AIMM using a variety of social media products online. They create a page that features a picture of their band, post music videos, upload their most recent album in an mp3 player, develop a buddy list of fans, create a blog of their life and daily activities, and even use their page to manage email. They could use AIMM to create a page of each band member for fans to read up on the individual, or they could just establish a single page representing the group. Imagine the viral stir that would take place in the local area, then grow to state-wide awareness, and potentially national recognition over time. It would be a "reality show" online for fans of The Jigsaw Craze, as they are able to regularly visit its page to check out new videos, music, and blog entries. Let's take it a step further and imagine the Jigsaw Craze networking with other bands who share a similar genre of music. The fan base would be able to cruise through more bands with similar music to be able to read up on their life on AIMM. <http://www.aimm.com/jigsawcraze.html>

prankster21

Jenny is a pretty average girl, who likes music, guys, movies, & hanging out. She is also a prankster. Let's face it, when the opportunity presents itself- she jumps on it, every chance she gets. To further declare her unique hobby, she establishes an AIMM Dimension online where she posts hilarious videos, pictures, her daily blog story, chats using IM, and links to a prankster network she has recently joined. With the new AIMM wiki tool, she is able to collaborate with other pranksters, sharing advice, ideas, and networking together. Funny enough, Jenny recently got some news coverage on a local tv station. This boosted her AIMM rating and UVs as she began developing a fan base who come to her AIMM Dimension page to read up on the latest and greatest stories posted. A viral stir is created and Jenny becomes quite the "reality show" online, where it's actually all-real, it's all Jenny, and it's her life on AIMM, shared with the world. <http://www.aimm.com/prankster21.html>



Web 2.1

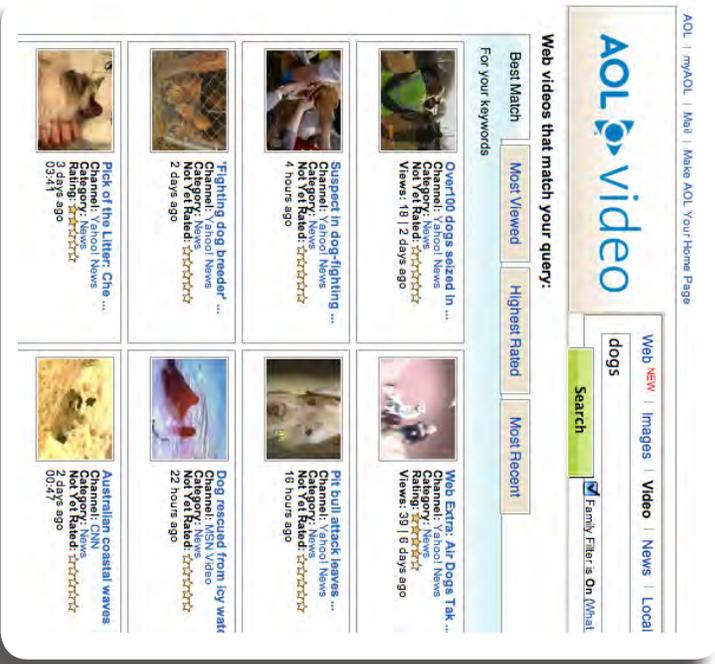
AIM.com features a variety of products like IM, Profiles, Chat, Userplane, People Connection, Polls, Comments, & Groups. Because of the number of products distributed throughout the site, navigating AIM.com becomes difficult. We've learned from our research that this is the core reason of confusion. We've designed and organized our recommendations concerning the website re-vamp to support our creative strategy and to retain AIM users by slightly improving website features and functionality. We feel that it is *crucial* to give AIM new functionality and bridge the gap between IM and social media products to retain users with improved features. Web 2.0 is currently the innovative trend of the internet today and web 3.0 is the future. Web 2.1 is AIM's innovative approach to unite the benefits of social media products as one service. We've showcased our three main suggestions for the improvement of AIM.com:

1. AIM WIKI

Wikis are the new and innovative concept of user collaboration online, they have increasingly become more popular during the past couple of years. We suggest AIM establish a wiki as an additional product for networking. As users live their AIM Dimension and share their story online, they will have the ability to network shared commonalities with other users. As a vast network is developed, each user will have the ability to collaborate and share knowledge, advice, news, and information that their network enjoys.

2. AIM Video

YouTube.com has surprised us all with a new level of communication online since its inception in 2005 and is currently one of the top 5 most popular websites online. AOL has recently developed a similar video portal service with connections to AIM. Within the video portal page, we suggest implementing links & content in a video screen profile, which would allow a viewer to navigate directly to the video user's home page to learn about their AIM Dimension. AIM Video would be featured as a portal that would allow search capability and optional links to learn more about the creators of the posted video. This concept will support our creative strategy and enhance its viral effect among our target market that we've seen demonstrated by Youtube.com's success.



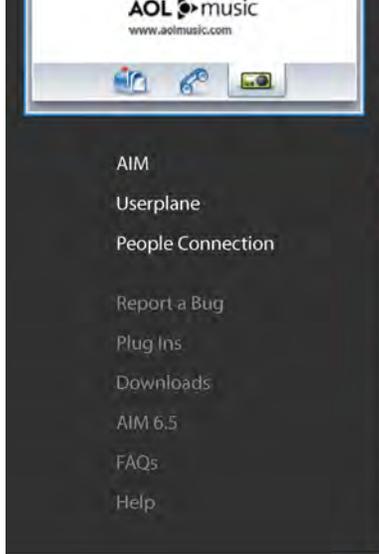
Web 2.1



3. AIM Profiles Re-vamp

Instead of branding the different products from AIM, we suggest uniting everything as one product and service to users. Similar to the creation of PhotoSynth by Microsoft, the future of navigation online seems to be heading towards assembling content into a synergy of zoomable, navigatable spaces, accessible from one page or screen. Though this innovative concept is still in the process of creation, AIM can still grasp a similar strategy. By decreasing the number of navigable ends to the website, users will conveniently use one page to access all social media products through drop downs & maximizing expanded pages within the same window. This page would represent a user's AIM Dimension online- all packaged as their personal browser home page, that will load up automatically – similar to the IM service, by simply logging in to AIM.

The screenshot displays the AIM.com interface. At the top, there's a navigation bar with 'AIM.com' and various menu items like 'AIM', 'Dimensions', 'Chat', 'Video Portal', 'Wiki', 'Polls', 'Comments', and 'Groups'. A search bar for 'AIM Dimensions' is visible on the left. The main content area shows a user profile for 'theprankster21'. The profile includes a large photo of a young woman (labeled '1'), a 'Profile Intro' section (labeled '4') with a text box containing a bio, and a 'Videos' section (labeled '2') with a video player showing a birthday celebration. A sidebar on the left shows 'Buddies' and 'Addresses' (labeled '6'). Annotations with numbers 1 through 6 are placed over various elements of the interface to highlight specific features or areas for improvement.



Hit Counter: 32,578 UV's



1. Highlighted in green and orange next to prankster21's picture, you can see how a user could have multiple "dimensions" to their page.
2. Look at the variety of tabs on the page featuring the most-used options in social networking and online communication.
3. Notice the "full view" option which would allow a user to expand to full screen, without having to click through to additional pages.

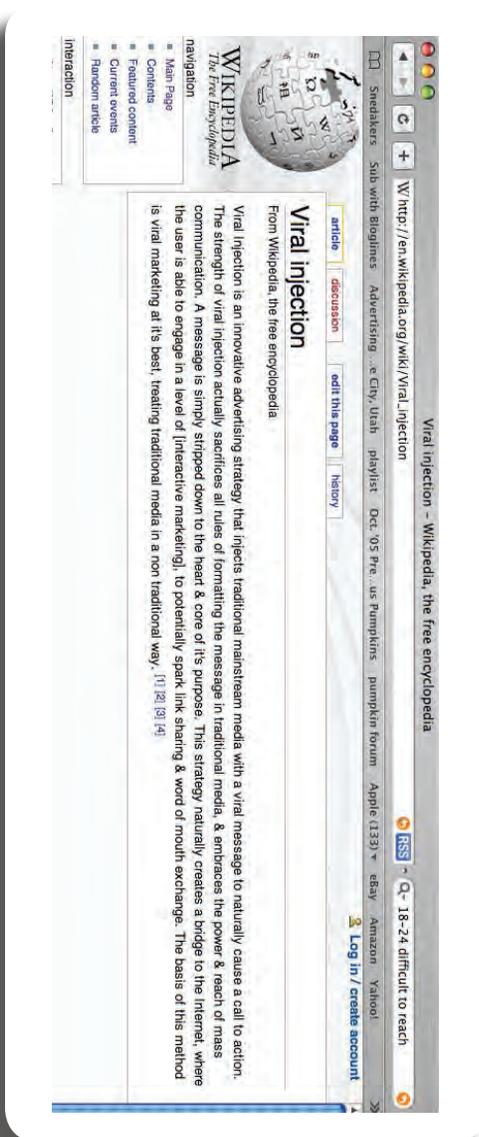
4. The "create / edit" button on the top right, allows a user to add more features to their page, customize the format, or upload new content.
5. We'd also like to point out at the top-middle of the page, displaying links to networks prankster21 belongs to. Within these network connections a user can search, network, and connect to the group wiki feature to collaborate with other users.
6. And don't forget to check out the IM placed conveniently on the page, with the ability to be moved and positioned as usual.



Viral Injection

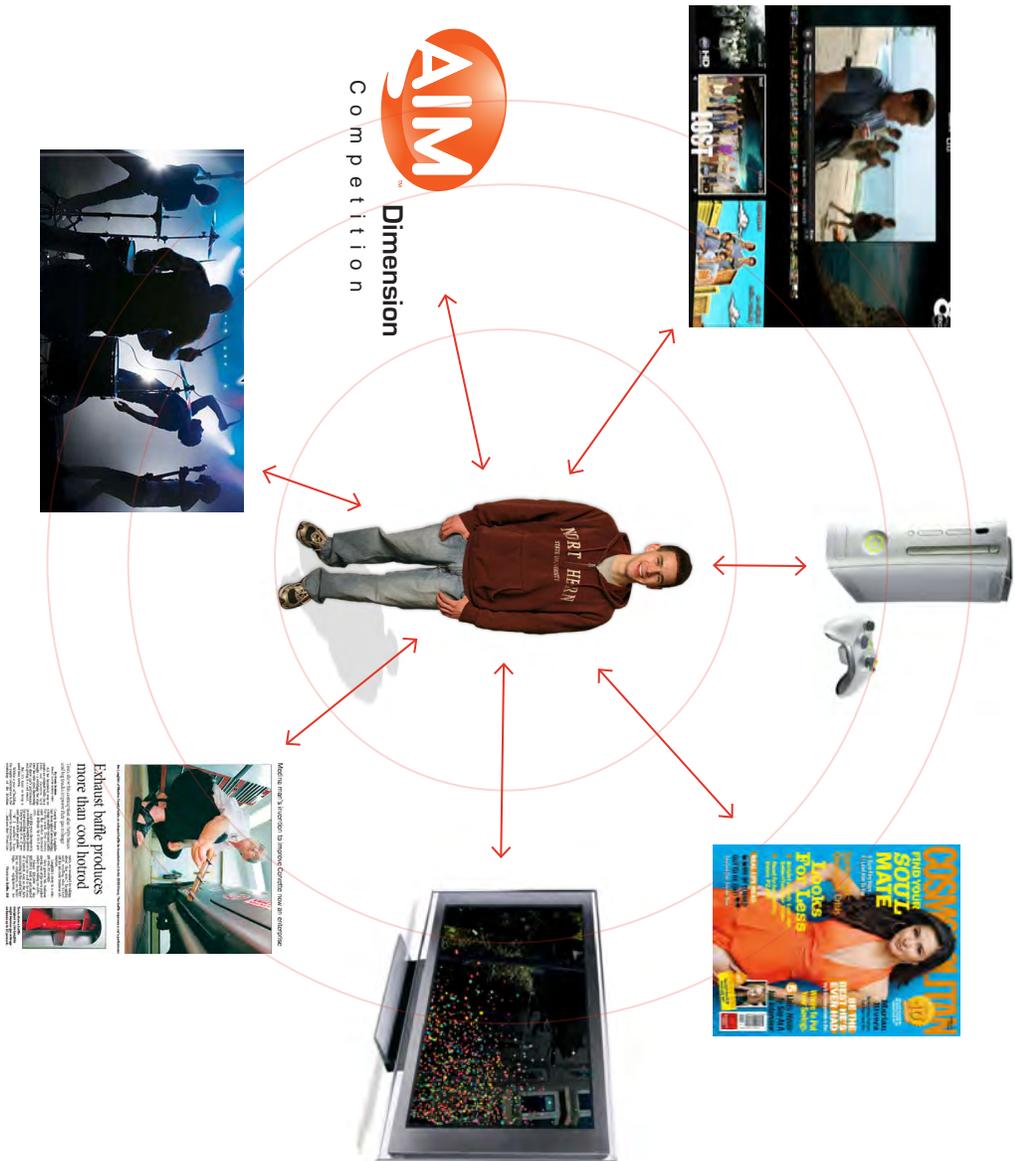
Viral Injection

To ensure our creative strategy starts out with a bang and remains alive n' kickin, we've developed a new approach to viral marketing. For Facebook, *viral* was the key to a dramatic increase from 60th to the 7th top website from 2006 to 2007. By crafting a viral strategy in a similar way, AIM's advertising budget will be used as our *advantage* to deploy our unique message to millions of users in our target market. After brainstorming a variety of possible approaches to create an ideal viral solution, we created a new concept called Viral Injection. *Viral Injection* is a strategy designed to enhance the traditional "call to action" in driving the audience to respond online. ***It's so new that we've actually coined the term and even posted the definition on wikipedia.org.***



"Viral Injection is an innovative advertising strategy that injects traditional mainstream media with a viral message to naturally cause a call to action. The strength of viral injection actually sacrifices all rules of formatting the message in traditional media, and embraces the power and reach of mass communication. A message is simply stripped down to the heart and core of its purpose. This strategy naturally creates a bridge to the Internet, where the user is able to engage in a level of interactive marketing, to potentially spark link sharing and word of mouth exchange. The basis of this method is viral marketing at its best, treating traditional media in a non-traditional way."

Our viral injection strategy will be distributed throughout a variety of media selections chosen to create a buzz among our target. We've considered the strength of several media to determine the most effective methods to reach our objectives. We will feature **interactive marketing** throughout our creative executions to create a one on one message, that will allow our consumer to interact by going online and sharing his/her discovery with friends. This will be an extremely efficient use of media, as we create a message for the recipient to share with others.





Dimension Competition

Enlighten Communications will kick-off the campaign with a “reality” competition encouraging people to express their AIM Dimension in life and online. With a special blend of spices, we’re confident that our recipe will cause our competitions to catch fire and grow virally by reaching our radicals who rally the Buzz Makers.



Dimension

C o m p e t i t i o n

AIM Dimension Competition

The competition will officially be announced with a link from the AIM.com homepage to a simple page comprising all the rules, dates, and prizes. Users participating will be required to use AIM’s social media products to share their AIM Dimension online, through daily blogging, managing the new profile page, video posts, networking, instant messaging, etc. To enter, each team (up to 5) or individual must strategically select an AIM Dimension, that will attract viral attention. It may be a dimension of their life already, or a creative idea, sure to drive traffic. The more attention they generate through UV’s, buddy lists, and local recognition will qualify them for some hefty prizes worth competing for. After collecting applications and submitting a video example online, illustrating their AIM Dimension, AIM will chose the top 50 teams or individuals with the most potential of creating a fan base or viral stir similar to what SMOSH or Ask a Ninja has accomplished. Participants will live their AIM Dimension and share their story through AIM’s social media products.

Once the teams are selected, the competition will last for the duration of a normal season for a TV series. Naturally, like the effect of Ask a Ninja or Smosh, these teams will create a viral stir among the public and rally a fan base who continually log on to read the latest news about their favorite teams. Posts could come regularly, or even in during the middle of the night, so loyal fans will always be logging on to AIM.com.

Towards the end of a season, our 50 contestants could become online celebrities! As fans of these 50 teams continue to check frequently online, it will create a similar devotion like the reality shows have made in our culture- except they really are real stories of people living their AIM Dimensions. The winners of the competition will be based on local recognition and publicity in media, the number of UV's to their pages, the size of buddy list, and a nation-wide poll at the end of the month. Major prizes like \$20,000 scholarships, \$50,000 in cash prizes, laptops, a trip to the Caribbean for all winning team members, etc. will be rewarded accordingly. There's no limit to how big this competition could become among viewers. Depending on the success of this, additional seasons could be established with potentially even more intense competition.



Like some of the current online celebrities, the AIM Dimension Competition will be the opportunity to promote individual dimensions, that range from ordinary to extraordinary. Our radicals are key in launching this competition. The reality is that *many radicals already live a form of AIM Dimension*--they just haven't used social media products to voice their dimensions to the public. We've considered the incentives they need to become a serious contender as they match up against 50 other dimensions, equally driven to make a name for themselves and win the grand prize. As soon as radicals catch the vision, our buzz makers will spread the word like a forest fire.



Other Competitions



20



Monthly Competitions

The AIM Dimension Competitions will not only create viral, but it will also promote our concept for using social media in a new way. Our monthly competitions will generally be an extension from the seasonal AIM Dimension competition, but allowing an unlimited number of participants to join. The point of this competition will be to gather a large number of crossover users from other social networking sites to establish an AIM Dimension using social media products in a new way. These individuals or teams will also be required to use AIM's social media products. At the end of each month 3 teams or individuals will be recognized and rewarded with smaller prizes like a MacBook, video camera, digital camera, iTunes gift card, and scholarships. The rules will be similar to the Team Competitions, and winners will be selected based on local recognition and publicity, the number of hits to their pages, and the size of their buddy list.

University Competitions

As usage increases with more AIM Dimension users, AIM will initiate a competition among universities, by displaying the statistics and current ranking online. This competition will be based on several variables to ensure balance and fairness among schools. The only requirements for this competition would be that participants use AIM accounts. This could be a collection of AIM Dimension users, or general product usage. AIM will visit the top university chosen in the spring by scheduling a day of special events and prizes. A limited number of AIM products such as key chains, lanyards, beanies, hats, t-shirts, laptops, school supplies, scholarships, etc. will be handed out. A scheduled concert from a popular band will also be held that evening with free admission, as well as a cash prize drawing. This is established to reward an entire university for usage of AIM and its social media products.



Transit

21

Bus Wraps

Enlighten is targeting public transportation for outdoor advertising. The advertising will be done in the following cities: New York, Chicago, Los Angeles, Boston, and Washington D.C. We have found 1/3 of rail commuters in these larger cities are 18-24. As they are commuting to and from school or work, they have time to think and we want them thinking about AIM. By having AIM advertised on the buses and bus stops, our target will constantly see the ads, as will the general populations of the cities. To add some humor to the bus wraps we will have part of the bus rap include aim bubbles on the windows of the buses. These bubbles will be positioned above the riders' heads to look like they are saying or thinking the phrase written in the bubbles. The quotes will come directly from AIM.com's website from selected users with humorous blogs featuring their AIM dimensions and include the URL address to go directly to the user's page to learn more.

- New York will have 4 buses wrapped for a one-year period. **In a 2007 APN Outdoor study of our target,**
Boston will have 7 buses wrapped for a one-year period. - 59% said they have time to think while commuting
Los Angeles will have 4 buses wrapped for one year. • 48% made a mental note of the advertisement
Chicago will have 6 buses wrapped for one year. • 47% made inquiries about the advertisement
Washington DC will have 4 buses wrapped for one year. • 27% of the commuters wanted to buy the product.





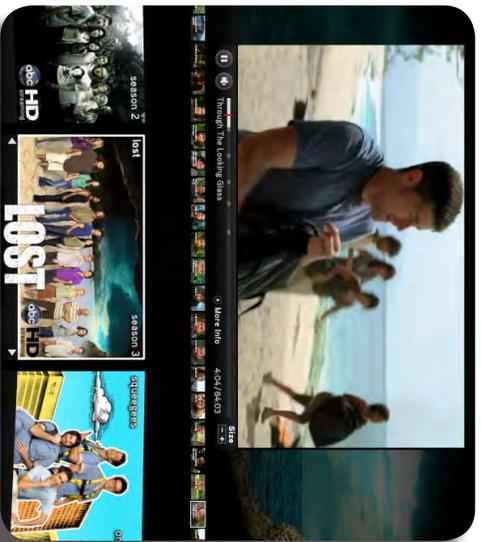
22

TV / Internet

Traditional Commercial

Since our viral strategy will be the key element to the campaign, we will spot several TV commercials based on what the viral buzz is all about. The commercials will feature chosen video submissions directly from AIM.com. The commercial will show a clip of one of the AIM.com users living his/her AIM Dimension. The spot will most likely be a homemade video clip of the individual showing something extremely funny. During the video, the actual URL address (AIM.com/prankster21) will be displayed at the bottom of the screen during the entire commercial, with the last slide displaying AIM's logo and new tagline: "A dimension of you."

The commercial is simply a video without any voiceover or traditional structure. Viral injection will cause a stir and interest to find out more- without asking for it. AIM will carefully select the best, most appropriate examples for television viewers, that will leave the viewer laughing and thinking, "What is this AIM Dimension all about!?" The commercial will have very low frequency by strategy, so once people see a video, they will want to write down the URL, so they can see it again online. This will cause a buzz with friends sharing videos. Because of such low cost in production, AIM will have the ability to show a wide variety of humorous videos to keep a viewer's attention. Once online, users can not only check out the actual video on someone's page, but also learn all about AIM's products, services, and contests.



Online Digital Commercials

Similar to traditional TV, we will also place videos in commercials online with websites like ABC.com, NBC.com etc. that feature episodes from TV of our target market's favorite shows like Lost, CSI, and Grey's Anatomy. By advertising online during these episodes, we will have a higher concentration from our target market. With this method, advertisers know precisely how many viewers saw their ads, how long they watched, and know how many individuals wanted more information. During 2007, 80 million people in the US have gone online to see their favorite TV shows and 20% of them make it a weekly habit. We will be able to show 4-5 spot videos during the episode- each will feature a humorous example of someone's AIM Dimension, with the last frame featuring AIM's logo and tagline: "A dimension of you."



Intern begins presentation



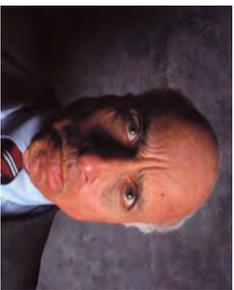
A shot to the intern, who is dressed in 80's rock attire, giving presentation.



Cut to board member nodding his head in agreement.



Intern finishes off presentation with solo on "air" guitar.



The CEO, however, isn't pleased.



Walks into a room that says "Interns" above it.



A guy dressed in "cowboy" attire acknowledges the entrance of his fellow Intern.



Rocker Intern does "air" guitar and says, "You're up!"



Cowboy Intern shooting his "guns"



CU AIM Bubble



Print Ads

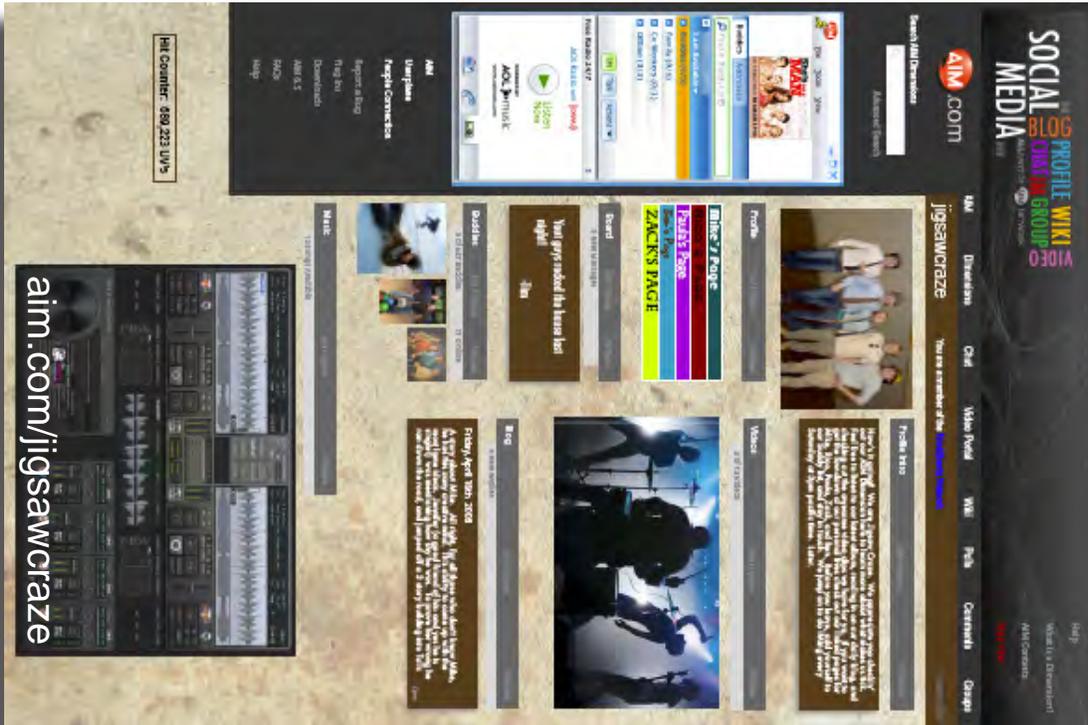
Our print ads will incorporate viral injection by featuring an actual AIM profile page or photo from one of AIM's users. By selecting the best examples that illustrate the AIM Dimension, we can control the message to ensure it's received and converts readers to the Internet. The ads will simply feature the short URL address and the AIM logo, leaving the reader hanging. After discovering a humorous advertisement found in the middle of a magazine or newspaper, the reader will share the find with a friend or visit the URL address to the actual user's AIM Dimension page and find out more about AIM products, services, and contests.

Magazine

Our magazine choices are Cosmopolitan magazine for our female market, which claims a readership of 4,598,000 readers in our 18-24 target market. Cosmo's index is 257, its average readers per copy is 6.33, 5.42 of those being women. We feel being such a social magazine this would hit our narrower social audience of the 18-24 year old female. 57% of Rolling Stone's audience is age 18-34 and most importantly 80% of its readers are online 5+ times per week. These readers are the kind of early adopters within the music and technology world that will get other users to follow them over to AIM. We will place a 4-color full page ad in 16 issues of each, anticipating some pass-along to increase the life and usage of our ads.



24





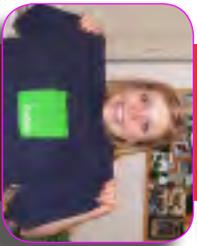
Newspaper

AIM reported that users are 199% more likely to be students. University Newspapers are not only effective in reaching our specific target market, but are also fairly cost effective in comparison to the potential readership and pass-along. We will target the top 50 largest Universities across the states, placing full page color ads with either a photo or AIM profile. Here are some examples, to show readership among our top 50 Universities chosen below:

University	Readership
Texas A&M, The Battalion	45,000
University of Arizona & Arizona State University, State Press	120,000
Brigham Young University, The Daily Universe	34,000
U.C. Berkeley, The Daily Californian	42,000
University of Florida, Independent Fla. Alligator	35,000
New York University, Washington Square News	25,000

- Miami-Dade College • Ohio State University • University of Minnesota • University of Texas • Arizona State University • Tempe University • University of Florida
- Michigan State University • University of Illinois at Urbana • University of Central Florida • City College of San Francisco • University of South Florida • Pennsylvania State University • University of Washington • Florida State University • Wisconsin • Purdue University • Houston Community College • University of Michigan • New York University • University of Washington • Indiana University • Northern Virginia Community College • University of Houston • University of Arizona • University of California • North Harris Montgomery Community • Col. District College • Austin Community College • University of California • University of Maryland • Florida International University • Rutgers University • Brigham Young University • Tarrant County College • Community College of Southern Nevada • Temple University • California State University • University of Georgia • Broward Community College • University of California • California State University • Wayne State University • University of Colorado • Louisiana State University • A&M and Herbert Law Center • University of Southern California • San Diego State University • Prima Community College • California State University • University of North Texas • Riverside Community College • American River College • North Carolina State University





26

Events

AIM will display a "Cheoptics" advertisement in spot markets, specifically during the Warped Tour. Cheoptics displays show pictures or videos in 3-D form. This technology uses four projectors to create a three dimensional image. This display will tie in heavily with our ad campaign to share a dimension of yourself. This display will attract viewers by featuring first an average male student that suddenly flashes into different clothes and then into a professional break-dancer doing awesome moves. The next 30 second spot will feature a girl in casual school clothes that then appears in a jogging/exercise suit practicing martial arts. AIM's tagline will flash at the end of the spot along with an AIM URL to keep the AIM buzz strong.

This 3-D Display will attract attention and be the place where we distribute our free aim bubble magnets that have a holographic Aim logo along with letters of the alphabet and a few words for writing out messages to family and friends. We will also offer contest info at the displays. The display is estimated to cost \$5,000 a night to rent and will be used 12 times in each of our spot markets, coming to a total cost of \$60,000. The magnets will cost \$1.00 to produce and we will be giving out 120,000 (10,000 in each of our spot markets).



Non-Traditional

Hulu.com

Hulu is an online video service that offers hit TV shows, movies and clips at Hulu.com and other sites. Hulu offers entire episodes of television series like House, the Simpsons, Saturday Night Live and others. Movies and video clips are also available on Hulu. Currently, Hulu videos are available on AOL. We seek to further establish this connection by advertising on Hulu.com.



Product Integration

We plan to negotiate with a publishing company to network with a popular author, such as Michael Crichton, to include AIM Dimensions into the storyline. This product integration will not be an advertisement. Instead, AIM will be a fundamental part of the plot or part of the daily routine of social networking.

Cell Phones

This generation spends considerable amounts of time interacting digitally through online social networks, and mobile phones. They are more likely than any generation to own a cell phone. Text messaging is a craze among our target market, and according to Mintel, cell phones are central to young adults' portable lifestyle, with a penetration rate of 69% of all 18-24 year olds. By inserting ad placements through cell phones connected to the Internet, AIM will feature viral content such as humorous blog postings, videos, or pictures with click-through capability to visit the users profile page from the ad. Ovum Research claims that the click-through rate is around 4 percent on phones, compared with 1 percent on the Internet.

Video Games

According to Mintel, online gamers are more than twice as likely to agree that the Internet is a primary source of entertainment and 1.75 times more likely to see the Internet as a new way to socialize. By partnering with Capcom and EA Games, AIM will feature its IM service as method of communication amongst gamers interacting with other users online. By clicking on AIM, a user will be directed to the Gamers Network online featuring a wiki where gamers are able to collaborate in sharing codes, advice, or the nitty gritty of the gaming world.





Public Relations

Through an interlaced PR strategy of marketing and communications efforts, AIM will induce their message to our target audience. This message, throughout the campaign, will be to reveal the commitment AIM has to their users multiple dimensions of their life. We will expose the creativity and imagination that exists apart from the substance of their daily routine, through voyeurism. In our target audience's age bracket, many lifelong decisions are being made, paths are chosen, and their existence in this world becomes a reality. This PR strategy will serve as the base for potential users to identify AIM as a positive outsourcing method to improve the communication in their life between friends, family, work and entertainment. The following examples will assist AIM in these efforts:

Careerbuilder.com

AIM is currently a partner with Careerbuilder.com, which offers endless job postings, tips, and aid with resume building, interviews, networking, and other goal-setting tools for a successful career. The pursuits of our target audience, in most cases, are centered on or around their career path or obtaining some sort of cash flow. AIM's social media products provide multiple avenues to network with friends and colleagues online. However, Careerbuilder.com will become a platform on AIM that will promote a positive opportunity and association with the AIM-Dimension vision to helping its users to discover one of their many dimensions.

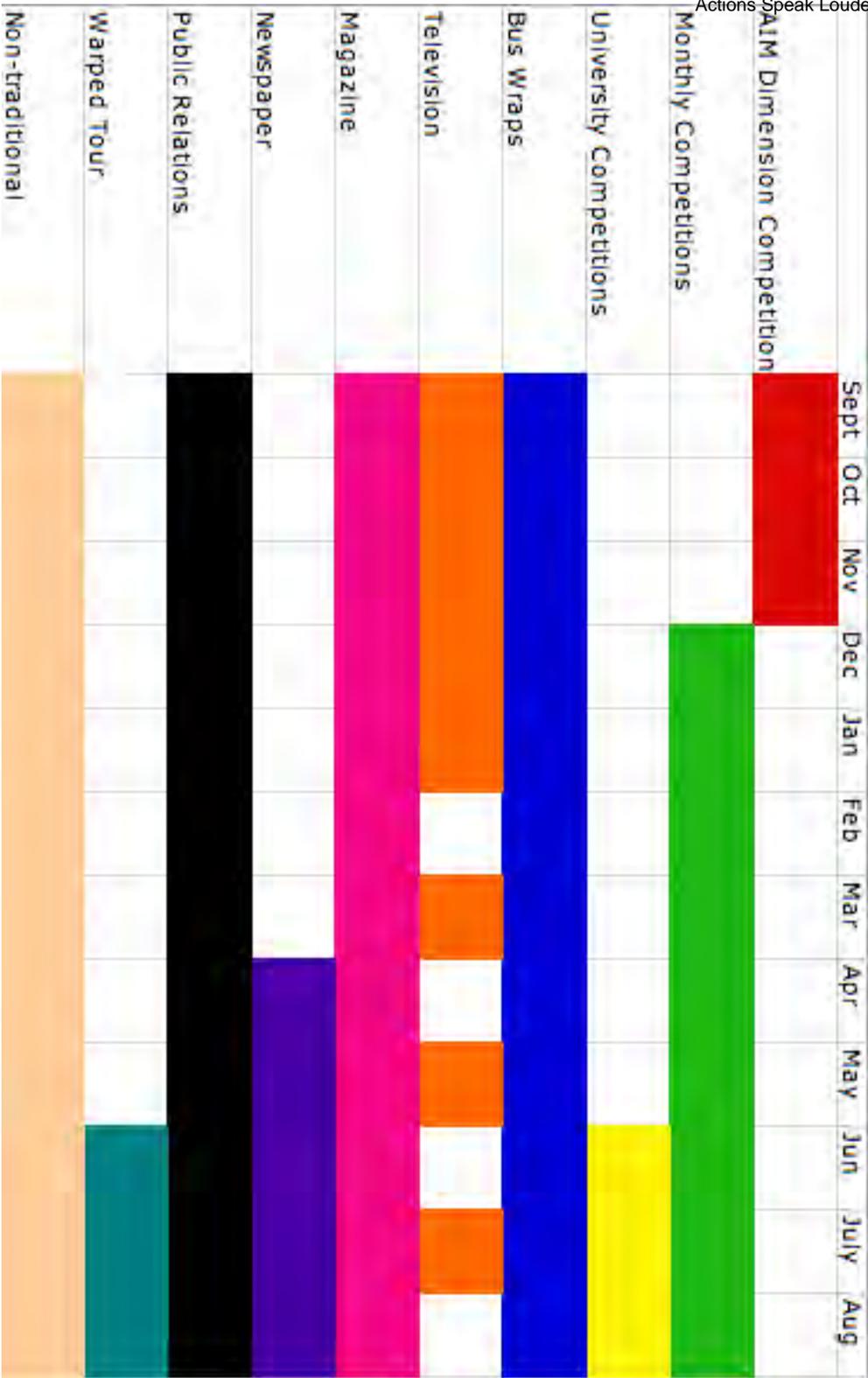
News & Talk Shows

Once the enthusiasm and interest in the AIM-Dimensions campaign begins to instigate attention in the media, an awareness of AIM will become more concentrated among our target audience and the news outlets and talk shows that they commonly view. Ellen, for example, will feature interesting videos that can be correlated with the AIM-Dimensions campaign to encourage views of that video and essentially bring users to AIM and increase trial of AIM products. This exposure would be a wonderful opportunity to get exposure on national television and build an honorable name for both AIM, AOL as well as the producer of that video; the AIM user.

Press Releases

While the AIM-Dimensions campaign is underway, AIM will strongly stimulate its message by targeting newspapers and online information outlets such as blogs. Publicity will be a key target as the viral marketing becomes naturally supplemented and supported by America. Through the news, AIM will apply a strong impression and sense of curiosity in the minds of our target audience, and AOL's public image as a constructive innovative way to unleash their mixture of dimensions.

Media Schedule





Budget

AIM Dimension Budget Summary

Television	
Network	\$ 7,600,000
Digital	\$ 2,900,000
AIM Competitions	
Reality, University & Monthly	\$ 1,880,000
Magazines	
Cosmopolitan & Rolling Stones	\$ 3,271,320
University Newspapers	
50 University Editions	\$ 100,000
Transit	
Bus Wraps & Stops	\$ 1,000,000
Event Marketing	
Cheoptics at Warp Tour	\$ 1,000,000
Non-Traditional	
Hulu Advertising	\$ 1,550,000
Product Integration	\$ 100,000
Video Game Advertising	\$ 1,300,000
Public Relations	
	\$ 2,000,000
Campaign Evaluation	
	\$ 1,500,000
Production	
	\$ 790,000
Total Budget	<hr/> \$ 24,991,320

Evaluation



As part of our campaign, we will evaluate whether we have met our objectives. In fact, we have already begun evaluating our creative strategy. A major part of our strategy is to reach the radicals, the arousal seekers amongst the 18-24 year-old target. An on-line survey was created and sent out using a form of snowball sampling. In our survey we found that the majority of respondents indicated that during the last year, they had filmed random funny things their friends and they had done in the last year. However, only 1.7 percent had actually posted these videos to the web on a weekly basis. Through our competitions, we will reach these radicals who will want to post their videos to the web to be part of the reality craze and to have the chance to win the prizes which are specific to this age group.

Our viral injection will in turn get the buzz makers watching the videos and sharing the web sites with their friends. Our advertisements in college newspapers will reach many buzz makers. We learned that 100 percent of the respondents from our survey knew someone in college. Even if the buzz makers do not attend college, they will hear about the radicals' videos from a friend attending college and alert others to the sites.

We will be able to measure our brand awareness by unaided recall tests via phone surveys. We have already done a preliminary survey in September of 2007. From that survey we found that 58.8 percent of the respondents were not aware of other social media services at aim.com. After the completion of our campaign, we will randomly select a sample of our target and ask them to recall all the brands they can think of in the instant messaging and/or social media realms. We will compare our results to make sure we have fulfilled objective number 3, increasing AIM brand awareness.

Because of our redesign of AIM's web site and other suggestions for integrating social media tools into the existing products, we will bridge the gap between AIM messaging and AIM Social Media. We will be able to monitor trial usage by our target and the increase in the usage of AIM products via tracking pixels. These can collect self-initiating video typically played before users stopped it or left the page. They can even track how often users muted the audio or clicked to watch the video in full-screen mode. Our competitions and innovative new viral injection technique will drive our target to AIM as either an existing AIM user or a Social Networking User. Many of these Social Networking Users may even switch to AIM because of the ease of having an all-in-one center for their messaging and social needs. However, many may not switch from their existing products but, as can be seen from our diagram on page 9, integrate AIM into their existing messaging and social schematic. We will be able to measure this phenomenon by the number of videos viewed and tracking pixels.



Summary

Sources

AIM.com
hulu.com
MediaMark
Nielsen
Simmons
Google.com/talk
Facebook.com
get.live.com/messenger/overview
messenger.yahoo.com
Skype.com
AdAge.com
Mediapost.com
clickz.com

Alexa
CareerBuilder.com
Getty Images
Mintel
Ovum Research
People Aggregator
Pringo

Original Photography by Taralynn
Allen, Haley Hargrave, Kate
Bailey, Sara Shawcroft, and
Anna Kunz

enlighten

communications

Marshall Snedaker, President
Sara Shawcroft, Vice President
Anna Kunz, Projects Manager
Britni Allred
Skyler Beard
Matt Cheek
Amber Cook
Janae Evans
Linda Fosu
Mark France
Alicia Groom
Haley Hargrave
Lauren Hemingway
Kevin Jackson

Rachel Longcore
Justin Love
Laureen Morgan
Jason Parker
Melissa Porto
Jonathan Spooner
Stacey Thorpe
Jenelle Wadsworth
Kirsten Bingham
Sarah Cunningham
Tinae Goodell
Kristen Hyde
Nataley Inglima
Tyler Kidd

Emily Kunz
Mike Lowder
Ian Olsen
Brooke Rabatin
Kalyn Shepherd
Travis Shumate
Coylou Steel
Marissa Stone
Jill Striebeck
Jessica Van Dusen
Nathan Walker
Taralynn Allen
Kate Bailey



enlighten
communications