CUSTOMER EXPECTATION & THE TECHNOLOGY/IMAGE EXPECTANCY GAP THEORY:
CREATING A PUBLIC RELATIONS PLAN FOR AN EDUCATIONAL VIDEO
PRODUCTION COMPANY

A CREATIVE PROJECT PROPOSAL
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CHAPTER I
INTRODUCTION

In November 2012, the Pew Research Center reported that 85 percent of adults in the U.S. owned a cell phone. Of those, forty-four percent use their phone to record video (Duggan & Rainie, 2012). This is a large increase compared with the small number of camera phones sold just ten years ago in 2002 (Bloomberg, 2013). Technological advances like cell phones with video cameras are often integrated to create quicker access to these digital tools.

Some people assume these technological advances aid in strengthening society. Others believe the rapid progression of technology is being misunderstood and creating a new set of problems. The Technology-Image Expectancy Gap Theory, developed by Dean Kazoleas (2006) and Lars Teigen (2006), was constructed around the belief that people often expect technology to make life quicker, easier, and more accessible. There is currently little research on this theory beyond what is noted in this study. However, the theory builds off of the foundations of other more mature theories.

Drawn primarily from Victor Vroom’s (1964) Expectancy Theory, Technology-Image Expectancy Gap includes elements from ‘cultivation theories,’ ‘impression management theories,’ and ‘agenda-setting models as well (Kazoleas et. al, 2008, p. 417).’ The Expectancy Theory posits that people’s perceptions are “based on the actual discrepancy between expectations and observed behavior (Kazoleas et. al 417).”

In the case of a customer-company relationship, the customer might expect great service from the company. If the company performs to those expectations, the expectancy theory anticipates that the customer will be ‘satisfied.’ The Technology-Image Expectancy Gap theory builds on this foundation and suggests that media coverage of technology sometimes builds
unrealistic expectations of a product or service and can be harmful to companies and organizations when they cannot reach those high expectations (Kazoleas & Brody, 2010, p. 213). The best way to address this risk is to continue to track customer expectations and develop clear strategies to build a realistic and accurate picture of a company’s capabilities (Kazoleas & Brody, 2010, p. 226).

**Theory vs. Technical Training Gap**

According to California State University-Dominguez Hills psychologist Larry Rosen, thirty-five percent of babies from as early as six months to three years old have access to a television set in their bedroom (Jayson). Ten percent of children from four years to eight years old keep a computer in their rooms while fifty-one percent of nine to twelve year olds own their own cell phone (Jayson). With constant access to watching and creating video through new technologies, it’s evident that children and teens are finding earlier and easier access to video creation tools and video sharing sources like YouTube and Vimeo. These technologies have challenged the traditional teaching methods for producing video for personal and professional use, which traditionally focused on both theoretical study and some technical training. These new technologies have further exposed the gap colleges have had for many years as they try to balance teaching technique and theory while still equipping students with much-needed technical skills. This trend was noted in a 2000 PC World Magazine article focusing on IT companies and the disconnect CEOs in that field saw in graduates entering in the workforce. Harvard Business School Associate Professor of Business Administration Jeffrey Rayport said “[University programs] have to change with the times if they want to prepare graduates to find positions after graduation (Crowley, 1998, p. 61).”
Video production companies, which often use high-tech camera gear and computer technology, face similar challenges. The art of storytelling in video is important but so are technical skill sets and computer program proficiencies. Goshen College, a Christian liberal arts school of nearly 800 students in Goshen, Ind., and a member of the Council for Christian Colleges and Universities, faced this dilemma in 2011 as it set out to develop a strong broadcasting program.

The college sought to foster a program to assist with recruitment, training, marketing, and video production by creating a company called FiveCore Media (herein referred to as FCM), a unique training ground where students work as a part of a professional video experience. The company was created to give students real-world experience while providing reasonably priced, professional video for on-campus and off-campus clients. Administrators saw this initiative as a way to draw students to the college, to enhance student learning, and to provide additional revenue streams through production and advertising channels.

The company’s stated mission is 1) to offer a professional training environment that distinguishes Goshen College from competing programs and prepares students for media industry careers; and 2) to provide affordable, full-service, mid-market video and media production services to on-campus clients and area/regional clients who are willing and motivated to work with an academically-focused media production company.

FCM faces unique challenges with this two-fold mission as it identifies its primary publics as clients [customers], students [current and prospective], Goshen College administrators, faculty, and the surrounding community. Expectations for FCM run high with each of these publics. But are they based on a realistic understanding of technology?

As the Technology-Image Expectancy Gap Theory postulates, people often expect
technology to be easier, faster, and more effective. San Diego-based video production house owner Brent Almore said in a 2011 article featured in *Entrepreneur Magazine*: “One of the challenges we face in this industry is what I call the YouTubeification of video. People are getting very comfortable with 'good enough'—and that's a direct result of how much video we watch online that is just not of great quality (Chickowski, 2011, p. 47).”

Could unrealistic expectations of technological advances and the idea that professional production is less important be setting our production companies up to fail? To combat unrealistic expectations, this researcher chose to create a comprehensive public relations plan for FCM considering factors identified through in-depth research.

Prior to the creation of the plan, case study analysis was performed on small college/university video production and broadcasting operations in the CCCU concerning PR planning and implementation. First, an analysis of the official websites of each of the CCCU’s 118 member schools was conducted to create a baseline for discovering what other colleges in the organization offer to students in television and video production education and experience. Second, in-depth interviews were conducted with two CCCU schools that maintain professional video production or broadcasting facilities with an educational component similar to FCM. In addition, an interview was conducted with a public relations (PR) manager of a regional (non-educationally affiliated) media production company to gain insight into effective methods and communication planning. These studies were conducted to learn more about how to create realistic expectations with potential clients and other publics. Further research included an interview with the Goshen College vice president of enrollment management and marketing, which highlighted ways in which FCM could fit into the broader marketing and PR goals of the college.
Finally, a PR practitioner was interviewed to gain information on goals, objectives, and strategies FCM should implement to be successful in setting realistic expectations for its publics. The case study analyses considered each of the companies’ PR efforts in light of James Grunig’s “Excellence Theory;” specifically looking at how each of the PR plans compare to his suggested “Two-Way Symmetrical Model” of public relations. Using the information gained from the in-depth analyses and additional interviews with key PR and marketing professionals, this researcher designed a detailed communication plan to improve FCM’s relationships with key publics.

*FiveCore Media Communication Plan*

The purpose of the communication plan is to analyze main publics, set goals, objectives and strategies, define an implementation schedule, and develop evaluation methods. It also sets a timeline to address specific misunderstandings and unrealistic expectations to close the Technology-Image Expectancy Gap that FCM may face with its publics. The plan specifically looks at the areas of: video length/turnaround time, cost, quality, and video impact in the case study. Through careful and extensive literary review, website analyses, and interviews with professional production company managers about PR strategies and initiatives; this researcher designed a plan to provide publics information concerning FCM’s goods and services. The goal of the plan was to communicate the company’s abilities and limitations in order to foster customer expectations that are obtainable and lead to a business interaction that clients view as a ‘positive experience.’ The PR plan was designed to promote the company’s strengths without ‘creating false expectations’ of FiveCore’s abilities (Kazoleas & Teigen, 2008, p. 430).
CHAPTER II
LITERATURE REVIEW

According to management experts, creating a strong and thriving public relations presence involves more than just meeting customer expectations. In the 2008 book *Management: Meeting and Exceeding Customer Expectations, 9E*, the authors stress that strong managers know that a company’s existence relies on meeting *and exceeding* customer “needs and expectations (Plunkett et al, p. 6).” This is one reason why the threat of the Technology-Image Expectancy Gap is important to address.

*Technology-Image Expectancy Gap Theory*

As the Expectancy Theory states, people’s perceptions are affected by the level of output they expect to receive from a person, company, service, or product (Kazoleas et al, 2008, p. 417). For FCM, this means customers (as well as other publics) base at least some of their judgment of FiveCore’s success off of the level they expect the company to reach on a project. Expectancy theory suggests that it doesn’t matter so much the level of achievement the company attains but instead how close it came to the person’s perception of what the company *should* be able to achieve.

The Technology-Image Expectancy Gap Theory indicates that people, fueled by heavy media coverage, expect too much from technology as they set their expectations unrealistically high. They may expect technology to make services faster and better (Kazoleas et al, 2008, p. 420). When companies fail to deliver to customer expectations, the organization suffers. One highly covered example of this theory is known as the “CSI Effect.” The show CSI, short for Crime Scene Investigation, went on the air in 2000 (IMDb) and has since spawned the two other
shows “CSI Miami” and “CSI New York.” In the show, actors portraying crime scene investigators rely heavily on technology that helps them solve crimes within a sixty-minute timeframe. Since the show went on the air, prosecutors have complained that ‘CSI’ and other shows like it are convincing jurors that the technology used in the show is realistic. In turn, prosecutors claim, jurors expect them to provide undeniable evidence in real courtrooms just as it is portrayed on the show. They claim this makes it difficult to get a guilty verdict if they don’t produce this expected level of evidence.

In a 2009 CBS News article, Josh Marquis, the Astoria, Ore. district attorney, said of jurors “They expect us to have the most advanced technology possible, and they expect it to look like it does on television (Nanji).” Others though, dispute the existence of the ‘CSI Effect.’ In fact, an article on NPR.org points out that as of 2011 there was very little empirical research done at all on the ‘CSI effect’ (Rath). Instead, these people claim that technology in general leads to higher expectations and that one television show shouldn’t shoulder that responsibility alone (Picht, Rath). Chandler Harris wrote in a 2011 *Journal of Popular Film and Television* that the ‘CSI effect’ has never been proven but it has been covered so extensively in the media that often people accept it as fact (Harris, p.4).

*The Expectations Facing FiveCore Media*

FiveCore Media (FCM) is currently in its second year of operation. With a staff of two-full time professional producers, four to five part-time student employees, and one or two students earning college credit each semester, FCM works hard to balance student training time with professional output [See Appendix A: FiveCore Media Reporting Flowchart].

This public relations plan will focus on four main areas where publics often maintain misconceptions about FiveCore’s (and video production companies in general) technological
abilities. This can affect their perceptions of success or failure. This researcher intends to develop a plan that allows publics to foster realistic expectations in the areas of video length/turnaround time, cost, quality, and video impact. The goals of the FCM plan are to meet and exceed customer expectations in order to produce loyalty to the FCM brand.

Video Length

Videos should be concise and carry a strong message to make an impact (McCarthy, 2012). Still, some customers equate long-form promotional videos (those over four minutes long) with a better value for their money. In some cases, longer isn’t always ‘better.’

Longer videos often require longer waiting periods while the video prepares or buffers online. Web viewers want web video to load quickly (Null, 2012). A longer video might take more time to load and every second spent waiting pushes the viewer closer to giving up and moving on to something else. In addition, FCM also works with clients who may not understand that while technology may speed up some processes, employees must still have time to create the project itself. Clients may expect much-shorter turnaround times because they are unaware of the lengthy production process that professional videos undergo.

Cost, Story, and Production Value

As technology advances, video tools such as high-definition cameras and enhanced editing software are producing professional-quality images on a consumer budget. Still, great videos need a strong narrative as well as excellent production elements to complement that message (McCarthy, 2012). That professional quality comes with a wealth of experience and at a professional price. There are some publics, new video customers in particular, that may not understand the value of professional video production at a professional price. They see the rising
number of videos on the web, the increasing number of professional quality tools [cameras and editing software] on the market, and ‘amateurish’ videos that go viral and may believe that video production should be fairly simple and inexpensive.

In his article “Clients or Grinders: How the market’s three main personality types affect your success,” Ron Lindeboom (2006) analyzes media customers as ‘clients, grinders, and the middle 70 percent (p. 40).’ Each group has different characteristics, particularly in their behavior and expectations.

One of the key components in Lindeboom’s “Law of Clients and Grinders” relates to the willingness of each of these three groups to pay traditional professional prices. He believes that clients in the top fifteen percent of the market don’t squabble with professional video costs. They are concerned with quality and trust. Grinders, on the other hand (the bottom fifteen percent of customers) struggle with trust issues and are constantly trying to get a lower price or more than what they are paying for. He points out that grinders can easily wear down video producers and often require just as much or more time than do the top payers. The middle seventy percent fall in between. While they want a good price they seem to understand that “you get what you pay for.”

What does this mean for video production companies that are hoping to create realistic expectations in their publics? Producer Tim Wilson said in a December 2006 article appearing in Creative Cow Magazine that increasing professional rates could benefit the company more than lowering them to meet the lower paying customer’s expectations (p. 41). He argues that by increasing rates companies can weed out the ‘grinders’ and improve the quality of customers a video production company maintains as a part of its public. Wilson said that some clients who
turned away from his company because of production cost came back later after realizing that the lower price they paid elsewhere came with a very poor quality of production.

Michael McCarthy (2012), editor and chief of Washington Flyer magazine, debunked what he called a common myth in an article on Ragan.com after navigating his company through the production of a video. He notes that some people believe that in a ‘YouTube world,’ production value doesn’t matter. If individuals can create videos that go viral with no lighting, no tripod, and no script – why can’t companies? McCarthy said branded videos still need quality production values.

It may be true that some videos have gone viral with poor quality production and little storytelling. And, it’s also true that some companies are turning to viral marketing in hopes of gaining more publicity at a lower cost. But they are making the shift more strategically to viral video marketing (Null, 2012). As these companies look to get the most ‘bang for their buck,’ they must also understand the need for professional video service at a professional price. In a study on production value concerning television news programs, researchers Glenn Cummins and Todd Chambers (2011) showed the same news stories to participants using high quality and low quality production elements (p. 745). They found that viewers were not only able to distinguish high production elements from lower production elements but they also perceived the higher-quality recordings of the same story as more credible. Production quality in video is important as companies attempt to add value to their brand through video marketing.

*Video Impact*

While there is no way to guarantee marketing success, many companies turn to video to aid in informing publics about their service or product. G.N. Horne noted in a 1986 *Public Relations Quarterly* article that video was emerging as a powerful PR tool and that “whether we
like it or not, whether we accept it or not, video is the medium of choice for the majority of Americans. To ignore video is to conclude your message is not worth sending to sixty-seven percent of your audience (p. 23).”

Yet video marketing goes beyond just ‘inclusion’ of people and publics. Using direct video marketing efforts can have a positive impact on your company. H.M. Aoki said in a 1999 article in Brandweek that the return on investment for some companies using direct video marketing could be higher than 1200 percent (p. 8). But as online video content is increasing, it also could be saturating the video marketplace online. And, as video increases on the web, the potential for an individual video’s impact could be reduced. This may indicate that although some companies and businesses see huge returns on video marketing, others may not.

Many people are turning to the Internet to watch network television programs they would normally watch on television. In 2009, Advertising Age reported that Americans watched nearly thirteen million videos in February of that year alone (Learmonth, 2009, p. 48). While that may sound like a marketer’s dream, forty-one percent of those views were on YouTube and weren’t preceded by ads or commercials. However, in May 2013, YouTube announced it would begin offering paid channels on its website, similar to companies like Hulu and Netflix (Nakashima). Businesses are making advances in the transition to online video marketing too but there is still much to be learned. As with large media groups dealing with online video marketing in the preceding example; small and medium-sized businesses can’t rely on a single video to transform their marketing either. Furthermore, there is the question of trust.

A 2009 Nielsen survey found that “of 16 advertising tactics and media, online video ads ranked near the bottom for trust (eMarketer, 2009).” While FCM doesn’t produce ads exactly like those that play before online major network TV shows, many of the company’s clients ask
for TV spots or online promotional videos and commercials--projects that are similar in nature to those in this article.

Social media, including online video found on social media sites, shouldn’t be seen as a replacement for the traditional methods of marketing and public relations (Week One Social Media Series). These efforts should be complementary to the company’s overall PR or marketing plan. While video is an important and popular communication tool, video clients must be informed of what the potential impact may be.

In some cases, a well-executed video could bring in customers or generate other positive outcomes. As many video production educators will explain, one important factor in creating a great video is starting with a strong story (McCarthy, 2012). Poorly executed video production could mean trouble as customers may connect the company brand to an unpleasant opinion of the video itself. While both of these extremes are possible, it appears likely that a video’s impact may be difficult to discern apart from a larger marketing campaign.

**College Recruitment and the Use of Video in University Marketing**

FiveCore Media’s mission is focused on student learning but is also strongly rooted in becoming an enrollment tool for Goshen College. The unique nature of this type of training ground may encourage students to see Goshen College as a competitive institution because of its willingness to invest in student learning and provide professional video production opportunities as a part of the curriculum. Second, FCM has produced promotional videos for more than five academic programs already in its first two years as well as a series of commercials for the adult and professional studies program. Some of these videos are used on specific departmental websites, shown to prospective students, and currently one of FiveCore’s commercials is being broadcast on local cable.
Video recruitment isn’t new. *USA Today* reported more than twenty years ago that “more than 60 percent of the top 400 colleges in the USA… are using professionally produced videos to recruit prospective freshmen (Jones, 1991, p. 2D).” That was in 1991 when reporter Dylan Jones (1991) referred to the time as the “MTV generation.” But now, students are living in a very new generation. MTV now runs reality shows and music is stored digitally and accessible at any time through a student’s iPod, iPhone, or iPad. Video has changed too.

YouTube puts millions of videos at viewers’ fingertips and college recruiters are scrambling to find effective ways to capitalize of this constantly connected, social media driven generation. Is video the answer or simply a recruiting tool of two decades ago?

Lewison & Hawes (2007) outlined possible marketing approaches colleges can take in an article appearing in the *Journal of College Admission*. They said college recruiters face a difficult choice when selecting recruitment strategies. The most appealing strategy might be ‘mass marketing,’ or sending a standard message to a broad group of people. These marketing messages would likely be packaged in highly mobile mediums like television, radio, magazines or newspaper ads. While recruiters can pick and choose which stations or newspapers may reach their target audience, there is still a fairly broad selection of individuals, even within those smaller segments of the population. Mass marketing, according to the pair, is often less expensive.

The second option colleges may choose is called target marketing, or communicating a specific message to a select group of people. For example, a college may choose to produce a promotional video targeted specifically at business students at their school. The video would likely be placed or aired specifically through mediums that best reach people who have a particular interest in business. Mass marketing, on the other hand, may simply use a generic
‘college video’ to promote the institution rather than to target a specific type of student. This option may require more research and ultimately be more costly. Still, Lewison & Hawes (2007) said “gaining access to and securing response from existing and prospective students via electronic (Internet and email), print (direct mail, magazines, newspapers), broadcast (television and radio), teleservices (inbound and outbound telemarketing), and personal (direct sales and retail outlets) channels are rapidly becoming the norm for successful student marketing within the market context of higher education (Lewison & Hawes, p. 17).” Video is still a piece of the recruitment puzzle, whether the college chooses to pursue ‘mass media’ strategies or ‘targeted media’ strategies. The difference for FCM is that it must adapt its messages to fit with the college’s overall messaging strategies and channels.

James Townsend, Goshen College vice president for enrollment management and marketing, said the college is moving towards social media in its recruitment efforts and further away from highly-polished video production in some cases (J. Townsend, personal communication, January 23, 2013). While this may seem like bad news for FCM, Townsend said that he still sees opportunities for FCM through viral video that can be posted and shared via the web and social media. Townsend isn’t alone in the move to online and social media marketing. An article in BizEd, a magazine focused on business education, cited a study called “Marketing Spending at Colleges and Universities” by Chicago-based Lipman Hearne and the Council for the Advancement and Support of Education. It found that “between fiscal years 2008 and 2009, 55 percent of educational institutions surveyed increased their budgets for interactive marketing, while fifty-two percent increased their budgets for social media. These institutions were more likely than others to see more website hits, better awareness of their offerings among consumers in the market, and higher rates of alumni giving (BizEd, p. 58).”
Yet social media alone can’t be a college’s only approach. In an Advertising Age editorial in 2009, author Ken Wheaton skewered the BCS for half-hearted attempts at reaching out to viewers using social media. He claimed the Bowl Championship Series refused to listen to fan complaints about the BCS selection system. When the organization went to twitter to engage the fans, it was met with many not-so-supportive ‘fans.’ Wheaton concluded his editorial by saying “Yes, the BCS has turned to social media to get its message out, but it seems to have closed its eyes and jammed its fingers in its ears even as it goes on saying the same thing it's always said. If doing the same thing over and over again expecting different results is the definition of insanity, saying the same thing over and over again expecting people to start believing isn't much better (Wheaton).”

According to media researchers social media, like video production, must be thought of as more than just technology; it must be part of a comprehensive overhaul of a college’s marketing strategy. Lewison & Hawes (2007) push for a diversified strategy that focuses more on individualized mediums and messages.

The new era of direct multi-channel marketing requires creating multiple-touch points with each student prospect. Gaining access to and securing response from existing and prospective students via electronic (Internet and email), print (direct mail, magazines, newspapers), broadcast (television and radio), teleservices (inbound and outbound telemarketing), and personal (direct sales and retail outlets) channels are rapidly becoming the norm for successful student marketing within the market context of higher education (p. 18).

While college marketing may be moving away from the traditional ‘one size fits all’ approach, there is still a place for video in university marketing plans. Social media gave institutions new channels to connect individually in ways mass media couldn’t. It also provided additional video delivery methods to those consumers. This may indicate a wider variety of video opportunities for FCM.
The Excellence Theory

James E. Grunig (2006), professor at the University of Maryland, College Park as well as other researchers commissioned by the International Association of Business Communicators Research Foundation, initiated the “Excellence Study” in 1985. The study aimed to give practitioners additional insight into creating strong public relations departments, which the researchers argued needed to become stronger assets to their organizations (p. 30). The researchers found that excellent PR departments often have three distinct traits in common 1.) Senior level PR managers play a vital role in “strategic management processes of the organization” 2.) Senior level PR managers are influential members of the top executive leadership team. 3.) The department integrates diversity well, allowing people of all races and gender to have equal opportunities to succeed in all levels of PR practice and management (pp. 38-39). Just having these three qualities doesn’t alone ensure excellent public relations.

Grunig (2006) believes that the study provided criteria that are important for “auditing and evaluating public relations departments (p. 30).” The excellence study also provides strong evaluation criteria for this capstone project ‘Customer Expectation & the Technology-Image Expectancy Gap Theory: Creating a Public Relations Plan For an Educational Video Production Company,’ specifically in the case study analysis sections leading to the creation of the FCM PR plan.

The excellence study led to Grunig’s conclusion that strong communication must be two-way, symmetrical, and appropriately communicated either through mediated or interpersonal channels (Grunig et al, p. 40). Symmetrical communication benefits both the company and the public. Unfortunately, organizations don’t always make great strides to become mutually beneficial. Sometimes companies will only make a strong communication effort when they
believe it will help their bottom line. This is a sign of poor marketing, according to Steve Yankee, a veteran marketing practitioner and video producer (Yankee, 2007, p. 56). It’s also an example of *asymmetrical* communication, an approach counter to that which Grunig says will help a company achieve excellence in communication.
CHAPTER III
METHODOLOGY

This capstone project relies on several research elements, including extensive marketing research, an in-depth study of video production offerings listed on CCCU member school websites, and consultations with professional PR practitioners, video production managers, and a Goshen College marketing administrator in preparation for the creation of FCM’s public relations plan.

Case Study Analysis

Prior to the creation of the plan, interviews were conducted with video production company managers concerning the company’s PR planning processes, implementation, strengths and weaknesses, and strategies concerning communication efforts with key publics, which include university administrators, clients, students, and the community.

Although FCM is owned by Goshen College, it doesn’t exist solely for institutional marketing efforts. FCM operates on a charge-back system, meaning the company charges for all services whether the client originates on-campus or off-campus. In this way, FCM strongly models other regional production companies.

In addition to the case study interviews, this researcher conducted an interview with the Goshen College vice president of enrollment management and marketing; specifically looking for strategies and best practices that have been successful in the past as well as additional insight into the college and FCM’s shared publics. Also in preparation for creation of the plan, this researcher conducted and interview with a PR practitioner working outside of the college to gauge her viewpoint on essential elements to include in FCM’s plan and conducted a case study
analysis of all CCCU member schools.

**FiveCore Media Communication Plan**

The plan lays out PR efforts for the school year 2013/2014 in a four-phase process. This researcher first used this method in the fall 2012 to design a complete integrated public relations plan for The Family Christian Development Center in Nappanee, Indiana for the Ball State University class “PR 665: Public Relations Campaigns.”

The process moved precisely along Ronald D. Smith’s (2009) outline in *Strategic Planning for Public Relations, 3rd Edition*. The first phase includes formative research. In this section of the plan, this researcher analyzes the situation, organization, and each of FiveCore’s publics. The plan will include a Strengths, Weaknesses, Opportunities, and Threats (SWOT) analysis of FCM as well. Following research on the organization itself, the plan will develop PR and communication goals, objectives, and strategies for the 2013/14 school year considering what was learned during the literature review and other research. After the goals, strategies, and objectives are clearly defined, the PR plan will outline specific tactics and describe how and when each will be implemented.

The fourth phase will detail how the plan is to be evaluated following the implementation of the plan. In addition to each of these steps, the plan will include a preliminary budget for the implementation of the proposed PR plan and a schedule for implementing the plan over the course of the year.

**Evaluation Criteria for Case Study Analysis**

James E. and Larissa A. Grunig (2006) posited that excellent public relations departments hold to a two-way, symmetrical model of public relations (p. 47). They believed this
balanced model of relationship management could foster longer-lasting and stronger ties between an organization and its publics because it didn’t put one party’s interests higher than the other. This communication model provides opportunities for the organization to share important and correct information to publics while receiving feedback and open discussion in return (p. 47). James Grunig admits that performing this model perfectly is potentially impossible for an organization. However, he encourages managers to strive for as accurate a representation of this model as possible.

Specifically, he points out that “excellent public relations is research based (two-way), symmetrical, and based on either mediated or interpersonal communication (p. 48).” For each video production company case study in this capstone project, this researcher will evaluate and analyze each organization’s major communication efforts based on Grunig’s following criteria to find practices of ‘excellent’ communication to model in FCM’s PR plan.

**Important Questions: Case Study Criteria**

1. *Two-way communication:* How does this organization’s public relations efforts provide avenues for both the organization and the public to effectively transmit and receive information?

2. *Symmetrical Communication:* How do the organization’s public relations efforts attempt to balance benefits for both the organization and its publics?

3. *Mediated/Interpersonal Communication:* How do the organization’s Public Relations efforts appropriately use mediated and/or interpersonal communication in certain situations.

Often, organizations use mediated communication to reach a mass public while interpersonal communication becomes vital when working one-on-one or in a small group, such as with individual clients. One area of focus for the case study analysis will center on the interpersonal client/company relationship. As the company communicates the elements of the
video production process and tries to set realistic expectations with the client, it also must pay close attention to learn in-depth knowledge about the client. The key isn’t asking several questions, it’s asking *detailed* questions so that the producer can truly understand the vision and goals of the client (Jolly, 2006, p. 28). Understanding the client’s needs as well as the production company’s needs is an important step in creating a symmetrical relationship.

Another area of research in each case study will involve an analysis of each organization’s approach to planning and scheduling. In 2012, Xavier University students and faculty worked together to create internal videos for the institution. They found that while they gained expected exposure from the video off campus, they also received more exposure from on-campus publics such as school members of the admissions office, which promoted the video and in turn, promoted those who created the video as well (Clark & Stewart, 2007, p. 480). The same group concluded that it is vital to pay careful attention to pre-planning and the scheduling of interviews, which can often be difficult to coordinate at times (Clark & Stewart, 2007, p. 481). These important pre-production processes will be evaluated for each of the companies included in this case study analysis.

One additional area considered in the case study analysis will be the *reverse* of each of these criterions to evaluate which methods these organizations have used that *do not* effectively reflect Grunig’s suggestion of a two-way, symmetrical, and mediated/interpersonal communication. These will likely be deemed ‘elements to avoid’ in FiveCore’s communication plan.
CHAPTER IV

BODY OF WORK

CASE STUDY ANALYSIS: CCCU Video Production Opportunities

Summary:

Goshen College joins 117 other private, Christian higher education institutions to make up the Council for Christian Colleges and Universities. The international organization’s mission is “To advance the cause of Christ-centered higher education and to help our institutions transform lives by faithfully relating scholarship and service to biblical truth (CCCU/about).” According to the CCCU’s official website, the organization offers upwards of 100 services to its member institutions ranging from conferences and advocacy support to collective semester-long programs like the Los Angeles Film Studies Center and the Washington Journalism Center. In addition to its 118-member base, the organization has fifty-four ‘affiliated institutions (CCCU members and affiliates).’ While it is clear that not every small, Christian college operates a video production entity similar to FCM, currently very little research exists on just how common [or uncommon] an entity like this is to a CCCU member school. This purpose of this study was to provide data on how common video production offerings are at CCCU schools.

Objective of Study:

To determine how many CCCU schools operate professional video production companies for educational advancement purposes.

Secondary objectives:

• To determine the enrollment size of each college owning and operating a video production company similar to FCM.
• To determine how often communication departments or majors exist at CCCU schools.
• To determine how many CCCU schools teach video production as a part of their course offerings.
• To determine how many CCCU schools offer organized co-curricular activities involving video production to supplement learning.

**CCCU Website Analysis Methodology**

This study involved examining the websites of all 118-member institutions of the CCCU in January and February 2013. CCCU affiliates were not considered in this study. During the evaluation, this researcher looked specifically at five different areas including:

1. *Enrollment (Size):* CCCU member schools range between only a few hundred students to several thousand. This study looked specifically at the number of undergraduate students on the main campus of each of the member institutions. It did not consider graduate students or distance learning enrollment numbers. Enrollment as defined in this study also does not include satellite campuses. These numbers were found on individual institution’s websites when available. If a website did not list the undergraduate, on campus enrollment figures this researcher gained this information on the U.S. News & World Reports page for that particular institution.

2. *Communication Departments/Majors:* While colleges sometimes house video production instruction under different departments and various majors, many colleges and universities affiliate television and video in some form to communication. This study gauged the number of schools that list an offering of a Communication Department or major. Institutions that had departments with the word ‘Communication’ as well as another area in the name were also counted in this number [e.g. ‘Fine Arts & Communication’ or ‘Mass Communication’]. One important note is that while this study is designed to determine what video opportunities each school offers, the existence of a Communication Department does not guarantee a video production program or offering.
Many schools offer video production under a different major such as ‘Film Studies’ or ‘Broadcasting.’ To gauge video production offerings please see results from the “Video Production Offering” data gathered in this study. In addition, some schools offer Communication programs based on theory and analysis while offering no hands-on video production opportunities.

3. **Video Production Offering:** This figure gives a more specific look at which institutions offer some form of video production coursework. Video production in this area is defined as “coursework designed to train students in professional, hands-on video production skills and techniques.” The study does not differentiate between schools offering many courses and those offering just one. To qualify for this category each school must offer at least one course involving video production as defined in its course offerings catalog. Some schools may have many video production classes teaching in-depth methods and skills while others may offer only one basic production course. The entrance of digital media may be one factor in the widespread nature of video programs even amongst smaller colleges and universities. Scott Carlson (2001) recognized these advantages taking root in college programs more than a decade ago. “Digital-video cameras and editing programs have been adopted at film departments across the country -from the nascent film program at Virginia Commonwealth to the prestigious graduate program at New York University,” he said. “Those who teach filmmaking say that digital-video technology has allowed students to experiment with different editing styles, to present work to the class more quickly, and to focus on the aesthetics of films, rather than on the technical details of how to put them together.”

4. **Video Production related Co-Curricular Activities:** This category includes co-curricular and extra-curricular student organizations or offerings operating under the college’s
authority but not connected solely to one course or class. These include student-run TV programs, on-campus TV channels, organized Internet TV or video channels, film clubs that encourage organized film and video production, and converged media sites that regularly use video production such as online newspapers with a video supplement.

5. *Professional Video Production and TV Broadcast Opportunities:* This category includes video production companies (like FCM) that serve both an internal and external client base. A full-time faculty or staff member whose main responsibility lies with that company may lead these companies. However, companies that do not operate year round may also be included in these numbers but will be broken down further in the results reporting. TV Broadcast opportunities refer to TV stations that are broadcasted off campus such as on an FCC licensed station or external cable network. Often, these stations are staffed by professionals but may integrate students into various aspects of production.

*Keywords Used in Website Search:* Video, video production, television, TV, station, newspaper, radio, film.

*Limitations of this Study*

This study examines the websites of each of the 118 full members of the CCCU and doesn’t necessarily gauge the exact offerings of each school. While all 118 members in the CCCU had official websites, each were organized differently and some sites may have omitted information from the sites that would be beneficial to this study concerning video production opportunities and offerings. This study makes no claim to the exact offerings of each school but instead bases its results off of the information listed and marketed on each website. Any
information omitted from a website or placed in a highly non-typical location on the website would not likely be included in this study.

Results of the CCCU Study

1. Enrollment: Out of the 118 CCCU member institutions, eighty-five have an undergraduate enrollment of fewer than 2,000. Twenty schools maintain an enrollment between 2000-2999. Seven institutions fall in the 3000-3999 category while five additional schools enroll between 4000-4999 students. The largest CCCU school holds an enrollment between 5000-5999.

Sixty of the 118 schools in the CCCU report between 1000-1999 undergraduate students while twenty five schools had fewer than 999 students. These results indicate a small range of enrollment figures across CCCU member schools. While the largest and smallest colleges may differ in size by 5,000 students, most colleges in this study appear to be within only a few hundred or a few thousand students of other colleges and could indicate strong similarities in the student base, which may prefer smaller class and campus sizes. [See Chart 1A]
Chart 1A: CCCU Member Undergraduate Enrollment

<table>
<thead>
<tr>
<th>Size</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-999</td>
<td>25</td>
</tr>
<tr>
<td>1000-1999</td>
<td>60</td>
</tr>
<tr>
<td>2000-2999</td>
<td>20</td>
</tr>
<tr>
<td>3000-3999</td>
<td>7</td>
</tr>
<tr>
<td>4000-4999</td>
<td>5</td>
</tr>
<tr>
<td>5000-5999</td>
<td>1</td>
</tr>
</tbody>
</table>

2. Communication Departments/Major Offerings: Ninety-one percent (108) of the CCCU colleges house either a Communication department or Communication major under their roofs. Ten had no mention of communication in a major offering. Others offer similar majors while only three school websites didn’t list any Communication department or related major offering [See Chart 1B]. This high percentage indicates a commitment among CCCU schools to emphasize the spoken word through Communication departments or majors. These figures could be a stumbling block to colleges hoping to differentiate their Communication program from other CCCU schools.
3. Video Production Offering: While housing a communication department or major on campus doesn’t guarantee the inclusion of video production instruction, this study still found a strong showing of video production offerings amongst CCCU member schools. Eighty-eight of the 118 schools offered some form of video production [See Chart 1C].

For some schools this may be a small offering while others may have a strong video program anchored by several video production courses. Based on the research in this study, the institutions that list several video production courses, both beginner and advanced classes, appear to have stronger video programs altogether. In addition, the stronger programs appear to offer
additional complimentary classes in media production or storytelling courses as well as in lighting, audio, directing, acting, and other closely related classes.

These courses were found housed or associated with various departments and majors including communication, film, digital media production, digital media arts, telecommunications, english, broadcasting, theater, electronic media, humanities, media communication, media studies, multi-media production, convergent journalism, visual arts, and ‘animation, cinema, and TV.’

![Chart 1C: Number of CCCU Schools Offering "Video Production"

<table>
<thead>
<tr>
<th>Schools offering VP</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>88</td>
</tr>
<tr>
<td>Schools NOT offering VP</td>
<td>30</td>
</tr>
</tbody>
</table>

4. Video Production related Co-Curriculars: Forty-one CCCU colleges choose to supplement student learning in video production by creating simulation experiences, often in the form of co-curricular activities [See Chart 1D]. These include on-campus TV programs that broadcast on closed-circuit, on-campus TV stations, TV programs that are recorded on campus
but aired on local area cable stations, websites that offer news through a video supplement, film societies that specifically encourage film or video production, as well as a video yearbook. While the majority of those with video production co-curricular activities were on-campus TV news programs, some colleges chose instead to focus on internships off campus. While this study didn’t look specifically at how many schools require internships, this researcher noted that some of the most notable video production programs stressed internships and off-campus professional experiences instead of or in addition to co-curricular offerings.

5. Professional Video Production and TV Broadcast Opportunities: Some colleges choose to offer professional experiences as a part of their on-campus offerings. This study specifically showed that these experiences differed greatly in their organization and placement within the institution. Out of the 118 schools, only six appear to own or operate a TV Broadcast Facility. These facilities are generally FCC licensed stations or local cable access channels broadcast off campus and generally managed or led by a full-time professional. These facilities may include learning opportunities for students but often are led by a full-time staff or faculty member due to the need for professional oversight. Twenty schools appear to offer some form of video production company. However, there was a wide-range of operational business designs, which make each company or entity unique.

Seven of the twenty schools housed their production company under marketing or public relation offices and often only produced videos for on-campus promotional needs. These entities differ from FiveCore in that they are housed outside of a learning department and primarily focus on university promotion rather than education.
Ten production companies or production units are housed for educational purposes under a communication or similar department. Six of those companies housed in an educational department produce only for on-campus entities while only three companies appear to market services to both on an off campus clients.

Of those three, only two offer those services full-time and market to off campus clients: FiveCore Media of Goshen College and Covenant Productions of Anderson University. One
production facility counted in this number is not operated by the university but is a professional, privately owned company housed on campus and integrated as part of the educational experience. This particular production company focuses on feature films rather than corporate or commercial clients.

**CCCU Study Analysis:**

This study shows a strong commitment to mass communication and to training students in television and video production areas at CCCU member schools. While many schools use co-curricular experiences to simulate a professional environment, others demand internships to get students out into the professional industry to gain real-world experience and make important contacts.

The study shows that while these institutions may differ in their learning opportunities, there is overwhelming evidence to suggest that hands-on, real world experience is a commonly accepted pedagogy amongst CCCU schools. In addition, previous research into co-curricular activities has shown that while there are different approaches to these opportunities, the experiences contribute to development of leadership skills and abilities (Haber, 2011, p. 74). This study shows that the existence of a professional production company housed under a Communication or similar department is quite rare in CCCU schools.

Anderson University, an institution with an enrollment between 1000-1999, has been operating the only other video production company similar to that of FCM found in this study. It has existed now for more than twenty years. The results show that Goshen College is the only school with fewer than 999 students enrolled to offer a full-time, video production company for on and off-campus clients. This could be a strong selling point for Goshen College and FCM.
**CCCU Study Application for FiveCore Communication Plan:**

Based on the results of this study, FCM promotions should include a message focusing on informing potential students about the unique and rare opportunity to study at the only CCCU college fewer than 1000 students to own and operate its own professional video production company. This gives students the small campus feel but offers experiences similar to those otherwise found at larger institutions.

This study also highlighted the acceptance among CCCU schools of the importance of professional and simulated experiences in video production, including internships, which are often unpaid. FCM offers students on-campus employment, which could be a huge incentive for students needing to earn money but desiring experience in a professional video production setting. The FCM plan may include a campaign that highlights the rare opportunity to gain internship experience while collecting a paycheck.

Finally, while this study was not designed to consider the quality or ease of use of each college website, this researcher found many CCCU member websites to be difficult to navigate and locate important communication and video opportunity information. The *Chronicle of Higher Education* reported in 2009 that as printed materials continue to shift online, the importance of a college website is increasing (Powell). Russell Powell (2009) recommends that colleges find ways to “simplify without being simplistic.” In other words: be concise. While a website makes it easier to maintain a wealth of information, visitors don’t want to have to sift through several pages just to find what they are looking for.

Goshen College’s website offers only moderate information and certainly doesn’t highlight FCM as a ‘selling point’ on its website. The company is mentioned in the ‘Department Overview’ section with a link directing site visitors to FiveCore’s official website. It’s also
mentioned in the ‘News and Features’ section twice. The first mention is in a press release announcing FCM’s one-year anniversary and another introducing a new video camera purchase. However, it is not included in the video highlighted on the department’s website and isn’t listed under the “Productions” tab where the student-run TV show, newspaper, radio station, and yearbook are listed. The FCM PR plan may include directions to increase the branding and connectivity on the Goshen College Communication Department’s website to FCM’s webpage. In addition, a new departmental video should be completed to include FCM.

CASE STUDY: Covenant Productions, Anderson University: Dr. Donald Boggs

Summary:

Dr. Donald Boggs founded Covenant Productions as a part of his work as a professor at Anderson University in 1988. He now serves as the chair of the communication and theater department and the general manager of Covenant Production (D. Boggs, personal communication, February 7, 2013). His goal in creating this video production company was to provide a way to give Anderson University students a professional video experience to supplement curriculum in the classroom (personal communication, February 7, 2013).

The company found a boost through a growing gospel music group named the Gaither Vocal Band whose main singers lived nearby. Bill and Gloria Gaither hired the company to produce several videos until the couple took their video production in house.

Since its foundation, Covenant productions has added eight additional staff members and has won multiple awards (Covenant Productions Website Bios).” These include Telly, Crown, Spirit, Addy, and Silver Angel awards (Covenant Website Awards). In addition the company has produced a Billboard Top Music Video and its documentary films have appeared and won
awards at the Heartland Film Festival and Harvest Moon Film Festival. In 2010, the company won a regional Emmy for its documentary “Ripple of Hope.”

Objectives of Interview:

To gain additional insight into the public relations efforts of an established educational video production company by evaluating Covenant’s formal/informal communication plans and to seek advice about starting a new company like FCM.

Methodology:

Information from this case study comes from an extensive phone interview with Dr. Donald Boggs. The interview was conducted on February 7, 2013. Information gathered was prompted by asking eight main research questions:

RQ1: Please describe the employment/reporting structure within the public relations operations of the company.
RQ2: Please tell me how the company started, what were the goals, and how has it changed since its origin?
RQ3: Who are the main publics for this company? (Clients? Community? Students? Educators? Administration, employees, etc.)
RQ4: What are the main mediums (channels) the company uses to communicate with publics? (Social media, mass media, interpersonal communications, etc.)
RQ5: In what ways do publics communicate back to the company? (Does the company use surveys, comment cards, solicit phone call feedback, etc.)
RQ6: Please explain the step-by-step procedure your company goes through when a customer hires your company to produce a video for them. (Do you have paperwork explaining the steps involved, is there a contract that the client signs explaining the responsibilities they have in the exchange and the responsibly they perform? Is there a schedule laid out in advance? If so, may I review some of the documents as a part of this research?)
RQ7: What has been the biggest PR or marketing surprise you have noted with the company?
RQ8: Do you have any other important information or suggestions as FiveCore launches its first PR plan?
Case Study Results

Covenant Production’s PR Strategic Plan

Boggs said the company has traditionally had a loose public relations and marketing goals with no formal or written plan in place. As the general manager of the small operation, Boggs leads any public relations strategic planning the company does undertake. However, he said the company is reinvesting in a new website which he hopes will boost marketing opportunities and is working with the 5th Street Agency, a public relations organization at Anderson University, to help with additional public relations projects. Boggs said the business of video production has changed dramatically over the last few years, causing the company to have to rethink its approach to selling and producing videos. Although the company has no formal public relations plan, it does have several identifiable publics. They include students, clients from around Hamilton and Madison Counties, Anderson University administrators, prospective students, and alums. Boggs names ‘movers and shakers,’ or people with influence in the local area, as another important public to work with.

Still, a formal strategic plan could be helpful to building stronger public relations practice for the company. While planning has long been an important part of public relations, an article in a recent Campaign Asia-Pacific magazine said the industry is beginning to offer more intricately designed, strategic plans by borrowing techniques and people from the marketing industry (Scott, 2011). Based on research finding, FCM will need to pursue a formal, strategic plan while integrating the techniques and strategies learned from this and other case studies.

Personal Attention & Feedback

Boggs stressed that personal attention is a key in reaching customers. While Covenant Productions doesn’t typically provide a written survey or questionnaire for the sole purpose of
gaining feedback after a project, he said that the company intentionally provides opportunities to discuss and gather feedback, particularly from clients, to gather feedback. Producers work closely with clients, checking in with them during the production of the project and after it is complete to make sure they are satisfied. Boggs said that frequent, personal interaction is the main way Covenant Productions ensures its client’s needs are met. Still, a pre-survey and post-survey can add scope and help monitor attitudes before and after the project. Joe Hopper (2010) encourages the use of surveys as an important public relations tool. The data that comes from surveys, when designed properly, can provide the company with important insight into which strategies are working and which need to be reassessed. Making a survey effective involves a highly strategic design that centers on the overarching public relations campaign currently being implemented. This will help give the most relevant data for assessment (Hopper, 2010, p. 16).

Setting Realistic Expectations: Communication Prior to Production

Once a client has approached Covenant Productions, Boggs said they are sent a several page questionnaire about their needs and their goals for the project. Questions such as “who will be your liaison for this project?” and “what do you hope to accomplish with this video?” help Covenant Production employees understand the client’s knowledge and expectations for the project. This, in turn, helps them prepare a project that will meet the client’s expectations. Once the questionnaire is filled out and returned, Covenant producers send a project quote and, once accepted, the project goes into pre-production.

Covenant Productions and PR Surprises

Boggs said one of the biggest PR and marketing surprises has been the occasional difficult client. He said the company has had some instances when the customer just can’t make
up their mind on what they want or change their expressed expectation half-way through a project. The best way Covenant has found to deal with difficult clients isn’t through policy or procedures but instead to operate with a great deal of flexibility in client relations. Boggs said that he has learned to adapt to these clients and find a way to make the customer feel good about the experience. It’s not just about being a confident salesperson but about helping your customer feel confident in their decision to hire Covenant Productions. Helping a client work through the process to handle the issues that may arise is a part of the producer’s job, according to Boggs. They must know the personality of the client who may not always know what they want in a video. So, FCM must be ready to ‘hand hold,’ helping to encourage unsure customers and guide new customers through the process carefully to help them know what to expect.

In conclusion, the GM (Boggs) is very hands-on in the company already. He maintains a high profile in the company and personally handles the delegation of projects to the different producers on staff.

**Analysis of Case Study Based on Grunig’s Excellence Study:**

1. *Two-way communication:* Covenant Productions appears to do a great job of communicating one-on-one with its clients. A standard protocol of questioning clients about their goals for the project and one-on-one interaction allows the company to share important information with clients. In return, clients also have a great opportunity to share their thoughts and feelings about the process with the producer directly, without much red tape to work through. According to Grunig, the customer would have a pretty strong opportunity at two-way communication. However, there are other publics we must take into account as well.

   Administrators and students must also have input channels for providing feedback. These other publics also have similar opportunities for two-way communication. As indicated in the
interview with PR practitioner Rachel Lapp Whitt, it’s also important for publics to have the opportunity to share feedback in a ‘safe’ way where they can share frustrations or shortcomings of the organization without fear of retribution. The one-on-one communication model that provides easy access to management isn’t the best one for sharing sensitive or critical feedback without fear. To increase the two-way communication model for Covenant Productions, this researcher recommends adding an anonymous survey as part of the two-way communication process.

2. **Symmetrical Communication:** This case study highlighted the difficulty of trying to balance the needs of many different publics. In this case, one particular pressure point comes with the fine balance between providing professional video production to clients while allowing students to learn and grow. Often, students make mistakes in the learning process. On the other side, clients paying for a professional services may not leave much room for mistakes. So, Covenant Productions is constantly trying to balance the two so that the company and the many publics all get what they need from the exchange. In this sense, Covenant Productions meets the excellence factors in Grunig’s study as it is attempting to balance the needs of both the client and the company. The fact Covenant Productions is aware and constantly thinking about the needs of its publics is a big step in the right direction.

3. **Mediated/Interpersonal Communication:** Covenant Productions uses both mediated and interpersonal communication. The company’s general manager makes himself personally available to clients, students, administrators, and other publics. Again, there doesn’t appear to be a lot of red tape to work through, which is so often the case with other companies. Boggs specifically cites interpersonal communication as a major component in gathering feedback from clients.
In addition, producers personally check in and communicate one-on-one with their clients. Since Covenant Productions is a small company, the interpersonal communication factor is high. Mediated communication is present in some circumstances, specifically with the community or other faculty at the university. However, the most frequent publics (clients, students, administrators) have direct communication with employees at the company.

**Application of Case Study Results for FiveCore Media Plan:**

1. As indicated in this case study, FCM may seek to include ‘influential leaders’ in the community as part of FCM’s PR target market. Identifying these ‘movers and shakers’ and getting them excited about this unique combination of education and professionalism could help FCM gain recognition within the community.

2. In light of the need for personalized attention, FCM may develop a communication plan that includes face-to-face or phone call contact frequently with each client in order to solicit feedback. This case study shows that frequent, interpersonal communication is an important part of building strong relationships with clients and other publics. A.C. Croft (1994), a PR Management Consultant from Arizona, said in an article “20 Things I Learned in the PR Agency Business” appearing in Public Relations Quarterly that “Good news comes in person or over the phone: bad news comes in the mail (p. 9)” The article from was written in 1994. For managers today, Croft’s article may include e-mail in the ‘bad news delivery category.’ While email has value, company leaders must consider the importance of interpersonal communication with clients who want to hear ‘good news’ rather than ‘bad news.’

Customers don’t want to hear why a video project isn’t working but what the company is doing to overcome any obstacles. Delivering information frequently and in person or via the
phone is a big step in building strong relationships and reducing the chances of miscommunication or message misinterpretation.

3. Covenant Productions provides a list of questions it asks its clients to answer prior to meeting with producers. While FCM also has this practice, the new FiveCore Communication plan may include an audit and revision of the current set of questions to help evaluate what the customer expects and where there may be miscommunication.

4. This case study showed a strong top management presence in the day-to-day operations of the company. Although the FCM executive director has been a part of the design and implementation of the company, based on the case study it appears to be important for the ED to become more involved with these matters in a decision-making role such as being involved in the creative direction of video projects. So, a FCM communication plan may include additional oversight and operational input from the FCM executive director on a daily basis.

**CASE STUDY: PR Freelancer & Former GC PR Director, Rachel Lapp Whitt**

**Summary:**

Rachel Lapp Whitt (personal communication, February 18, 2013) is a freelance public relations practitioner and copyeditor. She holds an undergraduate degree in communication with an emphasis in PR and marketing from Goshen College and an MA in multi-cultural communications from DePaul University in Chicago, IL. After graduating from Goshen College, Lapp Whitt obtained an internship with Minnesota Public Radio and eventually began working with Garrison Keillor and the Prairie Home Companion show. She accepted a position in southern Indiana with the Vincennes Sun-Commercial newspaper as the county reporter and eventually became the assistant lifestyle editor. Lapp Whitt then accepted a position at Goshen College as the assistant public relations director heading up media and marketing for a year and a
half before moving into the PR Director role full time where she worked for seven years. After leaving Goshen College as the PR director, Lapp Whitt enrolled in graduate school and accepted a position at Richard Harrison Bailey, a marketing and PR firm in South Bend, IN. After graduating with her MA, Lapp Whitt began teaching courses at Goshen College in public relations, oral communication, communication research, film, communication and society, expository writing, and ‘women, text, and image’ until 2011. Currently, Lapp Whitt accepts freelance jobs working on public relations and editing projects.

Objective:

To gain professional insight and additional recommendations from Public Relations professionals on setting realistic expectations with FCM publics, obtaining additional ideas for soliciting feedback, determining recommended balances between using traditional vs. social media PR/Marketing tools.

Methodology

Information from this case study comes from an extensive phone interview with Rachel Lapp Whitt. The interview was conducted on February 18, 2013. The information gathered in this study was prompted by asking five main research questions:

**RQ1:** Please describe your education and work experience in PR/Marketing.
**RQ2:** In your experience, which communication methods have been most effective in prompting feedback from clients?
**RQ3:** Considering that FCM is in its second year and is still early in its existence, how specifically would you recommend the company use traditional PR/marketing methods (press releases, interpersonal communication, press conferences, TV/Radio) vs. new media methods (social media, website, etc.)?
**RQ4:** Considering that FCM is targeting clients in the “mid-market” range, how would you recommend the company identify and market to clients in this demographic?
**RQ5:** What recommendations would you give to FCM as it attempts to foster realistic expectations of video production technology (specifically in the areas of video length/turnaround time, cost, quality, and video impact).

**Case Study Results**

**Prompting Feedback**

Lapp Whitt explained the importance of gathering feedback from sources that feel free to comment on goods and services openly and without retribution. According to Lapp Whitt, customers and clients need to feel that you want open and honest feedback and that you are not looking for a positive comment or compliment specifically. She said that, especially in a college-setting as FCM operates in, it’s important to have data gathered from a person not-invested in the results of the survey to help clients or other publics feel free to comment openly. While FiveCore can, of course, gather general information from website click-through rates and other general measurements, Lapp Whitt said it’s important to gather more in-depth feedback. To do this, she recommends a survey that asks only a few ‘basic questions’ along with some important ‘open ended’ questions to allow publics to have freedom when sharing. She said these types of questions have been a help to her in gathering specific information as opposed to very general data that may not reflect the measurements you are hoping to obtain.

In 1996, Makovsky & Company, a New York City based PR firm, identified a three-step process for generating strong feedback models from customers. The first was to make sure the survey or feedback model makes it simple for customers to provide their thoughts and opinion (Getting in-depth feedback, p. 10). Next, the company recommends follow-up with interpersonal communication so that the company can ask specific, in-depth questions to ensure understanding and scope of the feedback. Finally, the company recommends springing to action to respond quickly after consideration of the customer’s complaints or positive feedback.
Separating PR and Marketing Objectives

Lapp Whitt points out that frequently small colleges, like Goshen College, combine PR and Marketing together in one department. However, personnel in those areas don’t always have extensive experience in both PR and marketing. So, she feels it is important for colleges and companies to determine first what the problem is that they are trying to solve. Then, the organization must decide if they want to tackle that problem using public relations tactics or marketing tactics. She gave the example of working with donors where she believes colleges should employ mostly public relations campaigns.

If a college is targeting students, however, she believes a marketing approach would be more effective. Through all of these tactics, Lapp Whitt said it is vital to keep a consistent message across all PR and marking efforts. For FiveCore, this means if someone wants a video produced it should be consistent with the messages being sent in other elements of the campaign. These may include emails, mailings, and meetings with the public or client. At the same time, disagreement remains over the separation of advertising and public relations. Noelle Weaver (2007) argues that PR and marketing shouldn’t be separated. Even more resolute, she said they can’t be separated.

Weaver believes that organizations combining elements from both PR and marketing make a company strong. “Collaboration also leads to competitive advantage,” she said. “In the end, they’re able to provide the types of thinking and ideas that each could not do on its own (p. 44).” So who is right? It’s possible that both Lapp Whitt and Weaver are correct. While combining resources from both marketing and PR make a company more powerful, recognizing which are the strongest strategies (paid marketing vs. traditional unpaid PR) to use is also
important. So, while the two fields may be joined, a practitioner still needs to choose which methods are the most effective, even if it means using strategies from both.

**Accessing Available Skills and Resources**

Determining which methods to use in FCM’s communication plan depends on the talent and skillset already employed at the company, according to Lapp Whitt. First, she recommends conducting an audit of the employees that already work at FCM to see what skills they hold. These may include writing skills for press releases or technological understanding for social media sites like blogs, twitter, Facebook, and LinkedIn. Another important factor to look for in the audit is the availability of staff time.

Once the audit is complete, FCM managers will have a better understanding of where the strength and talent lies within the company and allow them to determine if additional training, staff, or freelance help is needed.

Another factor Lapp Whitt points to is simply conducting research to find out where FCM’s target publics get their information. She believes that many area business and company administrators still get most of their information from traditional PR methods rather than social media. She also believe that the company must have an ‘ambassador’ who visits area companies in FiveCore’s target demographic to build and foster relationships to bring business through the door. Her recommendation is to have the GM serve as the primary person in that role.

Many of Lapp Whitt’s recommendations focus on the issue of public relations research, an aspect of PR still in its infancy. Don W. Stacks (2011) points out in his book *Primer of Public Relations Research* that research is critical in PR planning now more than ever as the field shifts from technical tasks like writing a press release to more of a management function (p. 6). Stacks
said that research helps practitioners know which direction to take in PR planning rather than making gut reaction decisions.

Finally, Lapp Whitt recommends maintaining a client binder containing documents that help explain important marketing and communication information to each client. She discussed how often clients don’t know what they need and may need FiveCore’s guidance to understand that a video is often part of a larger campaign with a primary goal and a message. The documents contained in the binder can serve as question prompts or explanations for how to get started in determining a marketing message.

While FCM isn’t a full service PR or marketing firm, Lapp Whitt believes the company must be familiar enough with the concepts of marketing to help explain to clients what they need to understand and determine prior to the video’s production. In addition, she believes it is important for FiveCore managers to understand the flow of how video fits into a PR and Marketing campaigns. If the client asks only for a DVD promotional video, she recommends FCM staff go the extra mile and provide short clips of the video for the client to use on the web, even if they didn’t ask for it. This too can build trust and customer confidence.

**Building Realistic Expectations**

Lapp Whitt said honesty is the best policy. She said FiveCore must be open, especially in terms of cost. This is an area that some clients may be unclear on what a standard rate should be. In terms of helping customers create realistic expectations, she said it’s vital to understand first what your customers actually expect. This comes from asking specific questions like “What are your marketing priorities?” “Why did you choose to pursue a video instead of other options?” “How do you currently communicate or market to your clients?” “Where is the video going to go?”
She recommends helping the customer conduct a small, informal communication audit on their company to see if adding a video will be worth their while. If they can’t answer these questions, Lapp Whitt said FCM must help push them to determine the answers prior to producing the video. She indicates that creating realistic expectations of FiveCore’s work directly correlates with the client’s understanding of the business, its own priorities, and what its goals and mission for the video are. She said helping them understand what they expect from themselves will help FCM know what areas to concentrate on when trying to fill in the missing pieces that otherwise may cause the client to create unrealistic expectations.

Application of Case Study Results for FiveCore Media Plan:

1. Based on case study findings, FiveCore’s communication plan addressed the need to gather honest feedback, whether positive or negative. Also, FiveCore’s plan addressed the need to support a ‘safe’ environment in which clients and other publics can provide feedback.

2. Based on case study findings, FiveCore’s plan will appoint or reinforce the role as sales and marketing ‘ambassador’ to the FiveCore Media GM. This role involves researching and making contact with potential clients in key demographics and communicating both through traditional and social media applications as well as interpersonally.

3. Based on conclusions from this case study, FCM’s plan included the creation of new forms containing information to provide to clients who do not understand the marketing and pre-production goal setting needs for their company.

4. Based on case study findings, FCM’s plan developed procedures and research techniques to determine what clients already know and understand about the need for messaging.
CASE STUDY: PentaVision Integrated Digital Media, Michael Lacognato

Summary:

As a production company that services off-campus clients, FiveCore operates as a professional video production company in addition to its mission of training and teaching video production students. In light of this unique mix of pedagogy and professional experience, a case study of the PR and marketing efforts of a regional video production company not affiliated with a college or university was included in this research.

The company chosen was PentaVision Integrated Digital Media. The company was founded in 2002 in South Bend by five men who formerly worked for Golden Dome Productions in the same city (PentaVision Press Release). In its founding, the company, then called PentaVision Communications, marketed itself as offering “all forms of local, regional and national communication productions ranging from corporate videos, television programs and documentaries, to commercials and ‘live’ programming seen on national television (PentaVision Press Release).”

Since that time, the company has shifted its name to reflect changes in the video industry to PentaVision Integrated Digital Media. This case study interview was conducted with Michael Lacognato, the Director of New Business Development. In this role, Lacognato handles most of the public relations, marketing, and new client communication duties. Although not an original founder of the company, Lacognato’s eight years with the company has given him strong insight into the company’s communication strategies and has allowed him to become a major part of PentaVision’s decision making process in terms of PR and marketing.
**Objectives:**

1. To gain insight into the public relations, marketing, and customer communication efforts of an established non-educational video production company.

2. To explore possible communication methods implemented by PentaVision Integrated Digital Media that may be beneficial to FCM.

**Methodology:**

Information from this case study comes from an extensive phone interview with Michael Lacognato, Director of New Business Development, PentaVision Integrated Digital Media. The interview was conducted on February 13, 2013 at 10:00 a.m. (EST). Information gathered was prompted by asking seven main research questions:

- **RQ1:** Please describe the employment structure within the company. Who is the top manager for the company?
- **RQ2:** What is your position in the company? What duties does this position include?
- **RQ3:** Does the company have a formal, written public relations or communication annual plan? (If so, may I review the plan in this research?)
- **RQ4:** What are the main messages the company attempts to communicate with its publics?
- **RQ5:** What are the main mediums (channels) the company uses to communicate with publics? (Social media, mass media, interpersonal communications, etc.)
- **RQ6:** In what ways do publics communicate back to the company? (Does the company use surveys, comment cards, solicit phone call feedback, etc.)
- **RQ7:** Do you have any other important information or suggestions as FiveCore Media launches its first PR plan?

**Case Study Results**

**The Economic Impact & Diversification**

This case study highlighted the negative impact of the most recent recession in the United States. PentaVision Integrated Digital Media felt the impact directly as many companies began to pull back on funding for marketing and promotional videos. However, the negative economic impact also had some positive effects as the company began to put more emphasis on marketing
and promotions. Lacognato said the other employees began to allow him to make more of the public relations and communication decisions since he had the most experience in those areas.

While the company has no formal, written public relations or marketing plan, Lacognato indicates that the company does have specific goals to guide the PR decisions being made. This leads the company to follow a directed method of PR that is intentional but allows room for adjustments to be made as the industry and market changes.

Lacognato cites the shift in business practices from 2008 to 2009. In 2008, Lacognato said the company had a great year and saw solid and steady income from its steady base of customers in the education, healthcare, industry, and manufacturing sectors. However, due to a recession one year later, the company found itself in a very tight budget cycle when industries began to cut back on their marketing efforts. So, to protect the company, it began looking to diversify its clientele base hoping that having a wider variety of customers to pull from could protect the company from future crisis in tough economic times.

On the surface, diversification may seem like the obvious strategy especially in an economic downturn. However, there are dangers to diversification as well. Jingoo Kang (2009) found that a company that diversifies its client base to several ‘unrelated’ industries may also increase the demand put on it to understand, communicate with, and resource each of those industries (p. 97). Rather than specializing in a few areas, diversification can be difficult to provide the level of service to each unrelated field in a way that best meets their needs or expectations.

On the other hand, a report in 2008 from DreamWorks Animation, the company that produced animated films such as Shrek and Madagascar, listed ‘a lack of diversification’ in their business model as a major weakness (SWOT, p. 5). Pixar, a leading competitor, has now joined
the Disney family making it an animation powerhouse. DreamWorks Animation’s narrow niche in the filmmaking industry could pose a threat to the company’s survival. While the 2008 SWOT analysis included a lack of diversification as a weakness, it still saw its portfolio of well-known animated films as a strength. So, understanding that a company can be strong by narrowing its focus is important but it is also vital to recognize the inherent danger in a clientele pool that lacks diversity, especially in a weak economy.

Creativity

One of the keys to PentaVision’s survival throughout the recession was the company’s willingness to let down its pride and be willing to adapt to the needs of the customer. Lacognato said the company still offers video production as its main product but that it now also offers other marketing services, including guidance on messaging, packaging, and advice on tactics to help clients reach their target audience.

In addition, the company began to be creative in its pricing structures. It recognized that companies were cutting back and that those who were spending money on marketing like video projects were still interested in watching their bottom line. So, the company adjusted pricing structures to make projects affordable for those who needed it.

Messaging

Lacognato said the company has two main messages it’s generally trying to send to customers and clients. First and foremost is the fact that the company exists. He said branding is the most important piece of marketing for PentaVision. He is constantly trying to help people know about the company, what it is, and what it can offer them.

Second, PentaVision Integrated Digital Media tries to communicate that it goes above and
beyond to exceed the customer’s expectation. While this is still a part of developing its brand, Lacognato specifically cites this factor as an important part of building a successful relationship with a client. To do this, the company adheres to the following guidelines to help them achieve that goal:

1. **Understand what the client needs and/or wants.** Simply stated, the company does its research. PentaVision looks at the goal of the video and tries to help the client determine how they are different from their competitors. The company has assumed some of the role of what commonly is covered by an advertising agency or a PR firm.

However, often clients don’t go to these firms or have money to hire one. Rather than producing a video according to the little marketing knowledge the client has, Lacognato said that the company has chosen to help guide the customer knowing that this is the best way to give the client not only what they want but what they truly need - even if the client is unaware of what that might be. In addition, this research must include gathering information on who the client is and what skills and understanding of the video production process are. This is crucial as many first-time clients aren’t sure what the process is and may need to be advised in order to help them develop realistic understandings of the company and the process.

2. **Find the product or client’s niche:** PentaVision doesn’t expect every customer to think about the marketing angles of their product or service that makes them unique. Yet, this is an important part of effective marketing. Lacognato helps the customer identify what the most important and marketable aspect of that product is. This too requires research. Perhaps the company will need to research the product or even the competitor’s product to ensure the right angles to the video projects are addressed.

3. **Guide the client to decide exactly what the goals of the video are and whom they intend
to reach (customers, investors, employees, the community).

4. Ensure the message is effective and expected to reach the client’s goal: PentaVision looks at the goals of the client to make sure the videos they produce will maximize the ability to reach those goals.

5. Communicate to all end users: PentaVision attempts to connect the messages of its videos with people along the entire communication chain. Lacognato gave this example: PentaVision works with one of the many recreational vehicle (RV) companies in the northern Indiana area. If an RV client came to the company to have them produce a video, Lacognato said they would try to narrow down exactly who needs to be reached to accomplish the goal of selling more RVs. It may be important for the RV manufacturer to reach the owners of the RV dealerships to get them to stock their vehicles. However, this isn’t necessarily the only important factor in actually ‘selling RVs.’ Just because the company is getting their RVs on to several RV lots doesn’t mean they will actually sell the vehicles.

As a result, PentaVision would help its client realize that they also need to focus on communicating with sales people on those lots. They are the first line of interaction with potential buyers so Lacognato said they would be an important part of the process in accomplishing the goal of selling more RVs. He said he would help create a video that explains the special or unique factors of these specific RVs, specifically directed at RV salespeople who can directly impact customer.

In conclusion, previous interactions and successful or unsuccessful projects affect expectations too. As clients work through the process of a video production they begin to understand what it requires and what to expect after a project is complete. As a result, the client’s experience also helps set expectations in the future.
The Process of Goal Setting and Crafting Expectations

PentaVision’s approach to client interaction depends on the stage of the interaction. If PentaVision approaches a client the focus is on letting them know what the company can do for them and helping them see the potential positive impact a video project may have for their company. If a client approaches PentaVision, they may already be past this step, so Lacognato begins to work with them specifically to learn more about the goals and the expectations for the project. The company does this through a process that allows it to listen to the client, help make suggestions, and then brainstorm ideas.

1. **Listen:** PentaVision listens to the client to learn their goals, hopes, expectations, and any other project information.

2. **Asking Questions:** If the client is unsure of what they want specifically, PentaVision directs them to make some specific decisions regarding their project by asking ‘why’ questions. Why do you want to make a video? Why do you want to reach customers with *this* message (sell a product? Let them know what your company does?).

3. **Brainstorming:** Many of the members of PentaVision team get together in a room and begin to brainstorm about possible strategies and messages that would be the most effective for their client. The session allows the PentaVision employees to collaborate creatively to develop the most impactful video that accomplishes the specified goal prior to presenting the idea to the client.

4. **Follow-Up:** Once the company presents the idea to its client, PentaVision follows up with the client to talk about budgets and the specifics of what to expect in the coming production phase. PentaVision works hard to give each client the level of service that they need. Some clients need ‘hand-holding’ through the process to make them feel comfortable.
Others understand the process and need less communication. While PentaVision is not an ad agency, it has adapted to offer project management services to help clients who need that level of guidance. There is a fee for project management services.

**Expectations of Video Length, Cost, Quality, and Video Impact.**

1. **Video Length:** Lacognato said people have less tolerance now for long or drawn out videos than they have in the past. He said he occasionally has to refocus clients to pick one specific goal they want to accomplish as some clients come in with the idea that a longer video can accomplish many different goals. Instead, he pushes them to focus their goals and create a shorter, more impacting video projects.

2. **Cost:** PentaVision is very cognizant of the misunderstanding and misgivings with paying professional prices for video production. So, Lacognato said that PentaVision is very careful not to overcharge and tries to be transparent in being as cost-efficient as possible. By showing that the company is aware of the cost-saving component it helps build trust from the client. In addition, Lacognato tries to help clients understand that video is much like other forms of marketing that clients often don’t think twice about spending a good deal of money on. He cites instances where he’ll be discussing cost with a wary customer and then notice that they have boxes full of printed catalogues or brochures sitting around that likely cost just as much or more money. He said he has to very gently and respectfully link the customer’s willingness to invest in print advertisement with the understanding of the impact a video could have for that same cost.

Matthew Batstone (1995) recognized in *Campaign* magazine in the mid-1990s that major companies were looking to move video production in-house to save money and to keep more control of messaging. Now, in 2013 with the prevalence of individual videographers marketing
themselves as ‘professionals,’ it is even more crucial for production companies to communicate that the cost of professional video production with a high customer impact far outweighs the headaches of choosing low-cost, low impact marketing options. While the company may save money upfront, their video may be ineffective in reaching the target audience.

3. **Quality & Video Impact:** By following the steps outlined in above, PentaVision attempts to readjust its customer’s expectations by helping them focus in on one specific goal and by crafting a message using specific strategies to accomplish that goal.

**Obtaining Feedback**

Lacognato admits that the company has never done any kind of formal ‘pre-survey’ but that this is often covered in the pre-production conversations and planning process. Also, the company does not currently send out a post-survey or any kind of formal post-project research beyond gathering oral feedback on camera when offered by a client. To that end, Lacognato said the company may consider future post-production surveys on SurveyMonkey.com and that he feels this is an important part of the customer service experience.

**Analysis of Case Study Based on Grunig’s Excellence Study:**

1. **Two-way communication:** Like Covenant Productions, PentaVision has no formal PR plan. In addition, it doesn’t currently implement pre- or post-project surveys. However, the company is very focused on communicating and listening to clients, its most prominent public. The formal process of meeting with clients integrates a good deal of listening and asking questions. This is an important factor in implementing two-way communication.

2. **Symmetrical Communication:** PentaVision makes it clear that keeping a customer happy is only part of the secret to success. Helping a client get what they need is vital even when the clients themselves aren’t sure what their project should include. Price is a big factor here too. PentaVision strives to make sure the client understands the cost of the project and that they get the project they pay for. PentaVision appears to do a really good job of making sure both the client and the company get what they need in the exchange.

3. **Mediated/Interpersonal Communication:** PentaVision does use mediated communication through social networking and traditional advertising but, like Covenant Productions, has a
strong commitment to interpersonal communication. In all three factors, PentaVision appears to score high, which may explain why the company has survived for more than 10 years, including through the heart of a deep recession.

**Application of Case Study Results for FiveCore Media Plan:**

This case study shows that the following elements may be beneficial to FCM’s communication plan.

1. **Training:** To create an environment where FCM can serve in a formal capacity as project managers, employees must be equipped with marketing skills and education. At this time, no FCM full-time employees have had significant formal marketing training. To that end, FCM may offer training and education experience for both the FCM executive director and FCM general manager.

2. **Diversification:** FCM may make specific efforts to diversify its customer base by identifying and approaching businesses about what the company can offer to them. This will involve significant attention from the FCM general manager. While this is currently part of the GM duties, the company startup and workload have prohibited a significant amount of time to be spend on ‘cold calling.’ This plan should designate a timeline to allow this work to begin.

3. **Creativity In Brainstorming:** While FiveCore currently holds brainstorming sessions already for projects, the executive director should become more involved in the creative process. Presently, the ED has taken a distanced approach to this phase for individual productions. To create an interactive environment and to foster creativity, the ED should contribute to this phase of the process as well.

4. **Fostering Relationships:** This case study shows that producers at a production company must be willing to serve their customers at the level the customer needs and desires. Currently, FCM provides customers a list of questions to answer prior to an initial planning
meeting. While this is a common practice, PentaVision’s approach shows more interactivity and understanding in helping to walk the client through these steps in a meeting. A communication plan for FiveCore may address the intentionality of fostering strong company-client relationships. As a part of this procedure, FiveCore must integrate more face-to-face or phone contact with clients. While emails are important for documentation purposes, frequent phone calls to the client from the producer or GM are helpful in building the intangible rewards of great customer service.

**CASE STUDY: WIWU-TV51, Indiana Wesleyan University: Dr. Randall King**

**Summary:**

As an FCC licensed station, WIWU-TV51 operates to serve the community of Grant County and surrounding counties in Indiana. In addition, the station provides learning opportunities for students in a hand-on, professional environment. The WIWU-TV51 studies are located on the campus of Indiana Wesleyan University, which owns the station’s license. It is operated by four full-time staff members and is led by Dr. Randall King, director of broadcast media. The station exists under the university’s academic department and reports centrally to the chair of the communication department. In this structure, students are integrated into the work environment and afforded numerous opportunities for learning.

While WIWU-TV51 doesn’t offer video production services specifically similar to FCM, it does offer a similar learning environment to the one FiveCore administrators are hoping to foster at Goshen College. In addition, while this broadcast facility is different from a video production company in that it doesn’t accept pay for video services, it does have a direct responsibility to work with community members as a part of its FCC license. This leads the station to focus efforts on publics of specific interest to FCM. They include the local community,
administrators, and other college staff and faculty members.

Objective:

To explore ways WIWU-TV51 has been successful in communicating with its publics and to identify additional effective methods for communicating the often seemingly competing goals of producing professional video while training students.

Methodology:

Information from this case study comes from an extensive phone interview with Dr. Randall King, WIWU-TV51 director of broadcast media and Indiana Wesleyan University communication department chair. The interview was conducted on February 15, 2013.

Information gathered was prompted by asking seven main research questions:

RQ1: What is your position in the company? What duties does this position include?
RQ2: Who are the main publics for this company? (Clients? Community? Students? Educators? Administration, employees, etc.?)
RQ3: What are some of the most challenging experiences you've had with PR?
RQ4: In what ways do publics communicate back to the company? (Does the company use surveys, comment cards, solicit phone call feedback, etc.?)
RQ5: How does your company balance the need to bring in profit with the need to train students who are engaged in the institution’s learning program?
RQ6: In what positions do students serve at the company? (Educational companies only unless the non-educational company also accepts interns)
RQ7: What are some of your current PR/Marketing campaigns? (Print, TV, radio advertising?)

Case Study Results

Identifying Publics

WIWU-TV51 has three main publics. First, King identifies the audience, or viewers, as a main public (R. King, personal communication, February 15, 2013). Viewers can watch TV51
programming either on local cable or via ‘over-the-air’ broadcasts. Some original WIWU-TV51 productions can be viewed on the station’s website. The station airs both educational and religious programming that are obtained from external sources and then rebroadcasted on WIWU. In addition, WIWU-TV51 does a significant amount of locally produced programming as well. They include:

- Crossroads: Crossroads is a news magazine program featuring stories from the Marion, IN and the surrounding community.
- Perspectives: This talk show focuses on local issues and often features notable leaders from the local community.
- Wildcat Week: This program highlights sports from Indiana Wesleyan University teams.
- The Message: This program is produced in cooperation with College Wesleyan Church and features Rev. Steve DeNeff’s preaching and biblical teaching.
- Live Men’s and Women’s Basketball: WIWU-TV51 broadcasts all men’s and women’s home games live on the station as well as on live Internet stream.
- Phipps Gospel Sing: This program is produced at WIWU-TV51 and aired later on the station.

King identifies ‘students’ as WIWU-TV51’s second public. Students may be drawn to the college’s communication department in part because of the hands-on opportunities they have at WIWU-TV51. Currently, the station employs between five to six student leaders per year. These are coveted positions reserved for students who display an exemplary skill and leadership abilities. Generally, these students are in a producing role although they may be required to do technical work as well.

In addition, the station maintains a large pool of students who work hourly for the company, generally in crew positions running a camera or completing other technical tasks. Furthermore, other students may work at the station as part of their course requirements. Finally, few students will have on-air experiences but this is not the standard for most.

When it comes to balancing priorities, conflicts may arise between serving an audience and providing opportunities for students. King said that it’s important to communicate to students
that the station is a resource of their education rather than a station designed to serve them. The station must continually communicate that there is a balance between professionalism and education. King equates this type of learning to a “teaching hospital” where students are a part of the care and healing for patients but the primary focus is not on the student.

King identified administrators, faculty, and staff as the third public. He admits that communicating with this public can be very difficult. But, J. Sean McClenehan (2006) said that for universities, ‘internal’ publics are becoming almost as important to reach as external publics (p. 45). So, while it is challenging to communicate internally, its certainly a worthwhile focus.

King he has come to the conclusion that not everyone will get what WIWU-TV 51 does and why it exists. Still, these people afford the opportunity for the station to explain it to them patiently and not defensively. He recommends communicating what the station is about formally (online, websites, on-air) and informally (emails, face-to-face or phone conversation). Perhaps most importantly is how frequently these messages are communicated.

King said that he is constantly communicating to faculty and administrators what the station does and does not do. It must be clear that it isn’t a video production company. If the station gets a request to produce a video (that is not intended for broadcast on the station) King must not only communicate that the station doesn’t do that type of work but also why it doesn’t. In doing so, WIWU-TV51 hopes to educate people of the goal of training students while serving the community through locally-produced content.

**Station Branding**

WIWU-TV51 brands itself as the area’s “community station,” King says this is by design. The programming the station creates is intended to be unique as most other ‘local’ stations broadcast out of Fort Wayne or Indianapolis, nearly 60 miles or more away. So, King
said the key is to go back to the company’s core mission. Know the goals of the organization and communicate them. One way is through branding. WIWU-TV51 uses station IDs and other promotional materials on its station to push this brand. Other branding comes through press releases and local newspaper coverage.

**Obtaining Feedback**

WIWU-TV51 seems to have a unique approach to feedback. While the production companies studied often make no formal requests for feedback, TV-51 does solicit feedback from its viewers and community members often. The station asks viewers to email or write with their comments following their locally-produced shows. The email address is included on-screen and is read aloud. In addition, the station includes feedback links on its website. Still, King said there is a realization that the community isn’t very responsive to those feedback requests. While there is an occasional email or phone call to the station with feedback, many people don’t take the time to respond unless there is a problem or unless someone just wants to make a negative comment.

While feedback is important, King cautions putting too much emphasis on this type of negative feedback. One or two calls simply aren’t enough to indicate a trend and changing something based solely on one viewer’s negative complaint could be dangerous to the company.

**Getting the Word Out**

As King emphasizes that communicating frequently is key, he also indicates that there are many ways to accomplish this task. WIWU-TV51 uses social media like YouTube, Facebook, and twitter in addition to the messages sent over the air in station branding. The station also pitches stories to local papers and TV stations about awards the college may have won. King
uses emails to the entire college body to share information about the station. To reach the community, the station hosts the *United Way Telethon* and a show called *Third House Sessions*, which draws in leaders and politicians to speak on local issues. The station broadcasts debates and holds election coverage. King says this plugs the station in to community leaders who can be ambassadors for the station. Finally, the station holds an annual scholarship *Telesale* too that many viewers have come to look forward to.

**Analysis of Case Study Based on Grunig’s Excellence Study:**

1. **Two-way communication:** WIWU-TV51 provides ample opportunity for feedback with the station. Through email, social networking, and television promos, the station initiates a two-way pattern that is accessible for viewers. However, very few people take advantage of these methods. Further study would be needed to identify the reasons why this is the case. When it comes to communicating with other publics such as students, faculty, and administration, the station appears to be effective when answering one-on-one questions and inquiries about what the station does or does not produce. However, it is possible that with a more structured PR effort, the station may be able to communicate these messages more broadly to avoid these one-on-one explanations.

2. **Symmetrical Communication:** WIWU does attempt to balance its public’s needs. Similar to Covenant Production’s ongoing balance between student learning and professional output, WIWU-TV51 walks a fine balance as well. However, the station appears to take a strong stand that while students are afforded the opportunity to learn at the station, the primary public must be the viewer, which is often the lifeblood of a TV station. So, WIWU-TV51 does do a good job balancing the communication needs of both the company and the public but it differentiates between the most important publics and lesser (secondary) publics too.

3. **Mediated/Interpersonal Communication:** This is an area where perhaps WIWU-TV51 can take a more hand’s-on approach. While the station is sufficient with its mediated communication, its interpersonal communication with viewers in particular suffers. Partially, this stems from the viewer’s reluctance to take the initiative to contact the station with feedback. However, there are other ways to engage viewers one-on—one without a camera. Presently, the TV station is strong at meeting members of the community through its TV show coverage, by sending reporters out to cover a story, or while hosting a television community event. But, if the station was able to send employees out to community events to shake hands, walk in local parades, or sponsor local events, it may be easier to obtain feedback by initiating that contact with viewers one-on-one.
Application of Case Study Results for FiveCore Media Plan:

1. The WIWU-TV51 case study indicates strong communication to an internal public (students, staff, faculty, and administrators) is important. FCM’s communication plan may include procedures and strategies to help properly explain its mission. While marketing and branding are crucial to external clients, communication to an internal public may be more in depth and may require personal interaction and the addressing of individual questions rather than a larger PR campaign. This would include posturing the company to show students that a position at FCM is not a guarantee or a right but a privilege for those who work hard and display strong commitment to the company’s professional clients.

2. The WIWU-TV51 case study also shows a need to communicate frequently with staff and administrators. Currently, FCM approaches this communication in a formal way two times each year with a mid-year report and an annual report. In addition, the GM is expected to send ‘new client summaries’ to a group of select individuals in marketing and PR positions at the college. Still, more can be done to implement a frequent communication strategy with members of the student body, staff & faculty, and administrators.

CASE STUDY: Goshen College VP Marketing & Enrollment, James Townsend

Summary:

FCM is owned and operated by Goshen College (GC). Although an entity operated under the communication department, the company works closely with other departments on campus and provides a low-cost option for video production projects created for promoting or marketing GC. Due to the nature of this close relationship, research for a FCM Communication plan
includes investigation into the college’s current PR and Marketing structure. James (J.T.) Townsend is the vice president for enrollment management and marketing at Goshen College. Townsend started at GC in 2012 and is currently working to combine the efforts of public relations, marketing, and enrollment management to increase the number of incoming students at the school, which he highlights as the main focus for his department at this time (J. Townsend, personal communication, January 23, 2013).

Objectives:
To identify ways to provide and market useful video products to Goshen College.

Methodology
Information from this case study comes from an extensive in-person interview with James Townsend, Goshen College vice president of enrollment management and marketing. The interview was conducted on January 23, 2013. Information gathered was prompted by asking ten main research questions:

RQ1: What are Goshen College’s main publics?
RQ2: How do you see FCM assisting in the advancement of Goshen College?
RQ3: What are the main strategies Goshen College is currently using to reach each of its main publics (community, students, employees, donors, etc.)?
RQ4: What areas of communication would you consider strengths for Goshen College?
RQ5: What areas of Goshen College PR infrastructure would you consider weakness?
RQ6: What challenges has Goshen College faced in its PR planning in the past 5 years?
RQ7: How has video marketing contributed to PR plans at Goshen College in the past 5 years?
RQ8: In what ways does Goshen College solicit feedback from its publics?
RQ9: Could these same crisis(es) affect FiveCore? If so, how would you suggest the company prepares or head off these issues?
RQ10: Who currently decides which PR goals, strategies, and tactics you use?
Case Study Results

Identifying Publics: Goshen College tries to reach several publics to promote its causes but none more than future students. Future students are considered a main revenue generator so they have become the prime market for Goshen College’s enrollment and marketing efforts. However, Townsend identified several other important publics as well. They include current students, alumni, donors, current parents, high school teachers and guidance counselors, pastors and ministry leaders and community members.

Goshen College Messaging

Goshen College (GC) has identified several messages or draws to the college that will be the ongoing focus to bring students through its doors. They include intercultural experiences, affordable education, athletic opportunities, international education, spiritual growth opportunities, a focus on peace, and environmental study. However, Townsend cites a CCCU study that found that most students still care first about academic opportunities. GC’s main focus and primary message will be on the college’s academic offerings and strengths. One way the college is approaching this issue is that it has created small bios touting the successes of each department on campus. When a prospective student inquires or visits campus looking at a specific department, admissions counselors will pull the short description about that particular department and include it with a follow-up email further explaining the opportunities at GC. Currently, the college’s plan has set goals of 200 incoming students in 2013, 225 in 2014, and 250 in 2015.

PR and Marketing Structure

Goshen College has combined leadership of enrollment (often known as admissions) and
marketing under one roof. Seeing the similarities in marketing to students and helping them through the enrollment process, the college chose to put both functions under the same leadership. While the departments still exist separately, having one leader may help reduce duplication of marketing or enrollment efforts.

The public relations office has now become the Office of Communication and Marketing, combining PR and marketing functions together under one roof. This area also reports to the VP of Enrollment Management and Marketing. This combination of duties is common in both public and private universities (McCleneghan, 2006, p. 41). The challenge is that PR and Marketing managers have more responsibility, less time, and often less money. So, Goshen College is not alone in attempting to find new ways to capitalize on PR opportunities while maintaining its current staff and budgets.

**GC Strategy**

Goshen College is in the process of adopting a new PR/Marketing plan. Because the plan is not finalized, Townsend declined to provide the formal document for this study but did identify some main strategies for boosting enrollment. The college will focus specifically on getting people to campus. If the college can get prospective students to visit the school, Townsend hopes they will be more likely to apply and attend. Faculty involvement is another key area of GC’s strategy. When students arrive on campus, they will likely be given the opportunity to meet with a faculty member from their area of interest. However, this requires buy-in from faculty members. Another strategy Townsend identified was standardizing and updating faculty webpages. Again, with the focus on academics, Townsend believes it’s important to show who is on the faculty and what achievements they have reached.
FiveCore Media’s Role in Campus Marketing.

Although independent of the marketing department on campus, Townsend said video would likely have a significant role in the college’s marketing plan. Previously, video has not been a large part of GC’s marketing initiative. A few strategies have utilized videos in the past five to ten years, including three television commercials that were aired on local stations during the Super Bowl. Other television advertisements were aired on local cable and were designed to drive people to seek out more information about the college, specially by driving them to the college’s website.

Currently, the college is using local cable to promote its adult programs. Still, Townsend sees a strong need for video moving forward. He said that people expect video to be a part of the online and social media-marketing component. From that perspective, he can see FiveCore being a part of those efforts. However, he doesn’t see an increase in the need for polished, professional videos because he believes students are savvy to them. He plans to integrate creative and fun videos that he hopes will go viral. This doesn’t mean there is no use for polished video but that Townsend sees the need for creative ways to drive more traffic to the GC website.

Social Media

Facebook and twitter are becoming strong components to the college’s on-going marketing and enrollment strategic plan. Townsend said the college uses a program called ‘mention’ that alerts marketing staff anytime someone uses a twitter handle referring to Goshen College. This gives the staff a chance to respond, re-tweet, or ignore the message depending on what best fits the college’s strategic plan. Townsend sees this as a strong avenue and believes its twitter strategy is improving. Currently, the GC Facebook page has more than 10,000 likes, a strong showing for a college with an enrollment of fewer than 1,000 students.
Application of Case Study Results for FiveCore Media Plan:

1. FCM has a prime opportunity for pitching video ideas that are creative and fun in order to reach out to prospective students. With student staff that is tapped into college life, FCM has instant access to see and learn how incoming students may think and what may draw their attention in a video. As part of FCM’s Strategic plan, attention should be paid to creating opportunities for students to pitch creative video ideas to help assist the marketing of video services to the VP of Enrollment Management and Marketing.

2. In its first two years, FCM has created between five to ten departmental videos for GC academic programs and opportunities. This year, two of those videos were awarded a regional bronze Telly. When these videos are given awards and the accomplishment is promoted, the programs featured in the videos are also marketed. In addition, other departments have mentioned the desire to have official, program specific videos that can be included on departmental websites to help explain and ‘sell’ individual programs.

While the college may not currently be looking to produce promotional videos for each of its departmental websites, FCM has a great opportunity to help marketing the value of these videos to the college and promote ways that they can enhance and compliment marketing efforts already underway.
CREATIVE PROJECT: FiveCore Media Public Relations Plan  
(Year 2013/14)

Executive Summary

In its third year of operation, FiveCore Media (FCM) will focus its communication plan on creating realistic customer expectations so that FiveCore can meet or exceed these expectations. This plan sets in place policies that allow the company to research and evaluate customer expectations using pre- and post-initiative surveys.

In addition, FCM enhances its publicity and sets ambitious goals for communicating interpersonally and engaging with our clients. The plan also calls for enhanced partnerships, alliances, and community engagement as well as research and evaluation of student expectations in order to create realistic expectation of Goshen College students.

Situational Analysis:

FCM needs a plan to aid in communicating its mission and marketing its services to clients and internal publics as well as helping foster realistic expectations.

Organizational Analysis:

Internal Environment

FCM officially opened in August 2011. As a branch of the Goshen College Communication Department, FCM was created to provide a professional training ground for Goshen College video students while offering lower-cost, professional video production options to Goshen College and the Goshen and surrounding communities. To date, the company has had no formal communication plan in place although preliminary branding and identity work has been completed.
The executive director, who serves in both an administrative role in FCM and a teaching role within the communication department, supervises all operations at the company. The general manager primarily runs FCM’s day-to-day operations. A full-time, temporary assistant producer assists in the creation of video projects and serves as a liaison to the company’s clients. In addition, the company hires student staff members to assist in shooting and editing video. The company reports to the Goshen College communication department chair and ultimately to the academic dean.

As Goshen College focuses more on enrollment and marketing, FCM’s services may become more and more necessary. In addition, Goshen College has been recently awarded several honors including the “Television School of the Year” from the Indiana Association of School Broadcasters.” These awards bring additional attention to the video area, including FCM, and may carry with it more willingness on the part of college administrators to further support and advance the FiveCore mission.

There are, however, some possible obstacles internally to overcome. With a fairly liquid start-up in the first year and a half, some of the duties between the executive director’s role and the general manager’s role are still unclear or not mutually communicated. Also, because FiveCore’s mission is unique, it is not always easily understood by others working at or affiliated with the college.

Public Perception

FCM sees its reputation as being professional, technological, trustworthy, and yet potentially expensive. Internal publics like students and staff hold the video area in high regard due to the numerous awards students have won in the past few years. However, some faculty, unfamiliar with the professional video industry, may feel FCM’s professional (yet reduced) rates
are still too much for their department to afford. Still, FCM has found that external clients who have had video production work done in the past often aren’t surprised when they hear FiveCore’s rates.

*External Environment*

FCM must pay attention to different sections of what it considers the external public. The company produces video both for off-campus clients and for on-campus clients using a charge-back system. Every dollar charged on campus is transferred to FCM’s account to track the company’s revenue. Even though Goshen College is simply transferring money internally, FCM sees this as important revenue generation. So, for these purposes, clients on GC’s campus are considered part of the ‘external’ environment for FCM. This market is limited at the moment for FCM. Presently, few departments on campus have funding to spend on video production services. However, FCM could easily work with college administrators to design a system, which doesn’t actually cost the college more than spends currently but will provide increased video production opportunities for departments on campus. So, while the college reevaluates its use of video for marketing and enrollment, FCM has a prime opportunity to bring additional ideas to the table to increase video production on campus.

The other external public is any client approaching FCM from off-campus. This may be area businesses, organizations, churches, or individuals. In 2011-12, FCM produced three off-campus projects while it produced nine on-campus projects (FiveCore Media Annual Report 2011/12). Seventy-five percent of those projects came from inside Goshen College. As marketing increases and FCM begins to generate buzz in the community, it may increase the production on off-campus projects beyond the first year’s twenty-five percent.
Still, we can’t underestimate the impact of the recession in the late 2000s. Although it officially ended in June of 2009, people in the Goshen area (as well as across the country) are still feeling the effects. (Rampell) While more and more clients are beginning to spend money again on marketing, the slow recovery and impact of national sequestration debates have the ability to close off many external revenue possibilities quickly. So, while currently the external environment looks stable and promising, FCM must continue to monitor its external public to evaluate the need for shifting strategies in the event of an economic downturn.

**SWOT Analysis [see Appendix B]:**

*Internal Strengths:*

FCM has shown many strengths even though it is only in its second year of operation. Its connection to Goshen College brings along with it many benefits, including access to a wide variety of clients, access to student staff, resources such as equipment and talent, and technical assistance. In many ways, the company’s tie to the college brings more stability than a traditional video production company may be able to maintain because FCM is funded as an educational mission. It does not have to operate solely on its own income.

Another strength is FCM’s low-cost options compared to other professional video production companies in the area. Although the company isn’t the lowest option a client could choose to go with, FCM aims to provide services for around sixty to seventy percent of other professional video production services.

FCM has great access to a diversity of talents on staff. Staff members excel in videography, editing, storytelling, writing, voice-over work, promotions, public relations, and technology. FCM can offer a wide variety of ‘full-service’ options to its clients.
The company also has access to several students moving through the Goshen College video program. This on-site access to trained staff members allows FCM to employ students with specific and necessary skills.

Finally, many clients like the idea of a ‘mutually beneficial’ relationship. Because FCM is a training center, clients who may be supportive of education could be drawn to FCM over other companies unaffiliated with an educational institution.

*Internal Weaknesses:*

FCM also has some obstacles to overcome. First, the company’s small staff size can be a weakness. In video production, crews of five to ten may be needed depending on the extent of the project. In addition, because FiveCore relies heavily on student staff, it must work around class schedules and other conflicts affiliated with student activities. This can be a big strain on the company as clients often want to be accommodated at their convenience rather than the convenience of FiveCore’s student staff. Perhaps a bigger weakness is the lack of a strategic communication plan and no sales directive at this point (e.g. which organizations FCM will approach or solicit services to?). This weakness is a prominent motivating factor for this communication plan.

*Opportunities:*

As Goshen College redefines its marketing strategy this year, FCM can be instrumental in demonstrating how video can positively impact marketing and enrollment efforts.

Because of the educational component to FiveCore, other organizations occasionally want to partner with us. These partnerships could become prime opportunities for growth and visibility in the community. Last May FCM had the opportunity to partner with a GC class and
travel to Greece and Rome to produce a thirty minute video program. These unique opportunities afforded through Goshen College give FiveCore excellent ways to expand and build demo reels with a variety of projects.

The community of Goshen is fairly small with around 30,000 people residing in the city (goshenindiana.org). And, although not a bustling metropolis, there are many manufacturers and other businesses in the area that could become FCM clients, including those residing in Goshen’s vibrant downtown. These are great opportunities for FCM to expand its clientele base and generate more business. And, while there are other video production companies in nearby cities that service Goshen, there appear to be no leading video production companies within the city limits. FCM has the prime opportunity to identify itself as the premiere professional video production company in the city of Goshen.

Threats:

Outside production companies in the county may be one of the biggest threats to FCM. A few companies have built a strong reputation already and have established repeat clientele in Goshen. FCM also faces possible threats from our own students. As part of FiveCore’s mission to train students, former employees who graduate may go out and establish their own production companies or services in the city. This is a very unique threat that FCM must live with.

Another potential threat could be posed if the new Goshen College vice president of enrollment management and marketing decides to move away from video in the college’s marketing strategy. This could greatly reduce the number of on-campus video opportunities for FiveCore. While FiveCore has so far had a strong pool of students to hire from, a potential threat lies in the availability of talent that flows through Goshen College from year to year. It’s possible
that Goshen College could have a few years without strong video students moving through which could pose a threat to FCM’s stability

**Identification of Key Publics**

*Customers:*

FCM customers include clients who purchase the company’s goods and services as well as students who attend Goshen College to study communication. Although both groups are very different in their needs, both clearly fall under the customer grouping as ‘purchasers’ of FCM’s services. External ‘clients’ generally purchase videos or media produced by the company while students ‘purchase’ professional learning opportunities while in the GC video program. Secondary customers include potential students, parents, alumni, GC faculty, GC administration, the Mennonite Church USA and affiliate organizations.

*Producers:*

FCM relies on producers from several different areas mostly on the Goshen College campus. This includes financial support from GC administration, technology support from the ITS Media office, bookkeeping support from the Goshen College accounting office, and managerial support from the communication department chair, academic dean, and human resources office. Other major producers include the FCM executive director, general manager, assistant producer, and student employees.

*Enablers:*

Several of the publics listed as ‘clients’ also service as enablers for the organization. The nature of the video production service business relies at least partially on word of mouth advertising. So, current and former customers, alumni, GC students, GC staff, and GC faculty
allow FCM to continue to grow and flourish. Although not directly linked as enablers, organizations like the CCCU, Broadcast Education Association (BEA), Indiana Association of School Broadcasters (IASB), and the Telly Awards have contributed to the continued success of FCM.

Company employees and students continue to be a part of these organizations, which have recognized GC video students and/or FCM directly to contribute to positive media coverage.

In addition, area media serve as enablers including the Elkhart Truth, Goshen News, ABC 57, NBC 16, CBS 22, and FOX 28.

**Limiters:**

While FCM hasn’t identified any overt and active limiters at this time, the organization continues to see areas of tension that could lead to competition or negative publicity. These include area or regional video production companies, which could potentially challenge FCM for clientele. Other possible limiters include other faculty or departments on GC’s campus unhappy with the financial support FCM has been given from the college.

**After due consideration, three key publics for this campaign are identified:**

1. Clients/Customers (Internal and External)
2. Potential/Current Students
3. GC Administration

**Key Publics Analysis**

**Public #1: Clients**

Clients can exist at several stages of development. Most clients are latent, apathetic, aware, or
active. FiveCore will likely be most successful in engaging the latent, aware, and active
customers and potential clients.

*Issue:* Many potential clients are unaware of either FCM’s existence or of how FCM’s services
can impact their organization. This public needs basic information about FCM, what services it
provides, and how those services can be beneficial to their organization.

*Organizations:* FCM has the potential to increase its client’s bottom lines through marketing and
promotional material. At the same time, FCM heavily relies on clients and customers to provide
both income for the company and professional projects for students to be a part of. This
symbiotic relationship seems very healthy for both organizations but can be a very fine balance
to maintain. Although well known on campus, most community businesses and companies don’t
know that FCM exists. While a lack of recognition is usually negative, for this campaign FCM
has a prime opportunity not only to increase its awareness in the community but to help shape its
own reputation as well.

*Communication:* This public has access to local media, local business groups and organizations
like the Chamber of Commerce, and Internet and social media sources. Some clients are actively
seeking information on video production services while others are aware of the need but are not
actively seeking out information on the topic.

*Personality Preferences:* Depending on the type of public and the stage of interaction, clients
will have a wide-range of personality preferences. Those clients familiar with video production
and the process of making video will likely be most interested in basic information including the
cost of production and the amount of time a project will take. Other clients who may be unsure
or nervous about the process may need more information including the basics of cost and time but also a detailed account of how the process will work.

*Demographics:* This public generally has at least an undergraduate college degree and a moderate level of income. Customers/clients often serve as liaisons on behalf of their company or organization and many may be the principle owner/manager of the organization.

*Benefit Statement:*

FCM’s video production is a benefit to this group in several ways from increasing the client’s visibility in the community, driving more business through the company’s doors, training employees, or generating donations for an organization. However, FCM has the potential to benefit this public in a very unique way as well by helping liaisons understand their own companies better. Many FCM customers know they want a video but don’t understand how to go about producing one. Not only do they lack the technical expertise, they may not understand the need for evaluating their own company and refining their video goal to make the video more effective. FCM can lead this public through important steps that, in turn, help push the client to take an honest look at their own organization’s strengths, weaknesses, and future goals.

**Public #2: Potential/Current Students**

Potential or current students can be either a latent, aware, or active public. Generally, students who are actively enrolled in video classes early in their time at GC seek out ways to get involved with the video program. Potential students who are interested in video production but are unaware of Goshen College or the communication department are latent publics. Occasionally, students are aware of FCM but don’t fully understand how the organization can
benefit them or they haven’t fully decided what career path in communication they wish to pursue.

Issue: This public often wants one primary take-away from FCM: the skills and experience needed to obtain a job after graduating from Goshen College. Potential students want to know what they will learn, how much experience they will get at FCM, what they will be able to do with those skills, and assurance that they will have a good chance at getting a job in the field. At the same time potential and current students need to know that working for or with FCM will gain them recognition through award opportunities, resume experience, or on-camera demo tapes.

Organization: FCM’s reputation is fairly positive among current and incoming students. Those who attend Goshen College see FCM as the pinnacle of their academic success and understand that obtaining a job from the company takes a lot of hard work and advanced skillsets. However, FCM runs the risk of appearing to be an elitist’s club, an organization that only hires a few select (or favorite) students. This impression would be detrimental to the organization and FCM must work to avoid developing this reputation. In addition, some in this public see themselves as ‘unprepared’ to work for FCM, which could turn some people away from applying. So, FiveCore must work to communicate its balanced approach between the required advanced production skills and the opportunity for training with the company.

Communication Behavior: This public is heavily invested in short, quick, and frequent communication. Text messaging, twitter, and Facebook are three common media used by this group. This public is generally fairly active in seeking information about FCM. However,
potential students often seek information along with their parents who desire more information in traditional ways. They may prefer communication through email or longer print materials. Due to the visual nature of the video industry, often students seeking a career in television appreciate visual communication like full-color brochures or video messages via the computer, TV, or Internet.

*Demographics:* Goshen College has a wide diversity of students who attend. Most students in this public range from sixteen to twenty-three years old (prospective students). Many students come from a religious background as the college is directly affiliated with the Mennonite Church USA. GC maintains an on-campus international student population from nearly forty different countries (goshen.edu).

*Personality Preferences:* This public is driven by both emotional and logical appeals. College students are taught to be critical thinkers, assessing logical appeals to test their legitimacy. At the same time, students are experiencing a newfound freedom in their lives away from parents and can be easily drawn by emotional appeals as well. This public is motivated by the thrill of opportunity. Awards, recognitions, and new opportunities like professional internships often elicit emotional reactions from this public. Likewise, disappointment can also discourage this public and motivate them to seek other areas of study or transfer to other schools.

*Benefit Statement:*  

FCM is a benefit to this group because it provides them with valuable, hands-on learning opportunities, technical training, and client-based interaction they likely wouldn’t find at many other colleges in the CCCU. Likewise, the experience working with FCM gives students
professional experience to list on their resume and a solid demo reel to show potential employers. These two benefits make FCM employees much more likely to obtain a job after graduation. Finally, FCM provides some of these students with financial support through hourly wages, which help students pay tuition and other living expenses.

Public #3: GC Administration

In 2010, Goshen College instituted cutbacks due in part to low enrollment numbers and a sluggish economy. The college began to look for areas of growth to invest in. One of those opportunities was a proposal to create FCM. Since this time, GC administration has been an active public in that it actively seeks to obtain information about the company’s growth, impact, and needs.

Issue: This public remains fairly busy with several academic and support departments under its supervision. While this public desires to know the important facts and figures related to FiveCore’s success, it doesn’t generally desire to know each specific detail of every interaction. This public can be described as needing “headline” information. However, if crises arise this public needs to be informed with more in-depth information. This public generally doesn’t seek out this information but rather expects FCM supervisors to alert them if a crisis arises.

Organization: The relationship between this public and FCM is mutually beneficial. Administrators view the company as a valuable asset to the college and the Communication Department. The vice president of academic affairs and the Goshen College chief operating officer communicate about various needs of the company every few months. However, other
administration may have less access to company information and data except through traditional channels and annual reports.

Communication Behavior: This public is likely to read and monitor area media outlets as well as official GC reports, magazines, and books on higher education. In addition, this public relies heavily on e-mail in its communication as well as interpersonal interactions through phone calls or face-to-face.

Demographics: This public is highly educated and is comprised of the Goshen College president and his council. That group is comprised of mostly men. This public ranges in age from forty-to-sixty and most of the individuals have a master’s or doctorate degree.

Personality Preferences: This public is highly motivated by facts and statistics. This means a logical appeal will most likely be the most effective communication method to this particular public. However, the group appreciates enthusiastic ideas and is willing to take risks for the sake of success for the college. So, emotional appeals used in conjunction with logical appeals could also be very effective.

Benefit Statement:

FCM benefits this public in many ways. First, FCM serves as a draw for potential students to Goshen College, which is an income-generator for the institution. Second, the company serves as a marketing tool that can provide reasonably priced video production opportunities for the college. Third, FCM’s successes, including awards or recognitions, reflect positively on Goshen College, which helps the institution’s reputation as well. Fourth, strong
relationships built by FiveCore with community members and businesses reflect well on the college. Finally, Goshen College students who work for FiveCore gain valuable experience and may leave the college as alumni with a strong sense of goodwill towards the college, potentially creating future donors.

**Positioning Statement:**

FiveCore Media is the leading mid-market, academically focused, full-service video and media production company in Elkhart County.

**Primary Goals:**

1. To develop and foster realistic client expectations.
2. To develop and foster realistic student expectations.
3. To improve communication between FCM and main publics.
4. To increase the number of FCM project

**Goal #1: To Develop and foster realistic client expectations.**

**Objective #1:**

To have an effect on the awareness of new and inquiring clients about FCM’s capabilities and limitations, specifically to increase their understanding of the organization and the services it provides (increase the awareness of ninety percent of new and inquiring clients within six months.)

**Objective #2:**

To have an effect on the awareness of new and inquiring clients about how standard video industry pricing rates are calculated, specifically to help them understand how FCM’s prices are determined and what fees and costs will be associated with their production
(specifically to increase the awareness of ninety percent of new and inquiring clients within six months.)

**Objective #3:**

To have an effect on the awareness of new clients concerning realistic video marketing expectations, specifically to help them understand what a realistic expectations may be for their video project (specifically to increase the awareness of ninety percent of new clients within six months.)

1. **Strategy (Transparent Communication):** Provide electronic and written documentation explaining the basic video production process and how FCM pricing is calculated and implemented.

2. **Strategy (Organizational Performance):** Develop policy and train staff on procedures for providing information to clients and obtaining feedback.

**Evaluation:**

The evaluation method for much of this year’s communication plan will be through an online pre- and post- product survey. Questions specifically geared towards the client’s understanding of the production process will be included to evaluate the following initiative.

**Tactical Initiative: Client Communication Procedures**

FCM will begin this process from the moment a client inquires about FiveCore services. This initiative will include the creation and implementation of two new informational sheets.
1. General FAQ Sheet [See Appendix C]
2. Sample Production Process Timeline Sheet [See Appendix D]
3. Detailed Project Quote [currently in use]
4. Contract/Project Agreement [currently in use]
5. Customer Questionnaire [Currently in use]

FCM already has an adequate quoting process, a strong contract form, and a customer questionnaire that encourages the client to begin thinking about their goals and objectives for creating the video. However, FiveCore must implement a policy for communicating the ‘production’ process to clients. Some previous clients have expressed concern that they haven’t understood fully what they were expected to provide to the company and what steps both FiveCore and clients were supposed to take.

To inform clients about the process, FiveCore will implement the general FAQ sheet and a sample production process timeline to give clients an idea of what they can expect in terms of communication from the company. In addition, FCM will increase verbal and interpersonal communication to the client throughout the process. The following is a general timeline of when FiveCore will initiate each of the steps.

1. Client contacts or expresses interest in learning more about a video.
2. FiveCore general manager calls client/visits to thank them for their inquiry and provides a business card.
3. If client hasn’t contacted FiveCore within 5 business days, GM will send a follow up email again thanking the client for their interest and asking if they would like any further information.
4. Once the client responds the GM sets up a face-to-face meeting and sends the client the a link to the online ‘expectations’ survey as well as the Customer Questionnaire to complete prior to the meeting.
5. At the meeting the GM will provide the General FAQ sheet and the Sample Production Process Sheet Timeline. In addition, the GM will discuss the answers prompted by the customer questionnaire and ask additional questions to gain understanding of the client’s goals, needs, and hopes for the video project. In this meeting, the GM discusses the realities of promotional videos including what the client can expect a video to do and what videos likely cannot do [e.g. a promotional video may raise awareness of your organization amongst a target audience but it likely won’t bring a flood of customers through the door after its first showing.]  
6. GM develops video concept and provides client with a detailed quote.
7. Once accepted, the GM provides the client contract, which signals the beginning of the production process. As a part of the contractual agreement, the client must designate one key contact person for FCM to communicate with during the process. It also outlines the date FCM must have the project completed as well as any dates where the client must provide materials (photos, logos, etc.)

8. Production begins on project.

9. After project completion, GM sends the client a link to the post-survey and a letter thanking them for their business.

**SCHEDULE**

*Quarters 1, 2, 3, & 4*

- *July 1*: Create General FAQ Sheet and Sample Production Process Timeline Sheet.
- *July 1*: Meet with all employees and train on new communication procedures.
- *July 10*: Send forms to printer.
- *July 15*: Begin asking new/returning clients to fill out online expectations survey.
- *October 1*: Conduct analysis of pre- and post- survey results.
  - Reevaluate tactic.
- *January 1*: Conduct analysis of pre- and post- survey results.
  - Reevaluate tactic.
- *April 1*: Conduct analysis of pre- and post- survey results. Reevaluate tactic.

**BUDGET:** Client Communication Procedures

*Elements: General FAQ Sheet & Sample Production Process Timeline*

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**Evaluation:** FCM will evaluate its ‘Client Communication Procedures’ initiative according to the following plan:

- Collect and compare answers from the pre-survey to the post-survey concerning client expectations before and after the initiative is complete [Appendix E].
Goal #2: To develop and foster realistic student expectations.

Objective #1:

To have an effect on the awareness of communication students about FCM’s capabilities and limitations, specifically to increase their understanding of the organization and the services it provides (specifically to increase the awareness of fifty percent of all GC Communication students within six months.)

1. Strategy (Transparent Communication, Publicity, Special Event): Provide opportunity to explain the goals, priorities, and services of FCM to GC Communication students.

Tactical Initiative: FiveCore Fest

While FiveCore has gained a good deal of publicity in the past two years from projects it has completed on campus, awards it has won professionally, and word of mouth advertising from student employees, there is an on-going need to clarify and communicate the goals and objectives of FCM. This needs stems not only from a public relations standpoint but also from a recruitment perspective. FCM needs talented, hard-working students who understand the complexities and inherent conflicts that come from operating a professional video production company while employing what this researcher will refer to as ‘professionals in training.’ These are essentially students who are gaining real-world experience in a setting that doesn't treat them as students. FCM expects professionalism out of its student workers. This is a difficult message to communicate to students who may not have much experience with a professional work environment at all.
This initiative will provide a great opportunity to explain the goals and services of FCM while tapping into a potential talent pool. In addition, this initiative will promote awareness of FCM amongst students at Goshen College.

The FiveCore Fest will be an event that introduces Goshen College students interested in any area of video production or communication career to what FCM is all about. Due to the demand for highly skilled workers, FCM runs the risk of becoming an ‘elitist’ operation. In order to avoid this stigma, FiveCore will reach out to students from their very first few weeks on campus through this fun and exciting special event.

The ‘FiveCore’ Fest will be open to all GC students however, special attention will be given to marketing the event to communication, broadcasting, journalism, and public relation students.

The hour-long event will include door prizes, free food (popcorn, cookies, other snacks), and demonstrations geared towards helping students learn more about FCM. When students arrive, they will be given a short “FiveCore Quiz (pre-survey)” they will fill out and submit in exchange for a raffle ticket to win prizes. Students will then be encouraged to visit the four demonstration areas where they will be able to learn more about various aspects of FCM’s operations. The demonstrations will be approximately eight minutes long and will run concurrently so students can mingle between the sessions as they arrive. After completing each demonstration, students will be given another entry to win a FCM door prize of a T-shirt, hat, or a gift card from an area restaurant.

**Demonstration Area #1:**
*FiveCore Demo Reel* – This area will feature highlights of the projects FCM has produced in its two years of operation. Projects will include the Telly-award winning Theater Department promotional video, Telly-award winning Informatics promotional video, Telly-award winning ROR medical device
trade show video, Addy-award winning 91.1 The Globe Commercial spot, highlights from the thirty-minute program “Breaking Down Barriers: The Journeys of the Apostle Paul” and others. A FiveCore student employee will host this demonstration area and share the goals and objectives of the company.

**Demonstration Area #2:**

*Shooting:* This area will feature a FCM student employee discussing the company’s videography equipment and the opportunities students have in the production phase of the project. The student worker will share personal experiences he/she has had on professional shoots with FiveCore.

**Demonstration Area #3:**

*Editing and Graphics:* This area will feature a FCM student employee discussing the company’s editing and graphics capabilities and will highlight some of the most visual projects the company has completed.

**Demonstration Area #4:**

*The Audition:* Students will get their chance to step in front of the camera and read a promotional script from the teleprompter in exchange for a free FiveCore coffee mug. The light-hearted and fun script will foster a comfortable atmosphere for students to step up and try out the life of an on-camera star.

Following the completion of the four demonstrations, students will be asked to complete a post-survey to gauge what they have learned. Those who complete this survey will be given a free FCM re-fillable water bottle. Student will also be asked if they’d like join an email update list to keep them informed of special events and news from FCM and encouraged to ‘Like’ the FCM Facebook page or begin following FiveCore on twitter.

**Promotion of FiveCore Fest**

FiveCore Fest will be promoted internally on the Goshen College campus through the FiveCore Facebook and twitter pages. Other promotions will be placed in the Campus Communicator (an all-campus daily email) and eComm (periodic email newsletter sent to all Communication students). These are all free listings and will incur no cost upon FCM. In
addition, Communication professors will be encouraged to announce the event in their classes. Posters promoting the event will be hung around campus in academic buildings and in dorm lobbies.

**SCHEDULE**

*Quarter 1 & 2*

*July 1:* Reserve room to host FiveCore Fest (NC19)

*Aug 1:* Contact returning students and assign four students to demonstrations that they will prepare for the event.

*Aug 10:* Order door prizes and giveaways for the event.

*Aug. 12:* Create survey ‘quizzes’ for the event. Create posters for event.

*Sept 10:* Begin announcing the event by posting on twitter and Facebook.

*Sept 11:* Hang up posters around campus.

*Sept 16:* Release eComm with announcement of FiveCore Fest.

*Sept 16:* Comm. Professors begin announcing the event in classes.

*Sept 18:* Send out first notice in Campus Communicator.

*Sept 24:* Setup for event

*Sept 25:* Send out Campus Communicator reminder

*Sept 25:* Hold FiveCore Fest Event from 6:00-7:00 p.m.

*Oct 1:* Follow Up with students who were interested in joining the email newsletter.

*Oct 2:* Evaluate pre- and post-surveys

**Budget:** “FiveCore Fest”

<table>
<thead>
<tr>
<th>Element</th>
<th>Cost</th>
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</thead>
<tbody>
<tr>
<td>Event Publicity (all free, online channels)</td>
<td>$0</td>
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<tr>
<td>Event Posters (design and printing)</td>
<td>$30</td>
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<tr>
<td>Food/Snacks (est. for 50 people)</td>
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<td>Door Prizes</td>
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<td>Room Reservation</td>
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<td>Student Worker Time (5 hours x 5 students)</td>
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</tr>
<tr>
<td><strong>Element Total</strong></td>
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</tr>
</tbody>
</table>

**Evaluation:** FCM will evaluate its ‘FiveCore Fest’ initiative according to the following plan:

FCM will conduct a pre-event survey in the form of a ‘quiz’ for students attending FiveCore Fest. Then, the company will compare those results to identical post-surveys (quizzes) given after the completion of the four demonstrations and compared to evaluate growth of student’s understanding.
**Objective #2:**

To have an effect on the awareness of students about professional expectations, specifically to help them understand the reality of the time, experience, and talent needed to work in the video industry. (specifically to increase the awareness of eighty-five percent of FiveCore student workers within six months).

1. **Strategy (Organizational Performance):** Create standard training procedure that outlines the expectations and requirements for student workers.

**Tactical Initiative #1: New Student Employee Training**

FCM will implement new student employee training days at the start of each school year with the FCM ED, GM, and Assistant Producer. New employees will be required to attend this full-day (eight hour) training, which will include the following sessions:

1. **FiveCore Fundamentals (four hours):** This session will serve as the company’s orientation and will include overviews of the company’s operations and employee expectations. This session will cover specifics like how students are to dress professionally, act in a professional setting, how their hours will be determined, and procedures for disciplinary actions if a student fails to meet FCM requirements while on the job. This session will also cover the goals and reasoning for the creation of FCM. It will discuss industry expectations such as inconsistent work hours, late nights, long workdays, and high stress environments. This session will be designed to help student workers understand the goals, priorities, and services of FCM.
2. *Camera Training (two hours)*: In this session, new employees will be oriented to the company’s camera and supporting gear. They will learn how to construct and deconstruct the cameras and will have a chance to use them in a small video exercise.

3. *Scheduling Workshop (two hours)*: In the final session for the new employee training day, student workers will work one-on-one with the FCM GM to develop their primary work schedule for the fall and spring semesters. In addition, the group will discuss and together concerning the upcoming year to clarify any questions student workers may have following the day of training.

**SCHEDULE**

*Quarter 1 (July-Oct)*

*July 1:* Begin planning specifics of training day by completing the scripting and any PowerPoint presentations to compliment the material being shared orally.

*July 10:* Contact new student workers via email to alert them of the required training day.

*July 15:* Prepare pre- and post- session surveys on Survey Monkey. Both surveys should be identical except for the placement of each of the questions to add variety. However, the questions on the post-survey should remain identical to those on the pre-survey.

*Aug 15:* Send reminder email to each of the new student workers.

*Aug 28:* Send final, specific instructions for training day to students on when to arrive and reminders of where the training will be held.

*Aug 29:* Set-up and preparation for training day

*Aug 30:* Conduct Training day and follow-up with post-survey.

**Budget:** “New Student Employee Training”

- Planning and communication (emails) – In House: $0
- Construction of pre- and post- surveys – In House: $0
- Set-up for Training Day – In House: $0
- Employee Badges ($8 x 6 employees): $48
- Lunch on training day for employees (9 ppl. total): $75

*Element Total* $123
**Evaluation**: FCM will evaluate its ‘New Student Employee Training’ initiative according to the following plan: Prior to the training day, FCM staff will ask new student employees to complete a short, survey of questions concerning professional expectations and FCM-specific expectations in a pre-survey followed by a post-survey after all training sessions are completed.

**Goal #3: To improve communication between FiveCore Media and main publics.**

**Objective #1:**

To have an effect on the awareness of the community of FCM, specifically to increase its knowledge of recent news and information pertaining to the company (specifically to increase Facebook fans and twitter followers by thirty percent).

1. **Strategy (Publicity):** Use social media to promote FCM services.

2. **Strategy (Publicity and Newsworthy Events):** Initiate news activity to encourage media coverage of recent awards and accomplishments.

3. **Strategy (Alliances & Publicity):** Enhance partnerships between FiveCore and benefit partners to increase awareness opportunities.

**Tactical Initiative #1: 2013/14 Community Blitz**

FCM will employ a series of tactics to drive potential clients and community members to become information partners with FCM, establishing long-term interest in news and information pertaining to the company. This year’s community blitz will set the stage and compliment FiveCore’s “Publicity Blitz.” The community blitz is designed to create awareness of FCM’s services and contributions to the community.
This year, FCM will continue to strengthen it’s alliances with Goshen College and 91.1 The Globe, Goshen College’s radio station. Last year, the company made a trade agreement with 91.1 The Globe, offering a sixty-second website video free of charge [worth approximately $3,000 in video services] in exchange for sponsorship mentions on the radio. FCM will continue this partnership again this year. FCM continues to work with several departments within Goshen College by offering discounted production services to on-campus clients.

Beginning in 2013/14, FCM will work specifically with Goshen College’s enrollment team and accompany them to the North American Mennonite Church USA Conference in Phoenix, Arizona. While there, FCM will demonstrate and consult with visitors in the Goshen College booth. In addition, FiveCore staff members will be presenting a youth seminar on “Breaking Down Barriers: The Journeys of the Apostle Paul,” a thirty-minute video produced in Greece and Rome. These on-going initiatives are designed to draw in new ‘friends’ of FCM. Then, employees encourage them to become Facebook fans or twitter followers.

In the 2013/14 fiscal year, FCM will add two new tactics to reach out into the community. First, FCM will join with the Goshen College Communication Department in hosting a float in the Elkhart County 4-H Fair Parade in July. Second, the company will become a “mover” level sponsor of First Fridays, a popular local monthly event in downtown Goshen. At this level, FCM will join 91.1 The Globe as well as Goshen College, further solidifying the alliance and the reach of that alliance within the community.
At each of these events (Parade & select First Friday events) FCM employees will hand out flyers urging people to look FCM up online, ‘like’ FCM on Facebook, or follow FCM on twitter.

**SCHEDULE**  
*(Quarters 1-4)*

*July 1-6:* Attend Mennonite USA Conference  
*July 1:* Evaluate and record the number of Facebook fans and twitter followers as a baseline.  
*July 7:* Initiate sponsorship of First Fridays at the ‘movers’ level  
*July 19:* March/Float in Elkhart County 4-H Fair Parade  
*July 30:* Renew partnership with 91.1 The Globe  
*Aug 2:* Hand out flyers at First Friday events  
*October 4:* Hand out flyers at First Friday events  
*Dec 6:* Hand out flyers at First Friday events  
*Jan 3:* Hand out flyers at First Friday events  
*June 30:* Evaluate and record the number of Facebook fans and twitter followers and compare to initial numbers from July 1.

**Budget:** FiveCore 2013/14 Community Blitz  
- Mennonite convention attendance (covered by enrollment) $0  
- Creation and Printing of FiveCore handouts $300  
- Parade float $500  
- Sponsorship of First Friday Events $2,500  
  
  *Element Total* $3,300

**Tactical Initiative #2: Generate Positive, Uncontrolled Media**

FCM actively participates in professional video competitions including the Telly and Addy awards. In 2012/13, FCM won four total awards. We expect to win additional awards in 2013/14 and will capitalize on those awards by writing a media release that will be distributed to Goshen College media partners, the Mennonite Church, students, faculty, and alums. In addition, any projects produced by FiveCore that may have mass appeal will be announced to local media through a press release.
**Evaluation:** FCM will evaluate it’s ‘2013/14 Community Blitz’ & ‘Initiative to Generate Positive, Uncontrolled Media’ initiatives according to the following plan: In July of 2013, FiveCore will record the number of Facebook fans and twitter followers. On June 30, 2014 that number will once again be recorded and compared to the original baseline to determine how much growth has been established.

**Objective #2:**

To have an effect on the action of clients, specifically to increase written feedback to the company (Specifically to increase client feedback to fifty percent of clients within six months)

**Tactical Initiative: Incentivizing Feedback Forms**

This communication plan has already outlined the implementation of both a pre- and post- project survey that will help evaluate the success of this year’s plan to create and foster realistic expectations. However, FiveCore values specific feedback that helps the company improve its productions to better serve its clients as well. So, following each completed project, the GM will email a “Thanks for Your Business” note to each client with a link to a short response form that allows them to provide specific information back to FCM. To encourage participation, FCM will offer a $50 coupon off their next video production project.

**Evaluation:** FCM Will evaluate its ‘Incentivizing Feedback Forms’ initiative according to the following plan: In July of 2013, FiveCore will set a baseline of zero since the company has had no formal mechanism of tracking responses from clients in the past. Each client
that initiates business after July 1st will be counted in the total number of clients counted.

On June 30, 2014 FiveCore will count the number of feedback forms submitted to determine how much growth, if any, had occurred in the amount of feedback provided.

**SCHEDULE**
*(Quarters 1-4)*

*July 1:* Create and Implement Short Feedback form to all clients  
*June 30:* Count total number of feedback forms from clients.

**Objective #3:**

To have an effect on the awareness of certain GC administrators, specifically to increase their access to recent news and information pertaining to the company.

(Specifically to increase GC administrator's knowledge of recent news to 100 percent of certain GC administration within 6 months)

**Tactical Initiative #1: Communicating with Administration**

FCM has a unique reporting structure. The company reports directly to the communication department chair, then to the academic dean/VP of academics, and then to the college president. Some administrators need more information than others. For example, the communication chair and academic dean likely need more information, more frequently than does the president. So, FCM will continue its practice of providing both a mid-year report of expenses and income as well as the standard annual report in July.

In addition, FCM will initiate a weekly ‘briefing report’, which outlines new and potential clients and any important developments in the company’s day-to-day activities. This weekly update will allow a ‘reporting’ level communication exchange without needlessly overwhelming administration with information. The weekly email update will
be compiled by the GM and should be sent to the: FCM executive director, communication department chair, academic dean, director of PR, vice president of enrollment management and marketing.

**SCHEDULE**  
*(Quarters 1-4)*  
*July 1:* GM to begin sending weekly updates each Friday.

**Evaluation:** FCM Will evaluate its ‘Communicating with Administration’ initiative according to the following plan: Within three months of the initiative’s implementation, all of the aforementioned administrators should be receiving the weekly email update. If all of those listed are receiving the updates, this initiative is a success, if not it has failed.

**Goal #4: To increase the number of FiveCore Media’s projects.**

**Objective #1:**

To have an effect on the action of potential external FiveCore clients, specifically to hire the company for video production services (increase the number of projects fifteen percent over the previous year within twelve months.)

1. **Strategy (Alliances):** Partner with area marketing firms that would be open to working with FCM for incoming projects.

2. **Strategy (Publicity):** Use controlled media coverage to promote FCM.

3. **Strategy (Publicity & Interpersonal Communication):** Use face-to-face communication to ‘cold call’ on potential clients.

**Tactical Initiative: 2013/14 FiveCore Media “Publicity Blitz”**

This year FCM will employ its first Publicity Blitz, which will include controlled media, alliances, and interpersonal communication.
**Controlled Media**

*Local TV:* FCM will produce a :30 second television spot to air on local CBS affiliate WSBT promoting its place as a mid-market, academically-focused, full-service video and media production company in Elkhart County. More specifically, the television spot would focus on the two key areas of: mid-market (or reasonably priced) and professional production services. The spot will run for two weeks during the year, once in the fall and once in the spring.

*Radio:* Through its trade-out agreement for a sixty-second website promotional video, FCM will receive monthly sponsorship spots on 91.1 the Globe radio.

*Print: Elkhart Truth:* FCM will take out two ads in the Elkhart Truth newspaper (One in fall and one in spring). Each ad will run for one week and will focus on FCM’s professionalism and locality in Elkhart County.

*Print: Northwest Indiana Business Quarterly Magazine:* FCM will take out two ads in the Northwest Indiana Business Quarterly Magazine. These ads will focus on FCM’s value, professionalism, and the potential impact video can have for its clients.

*Alliances:* FiveCore will continue its participation in the Goshen City Chamber of Commerce. In addition, the company will propose an agreement with TaigMarks Inc., a local advertising and public relations company. FiveCore will propose a fifteen percent discount to TaigMarks for projects the company outsources to FCM. This alliance would be mutually beneficial, providing TaigMarks Inc. a lower cost video production option while increasing FCM’s client pool.

*Interpersonal Communication:* FCM will begin to approach potential clients in person, unlike it has done in the past. Each week, FiveCore will identify two potential clients that it will initiate contact with and provide a brochure explaining FCM’s services.
FCM will follow up three weeks after the initial cold call with an email and link to FCM’s website and demo reel.

**SCHEDULE**
(Quarters 1-4)

*July 1:* Begin approaching two potential clients each week. (Cold-calling)
*Aug 1:* Initiate Proposal to form alliance with TaigMarks Advertising
*Aug 5:* TV Spot on WSBT
*Sept 9:* Air radio underwriting spot on 91.1 The Globe
*Oct 7:* Run ad in Elkhart Truth newspaper
*Jan 27:* Run ad in Northwest Indiana Business Quarterly Magazine.
*Jan 27:* Run TV Spot on WSBT.
*March 7:* Air radio underwriting spot on 91.1 The Globe
*March 7:* Run ad in Elkhart Truth newspaper.
*March 7:* Run ad in Northwest Indiana Business Quarterly Magazine.

**Budget:** 2013/14 FiveCore Media “Publicity Blitz”
- TV Spots: $2000 (est.)
- Radio Spots: $0 (Trade-out)
- Newspaper Ads: $300 (est.)
- Magazine Ads: $1000 (est.)

**Element Total:** $3300

**Evaluation:** FCM Will evaluate it’s ‘2013/14 FiveCore Media “Publicity Blitz” initiative according to the following plan: FiveCore will compare its total number of off-campus client’s projects from 2012/13 to the total number in 2013/14.

**Objective #2:**

To have an effect on the action of the VP of Enrollment Management and Marketing at Goshen College, specifically to increase the number of video projects being produced by FiveCore (increase the number of Goshen College marketing sponsored videos from zero to four within twelve months).

1. **Reactive Strategy (Prebuttal):** Construct a proposal and plan that would show the benefits of departmental marketing for all on-campus academic departments.
**Tactical Initiative: Departmental Videos**

In 2011/12, Goshen College hired FCM to produce departmental website videos for the Theater, American Sign Language, and Informatics programs. Since that time, GC has hired a new Vice President of Marketing and Enrollment Management. FiveCore leaders have met with the new vice president who seems to be generally positive about the contribution FiveCore can make to the marketing efforts of Goshen College. However, he has expressed concerns about the types of videos produced in the past that were between three to five minutes in length. GC’s new marketing approach includes the possibility of short, quick videos that the college hopes will go ‘viral’ and generate positive publicity for the college.

This departmental video initiative will include two specific elements:

1. Affirmation of the new VP’s interest in FCM and the potential of short, viral video.
2. A prebuttal that shows the value in longer form promotional videos as a piece of the college’s larger ‘viral’ campaign.

FCM will develop a concept to present to the VP of enrollment management and marketing that will include both short, fun videos that can be floated to gain viral momentum as well as a more in-depth (yet still trendy and catchy) video that will be housed on individual departmental sites. The prebuttal will show that both forms of video have value. The short video can attract attention while the longer form video reinforces the program and provides more detail once the potential student has visited the college’s website. The proposal will be to start with four academic programs this year that will include both viral and longer form videos as a part of the college’s overall strategic marketing plan.
**SCHEDULE**  
(Quarters 1-4)  
Aug 19: Begin development of proposal and presentation to VP of enrollment management and marketing.  
Sept 9: Present proposal to VP  
Sept 30: If accepted, begin work on viral and departmental videos.

**Evaluation:** FCM Will evaluate its ‘Departmental Video’ initiative according to the following plan: FiveCore will compare its total number of departmental videos paid for by marketing in 2012/13 (zero) to the number of department videos paid for by marketing in 2013/14 to track growth.

**Budget Totals**  
*Total Initiative Costs for Entire Communication Plan:* $7,523

**Key Spokespeople:**

In its efforts to promote FCM and increase clientele and production, FCM will use the following two spokespeople:

**Kyle Hufford, FiveCore Media General Manager**

Kyle Hufford will be perceived by clients as relaxed, knowledgeable, and highly skilled. His experience in promotions and video production combined with his working understanding of the FCM production process empowers him to work well one-on-one with clients, students, and the community. Mr. Hufford’s experience teaching in the classroom has equipped him with organizational and interpersonal skills that help him relate to people on a variety of levels. Hufford will likely be a primary spokesperson for the company, especially in direct communication with clients and student employees. He
received his MA in Digital Storytelling from Ball State University and his BS in Communications from Indiana Wesleyan University.

Seth Conley, FiveCore Media Executive Director

Seth Conley will be perceived by clients as energetic and authoritative. He has developed strong public speaking skills through his experience as a television news anchor and journalist. Conley will likely serve as a spokesperson in large group settings, on radio or TV spots, or when interacting with administrators. He is currently enrolled in the Ball State University MA Public Relations program and received his BS degree in Communications from Indiana Wesleyan University.

Key Messages:

Message Appeals: FCM will combine rational and emotional message appeals in its messages.

FCM will present two rational appeals:

1. A value proposition that asserts that FCM’s services are a good investment because it has reasonable rates, professional quality, and makes a contribution to educational opportunities for students.
2. A factual proposition that asserts that video marketing can be beneficial to individuals and companies.

FCM will present appeals to positive emotions, specifically using the virtue appeals of altruism to aid in the encouragement of supporting the education opportunities FiveCore creates. Loyalty appeals will be aimed at faculty, staff, and alums encouraging them to support FCM because of its strong connection with Goshen College. Improvement appeals
will target both clients hoping to improve their company’s bottom line and students who hope to improve their chances of getting a job after graduation.

Outline of the verbal and nonverbal communication strategies for FCM.

Message #1: One point of view will be presented: FCM’s services are beneficial directly and indirectly to its clients and customers.

- A conclusion will be drawn: I should invest in video services to benefit my customers and my business.
- Message clarity will be enhanced by a Fog Index level of 10th grade.
- Messages will include power words such as ‘investment,’ ‘wise choice,’ ‘responsible,’ and ‘potential’
- Messages will avoid any exaggeration
- Messages will rely on facts and documentation rather than empty claims.

Nonverbal Communication
- Powerful and bold music will be featured in messages.
- The FCM logo will be featured in messages.
- People smiling in a businesses setting will be used, shaking hands.

Messages #2: One point of view will be presented: Goshen College’s FCM is a unique, professional training ground for students looking for a career in video production.

- A conclusion will be drawn: Goshen College's Communication Department will best prepare me for a career in television production partially due to FCM experiences.
- Message Clarity will be enhanced by a Fog Index Level of 8th grade.
- Messages will include power words such as ‘professional,’ ‘hands-on,’ ‘award-winning,’ ‘paid employment,’ ‘right choice.’
- Messages will avoid any exaggeration.
- Messages will rely on facts and documentation rather than empty claims.

Nonverbal Communication
- The FiveCore logo will be featured in its messages.
- Upbeat, younger music will be featured in messages.
- Students using expensive lighting, audio, and camera gear will be featured in the messages.
- Quick and colorful images will continue to move through throughout the message
CHAPTER V  
SUMMARY AND IMPLICATIONS

This study has shown strong evidence that ‘expectations’ help determine a customer’s opinion on whether a company has been successful or not. This became a great launching pad for the 2013/14 FiveCore Media Communication Plan Creative Project.

Additional insight emerged from in-depth case study analysis that helped identify some important elements that need to be addressed when attempting to meet customer expectations, specifically in the video production industry.

The newly emerging technology-image expectancy gap theory reveals that evidence exists to show that people often set their expectations of technology high simply because they are unaware of the true limitations or ability of that technology. This could be problematic to a variety of industries that thrive in the technological world, including video production.

These studies also highlighted the challenges that accompany a video production company similar to FCM, which have goals both in the professional arena as well as in the educational arena.

The analysis of the CCCU websites indicated overwhelmingly that video production teaching inside the classroom is predominant and that many schools attempt to provide some form of video production experience to students at their schools. However, the study found only two schools in the CCCU with a professional video production company housed in the Communication department that is staffed full-time.
Several case studies that included video production managers and PR professionals indicate that verbal communication is a key to successful relationship management. However, this research also revealed a missing element as neither of the video companies studied maintain a written, formal communication plan of their own. Also, none offered a ‘pre-‘ or ‘post-‘ survey to gauge client expectations.

An element that was shared often in the case study interviews was the need for frequent, ongoing communication with clientele and the need to be flexible to meet the client’s needs. This became a strong tie in for the FCM plan.

While this study revealed several important ideas, it also raises questions for further study. One question not answered in this study is whether or not these hands-on video production experiences actually contribute to a higher rate of industry employment after college, even though that is often the expectation.

Many CCCU colleges, including large CCCU schools known for video and film programs, relied on outside internship experience. Some of these colleges may hold an advantage to video internship opportunities due to proximity to major video markets like Los Angeles, New York, and Nashville. Yet, it’s unclear how opportunities like FCM compare to these outside internships. Could FCM provide similar or better opportunities to Goshen College students than students in L.A. get even though they live near a major film industry? A claim could be made that it’s the actual experience rather than the location that make the difference. Some could argue that getting coffee at a production company in L.A. is less helpful than running a camera and editing in Goshen, Indiana. This is an area of importance for future research; particularly comparing the job placement rates of students who study in hand’s-on experiential learning environments like FiveCore Media to the job placement.
rates of students who have internships that *don’t involve* hands-on video production opportunities.
CHAPTER VI

OUTSIDE REVIEWS OF THE PROJECT

Reviewer #1: Dr. Patricia J. Lehman, Professor of Communication, Goshen College & Advisor to PRSSA Goshen College chapter.

Professor Mark Masse
Ball State University
2000 University Avenue
Muncie, IN 47306

May 9, 2013

Dear Dr. Masse:

I. I am honored to respond to Seth Conley’s thesis written in partial fulfillment of the requirements for the degree of Master of Arts at Ball State University entitled “Customer Expectation & the Technology/Image Expectancy Gap Theory: Creating a Public Relations Plan for an Educational Video Production Company.” I am Professor of Communication at Goshen College in Goshen, Indiana, where I teach courses in public relations, organizational communication, speech, writing and intercultural communication. More specifically I work closely with all of our public relations majors, advising them, helping them to obtain public relations internships and serving as the faculty adviser for the Public Relations Student Society of America chapter here on campus. I hold an M.A. in English from Georgetown University and a Ph.D. from the California Institute of Integral Studies where my area of concentration was intercultural communication. I have worked in public relations with an advertising agency in Lancaster, Pennsylvania, and am a member of the Public Relations Society of America.

II. Seth Conley is my colleague in the communication department at Goshen College. I was part of the search committee when Seth was hired here and have worked closely with him since that time. He is an effective, energetic and committed professor who actively engages with students in both classroom courses and in co-curricular activities such as The Correspondent, Goshen College’s television news show.

III. Seth Conley’s project topic is highly appropriate for this creative endeavor in Public Relations. The topic is grounded in the Technology-Image Expectancy Gap theory and also offers a working public relations plan for a new video production company, FiveCore Media, at Goshen College. It successfully integrates theory and practical application as Seth works to create a working plan which can be implemented in the next year.
IV. The author begins with an introduction and literature review which helps the reader to understand how FiveCore Media’s specific challenge includes the high expectations of FCM’s primary publics (clients, students, GC administrators and faculty as well as the surrounding community) and the exploration of whether or not these expectations are based in a “realistic understanding of technology”. He asks whether unrealistic expectations in relation to technology coupled with the idea that professional production is not as important as it once was is setting up production companies for failure. To discover more, he undertakes case studies. First, he analyzes the websites of the 118 schools which are part of the Council of Christian Colleges and Universities to discover what these colleges offer in the areas of television and video production. He then interviews individuals from the two CCCU schools whose video and broadcasting programs contain an educational component like that of FCM. Another interview with the Public Relations manager of a regional media production company further provides learnings about effective methods and planning which could be utilized by FCM. An interview with Goshen College’s vice president of enrollment management and marketing sheds light on ways that FCM could collaborate in Goshen College’s marketing and public relations goals. In addition, Seth interviewed a practicing PR professional to learn more about goals, objectives and strategies which FCM could use in order to successfully set “realistic expectations for its publics”. Again, Seth Conley grounds these interviews/case studies solidly in public relations theory, specifically J. Grunig’s “Excellence Theory” and his “Two-Way Symmetrical Model”. This careful integration of established theory and practical implications serves his study well. Finally Seth presents a public relations plan for Five Core Media in the next academic year, 2013-2014.

V. The case studies/interviews which Seth Conley undertakes provide “on the ground” information which impacts his final public relations plan for FCM. Using Grunig’s criteria for excellence, Conley centers on questions related to two-way communication, symmetrical communication and mediated/interpersonal communication. This focus directed his interviews and heightened the possibility of uncovering helpful information for the FCM public relations plan. The discovery that only two CCCU schools have full time professional production companies with an educational mission (and FCM is one of the two) highlights the uniqueness of FCM’s position in the educational market. It also makes his study and plan a groundbreaking one. No one else has really created a public relations plan for an equivalent of FCM. Even the other school which has a similar company has not actually created a formal public relations plan. Learnings from the General Manager of this company, Covenant Productions of Anderson University, gave helpful insight into the importance of giving personal attention to customers, working closely with clients to ensure satisfaction. The interview with the Public Relations practitioner helped Conley to assess realistic goals and the wisdom of in-depth feedback which can be freely given without any concern about retribution; such feedback can come from careful surveys which include ‘open ended’ questions. This practitioner offered practical advice
such as “maintaining a client binder containing documents that help explain important marketing and communication information to each client” (p. 53). The interview with the Director of New Business Development at Pentavision Integrated Digital Media Company gave insight into customer communication related to public relations and marketing at a non-educational video production company and explored communication methods used by this company. An interview with the professor who directs WIWU-TV 51 at Indiana Wesleyan University provided insight into the connection of a university to an FCC licensed television station which serves the community and counties around it. This interview highlighted the importance of helping students understand that “the station is a resource of their education rather than a station designed to serve them...King equates this type of learning to a 'teaching hospital' where students are a part of the care and healing for patients but the primary focus is not on the student” (pp. 69-70).

Finally, Conley interviewed the vice president of enrollment and marketing at Goshen College to obtain his perspective on the role of FCM within the College’s overall marketing and public relations goals, an important piece of the information Conley needed before he could write the public relations plan for FCM. The vice president’s comment that “video would likely have a significant role in the college’s marketing” plan is important information for Conley as he begins FCM’s public relations plan. Thus Conley’s case study/interview approach provides him with excellent advice and direction from a core of active public relations professionals, some of whom are directing very similar organizations.

The “CREATIVE PROJECT: FiveCore Media Public Relations Plan (Year 2013-2014) thus is grounded in much real life experience as well as in public relations theory. The plan itself is thorough as Conley analyzes the situation and organization concerning internal and external environments and public perception. It also includes a thorough SWOT analysis of internal strengths, internal weaknesses, opportunities and threats. The essential identification and description of key publics comes before the clear positioning statement and the four primary goals and objectives. Strategies are clear, and tactics are carefully delineated with clear, detailed accompanying schedules, budgets and evaluations. One tactical initiative, the FiveCore Fest meets the goal of developing and fostering realistic student expectations with the objective of having an “effect on the awareness communication students receive about FCM’s capabilities and limitations, specifically to increase their understanding of the organization and the services it provides (specifically to increase the awareness of 50 percent of all GC Communication students within 6 months.)” (p. 99). As Seth’s colleague in the communication department, I was especially intrigued by his development of this initiative. I appreciated the opportunity for students to visit four different demonstration areas (Demo Reel, Shooting, Editing and Graphics and The Audition). I believe this event which would also include food and door prizes would definitely increase student learning about FiveCore Media in an energetic and hands-on environment. Conley’s work is strong, fleshes out
his initiatives in depth and covers effectively all aspects of a strong public relations plan: situational and organizational analysis, identification of key publics with in-depth key publics analysis, clearly stated positioning statement and goals followed by clear objectives for each goal with carefully delineated and developed tactical initiatives.

VI. Seth Conley’s work provides a unique contribution to the field of public relations and the body of knowledge available on training students via involvement in a college and department sponsored video production company. It is, indeed, the only such plan available on a Christian college university production company, thus contributing in a key way to the literature.

Sincerely,

Dr. Patricia J. Lehman

Professor of Communication
Reviewer #2: Dr. Duane Stoltzfus, Communication Department Chair, Goshen College & FiveCore Media supervisor.

To: Professor Mark Massé, Department of Journalism, Ball State University
From: Duane Stoltzfus, Ph.D., Chair of the Communication Department, Goshen College
Re: Creative Project Proposal by Seth Conley
Date: May 8, 2013

I. Brief discussion of evaluator's credentials (e.g., knowledge and experience of the subject area)

I’m concluding my 13th year of teaching in the Communication Department at Goshen College. For most of that time I’ve served as chair of the department and taught a variety of courses, including Writing for Media, Communication Research, Media Law & Ethics, Communication and Society, Feature Writing, and Oral Communication.

Before taking this position at Goshen College, I worked as a journalist for nearly 20 years, most of them spent with newspapers in New York and New Jersey. That professional arc began as a reporter at The Brooklyn Paper in New York and ended as a staff editor at The New York Times.

My research interests blend journalism and history. I earned a Ph.D. in 2000 from Rutger’s University, with a dissertation on E.W. Scripps’s ad-free newspaper experiment in Chicago early in the 1900s. Most recently, I finished a book manuscript on Hutterites during World War I; Johns Hopkins University Press is scheduled to publish the book in the fall of 2013.

II. Relationship to the student and subject matter

I’ve known Seth for four years, serving as his supervisor in the Communication Department. We meet regularly at the department’s biweekly business meetings and frequently in between. I was pleased to coordinate his three-year evaluation in 2012 (a glowing evaluation, I might add).

III. Evaluation of the topic as appropriate for the creative endeavor

The best academic work often springs from personal connections or experiences. So it is with Seth’s research on customer expectations and the Technology-Image Expectancy Gap Theory. As executive director of FiveCore Media at Goshen College, he is responsible for the development and management of our regional production company. He begins with a strong incentive to conduct research in a thorough and thoughtful manner – this is research that could have a direct bearing on the success of FiveCore Media. Blending the
theoretical and the practical in this way works to the advantage of both: theoretical knowledge is tested in the field (for relevance, for reliability, for validity) and a working production unit stands to gain from the highest level of expert knowledge.

IV. Evaluation of the student’s approach

The case study approach serves well for this project. The literature review provided an essential grounding by drawing from a broad array of sources, a blend of scholarly and professional material. Document research involving cohort schools in the Council for Christian Colleges and Universities shed light on video production operations within this important cohort. Added to the research mix were interviews with CCCU schools that maintain professional video production or broadcasting facilities, including the head of a comparable university production unit at Anderson and the director of WIWU-TV at Indiana Wesleyan; a regional video production company, Pentavision; the Goshen College vice president of enrollment management and marketing; and a PR practitioner who is familiar with Goshen College but also independent of the school.

V. Evaluation of the body of the project

a) Quality – Overall, the project reflects a carefully planned study that was also well executed. This attention to quality is apparent throughout the paper. I’ll cite one example. The interview with Dr. Donald Boggs at Anderson came only after preliminary research that included drafting research questions; those questions are provided for a reader’s analysis so that anyone who wants to evaluate the findings can do so knowing something of the lens through which the research was undertaken. In several places I suggest revisions to clarify the writer’s intent or modulate the tone. But these are modest tweaks in language suggested for a very ambitious study.

b) Depth of treatment – Seth clearly has a strong command of the research material. One suggestion with regard to the literature would be to include other sources on expectancy gap theory or, if all relevant sources have been noted, to indicate as much in the report. In that way the reader knows that the researcher has thoroughly covered the literature ground and included all credible and current sources that were available. Also, I would recommend introducing expert sources in the paper (by title and institution) in most instances. This elevates the credibility of the source as well as that of the writer/researcher. Also impressive is the way in which Seth blends original research (as in the interview with Pentavision) with the research literature (citing the Matthew Batstone article).

c) Coverage – The breadth of coverage is especially apparent in the development of the plan for FiveCore Media. For example, Seth has articulated a number of specific goals for FiveCore, such as “to develop and foster realistic student expectations.” In that case, he goes on to identify tactical initiatives to address the goal, such as the FiveCore Fest and he even covers the kind of demonstration areas that will be present at the FiveCore Fest, as
well as the schedule for planning the event and the estimated budget. This is a plan that leaves as little to chance as possible. It is impressively thorough.

**VI. Evaluation of the student’s work as contributing to the field (e.g., body of knowledge)**

Before Seth arrived at Goshen College, we had considered launching a video production unit as part of the Communication Department’s pedagogical offerings. During several years of deliberation, as we considered whether or how to launch such an enterprise, I was struck by how few colleges and universities had production units that served internal and external clients (as this research projects makes clear in the case of the Council for Christian Colleges and Universities), and how experimental the existing units often appeared to be. When pressed for descriptions of the video production units and the rationale for their modes of operation, the directors of these production units were often hardpressed to provide much useful information.

Here were production units based in academic settings and yet without benefit from the kind of academic rigor that should have been applied to the startup and launching and managing of the operations. I researched one production unit that was based in a university’s academic department; yet another unit was based in a university's public relations department. Why were they situated as they were? What were the implications for the customer-company relationship? Little information was forthcoming. Colleges and universities seemed to be carrying experiments without much forethought, certainly without academic analysis that should have been a given. Seth is helping to close that apparent gap between theoretical knowledge and the management of video production facilities in an academic setting. This project should be of service to not only FiveCore Media at Goshen College but also other video production companies presenting operating or pending operation on other college and university campuses.
CHAPTER VII

REFERENCES


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Appendix A: FiveCore Media Reporting Flowchart

**Communication Department**
Supervised by Communication Dept. Chair

**Television/Video Program**
Supervised by Television Professor/FiveCore Executive Director

**GCTV (HD Campus Station)**

**Video Product. Classes**
(Comm. 212, 312, 195, 260)

**The Correspondent**

Some students trained in Comm. Classes may work For FiveCore Media

**FiveCore Media**
Managed by FiveCore Media General Manager
Appendix B: SWOT Analysis

**Strengths (S):**
- Connection to Goshen College clients and resources.
- Diversity of skills amongst staff.
- Lower cost, professional services.
- Educational mission.
- Access to trained, lower cost labor.

**Weaknesses (W):**
- Small staff.
- Student staff with limited availability.
- No strategic, formal communication plan in place.
- No sales directive (guidance from ED on who company will pursue or solicit services to.)

**Opportunities (O):**
- Leading in ways to integrate video in GC marketing strategy.
- Partnerships with community organizations.
- Currently there is no leading video production company in the city of Goshen.
- Unique experiences to diversify FiveCore Media’s demo reel.

**Threats (T):**
- Competition from other regional production companies.
- GC graduates who launch their own video production companies in Goshen.
- Possibility that video won’t be included in Goshen College’s marketing plans.
- Small or unqualified student work force.
Appendix C: FiveCore Media FAQ Sheet

What is FiveCore Media?
FiveCore Media is a full-service, professional video production company that employs advanced video production students to create a ‘training ground’ to provide real-world experience.

What does FiveCore Media do?
FiveCore Media offers a wide-array of services including commercials, promotional videos, training videos, and much more. FiveCore Media offers services from scripting and concept development to shooting, editing, and graphical effects.

How can FiveCore Media help my business and me?
Each customer has different needs. FiveCore Media works with each client to determine how best to turn the client’s messages into images and sound that reach each important audience.

I’m brand new to video marketing, do I need to hiring a marketing firm before I consider purchasing a video?
FiveCore Media is a full-service production company. While we are not a marketing firm, FiveCore Media works with customers of all video purchasing experience. If this is your first time creating video, no problem. We’ll help you get started.

How can I find out how much my video will cost?
FiveCore Media calculates cost based on half-day and full-day rates. While projects differ, FiveCore Media works with each client to determine what his or her needs will be and develops an estimate specifically for you that reflects the time it will likely take to produce your video. If we overestimate your costs, we reimburse you the difference. Our goal is to meet your needs while working within your budget.

FiveCore Media employs college students who are not yet professionals, how can I be sure I’ll get professional services?
While FiveCore Media is partially staffed by student workers, the company is run by professionals with several years experience in the video and television industries. The educational component to FiveCore Media is unique, but it doesn’t jeopardize the professionalism we expect from all of our employees. In fact, we believe professionalism and quality is most important to FiveCore Media, as we know students are watching and will model our example in their future careers.

Where can I find samples of FiveCore Media projects?
FiveCore Media demos are located at http://www.fivecoremedia.com

What is the best way to contact FiveCore Media?
Contact us by phone, email, U.S. mail, or in person. Just contact us! Find us at 1700 South Main Street, Goshen, IN 46526. Call us at (574) 535-7192. Or email GM Kyle Hufford at khufford@goshen.edu
Appendix D: Sample Timeline

Client: Smith’s Sweeper Repair

January 1: Smith Sweeper Repair inquires about the production of a TV commercial for it’s newest location in downtown Goshen. FiveCore Media provides customer questionnaire to Smith Sweeper representatives and schedules an initial meeting.

January 3: FiveCore Media meets with Smith Sweeper representatives to discuss the project goals, deadlines, and begin brainstorming ideas for the project.

January 6: FiveCore Media presents project concepts to Smith Sweeper representatives. A concept is agreed upon.

January 7: FiveCore Media provides project quote to Smith’s Sweeper. Once quote is accepted, FiveCore Media schedules project shooting days.

January 15: Shooting Day for Smith Sweeper commercial.

January 16-18: Commercial Editing and Graphical work complete.

January 19: Client views completed project and provides written corrections/changes.

January 20: FiveCore Media makes changes and client views project again. If no corrections are needed, FiveCore Media provides video in needed format for commercial airing.
Appendix E: Client Expectation Pre-Survey & Post Survey Questions
(The same questions will be asked in both surveys to track changes. Question order will be varied to help reduce possible survey memory. The post survey will not include question #2)

1. How long do you expect your video needs to be to make it the most effective in reaching your target audience?
   *Choices: Under 1 minute, 1-2 Minutes, 3-4 Minutes, 5-6 Minutes, 7 Minutes or more*

2. Have you ever hired FiveCore Media before?
   *Choices: Yes, No, Choose Not To Answer*

3. How would you describe FiveCore Media’s Service on your most recent production?
   *Choices: Great, Good, Average, Poor, Horrible*

4. How pleased are you with your finished video?
   *Choices: Very happy, somewhat happy, a little happy, neutral, a little unhappy, somewhat unhappy, very unhappy.*

5. How many times have you worked with professional video production companies?
   *Choices: Never, 1-2 Times, 3-4 Times, 5-6 Times, 7 or More Times*

6. How many times have you worked with independent video producers who do not produce videos full-time?
   *Choices: Never, 1-2 Times, 3-4 Times, 5-6 Times, 7 or More Times*

7. Do you believe the quality (picture and sound) of your video affects the impact it has on your audience?
   *Choices: Yes, it affects it a little, Yes, it affects it a lot, No, it does not affect the impact, Don’t Know/Not Applicable*

8. Do you expect your video’s quality to be adversely affected because it employs student workers?
   *Choices: Yes, No, Don’t Know/Not Applicable*

9. Do you believe FiveCore Media’s costs are:
   *Choices: Well below industry standard rates, Somewhat below industry standard rates, Right at industry standard rates, Somewhat above industry standard rates, Well above industry standard rates, Don’t Know/Not Applicable*

10. How important do believe it is to have someone with professional training produce your video?
    *Choices: Not Important, Somewhat Important, Very Important, Don’t Know/Not Applicable*

11. How long from start to finish do you expect a video production to take?
Choices: 0-5 days, 6-10 days, 11-15 days, 16-20 days, 21-25 days, 26 days or more, Don’t know/Not Applicable.

Short Answer:
1. How do you expect your video to benefit you/your company? (Please be specific)
2. Is there anything else you'd like FiveCore Media Administrators to know?