

## College Television: Practical Media Training in US and German Higher Education

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**Band 30**

*Charmaine Voigt*

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German Higher Education

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Charmaine Voigt

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Education**

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# 1 Preface

*“Student media are absolutely integral to university life” –*

*Daniel Reimold, 2010, p. 9.*

Daniel Reimold’s<sup>1</sup> assumption about student media is set in the media training environment of the United States (US). However, in relation to German student media, or college media as they will be called in this study, there are not many research results to support such a position. Despite the variety of media operations at higher education institutions (HEI), there is a lack of academic recognition overall. College media are often confronted with the prejudices of amateurish content production, the audience of which only consists of the student producers’ family members and friends. Having been a student reporter at the University of Erfurt’s college television (CTV) station “UNICut”, the author faced the challenging experience of being a student producer and witnessed quite the opposite situation. “UNICut” was aired monthly at a local television station and was therefore well-known in the Erfurt community. Implemented as a class credit for “Berufsfeld”, an education strand focusing on job-market-oriented practical teaching, “UNICut” was implemented within the undergraduate degrees and open to students of all majors. Despite being exemplary within the CTV landscape in Germany, “UNICut’s” productions were unfortunately phased out in 2010. As in so many cases, the responsibility and awareness for sustainable college media rely on individual college members. By the time “UNICut’s” Editor in Chief, employed by the University of Erfurt, decided on a career change, the project was meant to disband. This author’s interest in college media was awoken by this experience. Following Reimold’s insistence of the importance of student media, the field has evolved into the author’s central research focus. This dissertation has taken on the task of reinforcing CTV’s potential for both students and HEIs.

## 1.1 State of Research

Although communication and mediatization (Birkner, 2017)<sup>2</sup> in a digital society receive evermore attention, existing media formations at HEIs seem to raise neither public nor academic awareness. However, they represent the first experience in media practice, if not the first step towards a professional media career for numerous students. “College media work also prepares individuals for almost any work situation that involves small group interaction, supervisory situations, and dealing with institutional pressure and constraints” (Adamo & DiBiase, 2017, p. 1). College media as practical experience with low-threshold access combine various pedagogical values that will be displayed later on. Considering the

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1 Daniel Reimold’s last position was Assistant Professor at Saint Joseph’s University in Philadelphia. He taught and completed his Ph.D. at Ohio University. His interest and achievement in college media is unmatched. In 2015, he passed away at the age of only 34.

2 The dissertation follows the APA citation style but expands the in-text citation for indirect quotes to include the specific page number for publications over 30 pages. This decision was made in favor of enhanced verifiability.

421 HEIs in Germany (BMBF, 2022), about sixty of which maintain television initiatives, CTV should not be underestimated as a niche phenomenon.

Apart from the outdated publication years, most of the existing publications pertain to student newspapers and student radio. As the first to document college media after Germany's unification, Fischer (1996) published a broad-range anthology introducing several existing college radio initiatives across the country, with a special focus on North-Rhine Westphalia due to the supportive media law in the federal state. The book discusses hands-on experiences of the experts at the time and closes by illustrating international tendencies. The publication was a reaction to the explosive growth of college radio in the early 1990s (Fischer, 1996, p. 11). With its collection of perspectives, the book functions as a first orientation and groundwork in the field of college radio. The medium of television is only mentioned in passing. In addition to references to early television initiatives such as *hsf-TV* in Ilmenau (Lichtenberg, 1996, p. 65) and a cooperative project for radio and television outlets (Sieker, 1996, pp. 335-336) which no longer exists, television is generally discussed as the new rival in the college media landscape (Hovestädt, 1996a, pp. 302-303).

Pursuing a more systematic approach, Stawowy (1999), who participated in Fischer's anthology, studied college radio further and wrote a thesis at the University of Münster. The study aimed to improve an overview of German college radio by examining the function of the medium in the higher education context (p. 104). Therefore, Stawowy investigated the organizational conditions of forty college radio stations in a written survey. The examination checks on the occurrence of the author's presupposing functions: operational, innovational, resource and identification, which leads to a categorization of the sample (Stawowy, 1999, pp. 5-6). The results show that radio projects at HEIs place the highest value on the transfer of knowledge. Two main categories can be identified: independent and dependent radio stations that have a license and their own broadcasting infrastructure (Stawowy, 1999, pp. 104-15). These basic findings about college radio in the 1990s were never published but remain in the archive of the University of Münster; they only came to the author's attention during a coincidental meeting at a media conference in Leipzig 2016.

In their book from 2000, Dürhager, Quast and Franz concentrate on the college radio example *Radio c.t.* They analyzed the station's programming and its audience, as well as editorial conditions, through a written survey. In the conclusion, the authors find the structures of the station as the best practice model for future radio stations. The dialogical communication between the school and the students allowed for a certain operational autonomy and led to a higher level of student motivation. The value of participating in *Radio c.t.* was as a qualification for a future media career. Furthermore, the radio station supported the students' identity and integration with the university (Dürhager et al., 2000, p. 140). Felling (2002) provides a register of German college radio stations geographically divided into federal states. The book presents fifty-two initiatives by a brief summary of their histories, learning approaches, program designs and self-conception. All facts about the stations are based on their own statements. This documentation aims to be a source of information, an inspiration for innovative radio stations and provide a possibility for cooperation (Felling, 2002, p. 10).

The question of CTV's potential directly hinges on these college radio findings. Despite the diverse student television community in Germany, solid findings have only been

released in a monograph of 1988, an anthology of 2001 and in a 2008 dossier. In her dissertation, Harms-Emig (1988) evaluates the first *Campus TV* program at the Saarland University. Her argument for the importance of CTV is the communicative responsibility that HEIs have as a member of society (Harms-Emig, 1988, p. 28). As a window into higher education, CTV can transmit knowledge and report on scientific results that are relevant for the public. In this context, the author takes into account the communicative role of public relations (PR) departments at HEIs.

By developing an international perspective, Brofazy (2001) continues Fischer's approach but for the medium of CTV. The introductory section of the publication discusses German parameters such as ways of distribution and certain state's legal preconditions. The second part illustrates sixteen initiatives from all around the country. Chapter 3 examines the potential of CTV as a tool for learning in higher education. In addition to the German CTV landscape overview, the book closes with a glance at European CTV projects in Austria, Netherlands, Norway, Sweden and the United Kingdom (UK), among them *York Student Television* (Parker & Brofazy, 2001) and *GU.S.T.* at the University of Glasgow (Reid & Brofazy, 2001) established in the 1960s and, therefore, rated among the earliest European examples.

Continuing along the same lines, Steinmetz et al. (2008) spotlight several national and international CTV initiatives. In preparation for a conference at the University of Leipzig in 2009, where media representatives discussed the potential of a nationwide content network, the authors describe CTV examples in order to emphasize operating criteria for the proposed joint project *UNI-TV-D*. Regarding the German part of the dossier, a distinction between three CTV forms, alongside the type of HEI in which they are located, was made: showcase projects, technical-oriented projects and program-oriented projects (Steinmetz et al., 2008, pp. 11-38). While universities of applied sciences focus on technical competences, full universities are considered more content-oriented and rather teach theoretical journalism and media skills, resulting in each form lacking the competences of the other. The showcase projects *XEN.ON* in Brandenburg and *HD Campus-TV* in Baden-Wuerttemberg combines the strengths of both technical innovation and remarkable content development.

Further examinations on the subject of CTV can be found in college papers. Combining content analysis of seven German CTV stations with a detailed survey of fifteen CTV stations, Altmeyer's master's thesis at the BTU Cottbus in 2011 provides a comparison of the structures and content quality of the school's *Campus TV Cottbus* station with other cases. The findings declare similar production challenges and editorial structures. However, stations that are linked to a curriculum benefit from personnel continuity and stand out for their high content diversity (Altmeyer, 2011, p. 80). The latest study addressing German CTV was written in 2012 at the University of Leipzig. Within the master's thesis, twenty-five stations participated in an online survey about editorial structures and the use of social media channels. The results demonstrate that due to low budgets, most of the stations have an enormous unexploited potential (Hasenheit, 2012, pp. 81-82).

The international research field on college media generates publications that are more recent. Academic journals covering college media studies, associations, conventions and even the annual *College Media Awards* in Los Angeles are evidence of greater public acknowledgement than is the case in Germany. However, even in the US, "more studies are

needed to understand the ethos and practice of students working at college TV stations” (Cozma & Hallaq, 2019, p. 307). Few scholars have monitored contemporary tendencies in the media industry on a college media level, such as convergence issues (Wotanis et al., 2015) or the use of social media (Cozma & Hallaq, 2019). The latest results from a study of college media organizations have been evinced in a book edited by Gregory Adamo and Allan DiBiase (2017). Combining theoretical and research-based articles about all forms of college media, the publication draws attention to the importance of the college media’s educational mission in higher education. From a pedagogical perspective, the learning strategies and, by extension, the foundation of practical media initiatives are taken into account. Introducing the experienced-based learning approach of John Dewey, DiBiase sets the tone for all subsequent discussions.

## 1.2 Research Approach

The dissertation’s research strategy implements all three levels of analysis: (1) the terminological and theoretical elaboration of CTV on the macro-level, (2) the history and status quo description of German CTV on the meso-level and (3) specific CTV cases in the US on the micro-level. Since the overarching elaboration of CTV on the macro-level involves journalism education, media pedagogy, media studies and media law, this dissertation follows an interdisciplinary approach. Managing the digital challenges of the twenty-first century, such as convergent media practices, is not limited to national boundaries, which explains the international approach applied here. Globalization requires a broader point of view for an integrated way of research (Anderson et al., 2015). Nevertheless, the two inherently different countries examined in this study are not comparable and neither are the findings due to the dissimilarly applied research methods. Regarding the higher education and media systems in both countries, the approach’s aim is rather to present CTV conditions and highlight links between the systems selectively. Another peculiarity of international studies lies in the establishment of universal terms. However, the suggested terminology in this dissertation does not intend to end the academic discussion. The decision to use the term “college television” is purely motivated by the inclusive idea of all forms of HEIs.

This dissertation aims to close the aforementioned gap in scientific knowledge about contemporary CTV in Germany. Enough time has passed since the late 1990s to reevaluate the status quo of German CTV. The purpose of this study is to carry on preexisting scientific findings in order to draw a precise and comprehensive picture of German CTV’s organizational and editorial structures, emphasizing a digital media environment. By uncovering college media organization’s demands, this study aspires to increase awareness within the academic community. Given the greater significance of college media in the US and the fact that the medium itself is much older, a closer look into the pioneer country of CTV broadens the dissertation’s horizon. The inclusion of the US case study corresponds with Brofazy’s (2001) model of research. As mentioned above, the intention is not to seek an international comparison but rather to apply a multi-level inductive procedure. Highlighting CTV outlets overseas as a qualitative preliminary study provides a solid foundation for a differentiated quantitative questionnaire in Germany. The systematic exploration of CTV

from an internal perspective along the lines of Stawowy's (1999) approach and to a greater extent than appears in Altmeyer's (2011) and Hasenheit's (2012) work may be considered fundamental research in the field of college media.

The choice of research methodology always depends on (a) the concrete object of investigation, (b) the overall research goal and (c) the existing framework conditions. Since CTV is understood as a current media phenomenon, the author relies on proven methods from the field of communication, media studies and sociology. According to Brosius, Haas and Koschel (2016, pp. 4-5), quantitative examinations combine fewer criteria based on systematic numerical values, collected on a wide range of cases, while the aim of qualitative studies is to describe a complex phenomenon in its entire width. The overall research interest comprises established practices of CTV which will be studied through qualitative expert interviews and non-participatory observations in the US and a quantitative online survey in Germany. The combination of qualitative and quantitative approaches in a multi-method design derives from the current state of research and special research interest in each country. The qualitative preliminary study generates a sufficient insight into US CTV in order to identify significant variables for a systematic study of German CTV. In both research steps, the changed conditions caused by the COVID-19 pandemic are of course taken into account. In the case of the German CTV study, a second survey wave was, therefore, conducted in 2021. Both standardized methods enable a comparative analysis within each sample. Even though the mixed-method does not lead far beyond a descriptive data analysis, it lays the foundation for more specific research in the field. Finally, distinguishable patterns of findings will be classified into a typology of German CTV, using a hierarchical cluster analysis. These methodological parameters are built on three leading research questions:

- (RQ 1) What are the key factors in the learning strategy and work environment of US CTV?
- (RQ 2) What organizational and editorial structures and resources can be found at German CTV stations?
- (RQ 3) What current type(s) of CTV can be identified in Germany?

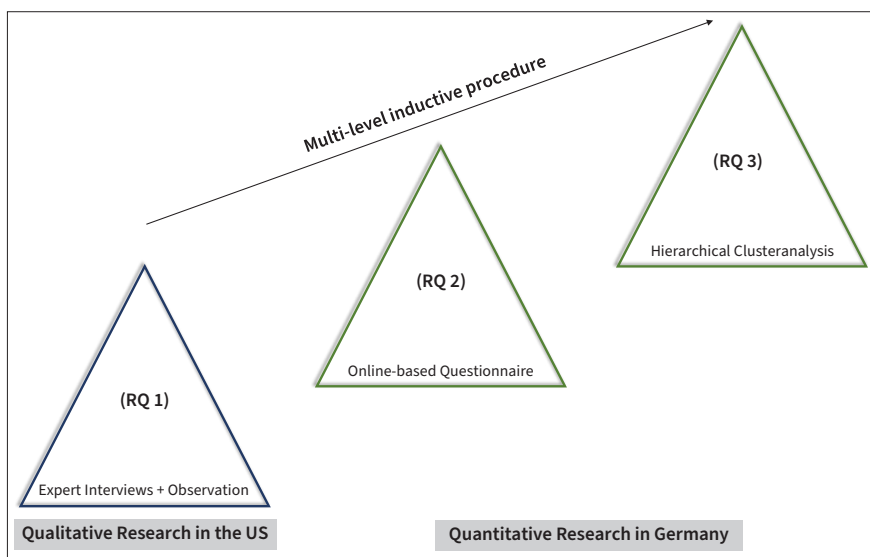


Figure 1 Research overview (illustration by author)

As shown in figure 1, this study includes three levels of research in succession. Each question is the center of its own triangular method frame, determined by the key points: sub-questions, research sample and method execution. Illustrated in the same green tone , both quantitative research stages refer to the German CTV study, though RQ 3 focusses on a deeper data analysis. The coherent procedure combines a tangible insight into the pioneer country of CTV with a general clarification of the murky field of German CTV.

### 1.3 Chapter Overview

The dissertation is structured in six main chapters. The following chapter builds the terminological basis and sets the theoretical framework. In the course of defining the research subject's component "college", the higher education systems of both countries are initially contrasted (2.1). Emphasizing the pedagogical discussion in the field of CTV, chapter 2.2 consists of learning approaches and a distinction between CTV and Educational Television (ETV). The third chapter introduces CTV dimensions that are integral to the research execution. Chapter 3.1 outlines both countries' CTV history in a wide scope. Regarding ongoing digital media changes, subchapter 3.2 includes convergence processes and their legal and technical consequences for the medium of television. As a third dimension, division 3.3 considers potential forms of content design. Chapters 2 and 3 demonstrate college media's dependence on higher education structures and general media development in both countries.

Starting with the US case study in chapter 4, the data presentation corresponds chronologically to the implementation of research. Methodological aspects are discussed in subchapter 4.1. The section outlines the detailed questions and the operationalization, as well as the actual sample and concrete execution. Subchapter 4.2 presents the examined



CTV organizations, which is followed by an interim conclusion of the field research (4.3). Chapter 5 portrays the study of German CTV. The individual steps of the online-based questionnaire and the cluster analysis are explained in subchapter 5.1. The findings (5.2) are portrayed in the organizational and editorial structures of the questionnaire's categories. The developed typology of German CTV constitutes subchapter 5.3. The study closes with a brief interim conclusion (5.4). Chapter 6 is comprised of a conclusion of German CTV's status quo (6.1), of research implications regarding the typology (6.2), as well as of limitations and an outlook on further research, in which the author encourages deeper critical analysis of college media (6.3).



## 2 Defining College Television

Defining the term “college television” within this study faces several challenges. On one hand, it aims to develop a typology of German CTV, which requires a broad definition to begin with. On the other hand, there is no consensus about what exactly constitutes CTV. Various forms of the term appear in international academic papers. “Student television” (Silvia & Kaplan, 1998; Altmeyer, 2011), “campus television” (Harms-Emig, 1988), “college television” (Brofazy, 2001; Steinmetz & Engert, 2008) and even “educational television” (Misra, 2010) are all used either interchangeably or with only slight conceptual differences. Therefore, the following chapter specifies the component “college”, thereby overcoming the existing terminological ambiguity. In order to identify CTV’s organizational field of action, the first subchapter focuses on the higher education systems in the US and Germany. The second subchapter remains in the higher education sphere but pertains more to the pedagogical function of college media. The distinction between CTV as a learning tool versus being the actual subject of learning frames its use and understanding.

### 2.1 Higher Education Systems

In the US, institutions that are designated as “college” are not required to register without a state authority (Rothfuß, 1997), which is why this dissertation’s reference frame consists solely of state-accredited institutions. Schreiterer (2008) notes that “college” refers primarily to the first phase of higher education in the US, the undergraduate level. The English term “college” is not used in German higher education, neither is it appropriately translatable to any German type of HEI. Due to reduction of complexity, all levels of higher education and institutions are subsumed under the term “college”. By doing so, it refers to academic institutions in which teaching and research activities are being implemented in order to share theoretical, methodological and practical knowledge with students (Minter, 2016).

Apart from the general definition that holds for the US and Germany, relevant characteristics of each country’s higher education system will be comparatively highlighted in the following subsection. In this manner, the parameters – structure (2.1.1), governance and funding (2.1.2) – will guide the description. Subchapter 2.1.3 aims to narrow down these parameters to describe CTV’s standing within each higher education system.

#### 2.1.1 Higher Education Structure

Unlike many other countries, the United States does not have a national system of education that has been planned by the federal government. The mix of public state systems and private colleges has evolved organically. This evolution has resulted in a highly differentiated system with a mix of institutional types and missions (Tierney & Ward, 2017, p. 149).

Postsecondary education in the US is distinguished by three types of degree-granting institutions, all of which require a high school diploma. Students at vocational schools, junior or community colleges are assigned certificates or associate degrees towards a two-year program rather than practical a research-orientated education. Receiving a bachelor's degree, students at undergraduate colleges complete a broad four-year bachelor program, with the option of specializing in a certain discipline. The two-year graduate programs are field-specific and lead to a master's degree (Frühbrodt & Strupp, 2013). Professional schools such as law, medicine, business, architecture and journalism impose higher entry standards than other graduate schools. Congruent to Joseph Pulitzer's early-twentieth-century prediction that journalism schools will reach a comparable significance with other professional schools, many journalism schools, over time, have become renowned institutions (Harnischmacher, 2010).

The competitive and economic orientation of the higher education sector in the US (see 2.1.2) allows for a virtually unlimited number of institutions. As a result, in the academic year 2017/2018 there existed 2,407 undergraduate schools, comprised of 711 public and 1,696 private institutions (NCES, 2019b). Private institutions operate as either nonprofit or for-profit. According to Tierney and Ward (2017), the attendance at private non-profit institutions is historically higher in the eastern US, whereas a larger number of students in the west attend public institutions. As in many other administrative areas, California takes a special role in higher education. Since the California Master Plan for public institutions in the 1960s, the state has held a model status for American higher education, grasping it as the prerequisite for state development. However, "California has had private postsecondary institutions since 1851; [...] the state has 121 private, non-profit, regionally accredited institutions [...] such as Stanford University" (Tierney & Ward, 2017, p. 152).

The number of higher education degrees projected to be achieved in the 2018–19 academic year totals 985,000 associate's degrees, 1,968,000 bachelor's degrees, 816,000 master's degrees and 184,000 doctorates (NCES, 2019a). The vast number of higher-educated citizens in the US, despite high tuition fees at all institutions, results from a system structure which has long held that any kind of higher education degree guarantees far better career opportunities and salary as compared to a high school diploma (Schreiterer, 2008, p. 170).

Tertiary education in Germany exclusively designates institutions offering academic degrees, such as bachelor's, master's and "Staatsexamen". The German Rectors Conference (HRK, n.d.) differentiates three categories at the higher educational level: university ("Universität"), university of applied science ("Fachhochschule"), and colleges of arts ("Kunst-/Musikhochschule"). Additionally, there are colleges of pedagogy ("Pädagogische Hochschule") and theology ("Theologische Hochschule"), but these typically maintain a relatively small student body. In the academic year 2020/2021, 423 institutions were counted, thereof 108 universities and 211 universities of applied sciences (Destatis, 2021a). Full universities teach theory-based research competences offering the whole range of academic disciplines, with the exception of universities of technology ("Technische Universität", TU) which special-

ize in engineering-related subjects and natural sciences. However, of those twenty institutions, some have grown into full universities, such as TU Dresden. The most distinct characteristic of full universities concerns the right to award doctorates. This delineates them from universities of applied sciences that focus “on more practically-oriented studies and on applied research” (Wolter, 2017, p. 108). At the same institutional level, so-called “Berufsakademien”, mainly in the healthcare sector, and colleges of administration (“Verwaltungshochschulen”) provide dual studies combining academic learning with paid on-the-job training. It is important to distinguish these from vocational institutions, which fall under the realm of secondary education. The educational path apprenticeship (“Lehre/Ausbildung”), proceeding the middle school level, consists of a dual system combining practical training at a company (Wolter, 2017). As a response to the global massification trend – the expanding of enrollment rates in German higher education – a vocational drift in German tertiary education can be observed (Altbach et al. 2017, p. 10). Universities of applied sciences and particularly private colleges are experiencing a growing popularity. According to Frank et al. (2010), around 16 percent more students have enrolled in private institutions each year since 2000. Reasons for this can be found in the interdisciplinary approach of these institutions, which focus more strongly on interfaced and practice-oriented curricula. This shift “[has] strengthened the role of higher education with respect to the requirements of a knowledge-based economy, the need for a highly qualified workforce and for a particular type of applied theoretical knowledge” (Wolter, 2017, p. 108).

The fifty-two German art schools, including acting, art, film, music and theater (Destatis, 2021a), train their students in terms of career prospects and support their artistic personalities. As shown in table 1, nine schools specialize in film and television. Their purpose is to develop creative production skills in the medium of film and television (Slansky, 2011, p. 28). Together, they represent an exceptional institutional diversity that can only be found in two countries, the US and Germany.

Table 1 German film schools

Film School	Year Founded	Sponsorship
Film University Babelsberg Konrad Wolf (former HFFP)	1954	State-run
German Film and Television Academy Berlin (dfbb)	1966	State-run
University of Television and Film Munich (HFFM)	1967	State-run
University of Applied Sciences and Arts Dortmund	1971	State-run
Academy of Media Arts Cologne (KHM)	1987	State-run
Film Academy Baden-Württemberg (FABW)	1990	State-run
Karlsruhe University of Arts and Design (HfG)	1992	State-run
International Film School Cologne (ifs)	2000	Private, state-approved
Hamburg Media School	2006	Private, state-approved

The Film University Babelsberg Konrad Wolf is the only institution with an operational CTV station and, therefore, substantive for the study. Germany's oldest public film school, then known as the German College for Film Art, was founded in 1954 in East Germany. One year later, the western counterpart opened in Munich under the name the Institute for Cinema (IFF).<sup>3</sup> In this competitive situation, the first of many renaming processes occurred in 1969. In order to demonstrate political closeness to the Moscow Film School and to declare separation to the IFF, the title changed to the College for Film and Television of the GDR (Slansky, 2011, p. 185). Twenty years later, the country's reunification led to formal modifications mainly pursuant to the structure of HFFM in Munich and another renaming of the institution to the College for Film and Television in Potsdam (HFFP) occurred. After a seven-year long accreditation process, the film school recently gained academic appreciation, and was given the name the Film University Babelsberg Konrad Wolf (Decker, 2014, para. 15).

As table 1 illustrates, public, private and private yet state-recognized institutions co-exist in Germany, whereby public colleges predominate the sector. Of all 423 HEIs, 116 fall under the private sector, thereof twenty universities and eighty-nine universities of applied sciences (Destatis, 2021b). An important feature of private institutions is the variety of distance-learning programs. The public sector established one exception in 1974 – the FernUniversität in Hagen, North-Rhine Westphalia. This counterpart to the Open University in England allows students more flexibility, offering full and part-time education without presence on site and assistance from one of the sixteen regional study centers located across the country (Diekmann & Zinn, 2017, p. 200). The only public distance learning university in Germany offers a limited set of fields, including cultural and social science, mathematics and computer science, psychology, economics and law (FernUniversität, 2020). Offering distance-learning courses and complete degrees at all HEIs has a longstanding tradition in the US. Two-thirds of distance learners enroll at public institutions (Seaman, Allen & Seaman, 2018, p. 13). Distance-learning HEIs, such as the National Technological University in Colorado that has started to exclusively train engineering and related fields (Mays, 1988, p. 30), enable important accessibility in such a large country and are far more affordable than those through brick-and-mortar institutions. Due to the COVID-19 pandemic, distance-learning formats have gained popularity across the world, causing Germany to extend and improve their integration of distance learning. Chapter 2.2.2 evaluates the role of audiovisual formats on this matter.

### 2.1.2 Higher Education Governance and Funding

Higher education policy in federal systems like the US and Germany is usually determined by the individual states' responsibility within their borders (Goedegeburre, 1994, p. 10). Each of the sixteen respective state governments in Germany possess cultural sovereignty over education, including the tertiary sector. Nevertheless, the German Higher Education Framework Act (HRG) and the German Rectors's Confer-

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3 The IFF was the predecessor of today's dffb.

ence (HRK), as a national collective body, build the cornerstones of governance. In contrast, the US constitution does not regulate education. Therefore, higher education legislation falls entirely under the purview of the state government. With the system by which funds are allocated in the US, state-run colleges in poorer regions receive far less funding than those in areas that are more affluent. The states are mainly responsible, except for the three major areas in which the federal government takes an active role in higher education: accreditation, student financial aid and research funding (Fox, 1994, p. 57). Students receive financial aid through scholarships from colleges collecting government funds. In that sense, the federal government functions as a sponsor and moderator, with no direct impact on higher education (Schreiterer, 2008, p. 181). In 2015, the US postsecondary education spending consisted of 35.2 percent public and 64.8 percent private funding (OECD, 2019).

However, as state funding has decreased as a percentage of overall revenue, state regulatory control of public institutions has increased as has the power and influence of Boards of Trustees. State public higher education coordinating boards also have become more involved in defining the sorts of degrees that are offered and the cost that a student should pay to attend the institution (Tierney & Ward, 2017, p. 153).

The private sources of revenue at public institutions combine student tuition fees (21%), self-supporting services and assets, such as earned capital from university-owned companies (21%), private gifts, donations and endowments (8%), and others (8%) (Schroeder et al., 2015). US colleges claim remarkable capital assets due to the role of college sports. As stated in Pfister and Gems (2012, p. 115), stadiums and other sport facilities absorb many expenses in relation to income through broadcasting licenses and merchandise. In terms of recruiting undergraduate students, college athletics programs are still one of the more decisive competing factors of institutions. Characteristic of American colleges is the close connection to their alumni who contribute the majority of donations (Reuter, 2003).

At both state and private colleges, tuition fees have increased steadily. In 2014, the “average net tuition and fees were estimated at US \$3,120 for in-state students at public four-year colleges and US \$12,460 for students at private nonprofit four-year institutions” (Supiano, 2013, para. 12). Selective elite undergraduate and professional graduate colleges charge much more than that. Schreiterer (2008, p. 173) states that US \$200,000 for a bachelor’s degree at a private college is quite common. Reasons for the tuition rise can be found in declined financial aid from the government after the recession and in higher operating costs (Supiano, 2013). In 2009, Donoghue (2009) detected that state institutions...

...compete for prestige, but sharply diminished state funding have greatly weakened their standing and made it impossible for them to match the resources of Harvard, Yale and Princeton. [...] On the other hand, the state universities also aim to prepare students for future employment in practical occupations. Indeed, many of them were originally chartered to do exactly that. Yet they have

consistently proven that they cannot deliver occupation-oriented training as effectively as community colleges or for-profit universities (para. 15).

After former Education Secretary Betsy de Vos tended towards the privatization of education, the Biden administration holds out hope for a better financial situation. However, the commercial influence on US institutions is far greater than in Germany. The diversity of higher education financing in the US allows greater autonomy than in Germany. According to Schreiterer (2008, p. 30), American higher education governance conforms to the triad of independence, free market and competition. The institutions decide independently to a great extent regarding the choice of staff, student admission and individual resource utilization (de Vivanco, 2001). “The governance process is complex and includes many different layers (or groups). Each group differs in levels of responsibility by type of institution, culture of the campus, and historical evolution. Thus, there is no single organizing approach for governance” (Kezar, 2014, para. Governance Structure). However, the president, the board of trustees at private and the board of regents at state institutions lead the decision-making process. Size, members, election or appointment of the external supervisory board at state institutions is a matter of the state legislature, whereas private institution trustees operate independently without an overarching authority (Schreiterer, 2008, p. 181). The board of regents/trustees at each institution is the highest decision-making body on the tertiary education level in the US.

The following chart illustrates the governance structure found for larger research universities in the US through the example of the American University in Washington D.C. Regarding the variation of college types, the governance units differ in detail but the main authorities (board of trustees, president, oversight board and provost) are well established. At some institutions, the position of provost is designated as vice-president. Two bodies direct the quality management in US higher education. On one hand, the Audit office evaluates classes and conducts students’ contentment. Certainly, not every college has an Audit office for that task. More common are student evaluations. On the other hand, external accreditation agencies guarantee academic professionalism by verifying programs and institutions (Geiger, 2001).

Figure 2 portrays the top-down hierarchy in overall decisions. Subsequently, the various schools and departments act independently without an extensive process of coordination. Student councils and college unions are excluded from the chart. However, student representatives participate in different forms:

Some states, such as California, now have a law providing for student board membership. Also, most campuses have a student assembly or senate in which members are chosen by election. [...] But it is rare for student assemblies to have any formal authority; rather, they are considered as part of the shared governance process (Kezar, 2014, para. Governance Structure).



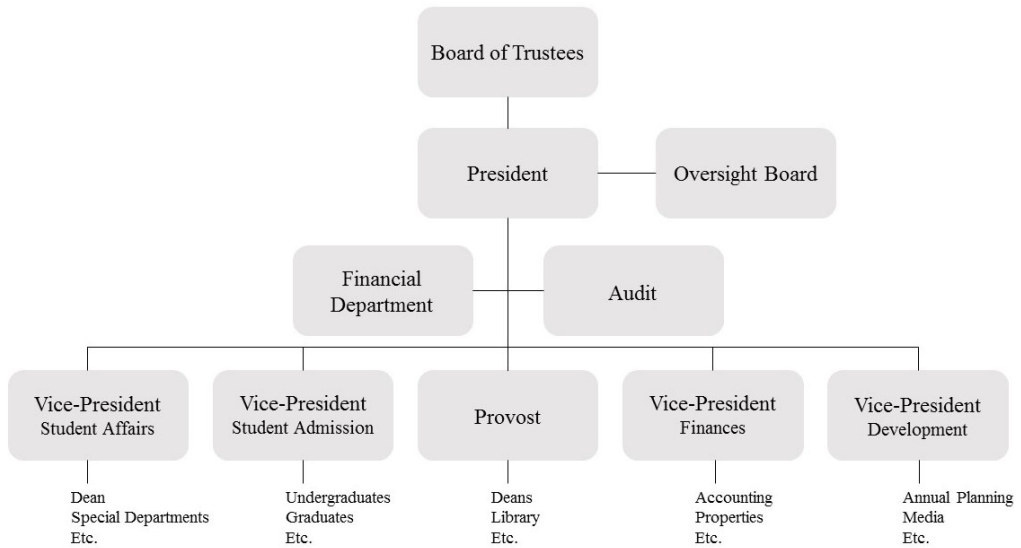


Figure 2 Exemplary organigram of an American university drawn from Rothfuß (1997, p. 53)

According to the Association of College Unions International, the role of student councils in the US is to serve the student community and to provide “a variety of programs, activities, services, and facilities” (ACUI, 1956), an area that is also included in the German student councils’ tasks but to a lesser extent and with less funding. In Germany, students have a political voice through the student council and their special departments, which sends representatives to all committees in the governance process. Apart from the fact that US higher education has many governance types corresponding to the broad variety of institutions, academic governance has become less participatory in the past number of years since fewer individuals are involved in decision-making processes (Kezar, 2014).

HEIs all over the world have faced challenges such as digitalization, fragmentation of disciplines and an increase of student numbers and student mobility. Over the past ten years, higher education policies were dominated by globalization and internationalization. A major shift has taken place in the transition from diploma to bachelor’s and master’s degrees, an educational rapprochement to the US (Zapf, 2007, p. 6). Nevertheless, the systemic position of both countries’ higher education regarding its essential features persists. While the German higher education system can be characterized by a strong state authority, the US higher education system represents a strong market influence. In the course of its long history – the first German university was founded in 1336 in Heidelberg – the tertiary level of education is marked by several radical changes. In the 1990s, Germany’s reunification led to all manner of educational policy issues. Pursuant to the general shift in the system, the eastern states adjusted to the western higher education system. Along with many ideologically-based changes in curricula and structures, one goal was to reduce staff to the existing proportions found in the West (Frackmann & Weert, 1994), an aspect

that still causes problems at HEIs. As Germany's focus towards external funds is on the rise, having experienced a nine-year period during which tuition fees were imposed in seven federal states (BVerfG, 2005), it is gradually leaning towards market interests, more so than countries like Sweden and France with similar higher education systems. However, "the [German] government role regarding higher education is traditionally rather strong, as can be noticed from the various supervisory rights of government and the public funding mechanism" (Frackmann & Weert, 1994, p. 132). Since the 1970s, the German state and federal governments provide more than 50 percent of higher education funding, which is based on an annual renewed plan (Frackmann & Weert, 1994). "In total, almost 90 percent of funding for HEIs stems from government sources and the vast majority of that [75 percent] comes from the federal states [...]" (HRK, n.d.a). Germany's minister of education, Anja Karliczek, pursues an agenda of even greater federal participation. She proposed installing an education council in order to improve transparency, quality and comparability in higher education (Specht, 2018). In addition to the main source of revenue, marginal funds come from allocations (19 %) and administrative income (1 %) (Rothfuß, 1997, p. 235). Due to the reliability of the main financial facilities throughout the government, German HEIs are equally equipped and do not show substantial quality differences. However, competing trends strain the atmosphere in German higher education. On one hand, international rankings do not spare German institutions, on the other hand additional funding from the German Research Foundation (DFG) and the Science Council through the so-called excellence initiatives fuel elitism (Wolter, 2017).

The governance at German HEIs consist of multiple authorities. The system allows for two forms of direction: either a presidential leadership or the constitution of a rectorate. Allied with the rectorate or president's office are the chancellor and the pro-rectors/vice-presidents, which can be two or more depending on the structure of the sections. The growth of complexity and student numbers in higher education results in a fragmentation of task responsibilities. However, three secondary authorities are quite common, especially at full universities. This highly democratic system involves an administrative board, the collegial body called senate. Further decision-making bodies also exist, such as the faculty, staff and student council. Delegating members of the student council in every commission, the student body contributes to shaping their college. Figure 3 shows the interacting elements, which result in long-lasting decision-making processes.

As it currently stands, the university council plays a special role in the higher education system. Implemented in federal higher education laws, the university council tends to push the autonomy of colleges. As stated in Schütz (2014), colleges started to institute these supervisory boards twenty years ago. In contrast to the board of trustees in the US, the university council does not hold executive power but rather a consulting and monitoring function. The outlined complexity implies a high level of effort for a vertical decision-making process at German HEIs.

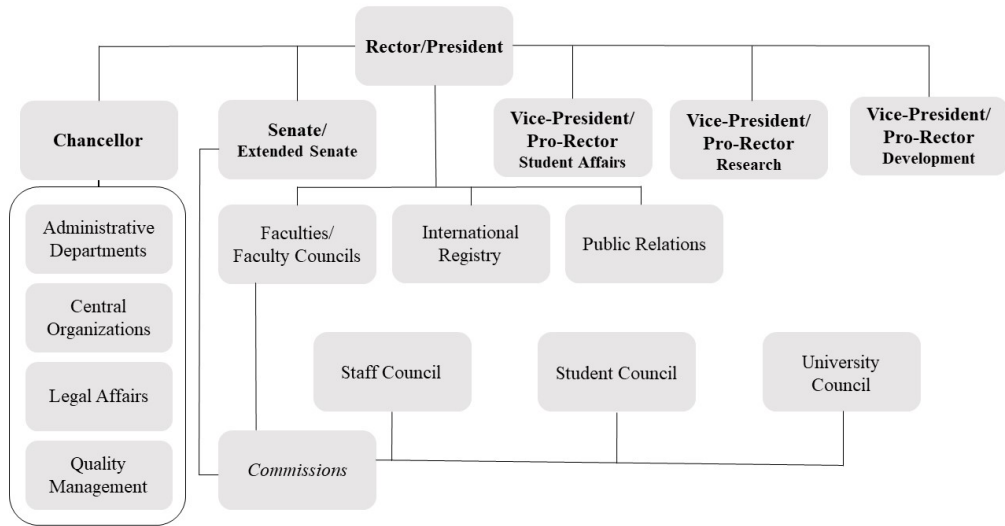


Figure 3 Exemplary organigram of German universities (illustration by author)

### 2.1.3 Locating CTV in Higher Education

Given the different higher education systems in the US and Germany, it was necessary to outline the financial and organizational cornerstones of each. Consequently, both countries provide widely divergent preconditions for CTV initiatives. Students can register for journalism education programs at 400 US colleges and universities (Weaver, 2003, p. 49). More than 100 of those are fully accredited programs by the Accrediting Council on Education in Journalism and Mass Communication (ACE-JMC). Recent studies show that there are approximately 150 journalism and mass communication programs in the U.S. (Cummins, Gotlieb & McLaughlin, 2023), many of which integrate hands-on media projects. Another number reflects these programs' popularity among students: "in 2013, 72 percent of the college graduates had taken courses in journalism" (Willnat et al., 2017, p. 65). However, due to the COVID-19 pandemic, undergraduate enrollments decreased by 9.9 % (Cummins et al., 2023). The five-time higher academic budget (Zapf, 2007) associated with greater state independence and the horizontal hierarchical tendency at HEIs in the US lead to the assumption that CTV benefits from that flexibility in technical and personnel resources, as well as in the production itself. Furthermore, the competitive market creates an atmosphere of much greater readiness to engage in prestige-gaining projects, such as media outlets. In Germany, practical journalism training takes place largely outside of the higher education sector.

Frequently, future German journalists pursue college studies in the liberal arts, often in fields such as political science, sociology, economics, or languages. Some three-quarters of German career entrants then apply for a type of paid

internship at newspapers or broadcast stations called a *Volontariat* (Grieves, 2011, p. 242).

Traditional practical (TV) journalism training in Germany remains in traineeships at public and private broadcasters (Hartmann et al. 2020). However, most trainees received a higher education degree in advance. Due to the prominence of theory and research at German universities, where practical training, if at all, exists sporadically, private colleges and non-academic schools of journalism dominate the field. Practical-based training at German colleges has only emerged in the 1970s (Harnischmacher, 2010). Nowak (2019) identifies a heterogeneous higher education-based training situation in Germany. She counts 22 journalism programs at universities, 38 at universities of applied sciences, 17 of them at state institutions. “Courses at university departments – at least the older ones – combine theoretical knowledge [...] with practically oriented, technical training in journalism, with external and/or internal practical training being compulsory” (Fröhlich & Holtz-Bacha, 2003, p. 194). Twelve public institutions mention film and television in their specialties, of which only five name production. As a result, Keil & Milke (2010) state that there is a lack of practical media experience in German higher education, especially in broadcasting. However, most students compensate the lack of practical components in the curriculum with relevant work experience outside the study program (Hanitzsch et al. 2016). The currently observed academization and massification of the younger generation results in a mismatch in terms of skills taught in academia (Voigt, 2021). The university enrollment increase produces graduates pursuing highly divergent career paths. In this context, the question arises as to which forms of learning are purposeful to practical media training.

## 2.2 Television and Learning

The following subchapter pertains to the use of the medium of television at HEIs. Therefore, the inclusion of the pedagogical perspective is inevitable. All college activities, intra- and extra-curricular, have an educational value. Often designated media pedagogy or journalism education projects, CTV builds on an underlying learning concept which combines theory and practice. Project-based learning through experience and theory-based learning function as the general pedagogical concept in this chapter. In order to specify these methods, different forms of learning regarding CTV will be presented consecutively in 2.2.1.

Dissociating learning how to produce television from television as a learning tool, section 2.2.2 shifts the focus to educational content. This distinction between CTV and ETV is historically essential to the argumentation (as discussed in 3.1). The growing attention for science and education in general widens the target group beyond the student community through publicly available audiovisuals. The discussion continues with the role of audiovisual content within eLearning forms, such as Massive Open Online Courses (MOOC). The term “television” is understood broadly as

audiovisual content. The technical specifics of television in the digital age follow in chapter 3.2.

Since media production is a confined research area within practice theory (Pentzold, 2020a), this introductory section closes with the explanations of the pertinent terms relating to media practice. “Media practice” is understood as peoples’ sayings and doings and their engaging with media (Couldry, 2012, p. 35). Especially, the act of doing become important in the conceptualization of media training in the following chapter. Associated with this is the term “involvement”, which will occur repeatedly throughout this dissertation. Involvement is defined as the placement of the individual in an organization and addresses the question of what leads to participation and commitment (Türk, 1976, p. 77). These terms trace back to psychological examinations of the 1980s which, for example, deal with personal involvement in the job (Conrad, 1988, p. 115). The question of the incentive for student involvement and the relation between extrinsic and intrinsic motivation is reflected in the following CTV study.

### 2.2.1 Learning Methods in College Television

Since the seventeenth century, different pedagogical schools of thought have coexisted. In the course of progressive education, the pragmatic-additive movement, proposing a free and open learning environment, gained ground (Koerrenz & Winkler, 2013). The pragmatic or constructive approach that project-based learning (PBL) is assigned to, in contrast to the cognitive approach of traditional learning methods (TLM), form the basis for an ongoing discussion. Regarding adult education as applied to higher education, the following two methods vary in the emphasis of independence. While PBL focuses immensely on the students’ emancipation through reflection, peer learning and instructional learning, independent activities do not occur within TLM as often. Both methods can be seen as complementary units in higher education. The table below provides an overview of the general differences between PBL and TLM. The details of both concepts are portrayed and narrowed down into the setting of CTV.

*Table 2* Main differences in learning methods (table created by author)

PROJECT-BASED LEARNING	TRADITIONAL LEARNING METHODS
Constructive/pragmatic pedagogy	Cognitive pedagogy
Student-centered	Teacher-centered
Focus on collaborative groups	Focus on individual student
Experiencing solutions	Reading/hearing about solutions

### 2.2.1.1 Project-based Learning

“Project-based Learning is not a direct [development] but is rather the story of several teaching innovations that share instructional methodologies and common assumptions about learning” (Larmer et al., 2015, p. 24). The concept of “learning by doing” especially was a formative figure in the postmodern pedagogy that led to PBL. Ironically named “learning by dewey-ing” (Adelsberger, 2012), the American philosopher and educator John Dewey is to be considered as the concept’s founder. Within the article “Education” from the year 1911, Dewey uses the slogan “learning by doing” that nowadays is an omnipresent term outside the pedagogical expert cycle (Knoll, 2011, pp. 294-295). However, Knoll (2011) finds the dictum’s origin in the script of the European philosopher Johann Amos Comenius. The source from 1657 includes the Latin phrase: “Agenda agendo discantur” which can literally be translated to “learning by doing” (pp. 287-288). In 1801, Maria and Richard von Edgworth expand on the concept in their book “Practical Education”. Discussions about innovative pedagogy took place in Germany as well, even eleven years before Dewey’s first mentioning of “learning by doing”. Baroness Marenholtz-Bülow (1900) has written about American kindergartens in: “The children will be much happier and gayer if they are busy in joyous play or learning through doing – mind and body being exercised at the same time” (p. 93). Even though Dewey is not the original mind behind the dictum “learning by doing”, he achieved a comprehensive and, therefore, the most influential work about PBL. In Dewey’s educational understanding, realization and knowledge are the results of proactive working rather than of rational conclusion (Knoll, 2011). He even enhanced this point of view by stating that nothing has value if it does not become action (Froese, 1966). “For Dewey it was critical to understand the meaning of experience and learning through the evolving situational conditions under which they occurred” (DiBiase, 2017, p. 12). According to the “act of thinking”, students are meant to go through an iterative process including conceptual or practical obstacles, solution planning, try and error effort and, finally, result reflection (Larmer, 2015). The experimentation of a new situation requires a certain class environment. Hence, Dewey created learning laboratories in a Chicago school where PBL became a method. In those class environments, students worked with materials such as wood and fabrics in order to recreate a colonialist interior instead of learning about history only from books (Knoll, 2011).

In the US at that point in time, practical class formats might have been innovative. In fact, similar learning trends were discovered in Europe a number of centuries before Dewey. According to Larmer, the first time the term “project” appeared as a learning method was during the education of Italian artists in the seventeen hundreds. “These assignments were called *progetti* (projects), to indicate that they were works of imagination and creativity, as opposed to constructions that would actually be built in the real world” (Larmer, 2015, pp. 24-25). Nevertheless, PBL became an acknowledged school of thought when Dewey’s philosophy about education was carried on.

William Heard Kilpatrick, one of Dewey’s students, carried on the project method in 1918. He shifted the focus to unrestricted learning in order to improve the students’



engagement. Within Kilpatrick's approach, the students freely decide on their task without the influence of a teacher. As a direct peer effect of PBL, the student's collaboration functions motivationally. In Dewey's explanations, however, the teacher is essential to ensure the students' development by working through critique and guidance (Larmer, 2015). The teacher takes the lead in PBL by accompanying and guiding the students continuously and by subsequently encouraging reflection.

A prominent characteristic of such learning is that it's the *least* of "participants being told what to do and following" and the *most* of them learning to think and act independently and critically. This is the kind of learning that comes out of situations where a respectful freedom and creativity is understood and cultivated (Adamo & DiBiase, 2017, p. 21).

It was Dewey's strong belief that free learning and thinking within constructive actions lead to emancipation and participation in democracy (Knoll, 2011). In the book *Democracy and Education*, Dewey established the inseparable entity, which became the main philosophical thought throughout his life. "Democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experience" (Dewey, 1916, p. 101). In the time of industrialization and new social challenges, Dewey wanted schools to be free learning environments that lay the foundation for a healthy democracy. Dewey's conviction was derived from European educators such as Johann Heinrich Pestalozzi, Friedrich Froebel and Maria Montessori. As opposed to France and England, Germany and Italy were two of the few European countries where similar pedagogical views gained wide recognition (Oelkers, 2009).

In addition to PBL, the "problem-based approach to instruction" (PBI) coexists and which also has its roots in Dewey's stream of thought. In his didactic triangle, the "problem" includes three components. The psychological component means for the students to understand, except and appropriate the problem. Within the social aspect, the students learn values and behaviors that they keep developing and refining in society. In order to understand structures and procedures, students have to work out content and methods, which constitute the logical component (Knoll, 2011). PBI refers to the same learning style and is set in the same holistic learning frame as PBL. The main difference lies in the perspective. While PBI describes the learning process, PBL discusses the result of those approaches (Savery, 2009). According to Savery (2009), students work on a complex problem, generate possible ideas and develop discipline-specific knowledge and skills. Another term involved in the post-modern education discussion is "instructional learning" wherein the "problem" is usually called the "task". Here, too, the previously assembled criteria are implied: "To enhance intrinsic motivation, instructional methods should be learner-centered rather than teacher-centered. They should involve learning by doing, utilize tasks that are of inherent interest to the learner [...], and offer opportunities for collaboration" (Reigeluth, 2012, p. 7).

Larmer et al. (2015) have further elaborated Dewey's approach into a "Gold Standard PBL". Figure 4 below illustrates the essential elements. "Gold standard PBL"

is an approach through problem solving, practice and reflection that affects both teacher and students. The students' learning goals mark the center. "Key knowledge and understanding" refer to the subject and the discipline they learn within the project. By "success skills", Larmer et al. (2015) mean the meta-competencies such as critical thinking, collaboration and self-management that students transfer to other activities in their education and in their later career. The learning process begins with the "challenging problem or question", which leads to a purposeful knowledge that students can apply in the future. Within a "sustained inquiry", students investigate and plan the product in order to solve the problem. "Authenticity is a complex concept, but it's generally synonymous with making the learning experience as 'real' as possible" (Larmer et al., 2015, p. 40). Instead of simply following the teacher's directions, the "student's voice and choice" is necessary to formulate ideas, exercise judgement and generate decisions. "Reflection" helps to assess the effectiveness of the project's activities and to reconsider the goal of the project. Through "critique and revision", the teacher provides feedback on the student's work that can lead to improvement or an appreciation of their project's quality. By the end of the Gold Standard PBL, the students present a "public product" and share it with an audience beyond the learning situation.

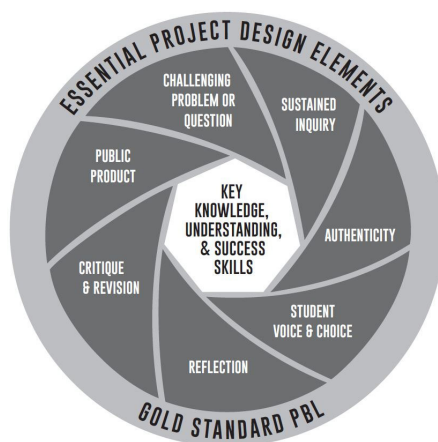


Figure 4 Gold Standard PBL components (Source: Larmer, 2015, p. 34)

German researchers have been tapping into the field of media pedagogy and stress the difference between media education and media literacy (Sobers, 2010, p. 190). Action-oriented media pedagogy, which is based on the overall idea of pragmatic learning, builds on students experiencing their living environment through media production (Schorb, 2009). Brüggen specifies the field of media didactics as creating media for the purpose of education (Brüggen, 2009). As a branch of pedagogy, didactics engage with learning types and their effectiveness in classes of different kinds (de Witt & Czerwionka, 2013). It aims at the reflection of the learning process and, in that sense, is the operational core of pedagogy (Koerrenz & Winkler, 2013).



Pragmatic-based media didactics are manifested in multiple directions, two of which are portrayed here. De Witt and Czerwionka (2013) established a set of design principles in order to conceptualize pragmatic-oriented media projects in a practical class environment. Their didactic proposal consists of the six overall elements: experience, problem-orientation, authenticity, critical analysis, reflection and learning in groups. The general nature of those elements allows for a variety of implementations, on one hand, on the other it evokes controversy. Especially the open wording of “authenticity” may seem somewhat paradoxical since practical media projects in higher education usually appear in an institutional environment. However, it must be claimed that the students are exposed to constituent facets of the professional media world. The principles have not been explicitly developed for audiovisual production, though the concept has been proven to be suitable for that matter (Voigt, 2021).

Building on Dewey’s set of learning, the concept of active media work has long been discussed by several scholars (Brenner & Niesyto, 1993; Bornemann, 2004; Schell, 2009). While Brenner & Niesyto (1993) focus on media work with adolescents, Bornemann (2004) applies his developed media didactic model called “Lehr-Redaktion” to CTV (see 3.1.2.3). The editorial workshop simulates a professional television production environment within seven pedagogical phases. The first step, named “Grundlagenwerkstatt”, comprises the imparting of basic theoretical knowledge about technical and organizational aspects of audiovisual content as well as essential journalistic skills. Editorial meetings, research and designing concepts, production and post-production lead to a live broadcast show. In the final stage, reflecting on the working progress is the key factor. Completing every step of the way by participation results in the achievement of technical, organizational and communicative skills.

Table 3 systematizes the core ideas of the didactic approaches displayed above. The concepts with a specific regard to media projects are marked by a bold grey line. Apart from a few differences and extensions, the authors draw attention to four main aspects of PBL which are (1) complex problem-orientation, (2) experience, (3) authentic environment and (4) reflection. Opposing standpoints consider the role of the teacher as a guide and instructor as well as the requirement of peer learning, which students benefit from academically and socially (Byl et al., 2023). It cannot be ruled out that the unmentioned aspects are irrelevant within each concept. It can be concluded that the authors shifted their focus to the dominant parts consistent with their pedagogical purpose.

Project-based learning is mainly used in higher education for law, medicine and architecture but can be very effective for media classes as well. As a matter of fact, Dewey’s “essays are situated for the most part in undergraduate media organizations organized and provided to enhance the participants’ experiences in learning about communication” (DiBiase, 2017, p. 13). Aimed at product-oriented activities and a strong reference to handwork techniques, PBL as a constructive learning strategy is eminently suitable for college media. By creating publicly available CTV content, students not only understand and reflect on authentic production systems, it also pro-

Table 3 Comparison of PBL concepts (table created by author)

Author/s	Concept	Complex Problem	Experience/ Practice	Authentic Environment	Reflection	Instruction/ Guidance	Peer Learning
John Dewey	Learning by Doing	x	x	x	x	x	
William H. Kilpatrick	Project Method	x	x	x			x
John R. Savery	Problem-Based Approach to Instruction	x	x	x	x	x	
Charles M. Reigeluth	Task-Based Instruction	x	x		x	x	x
John Larmer et al.	Gold Standard PBL	x	x	x	x	x	
Claudia de Witt & Thomas Czerwionka	Design Principles for Pragmatic-Oriented Media Projects	x	x	x	x		x
Stefan Bornemann	Active Media Work	x	x	x	x		

vides the educational potential of the produced subject itself. Project-based learning with peers is expected in extra-curricular CTV activities.

The instructional aspect of PBL might be effective for producing CTV in a class environment and should, therefore, be implemented in a curriculum. Despite the positive effect of PBL on students – such as more responsibility in directing their learning and a high value on intrinsic motivation – it is no panacea. Dewey demands the application of PBL for the right purpose and states the necessity of alternating it with other forms of learning (Knoll, 2011; Oelkers, 2009). Combining hands-on experience with traditional learning strategies can contribute to a higher content quality and set standards for CTV's production processes.

### 2.2.1.2 Traditional Learning Methods

Before the pedagogical shift from teaching to learning, lecture-based classes were standard in education. Within the teacher-centered style, the lecturer is typically the only active presence in the class. Rather than self-experience, as intended in PBL, experiences and findings from the past are considered reliable information. Butterworth (1992) describes reading as the core of learning factual knowledge: “The purpose of reading what someone else has written is either to acquire new knowledge or to put our present opinions to the test” (p. 104). Belonging to the cognitive pedagogy, TLMs imply fact-based learning through listening, silent studying, observation and memorization (CCSS, 2017). The class functions as a unit, wherein the individual demands and different performances of the students are not taken into account.

Traditional learning forms still dominate the curricula in higher education, for the simple reason that in every subject, a foundation of knowledge and theory is inevitable. “Lectures also offer clarification of complex problems or information and access to the lecturer's personal overview of the material based on their extensive knowledge” (BBC Active, 2010). Therefore, especially in the beginning of a degree, traditional lectures are well justified. Fact-based class formats, in which text is the main work material, have not become obsolete either, but alternating traditional learning forms with other interactive methods, such as peer collaboration, leads to a higher level of student motivation, resulting in a higher level of learning (Eisenkopf, 2007). Peer learning and peer production can be characterized as a social practice of self-organization and self-management that draws greatly from intrinsic motivation (Spaeth & Niederhöfer, 2020; Pentzold, 2020b, Antoniadis & Pantazis, 2020). Critical thinking, as one of the most important skills in higher education, can be achieved through recitation and discussion. However, modern learning styles focus more on critical thinking and social competences. In terms of CTV, PBL, compared to TML, appears as a more applicable learning method. A combination of both may be useful in inter-curricular forms which culminate in a traditional written or oral exam. It is conceivable that PBL and TLM are either equally applied within a CTV class or that one method functions to complement the main learning style. Since practical training is substantial in college media, a purely theoretical and text-based education is insufficient.

Within this dissertation, the learning strategy of CTV is relevant in both research steps. Regarding the interview guidelines of the qualitative method, there is no specific question about the initiative's learning approach but it was covered automatically in the context of the organizational structure of the station and the production class observation (see 4.1.2). Given greater attention to learning strategies in the quantitative online survey, the answer categories of a specific question include some terms discussed in subchapter 5.1.2.1.

## 2.2.2 Television as a Tool of Learning

The main purposes of the medium of television are to provide entertainment and information. However, television content in the US and Germany is, in many ways, used for educational purposes. One of the most important forms to be discussed in section 2.2.2.1 is ETV. It steers broadcasting development “toward more and better programming in the public interest” (Hilliard & Keith, 2010, p. 169). Misra (2010) defines ETV as a genre that consists of formal classroom instruction and enrichment programming. The appearance of public broadcasting in the US and Germany is closely related to ETV. In the US, the *Public Broadcasting Service (PBS)* is the main player in ETV. German educational broadcasting originated with the public *Bavarian Broadcasting Corporation (Bayerischer Rundfunk – BR)*. Since its beginning in the 1960s, today it continues to pursue its educational mission. By installing the national special interest channel *ARD Alpha* in 2014, which evolved from *BR Alpha*, German public broadcasting takes on a strong responsibility for providing educational content. The section explores how CTV is involved in these television operations. Subchapter 2.2.2.2 deals with newer forms of audiovisual material for educational purposes that, among others, is part of eLearning methods. As opposed to classroom teaching, which demands students' physical attendance, the audiovisual forms in eLearning are deployed for distance education. Since such television content for learning could also be considered CTV, the chapter develops a distinction between these two educational forms of content.

### 2.2.2.1 Educational Television

When the US Federal Communication Commission (FCC) lifted the four-year freeze of license allocation in 1952, new stations providing educational content were supported (Dalton & Linder, 2008). According to a survey at the University of Missouri, commercial stations already produced educational content. “Of the 107 educational institutions relying on commercially owned outlets, thirty-four [were] school systems and seventy-three [were] institutions of higher learning. Although one college [had] a non-commercial television license, there [were] no strictly non-commercial educational stations in operation at the [...] time” (Lambert, 1953, p. 5). The establishment of a new type of TV station one year before the survey's publication can be regarded as a coincidence. The FCC set a goal for non-commercial ETV stations in 242 communities (FCC, 1952). As a result, twelve percent of channel frequencies were dedicated to educational programs (Anderson, 1958). At the very beginning,

thirteen southern states experimented with ETV. In 1953, the first station – *KUHT* in Houston, Texas – started its operations. Since then, *KUHT* has produced content on the campus of the University of Houston. Politically, it was a sign of emancipation in the Truman era.

The general idea of providing educational content for schools and colleges, especially in regions with poor infrastructure, seemed poised to become reality. A higher degree of utilization of television content through statewide educational networks such as in Alabama was one of the early hopes of ETV (Anderson, 1958). “By 1954 there was considerable activity on college and university campuses in the region [of the south], directed toward [...] the production of live and filmed educational courses and programs to be aired on educational or commercial stations” (Anderson, 1958, p. 1). The range of content included classroom demonstrations, reaching out for teacher education and tele courses that led to actual college credit for different curriculums at universities. Among many others, state legislature, public institutions of higher learning, boards of education, commercial broadcasters and private institutions contributed over US \$60 million to the ETV movement (Anderson, 1958). Other US states with early noteworthy trials were New York and California. The ETV course “Sunrise Semester”, taught by professors from New York University, started in 1958 at the local station *WCBS*. Between 1963 and 1982, it moved up to the mother station, even though roughly 100 affiliate channels carried the daily course in the morning and the Saturday evening course (Hyatt, 1997).

California’s “[...] first [ETV] station, the original Channel 28 in Los Angeles, went on the air operating under the stewardship of the Alan Hancock Foundation at the University of Southern California” (Assembly Science and Technology Advisory Council, 1973, pp. 5-6). At this time, the idea of university programs was to share educational content with the local and regional community. Due to long distances between several campuses within the Californian university system, the advantage of teaching classes via television became an attractive prospect. The television network *UCTV*, with its headquarters staged at the public University of California (UC) in San Diego, provides educational content for the greater community outside the campus but without the supplement of a credit system. *UCTV*, since its beginnings in the early 1960s in Santa Cruz, combines content from ten campuses, (Assembly Science and Technology Advisory Council, 1973). The first requirement for a well-operating, campus-wide broadcasting system was the setup of well-equipped production studios.

By establishing an Educational Broadcasting Branch in 1961, FCC chairman Newton Minow brought ETV to a new level. During the Kennedy administration, fifty-one ETV stations were approved. They offered mostly cultural and instructional programming (Hilliard & Keith, 2010). In 1963, stations in Boston and New York established the National Educational Television Network (*NET*) (Hilmes, 2002). “Documentaries, instructional programs, non-commercial and educational shows for children, and public affairs discussions began to find a national audience, as *NET* made it easier for educational stations to distribute programs and cooperate in production” (Hilmes, 2002, p. 195). During the Vietnam War, society demanded more politically

controversial programming. Another issue that put pressure on the FCC was the loss of jurisdiction over the growing and more commercialized cable market.

These political and cultural conditions paved the way for a massive change in the US media system. Educators were finally able to convince both President Johnson and Congress to found an ETV network (Hilliard & Keith, 2010). The lobby group of educators behind the Public Broadcasting Act of 1967 was called the “The Association of College and University Broadcasting Stations”, which had been in existence since 1925. The Public Broadcasting Act resulted in the installation of the Corporation for Public Broadcasting (CPB), a body that had no permission to operate its own broadcasting programming. Rather, they were tasked with distributing educational stations and external productions through federal funds. Consequently, CPB arranged the formation of the television nonprofit corporation *PBS* in 1969 and the radio network *National Public Radio (NPR)* in 1970. *PBS* continued the activities of *NET* and extended the partner network. *PBS* stations are licensed by various community organizations, universities, state authorities, and local educational and municipal authorities (Engelmann, 1996). Since then, *PBS* has continued to air many popular television shows. In terms of educational programming for children, which is often the first association with ETV, *Sesame Street* became the audience favorite. That is with good reason: children of various ages benefit from educational media, increasingly in addition with follow-up activities such as discussions about the content (Fisch, 2009). In the 1970s and 1980s, instructional cooking and home improvement shows represented a significant portion of the television schedule. Political talk shows, documentaries and a news format that started in 1975 pleased the ambitious viewer. In addition, college credit television courses have provided instructional programs for elementary and secondary school students, but *PBS* ended the originally intended connection to higher education degrees. In the 1990s, public broadcasting lost its unconventional purpose when conservatives in Congress reduced funding for *PBS* and *NPR*. They were forced to extend market-driven content and develop a more commercial orientation. As mentioned before, *PBS* distributes some university stations. One example of such a station that can be classified as CTV is *WOUB TV* at Ohio University, which is part of this dissertation’s case study.

Although not affiliated with *PBS*, a similar development at the time appeared in 1993 when *UCSD TV* started providing educational content for the public made by professionals. The Regents of UC, licensee of the local station *K35DG*, are still operating the station as a non-commercial ETV station. The programming can be classified as ETV in the strict sense. Paid professionals are shooting lessons, producing interviews with scientists and specialists, and also reporting about ongoing research projects at the several campuses.

Another ETV operation in the American television market is the school news program *Channel 1*. In 1989, “CPB and public television station organizations agreed to a new program-funding plan. Television programming into the schools, sometimes that had been going on for about 40 years, had taken a new twist with Channel 1 [...] providing receiving equipment and news programs free to schools” (Hilliard & Keith,



2010, p. 259). Introduced as a milestone in American ETV, the commercial advertisement breaks, which target school-aged children, provokes severe criticism.

While the term “ETV” is uncommon, similar developments towards ETV (“Bildungsfernsehen”) have proceeded in Germany. Wolf (2015) defines it as the attempt to cross educational boundaries by distributing low-threshold programs in entertainment media. “There is no specific law regarding broadcasting of Educational Television in Germany. [...] The only applicable policy is that public broadcasting channels must telecast sufficient number of educational programs but the channels have not been assigned any fixed quota for this purpose.” (Misra, 2010, para. 2.1). However, in contrast with the US, German HEIs are seldom involved in these broadcasting activities.

The country’s first indications of educational broadcasting arose in Berlin. In 1922, a format called *German hour* (“*Deutsche Stunde*”) provided information about technological innovations, history and literature (Steinmetz, 1984). Two years later, the joint institution of all regional broadcasting subsidiaries founded *Deutsche Welle GmbH* (not to be confused with today’s international public broadcasting *Deutsche Welle*), which served as a national education programming service featuring lessons and lectures. In the 1930s, the station was renamed to *Deutschlandsender* and discontinued during the Second World War. When a study in 1963 showed a general lack of education among West German citizens, a radical political change demanded more quality in education and an improvement in economic performance. One result of the political change was the launch of the regional channel *BR* in the early 1960s (Steinmetz, 1984, p. 31). Under the guiding principle of lifelong learning, *BR* developed a degree system for the general matriculation standard and later for subject-related qualifications. In the early years, *BR* broadcasted an academic study program (“*Wissenschaftliches Studienprogramm*”) on a daily basis. The program was aimed at housewives and people in rural areas. In order to decrease production costs, *BR* reduced the format to a once weekly Wednesday-evening program (Steinmetz, 1984, p. 120). However, the ideal standard of education via television could not be achieved as planned. Some Bavarian rural areas did not receive the television waves and had to install an additional device and, in many cases, the programming was too advanced and required prior knowledge of the subject matter. Consequently, *BR* worked out a fundamental reform and introduced the *Telekolleg* in 1967. The new approach consisted of televised 30-minute evening lectures, with supplementary material and group meetings in eighty Bavarian locations every three weeks, which were organized by the Bavarian Ministry of Culture and Education. The *Telekolleg* led to a state-approved high school degree that included several disciplines, such as German, English and Math. Additional subjects, such as Biology, Economics and Electrical Engineering, were also available. The success of *Telekolleg* is a reflection of the adoption of the business model by the federal states of Baden-Wuerttemberg, Rhineland-Palatinate and Saarland in 1969 (Steinmetz, 1984, p. 173). According to Diekmann and Zinn (2017), the *Telekolleg* achieved its highest record in 1972 when 8,000 scholars attended. The only higher turnout was reached in the 1990s where nearly 9,500 participants in six federal states joined ETV for a higher education degree (Dieckmann

& Zinn, 2017, p. 182). A greater presence for public broadcasting's educational activities was accomplished in 2014 by establishing the nationwide channel *ARD Bildungskanal alpha* (former BR alpha), which is primarily operated by BR. To this day, BR continues *Telekolleg* among its many activities. Monday through Saturday mornings, the schedule offers a variety of subjects in preparation for a high school degree and special higher qualifications (ARD alpha, 2018). In the federal states of Bavaria and Brandenburg, institutions are entitled to take *Telekolleg* examinations.

Misra (2010) found that BR asks “[...] University professors and other academic staff to provide content and academic guidance for the production of programs” (para. 3.3 (ii)). For instance, BR produces educational content for the Virtual University of Bavaria. In 2007, BR's television director and president of the university signed a collaboration agreement for free-to-download content on the University's website. Such educational content fits the definition of eLearning material further described below (2.2.2.2). Even though Misra refers to these higher education activities as “University TV”, production-wise, there is neither an existing cooperation between *ARD alpha* and higher education curricula nor a production where students are involved in the broadcasting. The same can be said for the magazine show *Campus Magazin*, which *ARD alpha* has aired once a week since 2015. Its content focuses on student lifestyle and higher education services such as the presentation of HEIs in Germany. However, there is no production collaboration with HEIs, hence, the format is excluded from this examination of CTV.

Due to the realization that diverse and continuous lecture-based university television programming as demanded by the politics of the day was simply unaffordable, the second German public broadcasting channel took a different path. ZDF's answer to educational content was the *Knoff Hoff Show* that aired between 1986 and 1999. The edutainment format (whose title is a pun on the English word “know-how”) introduced science experiments and curiosities from the world of nature science to the audience. Broadcasted on Sundays at 7:30 pm, it became the most successful science program on German television at the time, with a viewership of 5 million at its peak (Bublath, 2000). Two brief attempts of reviving the format in the 2000s were not able to follow on from the success of the original show. Advanced imaging techniques and the adventurous potential of medical and physical inventions or climate expeditions, for example, provide a new impetus for educational content (Jacobs & Lorenz, 2014). However, except for the popular-science television magazine *Galileo* (private channel Pro7), public television continues to dominate educational programs.

### 2.2.2.2 Educational Audiovisuals within eLearning

Due to media convergence processes (see 3.2.1), ways of distribution and the area of application for educational content merge. On one hand, broadcasters compete with a rising eLearning branch where start-ups such as *Lecturio*, *Coursera* and *Udemy* offer not only paid academic content but also educate their users in every-day knowledge. On the other hand, HEIs have become independent from cooperation with broadcasters as they equip themselves for media production. Since the beginning



of the 1990s, German universities have installed central media facilities run by professionals who produce a variety of educational audiovisuals (Bergert et al., 2018). As a result, online-based material has become an integral part of higher education. Besides the ability of a greater reach and a public awareness beyond the campus, it provides a set of benefits such as unrestricted accessibility and, therefore, more individual flexibility for students, teachers and additional interested parties.

Subsumed under eLearning, many digital formats complement or replace presence learning in college. Whether educational audiovisuals are part of a lecture or additional material within self-study, Wolf (2015) found that audiovisual content is rather more effective than conventional learning methods. The demarcation line between presence and distance learning is dissolving constantly since the extensive application of the internet in higher education. Especially private institutions benefit from the new blended learning formats where the traditional classroom setting and independently accessible online-based content are closely interwoven.

One example of a public institution profiting from distance-learning possibilities is the Technical University of Munich (TUM) in Bavaria. Early in the 1980s, TUM started transmitting courses in the field of business and accounting via IP, following their belief in lifelong learning (Ovadya, 2001). TUM School of Management's Executive Education Center still offers certificates for individuals and organizations both nation-wide and internationally. As one of the first universities in Germany to be awarded the "University of Excellence" title, TUM has gained international popularity and holds the necessary financial resources for its distance-learning programs.

According to a Saxon survey, 79 percent of students and 83 percent of faculty members use video clips in the context of learning (Bergert et al., 2018). In order to be detectable by the user, it is necessary for the vast amount of educational online content to be systematized. In 2008, Saxony originated the learning management system (LMS) MAGMA exclusively for educational audiovisuals. In a second phase of development, the Saxon State Ministry of Science and Art provided financial support for the renamed *Videocampus Sachsen* (VCS) generating content mainly for student learning and further training but additionally for research and PR purposes at the interface between external institutions, for example, schools and libraries. The initiative aims to offer Saxon HEIs a platform in line with legal regulations that is reliably economical and improves their international visibility (Bergert et al., 2018). Launched in 2018, the available content is not extensive as the network project is still in the testing period. However, the vision implies access to a wide range of topics and disciplines for all members of HEIs in the state of Saxony.

A similar effort is manifested in *TIMMS* (*Tübingen Internet Multi-Media Server*) at the Eberhard Karls University Tübingen in Baden-Wuerttemberg. The university-owned platform collects video-recorded lectures going back as far as 1994, categorizes them by keywords and arranges the courses in temporal order.

The Department of Media Studies at Trier University specializes in monitoring these production developments across the country. Their five-component research project "Audiovisual transfer of knowledge", started in 2018, aims to elaborate the status quo of web-released and broadcasted science audiovisuals. The foundation

of the research is an analysis of a selection of clips. As a result, they distinguish between four types of scientific audiovisuals: lecture-based content (“Präsentationsfilm”), content where a certain researcher stands explaining the issue (“Expertenfilm”), animated content (“Animationsfilm”), and a hybrid type that usually contains high density content (“Narrativer Erklärfilm”). Wolf (2015) finds further characteristics in explanatory clips that focus more on complex concepts and phenomena presenting a key element of higher education. In contrast, the content type “tutorials” rather address hands-on or technical skills. Explanatory clips are characterized by a very creative design and structure that involve high didactic effort. Performed with eye-tracking, this didactic effort as in the actual transfer of knowledge is explored in the second study phase in Trier. Based on those findings, the research group examines user interest in science audiovisuals due to an online-survey in cooperation with the *Sciviews* platform, a pool of web videos addressing science and research. The fourth phase aims at the analysis of follow-up communication of scientific audiovisuals. In the final step, the results will be transferred into workshops supported by the National Institute of Science Communication in Karlsruhe (NaWik) (n.a., 2017).

According to Reutemann (2019, p. 221), a need for such training in the field of science film production does exist, especially with regard to aesthetics and design. Her analysis of 896 MOOC units from German distributors reveals a backlog of translating complex scientific knowledge that is usually text-based into suitable forms of visualization. The majority of analyzed content resembles presentational patterns from early television shows, where “talking heads” are the dominating element supplemented by textual insertions, mainly presentation slides. The analyzed MOOCs are fundamentally different from their vigorous promotional videos that show a significant production expansion and therefore fail to live up to their aesthetical promises (Reutemann, 2019, p. 234). MOOCs do not require registration and are seen as non-formal learning applications (Bergert et al., 2018). “The origin of this trend was in 2011 where the Artificial Intelligence course at Stanford achieved 160,000 online registrants” (Gea, 2014, p. 49). When the *New York Times* declared 2012 the year of the MOOC, the foundation was laid for start-ups such as *edX* and *Coursera* to become widely popular (Pappano, 2012). However, this form of learning is anything but new. The term stands for a way of education that US universities such as Columbia and Harvard used during the Second World War by broadcasting units of their curricula to the public. In her understanding, the innovative aspect of MOOCs lies in a production standard wherein universities hold the power to decide which discipline, topics and personalities they display as opposed to science journalism where the academic players are dependent on agenda-setting processes and production routines of the specific medium in which they occur. This new freedom of public presentation should be combined with a meaningful use of the medium by drawing on experiences from colleges of media design and film (Reutemann, 2019, pp. 269-270).

It remains to be observed if the totality of effort of each HEI will replace the overarching push for science audiovisuals from the Institute of Science Film (IWF), operating between 1956 and 2010 in Göttingen as a member of the Gottfried Wilhelm Leibniz Science Association (WGL). The non-profit institution aimed to collect and

improve audiovisuals about science and make them publicly accessible for teaching and research (Wolf, 1961). The collection contained more than 8,500 media files and was therefore the world's largest of its kind. In 2007, the joint federal and state government funding discontinued, resulting in the IWF's termination three years later. The entire collection is secured by the Leibniz Information Center for Science and Technology and still available on the TIB AV online-portal. The continuation of this discussion leads to CTV's role within the scientific film production setting which the study seeks to display.

## 2.3 Interim Conclusion

This chapter frames the educational conditions in both research countries on a macro level in order to develop an operational definition of "college television". Using this term simplifies the discussed systemic and language differences in Germany and the US. Along the lines of "college media", which subsumes all traditional media forms (print, radio and television) and their extended online media components produced at HEIs, "college television" refers to audiovisual productions regardless of the distribution strategies and institutional ties. The crucial criterion is the involvement of students. This applies whether or not teaching staff guide the production.

Further elaboration of related dimensions is carried out in the next chapter. The term "CTV station" pertains to projects on either the US or the German CTV landscape. The concept of a television station implies holding a broadcasting license, which is generally conceivable at a college media level (see chapter 3.2.2). However, used here, it should be understood in a wider sense characterizing a college media outlet that periodically publishes audiovisual content such as shows or clips under one specific label. The operational definition of CTV requires a more generic discussion about the digital change of college media (see chapter 3.2) and the manifestation of content design beyond educational formats (see chapter 3.3). In this respect, the dissertation concentrates on CTV that trains students in media rather than educates its audience. Despite the fact that educational content is not the main interest of this study, chapter 3.1 will demonstrate once again the overlap between ETV and CTV from a historical point of view. At the bottom line, CTV is perceived holistically as a group of media characterized by its institutional environment, participants, legal and technological conditions, and its pedagogical use as well as its content design.

Three research assumptions (RA) will link this chapter with chapter 5, the German CTV analysis. They relate to the issues discussed in subchapters 2.1.3, 2.2.1 and 2.2.2.

- RA 1: It can be assumed that the highly governed higher education system in Germany limits the organizational variety of CTV operations.
- RA 2: CTV operations perform practical media training and counterbalance the theory-based learning approach in German higher education, especially at universities.

RA 3: Educational content may form a part of CTV productions. However, it is more likely to identify informative (e.g. news content) and entertainment productions (e.g. culture, student life).

## 3 Dimensions of College Television

After defining the research subject and framing it in the educational context, chapter 3 focuses on the dimensions that constitute CTV. The term “dimensions” is used to refer to indicators that demonstrate the extents of the media phenomenon. Three aspects structure the chapter: the historical development of the media phenomenon (3.1), the impact of digital change on the medium, including technical and legal circumstances (3.2), and the potential content design of CTV (3.3). Certainly, this separate theoretical examination does not correspond with the reality. All aspects are dependent on and interplay with one another, but in order to provide a holistic approach, the general preconditions regarding CTV are integrated in this chapter.

### 3.1 Historical Development of College Media

The historical subchapter inspects the circumstances for the occurrence of CTV in the examined countries. US CTV builds on a long tradition (Steinmetz et al., 2008). Therefore, chapter 3.1.1 does not claim to present a systematic or extensive reappraisal but rather illustrates historic landmarks of the medium’s development by introducing early CTV examples. Fortunately, the onset of college media in Germany is well documented. Consequently, the historic events are reconstructed chronologically in chapter 3.1.2, focusing on CTV in 3.1.2.3. Key points of CTV’s occurrence in Europe close the chapter (3.1.3). The general perspective given of European CTV is, by no means, conclusive for the dissertation’s examination, but does help to identify the German tendencies in a broader setting.

#### 3.1.1 Development in the US

A large variety of student press has developed in the US since the eighteenth century. One of the earliest titles, *Dartmouth Gazette*, was produced at Dartmouth College in 1799. The newspaper operates now under the name *The Dartmouth*. The first issue of *The Miami Student*, which is still in operation, was published in 1867 at Miami University (n.a., 2013). College newspapers gained a vital role on almost every campus as they function as a chronicle of campus life, a forum and a training ground for journalist students (Kanigel, 2012). “In 2013, [...] 77 percent [of journalism students] had worked on a college newspaper or other campus medium” (Willnat, Weaver & Wilhoit, 2017, p. 65).

US colleges took part in inventing wireless distribution radio. In 1916, fifteen universities held broadcasting licenses. During that time, mostly physics departments engaged in transmission but four radio stations also reported weather news for the farmers of the region (Hovestädt, 1996b). Founded in 1920, *WRUC* at the private university Union College in Schenectady, NY, claims to be “the first station of the nation”. “Before its first broadcast, there were many amateur broadcasts by the individuals within the radio club and part of the Electrical Engineering department including

[...] students and professors” (WRUC, 2017). College radio takes a rare position in the mainly commercial radio market. More than half of the estimated 1,500 college radio stations have non-commercial FCC licenses (Hovestädt, 1996b).

CTV in the US developed closely along the lines of the country’s overall media system. Ten years after the first commercial television license in 1941, the commercial networks *NBC*, *CBS* and *ABC* achieved a dominant share of the television market. While in the 1950s over 10 million households had a television device, that number grew to 45 million households in the 1960s, having access to 500 television channels (Schmidt, 2016). Regarding the rapid development of the television market, it is not surprising that HEIs were quick to make use of the medium. According to Silvia and Kaplan (1998), “[...] college television made its entrance, in a primitive form, as recently as the 1950s” (p. 4), once US colleges and universities could apply for broadcasting licenses – an unusual course of action from a German perspective (see 3.2.2). This opportunity came up due to an FCC decision in 1953 to reserve hundreds of channel frequencies to be dedicated to educational programs. As the first institution to take advantage of these new regulations, the University of Missouri in Columbia started *KOMU-TV* in 1953, built from the beginning to resemble a commercial television station (Silvia & Kaplan, 1998). In an interview from 2017, news director Randy Reeves emphasized the station’s history of holding working relations with commercial networks. “When *KOMU* signed on the air, it was on all of the affiliates. It was *ABC*; it was the *NBC* station, *CBS* station and the *Dumont* station. So they were kind of grabbing programming from everywhere. But it wasn’t too long before they built a news component” (Reeves, para. 10). It was only in the 1970s that the university dedicated the newsroom of *KOMU-TV* to the students as a learning laboratory. Chapter 4.2.2.3 describes the station in detail as it is part of the US case study.

The second station, operating since 1958, is located at Ithaca College in New York. At first, *ICTV* produced a unique program each night during the semester. The production evolved into a regional news show for Tompkins County, NY. “In fact, *ICTV* occupied a dominant position among local news viewers until the 1980s” (Silvia & Kaplan, 1998, p. 4). At that time, the local cable provider started its own news show, becoming *ICTV*’s largest competitor in the market.

As mentioned above (2.2.2.1), several CTV activities were established during the ETV era in the 1950s and 1960s. After the introduction of the public broadcasting network in 1969, a number of university-licensed broadcasts became *PBS* member television stations. According to Gossel (2013), non-commercial educational stations exist in all 50 states, many of them at colleges and universities. However, only a small number involve students, either voluntarily, such as through internships, or as part of a classroom curriculum. The most common setting of this real world training is a regular newscast that is mainly operated by students. The following table gives some examples for such CTV formations. The call signs are a composition of abbreviations. The first letter “K” or “W” indicate the station’s location. Licenses given west of the Mississippi River begin with “K”. Call signs with “W” designate broadcasting stations east of the Mississippi. The other three letters are free to choose as long as the

combination is available. Many stations abbreviate, for instance, the license-holding institution or the city in which they are located.

*Table 4* Exemplary PBS member stations licensed by universities (table created by author)

PBS member station	Higher education institution	Location
KUAT-TV	University of Arizona	Tucson, Arizona
KTWU	Washburn University	Topeka, Kansas
WEIU-TV	Eastern Illinois University	Charleston, Illinois
WOUB-TV	Ohio University	Athens, Ohio
WTIU	Indiana University	Bloomington, Indiana
WUCF-TV	University of Central Florida	Orlando, Florida
WUFT-TV	University of Florida	Gainesville, Florida

One of the early member stations and, therefore, part of the US case study is *WOUB-TV*, which belongs to *WOUB Public Media*. Founded in 1963, students at Ohio University's E.W. Scripps School of Journalism produce three kinds of news shows. Chapter 4.2.2.2 contains insights into the station's operations.

The introduction of cable technology in the 1970s generated television access to rural regions with historically poor antenna reception (Schmidt, 2016). This new method of distribution had a noticeable impact on CTV.

A happy coincident of timing put student stations of the 1960s and especially the 1970s in a strategic position. For the first time, student television stations were able to help the fledging cable television industry provide the kinds of original community programming needed first to gain and then to keep their licenses to serve a franchise area (Silvia & Kaplan, 1998, p. 5).

As a result, CTV expanded not only the number of cable stations but also the hours of programming. Five CTV stations are introduced here, which represent the period of cable media history in the US. The *TV-10* newscast went live in March 1974 and has been operating since then (10 NEWS, n.d.). The student-run station is integrated into a journalism program at Illinois State University in Normal. The newsroom provides hands-on training in broadcasting for eight weekly and unique live shows. "Students taking journalism classes fill every role at the station: reporters, producers, anchors, photographers, and editors, writing the stories, creating the graphics and producing the weather forecast, all under the guidance of instructors with 25 years of news experience" (Hopper & Huxford, 2017, p. 143). The fourth oldest television station to involve students was also established in 1974 in Philadelphia, Pennsylvania (Steinmetz et al., 2008, p. 64). *Penn UTV*, formerly known as *UTV13*, is a student activities council-recognized organization, which until 2016 was broadcasting 24-hour programming. With the financial support of the Sloan Foundation, the Massachusetts Institute of Technology (MIT) installed a campus-wide cable television system with



three channels for student productions in 1975. Only one year later, up to fifty students worked in the *MIT Video Club*. Under the label *MITV*, newscasts and forms of audiovisual art were shown on the channels (Silvia & Kaplan, 1998). There are no indications that *MITV* is still operating at present. Oregon State University runs a student television and radio station that have been produced for over thirty years. *KBVR-TV on Channel 26* was originally under the responsibility of the Department of Broadcast Media Communication, then continued to function under the umbrella of the university's Department of Student Affairs (Silvia & Kaplan, 1998, p. 6). The first entirely student-run CTV and one of the pioneers of transmitting in color started in 1979 (Silvia & Kaplan, 1998). *Duke Student Broadcasting*, formerly known as *Cable 13*, is located at the private Duke University in North Carolina.

A US Supreme Court decision in 1997 forced cable and satellite providers to carry local and independent stations free of charge (Schmidt, 2016). Many CTV programs benefit from this “Must-Carry” regulation. This includes *Trojan Vision*, a local non-profit educational station at the University of Southern California. In addition to the closed-circuit cable system (see 3.2.1) at the campus, the programming is aired on the local channel *LA36*. In 2017, the inter-curricular production at the School of Cinematic Arts celebrated its twentieth anniversary. As part of the case study, the station's activities are presented in chapter 4.2.2.1.

Another turning point for the media landscape was the rise of digital technologies. With the emergence of the internet, many existing CTV stations extended their distribution to online channels; others saw an opportunity in producing online only. “One pioneering station for the 1990s is found at the University of Texas at Austin. In 1993 *KVR-InterneTV* began as an adjunct service of the campus television station, *KVR-TV*” (Silvia & Kaplan, 1998, p. 13). The development of online streaming platforms, cheaper and smaller camera equipment and merging devices (see 3.2) promoted a series of web-TV stations at universities in the 2000s. One example for the web-TV period, and therefore part of the case study, is *Triton TV* (see 4.2.1.1). The station was initiated by a UC student in San Diego in 2010.

The community of college media in the US are well connected through several national associations. Operated out of Brown University, the National Association of College Broadcasters supported the interests of student stations between 1988 and 1998. The College Broadcasters organization (CBI), which supports college media members through their network and events, lists student television stations all over the country and thereby reflects a national network (CBI Inc, n.d.). The Broadcast Education Association (BEA) is the premiere international academic media organization, driving insights, excellence in media production, and career advancement for educators, students and professionals” (BEA, n.d.). Founded in 1955, BEA represents the educational aspects of media production and therefore publishes the *Journal of Media Education*. One institution that provides training for college media advisors is the College Media Association. More national support comes from the Student Television Network (STN) that combines not only universities but also high school television activities. Its mission is to promote and recognize excellence in scholastic broadcasting, creative filmmaking and media convergence (STN, 2016). “Associated



Collegiate Press promotes the standards and ethics of good journalism as accepted and practiced by print, broadcast and electronic media in the US" (ACP, n.d.). All of these associations host a series of conventions and workshops and maintain a well-informed community.

The US, seen as a traditional award-giving nation from a European perspective, is home to several regional and national competitions in which CTV participates. Since 1978, the annual *College Television Awards* in Los Angeles has honored student production in categories such as Animation, Children's Programs, Comedy, Commercial, Documentary, Drama, Magazine, Newscast, Series-Reality and many more. In an interview in 2014, the Director of Educational Programming, Nancy Robinson, explained the process of selection. "We are honoring student-produced work like we honor professionally produced work, [...] so we are using the same membership base, our members who vote for the Emmy Awards" (Robinson, para. 26). The jury consists of the Academy of Television Arts & Sciences members. Open to all kinds of student media productions are the *Radio-Television Digital News Association Awards* (formerly the Radio-Television News Director Association) (Silvia & Kaplan, 1998). The CBI annually presents the *National Student Production Awards* at their conventions. There are more journalism awards such as the *Hearst Journalism Awards*, which gives over 100 college news stations the chance to compete every year (Silvia & Kaplan, 1998). In addition to the distinct CTV prizes, student productions can also apply for overall media awards such as the *Telly Awards*. "The Telly Awards was founded in 1979 to honor excellence in local, regional and cable television commercials with non-broadcast video and television programming added soon after" (The Telly Awards, n.d.). The large number of CTV stations, the long list of associations and awards all indicate a high recognition and appreciation of student production in the US.

### 3.1.2 Development in Germany

In Germany, college media are not linked to the development of national media, nor do they represent the dual broadcasting system, a term that refers to the simultaneous existence of both public and commercial broadcasting. All forms of college media emerged decades after the technology that enabled the rise of mass media. However, the appearance of college media forms occurred in the classical order: press, radio and then television.

#### 3.1.2.1 College Press

Behmer (2013) defines the student press as printed student magazines, produced nationwide since 1875. While early publications were associated with fraternities and other student organizations, the student press increased in its independence and is in many cases operated through student self-administration. The Saxon city of Leipzig is not only famous for the first German daily newspaper *Einkommende Zeitungen* in 1650. The historical precursor for student magazines, the *Journal für Studierende*, published between 1782 and 1785, was also based in Leipzig. Compared to the 3,500 students and 1,123 academic employees at the university, the limited printing

of 1,000 copies was not profitable enough for a continued publication beyond three editions (Bohrmann, 1975, pp. 24-25). The early twentieth century became the high point of the student press. Before the First World War, in 1910, about seventy student magazines were in publication. By the end of the Weimar Republic, in 1930, this number grew to 103. Since the 1920s, the German student news agency *Allgemeiner Studentischer Pressedienst* has been a coordinating body (Bohrmann, 1975, p. 79).

Student union magazines (“Verbandszeitschriften”), as another category of the student press, gained attention in the early twentieth century and even remained during and after the First World War. In 1936, the Nazi dictatorship eliminated their production. In the same year, the “Reichsstudentenführung”, was introduced as a central body to the higher education sector, which had negative political consequences for the student press (Bohrmann, 1975, p. 80). The ideological upheaval gave birth to new forms of magazines such as the *Deutsche Studenten-Zeitung – Kampfblatt der deutschen Studenten* and local editions of the NS student press. These magazines’ initially high circulation decreased rapidly in the beginning of the Second World War. By 1940, only eight magazines had survived (Bohrmann, 1975, p. 113). At least in West Germany, the postwar period reconstituted freedom in higher education and, therefore, enabled a rehabilitation of the student press. Between 1950 and 1966, the number of student magazines rose from seven to forty-five (Bohrmann, 1975, p. 133). In addition to politically independent student magazines, in the second half of the twentieth century political periodicals gained importance at HEIs, especially in relation to the 1968 movement. Among them, the *Marxistische Studentenzeitung (MSZ)* from Munich stands out. One of the oldest German student magazines is the *Semesterspiegel* produced by the Westfälische Wilhelms-Universität Münster. Since 1954, editions have been in continuous circulation, currently four times a year.

In the GDR, the main element of the student press was the highly censored Freie Deutsche Jugend (FDJ) magazine *FORUM*. The Staatssicherheit (“Stasi”) observed some political counter magazines of student groups in Berlin, Jena and Leipzig, but there was no chance for a diverse student press landscape. After the reunification, the student press of the former East Germany became independent, too. According to Brautmeister (2012), the student press in Germany consists of 150 student magazines. Some are established joint ventures with other college media, such as *moritz.medien* in Greifswald, where the three outlets, print, television and online, work together.

### 3.1.2.2 College Radio

Apart from a handful of cross media projects, college broadcasting developed independently of student press outlets. Thirty years passed after the introduction of radio broadcasting to the German citizens before students entered the medium in the 1950s. The first station, *Radio hsf*, was founded in Thuringia, GDR. In the spring of 1950, the students at the College of Electrical Engineering in Ilmenau installed a radio and a cable system at the cafeteria and, three years later, in the student housing. The SED leadership at the college and the FDJ oversaw the radio program. Lich-

tenberg (1996) states that complaints were expressed occasionally following the broadcast but the programming was not censored in general. After reunification, programming was aired for the first time via FM frequency in 1993. Since 1999, *Radio hsf* has held a permanent frequency. Today, they stream their program online. Currently, the 24-hours-per-week programming includes external content such as the *BBC World Service* (Felling, 2002, pp. 146-147; Radio hsf 98.1, 2020).

The task force for broadcasting concerns in West Germany, the Arbeitskreis für Rundfunkfragen, made a request for a special form of license in order to support college radio (Dürhager, Quast & Stuke, 2000, p. 17). In 1953 and 1954, the journalism professor Walter Hagemann at the University of Münster fostered the idea of local and regional low power FM licenses for universities and churches, financially reliant on advertising. He wanted to break what he and the conservative Adenauer federal government called “the monopoly of the public broadcasting system” (Steinmetz, 1996, p. 93). These ambitions were not successful until 1988, when *Uniwelle* at the University of Tübingen was set up. With American college radio serving as a model, the production was integrated into the curriculum of Media Studies and Media Practice. In 1995, the university received a non-commercial frequency (Felling, 2002, p. 35). Two German students were inspired by their college radio experience in England and started the local community broadcast *Radio C.T.* in Bochum (Felling, 2002, p. 87). In August 1990, students started producing a one-hour show that aired once a week on the local station *Ruhrwelle Bochum* (Dürhager et al., 2000, p. 27). The team behind *Radio C.T.* had a major impact on the law change in 1995 that enabled HEIs in North-Rhine Westphalia to hold a broadcasting license. As a result, *Radio C.T.* became the first licensed college station in the federal state (Dürhager et al., 2000, pp. 31-33).

Another German college radio landmark is *Mephisto 97.6 – Das Lokalradion der Universität Leipzig*, that has produced four hours of on-air content five days a week continuously since 1995. Due to the COVID-19 pandemic, the station was forced, for the first time in its existence, to pause its daily live production for almost two months in spring 2020. Fortunately, two years earlier, the station implemented digital broadcasting outlets, which compensated for the period of the hiatus. In January 2018, *Mephisto 97.6* started a 24/7 DAB+ small-scale pilot plant composed of music, archive material and the live shows. This extended programming is available via the station’s livestream, as well. The main portion of airtime on *97.6 FM* is delivered by the commercial radio station *R.SA*, the successor to *Radioropa Infowelle Sachsen*, which shaped the unique programming during its early phase (Steinmetz, 2005, p. 35; Epp & Fliesgen, 2015). Except for technical support and an academic board that is legally responsible for the operation, the non-commercial college radio is entirely run by students who are able to progress from editor to host up to editor-in-chief and, therefore, experience the whole range of professional radio production.

In retrospect, the 1990s were marked by a new wave of radio formations all over the country. College radio emerged as a productive part of the German broadcasting structure by contributing to program variety, and it helped bolster a training field applicable to journalism, media management, marketing and eventually social media

production (Dürhager et al., 2000, p. 11). According to the latest published count, roughly fifty college radio stations produce programming at German HEIs (Brautmeister, 2012). None of these stations cooperates with the national public broadcasting network *ARD*, nor with private national radio companies. However, there is an exceptional international showcase project which is addressed to young journalists and, therefore, well known in the German college radio community. Since 2007, the community radio *Euradio* serves as a practical media training ground for European Union (EU) citizens. Produced in Nantes, France, it broadcasts across Europe via DAB+ and streaming (Euradio, n.d.).

### 3.1.2.3 College Television

Brautmeister (2012) counts over thirty existing CTV stations, including licensed programs such as *iSTUFF* in Ilmenau. Conversely, the research sample employed here identifies over sixty projects. A new wave of digital CTV using internet streaming in the late 2000s substantiates the quantity difference. According to Hasenheit's findings (2012), four-fifths of the examined CTV stations were founded in the year 2000 or later (p. 68). These so-called web-TV stations are permitted to operate without a broadcasting license and are not required to be registered (see chapter 3.2.2.2). A look into the history of CTV shows the medium's volatile and dynamic nature. In the course of development, many initiatives ceased their productions, while others started new programs. CTV stations are unevenly distributed throughout the country. The majority of projects are located in the western and southern part of Germany. While some federal states' media laws encourage college media outlets more than others, fewer media-related departments in the newly formed states provide limited training environments (Steinmetz et al., 2008).

The initial CTV impulse occurred at the Technical University Braunschweig. The student consortium *Arbeitsgemeinschaft für Studio- und Senderfragen (AGs)*, which has experimented with radio production since 1953, provided a television training field for students in the 1970s (Brofazy, 2001c). It became a CTV channel for the first time once community media had taken hold in West Germany and devised a suitable way of distribution for CTV (see chapter 3.2.2.2). As a result, the project *Campus TV Braunschweig* aired once, and sometimes twice, a month on the public access channel *OKTV – Lower Saxony* in 1996 (Steinmetz et al., 2008). The student involvement was built on the principle of “anything goes but nothing must” (Brofazy, 2001c, p. 126). Apart from a short hiatus between semesters, several student teams help to keep the show in constant production. Thus, *Campus TV Braunschweig* can be declared as Germany's first operating CTV. Today, they mainly distribute their content on their website and on *YouTube*.

Around the same time, art students in Kassel began producing a weekly television magazine. According to Bornemann (2004, p. 53), due to the high effort involved in covering service topics such as living in the college city in addition to educational content such as lectures and classes of public interest, the programming lasted only one year, from 1976 to 1977. A few years later, two enabling factors allowed them to

resume television activities at the University of Kassel. The establishment of central media facilities at HEIs in the 1980s provided technical resources and space for a wide variety of media productions. Apart from that, the establishment of the community channel *OK Kassel* in 1992 opened up new opportunities for a cooperative CTV project (Bornemann, 2004, p. 54). In April 1999, the media board in Hesse and the university agreed on establishing *UNIVISION* in order to improve the students' practical media competence. Under the instruction of experienced staff, students produced a 45-minute live television magazine once a month, as well as several reports under the label *univision Spezial* outside of a strict program schedule (Bornemann & Feiler, 2001). The program variety included teaching formats, reports about the university, regional topics and higher education politics. Because of the extensive workload, students usually participated for only one semester (Bornemann, 2004, p. 104). The last activity of the CTV project dates back to 2011.

The third early CTV was formed in cooperation with Saarland University and the public broadcaster *Saarländischer Rundfunk*. In order to find new ways of transmitting knowledge between higher education and the local citizens, the pilot episode of *Campus TV* was aired in December 1984 (Harms-Emig, 1988, p. 73). Saarland University responded to the needs of an increasingly informed society and opened its doors to the broader public. The institution realized the societal relevance of academic research and acknowledged a new area of responsibility, which is to communicate by the use of mass media (Harms-Emig, 1988, p. 74). However, the new television format reached beyond the mere presentation of results. The aim was rather to interpret academic findings and place them in a societal context. Unfortunately, this CTV format was not sustainable. It was not until 1999 that the Department of Business Management established the new CTV station *orga.tv*.

Known under the name *Videozeitung*, students from West Berlin covered the protests against the annual meeting of the International Monetary Fund in 1988/1989. The project was a collaboration of all three universities in West Berlin. After Germany's reunification, even students at the Humboldt University in former East Berlin joined this politically active formation (Brofazy, 2001b). The local community station *OK Berlin* provided technical support for the weekly production. The content was also distributed on West Berlin *cafeteria TV*. The Berlin University of Arts (UdK) functioned as the production group's headquarters, where in 1995 other formats such as the sociocritical magazine *spezialsozial* were created (Brofazy, 2001b). There is evidence that *Videozeitung* was still in operation two years later (TU Berlin, 1997). By the end of the century, the project was renamed *QCINE* and, as the name indicates, the focus was shifted to experimental short films. "*Qcine* is a platform for young filmmakers in Berlin, which is organized via Interflugs at the University of the Arts (UdK)" (Interflugs, 2020b; Filmfan, 2011). As an overarching organization at the HEI, *Interflugs* combines and supports student activities (Interflugs, 2020a; Free Manoa University, 2005). *Qcine's* operations have been discontinued. An official UdK publication reveals activities up to the year 2012 (Rennert, 2012).

A series of CTV projects occurred in the 1990s. Above all, *Uni-Video-Journal* at the Department of Media Studies, University of Trier, began in 1991 (Brofazy, 2001a). One



year later, the live show *Uni-Aktuell* aired on the community channel *OK Trier* and rebroadcast on monitors throughout university buildings. An editorial team of fifty students, transformed into a hands-on class, extended the variety of production to several magazines, covering university, city and regional topics. In 1994, the university's CTV activities were consolidated through the foundation of an association (Brofazy, 2001a). It is uncertain exactly when the CTV program faded out. In the meantime, the Department of Public Relations established a television certificate program for students of all majors in 2013. The productions are available on the University's *YouTube* channel.

Two hours away from Trier, students at the University of Frankfurt founded the independent project *UTV*. The alternative student media outlet started in October 1993. In the beginning, the students produced two 45-minute magazine shows per semester (Brofazy, 2001e). *Univativ* focused mainly on cultural events such as concerts. The content was integrated into the regional community channel *OK Frankfurt/Offenbach* as well as over the cafeteria's monitors (Brofazy, 2001e). *UTV* is still operating but its distribution has shifted to a variety of social media channels. The current show – *Goethes Glotze* – is named after the famous German poet.

One of the most well-established CTVs in Germany is the *Ilmenauer Studenten Fernsehfunk – iSTUFF*. Due to the experience of a successful student radio initiative, TU Ilmenau put significant effort into the formation of a CTV station. Since November 1996, the Institute of Media Technology has been in charge of programming distribution over the campus-wide cable system, which reaches all university buildings, twelve dormitories and about 2,000 local households (Brofazy, 2001d, p. 113). *iSTUFF* provides production experience carried out through the university's media degree as well as extra-curricular voluntary training. Due to a large team of on average 150 students and four permanent supporting employees, *iSTUFF* produces a substantial amount of content, including a live show. The CTV station benefits from a high technical standard, with its own studio, a blue screen and a broadcast van (Brofazy, 2001d). Since 2006, an association has taken over financial and legal responsibility (*iSTUFF*, n.d.).

A high point in the history of college media was the foundation of the National Association of College Media – Bundesverband der Hochschulmedien (BVHM) – in September 1995. At a conference in Berlin, nearly twenty college media organizations elected a board with the purpose of creating a better network, the interchange of experiences and generating publicity. Between 1994 and 1996, five national meetings with growing attendance of college media outlets were organized by BVHM (Fischer, 1996). The association also organized a series of workshops on journalism techniques and the use of broadcasting technology (Ingerfeld, 1997). Unfortunately, no information about the short-lived association's further work is available. Felling (2002) simply describes BVHM as a failed attempt without further elaboration. Currently, there are no formal interest groups supporting college media at a national level. At least platforms such as *HD Campus* in Baden-Wuerttemberg and *NRWision* in North Rhine-Westphalia (see 3.2.1) combine CTV content statewide. The regional public broadcasting outlet *Mitteldeutscher Rundfunk (mdr)* provides an exposition for

student films, airing the show *Unicato – The Work of Young Filmmakers* on *mdr* once a month, some of which were produced in CTV projects. Apart from *Unicato* and *ARD alpha*'s production *Campus Magazin* (see chapter 2.2.2), CTV receives little to no acknowledgment by German public media. The Berlin/Brandenburg media board organized the only nationwide networking event *Campus Media Day*, which was held for the last time in 2016.

The latest initiative achieving a national platform was born at the University of Leipzig, Saxony. In 2009, several CTV organizations set a cooperation agreement. Four years later, the platform *Hochschultv.de* went online, introducing and providing on-demand content of CTV projects with the consent of the respective institution. A follow-up conference in summer 2013 aimed to reinforce networking and the exchange of philosophy within the community (Voigt & Steinmetz, 2016). Since then, the platform aspires to further cooperation and to improve the visibility of college media in Germany, based on the model of US college media associations. As mentioned above, the CTV landscape is constantly changing. Further proof is found in the most recent project launches, *BonnairTV* and *uni.corn*. Supported by media studies professor Caja Thimm, students already engaged with *bonnFM* student radio established *BonnairTV* at the University of Bonn in summer 2018 (Bonnair TV, 2020). *uni.corn* is the result of a cooperation between the Media Innovation Center (MIZ) in Potsdam-Babelsberg and Freie Universität Berlin. Since summer 2020, students of all bachelor-level disciplines produce audiovisual content on culture, politics, economics and student affairs. Formats such as *uni.corn diskutiert* are aired on the local television station *ALEX Berlin* and on the CTV-operated YouTube channel (mabb, 2020). Keeping a close eye on these community developments is the primary goal of *Hochschultv.de*. The website is currently (2023) under review and will be relaunched as a more informative community service.

### 3.1.3 Excursus: CTV in Europe

Compared to other European countries, Germany started rather early with its establishment of CTV. However, the European model for CTV points back to the UK (Steinmetz et al., 2008). Evidence for a productive college media scene are the annual awards of the *National Student Television Association* that has honored student productions since 1973 (National Student Television Association, 2018). The tradition of CTV in the UK goes back to the 1960s. Since 1964, *Glasgow University Student Television (G.U.S.T)* has published a weekly production, which makes it the UK's longest-running CTV (Reid & Brofazy, 2001). *York Student Television (YSTV)* has been broadcasting since 1967 (York Student Television, 2018). Due to limited licenses in the UK, CTV mainly distributes via closed-circuit operations and online channels. One exception is the Grimsby Institute and University Center Grimsby, the license holder of the local cable television station *Estuary TV* (formerly *Channel 7*) (Steinmetz et al., 2008, p. 44). The college originally introduced the station in 1998. According to a press release, *Estuary TV* was forced to shut down in August 2018 since the license was taken over by a different company (Lynch, 2018).

In a European context, CTV in Bulgaria is an interesting case because its only university-run television station initiated two nation-wide projects. *Alma Mater TV* is located at the Faculty of Journalism and Mass Communication at Sofia University in the capital of Bulgaria. The station was primarily arranged as a training field for journalism students in 2010. The web presentation claims its purpose is to present “[...] youth television for culture, education and youth policies with a status of ‘national public television’ in Bulgaria. It started with student TV shows on Bulgarian National Television [BNT]” (Erasmus, n.d.). In an interview from 2017, the station’s TV director and staff member at the faculty, Peter Ayolov, described the station’s license use in detail.

Alma Mater TV has a license from national broadcasting but we are not using it because it is very expensive if you want to start that sort of television. There was an idea to actually build a local Sofia TV with the help of the mayor of Sofia and the university together but again it is very expensive (see research documentation, transcript Peter Ayolov, para. 14)

The Bulgarian media landscape is very concentrated in Sofia and lacks diversity, especially in the regional sector. This overall situation gave the university cause to install a local television outlet where practical journalism education can take place. *Alma Mater TV* functions as a complement to the HEI. “[...] we help them with this because the faculty is giving [the students] all the theoretical stuff, but here they can shoot and edit themselves” (see transcript Peter Ayolov, para. 18). Students also have the chance to focus on topics rarely covered by the national media. A conference report of the Konrad Adenauer Foundation (2017) states that journalism students in Southeast Europe need more practice. The report recognizes student newspapers that provide a field of training and recommends universities give greater acknowledgement to these outlets. Audiovisual media forms at colleges are not considered in the report, which speaks to the minimal existence of CTV. Despite some video clubs at other Bulgarian universities, *Alma Mater TV* is the only CTV with its own license and staff. Professionals, including the TV director, a secretary, three permanent employees running the cameras and several available freelancers, oversee the operation and support the students. The productions are executed in classes and on a volunteer basis. Currently the station airs three weekly shows: *Atelier* covers art and culture, the show *Viva Academia* (formerly *Pro Active*) represents education and science, and *Ku-Ku Reloaded* is a satire show. The sporadically-produced talk show *HNE* addresses student issues. According to Ayolov, the station relies “on the budget of the university and I can say it is enough for our basic needs and we have some additional projects or some sponsorships like this program with Erasmus [...] and from Thomson Reuters [...]” (see transcript Peter Ayolov, para. 74). The aforementioned program was an international cooperation with the aim of creating a student television network in Europe. It started in 2011 with a production excursion to Paris, continued in 2012 at Oxford Brooks University, UK, and intended to proceed to Leipzig, Germany and Portugal, financed by the Youth in Action program of the European Commission. Unfortunately, the extension request was denied and the cooperation



ended after two years. The originated shows *Atelier* and *Pro Active* are still available on *Alma Mater TV's* YouTube channel. The team continues its effort to generate more funding in order to restart the network. Due to university management changes, the project was forced to slow down its operations in 2018.

In Portugal as well, university teachers and students have the opportunity to carry out their own programs on national television. The public broadcasting corporation, *Radio Television Portugal* (RTP2) airs the magazine program *Universidades* Monday through Thursday nights, which features a rotation of content from several HEIs of broadcast journalism. The topics range from university issues to culture and regional coverage. Although the platform is mainly run by professional producers, many shows involve students by offering internships (Steinmetz et al., 2008, p. 60). Accordingly, Bulgaria and Portugal are two of the very few countries where student productions have found a place in public television at one point in history.

At the European level, several cooperative attempts in the 1980s and 1990s were meant to support student media production. Operated from Sweden, the World Resource for Student Television (unfortunately abbreviated as WORST) aimed at an online collection of international CTV projects. The list consisted of sixteen countries, including Germany, the UK, the USA, South Africa, Mexico and Australia. "WORST was initiated by Frederik Ekendahl" (Silvia & Kaplan, 1998, p. 144), a student who worked at Lund University's *student TV*. The latest information about the CTV project comes from *Lundagård*, Sweden's longest-running student newspaper. According to an article from 2013, the station developed into a web-TV channel called *s-teve play* in 2012 (Callstam, 2013). Neither the WORST network, nor *s-teve play* currently operate web activities.

Founded in 1987 and operated from Strasbourg, the International Association of Student TV and Radio (IASTAR) functioned as the European umbrella organization of electronic student media, in order to achieve financial support from the EU. In September 1995, the association changed its name to the Fédération Européenne des Radios Universitaires et Estudiantines (FERUE) "in order to transform a predominantly francophone federation to one which is genuinely European" (UIA, 2002). By that time, the association consisted of fifteen members and from there built a network of 100 college media stations in nineteen countries. In addition to generating newsletter and contact lists, working groups created material for training and publications. Language barriers within the groups caused the progress to stagnate. All of these activities aimed to encourage the development of university media and to ensure that European and national legislation acknowledge and provide the means for such media to exist (Courtney, 1996).

Another international association developed as a side event to the Cannes Festival in 1954. As a result, one year after the meeting of film school representatives of seven nations, the Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT) was founded (Breitrose, 2004, p. 10). CILECT follows three goals: (1) the exchange of documentation and films for teaching between schools, (2) assistance of any kind to developing schools, and (3) the exchange of teachers and students (Breitrose, 2004, p. 15). For a long time, a CILECT member organized a conference

every other year in which cultural, political and economic trends and changes were discussed. In the 1970s, CILECT redefined its structures and prioritized the importance of television training as a new career path (Breitrose, 2004, p. 31). A stronger US involvement in CILECT resulted in a conference at the University of Southern California (USC) in Los Angeles in 1988 (Breitrose, 2004, p. 59). The 1992 conference in Munich was a politically sensitive event, as representatives of the competing East and West German film institutions met for the first time after reunification. Lothar Bisky, the president of the film school in Potsdam, praised the encounter with HFF Munich's president, Wolfgang Längsfeld. "In fact, Wolfgang Längsfeld and I worked very well together, even though we strongly disagreed on a number of political issues. As a result, a group of Munich film students participated in our student film festival, and a group of professors and students came to Babelsberg for a seminar" (quoted in Breitrose, 2004, p. 140). Since then, CILECT has grown into a much wider network, giving way to several regional suborganizations. The Groupement Européen des Ecoles de Cinéma et de Télévision (GEECT) is one such organization. The European region currently consists of ninety-two institutions, nine of which are located in Germany. It is financed by a combination of annual fees from member institutions, supplementary fees for special purposes and donations (CILECT, 2020).

In retrospect, most community-supporting intentions were not met, which demonstrates the need to evaluate the hurdles of the past and to once again elevate European college media by following, for instance, the example of GEECT.

### 3.2 College Television in the Digital Change

Like all media outlets' adjustment to digitalization during the last two decades, college media organizations face similar challenges, mainly broad outlet diversity which is closely linked to cross-content production. Considering how media forms merge, the next chapter will lead to the theoretical background of media convergence, which is the key factor in digitalization processes and affects the technical and legal preconditions of media operations.

Mock's (2006) distinction of the term "media" helps clarify the discussion of media convergence. The author suggests different reference frames in relation to media. Next to a physical perspective of media as an information carrier, he found a more common understanding in the technical meaning of media which refers to the actual device(s). On a third level, the term has a sociological perception that implies institutions and their ways of communication. Applying Mock's approach to the research subject, the term "television" implies both the physical transmission and technical devices needed to receive CTV content, and the institutional concept including legal requirements, production processes and the content itself, including all digital modifications.

### 3.2.1 Technical Consequences of Media Convergence

In its literal sense, convergence is the act of compliance, in contrast to divergence (Schuegraf, 2008, p. 18). In Jenkins' (2008) understanding, media convergence is an ongoing process that "[...] describes technological, industrial, cultural and social changes in the ways media circulates within our culture" (p. 322). It implies the end of separate media forms and logics affecting both producer and consumer. Schweiger (2002) puts convergence within the concrete terms of the technical dissolution of traditional distinct media boundaries. Through digitalization, media, telecommunication and information technologies merge (Zerdick, 2001, p. 140). On the technological level, this entails changes in distribution and consumer devices (Schuegraf, 2008, p. 26). The cross-media transformation has a significant impact on the everyday work of journalists and needs to be considered in training as well (Rautenberg, 2016). However, a drastic media shift does not lead to a drastic phase-out right away. In fact, traditional media outlets still coexist with new approaches.

In terms of information carriage in television, technological innovation changed the former analog signal to digital encoding. Using the term "post-broadcast television", Turner (2011) identifies three general shifts in television convergence from regulation to de-regulation, from the mix of public and private to overwhelming commercialization, and from broadcast and cable to broadband television. Apart from slightly different dB signal parameters in Europe and the US, digital technology operates globally the same way. The digital transfer in distribution implies that content can be simultaneously released in multiple ways, such as digital cable, satellite and terrestrial, as well as web-based video on demand (VoD) or live streaming. Today, viewers switch around in a wide range of television access forms: from non-linear programs to linear programs on a receiving unit, mobile or smart devices and even on second screens. As Bennett and Strange (2011) specify: "Television as digital media must be understood as a non-site-specific, hybrid cultural and technological form that spreads across multiple platforms as diverse as mobile phones, games consoles, iPods and online video services as YouTube, Hulu, Joost, and the BBC's iPlayer" (pp. 2-3). Since modern technology provides interactivity with the user and services like electronic program guides (EPG), the information processing on the side of the user is more elaborate. The standard digital video broadcasting (DVB) leads to device-independent broadcasting and the combination of several media forms. Furthermore, technologies like IPTV (internet protocol television) and OTT (over-the-top content) enable smart broadcasting. Weber describes the difference of IPTV and web-TV as one issue of accessibility. While IPTV functions as a closed system that requires an additional device connected to the television, web-TV is an openly public wideband transmission system. Weber (2009, p. 178) defines web-TV by the separate connection from the content provider's website to each user, which enables users to simultaneously stream and watch audiovisual content from a server.

History has shown that media developments in the US spread to Europe with a certain time lag, such as the discontinuation of the analog cable signal in 2009. In Germany, full digitalization took ten years longer. Through the digitalization of cable

distribution, Germany is experiencing a new age of pay TV and special interest broadcasting (bpb, 2017). Next to improved image quality (from SDTV to HDTV), the time-independent usage and recording options are among the remarkable advantages of digitalization. The medium television maintains its central role in reaching the German population (Kupferschitt & Müller, 2021). However, the use of internet-based distribution is growing steadily. Approximately 57 percent of the German population use streaming services at least once a month (Rhody, 2022).

For content providers, digital distribution is both a blessing and a curse. On one hand, the variety of outlets enables a wider reach. On the other hand, broadcasters are forced to expand their production to include new forms such as online-only content. This distribution freedom inevitably leads to a fragmented market with new VoD competitors like *Netflix*, *Amazon Prime* and *Disney+*. The German television industry has responded by participating in channel-overarching platforms. The time span between first conception and execution of program-combining platforms in Germany was fatefully slow. Even though the industry has long realized the potential of such joint ventures, several attempts from both private and public television stations failed (Voigt, 2012). The latest development is the launch of the *Joyn* platform, which combines private and public channels and even includes niche programs such as *People are Awesome*. Since digitalization enhances the distribution of special-interest programs (Schnitzler, 2008, p. 45), it is conceivable that CTV may become part of these platforms, as long as the stations are able to ensure certain content frequency and quality.

Another liability of media convergence lies in the decision concerning which and how many social media platforms can sensibly be displayed within each distribution strategy. Producers seek to balance the benefit and cost of entering trending social media platforms. They take into account whether they will be able to manage the constantly changing algorithms, features and user habits. The platform's societal and political implications may affect their products' popularity. To give but one example, German web-TV producers are quite hesitant to utilize *TikTok* (4 %), while 90 percent maintain a *YouTube* channel, 71 percent a *Facebook* and 59 percent an *Instagram* channel (Goldhammer et al., 2019, p. 23). The theoretical concept of Social TV brings together all these aspects of "social interaction among physically separated users and/or producers communicating asynchronously about, and/or contributing to television content, actively as well as passively" (Diefenbach, 2018, p. 150, translated from original by author). The group of German Social TV users is even younger compared to the general social media user demographic. More than half of users are under 39 years old, 23 percent being under 29 (Goldhammer et al., 2015, p. 131). Furthermore, this study indicates that Social TV users do not limit their activities to one platform but engage in several simultaneously (Goldhammer et al., 2015). All this traffic needs to be monitored in order to make sense of it for further strategic decisions. Thus, social media work not only requires an investment in production, but also in interaction analysis and strategic conceptualization. Since social media shifts the usage to mobile devices, by 2019, 55 percent of web-TV producers stated that smartphones are the most important distribution device (Goldhammer et al.,

2019, p. 2). Providing dynamic web pages and mobile applications marks another challenge in the convergence century.

Table 5 presents at a glance how complex the medium of television has become due to media convergence. Ever since CTV was first introduced to the German public, it has had to adapt to these changes. Keeping those general developments in mind, the following subchapters narrow down the digital changes toward medium-specific production dimensions.

*Table 5* Evolution of the medium of television (modified from Diefenbach, 2018, p. 130)

Category	TV since 1950	TV since 1980	TV since 1995
Technology	Analog	Cable, satellite, VCR	DR+, DVD, DVB, IPTV, VoD, Streaming
Control	TV buttons	Remote control	EPG, mobile device via Apps/ Chromecast etc., voice control
Temporal use	Linear	Time-independent	Independent of time, location and device
Content variety	Limited	Large	Unlimited
Content selection	Producer	User	Personalized algorithms, background data
Reach	National	Transnational	Global, legal limitations
Audience	Mass audience	Disperse audience	Special interest
Feedback options	Very limited	Limited	Unlimited

### 3.2.1.1 Production Equipment

Technological advancements over the last two decades have led to more affordable and more manageable production equipment. There is no longer much difference in the level of quality captured by semiprofessional or professional equipment. Certainly, each device is available in a wide price range, but even those in the lower-cost segment ensure satisfactory results due to digital standards. When discussing the technical side of audiovisual content, three elements need to be distinguished: the hardware used during production, the editing software for postproduction and further transmission equipment.

The shift from analog video recording to digital technology generates enhanced possibilities in collecting footage. The image quality has improved from standard definition (SD) to high definition (HD) and the development of secure digital cards and online clouds provides growing storage capacities. Since mobile devices converge, smartphone cameras and additional equipment offer a new alternative to more expensive production tools. Among other factors such as the number of team members, the quantity and quality of the available technical equipment at CTV projects determines the format variety and the number of productions. The following

range of equipment functions not only as an exemplary overview but is incorporated into the answer categorization of the German CTV questionnaire (see 5.1.2.1).

- camera types: DSLR, SD or HD camcorder, action camcorder (“GoPro”), 4K movie camera, 3D camera, 360-degree camera
- stands: monopod, tripod, shoulder-rig, stabilizer (“Steadicam”), camera track, camera crane
- light options: floodlight, (LED) spot, three-point lighting setup, reflector
- sound equipment: handheld microphone, clip-on/lapel microphone, shotgun microphone, boom pole, parabolic microphone
- (automated) studio sets, green/bluescreen, motion capture set, animation studio, control room, live broadcast setup, broadcast vehicle

Digital postproduction saves substantial time compared to the analog editing process. The intuitive interface of professional editing software enables even beginners to succeed in editing. Functions that are not self-explanatory can be learned by the comprehensive tutorial content on social media platforms such as *YouTube*. The communication possibilities online create a helpful and cooperative production community. Many suppliers have changed their business model to subscription systems that incur recurring costs. The pressure to generate steady revenue could restrict the production learning progress, especially for CTV stations with few resources. Fortunately, freeware such as *OpenShot* and *DaVinci Resolve* enable basic editing features sufficient for CTV purposes.

Another disadvantage with the complex software tools is the necessity of cost-intensive high-performance computers in order to avoid long render and loading processes. In contrast to time-displaced production, live transmission of content requires additional equipment. While outdoor reporting was traditionally made possible with a broadcast van, accessible internet in public (at least in Germany), on campus and smart devices provide an inexpensive and uncomplicated means of transmission, even if it is still susceptible to disruption. The next subsection displays in detail the variety of possible distribution methods for CTV initiatives.

### 3.2.1.2 Distribution Variety

CTV stations have numerous digital outlets to choose from. While the young viewership prefers mobile content use, CTV’s current challenges lie in originating live streams, various content on-demand and mobile apps. If stations seek their own broadcasting license, they mainly distribute their programming via a cable or satellite frequency. Becoming an affiliate station within a private or public network is another possible route of distribution. Unlicensed CTV stations have the opportunity to find a carrier for their programming, such as a window in an external television station.

Participating in community media channels is an alternative to private local channels. In the German media system, the non-commercial community media embody the third broadcast pillar next to public and commercial stations (Podzinski, 2006, p. 3). Community media provide a production environment for all citizens



to participate in the media system (Stawowy, 2011, p. 90). Although non-commercial broadcasting consists predominantly of radio stations, television stations also exist, among them so-called public access or “open” channels (“Offene Kanäle”). The pilot open channel was launched in 1984 in Ludwigshafen/Rhineland-Palatinate (Förster, 2017, p. 41). Since then, there have been sixty television stations operating as open channels (ALM, 2018). As described in chapter 3.1.2, open channels have a traditional bond with college media. To give one example, *OK Magdeburg* keeps its media pedagogical projects running with the help of media students from both of its local HEIs (Förster, 2017, p. 178). The federal states’ media boards are responsible financially and, in some cases, conceptually. Therefore, the funding stems from the German broadcasting fee. Several federal states, for example, Saxony-Anhalt, maintain media competence centers that offer a variety of free workshops in addition to their open channels.

In terms of community media approaches, Bavaria and Saxony hold a special position because their media boards support special training channels (“Ausbildungskanäle”) instead of open channels. The Saxon training and experimenting channels (SAEK) were launched in 1997. They operated in eight Saxon cities. The SAEK mobile covered rural areas in Saxony until the summer of 2021. The Saxon media board (SLM) used to hold the main share of the *SAEK Förderwerk GmbH* with 92 percent. Four private shareholders took on the other eight percent (SAEK, n.d.). In December 2020, the long-standing operations of SAEK have been overturned by new SLM media board members, in favor of several individual project grants to improve the state’s media competence focusing on adults (MDR, 2020). Since summer 2021, SLM has been funding 15 regional media literacy projects (SLM, 2021). Structured quite differently from the SAEK, the Bavarian media board (BLM) is the main shareholder of the *afk GmbH* media school, which operates two radio stations in Munich and Nuremberg and a television station in Munich (afk, 2013). On behalf of the media board in North-Rhine Westphalia, the TU Dortmund university maintains the local channel and online media library *NRWision* that has combined several productions since 2009 (NRWision, 2018). Many of them are student productions from HEIs in the federal state.

Community media in the US originated in the 1980s as “PEG” (public, educational, governmental) channels on local cable. “Pursuant to Section 611 of the Communications Act, local franchising authorities may require cable operators to set aside channels for public, educational or governmental use” (FCC, 2015, para. 1). Similar to the German ideal, PEG channels provide the resources for all citizens to create dialogue and engage in civic life. Community media can be seen as a long-term effect of the civil rights movement in the 1960s. In this regard, community journalism shall cover the perspective of ordinary people, not just those in positions of power and authority (Howley, 2010, p. 5). Over 3,000 organizations participate in public-access channels throughout the country, including religious institutions, second language communities or national institutions such as NASA (Alliance for Community Media, 2015), video artists, local political activists, senior citizens, minority groups, community organizations, youth groups, high schools and colleges (Hilmes, 2002, p. 268). Usu-

ally, local governments use parts of the cable television franchise fees to support PEG funding. “However, community stations do vary immensely in their finances, structures and the audiences for which they are intended” (Rennie, 2006, p. 3). The financial situation in community media is challenging, which has resulted in equipment shortage and limited content quality. Many stations have to find sponsors and advertisers in a highly competitive local market.

In the mid-1990s, the US maintained more transmission technologies than Germany, such as the Multichannel Multipoint Distribution Service (MMDS), a wireless cable system mostly used for rural areas, and Low Power Television (LPTV) (Hoffmann-Riem, 1996, p. 51). “The FCC created the Low Power Television (LPTV) service in 1982 to provide opportunities for locally-oriented television service in small communities” (FCC, 2017, p. 1). However, LPTV is not necessarily community media. In many cases, they retransmit signals from networks or function as educational outlets of schools (Rennie, 2006). About 3,000 television stations in the US are operated by colleges, businesses and individual citizens under the special distribution option of LPTV licenses (Gossel, 2013). The licenses have secondary spectrum priority and coexist with full-service stations. “When there is interference between cable systems and LPTV stations, a ‘first in time, first in right’ policy applies” (FCC, 2017, p. 2). During the shift from analog to digital, the FCC offered full power stations a second channel, which carried a risk of displacement for all LPTV stations. Unlike full power stations, LPTV stations continue to transmit an analog signal. In terms of regulation, LPTV has no limits on commercial content, nor does it have a required amount of non-entertainment or local programming (FCC, 2017).

In many countries, Germany among them, closed-circuit systems for televised presentation are used for video surveillance. Closed circuit television (CCTV) in the US has its roots in distance education of the 1960s. Lefranc (1967) characterizes the system as camera equipment that is linked to one or more television sets in one building or several buildings on a campus. US CTV still benefits from the widely spread closed-circuit cable system on campuses, using CCTV for additional distribution.

These geographically variant distribution opportunities demonstrate that “technology alone is not determinative” (Hayes, 2013, p. 24). Unlike the global technological changes, the legal preconditions and regulations in the media sector vary drastically between the US and Germany. Those not mentioned above are presented separately in the following subchapter.

### 3.2.2 Legal Preconditions for CTV

The following discussion explores the link between media law and the CTV development in each country. National and regional media law implies constitutional consequences not only for the structure of college media but also for the journalistic routines on campus. Participating in CTV is often a student’s first opportunity to discover the legal implications of media production. Media regulations largely apply to all media outlets, yet certain rules maintain exceptions for the higher education



environment. Regarding the merging directive of the medium of television discussed above, media regulations are adjusted in each country by a different approach.

### 3.2.2.1 Media Regulation in the United States

In the Western European countries, opening up the market to competition represents a significant change, as there had previously been a monopoly of so-called public broadcasting in most of these countries. However, in the United States, [...] broadcasting was the responsibility of the private commercial sector from its very inception (Hoffmann-Riem, 1996, p. 3).

The immense dominance of commercial media characterizes the nature of the dual broadcasting system in the US. Consequently, media regulations are rather liberal. For example, “industrywide self-regulatory bodies for either print or broadcast media” are nonexistent (Freedom House, 2017). Yet, of all media forms, broadcast media face the strictest content regulation (Messenger, 2019, p. 264). The main regulatory body in the US, the FCC, regulates and oversees telecommunications. More precisely, the FCC has the authority to “require broadcasters to obtain licenses to operate; to impose content requirements such as the Fairness Doctrine, time limits on advertising during children’s programming, and, of course, independency standards; and to limit the number and type of media outlets a broadcaster may own” (Hayes, 2013, p. 181). Nevertheless, the FCC’s supervisory role is less important than that of shaping the media landscape through licensing. The FCC is based on several laws, including the Communication Act of 1934, the Public Broadcasting Act of 1967, the Cable Acts of 1984 and 1992, the Telecommunication Act of 1996 as well as the Community Broadcasters Protection Act (CBPA) of 1999.

In 2006, numerous proposed overhauls of the Telecommunication Act addressed network neutrality. The principle aims were to avert discrimination and inequality of internet access, for example, by prioritizing certain online services. The Communication Opportunity, Promotion and Enhancement Bill (COPE) and the Internet Freedom and Nondiscrimination Act all failed to implement network neutrality provisions. The FCC, too, has sought to impose net neutrality regulations, especially between 2010 and 2015, under the President Obama administration. Since the Trump administration, a regulatory turnover is perceivable. By December 2017, the FCC changed its policy, despite popular demand, to enable a two-class internet model (Batra, 2020). Since the “Restoring Internet Freedom Order” of 2018, several states have tried to oppose the FCC regulation by their own enforcements (Messenger, 2019, p. 272). After the election in 2020, chances are that the Biden administration might return to the initial net neutrality agenda. The impact of net neutrality on broadcasters is linked to the rising significance of online television services such as *Netflix* and *Amazon*, which leads the broadcasting industry to demand even less regulation in order to be able to compete with new players (Gardener, 2020). Due to both media developments, niche productions such as CTV run the risk of being pushed into the background.

As shown above in 3.1.1, universities are able to hold both non-commercial educational (NCE) and commercial licenses. While commercial television monetizes itself mainly through advertising, NCE television receives various contributions from private donors and the government. NCE stations are not allowed to broadcast commercials or other promotional announcements on behalf of for-profit entities (FCC, 1992). Many NCEs are public broadcasters, *PBS* being the central distributor (Messenger, 2019, pp. 270-271). If CTV is registered NCE television, it is most likely a *PBS* member station. Since HEIs receive marginal governmental funding (see chapter 2.1.1), holding a broadcasting license, even for state schools, implies no conflict of interest.

In addition to the licensing process, CTV operations in the US are subject to certain special regulations. On a higher level, the US constitution ensures a traditionally strong legal protection for freedom of speech, expression and media independence. For example, even hateful speech on television usually falls under First Amendment protection (Pearson & Polden, 2019, p. 371). However, students form a special class of speakers. In the past, courts have overridden “student’s right to free speech, [...] [especially] in cases involving sensitive subject matter” due to pedagogical concerns (Messenger, 2019, pp. 275-276). In the digital age, especially in remote learning, the lines of jurisdiction are blurred. It has become unclear to administrators and law enforcement where the boundaries of the campus start and end. With respect to the shift to web-based distribution, censoring CTVs’ online content is experiencing a new level of complexity.

The Freedom of Information Act (FOIA) of 1966 provides every person and, therefore, every journalist, the right to access official information, except for information that would interfere with national security (Messenger, 2019, p. 159). However, the limits set by the law have become porous in the digital age, especially recalling the WikiLeaks cases in the US that have provoked considerable media attention (Pearson & Polden, 2019, p. 117). In higher education, another official source of information is the federal Student-Right-To-Know Act, which requires institutions that participate in the Higher Education Act to provide student assistance programs to report on graduation rates, other institutional outcomes and security on campus (Congress, 1990). At the higher educational level, each particular state’s laws have to be considered in an informational matter, as well as the respective regulations of the institutions, judiciary boards and committees, and student government. The Family Educational Rights and Privacy Act (FERPA), passed in 1974 in order to protect students’ educational records, does not apply to student reporters but is often used by HEIs to justify concealment (Kirkman Zake, 2017). “The universities don’t think of themselves as providers of government services, but rather as businesses that are defensive of their reputations” (Kirkman Zake, 2017, p. 96).

Student reporters have to be aware not only of their rights but also of the barriers of information, including the potential for institutional and personal censorship. Journalistic actions may have a direct impact on a reporter’s educational life on campus. Fortunately, student reporters in the US benefit from an institution that offers legal support and education free of charge. “Since 1974, the Student Press Law

Center is the nation's only legal assistance agency devoted exclusively to educating high school and college journalists about the rights and responsibilities embodied in the First Amendment" (SPLC, 2018).

### 3.2.2.2 Media Regulations in Germany

Media regulation in Germany is more complex than in the US. Not only do media players have to consider the combination of federal and state law, they must also factor in EU regulations. Three main provisions determine German media law: the Telecommunications Act (TKG), the State Media Treaty (MStV) and the Telemedia Act (TMG). The distinction between broadcasting media and telemedia was a reaction to the convergence process in 2007 (Schäfer, 2016, p. 279). As it is an ongoing development. The regulatory foundation for broadcasting media was recently reworked. In November 2020, the MStV went into effect (Frank, 2020). It replaces the Broadcasting Treaty (RStV) which had been valid since 1991 and has now been modified with 22 amendments. One of the most significant overhauls is the inclusion of intermediary players. Having never previously been subject to any media regulation, companies that offer their service to the German market, such as *Google* and *Netflix*, are now required to provide transparency regarding their algorithms.

The MStV, however, maintains the separation of broadcasting and telemedia. Telemedia subsumes every service that is neither telecommunication nor broadcasting "by the means of the Telecommunication Act" (Schulz, Held & Dreyer, 2008, p. 10), for example, website operators presenting editorial content (Frank, 2020). This media category is specifically mentioned in the MStV, which therefore functions as the statutory basis of the TMG. The original § 54 RStV remains unaffected by the revision (Fechner, 2018, p. 363). It regulates the freedom of authorization for services that simultaneously reach fewer than 20,000 people over an average of six months and consequently have little impact on the formation of public opinion. The paragraph takes on a new obligation for the state media boards, which, by request of telemedia services, can issue a clearance certificate (Frank, 2020, para. 5). The TMG further specifies the scope of application, as well as corresponding obligations such as imprints and data recordings. Thus, web-based CTV has to operate under its respective legal provision, the TMG.

The EU does not claim a uniform media law. Media, understood as culture, is each member country's responsibility (Fechner, 2018, p. 208). Each national legislation is asked to provide internationally comparable competition, protection of children's and youths' rights, independent regulators, cultural diversity and to promote European film content (European Commission, 2013). The EU, rather, takes on a supportive role, especially in terms of audiovisual media services (AVMD-RL). In April 2018, due to media convergence, the directive was revised to clearly distinguish between linear and non-linear/on demand media services (Fechner, 2018, p. 215). In 2016, the EU passed the data protection regulation DSGVO, which aims at the protection of the personal data of all EU citizens that can be accessed online. Any business or

organization must adjust its internet activities accordingly. This also applies to CTV operations and caused some uncertainty when the regulation came into force.

Ever-important telecommunication companies who own the electronic infrastructure and provide transmission services draw attention to European politics concerning competitiveness, capacity and equality. With the open internet regulation (VO (EU) 2015/2120) which took effect in April 2018, net neutrality is uniformly coordinated all over the EU (Fechner, 2018, p. 368). Based on this, the Body of European Regulators for Electronic Communication published guidelines for the implementation of the EU open internet regulations in summer 2020 (BEREC, 2020). The Federal Network Agency, the national regulatory authority in Germany, ensures compliance to the directive, monitors complaints and takes action in cases of violation (BNetzA, 2020).

The basic framework of the EU upholds democratic values that are constituted in law at the national level. Several German fundamental rights facilitate a diverse and liberal media landscape. These include Art. 5 of the German Constitution (GG) the freedom of opinion (para. 1), information and press, including freedom from censorship (para. 2) as well as Art. 12 GG, the freedom to choose and pursue a profession. In line with national media, every form of college media is entitled to the right of access to public events (Diekmann, 2016). German media are also required to identify and separate opinion from informational content. Regarding college media activities, two surveys contrasting the perspective of students (Revers & Traunmüller, 2020) to that of academic staff (Petersen, 2020) provoked a debate on whether the freedom of opinion at German universities is restricted. “Not only are universities central places for the intellectual exchange of ideas and the debate of issues of societal relevance, they are also laboratories for new standards and norms of speech that eventually diffuse into the wider public” (Revers & Traunmüller, 2020, p. 472). The discourse can be summarized as a question of feasible political positions at HEIs. Both studies report a slight tendency of conformity pressure due to political correctness. Academic staff feel more affected, resulting in a limitation of certain research topics or in the selection of political guests to their classes (Petersen, 2020, p. 15; Zimmer, 2020). Controversies caused by publicly expressed views are part of the very nature of freedom of speech, especially considering positions such as open racism or homophobia (Erich, 2020). In that sense, universities are not free from controversy but should be able to withstand it for the sake of democracy.

In Germany, license-holding regulations consist of conflicting laws. On one hand, college media are covered by the Academic Freedom Act (“Wissenschaftsfreiheitsgesetz”). On the other hand, the demand for the political freedom of broadcasting (“Staatsfreiheit des Rundfunks”) eliminates the possibility of broadcasting by public HEIs (Zimmermann, 2013, p. 191). The state governments coordinate and substantially fund higher education (see chapter 2.1.1), which is why public body institutions are not allowed to operate commercial broadcasting licenses (Lynen, 2000, p. 16). However, public universities and colleges claim a precise area of autonomy. The solution for holding a broadcasting license lies in shared responsibility. This is made possible by members of higher education such as the student body, professors or academic

departments in charge of the broadcasting operation instead of the central leaders (Zimmermann, 2013, p. 271). Comprehensively through this divided responsibility, mixed funding enables state colleges to maintain a broadcasting license. HEIs benefit from the scope of their financial resources, which allows them to invest at their own discretion (Zimmermann, 2013, p. 330).

According to their task area, public colleges are entitled to engage in broadcasting activities. On one hand, their duty is to prepare and train the students in vocational fields which apply to media practice. On the other hand, so called “Lernrundfunkangebote”, for example, as part of curricula and exams, can presuppose research and teaching (Zimmermann, 2013, pp. 289, 327, 330). In certain fields, artistic development is a component of the degree. Lynen (2000) lists possible program forms that imply further broadcasting purposes in higher education. Among these are informing and entertaining the campus community as the special target group, a forum for opinion building, training as practical qualification and the transfer of academic results, all of which justify a college as a broadcaster (Lynen, pp. 34-37). The regulation of this unusual type of non-commercial broadcasting falls in the realm of private and commercial media, which are governed somewhat differently according to the media law in each federal state (“Landesmediengesetz”) (Zimmermann, 2000, pp. 287-288). The divergence spans from the total absence of any mention by law to geographical and content limitations to license approval without specific requirements (Zimmermann, 2000, p. 329). For states that include HEIs in their media regulations, licenses will be approved only on condition that the broadcasting is not part of the college’s PR department and without the institution’s influence on the content design (Zimmermann, 2000, p. 328).

Thus, licensed CTV in Germany falls under the responsibility of the public media boards of the federal states. The stations have to meet the requirements of the respective federal state broadcast law (“Landesrundfunkgesetz”). Regarding the differences in state law, each state follows an individual admission policy, which explains the varying appearance of non-commercial, educational and community channels (Schäfer, 2016). North-Rhine Westphalia set the precedent for broadcasting as a purpose of higher education in 1995 (Lynen, 2000, p. 1). The federal state provides a special open media law that allows HEIs to hold broadcasting licenses for educational purposes. Locally distributed programs broadcast under an HEI complying with its duties are able to apply for a maximum four-year license within a simplified approval process (Landesministerium Nordrhein Westfalen, 2020, §40d LMG NRW). This form of higher education broadcasting is associated with high costs compared to CTV operating based on the TMG (Neupert, 2016, pp. 18-19).

Paragraph 6 of the Saxon private broadcasting law, which is currently in the review process in accordance with the MStV, allows all colleges in the state to act as broadcasters if the program has an educational purpose within a journalism, media studies or media technology degree, as long as no public funds are used for the operation (Staatsregierung Sachsen, 2015, §6(1).5 SächsPRG). Furthermore, the states of Thuringia, Hesse and Baden-Wuerttemberg offer special freedom for higher education to produce media in a similar setting (Brofazy, 2001e, p. 144; Baden-Würt-

temberg, 1999, §13(1).5 LMedienG); Thüringer Staatskanzlei, 2022, §42 Abs. (1)15 ThürLMG). In summation, licensed broadcasting at German HEIs is characterized by a heterogeneous dispersion from state to state.

The use of music in German media production is regulated by the Society for Musical Performing and Mechanical Reproduction Rights (GEMA). CTVs that intend to publicly perform, reproduce or duplicate music pay a fee and receive the appropriate license to do so (GEMA, 2023). To get past the often high fees, royalty-free music can be used in CTV productions.

### 3.3 Content Design of College Television

The changing technological and legal environment also impacts content production and creates new formatting. While “the term convergence often meant partnerships between two or more different media outlets, sharing newsgathering resources and content” (Kolodzy et al., 2014, p. 198), this process of information sharing was later specified as cross-media. Hohlfeld (2018) stresses that cross-media means more than a by-product in the sense of recycled content. An early definition names five factors in order to characterize the term. Following Schweiger’s proposal (2002), cross-media products are connected (1) media forms (2) with a specified design and certain selection options (3) that are put into special production surroundings (4), and that have distinct functions to user and provider (5) (p. 126, translated by CV). Considering cross-media as a distinctive way of publishing, it certainly generates extended value to the user group due to more unique content being available, irrelevant of the transfer and device (Jakubetz, 2011, p. 21). In a later publication, the author specifies the logic of digital narratives in which stories coexist in several outlets apart from each other (Jakubetz, 2016, p. 119). Jenkins (2015) proposes a similar idea, using the term “transmedia storytelling” to refer to fictional entertainment. This concept extends the initial economic motivation of content distribution to an aesthetic ambition where each medium contributes to the unfolding of a fictional story. However, all versions of the narrative should refer to a leading product: the motherboard of content (Jenkins, 2015).

Cross-media content requires management and the controlling of channels and platforms from a central news desk. Consequently, media companies implement spatial integration of different editorial groups (Hohlfeld, 2018). As stated in the current discourse, social media are an essential part of cross-media realization (Gabriel & Röhrs, 2018). Newer forms of cross-media production exclusively appear online.

In terms of content design, digitalization causes certain developments. For example, shorter web content is growing in popularity. With the exception of the young user group (ages 14 to 29), the views per day do not even come to 20 minutes on average (Frees & Koch, 2018). Producers invest in high quality content and choose diverse outlets, increasingly livestreams (Goldhammer et al., 2019, p. 19). In other words, producers emphasize production quality over that of quantity.

Theoretically, every form of content production is possible in the field of CTV. However, fictional content is characterized by a tedious and expensive production



process and is, therefore, less common. There are only a handful of examples of fictional content production in each country's college media history. Drake University in Iowa established a soap opera in 1980 called *Today for tomorrow*. Typical student life issues such as parents, grades, drugs and sex characterize the show (Silvia & Kaplan, 1998). Similar topics are covered by the German soap opera *Unistadt – Ein Campus voller Leben* that started in 2002 at the Martin-Luther-University Halle-Wittenberg. The first season contained thirty half-hour episodes (n.a., 2018). Set in a political dystopia in which the right-wing party AfD has gained government authority, the recently released web series *In art we trust*, produced by students of the Academy of Fine Arts Leipzig, narrates personal stories from the shark tank of the art world (Jacobi, 2021).

Consequently, the proceeding discussion focuses on nonfictional content produced by students as the main form of CTV. Subchapter 3.3.1 carries on the role of journalistic content production, following three topic-specific directions: community journalism, local/regional journalism and science journalism. Chapter 3.3.2 contrasts the journalistic approach with content production in the realms of PR in higher education. The following considerations will find their way into the criteria of both the US interview guide and the German questionnaire. Aspects of content design relate to categories such as learning goals, tasks areas, viewer groups, production topics and formats.

### 3.3.1 Journalism Approach

“It is common sense in journalism studies that the most significant changes in news making today are connected to digital technologies” (Revers, 2016, p. 228). Understanding modern journalism as a wide field of mass communication, academic programs include several competences such as photojournalism or visual communication, broadcast news and telecommunication (Weaver, 2003, p. 53). In addition, Hopper and Huxfort (2017) suggest CTV advisers should teach traditional and convergence journalism skills equally. Regardless of the social media euphoria, the basics of journalistic work must not be underestimated. Students should learn to find meaningful stories by engaging with the community outside the newsroom and using official sources instead of only quoting tweets and Facebook posts. The major prerequisite to doing so is “to continually adapt to the changing environment while preserving the qualities that make journalism unique among content forms” (Kolodzy et al., 2014, p. 203). To achieve this, scholars should acknowledge the processual nature of digital journalism and constantly question the existing production practices (Deuze, 2020, p. 33).

Considering how naturally the younger generation navigates the digital world, CTV carries the potential to adapt even faster than mainstream media and devise astute solutions. Quite the reverse is true, however: In Germany, the traditional distinction between newspaper, radio and television is widely common in college media. If several channels exist, initiatives usually multiply one product. Very few initiatives serve several channels and join regional cooperation simultaneously. Reasons for this can be found in the nature of the training environment. Just as important as the taught

skills at CTV are the roots of the operation and, therefore, its technical and personnel resources. Convergent media performances not only require a variety of production equipment. They also build on conventional media production skills, which are often prioritized. Additional cross-media experience simply lacks time due to limited academic time windows.

US journalism education exists under different conditions. It is far more common to hire practice-experienced educators at colleges. Furthermore, instruction, internship, scholarship and professional activities are part of the accrediting process (Weaver, 2003, p. 53). However, the “curriculum seemed to be a key factor in whether campus media organizations were practicing convergence” (Wotanis et al., 2015, p. 8). According to Wotanis et al. (2015), college media advisers across the US made certain changes in the newsroom, the mode of operation and the work climate in order to converge the media organizations. Half of the survey participants declared that they engage in cross-platform content rather than sharing newsroom space or attending joint editorial meetings. These findings reflect the effort of each HEI to implement convergence practices in the curricula in which college media are situated.

Three topic-driven types of journalism will be introduced below. CTV coverage can be subdivided into local journalism, community and science journalism. The differences between these three terms are not always clear-cut. The first two categories are determined by the reach of the media audience, which therefore affects the topic choice. Science journalism forms a distinct set of topics. This selection will be emphasized in regard to the higher education environment of CTV. It appears as a likely field to report on. However, a scientific story is not limited in terms of its target group. In order to address these terminological overlaps, the generic character of the three journalistic forms is tailored to the higher education setting.

### 3.3.1.1 Local Journalism

“Local” is understood as the smallest unit of the geographical tetrad global-national-regional-local. As it applies to media, the term refers to the size of the broadcasting radius. The local horizon can be described as the estimable area of life that differs from others through specifics of culture (Steinmetz et al. 2014, p. 54). Local journalism subsumes newspapers, magazines, local broadcasting and online media on the commercial side, and official journals, public, educational and community channels on the non-commercial side. The role of local/regional media differs in both observed countries, which is why the main aspects are briefly presented here.

The digitalization-driven expansion of the media landscape is also apparent at local level. Since an abundance of online media outlets are available to the public, “the future of local journalism is not up to journalists alone” (Ryfe, 2016, p. 225). As a result, leading local and regional media in Germany television gain fourth place (13.1 %), behind newspapers (33.7 %), internet sources (27.3 %) and radio (20.9 %) (die medienanstalten, 2019, p. 34). The predominantly commercial local media industry in Germany is organized geopolitically, based on each state’s media regulation (Steinmetz et al., 2014,



p. 25). In this context, it is important to know that a different number of local programs exist from state to state. Traditionally, North Rhine-Westphalia, Saxony, Baden-Wuerttemberg and Bavaria have a strong private local broadcasting market (Kretschmar et al., 2009, p. 74). German local television companies tend to be located in metropolitan areas and cities rather than in rural areas (Berger, 2008, pp. 57-58). Only 7 percent of participants of the Digital News Report 2020 use commercial regional television news weekly. Local media rank 14th place in a nationwide news source comparison (Newman et al., 2020, p. 71). Reasons for the low significance of local television can be found in the media's precarious financial situations that, among other aspects, is caused by the diversity of public regional media dominating the market. Local television carries the potential for CTV to participate in a programming window in order to develop a persistent visibility in their region. Apart from that, CTV can compete in a diverse local/regional market by generating background investigation and stories due to a less pressured production flow. In states with a low variety of local media, CTV can seize the opportunity to become a prominent news source.

What has a long way to go in Germany has already become reality in the US. According to the Reuters Digital News Report 2020, local television news achieved second place in weekly usage (28%) of all offline news sources and seventh place compared to online outlets (14 %). Furthermore, local television leads the category of trustworthy media (60 %) (Newman et al., 2020, p. 88). However, over the years, local television recorded a decline in viewership, which is probably related to its strong user groups aged 65 plus (57 %), followed by the age group of 50–64 years (47 %) (Matsa, 2018). The US is subdivided into 210 local television markets, ranging from rural areas, often comprising one or several counties or small cities, to densely populated areas (Steinmetz et al., 2014, p. 48). According to a study of four exemplary television stations across the US, 50 to 61 percent of the coverage retains a local focus (Steinmetz et al., 2014, p. 225). CTV plays an integral role in the quality of local journalism. CTV programs are often observed as best practice examples to the local media market due to experienced educators at universities maintaining high journalistic standards (Ryfe, 2016, p. 223).

The scope of genres in local journalism extends over news reports, features, explanatory pieces, documentary stories and bio pics (Jacobs & Großpietsch, 2015, pp. 97-98). Additionally, Buchholz and Schupp (2020) name magazine pieces, vox pops and talk shows. Content-related combinations of several genres aim to cover an issue in depth. The strength of local journalism lies in breaking down global/national topics into coverage that meet the recipient's horizon. Standard topic categories of local journalism include politics/elections, culture, traffic, weather, crime, sports, service and events (Graßau & Fleck, 2016, p. 21). The television medium in particular can help viewers identify with their environment due to audiovisual impulses. In this regard, introducing freshmen to and guiding them through the area they just moved to can be a strong motivator for bringing a local journalism orientation to CTV. Furthermore, the HEIs are part of the local community and thereby have an impact on the region financially and socially.

### 3.3.1.2 Community Journalism

The term “community media” is not clearly specified (Sobers, 2010, p. 190) but more of a diverse conglomerate of contiguous theoretical concepts such as grassroots journalism, alternative journalism and citizen journalism. Putting the producer in the center of the reference frame, these concepts target either ethnic, political or religious minorities whose interests are not represented in mainstream media. The general intention lies in a democratic nation’s allowance of media access and participation (Rennie, 2006, p. 22). However, in non-democratic countries, community journalism can be a tool to give opposition groups a voice. In the understanding of citizen journalism, media producers engage in peer-to-peer relationships and serve a community of which they are a part (Deuze, 2009). These characteristics are close to those of CTV operating on a community level.

While in Europe local media are part of community media, economically developing countries prefer the term participatory media (Rennie, 2006, p. 3). The most specific meaning of community media is constituted in the US, where an association even represents the interests of the community journalism body. The Alliance for Community Media (2015) exemplifies the group of media as providing access to everyone, among them PEGs, community centers, religious institutions, colleges and universities. According to the CTV medium, the most consistent definition of the theoretical debate, emphasizing the educational factor, describes community media as...

...a loose structure of independent agencies and individuals working on media-related broadcast, transmission and educational activities at a community level. The work happening in the community media sector can generally be divided into communication platforms and educational activities, with the former being primarily concerned with providing access to broadcast/transmission platforms and the latter with access to production equipment, skills and promoting the educational potential of the participants group (Sober, 2010, p. 191).

To narrow it down even further, community journalism on a CTV level represents the self-expression of members living together in a society (Rennie, 2006, p. 12). The campus being the societal and binding reference frame, the term “community journalism” applied to the research object comprises:

- the producers who are members of the HEI, especially the students,
- those who participate in the educational activity of television production,
- the covering of news journalism in accordance with local topics: higher education policy/elections, higher education sports, events on campus and services such as cafeteria menus, library opening hours, etc., but also opinions and personal reports,
- the targeting of a particular viewer group smaller than that of the local media.

In that sense, CTV can be described as very special interest programming, in line with Schnitzler (2007, p. 45). It meets the obligation to serve the local higher educa-

tion community, even more so in the US where HEIs create a microcosm of remote campuses, including their own infrastructure like bus lines and police departments. One outstanding example of community-serving college media is *Her Campus*, “an online magazine dedicated to, written by, and focused on empowering college women” (n.a., 2020). Founded in 2009 in the US, college journalists from all over the world now participate.

CTV has the potential to reach beyond the campus community. Since mainstream journalism follows a macrosocial agenda, issues concerning higher education are somewhat underrepresented (Harms-Emig, 1988, p. 64). Thus, national special issue magazines such as *ZEIT Campus*, first published in 2006, help to fill the gap, at least in the German print market. An audiovisual equivalent has yet to be initiated which, above all, aligns with the potential coverage of science topics.

### 3.3.1.3 Science Journalism

Science topics have not always enjoyed a high level of media coverage but the COVID-19 pandemic has elevated science journalism to a new level. Understood as a journalistic subfield, the coverage relates to either the wide or the narrow meaning of “science”. The broad sense subsumes all main academic disciplines including “medicine as well as technology and social sciences” (Göpfert, 1996, p. 362), and peripheries such as scientific ethics (Göpfert, 2019, p. 4). In contrast, the narrow understanding refers to natural science, medicine and engineering. Here, the wider understanding encompassing all disciplines is applied. The Science Media Center was formed 2002 in the US and institutionalized in 2015 in Germany, in order to support a higher standard of science journalism, regardless of the outlet. The non-profit organizations function as a trustworthy source for journalists, providing scientific expertise, accurate content and press briefings across several disciplines (SMC, 2020). According to an international study, television as the chosen media outlet for science journalism ranks ninth place (37 %) substantially lower than the leading outlet of print (90 %) (Bauer et al., 2013, p. 17). However, special interest television stations such as *Discovery Science* in the US or television segments like *WISSEN VOR ACHT* in Germany encourage persistent public awareness in science. Of course, in the course of the COVID-19 pandemic, science coverage has become a regular sight on television.

Reflecting Meier’s (2019) formation of science dimensions, four television-relevant occurrences can be identified. The first dimension describes classic coverage of the science community, e.g., recent published studies in journals such as *Science*. The second group refers to scientific aspects in the media agenda that follow the topicality of news stories. Sometimes referred to as edutainment, the third dimension includes science magazines and entertainment such as quiz shows. Most often mono-topical, the fourth dimension relates to coverage in which the consumer receives practical information, e.g., in health magazines. Meier (2019) acknowledges that the combination of these dimensions in television is common.

Lehmkuhl found a multi-topical dominance of science journalism in German television (Lehmkuhl, 2013). Since the late 1990s, private channels have forced daily

edutainment content and elevated science topics to prime time (Göpfert, 2019, p. 6). However, it can be questioned whether magazines such as *Galileo* that apply scientific phenomena to everyday life help legitimize science to the broader public. That role is traditionally taken by public television (Jabocs & Lorenz, 2014, p. 32). These regional public programs particularly aim at the popularization of science (Lehmkuhl, 2013). Due to digitalization, media stories increasingly integrate data journalism. The implementation of data journalism and science journalism can only succeed if the data interplays with emotional storylines, especially in less figurative fields such as the humanities (Jabocs & Lorenz, 2014, p. 114). Initially, a science report should evoke identification and emotion, in order for the viewer to take in factual information (Göpfert & Parastar, 2019, p. 128). Thus, science journalism production needs to comply with viewer habits and the rest of the program in the case of multi-topical agendas.

The local impact of science journalism is solely held by newspapers, as stated in Kotlorz (2019). Yet, CTV offers an immense potential to produce unique local science journalism content. Regarding CTV's range of operation in higher education, science topics can be expected. The coverage might focus on the institution at which CTV operations are located or combine research coverage of all local higher education activities. This study seeks to determine whether a mono-topical program in the current German CTV landscape exists along the lines of *Campus-TV* at Saarland University in the 1980s (see 3.1.2.3). In other words, the considerations made here question the extent of CTV's science journalism.

### 3.3.2 CTV in the Use of Public Relations

The theoretical examination of the field of PR is constituted by several international and interdisciplinary approaches, first introduced by Edward Bernays in the late-nineteenth century (Grunig & Hunt, 1984, p. 14). Finding a consensus for a genuine definition is challenging insofar as PR interlaces with other fields of public communication like journalism and advertising (Fröhlich, 2015, p. 105). Furthermore, the meaning of PR differs in terms of the application area; it varies between practitioners and academics, between politicians, organizations and companies. In order to avoid confusion, the understanding of PR in this chapter follows that of the Federal Association of Higher Education Communication (Bundesverband Hochschulkommunikation). The association defines PR at the academic level as the strategic communication of HEIs with their internal members and external target groups (Weißkopf & Hoffmann, 2016, p. 5). PR in higher education is part of an integrative understanding of university communication, which implies all communication measures at HEIs, regardless of their use (Fährnich et al., 2019, p. 8). In an even broader sense, the term science communication combines all actors of science: HEIs and non-university research institutions, such as the Max Planck Society.

Strategic communication goals are closely tied to the financial resources in higher education (Metag & Schäfer, 2019). Therefore, PR measures not only vary from country to country but are heavily dependent on the current governance and economic

situation. Regarding German higher education, four goal areas can be distinguished: profiling and image building in order to compete with other HEIs, maintaining relationships with all stakeholder groups, assuring the credibility and legitimization of the institution to the public, and interest representation towards politics and third-party supporters (Rauterberg, 2012, pp. 95-96). Additionally, Bühler et al. (2007) highlight the role of a service provider, in which HEIs should transparently communicate their curricula and research quality (p. 47). However, German universities' communication aims at visibility within the international competition rather than building a clear profile in the national market (Bühler et al., 2007, p. 86). Due to decreased state funding in Germany, strategic communication has shifted from the public sphere to potential clients from economic and political entities (Kaplow, 2019, p. 185).

The demand for strategic communication in German higher education was expressed during the early 1950s (Bühler et al., 2007, p. 25). However, the recognition of PR as a permanent task in higher education was forced by the student protests in 1968, resulting in the first establishment of press offices at West German universities (Harms-Emig, 1988, p. 73). In 1976, the Higher Education Framework Act officially acknowledged PR in their taskforce (§2 Abs. 8 HRG). Until the 1990s, the main motivation for PR activities lay in reporting the use of public resources (Bühler et al., 2007, p. 30) rather than in stimulating science journalism (Harms-Emig, 1988, p. 76). Then a phase of PR focusing on the relationship with journalists from print media started off. By 2011, nine of ten HEIs institutionalized internal and external communication tasks (Höhn, 2011, p. 289). Based on the HEIs' self-perception as service providers with economic interests, the new century emphasized target group-specific online content (Rauterberg, 2012, p. 1; Höhn, 2011, p. 258). Yet, scholars found that in Germany, *Facebook* is mainly used for student relationship maintenance and recruitment by sharing services rather than science topics (Metag & Schäfer, 2019; Wolf & Enke, 2016). Similar results have been declared in studies on social media postings in US higher education. Here, PR measures primarily function for the purpose of university branding or marketing alongside student engagement and recruitment (Pringle & Fritz, 2019; Peruta & Shields, 2017).

Audiovisual content has become the central tool in higher education PR measures, especially within social media strategies. Consequently, university PR has become a competitor for CTV, which can easily be mistaken for PR. Since the combination of science and service topics in CTV is within the realm of possibility, the lines between these communication areas are inherently blurred. Rauterberg (2012) states that even if a journalistic story about a university produced by the CTV station was not intended to be a PR measure, it certainly serves the image of the institution (p. 3). Furthermore, chapter 3.2.2 indicated how the university environment can influence the way students report on their institution. Particular attention should be paid to institutions where two audiovisual channels coexist, where one is associated with the management level and one is student-run. In order to understand that kind of media interplay, one case from each country will be illustrated.

In 2008, the University of Bonn received a grant up to three times €120,000 within a German Research Foundation project, with the purpose of establishing an online-

based video podcast that represents the academic activities. After three years of being funded by the grant, production continues to this day on behalf of different clients, including the rectorate. The management position of *Uni-Bonn.TV* has migrated into the Press and Communications Department. Therefore, the *YouTube* channel, being the main outlet, has become part and parcel of strategic communication at the University of Bonn (Rauterberg, 2012, pp. 193-194). Accordingly, the majority of the content can be classified as PR videos accenting the university's performance profile. eLearning content and coverage of university events in the sense of CTV play a marginal role. This position has been filled by an initiative of seven students of the Media Studies Department that implemented the web-based CTV *BonnairTV* (see 3.1.2.3).

An exceptional case within the US college media landscape is *UCTV*. Since 2000, UC San Diego has been the headquarters of the television network for the entire UC system. In the past, the programming was mono-topically oriented, seven days a week (Steinmetz et al., 2008, p. 66). The content on the website is now categorized into eight subjects: Arts and Music, Business, Education Issues, Gardening and Agriculture, Health and Medicine, Humanities, and Public Affairs. Due to the high quantity and quality of content accumulated by *UCTV*, its content reaches much further than that of any other university in the state of California. Managing Director of *UCTV*, Lynn Burnstan, pointed out during an interview in 2014 that *UCTV*, and the local station *UCSD TV*, are deliberately built as academic units focusing on information and learning in contrast to support marketing issues. *UCTV* is a centrally managed, non-commercial broadcasting system that is cable and internet-based without a license being required. "About a third of our budget comes from discretionary funds from this campus, Chancellor Office, Vice-Chancellor, high administrators contribute small amounts of money. [...] The other two thirds come from underwriting of each and every program" (Transcript Lynn Burnstan, para. 38). At UC San Diego it coexists with the CTV *Triton TV*, which is part of the US case study (see 4.2.1.1).

Neither of these cases maintains a cooperation between student-run CTV and the PR production. The productions stand on opposing intentions and resources, CTV being a lower priority and following an educational approach. However, their viewer groups overlap, which prompts the question of likely synergetic effects in the event of cooperation. On the conceptual level, CTV could benefit from the know-how, for example, in terms of contact information. Not losing sight of the risk of CTV being in conflict with university PR, this dissertation excludes productions such as *Uni-Bonn.TV* and *UCTV* from further investigation.

### 3.4 Interim Conclusion

As in chapter 2, this interim conclusion closes with research assumptions derived from the above historical and theoretical implementations that will feed into the German online survey questionnaire (see 5.1.2).

Historically speaking, CTV is a productive college media form with its roots in the US. The previous subchapter demonstrated that US CTV is closely related to its



national media development. Consequently, it enjoys nationwide acknowledgment. Early German CTV examples such as *iStuff* and *Campus TV Braunschweig* represent the country's long history with broadcasting on community channels (OK) being a crucial opportunity for CTV's development. Very few of the early CTV initiatives in Germany continue their productions to this day. Yet, the field has rather inconsistently grown since the 1970s. Recent efforts, such as *BonnairTV* and *uni.corn*, embody the vibrancy of the German CTV landscape.

RA 2.1: Previous studies already indicate a formation wave of CTV projects due to simplified digital production conditions in the new millennium. This development is expected to be confirmed by the reliable data basis of the online questionnaire.

German CTV operating on a broadcasting license is not fundamentally precluded, but there is far more to take into account than in other countries, most notably the state media regulations.

RA 2.2: Therefore, it can be assumed that only a small number of CTV are licensed to broadcast whereas the majority can be declared web-based CTV following the TMG.

Due to the state-specific legal preconditions for commercial and non-commercial broadcasting in Germany, the CTV landscape has developed inconsistently from region to region. As a result, college media are of regional significance as opposed to national. *HD Campus* in Baden-Wuerttemberg and *NRWision* in North Rhine-Westphalia are the only statewide networks supporting the visibility of CTV to date. A national network remains wishful thinking rather than being a mutual concern of the community. The only activity aimed at a sustainable and connected CTV landscape is the *Hochschultv.de* platform.

The CTV dimensions discussed above frame its field of action. Regarding the term television, this chapter points out that factors provoked by the digital change of paradigm, such as convergence of equipment and distribution as well as renewed legal requirements, must be considered in the following examination.

RA 2.3: Accordingly, the default equipment is assumed to be low-tech combined with a diverse distribution strategy including traditional community channel cooperation, online channels and social media platforms.

The discussion in subchapter 3.3.1 emphasizes the traditional focus on non-fictional content design and raises the question of the range of CTV's journalistic topics.

RA 2.4: Regarding the content design, a strong focus on community journalism is anticipated. However, CTV offers an immense potential to produce unique local science journalism content that still has to be determined.

Furthermore, the urge of HEIs to communicate a positive image in order to maintain enrollment rates can affect CTV's production routines. Critical reporting about the respective HEI may cause conflicts for student reporters. Compared to the more



competitive higher education landscape in the US, the issue in Germany stands out in stronger contrast. Nevertheless, the importance of strategic communication departments at German HEIs continues to grow steadily.

## 4 US American College Television

This preliminary qualitative case study, located in the CTV pioneer country, follows two goals. It aims to place German CTV in a global context and to determine structural indicators upon which the quantitative online questionnaire addressed to CTV initiatives in Germany (see chapter 5) is conceptualized. As learned in the previous chapter, US CTV developed alongside national media. Therefore, the case study combines all forms of CTV empowered by the major steps in the media's history: commercial and non-commercial stations, cable and closed-circuit transmission, as well as web-based CTV.

The in-depth investigation was examined over three research trips over a period of three years. The data of each case was conducted by guided expert interviews and non-participatory observations. One month of research in California in 2014 provided the first data of the case study. California, with the three metropolises of San Francisco, Los Angeles and San Diego, is not only the most populous US state but also the greatest economic power in the creative industry centered in Silicon Valley and Hollywood, the world's largest film and television studio industries. Consequently, the state has become home to a plethora of film and television schools. The previous chapters have already highlighted the long tradition of Californian ETV (see 2.2.2.1) and CTV in the use of PR (see 3.3.2). This environment encompasses several relevant institutions, far beyond those examined in the case study (*Trojan Vision*, *Triton TV*). One of the supplementary expert interviews was conducted with Nancy Robinson, the director of the *College Television Awards* educational program, in Los Angeles (see 3.1.1).

In 2016, data collection continued with a two-week research stay at Ohio University in Athens, Ohio. The PBS-affiliated station *WOUB-TV* is partly intra-curricularly linked to the E.W. Scripps School of Journalism, where four news productions were attended. Two of them were undergraduate classes. The other two were regular station productions executed voluntarily by senior students.

A research fund from the German Academic Exchange Service provided two additional case implementations. Residence at the University of Missouri in Columbia, Missouri, in August 2017 combined fieldwork at *KOMU*, which is integrated into the Missouri School of Journalism programs, and at *MUTV*, one of many college media outlets on campus. Since the academic programs and station structures remain the same to this day, the long timeframe between the data collection and the presentation of the case study is unproblematic. Yet, the COVID-19 pandemic requires an update of the case's current operations.

Chapter four is divided into three sections. First, the operationalization is demonstrated (4.1). Following Yin's (2014, p. 60) recommendation to write individual case reports before drawing the cross-case conclusions, subchapters 4.2.1 and 4.2.2 present the findings of each case in detail. Based on distinctions in student involvement found during the research, the individual results are subordinated into student-run and student-driven cases. Then, summary reviews of the data are presented in order to give an overview of the organizational, financial, editorial and other findings

(4.2.3). Lastly, the interim conclusion (4.3) generates research assumptions leading to the German CTV investigation.

## 4.1 Research Design

“A case study is an empirical inquiry that investigates a contemporary phenomenon in-depth and within its real-world context [...]” (Yin, 2014, p. 16). When dealing with contemporary phenomena, such as college media, the term “in-depth” is typically applied to an up-close level of field work (Yin, 2014, p. 24). Gerring (2017) defines the term “case” as a phenomenon of theoretical significance (p. 27). Each case study population and case selection is specifically determined by the research interest and question (see 4.1.1).

Table 6 Case study overview

Case	University	Interviewee	Website
<i>Trojan Vision</i>	University of Southern California, Los Angeles	Don Tillman – Executive Director	<a href="https://trojanvision.usc.edu/">https://trojanvision.usc.edu/</a>
<i>Triton TV</i>	University of California, San Diego	Alexa Rocero – Station Manager Diana Gremore – Executive Producer	<a href="https://www.ttvucsd.com/">https://www.ttvucsd.com/</a>
<i>WOUB-TV</i>	Ohio University, Athens	Allison Hunter – Editor-in-Chief Mary Rogus – Associate Professor	<a href="https://woub.org/">https://woub.org/</a>
<i>KOMU-TV</i>	Missouri University, Columbia	Randy Reeves – Associate Professor and Station Director Matt Garrett – Director of Audience Development	<a href="https://www.komu.com/">https://www.komu.com/</a>
<i>MUTV</i>	Missouri University, Columbia	Aviva Okason-Haberman <sup>4</sup> – General Manager	<a href="https://mutv.missouri.edu/">https://mutv.missouri.edu/</a>

The qualitative case study examines bounded systems through a detailed data collection (Creswell, 2007, pp. 73). Here, the bounded system is US CTV, including its organizational relation to the respective institution. Describing an in-depth picture will only be feasible with a sufficient volume of data. Scholars agree that only a multiple-case study can exemplify alternate perspectives (Yin, 2014, p. 57; Creswell, 2007, p. 74). The recommended number of cases varies from four to six (Creswell, 2007,

4 Aviva Okason-Haberman died at the age of 24 (Margolies, 21.04.2021).

p. 76; Yin, 2014, p. 57). However, Gerring's (2017) review of case studies over a broad range of academic fields found several samples with more than six cases aiming at a causal interpretation of the data. Since this case study targets a structured descriptive analysis, it can be considered a small case study (Gerring, 2017, p. 28). Based on the long history of CTV in the US, the performed case study consists of five CTV stations across the country, combining three states: California, Missouri and Ohio.

#### 4.1.1 Research Questions

The aim of the case study is to draw a wide-range image of US CTV. Three key points guide the investigation: organizational, financial and editorial structure. Organizational structure refers to the history and initiation, self-perception, and team formation of each station. The editorial structure includes workflows, content design, distribution and quality management. The financial structure focuses on technical and spatial resources, as well as revenue sources. The sub questions below intend to analyze the interplay between the institutional side and student involvement, as well as the content production itself.

- (RQ 1) What are the key factors in the training environment of US CTV?
- a) How are the stations associated with their respective HEIs and how is the student involvement characterized?
  - b) What kind of content is produced by the stations and which practices do they use?
  - c) What role does CTV play in the media market landscape?

#### 4.1.2 Methodology and Operationalization

According to Gerring (2017), the holistic nature of case studies requires a wide range of evidence that entails several levels of analysis, such as within-case (see 4.2.1, 4.2.2) and cross-case comparison (see 4.2.3). Gerring (2017) distinguishes five common sources of evidence in case study research (pp. 170-171). ethnographic field methods including observation (1), structured or unstructured personal interviews (2), surveys (3), primary sources beyond the aforementioned, such as documents, websites originated by the sources (4), and secondary sources in terms of external data (5).

Three types of evidence were incorporated in the case study, albeit to a different extent from case to case. Surveys and secondary sources have been excluded from the study. Most consistently, between one and two expert interviews were conducted at each station. Expert interviews usually contain personal views and can be biased (Yin, 2014, p. 106, 111). Understanding the "looking-good tendency" in social situations and having an awareness of the role or function represented by the expert helps with the acquisition of meaningful data (Borius et al., 2016, p. 126). Additional sources help contextualizing statements from those interviews. Consequently, the study confronts information given in interviews with real time actions observed in the production situations of intra-curricular programs. Existing online data, derived

from the stations' websites and social media accounts, have been screened in preparation for the field work and follow-up reviews. Furthermore, existing resources such as equipment and facilities were documented through photographs taken at each station.

#### 4.1.2.1 Guided Expert Interview

The case study consists of seven interviews. In order to gain information about both the academic and media operation site, two involved staff members were consulted individually at *WOUB* and *KOMU-TV*. The leading students of *Triton TV* joined the interview. In the case of *MUTV* and *Trojan Vision*, only one person was interviewed. All seven interviews had an average duration of 30 minutes. Before addressing the methodological considerations of the structured interviews, the term "expert" needs to be specified. The question of who is deemed an expert is answered by the researcher and society. To that extent, the term relates to an external attribution (Bogner, Littig & Lenz, 2014, p. 11). This attribution predominantly describes individuals who perform certain functions. By doing so, they enjoy prestige and exert a social impact. Due to their interpretative competence, experts structure the concrete field of action in a meaningful way and guide the actions of others (Bogner et al., 2014, p. 13). The selected experts in this case study have a wealth of experience with working in college media in common. This experience in the specific media environment qualified them as experts of US CTV, as opposed to amateurs. The stations were examined through individuals who had held a management position for several years, ranging from student leaders, to executive directors, to editors-in-chief and teaching staff.

The primary importance of each interview is one of operational context rather than the interviewee's personality (Bohnsack et al., 2011, p. 57). Therefore, the research intends to benefit from the expert's experience and an interpretative knowledge about the station that no one else can reproduce. Following Scholl's (2015, p. 29) recommendation, the experts were interviewed in their every-day surrounding. These "in-house interviews" provide the greatest possible insight into the station's operations (Meyen et al., 2011, p. 86). All interviews took place in the stations' facilities and were conducted face-to-face by the author. A self-contained room ensured a quiet atmosphere, which was necessary for a clean recording of the interview. Scholars advise obtaining informed consent about the recording at the beginning of the conversation by introducing the research project's aim and the use of data (Meyen et al., 2011, p. 92). In addition to a written confirmation per email, the interviewees gave approval at the beginning of the recording.

An open interview guideline including all key interest points allows for flexible use and ensures a free conversation flow, which is more important than keeping to the original topic order of the guideline or using rigidly formulated questions (Bohnsack et al., 2011, p. 58). The guideline mainly functions as a tool for the researcher to note interruptions (noises, telephone, etc.), gestures (laughing, pondering, etc.) and interpretations. Accordingly, a semi-structured guideline consisting of keywords provided concurrent monitoring throughout the course of the interview (see appen-

dix, research documentation 1, interview guides). Short and clear questions lead the experts to reflect on CTV from the perspective of their position. Other than problem-based and opinion-based questions, openly phrased questions encourage the persistent focus of both interview partners and a favorable atmosphere. Furthermore, a variety of question types decreases the risk of monotonous and diffuse answers (Meyen et al., 2011, pp. 93-94). A verification of the interviewee's job position served as an icebreaker question at the beginning of each interview. The chances of acquiring sensitive information grow toward the end of the interview. Hence, issues such as the financial status of the station were inserted at the end of the guideline.

Scholars recommend transcribing the recordings as long as the interview situation is still present, which was executed accordingly (Yin, 2014, p. 110). The first interviews conducted in California were transcribed in a Windows Word file. The later interviews were directly integrated into a MAXQDA project. The text analysis' interface simplifies transcribing parallel to the audio file, which can be imported into the MAXQDA project (Meyen et al., 2011, p. 115). Passages in brackets indicate meta-information given during the interview, noted in the observations or found in the online research. MAXQDA has proven to be extremely efficient for qualitative content analysis (Mayring, 2015, p. 118). Its purpose is to find semantic similarities and contrasts within the existing text corpus. Coherent statements are defined as the unit of analysis. The circular outcome open coding procedure follows the grounded theory approach (Glaser & Strauss, 1980). In accordance with the theoretical saturation, the axial coding needs to be continued until the inclusion of further homogeneous cases fails to produce new findings (Strübing, 2019). This inductive interpretation method aims at reducing the text through abstraction, creating comprehensible data that reflects on the raw material (Mayring, 2015, p. 67). Gradual categorization of the structured text analysis leads to interview summaries (Mayring, 2015, p. 85). Pursuant to the guidelines' topics – the organizational, editorial and financial structures – the code system became increasingly differentiated in the course of the analysis. By the seventh interview, no new codes were generated, which indicated the end of the coding process. The interviews show an average of forty codes.

#### 4.1.2.2 Open Nonparticipant Observation

The selected CTV stations are characterized by complex organizational and editorial structures, which were further examined through open nonparticipant production observations. Apart from the fact that the student-run CTV stations within the case study produce less regularly than the student-driven examples, those are partly dependent on the academic schedule and when production classes are in session. Since most students leave campus during the semester break, the period in which the research was conducted, the production observation took part in only two of five cases: WOUB and KOMU-TV. Certainly, an equal procedure at all stations would have been more empirically appropriate but clashed with research efficiency and timing.

In contrast with the expert interviews, the unit of analysis within the observations is more specific and, therefore, captures the researched case adequately, espe-

cially considering the fact that the television productions are the main product of the research subject – US CTV (Przyborski & Wohlrab-Sahr, 2014, p. 177). The strength of a direct observation lies in the immediacy of data collection because it covers the production situation in real time. Nevertheless, it can be quite selective if only one person observes the activities. Working as a single researcher eliminates the need for comprehensive coder instructions, which was an important advantage for the limited research stay at each station. Since all observation is selective, it requires the pursuit of a distinct goal. The observation units are the daily newscast production at *KOMU 8* and *WOUB-TV*. The production observations aimed at detecting information about the editorial workflows and practices (1c), student involvement (1b), as well as the link between the CTV case and the respective HEI (1a). Careful attention was paid to the production-related actions of students and instructor, if present.

The method of open nonparticipant observation forbids any interaction with the participants in the field situation (Williams, 2008). The risk of an intra-role conflict can be reduced by keeping a distance from the production participants and by being a neutral observer without getting involved in the action. However, the researcher is still part of a social environment and may naturally react, for example, to amusing group interactions. This excludes judgmental behavior. Creating a positive and trusting atmosphere is important for receiving valid data in general.

The arrangement and briefing with the faculty members took place at different times. In the case of *KOMU*, the production observation followed the interview, in which the observation terms were confirmed. The fieldwork at *WOUB-TV* took place over two school days within one week. The researcher interviewed the faculty member Mary Rogus directly after the second observed production class, as well as the editor-in-chief in-between the observations. Everything was arranged in advance by email in order to give the instructors ample time to inform the participating students. Since the observations had a purely descriptive purpose, the researcher emphasized that the observation is not a matter of rating the students' work or actions but rather getting an impression of their production-related workflows and interactions. The students were asked for informed consent and anonymized data was guaranteed.

Furthermore, it is necessary to document the observed situation. The notes are entered into a structured protocol (Keaton, 2006, p. 287). Ideally, the researcher only takes handwritten notes during the observation in order to reduce distraction and to provide a more discreet situation. The free-form notes function as a condensed description of the production practices. Consequently, the structured protocol is not designed to densely nor completely describe all the actions of every participant, but rather to capture sequences of actions in order to identify the production process and the student involvement. In cases of complex observation situations, for instance, when the group of students is separating, the protocol records the overall team effort, considering the limited overview and narrowed perspective of the researcher's position. The structure of the observation protocol follows Przyborski and Wohlrab-Sahr's model (2014, pp. 49-52), starting with "location", "observation unit" and "time" in the header. The third category, referred to as "observation notes", includes workflows, routines and the course of events. In the "context information"



column, other data sources are additionally consulted. In the case study, knowledge gained in the interviews helped to contextualize the observed situation. Regarding the category “researcher role reflection”, questions such as: “Are there any notable anomalies in the situation?” and “If so, do they have to do with the presence of the researcher or are they an indicator for something unique in the case?” must be considered. The final category, “theoretical reflection”, functions for retrospective interpretations of the observation (see appendix, research documentation 1, observation protocols). Specifically within the process of digitalizing the notes, the researcher must avoid misinterpretations and generalizations. In the interest of greater clarity, the researcher’s role reflection and the theoretical reflection are combined in the last column. At the end of the protocol, the newsroom layout provides a broader perspective of the workplace environment and a context for the participants’ interactions (Meyen et al., 2011, p. 134).

#### 4.1.3 Sample and Implementation

There are no official numbers regarding the total of US CTV stations. Studies have recently determined 105 capstone classes at ACEJMC-accredited journalism and mass communication programs (Tanner et al., 2012) that may contain CTV structures, as well as forty-seven BEA-awarded CTV stations (Cozma & Hallaq, 2019). The sheer volume of those identified by these independent sources, not counting non-accredited programs and extra-curricular CTV, suggests the need for a structured sample. Brosius et al. (2016, p. 72) frame this intended-selection approach as finding typical cases. “Typical” does not necessarily suggest a frequent existence of the case. Instead, it should be seen as typical for US college media. A similar reasoning can be found in Gerring (2017). “A descriptive case study might also focus on several cases that, together, are intended to capture the diversity of a subject. In effect, the researcher looks for typical cases of each envisioned type” (p. 58). Przyborski and Wohlrab-Sahr (2014) suggest focusing on structural criteria regarding the composition of the sample, such as the cultural elements of the population (p. 180). For example, *KOMU 8* is a unique form of US CTV within the cultural framework as it involves students in a commercial media outlet. In this respect, the theoretical choice of the case study (Meyen et al., 2011, p. 68, p. 74) is based on the media history and dimension evaluation in chapter 3. The case selection attempts to include different organizational forms of CTV and a variety of student involvement. Table 7 lists the examined stations in chronological order of their foundation. Along the lines of US media development, the cases represent all media shifts from the beginning of commercial broadcasting to digital and web-based television.

Table 7 US CTV sample

Station and Higher Education Institution	Founded	Media development in the US
<i>KOMU-TV</i> University of Missouri, Columbia	1953	Commercial Broadcasting Network ( <i>NBC</i> )
<i>WOUB-TV</i> Ohio University, Athens	1963	Public Broadcasting Network ( <i>PBS</i> )
<i>Trojan Vision</i> University of Southern California, L.A.	1997	Commercial Local Cable Television
<i>MUTV</i> University of Missouri, Columbia	1998	Closed-Circuit Cable System
<i>Triton TV</i> University of California, San Diego	2010	Web-TV

The researcher directly approached several of the involved staff members by email. In all five cases, the station members responded in a timely manner, paving the way for the short-time research visits. The following subchapters give an overview of the sample and briefly describe the method implementation at each station. The results are presented and discussed separately in chapter 4.2.

#### 4.1.3.1 *Trojan Vision* – University of Southern California, Los Angeles

Private non-profit research universities like USC are the epitome of academic excellence and intellectual elite in the US (Schreiterer, 2008, p. 108). Located in the vibrant media landscape of Los Angeles, USC offers various arts programs. Among these institutions, the School of Cinematic Arts stands out with its CTV station, *Trojan Vision*. Since 2006, professional television training has been part of the School of Cinematic Arts degree. The CTPR 409-class, an ongoing format in both the spring and fall semesters, ensures the frequent production of several daily and weekly live shows. Additionally, USC students can volunteer to participate in the productions at any time.

The case study's first expert interview was conducted with Don Tillman<sup>5</sup>, the Executive Director of *Trojan Vision* in his office at the Robert Zemeckis Center of Cinematic Arts on August 5, 2014. After the 20-minute interview, Tillman guided the researcher around the hall, pointing out studios and other facilities of the station, which were documented on camera. Additionally, the expert's statements were further supplemented by obtained online material about the CTV station. Due to a tight research schedule in Los Angeles and disparate calendars, a production observation could not be arranged. The research visit was executed three weeks prior to the beginning of the fall semester (August 25, 2014), when classes were not yet in session to observe. Even though students operate the station during the semester breaks, the

5 Don Tillman has passed away in June 2021 (Tribute Archive, 2021)

production team responsible could not be identified and respectively approached by the researcher.

#### 4.1.3.2 *Triton TV* – University of California, San Diego

In the course of the same research stay, a second CTV example was implemented into the case study. Apart from the professional *UCSDTV* broadcasting station and the *UCTV* network, UC in San Diego also maintains a student-run CTV station. The facilities of *Triton TV* are based on the campus of the San Diego La Jolla district. On August 11, 2014, the researcher arranged a group interview with Alexa Rocero, the Co-station Manager, and Diana Gremore, the Executive Producer of *Triton TV*. Since both students have had slightly different experiences with and insights into the station's operation, a group interview seemed suitable. In August, the classes and CTV activities were paused, which is why the students came to campus particularly at the request of this researcher. Consequently, an observation of *Triton TV*'s production was beyond the realm of possibility.

#### 4.1.3.3 *WOUB-TV* – Ohio University, Athens

As shown in chapter 3.1.1, many *PBS*-affiliated television stations are located at universities. Due to the long-lasting partnership between Ohio University and the University of Leipzig, the researcher encountered great openness towards her case study and was approved access to the E.W. Scripps School of Journalism. The examination of *WOUB-TV* was scheduled to take place during the last two weeks of the spring semester 2015-2016. The first expert interviewed was Allison Hunter, the station's Editor-in-chief and Executive Producer of the live newscast *Newswatch*, which airs every evening at 6:30 pm during the spring and fall semesters. The show is one of two daily newscasts that air from Ohio University's studio at the Radio and Television Communication building (RTV). The 30-minute interview was conducted in Hunter's office on the morning of April 12, 2016. The questions were geared toward the newscast production, disregarding any other responsibilities of her work. In the end, the interviewee invited the researcher to attend the last production of the semester, which constitutes the third non-participatory observation at *WOUB-TV*.

While students work on the *Newswatch* evening show on a voluntary basis, the formats *Newswatch @Noon* and *Newswatch@Noon In-Depth* airing during the spring semester are integrated into the curriculum. Both production classes are open to minor and major students of both undergraduate and graduate programs. The Friday show is the result of the News and Information Capstone class "that will synthesize information gathering, critical thinking, writing and production, and research and theory skills gained throughout the curriculum" (n.a., 2015, p. 2). In three-to -our-hour sessions, the students produce a 30-minute newscast under the guidance of a university professor. In order to obtain an accurate overview of *WOUB-TV*'s productions, both types of the inter-curricular newscast were the subject of observation within the case. On April 18, 2018, from 8:30 in the morning to 12:45 in the afternoon, the researcher attended all steps of the production of *Newswatch@Noon*. At the end of

the same week, *NewsWatch@Noon In-Depth*'s last production of the semester on April 22, 2016 was observed during the same hours. Since the execution of all three shows is similar, the observation protocols focus on differences and specialties in each case, in order to avoid redundancy. Consequently, protocol 1/3 is the most comprehensive. Following the second observation, a 30-minute expert interview was conducted on April 22, 2016 with Mary Rogus, Associate Professor at the E.W. Scripps Journalism School. The teacher of both the production classes was interviewed in her office. Conducting two interviews, in this case, combined the different perspectives of the journalism school and the broadcasting station.

#### 4.1.3.4 *KOMU-TV* and *MUTV* – University of Missouri, Columbia

The last of three research stays in the US enabled the extension of the case study by two co-existing CTV examples located at the University of Missouri: *KOMU-TV* and *MUTV*. The university-owned broadcast *KOMU-TV* is affiliated with the commercial network *NBC*. In August 2017, two interviews with station professionals, one production and one class observation provided insight into the operations of the local *KOMU-TV* television station. The class observation particularly helped when examining the relationship between *KOMU* and the academic side.

On August 18, 2017, the researcher attended a broadcast reporting class in room 278 at the Gannett Hall during the summer program. The Associate Professor at the Missouri School of Journalism, Randy Reeves, who happens to also be the News Director of *KOMU-TV*, taught the class. Since he serves a dual function at the University of Missouri, he was a promising choice for the expert interview in order to persuade the relationship between the journalism school and *KOMU-TV*. The 36-minute interview was conducted after the students left the classroom. Subsequently, Reeves invited the researcher to visit the station the following week, pointing out the unusual facility situation since the newsroom was under construction.

Accordingly, the production observation of the *KOMU8@Noon* newscast took place on August 24, 2017 at the station's building outside of the city of Columbia on Highway 63. The show is one of six daily live newscasts that are aired to the Mid-Missouri area. The researcher observed the news shift for three hours, including the show's preparation, the actual production from 12:00 to 12:30 and the debriefing. The layouts of the facilities in each observation protocol and pictures of the station's equipment add another level of information to the data collection. Prior to the live production, General Manager and Director for Audience Development, Matt Garrett, participated in the survey. The second expert interview was conducted in Garrett's office at the station's building. The 40-minute interview aimed at shifting the focus away from student involvement towards the commercial operations of *KOMU-TV*.

Apart from *KOMU-TV*, several college media outlets are located on the campus of the University of Missouri, among them *MUTV*, which offers practical broadcasting experience for journalism and communication students (About us, 2017). On August 25, 2017, the General Manager, Aviva Okeson-Haberman, was interviewed for 30 minutes in the newsroom of the CTV. Afterwards, a tour of the facilities allowed a

photo documentation of the studio and control room. Although the fall semester had already begun at the time of the interview, MUTV was still recruiting new team members. Since the first production of the semester was only scheduled for September 10, 2017, an observation was not possible.

## 4.2 Results and Discussion

“Where clubs are student conceived and student run, cocurricular student stations are viewed as a major part of classroom instruction and serve as a laboratory for students to practice their skills in acting, producing, directing or newscasting” (Silvia & Kaplan, 1998, p. 6). Following this distinction of US CTV, the explored cases are presented separately. As established in chapter 2, student involvement is the crucial aspect of this examination. While student-driven CTV stations are more institutionalized and linked to academic departments, student-run CTV initiatives operate without institutional oversight, leaving the students to take overall responsibility.

### 4.2.1 Student-run CTV

Two of five CTV cases can be categorized as student-run operations. This designation is indicated by several factors. First and foremost, the representatives of both initiatives, *Triton TV* and *MUTV*, not only called the operation student-run but also characterized them as extra-curricular. Additionally, the interviewed experts in managing positions were enrolled students at the CTV station’s university. Limited on-site access due to erratic production flows during the semester break is compensated for by online information and on-demand content, in order to expand the insight into each case.

#### 4.2.1.1 *Triton TV*

*Triton TV*, “UCSD’s premiere student-run film studio” (TTV, n.d.) is the youngest case of the sample. Initiated by former student Thomas Dedourian, the CTV project started in 2010. The initiative’s name refers to the university mascot, the Greek mythological sea god Triton. Accordingly, *Triton TV*’s scope of coverage and addressed audience is set on campus, where it coexists with other college media, such as a radio station and the professional station *UCSD TV*, which has a different content orientation (see chapter 3.3.2). “Students at UCSD don’t usually watch *UCSD TV* but they may come across our videos online” (Transcript Alexa Rocero & Diana Gremore, para. 12). However, there have been considerations of joining the *UCSD TV* program stream (Transcript Alexa Rocero & Diana Gremore, para. 14). *Triton TV* pursues an on-demand distribution strategy, including social media accounts on *Facebook*, *YouTube* and *Vimeo*. Their website maintains an informational purpose rather than a display of content.

All participants of the operation are students. Even the administrative advisor through Associated Students, which assists *Triton TV* on the logistic side, such as with purchase orders, is a student at UCSD. The students implemented a hierarchical team

structure including a management level, whose position holders even have business cards. The station manager and the executive producer share the responsibility of *Triton TV* for a specified period. Additional positions, such as a project manager and a director of staff development, form the admin board (TTV, n.d.). Those in a position of responsibility are paid through stipends from Associated Students. A station manager gets US \$80 per week during thirty weeks of the semester, reckoning a total of US \$13,800 board earnings per semester (Associated Students, 2021, p. 6). The board coordinates a production team of twenty-five to fifty students working on a volunteer basis. “*Triton TV* has gained more recognition on campus and more students want to join but we just don’t have the space and resources to accompany all of them” (Transcript Alexa Rocero & Diana Gremore, para. 17). In order to limit access to the station, interested students from all fields can apply for an internship. Successful applicants receive a door code enabling physical access (Transcript Alexa Rocero & Diana Gremore, para. 29). According to the interviewed experts, approximately fifty members have a door code, but only twenty-five of them contribute actively to the productions (Transcript Alexa Rocero & Diana Gremore, para. 28).

The station manager defines one of the CTV’s main goals as “to educate the people who are part of *Triton TV* in whatever digital media career or whatever they want to proceed later” (Transcript Alexa Rocero & Diana Gremore, para. 8). Most of the members get involved through the filmmaking intern program, in which advanced *Triton TV* members regularly train other students. This peer-to-peer learning approach consists of two parts: “In the first quarter, students work on individual short film projects as they are introduced to the aesthetics, techniques and practices of filmmaking. In the second quarter, they collaborate together to a short film as a crew” (TTV, n.d.). Thus, the result of investing time and work during the *Triton TV* workshop is to learn a complete set of production skills. However, they can specialize in a certain production task later on: “People just can gravitate. They know best what they can do better or what they enjoy” (Transcript Alexa Rocero & Diana Gremore, para. 34).

Aside from the hierarchical team structure, in terms of content selection and publishing frequency, the production appears to be loosely organized and based on the participants’ interest. “What we accomplish is based on what we want to accomplish [but] it is hard, like self-talk and self-learning” (Transcript Alexa Rocero & Diana Gremore, para. 15). The interviewees estimate an average release of four clips per month during the semester. Since *Triton TV* is affiliated with the student elected committee at UCSD, their primary concern is to inform the student body about UCSD community news, for example, about the transportation system on campus (Transcript Alexa Rocero & Diana Gremore, para. 20). As the video production branch of Associated Students, *Triton TV* has to comply with a few specific content constraints, one of them being student government issues: “When an election is going on, we are not allowed to endorse one candidate over the other” (Transcript Alexa Rocero & Diana Gremore, para. 64). In addition to the service character, *Triton TV* produces image films for student groups, such as the Pre-pharmacy Society. In weekly meetings, the team decides which of these requests will be executed depending on available resources and on how intriguing the projects look (Transcript Alexa Rocero & Diana



Gremore, para. 19-20). At the time of examination, the recurring news format *Triton News Network* (TNN) was the main production effort. “It is just based on interest; [...] it has gone differently through the generations over the years” (Transcript Alexa Rocero & Diana Gremore, para. 36). The format varies in topics and design. However, a large portion are reports from sports events on campus. The last available episode on TNN’s *YouTube* channel is from the year 2015. Currently, *Triton TV* focuses on short films and cinematography rather than journalistic coverage.

*Triton TV* is a non-profit operation but internal film projects provide an expense allowance that the CTV reinvests in their activities. Its main financial support comes from the student government. “A portion of all the student-fees of UCSD goes to Associated Students, and then from there, [the] overlooking student council will distribute money to clubs and organizations and different branches [...]. We fall under services” (Transcript Alexa Rocero & Diana Gremore, para. 23). *Triton TV*’s summer budget in 2014 comprised up to US \$12,368. The CTV invested US \$4,368 in production equipment; a smaller share was allocated to office supplies, equipment maintenance, events, marketing and programming (Associated Students, 2015). Over time, the funding has increased. In the fall semester 2020-2021, *Triton TV* was able to spend US \$29,675 on equipment, receiving a total of US \$36,161 (Associated Students, 2021, p. 3). Given this sum, the team presumably updated the production gear they had been working with since 2014. Back then, the equipment consisted substantially of low-budget equipment that was easy to handle for beginners, such as different types of DSLR cameras, small lights and a Rode sound system (Transcript Alexa Rocero & Diana Gremore, para. 58).



Figure 5 Triton TV workspace/studio



Figure 6 Triton TV workspace/editing desk

Figures 5 and 6 give an impression of *Triton TV*’s facilities at the original Student Center on the campus of the La Jolla district. Even though the light fixtures in the workspace (figure 6) allow for studio use, most content is filmed outdoors on campus or in the San Diego area. The second room, separated by a wall including a glass window (figure 5), provides several editing desks equipped with Adobe software products (Transcript Alexa Rocero & Diana Gremore, para. 60). The room may also function as a production control room (PCR) in the case of a studio production. Since



the 600-square meter studio is too small for group meetings, the team used to reserve a conference room at the Price Center on campus (Transcript Alexa Rocero & Diana Gremore, para. 32). According to Markus Clipper, Station Manager in 2021, *Triton TV* has attempted to continue the community effort during the COVID-19 pandemic. The team has shifted to a virtual setting in terms of member interaction, while in-person shootings have been reduced to a significantly smaller number.

#### 4.2.1.2 *MUTV*

In 1998, the Missouri Students Association founded *MUTV*. The student-run CTV station is located at the Student Center, working door-to-door with the college radio station *KCOU* and the student newspaper *The Maneater*. Since 2001, *MUTV* follows the two-fold mission “to inform students and to provide an outlet for journalism students and students from other majors to get hands-on experience” (Transcript Aviva Okeson-Haberman, para. 8). Within three years of participation, Aviva Okeson-Haberman evolved from a reporter to the News/Social Media Editor, before she became *MUTV*’s General Manager. Her progression represents the potential development for students at *MUTV* as long as they aspire to “a strong work ethic, an interest in television and a drive to have a successful future” (*MUTV*, 2017).

Approximately forty executive producers, the general manager included, comprise the top level of *MUTV*’s staff hierarchy, which is divided into seven departments, some of which are content-related (News, Sports, *Good Morning Mizzou*) and some of which are task-related (engagement/promotion) (Transcript Aviva Okeson-Haberman, para. 18). The department teams work on a volunteer basis, with the exception of the paid film crew that carries out production requests such as livestream events and, therefore, works somewhat separately from *MUTV* (Transcript Aviva Okeson-Haberman, para. 64). Students in executive positions oversee a varying number of staffers who are recruited at the beginning of each class term. For over ten years, MU’s college media organizations have been collaborating in recruiting events because “students who wanted to get involved [...] had to go to these different meetings, and maybe they didn’t know yet what outlet they wanted to be a part of, or didn’t realize that you could belong to more than one” (Transcript Aviva Okeson-Haberman, para. 54). This improved recruitment strategy facilitates a persistent production quantity for all college media operations. A consistent production quality is attributable to *MUTV*’s training structures. Instead of teaching new members, the executive level learns in a workshop format how to train less experienced members (Transcript Aviva Okeson-Haberman, para. 26, para. 78). This instructed approach amongst peers generates an individual learning environment dependent on the executives’ supporting performance. *MUTV* and other college media outlets receive overall guidance from a Division of Student Affairs employee standing by if administrative assistance is needed. In this regard, the General Manager maintains regular contact, emphasizing that the content production itself usually remains unaffected (Transcript Aviva Okeson-Haberman, para. 5, para. 44).

Since *MUTV* is distributed on the closed-circuit channel 23 on campus, its content completely revolves around the university community. The program schedule consists of six weekly original shows that are rerun several times from Monday to Sunday. At 9:00 am, either the variety morning show *Good Morning Mizzou*, the news format *23News* or the entertainment show *E23* begins the programming. At the time of the research stay, *MUTV* produced the monthly late-night talk show *MU Tonight*, which has since been removed from all available outlets. The vast majority of *MUTV* content accounts for sports. Using the same studio set, three formats cover the activities of the university sports teams. Aside from the interview format *Triple Play*, *Tailgators* and *This Week in 23 Sports* focus on game reports. The story selection for each show is organized by the student executives: “they all create pitch lists and they write down stories that they want for a week. And then after [the] weekly meeting, they go over all the stories and then staff members have the chance to pick up a story” (Transcript Aviva Okeson-Haberman, para. 40). In terms of cross-media production, *MUTV* encourages collaboration with other college media outlets: “For example, we had a reporter for *The Maneater*, we interviewed her about one of our stories. Or maybe if *The Maneater* wants a video to go along with their story, then they will contact us” (Transcript Aviva Okeson-Haberman, para. 56). Whether the production continued during the COVID-19 pandemic is uncertain. While the online outlets do not show recent content, the CTV website contains news articles from 2020 and 2021.

Apart from *MUTV*'s original content, the linear Mediacom closed-circuit cable channel 23 airs movies and TV shows. The online equivalent *MUTVStreaming* provides entertainment program via the university Wi-Fi. “We pay for this service through a contract with the Residence Hall Association [the student governing body of the residence halls of the University of Missouri]” (Transcript Aviva Okeson-Haberman, para. 30). Further online distribution is performed through *Vimeo*, *YouTube* and *Facebook*. *MUTV*'s website and *Twitter* account target audience engagement. The CTV station has *Instagram* and *Snapchat* channels, though both are rather uncared for (Transcript Aviva Okeson-Haberman, para. 32). The General Manager states the importance of views “I wouldn't say the ratings drive us but that is an important metric. And I would say it is a bit limited, because while we can see how many people watch our show on *Vimeo* or look at social media analytics, we don't necessarily have as much information about our channel” (Transcript Aviva Okeson-Haberman, para. 60).

The CTV station maintains a professional production setting. The news studio, which has existed since “the beginning of the 2012 spring semester, [...] is equipped with a full set, green screen and production room” (*MUTV*, 2017b). Figure 8 demonstrates the standard studio components such as light fixtures, variations of sets and two manned cameras, including teleprompter monitors. The productions are operated from the control room (figure 7) providing five workstations equipped for the purpose of cable broadcasting.



Figure 7 MUTV control room



Figure 8 MUTV studio set

Furthermore, *MUTV* owns camera equipment for outdoor shootings, mainly used by the film crew and a sound booth attached to the newsroom. The newsroom is always available for *MUTV* participants in order to edit or hold meetings. Postproduction can be performed with either Final Cut or Adobe Creative Suite products (Transcript Aviva Okeson-Haberman, para. 22-24).

*MUTV* represents an auxiliary of the Missouri Student Association that provides funding for the CTV. The annual budget accounts for US \$10,000. It is primarily spent on the production equipment as well as on ongoing operational expenses (Transcript Aviva Okeson-Haberman, para. 68). Additional revenue is generated by advertising on the streaming platform or the cable channel: “But in the past we haven’t generated a ton of money through that. Some of the things we do are like an exchange of services where, in exchange for us playing an ad, maybe they are playing an ad for us at one of their events” (Transcript Aviva Okeson-Haberman, para. 70).

To conclude, the student-run CTV enables MU students to gain their first practical media experience. Thus, it may be understood as a precursor to engagement at *KOMU-TV*, the student-driven CTV at the university (see chapter 4.2.2.3). As opposed to the commercial TV station, *MUTV* sets a lower barrier to entry. Not only is the production environment more forgiving, the program content corresponds closely to the students’ daily life. Due to the different frameworks, both CTVs counterbalance each other and provide an extensive training ground at the University of Missouri.

#### 4.2.2 Student-driven CTV

Three CTV cases fall under the student-driven involvement category: *Trojan Vision*, *WOUB-TV* and *KOMU-TV*. All three examples represent the central attribute of integration into academic structures, more specifically by production classes. The fact that the interview experts are faculty members functions as another indicator for the categorization. Regarding *WOUB-TV*, the instructor even used the term student-driven to describe student involvement with the programming (Transcript Mary Rogus, para. 13).

#### 4.2.2.1 *Trojan Vision*

Established in 1997 “as an organized research unit within the School of Cinematic Arts, *Trojan Vision* is an [...] training ground for students from all USC schools” (USC Cinematic Arts, 2021). The School’s dean implemented the idea of a CTV station in order to equalize the emphasis on motion picture and television education. The CTV station is headquartered at the Robert Zemeckis Center of Cinematic Arts on the outskirts of University Park. *Trojan Vision* is organized as a commercial station, including paid staff such as a General Manager, Program Manager, Promotion Manager and Executive Director that are responsible for the administrative parts of the operation (Transcript Don Tillman, para. 22). Apart from the management level, students generate the programming on a daily basis. The majority of the team consists of students enrolled in the CTPR 409-class, which is designated “Practicum in Television Production”. This performance-oriented class can be attended for up to two semesters, at a maximum of four units each time. These various class assignments sustain a team size necessary for the television operation. Furthermore, the group of volunteers working at *Trojan Vision* is constantly growing. Once the students get involved with a show or project, they are usually motivated to expand their expertise beyond the class credits (Transcript Don Tillman, para. 20).

According to the syllabus, the purpose of the class is to repeatedly team-produce live television shows (School of Cinematic Arts, 2021, p. 2). The class pursues a learning-by-doing approach. Consequently, the class has no prerequisites. Students develop skills as they take on each task of television production. That includes brainstorming and pitching ideas, writing segments, booking guests, rehearsing on-camera talents, operating cameras, creating graphics and controlling audio, as well as post-production activities (USC, 2021; School of Cinematic Arts, 2021, p. 2). The Executive Director sums up *Trojan Vision*’s attempts as “an opportunity for students to get some really practical hands-on experience that is not in a book” (Transcript Don Tillman, para. 12). However, the syllabus contains two book recommendations for optional reading (School of Cinematic Arts, 2021, p. 3). Class instructors oversee the students’ efforts. Students are expected to follow strict attendance rules, the disregarding of which impacts their grades substantially. Besides providing a continuous presence, the instructors grade students based on their assignments, their class preparation and their professional behavior. On top of that, the instructors consider the students’ initiative and engagement in the shows (School of Cinematic Arts, 2021, p. 3). Having examined the class specifics, it becomes apparent that the actual workload only unfolds over the course of the semester, given that freshmen are unfamiliar with the program.

Prior to the outbreak of the COVID-19 pandemic, *Trojan Vision* generated somewhat between eighteen and twenty hours of original content every week. The production portfolio consists of more than ten unique formats, most of them being live studio shows covering a wide range of topics (Trojan Vision, 2020a). The daily program starts with *The Morning Brew*. The 30-minute live show airs at 10:00 am, containing current affairs and USC life. *Trojan Vision* developed several service formats,

such as *Balance* about physical and mental health and wellbeing, and the cooking show *Delish*. Since “UCS is so big in sports” (Transcript Don Tillman, para. 14), the station produces the sports talk show *The Water Cooler* once a week. The station’s close proximity to Hollywood is reflected the most in the entertainment news show *The Scoop*. During the expert interview, Tillman lists more formats, highlighting *Trojan Vision*’s oldest format: “We do a show in the evening called *CU@USC*. This is the original show. [...] And now it’s a five-day-per-week show. And we attract some [...] big names from all areas of life, from politics and from sports, science and authors, performers. It’s a sit-down, two people talking, interview-type show” (Transcript Don Tillman, para. 14). In 2015, the CTV entered fictional content production. According to *USC News*, *Trojan Vision* established a family sitcom called *Behind the Times* and a scripted drama about the campus life of a con artist (Vu, 2015). From its beginning, several *Trojan Vision*’s formats have been publicly praised. By 2014, the station had received more than twenty-five awards (Transcript Don Tillman, para. 30; see figure 10), among them the *Telly Awards*. The latest success was gained by the political satire show *The Breakdown – Guess Who’s Back?*, which was honored by a *Bronze Telly Award* in 2018 (The Telly Awards, 2021). In addition to the recurring formats, special productions such as a tribute film won two *Platinum Ava Awards* in the categories “Directing” and “Creating” in 2011 (Mather, 08.02.2011).

*Trojan Vision*’s main audience is located on the USC campus, which is why “the television shows we designed aren’t appealed to me, but appealed to someone of your age, and appealed to college students” (Transcript Don Tillman, para. 16). The CTV broadcasts on channel 8.1, a closed-circuit cable system which can be received in every building within the university. Some *Trojan Vision* shows, such as *CU@CSU* and *Delish*, can be watched on the educational community program *LChannel36*. By distributing their programming to the greater Los Angeles area, the CTV reaches approximately 700,000 homes (Trojan Vision, 2020b). Furthermore, *Trojan Vision* provides its content via the local low power *KFLA Channel 8* and to the *Research Channel*. The station also utilizes online distribution through social media platforms such as livestreaming and on-demand, even more intensively during the COVID-19 pandemic.

*Trojan Vision* stands out within the case study for its extensive resources. The station is fully equipped with the highest state-of-the-art technology. The station’s facilities span the entire building including an IMAX theatre and five studios (Transcript Don Tillman, para. 6; see figure 9). Each of them is equipped with five to six manned cameras. Additionally, students can access a green screen, a motion capture stage and an animation lab.

The financial support of the non-profit operation is formed by four key strands. Many graduates, who have gone on to achieve a successful career, donate money in order to honor their educators and to support the institution, the building itself being a clear case. The Robert Zemeckis Center of Digital Arts is dedicated to the famous director and school’s alumnus whose initial US \$5 million donation helped establish the broadcasting station. “We also get supported by the classes, of course. Students have to pay fees for the classes. And we get supported by the cinema school itself



because it is one of the bright joys they have” (Transcript Don Tillman, para. 34). In order to contextualize Tillman’s statement, it helps to consider the precise tuition fees at the private institution. Undergraduates at the USC School of Cinematic Arts pay around US \$57,256 for twelve to eighteen units in two semesters. The smallest education program is the Film and Television Production graduate program, which costs US \$35,214 and contains sixteen units (USC Cinematic Arts, 2020). Additionally, *Trojan Vision* takes on commissioned work that benefits from its standing within the local media competition: “We have become very much in-demand because, number one, we have done a good job, number two, we are not the only game in town but we roll a few games in town and nobody can do it cheaper than we can do it” (Transcript Don Tillman, para. 32). A series of film posters in the hallway point to the fact that students regularly participate in Hollywood film productions, which additionally points to the School’s high reputation. The large number of successful alumni working in the film and television industry is also stressed by the Executive Director (Transcript Don Tillman, para. 4).



Figure 9 Hallway of the Robert Zemeckis Centre



Figure 10 Trojan Vision work space

One essential component of *Trojan Vision*’s achievements is self-promotion, not only within the shows but also on all web profiles. Various trailers could be found promoting the program and the CTPR 409-class. In the latter case, students highlight their personal and professional advantages drawn from participating in the class. Those trailers are framed in emotional rhetoric, such as “Join *Trojan Vision* family!” That need for the call of participation seems to be a reaction to the COVID-19 pandemic, as a consequence of which the class is mostly performed online. *Trojan Vision*’s live shows from the campus are currently on hiatus. The production is transformed and reduced to one show per week. The station has created a *Virtual Vision Show Week* with new formats, such as a short web series *Campus Vision*, in which students host from their homes. Instead of the television channels, the content is distributed on *Facebook Live* and social media platforms.

#### 4.2.2.2 WOUB-TV

This case exemplifies CTV that provides public broadcasting by extensively involving students on a daily basis during the lecture period. *WOUB-TV*, as part of *WOUB Public Media*, is a PBS affiliate that serves fifty-five counties in the states of Ohio, West Virginia, Pennsylvania and Kentucky (WOUB, 2021). Therefore, the station sets its focus on local programming. Educational and national content is mainly supplied by the mother network. *WOUB-TV* regularly generates original news content. According to Associate Professor Mary Rogus from the Ohio University's E.W. Scripps School of Journalism, *WOUB-TV* follows a two-fold mission that is "about serving a community that doesn't really have any other local television news, [...] [but] also trains the students [...] about the responsibility of serving a real audience" (Transcript Mary Rogus, para. 9).

The station offers practical media experience for Ohio University students in several ways. Intra-curricularly, staff members of the journalism school have been performing the live broadcasting production class *Newswatch@Noon* for more than thirty years. The only interruption took place when the university changed the lecture period from quarters to semesters and the school was hesitant about whether the students could manage the workload. "But after about two years of the program without it, we just felt we were really hurting the broadcast program by not having the practical newscast for the students, so [...] we brought it back last spring [2015]" (Transcript Mary Rogus, para. 3). Along with that decision, the journalism school implemented an additional capstone class, in which senior students produce the newscast *Newswatch@Noon In-Depth*. Since then, the news magazine show has existed under several names but maintains its long-form focus. "The capstone course is supposed to be a big multimedia project, so for previous shows, they have also done companion online pieces to go with their stories to publish on the website" (Transcript Mary Rogus, para. 3). As opposed to *Newswatch@Noon*, which airs daily from Monday through Thursday, *Newswatch@Noon In-Depth* is aired roughly once a month, which allows the students more preparation time for their pieces. On those Fridays in between the live production, *WOUB-TV* usually reruns the current episode. Over time, it has become a tradition that students from several subjects work together as a team. While journalism students are in charge of the editorial side, production students from the School of Media Arts perform the technical work.

Furthermore, the evening newscast *Newswatch* enables the students to expand those skills learned in class. In fact, all productions are commonly executed by the same generation of students, which held true during the observed broadcasts. The crucial distinction between both productions turns out to be student involvement. At *WOUB-TV*, the students mainly work autonomously. The Editor-in-Chief, Allison Hunter, trusts the students' professionalism, especially the seniors; whether it is about organizing the shifts during the spring semester or writing scripts, even to the extent that a student could be an executive producer of the newscast. Hunter only guides the students in terms of the angle of the stories in order to meet audience interest. "I just try to create a decent-enough framework, and a restructuring



on some levels, but [...] it is *their* thing” (Transcript Allison Hunter, para. 4). Her role with the students can be described as PBI. Instead of a more instructed way of producing, the students practice peer-to-peer-learning: “It is nice to see that the older ones, they will step in and say, ‘Here is what you need’” (Transcript Allison Hunter, para. 8). The students’ voluntary work builds an asset within their qualification in order to attain a position as a journalist. That approach and time effort proves to be effective in terms of competing with graduates from other schools in the job market. According to Hunter, most of the students who participated in the newscast enter a career in the television industry (Transcript Allison Hunter, para. 4). At least four students, who were working in the observed productions, were hired by local television stations as news directors, anchors or reporters after their graduation.

Both experts describe a close relationship between *WOUB-TV* and the academic unit. They have not only they benefited from the experience of the same students. Since the opening of the Schoonover Center for Communication in 2013, they share the radio and television newsroom facilities as well. Both newsrooms (*WOUB-TV* and the E.W. Scripps School of Journalism) are located next to each other on the same floor. The only spatial divide is a glass wall between the sound booths (see appendix, observation protocol 1/3). All newscasts are produced in the same television studio and PCR on a higher floor of the building. Figures 11 and 12 give an impression of the hardware. The multi-camera studio is equipped with three cable-connected manned pedestal broadcasting cameras containing prompter screens, two news desk sets for the main anchors and the sports hosts, as well as a green screen in front of which the weather presenter is filmed. A communication system allows consultation and instruction between the teams in the studio and PCR. As can be seen in figure 3, all positions in the *Newswatch* studio are operated by students. The same applies to the PCR. The control room is appointed with a workstation for five team members (directors and producers), who face three television screens and a wall clock. The fact that the students are able to execute the live shows with the Ignite News Workflow automated broadcasting system is one of the most distinctive features of the journalism school. The digital production process begins in the newsroom, where the students are introduced to ENPS, one of two professional news systems used in the media industry. “You could always have more [...] but overall, these kids are working with state-of-the-art [production equipment]” (Transcript Mary Rogus, para. 21).



Figure 11 WOUB-TV control room



Figure 12 WOUB-TV studio set

Besides the share of facilities, there is not much overlap in the experts' daily work. The well-established routines, especially on the academic side, the automated production and the time difference of the newscasts eliminate the need for mutual communication between the institutions. The only critical matter exposed within the research stay concerns the online distribution of the school productions. While the evening shows can all be found on *YouTube* (see appendix, observation protocol 3/3), there was a lack of clarity as to whether the other two newscasts should appear on the channel as well. *NewsWatch@Noon* benefits from the continuity and better resources of the journalism school. For instance, more students collaborate in the production classes than on the network's show, which often struggles with students' capacity. "One of the biggest problem that *NewsWatch*, the evening show, has, is having reporters being able to work on stories throughout the day or throughout the week because students don't necessarily have that kind of time in their schedules" (Transcript Allison Hunter, para. 10). Furthermore, students from the production classes generally make a greater effort in order to get a good grade. As a result, stories from *NewsWatch@Noon*, which is distributed to the Athens County area, are selectively picked up by *NewsWatch*, which reaches a wider audience in Southeastern Ohio. An example from the observation represents the content exchange between the newscasts (see appendix, observation protocol 2/3). A story from *NewsWatch@Noon In-Depth* on opioid abuse in South East Ohio was rerun in the evening show without additional changes. According to Hunter, it is more common that *WOUB-TV* repurposes content from the school newscast for the later show (Transcript Hunter, para. 10).

Due to the distribution reach, both instructors encourage the students to cover local and regional topics. In their experience, the students find it challenging to broaden their perspective beyond campus life. As a result, Hunter finds creative ways to confront the students with their viewership: "I used to have a picture of an older couple and I put it on the wall, like, 'this is your audience' [...]. This doesn't look like you, maybe more your parents or your grandparents" (Transcript Allison Hunter, para. 22). Despite one report about International Week at OU (which had recently taken place) (see appendix, observation protocol 1/3) and another story on the approval of pets on campus in order to improve students' mental health (see observation protocol 2/3), the majority of the production content aired during the

research stay followed a regional angle, even more so in the network newscast. Apart from verifying that the topic selection meets audience expectation, neither of the production supervisors pay attention to audience ratings (Transcript Mary Rogus, para. 19; Transcript Allison Hunter, para. 22), which can be ambiguous: “On one end, we are trying not to be just the exercise but at the same time, it is like, ‘who is really watching?’” (Transcript Allison Hunter, para. 20). The *WOUB-TV* interview also revealed the incapacity for audience research in terms of additional expenses and workforce (Transcript Allison Hunter, para. 22). The station would prefer to receive those numbers, but in the end, it is not a priority, since public broadcasting’s funding does not rely on commercial advertisings.

Even though the class productions are built on the self-reliance of each participant’s position, the students are well guided. Every script and audiovisual is subject to the approval of the instructor before it goes on the show. However, the instructor works at a desk alongside the students. The newsroom aims to reproduce an authentic media environment, which helps the students identify as a journalist/producer, etc. After the live show, the class reconvenes in the newsroom for a detailed review. The observed rigorous yet constructive feedback appears to be a crucial part of the students’ learning progress. At times, alumni who work in the television industry visit the class in order to evaluate the students’ performance (see appendix, observation protocol 1/3). Besides the rate of the students’ media career start, further evidence of the production quality can be derived from award wins. “There are some awards that the journalism school is more keen on [...] than *WOUB*” (Transcript Allison Hunter, para. 26). The choice of contest participation highly depends on who executed the broadcast, which for the majority of cases is the academic unit. To name but two, in 2019 the special issue on sexual assault received the *Student Production Award*; and in 2013, two news reports ranked first place at the *Society of Professional Journalists Award* (*WOUB Public Media*, 12/09/2019, 04/08/2013). One last remark, the audience does not notice the displayed organizational differences of the production, as all three forms of the newscast maintain the same look and student-driven character.

According to Ohio University Course Offerings at the Athens Campus (Journalism Subject), due to the COVID-19 pandemic, the spring/semester class of 2021 was delivered in a hybrid format. The class was split into online sessions focusing on theoretical concepts of producing, while later in the semester, class sessions were held at the designated meeting times and locations throughout the RTV building. The journalism school is working on digital solutions in order to provide as equal as possible amount of practical learning experiences for students at OU as for those who are remote. According to Rogus, the plan was to reach the scope of production beyond local news during that exceptional spring semester. Consequently, the *WOUB-TV* schedule announced a reduced frequency of original content such as *Newswatch@Noon In-Depth* shows on Fridays, 12:30 pm, that rerun twice on Mondays.

#### 4.2.2.3 KOMU-TV

Founded in 1953, *KOMU-TV* is one of the oldest university-owned licensed broadcasting stations in the country that has been continuously running television content. An affiliation of the nationwide *NBC* network, it distributes a regional 24/7 full-power program on *Channel 8* (*KOMU*, 2021a). In addition to the primary channel, one daily evening newscast feeds the *CW Television Network*. Further online distribution combines outlets such as the *KOMU* website, streaming apps for *Apple TV* and *Roku*, and a mobile weather app, as well as social media accounts on *Facebook*, *Twitter*, *Snapchat* and *Instagram* (Transcript Randy Reeves, para. 53-54; Nelson, 2020). The local *NBC* station reaches fourteen counties in the Mid-Missouri area. Their addressed target group are residents aged between 25–54 years, by which it stands above the average age of the *CW*'s audience (18–49 years). “That is a demographic that our advertisers desire, therefore, in order for us to generate revenue, we have to deliver what advertisers want” (Transcript Matt Garrett, para. 22). However, *KOMU*'s programming has to balance the audience' perception of a university television station as well: “Especially with the *NBC* stream, we won't put shock TV or things like that on this particular program stream because that would be a disconnect in the brand that we are trying to represent” (Transcript Matt Garrett, para. 36). In addition to the purchased framework program, *KOMU 8*'s daily live production starts with the morning show *KOMU 8 News Today*, followed by five newscasts. The weekly schedule (table 8) below presents the CTV's original content.

The ongoing COVID-19 pandemic has had no impact on the channel's program routine. According to the News Director, once the virus started to spread, all managers and reporters immediately worked from home while a skeleton staff stayed in-house to execute the live productions. This high-frequent operation relies on enormous personnel and financial resources. *KOMU-TV* employs a professional full-time crew including six news anchors, three meteorologists, one sports director, two program managers, one content manager, and a sales and a production team that is responsible for commercials (Transcript Randy Reeves, para. 68).

Since the CTV station follows an academic mission, which is to train students from the Missouri School of Journalism, the academic unit contributes greatly to the commercial operation as well. The News Director refers to a team size of 150 students each semester (Transcript Randy Reeves, para. 72). This state of affairs developed over time: “The station went on the air as an experiment of sorts, the brainchild of journalism professor Edward C. Lambert. Students served as interns in the early years, but in 1970, that all changed. Students began to fill the roles of reporters, writers, producers and photographers for all the station's newscasts” (*KOMU*, 2021). Six faculty members from the journalism school instruct the students within the intra-curricular structure of *KOMU-TV*.

Table 8 KOMU weekly program schedule

	moN	TuE	WED	THu	FrI	SaT	SUN
4:30-7:00AM	KOMU 8 News Today	KOMU 8 News Today	KOMU 8 News Today	KOMU 8 News Today	KOMU 8 News Today	KOMU 8 News Today	KOMU 8 News Today
6:00-7:00AM							
7:00-8:00AM							
12:00-12:30PM	KOMU 8 @ Noon	KOMU 8 @ Noon	KOMU 8 @ Noon	KOMU 8 @ Noon	KOMU 8 @ Noon	KOMU 8 @ Noon	KOMU 8 @ Noon
5:00-5:30PM	KOMU 8 @5	KOMU 8 @5	KOMU 8 @5	KOMU 8 @5	KOMU 8 @5	KOMU 8 @5	KOMU 8 @5
6:00-6:30PM	KOMU 8 @6	KOMU 8 @6	KOMU 8 @6	KOMU 8 @6	KOMU 8 @6	KOMU 8 @6	KOMU 8 @6
9:00-9:30PM	KOMU 8 @ Nine on CW	KOMU 8 @ Nine on CW	KOMU 8 @ Nine on CW	KOMU 8 @ Nine on CW	KOMU 8 @ Nine on CW	KOMU 8 @ Nine on CW	KOMU 8 @ Nine on CW
10:00-10:30PM	KOMU 8 @ 10	KOMU 8 @ 10	KOMU 8 @ 10	KOMU 8 @ 10	KOMU 8 @ 10	KOMU 8 @ 10	KOMU 8 @ 10

Three forms of student involvement enable the broadcast quantity and quality. “There are a handful of minor jobs that freshmen could do, like desk assistant or production assistant, and those give them the opportunity to get a feel for the newsroom and do stuff early on [...] before they are actually there as part of their curriculum” (Transcript Randy Reeves, para. 12). Journalism majors take the Broadcast Production classes 1, 2 and 3. While the first semester lays the conceptual groundwork within a traditional teacher-centered learning environment, Broadcast 2 includes some reporting. Students of Broadcast 3 are required to produce several news shows per week at *KOMU-TV*. As a result, students spend up to twenty hours a week in the newsroom (Transcript Randy Reeves, para. 4). The in-house development goes even beyond those three classes:

After you finish B3, you can specialize a little bit. [...] Then, you can either take advanced news reporting, which is an investigative class. [...] You can take advanced sports reporting and really focus just on covering athletics. [...] And then you can also take Annie’s [Associate Professor and Interactive Director at *KOMU*] digital literacy class, where you are working just on the other platforms, just our website and *Facebook* and *Twitter* and *Snapchat* (Transcript Randy Reeves, para. 38).

Apart from class credits, experienced students can sign up for paid shifts that are shorter than eight hours in order to keep the workload manageable (Transcript Randy Reeves, para. 30). *KOMU*’s organizational effort includes the coordination of students’ commute to the station, which is eleven kilometers away from Columbia and not served by public transportation. The station keeps seven cars available for student reporters, who would not otherwise be capable of covering stories in the area (Transcript Randy Reeves, para. 28). The high scope of equipment, which includes twenty portable cameras, is necessary for simultaneous film shoots (Transcript Randy Reeves, para. 72). The photographs below display the interim studio and control room facilities at the time the newsroom was under construction. As shown in figure 14, the professional studio provides digitalized set options and unmanned cameras, including a teleprompter. The live productions are run from the control room using the fully-automated production system Ignite (see figure 13).



Figure 13 KOMU-TV news studio



Figure 14 KOMU-TV temporary control room



Furthermore, *KOMU* is equipped with the iNews newsroom system and Avid editing software (Transcript Randy Reeves, para. 72). The content management system Social News Desk ensures a structured social media work, which is of importance within the training: “Everyone has certain digital obligations. Our daily reporters have to tweet from the field during the day [...]. Then they come in and they have to write their own web story [...] and once your web story gets approved, you write your TV script” (Transcript Randy Reeves, para. 44). The standing within the regional market is not only screened on a social ranking app – *KOMU-TV* can also afford audience research data. The Nielsen competitor ComScore supplies *KOMU-TV* with reliable and large-scale viewership information on a daily basis in order for the station to acquire regional advertising customers (Transcript Matt Garrett, para. 52). After all, the commercial operation relies on revenue from the market:

We are considered a self-funded auxiliary of the university. So, we operate off income generated by commercial advertising sales, production services, commercial production services and retransmission revenue that is paid by cable and satellite companies. All our income is reinvested into the operation of a television station. We receive no funding from the university. We receive no funding from the state of Missouri (Transcript Matt Garrett, para. 10).

The field research did not disclose the CTV's annual budget. However, the extensive equipment and the newsroom renovation, an achievement from increased commercials during the election year, indicate that *KOMU-TV* is the wealthiest case of the sample. An anecdote from the expert interviews corroborates this assessment. In 2016, during a phase of educational financial squeeze, the University of Missouri drew upon *KOMU*'s \$1.5 million savings (Transcripts Randy Reeves, para. 62; Matt Garrett, para. 60-64). *KOMU*'s financial independence secures the freedom of topic selection and journalistic tone. In terms of campus coverage, the university is treated as any other significant employer of the region if the story is of interest to *KOMU*'s audience (Transcript Randy Reeves, para. 24). Vice versa, the university treats the reporters as any other media outlet of the region. “They limit accesses as best as they can, like any other PR department [...] but in the end, they know we are going to do the story” (Transcript Randy Reeves, para. 26).

Since the station is both a training ground and a competitive operation, various levels of quality management maintain a high journalistic standard. Foremost, limiting participation to journalism students implements a consistent knowledge. Secondly, the inclusive learning approach aims at developing basic skills in a traditional classroom environment and building on them through hands-on experience. This step-by-step training allows the students to ease into the challenge of “a real world feel in all of those jobs” at *KOMU-TV* (Transcript Randy Reeves, para. 24). The 90-minute broadcast class observation reflects on the process of learning. The observation protocol illustrates the classroom layout, which combines a teacher-facing table arrangement and a practice studio corner that includes essential set components for dry run scenarios (see appendix, observation protocol 1/2). The subject of the course session was the philosophy of fear and how that impacts broadcast journal-



ism. The students had to apply the theoretical model to news story cases which the class had watched on television. The session ended with the teacher presenting a solution for the reduction of fear in news stories by contextualizing the fearful parts of the narrative. Traditionally, the sessions started with the “quiz of shame”, a set of questions about ongoing news designed to ensure the students kept themselves up-to-date (see appendix, observation protocol 1/2). Thus, the observed class established a mind-set for the practical work at the station by repeatedly referring to job routines. The instruction during the B3 advanced training course ensures mistakes are caught before they end up on the web or on-air (Transcript Randy Reeves, para. 2), in which case the last level of quality management, evaluation, occurs. Individual and group critiques are performed as often as possible at the end of shifts, as well as in class. According to the News Director, a detailed evaluation of the news day takes place after the newscast at 6 pm. Along the way, short debriefings are common (see appendix, observation protocol 2/2). One last note on the observation, the News Director providing snacks after the live show created the impression of a rewarding atmosphere in the newsroom.

Several regional award winnings demonstrate approval of *KOMU-TV*'s work. The most recent honors are five first-place awards from the Missouri Broadcasters Association (n.a., 2020). The CTV also lists a series of national winnings such as the *Edward R. Murrow Awards* for best website (KOMU, 2021b; Transcript Randy Reeves, para. 46). The final evidence of succeeding in its academic mission is the fact that other regional television companies recruit students from *KOMU-TV*'s news productions on a regular basis (see appendix, observation protocol 1/2; Transcript Randy Reeves, para. 21-22).

### 4.2.3 Summary

The challenge of summarizing the CTV expert interviews lies in significant differences between the cases in terms of the institution's size and whether it is private or public, which has an impact on the financial constitution. Other factors such as the division of the academic year affect the organizational structure. However, the researcher was able to disclose key factors for CTV operations by making use of the inductive coding procedure. The detailed code system confirms that the main categories of the interview guide appear relevant for all cases. Based on these three interview categories, the color-coding sorts the text body. Green-colored codes mark statements on the organizational structures. Specifics about the editorial structure are attributed in orange/yellow codes. Blue-colored codes subordinate information about the financial structure of each case. Additionally, aspects not included in the interview guide are highlighted in purple. The qualitative analysis created three sub-levels of codes. Regarding the learning approach and the content design, even a fourth code-level was generated. The code matrix (see appendix, research documentation 1) shows the complete code system as well as the group counts for student-run and student-driven cases.

Furthermore, document portraits (figures 15-19) illustrate the distribution of coded segments in each interview. These visualizations expose relationships between codes and dominating aspects in the interviews. Each document portrait consists of 1,200 squares (30 x 40). The generated image based on the transcript is structured “according to the share of the coded segments” (VERBI, 2021) and, therefore, displays the content outcome of each interview at a glance. Any inconsistency within the document portraits points to a rather situational course of conversation, as opposed to a strict adherence to the interview guideline.

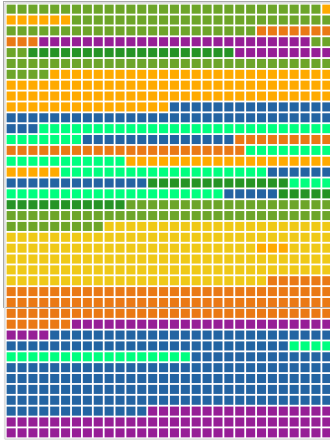


Figure 15 Document portrait TritonTV, UCSD

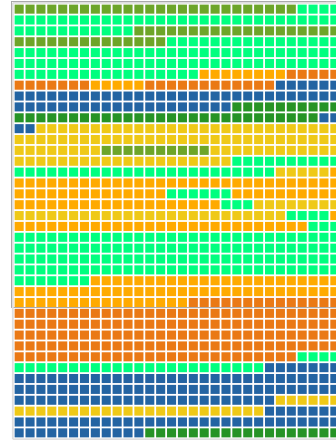


Figure 16 Document portrait MUTV, MU

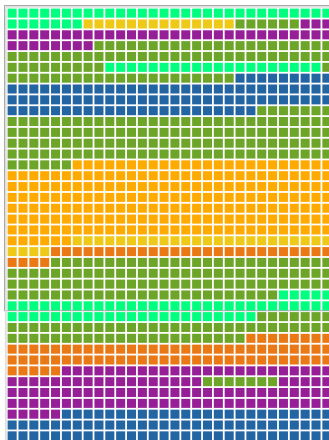


Figure 17 Document portrait USC

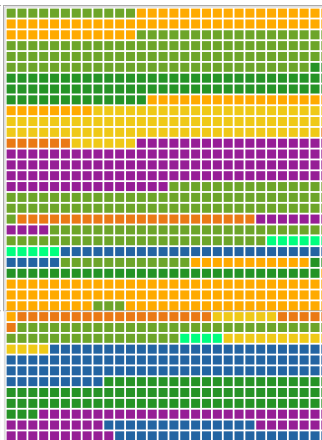


Figure 18 Document portrait WOUB

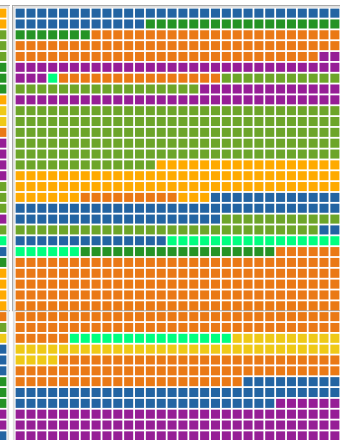


Figure 19 Document portrait KOMU

#### 4.2.3.1 Organizational Structure

Since the student-driven cases were established much earlier than the student-run cases, historical developments were addressed more often by the interviewees at *Trojan Vision*, *WOUB-TV* and *KOMU*. Regarding the purpose of the CTV operations, enabling students to gain practical media experience was a crucial component highlighted in all interviews. Serving the community was the second most mentioned purpose. However, the case study shows essential differences across CTV's understanding of community. While the student-run cases serve a campus community, the student-driven cases aim at a broader audience beyond the HEI. Since one case is affiliated to the commercial network *NBC*, *KOMU's* interviewed experts highlight their commercial interest. Two of the five cases, both student-driven CTVs, operate on the basis of a broadcasting license which are held by the universities. The legal status affects the content design and educational approach. The license-based CTV cases specialize in news show productions tailored to the local community (see 4.2.3.3). Consequently, they focus on educating students in broadcast journalism.

Student involvement can be distinguished between intra- and extra-curricular organizations. As identified in the beginning of this subchapter, student-run CTV cases tend to operate without educational ties. In contrast, student-driven CTV cases are integrated into specific school programs resulting in limited access to field-specific majors. Consequently, there are opposing motivations leading to participation in CTV. Students producing CTV within classes tend to identify more strongly with the role of a journalist or television host. However, their assignment must be seen in credit- and grade-dependent environments, resulting in extrinsic aspects of motivation compared to students involved in student-run CTV operations, who express a higher level of intrinsic motivation. Yet, in all three student-driven cases, students continued to work beyond the class assignment, expanding on their production experience, in which case the involvement is highly dependent on personal interest and the availability of time. In addition to mandatory intra-curricular and voluntary extra-curricular student involvement, in both CTV groups the extrinsic motivation of paid involvement was ascertained. *Triton TV* implements paid managing positions and at *KOMU*, more experienced students can work paid shifts. Subsequently, the case study determined the period of participation as a key factor of the organizational structure.

The document portraits illustrate that statements coded as student involvement frequently overlap with codes linked to the team structure. With the exception of *MUTV*, the CTV teams combine voluntary and paid staff members. While in student-driven operations, academic or professional media staff hold the leading positions, peers appoint all hierarchy levels of student-run operations. In all cases, the structure of the implemented editorial departments and management tiers corresponds with those of the media industry. CTV that builds on voluntary participation established recruiting strategies. Regarding student-run cases, a particular position or department assumes the responsibility for this task.

Student involvement is further constituted by the applied learning approach. Since all interviewees state that practical media training is one of the main purposes of CTV, the importance of the didactic aspects becomes apparent in all interviews. In four of the five cases, the experts use the term “learning-by-doing”. CTV cases following a news-broadcasting mission emphasize the learning-by-doing experience, especially regarding live production. At the University of Missouri, the combination of media training at the student-run and the student-driven CTVs encourages journalism majors’ learning-by-doing in several development stages. While the voluntary participation at *MUTV* is understood as low-barrier training, the class-based production at *KOMU* entails more entry requirements. A similar learning environment was found at Ohio University, where the Journalism School and *WOUB-TV* provide practical media training as part of a daily routine.

Aside from resolving the challenge of creating a public product in a team (e.g., performing in front of a camera for the first time), the study revealed a combination of essential elements within the PBL approach (see 2.2.1.1) in each case. The interviewed experts of student-driven operations stress the importance of working in an authentic environment, phrased as “creating a real world feel” for the students (Transcript Randy Reeves, para. 38). The student voice and choice is manifested by voluntary participation in extra-curricular involvement, as well as in the conception of stories and the allocation of tasks in classes. Sustained inquiry is an integral part of lecture-based training at student-driven operations. Critique and revision is part of instruction-based learning, which was found exclusively at student-driven operations. Reflection and evaluation became more evident during the observations of student-driven productions. Consequently, the relevance of critique and reflection in the student-run cases cannot be confirmed. By definition, student-run cases put peer-to-peer learning into practice. The same approach was observed of voluntary involvement in student-driven cases, in which more experienced members support the beginners. Internships and workshops are more common at student-run operations, e.g., in order to manage volunteer interest.

#### 4.2.3.2 Editorial Structure

Meetings have proven to be integral to all CTV operations. However, the frequency, time and purpose of team meetings varies in terms of the production flow and organizational structure. Two forms of gatherings can be distinguished. Management or general body meetings aim at administrative coordination. In student-driven CTV cases, the professional or academic staff is responsible for this task. At student-run CTV cases, in which the students also hold management positions, the students are primarily responsible for this. Additionally, student body advisers support and consult with the student-run stations. More frequent than the management meetings, editorial meetings aim at planning productions and selecting topics. While editorial coordination is part of the production classes or shifts at student-run stations, department or project leaders initiate editorial meetings at student-run stations. Depending on the production, editorial meetings occur on a daily or weekly basis. In the case

of daily productions that cover timely issues, morning meetings have become the standard routine. Regardless of the type of student involvement, stories are selected through a negotiation process with all participants. Since student-run cases are less bound to certain format structures, they enjoy a greater freedom of choice.

In order to display more content-related findings, the distinction between daily programming and daily production must be emphasized. Live production seven days a week was only found at the *KOMU* commercial station, which is exceptional for CTV. Even though operations often broadcast up to 24/7, productions are usually limited to weekdays and halt during semester breaks. Regular live studio broadcasting is the set goal at four out of the five cases. Apart from *Triton TV*, the CTV cases produce recurring formats. Four types of show formats were identified during the case study: morning shows, sports shows, entertainment and talk shows, and newscasts. CTVs operating on a broadcast license pursue news addressed to a local community “that doesn’t really have any other local television news” (Transcript Mary Rogus, para. 9). The private-school-based CTV of the sample produces the largest variety of shows serving both the local and campus communities. Along with the findings on the organizational structure, the editorial structure confirms the pattern that student-run CTV commonly addresses the campus community, while student-driven CTV covers a local area. Only *KOMU* has certainty about their viewership since the station can afford to measure audience ratings. The majority of cases stresses the insignificance of viewer numbers. However, all productions comply with the audience reach of the program channels. Besides the television channels, the stations’ websites function as a content outlet, in addition to the *YouTube* and *Vimeo* social networks. Maintaining a mobile app is uncommon for CTV’s distribution strategy, particularly for student-run cases.

Occasionally, issues of common interest precipitate joint cross-media productions with other student media outlets or competing television stations in the region. Regarding digital obligations, two execution methods were identified. Two cases separate the web and social media task from the television productions and assign the overall responsibility of their maintenance to one individual. The other three cases ask every participant to take initiative towards cross-media distribution. All CTV cases engage in several social media networks such as *Facebook*, *Twitter*, *Snapchat* and *Instagram*, which appear to show an increase in activity due to the COVID-19 pandemic. Since the outbreak of the virus, the CTV cases have reduced their operations and shifted to remote production. The technical support at student-driven cases is a great advantage in coping with this unexpected challenge. In general, the cases convey the impression of being well adjusted to home production after one year of living with the pandemic. *Trojan Vision* has even created three new recurring formats. Livestream features of social media networks help perpetuate the students’ live experience, even if it is not a comparable substitute for live studio production.

#### 4.2.3.3 Financial Structure

A combination of several revenue types lead to a privileged financial situation in all five cases. Since both public and private HEIs in the US charge tuition, financial support from the university – which was found for the student-driven cases, or from the student body – an important revenue source at student-run cases (US \$10,000 to \$30,000 per semester), is of a generally high scope. Apart from that, the student-run CTV cases generate money by producing service content for university institutions or student groups, who compensate the CTV's effort. The on-demand streaming service provided by *MUTV* creates advertising revenue. Another CTV case generating money from advertising is *KOMU*, which is the only self-funded station of the sample. *Trojan Vision* stands out with a large number of donations from USC alumni working in the film and television production industries.

The financial status of the US CTV cases is reflected by the extent of their facilities and equipment. In this sense, the student-driven cases, again, seem to benefit more from established organizational structures than the student-run cases. The spatial conditions range from as little as two rooms functioning as a newsroom, editing space or equipment storage to resources across a whole building (*Trojan Vision*, *KOMU*). Except for *Triton TV*, the CTV stations maintain (a) television studio(s) including one or more set option(s) and a control room. The upper end of available facilities are broadcasting vehicles at *KOMU* and a motion capture stage at *Trojan Vision*. Regarding the evaluation of equipment in the CTV cases, the buzzword repeatedly uttered in the interviews is “state-of-the-art”. The interviewed experts at student-driven stations emphasize the availability of professional software, such as the automated Ignite production system, social media tools and audience research sources. The camera equipment meets a high standard in all cases, especially regarding the vast volume of equipment (six to twenty cameras, not including the studio's equipment). At the time of field research, the student-run cases named Final Cut or Adobe products as their preferred editing software. The student-driven cases more commonly use Avid for editing. Since production observations were not possible at the time of research, a complete picture of equipment at student-run cases was not drawn. In order to balance the informational mismatch between the case groups, the researcher increased the focus on equipment during the interviews, resulting in more blue-marked sequences in the document portraits of *MUTV* and *Triton TV*. Regardless of how well the stations are equipped, the challenge of remote production during the pandemic requires improvisation skills, which might come more easily to students who are used to working with low-key equipment.

Due to the COVID-19 pandemic, public (Pappano, 2020) and private (Mello, 2020) US HEIs have become even more financially strained. This significant deterioration could in the near future lower the financial support of CTV received from HEIs.



#### 4.2.3.4 Others

During the interviews, relevant subjects beyond the guideline structure were discussed. Since two subjects arose at all stations, they will be presented below. Additionally, the code “sensitive issues” covers statements regarding challenges at management level that are laid out briefly at the end of this subchapter.

After media contests were mentioned in the first interview, the researcher decided to insert this matter to the interview guide for subsequent field research. While attendance in media production competitions plays no role at the student-run cases, the student-driven cases achieve award recognition within the media landscape. The US media industry has established a wide variety of annual award programs, including specific ones addressing college media and media education programs. Therefore, CTV productions compete in national and regional contests pursuant to the organizational structure and distribution strategy. With the exception of *MUTV*, all CTV experts emphasize the fact that participation leads the students towards a professional media career. Several experts highlight the success rate of their graduates as a result of the high quality training shown in this case study. This is closely linked to the fact that journalism and media education generally take place in higher education.

Regarding sensitive issues, two concerns were identified in both CTV groups. Labor-intensive audiovisual production requires a constant availability of team members and skills which, at times, forces the stations to cancel or reduce tasks. Secondly, experts report rare cases of attempts to influence stories about the university caused by a conflict of interest. CTV operations must meet specifications from the investors, e.g., in terms of covering student body elections. Even *KOMU*, which is financially independent from its university, mentioned complaints from the institutional body about a critical campus story. However, no expert claimed distressing topic restriction by the university government or student body.

Further findings can be distinguished in group-specific and case-specific sensitive issues. The case study determines that the targeting of local content and an older demographic remains a challenge for students. Experts at student-driven cases discuss this producer-audience discrepancy based on their need to instruct the students to expand a story’s angle to address the local area. One expert directly referred to this issue as a general challenge: “It is going to be an issue [...] not only that is unique to this station, but a lot of [CTV] stations, especially small market stations” (Transcript Matt Garrett, para. 24). Case-specific sensitive issues relate to organizational arrangements between the parties in charge and one exceptional financial incident.

### 4.3 Interim Conclusion

The identified key factors of the analysis categories are outlined below and lead to research assumptions (*RA*) applied to the further exploration of German CTV in the next chapter. The US case study, comprised of closed-circuit productions, online-only projects and news broadcasting stations, exposes two distinct purposes of CTV.



Their content caters to a variety of audiences, including both local and student communities. Regardless of whether the stations are student-run or student-driven, the media operations provide valuable laboratory experience for students heading toward a professional media career. This so-called dual mission is executed through student initiative (extra-curricular) and media programs (intra-curricular).

The field research displays cases in which students are compensated financially for their work in CTV. Furthermore, the developed confidence and skills lead the participants to appreciate the higher education program far beyond graduation and reinforce a generous alumni network that seeks to contribute with ideal (e.g., review student productions) and financial support (e.g., donations). In that sense, US CTV is financially rewarding for both students and HEIs that invest in prestigious practical media training operations.

Participating in CTV is also socially gratifying. Due to day-to-day cooperation over several semesters, students build a close relationship not only to their peers but also to the educators. The observations determined a friendly working environment at CTV that counterbalances the pressure of frequent productions. Rhetoric such as “join the family” became especially apparent during recruiting phases. That cohesion seems to be a decisive factor for long periods of participation over several semesters.

Regarding sub question (a), aspects identified within the organizational structures determine the stations’ association with their universities (intra- vs. extra-curricular) and characterize the student involvement (intrinsic vs. extrinsic motivation). Other key factors include the team size, task dispositions and staff structures (hierarchical vs. equal), recruiting strategies, and entry barriers set by the stations.

RA 3.1: While the intra-curricular US cases are integrated in field-specific programs, linkages to overall competence programs in the German higher education system are conceivable as well.

In terms of content production (b), the case study exposed a wide range of formats, among them live newscasts, sports and morning shows. The US cases tend to focus on traditional broadcasting journalism and non-fictional television entertainment, rather than on online-specific formats. Students continuously train to feed the stations’ social media accounts as well. A combination of revenue sources generates a high level of financial resources. Correspondingly, extensive personnel, spatial and technical resources were found during the field research. A frequent production flow during the semesters or all year around, instructed by professionals or advised by Student Body officials, is common practice. Cross-media collaboration was rarely observed.

RA 3.2: In German CTV, live productions are not expected to be the production standard. Fewer resources may cause less frequent content production. German CTV is more likely to distribute online and, therefore, presumably reaches a dispersed audience, mainly addressed to a student community.

Sub question (c) asks about CTVs' role in the US media setting. The student-driven CTV cases in particular have grown to become competitive operations in small television markets by following the principle: greater challenge (e.g., live broadcasting) yields higher production value. Consequently, CTV stations falling into this category are of prime importance within local media settings. The production quality attracts media companies to recruit CTV participants upon graduation which is why, for many, engaging in CTV pays off in the long term. Consequently, the case study can substantiate that CTV is an integral part of practical media training in the US

RA 3.3: In contrast to US CTV, the German equivalent plays a less significant role in the media landscape. Instead of providing local and regional news, German CTV serves to drive public debates within the academic community.

## 5 German College Television

Several scholars have surveyed single CTV initiatives (Brofazy, 2001; Bornemann, 2004; Steinmetz et al., 2008) or shed light on specific aspects of the German landscape (Altmeyer, 2011; Hasenheit, 2012). The diversity of the media phenomenon, based on these studies, is examined in the historical overview (see chapter 3.1.2.3). Although the inception of German CTV is well documented, the implications of the last decade's social media transformation have yet to be compiled into a reliable database. The closing of this research gap is long overdue. Key organizational and editorial factors derived from prime examples of US CTV (chapter 4) converge to form the central focus of this dissertation. In line with the determined aspects of CTV operations, the purpose of this chapter is to further analyze the distinction between the categorization of "student-driven" and "student-run" in order to comprehensively characterize the entire German CTV landscape. An additional quick survey examines the extent to which production conditions have changed during the COVID-19 pandemic.

The first subchapter presents the research questions and addresses the research design, generating a transparent and intersubjective traceable procedure of the online-based questionnaire (see 5.1). The quantitative analysis is divided into two sections: organizational and editorial findings (see 5.2). Subchapter 5.3 aims to identify similar patterns in the survey data and generate a CTV typology that holds true for Germany.

### 5.1 Research Design

Based on the research questions and research assumptions in 5.1.1, the methodological aspects of standardized online surveys are discussed below. The cornerstones of the operationalization include the survey conception and response categorization, the revision of the questionnaire through the pretest phase, as well as the tools and methods of analysis (5.1.2). Subsection 5.1.3 delves deeper into the sample of the research subject, the invitation procedure for participation and the response rate. This essential chapter section refers to relevant textbooks from the field of communication and sociology, focusing on the German and US academic communities, known for their high methodological standards and state of research.

#### 5.1.1 Research Questions and Assumptions

The elaboration follows the main research question of which organizational and editorial structures and resources can be determined in German CTV (RQ 2). Derived from the previous chapters, the reassigned research assumptions can be associated with the following sub questions (SQ).

SQ1: How is German CTV constituted in terms of the historical and legal background, the institutional linkage and student involvement?

- i. Previous studies already indicate a formation wave of CTV projects in the new millennium due to simplified digital production conditions. This development is expected to be confirmed by the online questionnaire.
- ii. It can be assumed that only a small number of CTVs operate with a broadcast license, whereas the majority can be declared web-based CTVs.
- iii. CTV operations perform practical media training and counterbalance the theory-based learning approach in German higher education, especially at universities.
- iv. While the intra-curricular US cases are integrated into field-specific programs, linkages to overall competence programs in the German higher education system are conceivable as well.

SQ 2: How can the editorial structure be described in terms of content and distribution strategies, the production flows, as well as material and personnel resources?

- i. Educational content may form a part of CTV productions. However, informative (e.g., news content) and entertainment productions (e.g., culture, student life) are more likely to be detected.
- ii. German CTV ought to be a significant driver in academic debates and communities rather than achieve recognition at a local or regional level.
- iii. The default setup is assumed to consist of basic equipment for mobile production that is widely distributed to community and social media channels.
- iv. In Germany, licensed CTV is not expected to be the standard. Fewer resources than in the US may lead to less frequent content production.

SQ 3: How did the COVID-19 pandemic affect the editorial structure and the organizational preconditions of German CTV?

The third and final research question (RQ 3) seeks to determine what current type(s) of CTV can be identified in Germany. Derived from chapter 2, the last research assumption concerns this typology:

- i. It can be assumed that the highly governed higher education system in Germany limits the organizational variety of CTV operations.

### 5.1.2 Online Survey

The quantitative method of the standardized survey is an intentional form of communication based on a written questionnaire with the purpose of generating numerous individual answers (Möhring & Schlütz, 2010, p. 14). Several factors determine the standardized survey, such as its structure (see 5.1.2.1) and recipients (see 5.1.3). The method seeks to identify individuals that carry certain scientifically relevant characteristics (Brosius, Haas & Koschel, 2016, p. 84). By participating in a survey, the individuals represent a broad reference group, such as an organization, company or type of media. In this regard, research projects that solely utilize the standardized survey tend to depict either a cross-section population or a specific highly motivated subpopulation (Schnell, 2019, p. 303). The latter corresponds to the object of investigation: German CTV.

The standardized survey can be executed orally by face-to-face communication, by phone or in a written form. Since the advent of the internet, written surveys nowadays appear mostly online, in which case the questionnaire is computer-based (Bandilla, 2015). Software tools help to program the survey, enabling the implementation of interactive and multimedia elements (Scholl, 2018, p. 53). Routed in social sciences, empirical communication studies make use of online tools such as SoSci Survey, which is of no cost to non-profit academic research and, therefore, employed for this examination of CTV. The tool provides a set of question categories, which simplifies the questionnaire creation.

Online surveys are of particular benefit if the group of respondents is small and geographically dispersed (Brosius et al., 2016, p. 122), such as in this case. Besides saving on printing and postage expenses, the researcher has the advantage of fast execution due to software templates for question and answer categories, the elimination of interviewer training, and avoiding the digitalization of the data (Schnell, 2019, p. 283). Respondents of online surveys are only required to have access to the internet, which in Germany is available to 95 percent of the population (Beisch & Koch, 2022, p. 462), and a web browser (Schnell, 2019, p. 292). Furthermore, the researcher can simultaneously address the recipients at once (Wagner-Schelewski & Hering, 2019, p. 788). In turn, the survey participation is time and location independent.

However, one clear disadvantage of online surveys is the inability of participants to clarify questions at the moment of the occurrence (Wrench et al., 2008, p. 227). These uncontrollable participation factors, e.g., distractions, might affect the data quality (Schnell, 2019, p. 302). Due to the impersonal and incidental nature of survey requests, they are easily overlooked and often ignored by the recipient (Brosius et al., 2016, p. 122). Reminders combined with a tailored cover letter are effective in counteracting this problem. Email addresses to which several individuals may have access, such as those of organizations, bear the risk of the participation of multiple organization members. Data correction is not always possible, but in this case, listing organizations by name and category makes them identifiable (see chapter 5.1.3).

### 5.1.2.1 Survey Questions and Response Categories

In contrast with unstandardized surveys, standardized surveys consist of a predetermined questionnaire that follows the same structure with each participant (Scholl, 2018, p. 61). When soliciting online surveys, one must ensure that the questionnaire is explicit and comprehensible and its interface is user-friendly. Since individual participation is unmonitored, it is advantageous to implement subtle plausibility and completeness checks (see research documentation 2, survey 2017, survey 2021) into the questionnaire.

The dropout rate can be mitigated by keeping the scope of the questionnaire short and succinct. Participation time can be reduced through thoughtful conceptualization, such as generating a logical flow, in which questions relating to a similar topic (e.g., all questions regarding team structure) are grouped together (Porst, 2014, p. 146). An opening message should explain the purpose of research, provide an estimated timeframe (ca. 20 minutes), and ensure the participant's anonymity (see research documentation 2, survey 2017). A survey that takes longer than 30 minutes tends to get tiresome, which is why it is not recommended (Schnell, 2019, p. 117). The average questionnaire completion time is 15 minutes (TIME\_SUM  $M = 920$  sec) and, thus, corresponds with the mentioned duration in the questionnaire's introduction. The COVID-19 update was conceptualized as a quick survey and, therefore, only occupied an average of 2.5 minutes (TIME\_SUM  $M = 150$  sec).

To obtain reliable data, the order of the questionnaire must be considered. Porst (2014) recommends placing sociodemographic data and sensitive issues at the end (pp. 147, 129), for instance, questions about financial resources that could cause rivalry among college media stations and participant insecurity. The sociodemographic information is limited to three pertinent questions (function of the CTV station, type of academic member, age). Another way to avoid termination is to make use of automated filter guides that provide an individualized survey progression (Wagner-Schelewski & Hering, 2019, p. 794). The researcher inserted nine such binary filter questions (yes/no), the most significant being question 10 (see research documentation 2, survey 2017), which asks, "Can class credit be earned by participating in CTV?" The quick survey contained one filter question regarding the availability of CTV facilities (see research documentation 2, survey 2021).

In terms of the formulation of questions, simplicity is key to a fluent response. The longer the participant has to think about a question, the more likely frustration is to build up. Consequently, surveys should avoid double negatives and leading questions (Porst, 2014, pp. 99-100). The use of generally understandable language without technical jargon is ideal. If technical terms are necessary, a short explanation should be directly provided (Porst, 2014, p. 116). The only ambiguous term appears in questions 22 and 23, concerning the CTV's claim/slogan. For clarification purposes, the term is complemented by the word "description" ("Untertitel") (see research documentation 2, survey 2017).

Three types of survey questions can be distinguished: closed, partly-open and open (Porst, 2014, p. 53). Closed questions lead the participant to a choice of mainly nominal scale answer categories, which can either be dichotomized (e.g. yes/no, pub-



lic/private) or polytomized (Probst, 2014, p. 73). The majority of these single-choice answers are displayed as dropdown selections in order to signal the participant to choose one of the options. Furthermore, the survey consists of a number of ordinal scale questions regarding the team size and the production frequency (see appendix, question 12-13). In contrast to single-choice questions, multiple-choice questions can be partly-open if they include the open answer category “others”. Therefore, these questions allow the participant to add an individually relevant answer. This type of question is useful if the possible realm of answers can be identified but is by no means exhaustive (Porst, 2014, p. 59), as in the case of production equipment (see research documentation 2, survey 2017). Closed and partly-open multiple-choice answers are visible all at once. To ensure reliable data, multiple-choice options need to be distinct with no conceptual overlaps (Porst, 2014, p. 112). Open questions are more demanding since there are no predetermined answer categories (Porst, 2014, p. 56). By providing an open text field, the participant is asked to write down the answer. Clear instructions regarding the length (e.g., “describe in two sentences”) and the form of the answer (e.g., “yyyy”) can prevent the participant from becoming overwhelmed by the task.

The majority of questions begin with interrogatives, such as “what”, “which” and “how”. However, apart from questions, the survey also consists of writing prompts, especially in the case of open answers (see research documentation 2, survey 2017). Certain closed and partly-open questions are also phrased as a request (see questions 6, 27, 52). Toward the end of the survey, a valuation question asking for the participant’s opinion (Scholl, 2018, p. 148) contains five four-point Likert-scale items about the status quo of CTV and its potential future (see research documentation 2, survey 2017). The verbalized scale ranges from the options of “disagree”, “somewhat agree” to “agree”, “agree completely”. The participant benefits from verbal rating scales compared to numerical rating scales because this does not lead them to wonder about what each number exactly corresponds to (Porst, 2014, p. 81). The challenge lies in the accuracy of the answers: the larger the scale, the vaguer the participant’s choice. Consequently, Porst (2014) recommends using three- to four-point scales and waiving a “do not know” option (pp. 81-82). The same scale was used in the quick survey asking the participant to assess the COVID-19 circumstances by providing eleven items (see research documentation 2, survey 2017).

Another special form of question used in the main survey is the top three ranking regarding expenses (see question 37) and income (see question 41). Under each question, an instruction leads the participant to use the drag-and-drop feature (Scholl, 2018, p. 180) to develop their ranking.

The answer categories are developed based on the previous theoretical chapters and on the results of the inductive analysis procedure of the case study. To give two examples, a list of traditional tasks in TV journalism (Graßau & Fleck, 2016, pp. 25-27) is further enhanced by online tasks identified in the case study (see research documentation 2, survey 2017). Regarding the learning approach, a range of six responses is possible (learning by doing, P2P, reflection, instruction, theory-based, others). This choice of answers traces back to chapter 2.2.1, the categorization of which has been

confirmed by the case study. Since pedagogical terms are used here, explanations in parenthesis specify the answer categories. The use of an open category catches additional learning approaches implemented in the CTV operation. The very last open question of the online survey leaves space for the participants to insert additional notes and comments. As recommended in the literature (Porst, 2014, p. 161), after fifty-six questions, the survey ends with a closing statement/debriefing informing participants that the survey is complete and thanking them for their contribution (see research documentation 2, survey 2017).

### 5.1.2.2 Pretest

By its very nature, the conceptualizing of a questionnaire requires constant revision. The pretest, being the empirical verification step, serves to eliminate mistakes before the actual data collection (Schnell, 2019, p. 127; Keyton, 2006, p. 174). Various types of pretest help in different ways to develop the research instrument. Active forms of pretest focus on refining topical aspects of the questionnaire (Probst, 2014, p. 193). Since the question and answer categories were developed extensively over the course of the theoretical framework, as well as validated and expanded during the US case study, the passive pretest type was applied in this study. This standard pretest is an indispensable step toward a reliable method (Porst, 2014, p. 190; Schnell, 2019, p. 123). Yet, the assessment of the research instrument can only be carried out in a meaningful way if a complete draft version of the questionnaire exists (Schnell, 2019, p. 142).

The passive pretest aims to evaluate usability and technical problems, as well as general comprehensibility and content adequacy (Porst, 2014, p. 191). The test phase seeks to eliminate item-nonresponse which is a common problem, especially in online surveys. The phenomenon of item-nonresponse refers to the incident when a participant refuses to answer a specific question, e.g., regarding a sensitive issue or simply because the participant does not feel authorized to answer the question (Schnell, 2019, p. 48). Furthermore, the pretest identifies the length of the participation and tests the interest and attention span of the participant (Schnell, 2019, p. 123). Therefore, the pretest-takers need to be part of the specific population addressed in the research (Porst, 2014, p. 191; Wrench et al., 2008, p. 223). Applied to the research object, five students participating in CTV, and one individual unfamiliar with college media who just focused on the design and layout of the questionnaire, performed the pretest of the main survey. This relatively small number for the pretest sample can be justified by the fact that the complete sub population (at the time) consisted of sixty-four CTV stations (see 5.1.3). Accordingly, the pretest sample covers roughly ten percent of the full sample.

The pretest tool in SoSci Survey provides a commenting function for each test person. The comments are automatically saved and can be downloaded after the test phase is completed. The survey participation took between 20 and 30 minutes, depending on the selection of filters. Apart from detected typing mistakes and double spaces, one critique on usability was in relation to the missing back button, which

was implemented after the pretest. Two individuals found that question number 3 (see research documentation 2, survey 2017) left too much room for interpretation, leading to the more precise formulation of “*your* HEI”. Moreover, the comments suggested adding the full term “video journalism” to the abbreviation “VJ” in question 15 (see research documentation 2, survey 2017). The pretest participants proposed inserting the answer category “*irregular* growth of team members” to question 18 and rephrasing the question to “the *main* team growth” (see research documentation 2, survey 2017). The category “others” was missing in multiple-choice question 40 (see research documentation 2, survey 2017). After some consideration by the author, two remarks from the pretest phase were disregarded. Whether the HEI supports CTV constantly or occasionally was left open on purpose in order to avoid a complicated question and overstraining the participants. Similarly, the open question about the average spending per semester was retained. The alternative to implement a closed answer showing quantified intervals ran the risk of feeling disadvantaged compared to other CTVs. Instead, the data was grouped retrospectively in favor of the findings’ clarity.

Regarding the COVID-19 update, three individuals tested the quick survey. The brief second wave of the survey consisted of nine questions, four of which were obtained from the main survey in order to draw a direct comparison. Besides one spelling mistake, the pretest resulted in three more adjustments within the newly phrased questions. Questions 3 and 4 about the production quantity were criticized as being overly formal (see research documentation 2, survey 2017) and too vague. Consequently, the questions were rephrased and thereupon specified to include original content. In question 7, an unnecessary answer category was removed since the filter question prior had already excluded the possibility. Moreover, a missing open answer category assigned to others was identified here.

### 5.1.2.3 Descriptive Data Analysis

The data set provided by SoSciSurvey can be integrated and analyzed with IBM SPSS 26 data analysis software. This software carries all the functions necessary for answering RQ 2 and RQ 3 (see 5.1.2.4). “Descriptive statistics provide a standardized method and procedure for summarizing and organizing all of the cases of one quantitative variable. [...] When this step is complete, researchers use this information to assess difference and relations between variables” (Keyton, 2006, p. 187). Since the majority of variables is measured on nominal and metric scales, the analysis focuses on descriptive statistics. Frequency tables, in particular, serve the purpose of analyzing the individual value quantities of each categorical variable (Brosius, 2013, p. 359). Descriptive statistical values such as the mean ( $M$ ) and the standard deviation ( $SD$ ) provide contextualizing information. The results are shown in absolute numbers, as well as relative frequency in percent (Brosius, 2013, p. 362). Proper visualizations of pivot tables are bar graphs or pie charts, which are appropriate for numerous characteristics (Brosius, 2013, p. 365). Additionally, histograms are suitable for open answer categories consisting of various numerical values (Brosius, 2013, p. 376). Cross tables

combined with statistic tests, such as the chi-squared measure, detect links between two variables (Brosius, 2013, p. 415). The test enables the viewer to draw conclusions about the full sample based only on large datasets at the level of nominal scales. In concrete terms, “the chi-square test of independence was created to help us determine if statistically significant differences do exist” (Wrench et al., 2008, p. 315). As a minimum standard, the expected frequency of each category should be five or higher (Brosius, 2013, 421; Wrench et al., 2008, p. 315).

Providing an easier overview of multiple-choice answer sets that consist of dichotomous values, SPSS offers the feature of reconstructing the variables in such a way that they can be evaluated through frequency tables and two variable sets can be compared through cross tables (Brosius, 2013, p. 449, p. 453). Similarly, one new variable “state” was manually created based on the information of other variables, such as the CTV’s title (see research documentation 2, survey 2017), claim (p. 18) and unique show/ format (p. 33). The presentation of the descriptive data analysis is thematically arranged, rather than performed in the chronological order of the questionnaire.

#### 5.1.2.4 Hierarchical Cluster Analysis

The purpose of typologies, as referred to by RQ 3, is to detect similar social structures within empirical data (Schmidt-Hertha & Tippelt, 2011). This type-building process aims to identify homogeneity within one type, which coincides with a reduction of complexity. Regarding collections of quantitative data, the analysis focuses on empirically assessed realistic types as opposed to idealistic types (Tippelt, 2009). Realistic types are closely time-and-space bound and should be considered a respective snapshot (Schmidt-Hertha & Tippelt, 2011). Three methods for identifying typologies exist: cluster analysis, factor analysis and discriminant analysis. Cluster and factor analyses are both common methods in media research (Schendera, 2010, p. VII). While the strength of factor analysis is its ability to process variable data and correlations, cluster analysis focuses on case-related calculation and is, therefore, performed in this dissertation (Schendera, 2010, p. VIII).

Cluster analysis is considered an explorative method of multivariate data analysis (Backhaus, Erichson, Plinke & Weiber, 2018, p. 437). The method implies a differentiated decision-making process over the course of the research, imposing a crucial impact on the typology outcome. In this respect, cluster analysis can lead to several typology alternatives, depending on the selection of included variables and cases (Schmidt-Hertha & Tippelt, 2011; Brosius, 2013, p. 712). In order to attain a sensible typology, it is necessary to select a relevant set of characteristics from the data (Schendera, 2010, p. 13). Correspondingly, a transparent argumentation of the calculation basis ensures the significance of the identified typology. Furthermore, cluster analysis is an objective classification method that requires the researcher to interpret the result and, therefore, first give the typology meaning in terms of the variable selection before naming the clusters post-analysis (Schendera, 2010, p. 20). Moreover, it is important to choose a balanced number of characteristics.

Schendera (2010) notes that it is nearly impossible to determine any clusters based on only a few cases and variables, while too many cases and combined variables may distinguish too many clusters which would not enhance the clarity of the data (p. 12). According to Schendera (2010), five prerequisites indicate a sensible clustering (p. 18). Intra-cluster homogeneity states that cases within one cluster should be as similar as possible. Inter-cluster heterogeneity implies a high divergence between cases of different clusters. Thirdly, the theoretical basis of the cluster analysis should provide a logical explanation for the data distribution in the clusters. Additionally, the clusters should be able to be interpreted and validated. Lastly, stability claims that the identified cluster distribution remains relatively stable, with few changes within the variable selection.

Two approaches lead to group identification. While the similarity measure exposes a high agreement of similarities between two objects, the distance measure detects a low agreement of dissimilarities between two objects (Brosius, 2013, p. 693). Hierarchical clustering is based on similarity measures, while two-step and quick clustering methods are based on distance measures. Therefore, the procedure of hierarchical clustering follows the principle of maximum similarity within one group and minimal similarity between the groups. Starting with each case representing one cluster, the analysis proceeds in a gradual aggregation of similar cases to a few distinct clusters. Several cluster algorithms can be chosen: between average, within average, single linkage, complete linkage. In this analysis, the between average (BAVERAGE), which refers to distance linkage between groups, was applied. Hierarchical cluster analysis is suitable for metric- and nominal-scaled variables as long as the included scales remain consistent. Depending on the variable scales, several statistical measures can be used to conduct a cohesive case-based cluster analysis. The Squared Euclidean Distance measure and the Jaccard measure are both recommended for binary variables (Backhaus, Erichson, Plinke & Weiber, 2018, p. 440). In this Jaccard coefficient process, the number of pairs containing matching values is divided by the number of all pairs of values for which the fact is fulfilled at least once (Brosius, 2013, p. 703).

Hierarchical cluster analysis is considered rather outcome-open, since the number of clusters does not have to be specified in advance. Furthermore, the method is designed for a moderate case number of fewer than 250 (Schendera, 2010, p. 22). The visualization tool dendrogram helps when deciding about a sensible cluster solution. Here, the trade-off between a small clustering solution, which might be easier to apply, and a larger clustering solution, which might overstrain the homogeneity demand, must be taken into consideration (Backhaus et al., 2018, p. 439). Based on the typology through cluster analysis, the data interpretation can be extended. The newly generated cluster variable can be checked for more specifics and correlations. Based on typologies, developing recommended action plans for each identified type is a common practice (Schmidt-Hertha & Tippelt, 2011).

### 5.1.3 Census and Response Rate

In quantitative media research, the theoretical and study population do not usually coincide (Wrench et al., 2008, p. 283). Keyton (2006) recommends using a census as an alternative to sampling if the population of interest combines fewer than fifty constituents (p. 179). Since the relevant target population – CTV formations in Germany – is rather small, the complete count of the population was achievable. Over the course of five years (2012–2017), a comprehensive list of German CTV projects was systematically generated and regularly updated. In the summer of 2017, at a total of 399 HEIs (HRK, 2017), sixty-four active CTV projects were found. This slightly higher count compared to the literature suggestion was determined to be a still justifiable census size. The claim to completeness corresponds with the time of execution of the online survey, from June 2 to July 7, 2017.

The number of German HEIs had increased to 423 by 2021 (Destatis, 2021a). Yet, the identified active CTV operations had decreased to forty-four. Based on the dynamic appearance of the research object and the fact that the outbreak of the COVID-19 pandemic has fundamentally changed everyday life at HEIs, a second survey wave was conducted between May 6 to May 13, 2021. The purpose of the quick survey was to determine altered production conditions. The research procedure mirrored exactly that of the main survey.

The extensive compilation, including each CTV's website, email address and further contact information for the people in charge, enabled a survey invitation to the census in both waves (Brosius et al., 2016, p. 121). The specially defined target population was addressed by email, which is considered the appropriate contact method since members of HEIs claim a high affinity for the internet. The survey periods occurred during the summer semester when classes were in session, with the purpose of eliciting increased participation. Based on the SoSciSurvey's provided information on which of the addressed project members responded, staggered reminders were sent to the non-respondents. Within the main survey in 2017, the first reminder was scheduled one week after the initial invitation (Monday, June 12), the second reminder one week before the survey period's end (Monday, July 3). Since the quick survey ran for one week, only one e-mail was sent two days before the end of the survey period to remind the target group to participate.

An important value of the online survey is the response rate, which discloses the percentage of returned surveys compared to the percentage of distributed surveys (Wrench et al., 2008, p. 227). List-based procedures have the potential to reach a high response rate compared to probability sample-based online surveys, which occasionally do not exceed even a five percent quota (Brosius et al, 2016, p. 112). Thirty-nine CTV members participated in the online survey of 2017, which results in a response rate of 61 percent. Consequently, 39 percent of the census fall into the category of unit nonresponse. Reasons for non-participation may be that several members of one operation noticed the e-mail but trusted someone else to take care of the task, that the operation's activities paused at the time of the survey or that the request was simply lost in the day-to-day production routine.



In order to ensure the validity of the results, a data cleansing was necessary. All respondents completed the survey. However, the evaluation of the data collection determined two invalid cases. One case turned out to be entirely irrelevant for the analysis, since the participant claimed no student involvement. In three incidents, two members of the same CTV station participated in the survey. Since each CTV organization counts as one case, enabling the CTV typology, multiple datasets per case would have distorted the results. Consequently, one set of data had to be removed in both incidents. The researcher chose to discard each less extensive data set, in which more open-ended questions were left unanswered and the relative-speed index was lower.

Additionally, SoSciSurvey inserts statistics into the data that indicate the answer quality of each case. One of them is the percent of item nonresponse within the case (MISSING). The item nonresponse detects survey questions that were not answered, either repeatedly or by just one individual (Wagner-Schelewski & Hering, 2019, p. 793), which applies to two variables: new member entries (see appendix, research documentation 2, variable OR09, p. 238) and legal form (variable RT01, p. 240). Those item nonresponses can be explained by the phenomenon of question difficulty, in which the question exceeds the participant's knowledge or recollection of the subject (Wrench et al., 2008, p. 229). The highest value in the data set accounts for a MISSING of 13 percent in which all open text categories were skipped. This case also accounted for the shortest actual participation time (TIME\_SUM=305 sec, TIME\_RSE=2.26). The relative speed index (TIME\_RSE) indicates how much faster (median) than the typical participant the respondent completed the questionnaire. Data sets with a value in the range of 2.0 and above should be critically considered. This applies to one more case, which was retained after being reviewed in detail. Several indicators, such as straight lining within the item matrix, could be precluded. Therefore, the final data set of the main survey consists of thirty-five cases.

The second wave of the survey attained a response rate of 45 percent (20/44). Three of twenty participants did not complete the survey. Two of those participants show a very low participation time (TIME\_SUM<30 sec) and are, therefore, excluded from most of the analysis. These overall satisfactory response results from both surveys allow for a meaningful level of data analysis.

## 5.2 German CTV Characteristics

Since the quality of the data strongly depends on the participant's length of CTV activity and overall insight into the operation's structure, the introductory briefing of both surveys highlighted that experienced respondents are encouraged to participate. In order to be able to assess changes due to the COVID-19 pandemic, it was important that participants of the second survey wave had been working at the CTV operation for more than one year which, as will be discussed in 5.2.1.4, is not unusual.

Sociodemographic data provides further information about those who took part in the surveys. The majority of the main survey participants in 2017 were members of the educational or administrative staff (54.3 %). The second group consisted of

students (37.1 %). The other 8.6 percent of participants did not belong to either of the two groups. Correspondingly, 71.4 percent of the respondents were over the age of 25, the staff members representing the most senior age group (see table 1). 85.7 percent of the respondents held a management position. Thus, it can be assumed that the briefing was acknowledged, and the data is valid.

Table 9 Age structure of survey participants in 2017 (n=35)

		Frequency	Percent
Age grading	19 years old or younger	1	2.9
	20-25 years old	9	25.7
	26-30 years old	6	17.1
	31 years old or older	19	54.3
Total		35	100.0

Compared with the survey of 2017, proportionately more students took part in the quick survey of 2021 (58.8 %), one of which held a paid assistant position (n = 17). 29.4 percent of participants were employees of the HEI. The remaining 11.8 percent belonged to the group of higher education alumni.

The following two subchapters present detailed results regarding the organizational structure (5.2.1) and the editorial structure, as well as the operational resources (5.2.2). However, a clear separation is sometimes not feasible since organizational and editorial structures are mutually dependent. In order to locate the somewhat outdated data from 2017 in the present, the COVID-19 update is integrated into the survey findings.

### 5.2.1 Organizational Structure

As subchapter 3.1.2.3 evinces, the history of German CTV traces back to the 1970s. However, most of those first initiatives were not of lasting duration. The success of a number of college radio stations and the establishment of open channels (“Offene Kanäle”) after German reunification led to an awakening of CTV in the 1990s. Hence, it comes as no surprise that one third of the initiatives surveyed were founded during this period (see figure 20).

Furthermore, the section on the history of the medium explains that the possibilities of internet distribution resulted in a new wave of CTV formation. Just at the time when platforms such as *YouTube* and *Vimeo* enabled self-determined distribution, the number of newly launched CTV initiatives peaked for the first time in twenty years. Consequently, the data confirms research assumption *SQIi* (2.1). Yet a second peak of media projects in 2013, three of which are located in North Rhine-Westphalia, may be linked to the cable distribution of the community channel *NRWision’s* regular broadcasting in 2012, the ambition of which from its very beginning in 2009 was to support media-training projects.

Figure 20 illustrates an ongoing dynamic in the CTV landscape. On average, one to two new CTV operations are established each year in Germany. Such examples were also found after the survey was completed. In 2017, *Campus TV Düsseldorf* was originated by students at the Heinrich Heine University (Trinks, 2018). One year later, students at the Rhineland Friedrich Wilhelm University Bonn initiated *BonnairTV* (BonnairTV, 2020). Since 2020, *uni.corn* has contributed audiovisual content to the Berlin/Brandenburg media landscape (mabb, 22.06.2020).

However, this should not be construed as a continuous increase of channels. Instead, the founding structure depicted over these roughly twenty years can rather be interpreted as evidence for a critical mass of German CTV operations and as the certainty that if one project ceases its activities, a new one will appear somewhere else in the country. Even during the COVID-19 pandemic, which is characterized by decentralization and social distance, over forty running CTV projects could be identified. This observation is the basic prerequisite for the development of a typology of German CTV in chapter 5.3 and provides a profound insight into the structures of the research object, due to the data attained.

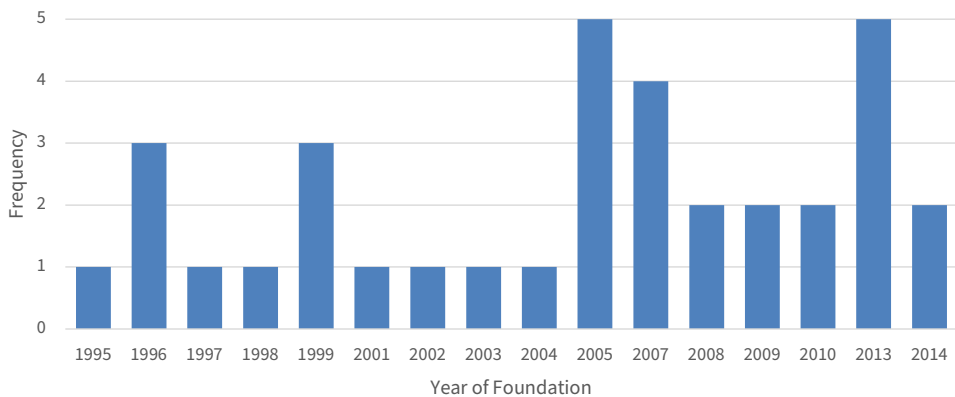


Figure 20 Founding of German CTV over time (n=35)

### 5.2.1.1 Higher Education Affiliation

Most CTVs are established at universities, followed by universities of applied sciences. Technical universities, which are usually listed under universities, account for the smallest share. Since this form of higher education carries a special potential for CTV, it was considered separately. This proportion can be perceived in both surveys (65 % universities in 2021 compared to 51.5 % in 2017; 25 % applied sciences in 2021 compared to 36.4 % in 2017; 10 % technical universities in 2021 compared to 12.1 % in 2017). Given that more universities of applied sciences exist than traditional universities in Germany, the high number of university-based CTVs is remarkable. One could argue that the conditions at universities of applied sciences are more favorable

for practical media training and it is, therefore, already implemented in the curricula. The results indicate that students at universities also long for practical training, which can be absorbed through participation in CTV. However, in order to draw a conclusion, the learning approach still needs to be presented (see 5.2.1.3).

The geographical allocation shows a nationwide CTV occurrence. Thirteen states are represented in the survey. The lack of data from the three missing states of Berlin, Hamburg, and Bremen has multiple explanations. One of the many participants of the main survey who listed their operation simply as *CampusTV* may be affiliated with the University of Bremen since it was a running CTV at the time. *TestbildTV*'s (Hamburg University) activities had been phased out at the time the survey was conducted. As a counterpart to *NRWision*, the student magazine *XEN.ON*<sup>o</sup>, which aired regularly on the Berlin open channel *Alex* until 2018, was a media training ground for students from Berlin and Brandenburg. Since the Berlin-Brandenburg media board signs responsible for the program and was involved in the participation of several HEIs, it could not be included in table 10.

Table 10 Frequency cross table higher education affiliation per state (n=33)

		Higher education institution			Total
		University	Technical university	University of applied sciences	
State	Baden-Wuerttemberg	2	1	4	7
	North Rhine-Westphalia	3	1	2	6
	Bavaria	4	0	0	4
	Saxony	1	0	2	3
	Thuringia	2	1	0	3
	Saxony-Anhalt	2	0	0	2
	Saarland	1	0	1	2
	Mecklenburg-Western Pomerania	1	0	0	1
	Lower Saxony	0	0	1	1
	Schleswig-Holstein	0	0	1	1
	Brandenburg	0	1	0	1
	Rhineland-Palatinate	0	0	1	1
	Hesse	1	0	0	1
Total		17	4	12	33

Baden-Wuerttemberg, North Rhine-Westphalia and Bavaria lead in the number of CTV operations, but they are also the federal states with the highest density of HEIs. While in Baden-Wuerttemberg, the names of four CTVs hold an affiliation to a university of applied sciences, the four CTVs in Bavaria are all affiliated to universities. It should be noted here that the *Mediaschool Bavaria* (formerly *afk*) falls into this category. Baden-Württemberg and North Rhine-Westphalia have in common that

regional networks exist. *HD campus* and *NRWision* promote CTV activities in each state, which may influence the number of CTVs.

Another similarity between the two states is the possibility for a HEI to hold a broadcasting license (see 3.2.2.2), which is also reflected in the results. Two licensed CTV stations in Baden-Wuerttemberg and one in North Rhine-Westphalia cite the HEI as the license holder. Furthermore, the above-mentioned educational channel *Mediaschool Bavaria* is license-based. Here, an association carries the licensing responsibility. A similar organizational form applies to the licensed CTV station in Thuringia, *iSTUFF*. As of 2017, eight participants reported to be broadcasting based on a license. Current reports from the state media authorities indicate that this number only applies to roughly half of the active CTV initiatives. Thus, most survey participants (somewhat between twenty-seven and thirty-one) operate without a broadcasting license, as was hypothesized in research assumption *SQ1ii* (2.2).

### 5.2.1.2 Institutional and Curricular Linkage

The CTV initiatives can be categorized into five different legal forms. Most of the participants are informal organizations without a legal entity (30.3%, n = 33). While a few have organized themselves as a working group (“Arbeitsgemeinschaft”, AG), which means a limited legally binding structure (18.1 %), about the same number constitute themselves as a non-profit association (“gemeinnütziger Verein”, e.V.) (15.2 %). Only five CTVs state a linkage to an academic institution (15.2 %). Three of these are set into a seminar environment; the other two are the responsibility of individual university departments, such as the media center. In one case, CTV forms a committee of the student body.

Apart from the legal status, the majority of CTV initiatives use the infrastructure at the HEI. When asked about internal cooperation, 35.3 percent (n = 35) declare a collaboration with superordinate media centers. 29.4 percent of participants have ties to the student body. In contrast to these technical and administrative connections, six CTV initiatives maintaining field-specific internal cooperation exist. While most have links to communication and media studies, there is also one cooperation with the Department of Computer Science as well as one with the France Centre. In addition, one case cooperates with the eLearning team of the university, which might lead to the production of educational content. Seven CTV cases express absolutely no internal cooperation. Consequently, the institutional linkage is a decisive trait of German CTV, which prompts further examination.

A key differentiator with the US case study that emerged is the curricular linkage. Whether or not a CTV initiative is embedded in a curriculum significantly contributes to its organizational structure and, therefore, serves as the main distinguishing factor in the following analyses. Both survey waves identified intra-curricular structures in over half of the participating CTVs (71.4 % in 2017, 60 % in 2021).

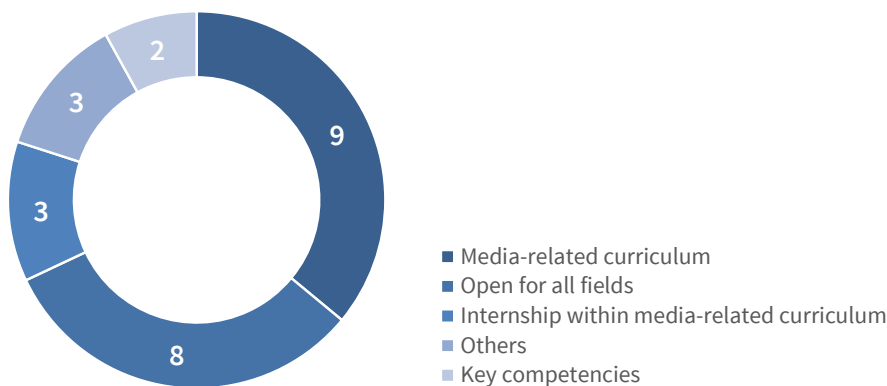


Figure 21 Field-specific curricular linkage in 2017 (n=25)

Figure 21 demonstrates the way in which students are eligible to receive college credit for participating in CTV. Two primary forms of curricular-linkage have emerged in the main survey: media-specific (12) and field-unspecific (10) integration. Media-related program implementation, which occurs more often at universities of applied sciences (8), is constituted either in the form of a course or as an internship. WETwo cases of field-unspecific curricular linkage are integrated into key qualification programs, such as career-oriented competencies. Those overall competence programs are usually part of undergraduate programs at universities (6). Less common are mixed forms and predetermined temporal commitments (e.g., seven hours of TV production per week), which are subsumed in the category “other”. The two main forms of intra-curricular linkage prove that research assumption *SQ1iv* (3.1) holds true in the context of German higher education. It is likely that voluntary work is a complementary form of participation in the majority of channels with intra-curricular linkage, as evident by their CTV websites’ call for voluntary participation rather than informing about intra-curricular implementation. Even the HEI’s module handbooks rarely refer to the integration of the CTV. In order to ensure as much course flexibility as possible, module descriptions are kept rather general which may explain this observation. It appears that HEIs are hesitant when committing to existing CTV operations on a long-term basis. From the perspective of the CTVs, an avowed commitment on the part of the HEIs would certainly be more beneficial.

### 5.2.1.3 Learning Approach

In order to determine the learning approach of CTV, question 20 (see appendix, research documentation 2, survey 2017, variable OR11, p. 238) is directed at the use of both theory-based learning and the individual components of PBL, since the PBL construct is too complex to grasp within one answer (see 2.2.1.1). On average, the CTV representatives report implementing four learning strategies in their production (M = 3.6, SD = 1.59). The practical “learning-by-doing” approach is the most fre-



quent choice, with 80 percent overall. Only one respondent exclusively adopts this approach.

Table 11 Learning approach differentiated by curricular linkage (multiple response)

	Intra-curricular cases (n=25)		Extra-curricular cases (n=10)	
	Frequency	Percent of cases	Frequency	Percent of cases
Learning by doing	19	76	9	90
Peer learning	16	64	9	90
Reflection	15	60	3	30
Instruction	18	72	1	10
Theory-based learning	7	28	.	.

Table 11 displays a higher share for extra-curricular CTVs. It comes as no surprise that peer learning plays a more prominent role in these cases. While extra-curricular initiatives apply no theory-based learning whatsoever, a mere 28 percent of intra-curricular CTV cases claim this learning approach. A strong distinction can be seen in terms of reflection and instruction, the latter presumably being in favor of peer learning. Solely regarding the HEI types, this aspect results in a small difference. Intra-curricular CTVs at universities of applied sciences (11) more often cite instruction as part of the learning approach than intra-curricular cases at universities (7). The reason for this can be found in the structure of the academic staff, which usually has a stronger practical background at universities of applied sciences. The practical orientation of media training is evident in both extra- and intra-curricular CTV. Regarding the learning approach, research assumption *SQ1iii* (1.2) can thus be confirmed. However, crucial differences between the HEIs were not identified.

The emphasis of practical media training lies on imparting journalism skills (82.9 %), which results in a slightly higher percentage for intra-curricular cases (92.0 %). 54.3 percent of participants explicitly name social media skills as part of the training. In contrast, PR skills play a minor role (25.7 %).

#### 5.2.1.4 Team Structure

The timing of member admission and entrance conditions are essential components of the team structure and, at the same time, shape student involvement. Regardless of the curricular linkage, 55.9 percent of survey participants indicate that production basics are taught in workshops (n = 34). Thereof, 29.4 percent of respondents state that workshop attendance is compulsory for participation in the CTV project. This measure of student involvement beyond intra-curricular course types aims at competence alignment, as all members need to have a basic understanding of TV production. Furthermore, workshops are used to train more experienced members in specific areas of production. This contrasts with the 23.5 percent of cases that do not specify any required measures for participation.

This, again, marks a difference in terms of curricular linkage. The extra-curricular CTVs are more dependent on free access than the intra-curricular cases, which generate continuous manpower via the class structure. Correspondingly, only one participant states that a basic workshop is mandatory, while three participants offer an optional workshop-based training. Half of the extra-curricular CTVs have not implemented any barriers to entry. For seven intra-curricular cases, a concrete allocation was found to be imprecise, as various forms of integration of new members exist, for example, additional introductory weekends in the summer semester. The semester structure seems to serve as an orientation for such recruitment measures across all CTV operations, since they are usually scheduled at the beginning of each semester term. Accordingly, 70.0 percent (n = 30) of respondents report that most new entrants join once per semester. In 16.7 percent of cases, most new recruits join the team once a year. Weekly, monthly or irregularly incoming members are of rare occurrence.

Figure 22 illustrates team size. The most common range of members is five to fifteen students (47.1 %), whereby the standard deviation for intra-curricular cases is higher ( $SD = 1.06$ ) compared to extra-curricular cases ( $SD = .57$ ). For example, a team size of more than twenty-five people rarely occurs only at intra-curricular cases (14.7 %). Regardless of the curricular linkage, students participate in the CTV operation for an average of one year or more (65.6 %, n = 32). A longer participation period (e.g., throughout the entire course of study) only rarely occurs (12.5 %). The respondents affirm that a limited participation over one semester term is more common. The length of engagement certainly depends on factors such as the creative fulfilment and the skill development potential within the team structure. Besides reporters (82.9 %, n = 35), all-round video-journalists (62.9 %), camera assistants (85.7 %), editors (85.7 %) and sound assistants (82.9 %), positions at the top of the hierarchy, such as editor-in-chief (85.7 %) and heads of departments (25.7 %), indicate the existence of a complex team structure in German CTV.

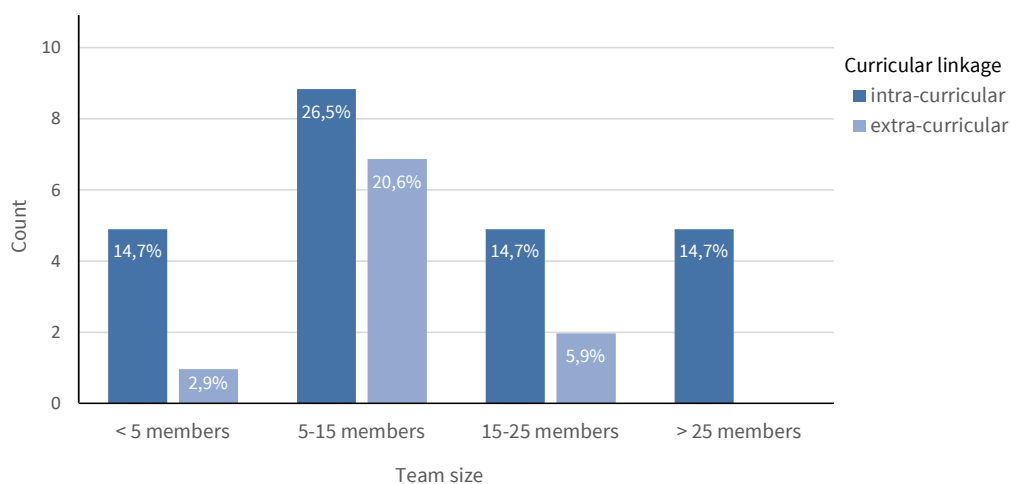


Figure 22 Bar chart of team size, grouped by curricular linkage (n = 34)

At the time of the main survey in 2017, 82.9 percent of respondents claimed that the team worked consistently and cooperated well ( $n = 35$ ). However, this high level of satisfaction changed drastically due to the COVID-19 pandemic. 58.8 percent of the survey respondents in 2021 state that the pandemic-related restrictions caused a decline in team size which, as demonstrated later on (see 5.2.2.1), had an impact on the production volume ( $n = 17$ ). Correspondingly, 76.4 percent of participants disagree with the statement “the pandemic has made the team grow stronger together” ( $n = 17$ ).

It can be summarized that intra-curricular CTV operations rated a higher satisfaction level in 2017 (four-scale item: 1 = “completely disagree”, 4 = “completely agree”;  $M = 3.16$ ,  $SD = .8$ ) than extra-curricular cases ( $M = 2.4$ ,  $SD = 1.17$ ), whereby the explicit support and cooperation with the HEI scores better. A similar picture emerges with regard to workflows during the pandemic. While at least seven out of twelve intra-curricular CTV cases had a reliable contact person at the HEI, this was not the case for the five extra-curricular respondents. When asked to rate the statement “We experienced good support from the HEI in this challenging situation”, modest results appear (four-scale item: 1 = “completely agree”, 4 = “completely disagree”;  $M = 2.94$ ), tending to be slightly lower among intra-curricular cases ( $M = 2.5$ ).

## 5.2.2 Editorial Structure and Resources

Clearly, there must be other factors contributing to the satisfaction level of CTV members. To complete the picture, the focus will now shift to the editorial structure. Here, too, pandemic-related restrictions have had a significant impact on the operations. It should be noted that the examination does not aim to be a qualitative assessment or evaluation of the CTV productions. The findings rather reconstruct the production routines in order to detect structures worth improving. However, the discussed results are based on responses of the CTV participants themselves and would have to be analyzed in a further step in order to be more robust. Unfortunately, this was not possible in this dissertation for research economic reasons.

### 5.2.2.1 Content Design

The content design is composed of topic implementation, format selection and overall production volume. Moreover, another category serves to determine CTVs contribution to ongoing debates at the HEI.

68.8 percent of respondents emphasize that the entire editorial team decides democratically on the program’s content, while only 8.6 percent are driven by top-down decisions ( $n = 35$ ). The preferred instrument for the topic selection is the regular editorial meeting, which takes place in 94.3 percent of cases ( $n = 35$ ). The most common meeting frequency is weekly (62.5 %), followed by several times per month (12.5 %) and several times per semester (12.5 %). The latter applied largely to extra-curricular operations. Only two of the intra-curricular cases meet several times a week, one even daily. Once again, a wider range of variance can be observed for the intra-curricular cases.

Regarding formats, the curricular types vary. While intra-curricular CTVs most frequently produce journalistic forms, such as reports (“Einzelbeiträge”, 87.5 %,  $n = 24$ ), magazine shows (“Magazine”, 79.2 %), vox pops (“Straßenumfragen”, 58.3 %), packages (“Reportagen”, 54.2 %), and news shows (“Nachrichtensendungen”, 45.8%), non-journalistic forms such as event streams (“Veranstaltungsmitschnitte”) (70.0 %,  $n = 10$ ) and corporate/promotional films (“Imagefilme”, 60.0 %) are more present at extra-curricular operations. However, they also place an emphasis on reports and packages (both 70.0 %). Documentary short films (“dokumentarische Kurzfilme”) account for 41.7 percent of formats among all respondents. Nearly all respondents claim that the team created recurring unique formats (97.0 %,  $n = 33$ ).

Figure 23 demonstrates a diversity of topics, whereby the direction of the content becomes very apparent. The top three topics in German CTV are arts and culture (“Kunst/Kultur”, 29 = 85.3 %), college life (“Studienalltag”, 27 = 79.4 %) and higher education politics (“Hochschulpolitik”, 25 = 73.5 %). Clearly, certain topics overlap. Cultural topics, in particular, can be linked to everyday student life, for example, in festival reports. With a margin, the topics of public affairs (“Gesellschaftsthemen”, 22 = 64.7 %), college sports (“Hochschulsport”, 21 = 61.8 %), science and research (“Wissenschaft und Forschung”, 19 = 55.9 %), educational content (“Lehrinhalte”, 16 = 47.1 %) and student affairs (“Hochschulservice”, 15 = 44.1 %) form the midfield. Several differences between the curricular groups can be observed for these categories as well as for other. Public affairs are the second most listed topic among the intra-curricular cases (79.2 %,  $n = 24$ ). Additionally, media and music are relevant topic categories, which emerge from repeated mentions in the category “other”. One respondent highlights the specific field of Oecotrophology, which points to a research content focus. This emphasis on intra-curricular cases is underpinned by the learning objectives’ category of science journalism, which 22.9 percent of participants ( $n = 25$ ) confirm. The categories of college life (100.0 %,  $n = 10$ ), college sports (90.0 %) and educational content (70.0 %) are more strongly represented by extra-curricular cases. Local and regional topics, such as politics and sports, play a minor role for all participants. Consequently, research assumption *SQ2i* (1.3) can be confirmed but requires further specification. The conjecture about educational content applies more to extra-curricular cases. In addition, formats with a promotional focus should be noted here, as discussed in the prior section. Information and entertainment content have a strong presence in both curricular types.

The number of selected topics varies from one to eleven. On average, German CTV covers five to six different topics ( $n = 35$ ,  $M = 5.7$ ,  $SD = 2.52$ ) with intra-curricular operations tending toward a wider range of topics. Extra-curricular operations tend to exclusively cover college-related stories (40.0%,  $n = 10$ ). This distinction has emerged already in the US case study. However, with one exception, all CTVs can be described as multithematic programs. No relation to HEI types was found regarding the implementation of topics. 73.4 % of participants report collaborating with at least one other college media at the respective HEI ( $n = 35$ ). Only three of the cases maintain permanent cross-media structures as they mention a central news desk or

an umbrella brand. The majority of cross-media joints are project-based and vary in terms of collaborating partners.

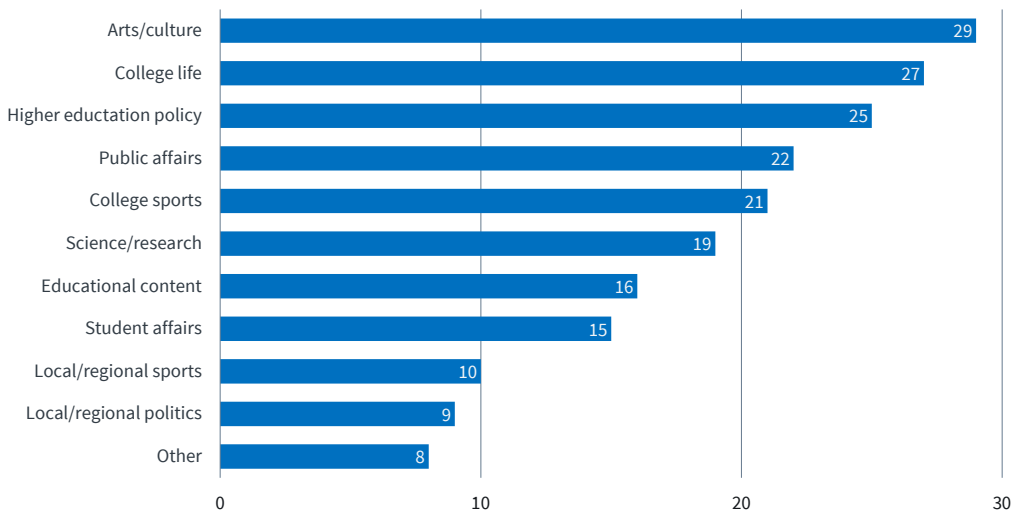


Figure 23 Absolute count of topic implementation, multiple response (n=34)

60.0 percent of participants state that the CTV productions contribute to HEIs' political debates (n = 35). In the survey, seventeen specific examples were described. For example, pressure on the rectorate within one CTV report prevented a media study program from being eliminated. One case took a political stand when right-wing parties hold events at the university. Other topics mentioned in the main survey are higher education elections and the higher education tuition critique at the respective HEI in the early 2000s. Other responses, however, could be construed as PR measures, for example, the co-design of a new university logo or the 150th anniversary of the university. This may be related to the cooperation with the HEIs' PR offices in 41.2 percent of the cases (n = 34). According to the item assessment at the end of the main survey, participants rate their CTV as fairly important for the college community ( $M = 2.9$ ,  $SD = .94$ , n = 35, 1 = "completely disagree", 4 = "completely agree"). Intra-curricular cases rated the CTVs' importance for the HEI community slightly higher ( $M = 3$  vs.  $M = 2.8$ ), which is somewhat contradictory to the findings on the topic choice above, since extra-curricular operations are the ones which most often tend to focus on college issues. These results confirm assumption SQ2ii that German CTV contributes more to the HEI community as opposed to a local or regional community. Nonetheless, a consideration of the user perception in future studies would serve to further contextualize CTV's impact on community debates.

Table 12 Average production volume in minutes per semester (n = 18)

		Percent	
		prior to pandemic	since pandemic
min	<10	.	27.8
	10-30	11.1	5.6
	30-60	11.1	38.9
	60-90	44.4	11.1
	>90	33.3	16.7
Total		100.0	100.0

Over the course of the COVID-19 pandemic, new topics emerged (n = 17, M = 2.0, 1 = “completely agree”, 4 = “completely disagree”), such as modified exam circumstances on campus, and new formats were developed by the students (n = 17, M = 1.9), for example, an online dance performance. Moreover, the remote production conditions manifested themselves in terms of the content aesthetics. Recorded talk formats on *Zoom* results in lower visual quality, forgiven by the audience as this format is part of everyday life for many students during the pandemic. This creative use of constrained production environments was also observed in the US case study. Table 12 clarifies the production volume in a comparison before and since the start of the COVID-19 pandemic, whereas productions of more than 90 minutes are dominated by intra-curricular cases. Beyond that, no differences can be found between the curricular groups regarding the production volume. The pre-pandemic data stems from the 2021 survey; however, the average total volume per CTV operation (90 min. per semester, n = 18, M = 4.0) is roughly consistent with the data from 2017 (80 min. per semester, n = 35, M = 3.6), which contained the same response scale. This total value already reflects an average reduction of the production volume since the COVID-19 pandemic (56 min. per semester, n = 18, M = 2.8). The greatest disparities can be seen in the highlighted category values. While no participant state production volumes of less than 10 minutes before the outbreak of the pandemic, almost one third of participants name production of short segments. This survey question, however, contains one weakness. No distinction could be discerned as to whether or not this includes social media content. Certainly, an inclusion would explain shorter productions, which may not necessarily relate to the pandemic restrictions. Nevertheless, the other data in table 12, especially the decrease of the 60–90 minutes category, also indicates an overall volume reduction. All respondents of the 2021 survey (n = 17, M = 1.3, 1 = “completely agree”, 4 = “completely disagree”) agree with the statement that the pandemic has limited the CTV operation’s workflows. Seven participants even stated that they had to cease their operations entirely (n = 17, M = 2.6). The flexibility in content design, implied by the results, only comes about because German CTV productions are predominantly digital, as the following subchapter demonstrates.



### 5.2.2.2 Production Resources

While subchapter 5.2.1.4 explored CTVs personnel resources (e.g., team size), the focus is now on material resources. The data demonstrates widely disparate financial backgrounds for the 2017 summer term. When asked about how much funding is on average disposed by the CTV operations during the semester, about half of the participants provided a specific number ( $n = 15$ ,  $M = 7,960$ ,  $SD = 13,948$ ). Hence, it can be assumed that the majority of CTV cases operate without receiving revenue. Most participants provide an exact budget quote of between €100 and €12,500 ( $n = 13$ ,  $M = 2,627$ ). Since a wide gap exists in comparison to this category, the two highest specifications of €30,000 and €50,000 are clearly outliers. Extra-curricular cases ( $n = 5$ ,  $M = 2,861$ ) present a significantly lower average than intra-curricular cases ( $n = 10$ ,  $M = 10,510$ ).

However, the majority of participants do not claim any budget, as figure 24 demonstrates. The scatter plot draws attention to the wide range of “no budget” cases in terms of production volume. A larger proportion of projects without income achieved the highest production volume in the 2017 summer term (nine out of twenty). This accumulation indicates that a cut-off, which becomes necessary below (see 5.3), should be made between “no budget” and “budget” CTV projects.

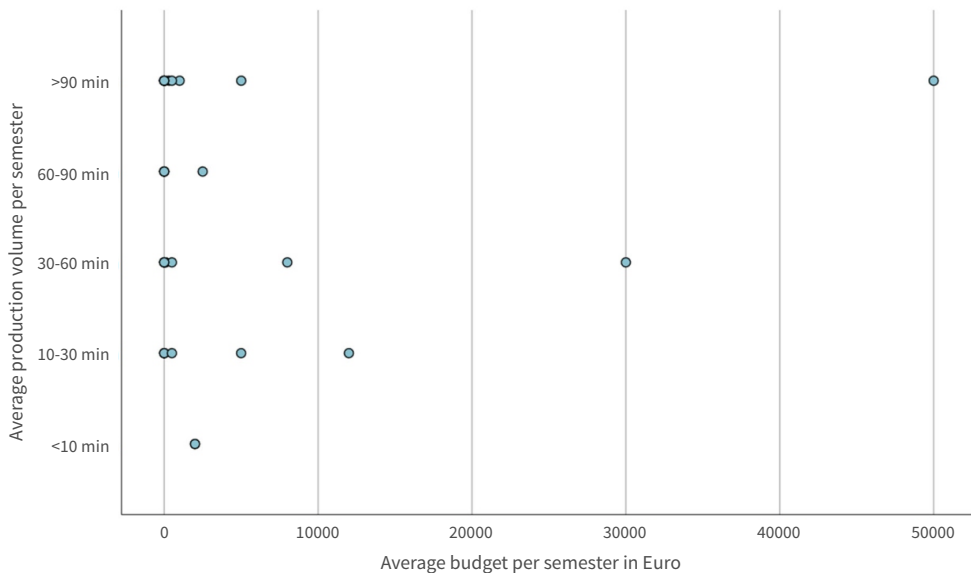


Figure 24 Relation between production volume and budget ( $n = 35$ )

Regarding the sources of revenue, the majority of respondents named funding from the HEI (67.9 %,  $n = 28$ ), followed by the respective state media board (25.0 %). A large margin was found between those listing donations (14.3 %), other sources (14.3 %) including third-party funds, income from events and project funds, the student body

(10.7 %), association member fees (10.7 %) and sponsors (10.7 %). Paid productions account for an insignificant share (7.1 %). If they even manage to have a budget, half of the respondents declare one source of revenue ( $n = 35$ ,  $M = 1.3$ ,  $SD = 1.1$ ). The listing of more than two revenue sources is highly unusual and only occurred in intra-curricular cases.

The most common types of selected expenses are hardware (70.4 %,  $n = 34$ ), software (58.8 %), staff costs (52.9 %), office supplies (44.1 %), server fees (38.2 %) and offline advertising (38.2 %). The highest expenses involve personnel costs. Twelve respondents report the existence of paid positions ( $n = 32$ ), only two of which correspond with extra-curricular cases and comprise executive positions. Aside from this far from common scenario (ten paid executive positions), intra-curricular cases also declare paid technical support (three). In six cases, the entire team is allegedly on the payroll, which raises the question of whether students in these cases were seen as part of the team. Hardware ranks second, followed by software. While 26.5 percent ( $n = 34$ ) are registered and, therefore, liable to pay royalties to the Society for Musical Performing and Mechanical Reproduction Rights (GEMA), the majority of stations take advantage of public domain music.

Figure 25 provides an insight into the technical equipment of the German CTV operations, which displays a wide range. Regarding the extent of equipment, four levels can be perceived. Absolute basic equipment seems to include handheld mics (thirty-one,  $n = 34$ ), tripods (twenty-nine), boom poles (twenty-eight) and HD camcorders (twenty-eight), which only half of the extra-curricular CTVs maintain. In general, the complete range of material is present in both curricular groups, albeit to varying degrees. The only exception is the use of broadcast vans, which is only mentioned in three intra-curricular cases and is, therefore, excluded from the bar chart (below 2 %). The second level of equipment standards contains action camcorders (twenty-five), one-directional floodlights (twenty-five), green/bluescreens (twenty-five), a corresponding studio lighting setup (twenty-four) and clip-on microphones (twenty-four). Based on this result, it can be concluded that about 71 percent of German CTVs engage in studio productions. Over half of the respondents use DSLR cameras (twenty) and shoulder rigs (twenty), creating a high-end aesthetic, especially on mobile shoots. Special equipment on the fourth level, such as a control room (seventeen) and a studio set (sixteen), enhance the studio productions. Professional 4K cameras and camera tracks even enable movie production, which four participants ( $n = 34$ ) have specified within the format variable (see appendix, survey 2017, variable FI07, p. 246). Surprisingly, studio productions play a greater role than initially assumed. However, in the overall picture of technical resources, lighting is most neglected.

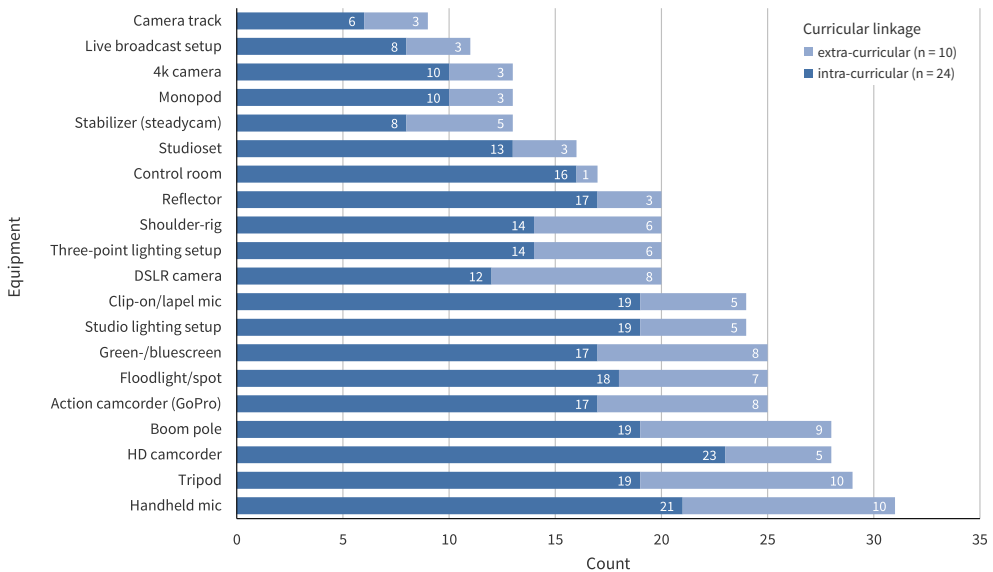


Figure 25 Equipment stacked by curricular linkage, multiple response (n = 34)

Although the dimensions of accessible premises were not specifically surveyed in 2017, the results on the use of broadcast studios and regularly hosted meetings imply permanent production facilities (e.g., editorial offices, newsrooms) as being fairly conventional. Merely four participants report rental costs, which may indicate that the facilities are located off campus (see appendix, survey 2017, variable FI01, p. 244). In 2021, 88.9 percent of survey respondents (n = 18) report that the CTV operation is located in university buildings. 44.4 percent of those CTV teams had only limited access by means of a hygiene concept. Due to the temporary closure of facilities, limiting access to stationary computers installed professional editing software (e.g., Avid, Final Cut, Adobe Premiere), many CTVs were forced to convert to freeware such as DaVinci Resolve. Access to equipment seems to have been less problematic, since at least part of the team was authorized to use it. Only three CTV teams switched entirely to privately-owned production equipment. Hence, although there was no explicit focus on mobile production using smartphone equipment in the 2017 survey, that may be more likely the case now. Ultimately, these results are consistent with the formulated premise regarding the existence of a basic level of equipment across the CTV operations (SQ2iii).

### 5.2.2.3 Audience and Distribution Strategy

Along with the scope of technical equipment and the team size, collaboration arrangements with media partners, the number of channels and the production frequency determine CTV's distribution strategy. The data represents all conceivable scenarios, from distribution several times a week to a completely irregular output. Yet, periodic distribution once a week (27.3 %, n = 33) and once per semester (21.2 %)

were the most common responses. This may be due to recurring formats, such as magazine shows or newscasts, which have been highlighted above. 18.2 percent of participants declared content output on a monthly basis. Few CTV cases distribute content irregularly (9.1 %). No meaningful differences were found between the two curricular groups. Even though these results leave some room for interpretation due to low numbers in all categories, they tend to confirm research assumption *SQ2iv* that German CTV distributes content less frequently than was observed in the US CTV cases, especially regarding the intra-curricular examples, which produced content on a daily basis. It could not be confirmed with certainty that fewer resources were the cause of this disparity. However, the results indicate smaller group sizes in German CTV, significantly lower budgets and the use of less sophisticated equipment compared to the status quo observed in the US. The interlacing organizational and editorial structures ultimately lead to a noticeable effect.

Intra-curricular cases pursue a versatile distribution strategy, operating three to four channels, while extra-curricular cases focus on between one and three outlets. Streaming services, such as *YouTube* and *Vimeo*, are at the top of the list of distribution channels (82.8 %,  $n = 35$ ). *Facebook* was the second most important distribution platform for German CTV in 2017 (80 %). In the meantime, the editorial teams have become more active on other social media platforms, especially *Instagram*. However, the importance of social media was already recognized in 2017 by the establishment of dedicated social media departments in 60 percent of the cases ( $n = 35$ ). Including the licensed-based cases, which distribute digitally via cable (DVB-C, 4) and antenna (DVB-T2, 2), 62.8 percent of participants declare that they broadcast their content on a local or regional television program ( $n = 35$ ). Due to their established brands, local and regional TV stations are able to increase the reach of niche programs, such as CTV. German CTV seems to have recognized this distribution potential. Media partnerships with local and regional private TV stations account for the largest share (34.2 %). One example among others mentioned in the survey is the regional station *Rhein-Neckar Fernsehen*. In this particular case, it becomes clear that local and regional stations, due to their challenging economic situation, also benefit from CTV productions which contribute to the diversity of the programming without causing additional costs. After a series of insolvency proceedings, the station relaunched its concept building a public service character (Niemeier, 2021). The six participating CTVs located in North Rhine-Westphalia distribute their content on the regional *NRWision* channel (17.1 %). *HD Campus* is a common distributor for CTVs located in Baden-Wuerttemberg. An equal number of respondents claim to broadcast on community channels (OK), which is below expectations. The CILECT organization is completely unheard of.

54.3 percent of participants provide content on their website. Digital screen systems inside the HEI buildings rank fourth (17.1 %). Only one listed station maintains its own mobile app. The distribution variety has evolved during the COVID-19 pandemic. In 2021, 41.2 percent of the respondents claim that they explored new distribution channels ( $n = 17$ ,  $M = 2.5$ ,  $SD = 1.0$ , 1 = “completely agree”, 4 = “completely disagree”). This primarily includes intra-curricular cases which, due to limited pro-

duction opportunities (e.g., no access to studios), rely more heavily on social media platforms than was the case prior to the pandemic.

Table 13 CTV target groups, multiple response (n=35)

		N	Percent of cases
Target group	Student community of the HEI	32	91.4
	Local community	20	57.1
	German-language audience	13	37.1
	Nationwide student community	11	31.4
	Other	6	17.1
	International audience	5	14.3
	Media professional community	3	8.6
	No explicit target group	2	5.7

Who do CTV operations address when producing audiovisual content? Table 13 seeks to shed light on this question. All but three of the participants stated that they target their content at students of the respective HEI (91.4 %). Another 31.4 percent indicate a broader circle of recipients consisting of students from the entire country. This result links to the previous conclusion about CTV's impact on debates within the student community. Corresponding to the results on the content design, the information on the audience reinforces research assumption *SQ2ii*. However, addressing the local community ranks second (57.1 %), which coincides with regard to CTV's broadcasting windows in local programs. Furthermore, the data reflects that the content aims to address a German-speaking audience (37.1 %) rather than an international audience (14.3 %). The category "other" includes high school students who are considering obtaining a higher education degree, as well as the target group of the German public broadcasting program *FUNK*, the age range of which lies between fourteen to twenty-nine years old. The possible orientation towards a professional media community seems to be on the radar of very few participants (8.6 %). Audience ratings, which played a negligible role in the US case study, were not addressed in the survey waves.

Finally, award diversity within the CTV landscape deserves a closer look. Fourteen solely intra-curricular cases state that they have received awards in the past (n = 35). Three types of awards are mentioned: citizen media prizes ("Bürgermedienspreis") and state media prizes ("Landesmedienspreis") awarded by the state media authorities, as well as one culture prize ("Kulturpreis"). This involves institutions in the federal states of North Rhine-Westphalia, Baden-Wuerttemberg, Saxony-Anhalt and Thuringia, all of which have state media laws that create favorable preconditions for CTV projects. These regional disparities hinder an equal nationwide acknowledgment of CTV, especially since there is no particular institutional body dedicated to undertaking this task.

Apart from special local distributors such as *NRWision* or the open channels (OK), distribution can be characterized as one of a global nature. The identified distribu-

tion routines among US and German CTV hardly differ anymore, especially for extra-curricular cases. Due to the COVID-19 pandemic, digital production even includes virtual editorial meetings. Consequently, the digital obligations in audiovisual production on campus have become more complex. Yet, the participants approved the statement “We are satisfied with the way we solved the transition to remote production” ( $n = 17$ ,  $M = 2.24$ ,  $SD = .75$ ; 1 = “completely agree”, 4 = “completely disagree”). Of course, one must consider that the survey participants did not want to portray the stations they represent in a negative light and, therefore, the answer “completely disagree” would be highly improbable. The same applies to the survey from the year 2017 regarding the statement “Our productions are of high quality” ( $n = 35$ ,  $M = 2.9$ ,  $SD = .6$ ; 1 = “completely disagree”, 4 = “agree completely”).

At the end of both surveys, participants were asked to rate their agreement to the statement “I am very positive about the future of the station”. In 2017, the statement was approvingly rated ( $n = 35$ ,  $M = 3.06$ ,  $SD = .84$ , 1 = “completely disagree”, 4 = “agree completely”). In 2021, the response to the slightly rephrased item “I believe the future prospects for our CTV are good” still tended towards a positive assessment ( $n = 17$ ,  $M = 2$ ,  $SD = 0.7$ , 1 = “completely agree”, 4 = “completely disagree”). Although the scales in each survey wave are reversed, which is why the mean values differ, the self-perceptions are very similar in both years. At this point of research, the question arises as to whether these results would vary between different types of CTVs.

### 5.3 German CTV Typology

Chapters four and five have already established that the most decisive distinction of the CTV landscape is the curricular linkage. Across nearly all variables, the intra-curricular cases yielded widely heterogeneous results. Therefore, it is questionable whether further type formations are distinguishable at all. Cluster analysis, as an explorative method, allows several options to be calculated and, depending on the meaningfulness of the contents, to apply or reject the cluster solution. In accordance with this ability, two statistical tests are employed in SPSS. The distance measure Squared Euclidean Distance and the similarity measure Jaccard will be contrasted. Both approaches are case-related and include the total number of data sets ( $n = 35$ ). In order to achieve homogenous groups, the variable combination of the cluster analysis is reduced to three binary variables.

The choice of variables is strongly motivated by content and based on the findings presented in 5.2. They are primarily derived from the organizational structure, since those crucially attribute student involvement. Therefore, further intra-curricular information on whether the CTV projects are media-related or field-unspecific has been inserted. As it is already evident that all seven theory-based learning cases belong to the intra-curricular group and the majority of participants selected several learning approaches, namely learning-by-doing and peer learning, this variable is excluded. In addition to the curricular distinction, the financial background is taken into consideration. To that end, the open declaration of revenue was converted into dichotomous data, differentiating between “no budget” versus “budget”. Other vari-



ables from the editorial structure are either too heterogeneous or altered due to the COVID-19 pandemic and are therefore unsuitable for the cluster analysis. The hierarchical cluster analysis integrates the following three variables: HS10 = curricular linkage, HS11 = field specification, FI04<sub>budget</sub>.

Figure 26 below displays the four-cluster solution ( $n = 35$ ,  $M = 2.89$ ,  $SD = 1.13$ ). The typology result using the Squared Euclidean Distance measure has a more satisfactory distinctive character compared to Jaccard and allows a meaningful interpretation to be made. The types are therefore labeled and the description is supplemented by a concrete CTV example.

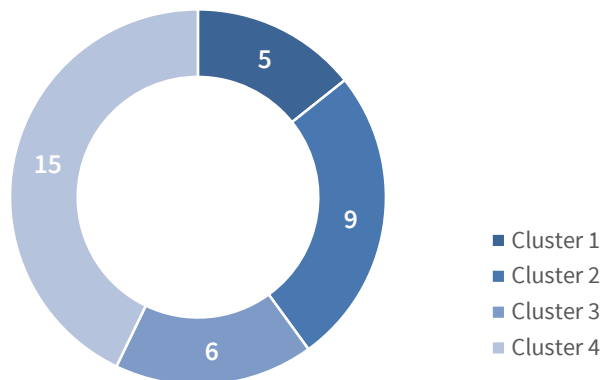


Figure 26 Four-cluster solution ( $n = 35$ )

### 5.3.1 Cluster 1: The Independent ( $n = 5$ ; 14.3 %)

Cluster 1 comprises the smallest group. It contains five cases, all of which are extra-curricular and are therefore not integrated into a media studies-related environment. Moreover, they operate without any budget and are completely exempt from any institutional conditions. This rather homogenous CTV type results in a future prospect mean of 3.0 (1 = “completely disagree”, 4 = “agree completely”).

The example of *Campus TV OVGU* from Saxony-Anhalt falls into this type. Founded in 2007, the media project served the student community and also addressed a local audience via *OK Magdeburg*. The CTV case, affiliated with the Otto-von-Guericke University of Magdeburg, was initially embedded into a media literacy curriculum. Even though the CTV’s activities continued until the end of 2017, the detachment from the study program may have contributed to the project’s discontinuation. While the station participated in the 2017 survey, no member was reachable to take part in the 2021 survey update. This example illustrates institutional freedom’s positive effect on the creativity within student production but in the end, it may create existential uncertainties.

### 5.3.2 Cluster 2: The Inclusive (n = 9; 25.7 %)

Since cluster 2 combines four intra- and five extra-curricular cases, it contains the largest alteration within the groups. The first two clusters show similarity in their field-unspecific student involvement. All nine cases retain a budget. Of the four types, this group rates the lowest value regarding its future prospects ( $M = 2.8$ , 1 = “completely disagree”, 4 = “agree completely”).

An extra-curricular example for this type is *spaetschicht.tv* from the University of Passau in Bavaria. In addition to short clips, the students produce live broadcasts and talk shows in a TV studio. The CTV case focuses on online distribution and shows frequent activities. Their online presence reveals that the production conditions are rather favorable, which may be explained by the available budget and higher skillset due to over ten years of production experience.

### 5.3.3 Cluster 3: The Media Professional (n = 6; 17.1 %)

Cluster 3 is comprised of intra-curricular cases with a media-specific focus. Another common characteristic is that they benefit from revenue. This type stands out with the advantage of a media-related faculty affiliation. Their future prospects rate a slightly higher value than the types above ( $M = 3.1$ , 1 = “completely disagree”, 4 = “agree completely”).

Located at the Stuttgart Media University (HdM), *stufe.tv* serves as an example for type 3. Its content consists of various recurring formats. Even though *stufe.tv* does not maintain a traditional studio, according to the survey data, the students use a greenscreen to create a studio atmosphere. Noticeably, the CTV participants study media, as the aesthetics of the productions stand out from other CTV content.

### 5.3.4 Cluster 4: The Credit-based (n = 15; 42.9 %)

Cluster 4 constitutes the most common type. These fifteen CTV cases are characterized by an intra-curricular linkage, not all of which is media-related. This type represents a strong institutional bond. However, unlike cluster 3, this type operates without any budget. Regarding the future prospects, cluster 4 accounts for the best value rated ( $M = 3.1$ , 1 = “completely disagree”, 4 = “agree completely”).

Exemplary for cluster 5 is *Dreist.tv* from the state North-Rhine Westphalia. The IPTV station at the Department of Media Production at the Ostwestfalen-Lippe University of Applied Sciences has served the student community since 2006. In addition to campus life and student affairs, they also produce local content. There is a clear distribution of tasks within the team but without hierarchical team structures. According to their website, the CTV is produced during the summer terms, which might be explained with a corresponding seminar integration (Dreist, 2020). Unfortunately, since the summer of 2020, no new content has been available, which may be related to the even stricter closing of campus buildings in the second summer of COVID-19. The 2021 survey update did identify that some stations were forced to cease operations due to pandemic-related restrictions, which may be the case here.

## 5.4 Interim Conclusion

Due to the findings on organizational and editorial structures, German CTV can, for the first time, be comprehensively characterized. The results reveal a remarkable versatility, while at the same time reflecting the country's diverse regional infrastructures. Four mainly organizationally motivated types were determined. Although the prospects between the four types vary only slightly, the intra-curricular types exhibit a somewhat higher degree of confidence.

The organizational variety alluded to in research assumption SQ3i is neither greater nor less than that of US CTV. German CTV, however, takes more advantage of various forms of curricular integration and, thus, compensates for poorer financial conditions. Based on the typology, recommendations for action can be formulated to help advance the progress of the CTV landscape. Lastly, the typology can be useful in further in-depth qualitative studies along the lines of the US case study, which would provide a more detailed insight into the workflows of German CTV.



## 6 Conclusion

The mixed-method approach of this dissertation enabled the placement of German CTV in an international perspective. It has been borne in mind that no direct comparison can be drawn between media projects in the inherently different countries. Instead, the US should be thought of as a stimulus, providing a model for a bolder future in the trajectory of German CTV. The inductive multi-step research progress allowed for a conceptual development that 6 Conclusion

The mixed-method approach of this dissertation enabled the placement of German CTV in an international perspective. It has been borne in mind that no direct comparison can be drawn between media projects in the inherently different countries. Instead, the US should be thought of as a stimulus, providing a model for a bolder future in the trajectory of German CTV. The inductive multi-step research progress allowed for a conceptual development that adheres as closely as possible to the object of investigation. After a condensed synopsis of the results (6.1), additional research implications deserving of further exploration remain. These implications revolve around the sustainability, future viability and success of German CTV. The typology will be taken into account in subchapter 6.2, in which explicit recommended actions are formulated for each of the four identified CTV types. Lastly, the limitations of this dissertation are reflected upon and integrated into conceivable follow-up research (6.3).

### 6.1 Status Quo

Before answering the three research questions, one crucial finding derived from both studies should be highlighted. CTV operations with an intra-curricular linkage to the respective HEI demonstrate a more stable continuity, even if the productions take place during class hours and with long breaks between terms. The audience eventually becomes accustomed to the timeframes of the station's recurring formats.

To answer the first research question, "What are the key factors in the learning strategy and work environment of US CTV?" (RQ 1), chapter 4 will be narrowed down to three basic messages which are aligned with CTV, the interplay between the media industry and higher education, and the students. As the pioneer country of CTV, beginning in the 1960s, the US CTV community has evolved to include an ever-increasing wealth of productions and formats. Student-run cases in the US are far better technologically equipped than their German counterparts. Within this group, the combination of peer learning and professional editorial team structures builds an ideal training environment. In contrast, the student-driven cases, led by instructors, simulate a real world studio atmosphere. Student-driven operations follow a "two-fold mission" that combines both practical media training and the responsibility of informing a community. Distribution strategies as a crucial component of production are engrained in student habits, whereas in German CTV, the focus revolves more around the product and less around actual distribution.

The real world environment observed in the US cases results from partnerships with members of the national media industry. These industry partners support these training programs, which generate a large pool of potential journalists and producers. Furthermore, well-established CTV stations have a long-standing reputation that stems from, among other elements, award recognitions. This must be seen in the context of the US' highly competitive higher education system, in which universities' rankings benefit from the prestige of practical media training programs. The student-driven cases enjoy the overwhelming support of alumni, many of whom have gone on to achieve high-profile positions in the national media landscape.

Regardless of whether or not US CTV is set in a curricular structure, the students, already perceiving themselves as journalists or producers, know that their experience in CTV is the start of their careers. This is because US journalism training mostly takes place in higher education, rather than being one of many possible paths of entry, as is the case in Germany.

Summarizing the findings of the second research question, "What organizational and editorial structures and resources can be found at German CTV stations?" (RQ 2), three main points are stressed once again. The regional differences in the mere appearance of German CTV operations are related to the media industry's overall infrastructure. On one hand, some states' media regulations produce more favorable conditions for practical media training in higher education. On the other hand, the states of Bavaria, Baden-Wuerttemberg, North-Rhine Westphalia and Berlin are the nation's major media hubs, which is positively reflected in the training environment of their CTVs. German CTV stresses the provision of media skills, with a special focus on audiovisual media production. The majority of operations are woven into the HEIs' curricula. However, the participating students are mostly isolated from other departments and media professionals. The peers educate each other and learn by simply performing the practical tasks set forth by the curriculum.

As early as 2008, Steinmetz et al. concluded that European CTVs are chronically underfunded (p. 68). Unfortunately, the German data exposed here indicate that this situation has not improved over the last fifteen years. Considering CTV's humble editorial resources, it appears to be very beneficial to combine all on campus capacities and collaborate with other college media outlets. Students are the primary target group of German CTV but involve a wide range of formats, topics and distribution strategies. In 2017, *YouTube*, *Vimeo* and *Facebook* were the most prevalent distribution channels. Even though more than 70 percent experience occasional collaboration with other media projects at the university and other institutions, the editorial structures are still set in their individual microcosms. Regional recognition exists only in the above-mentioned media hubs. The idea of a national network remains wishful thinking, rather than a mutual concern of the CTV community. It is, therefore, not surprising that an even greater scope of action at the European level fails to play any role. Despite the fact that in many European countries, such as the UK, France and Sweden, variations of CTV exist, almost every attempt at European cooperation since the beginning of the 1990s has failed.



The 2021 survey update demonstrated that the COVID-19 pandemic significantly constrained CTV workflows. The media operations' basic digital structure was the key reason for production continuation under the pandemic-related restrictions. However, not every CTV project survived the lockdown. Once again, this confirms the impression that extra-curricular CTV cases are particularly vulnerable due to their loose organizational structure.

Concluding the third research question (RQ 3), the data from 2017 allowed for the identification of four types of German CTV. The typology relates to basic organizational structures such as curricular linkage and field orientation, as well as financial status being a fundamental feature in the scope of practical media training. Steinmetz et al.'s distinction between more technical and more content-oriented programs (2008, p. 11) can no longer be supported on the basis of these results. Digital production standards exist across all CTV groups, and other editorial elements were also not suitable for drawing a meaningful distinction. Lastly, one significant organizational distinction between the US and German CTV landscape requires clarification. While the examined US cases can be separated by equating student-run with extra-curricular linkage and student-driven with the intra-curricular linkage, in Germany, even the intra-curricular cases were found to be student-run.

## 6.2 Sustainable German CTV

Practical media experience is not only required in media-specific curricula but has become a fundamental skill of the digital age. CTV can play a key role in teaching these skills. While in the last decade the focus of media training has been on teaching new tools and digital production instruments, there is now a return to basic journalistic skills such as information selection and fact checking. Moreover, there is also a need to pursue skills like presenting, lighting, image composition and story conception. Fluctuating teams create the excessive challenge of maintaining consistent production quality. Especially in the absence of faculty instructors, constant student generation change results in a setback effect for CTV programs. In order to meet these challenges, the research implications are intended to help CTV achieve sustainability. All four types, within the scope of their capacities and strengths, can improve the standing of the entire CTV landscape.

CTV operations can certainly be stabilized by the presence of either a curricular linkage or an available budget. The absence of both factors is inevitably precarious. CTV type 1 is, therefore, not considered a desirable organizational form. These cases, as well as type 4, should prioritize the acquisition of a consistent budget. The key to an independent choice of topics is blended funding. This applies not only to type 1 but to all CTV formations. Support from student bodies is generally helpful but only if it is not the sole source of income. In that case, there is a risk of misappropriation and pushing of political agendas. A support structure can be established through alumni associations that are geared toward former CTV members. Other sources of financial support are notoriously difficult to identify, as there is no established funding structure for CTV in Germany. In this respect, the state media authorities must

assume a more active role, tying funding to more than just specific project target agreements. In this context, it should be noted that it is not necessary to spend astronomical sums of money in order to achieve a satisfactory and consistent production quality. After all, digital production is nowhere near as cost-intensive as television production once was. Once a level of ubiquitous production standards is in place, the notion content exchange and nationwide distribution can be revisited.

Regarding the inclusive type with no curricular attachment to the HEI, establishing a stable personnel structure through a number of mechanisms remains essential. In addition to onboarding workshops, some of the mechanisms the study uncovered include introductory weekends and internal advancement programs so-called “Fernsehführerschein”. A further possibility is to consider whether the CTV operation’s structure is sufficient enough to certify participation as an internship. It has become clear that participation in CTV programs is often motivated by social implications. Team-building events should therefore be part of the personnel development portfolio. Inclusive CTV types with a curricular connection should approach faculty authorities and explore options to expand support, whether of an ideological or structural nature. Especially in times of crisis such as the COVID-19 pandemic, a benevolent relationship with the CTV is in the interest of the HEI. In turn, HEIs can build on the existing structures of practical media education and integrate them more heavily into the curriculum. This would allow the programs a greater chance to evolve than if the students are left to their own devices. There is no reason to shy away from involving students with extensive CTV experience in the teaching of media production basics. On one hand, more experienced students naturally share their skills in peer learning scenarios. On the other hand, it would be a waste of competence for a faculty staff that primarily has a theoretical and empirical focus not to take advantage of such students’ teaching potential. Independent CTV operations, especially, thrive on members studying diverse disciplines. Inclusive CTV formations, however, have failed to reflect the wide-ranging expertise of students in their programs. Therefore, inclusive CTV operations should address a rich tapestry of academic fields and collaborate in the development of unique science formats.

CTV type 3, with a strong focus on the media profession, can use their high-standard production performance to promote future talents from within the CTV community, such as at media events and conferences. Furthermore, this CTV type has the ability to enter innovative production collaborations that have the potential to set a positive example for the other CTV types. Due to their specific skillset, they have the opportunity to improve the public value of their content and fill existing coverage gaps in their community. Such flagship projects foster a sense of identity in students and graduates and, therefore, help universities attract students. As a result, the university could achieve higher acclaim within its region. Particularly in our mediated society, outstanding CTV projects are an effective means of public outreach.

To conclude, one more explicit plea is outlined for the implementation of CTVs in curricular structures. CTV programs must be seen as an opportunity for German media and communication disciplines, which as a whole offer too little in the way of

practical media training. Furthermore, the consolidation of existing operations will lead to an overall increase in the quality of German CTV.

### 6.3 Limitations and Follow-up Research

The data collection dates back more than three years which, regarding the generally volatile production environment, particularly within the German CTV landscape, implies the strongest limitation. A list of influencing parameters is in flux, such as the state media regulations which are on the verge of undergoing amendment following the MStV. The fact that the current platforms have never been more diverse may also have altered the CTV routines considerably since conducting the main survey. Hence, the COVID-19 update in both sub-studies was implemented to increase the significance of the data. In this respect, the status quo analysis does not create a definitive image of German CTV but rather exposes entry points for future research and offers guidance for students and faculty members participating in CTV. To consolidate the findings on changed production conditions due to the COVID-19 pandemic, a social media analysis was conducted subsequent to this thesis, in which exemplary *YouTube* and *Instagram* data were published (Voigt, 2022).

Another constraint lies in the discrepancy between individual survey participants who provide information about an organizational entity. Firstly, two cases involved several members of the same CTV team taking part in the survey, which resulted in a reduced data set. Secondly, there is a risk that participants could not answer all questions about their respective CTV. In the interest of the participants' anonymity, clarification details on the CTV station were not queried in the second wave. Therefore, it is not possible to determine whether the same CTV representatives have taken part in both online surveys. Direct connections between both data sets have, therefore, only been tentatively drawn. The small sample of the 2021 update makes no claim to be representative but exposes apparent tendencies. Due to the operational definition of CTV, individual and loose productions within media degrees were excluded from the study.

In terms of the questionnaire development, a reduced set of variables and a more distinct terminology throughout the variables might have resulted in a higher item response rate. The US case study would have benefited from a longer research stay at each CTV operation, which would have allowed for the conduction of production observations at all locations. Due to time constraints and for reasons of research efficiency, this was unfortunately infeasible.

Since the presented research has created a previously non-existent fundamental knowledge of CTV, it allows for expansion through further in-depth studies. The typology provides a solid foundation for qualitative examination of the workflows and production conditions as found in the US case study. The content design and topic variety of CTV productions calls for further evaluation via a quantitative content analysis. Moreover, CTV maps the mood and motives of the present. In that sense, the abundance and variety of content of German CTV programs are a potential source for other areas of research. Conducting such a research approach allows

for a better assessment of CTV's impact on local and regional community debates, as well as debates within the HEI. Long-term observations during and after the COVID-19 pandemic may better map the consequences of production conditions. In order to evaluate CTV's role within the German media training system, conducting a retrospective alumni survey would provide further insight. Whatever direction future research may take, this comprehensive study succeeded in emphasizing the potential of CTV in Germany and, thus, proves that reinforcing this form of practical media training is wholly worthwhile.

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# Appendix

## Research Documentation 1 – US Case Study

### *Triton TV*

- Interview guide
- Transcript Alexa Rocero & Diana Gremore
- Document portrait

### *MUTV*

- Interview guide
- Transcript Aviva Okeson-Haberman
- Document portrait

### *Trojan Vision*

- Interview guide
- Transcript Don Tilman
- Document portrait

### *WOUB-TV*

- Interview guide 1/2
- Transcript Alison Hunter
- Document portrait
- Observation protocols 1-3
- Interview guide 2/2
- Transcript Mary Rogus
- Document portrait

### *KOMU-TV*

- Interview guide 1/2
- Transcript Randy Reeves
- Document portrait
- Observation protocol
- Interview guide 2/2
- Transcript Matthew Garrett
- Document portrait

### *Other*

- MAXQDA Code Matrix
- Transcript Lynn Burnstan
- Transcript Nancy Robinson

## Case Study – Interview Guideline

Interview No: 3/2014

Date: 2014/08/11

Station: Triton TV, University of California, San Diego

Interviewee/function/job description: Alexa Rocero, Executive Producer;  
Diana Gremore, Station Manager

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

- formats/series
- topic-selection/agenda setting
- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
- monitoring software (viewers, clicks, demands, etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others

## Expert Interview Alexa Rocero and Diana Gremore, Triton TV, University of California, San Diego

- 1 C: *First, I would like to know, what year was Triton TV founded?*
- 2 A: So as it is now, I believe, we were founded in 2010 as *Triton TV*. We existed as a separate kind of organization before that, but as we run now, it is 2010.
- 3 C: *And do you know who initiated it?*
- 4 A: The person who gets credit for it is Thomas Dedourian.
- 5 C: *And he was a student at the campus, too?*
- 6 A: Yes!
- 7 C: *Okay, that brings me to the self-image of your CTV station. Do you call it College Television or what would you say it is?*
- 8 A: Well, the official title is that we are a student-run video production station. So, we just produce videos, we try to do it for the campus community. Right now, it's mostly clubs and organizations that come to us and ask us to ... and departments as well at the campus, that is to say, family and parent programs, that department or ... a long list of organizations that can come to us for a project request. So, that is the first. I guess that on an equal level, there is another goal we have, which is to educate the people who are part of *Triton TV* in whatever digital media career or whatever they want to proceed with later. So, there are two goals that we are working for lately.
- 9 C: *So you don't have an FCC license or something similar?*
- 10 A: No. We are under the universities because we are some sort of Associated Students, so the university has their own FCC rules and FCC contract that we fall under.
- 11 C: *What would you say is the biggest difference between UCSD TV and Triton TV?*
- 12 A: There are a few differences. They have a working TV station. Ours is still in the process of being made. And also they have regular content programming as far as my knowledge goes. Students at UCSD don't usually watch *UCSD TV*, but they may come across our videos online. So, that is what the difference is about. I haven't actually worked with *UCSD TV* as much. I think Diana has more contact with them.
- 13 C: *What is this contact about?*
- 14 A: Oh, we are going to get 35 minutes on their channel and it was assigned to me but it has just started in this organization and it was kind of a huge task, the task was too big and I failed miserably, so that never happened but...
- 15 D: It is one of the things of *Triton TV* because it is student run and we have kind of an administrative advisor in terms of she can tell us what we can and cannot do, but really, like the vision of the studio, what we accomplish is based on what we want to accomplish, and so a lot of what we do is like planning on the

job and like realizing that this job was really too big for one person to handle, which it was like figuring out what the next step we want to make as a studio is. So it is hard, like self-talk and self-learning. We also have our own intern program where we teach other students who want to join *Triton TV*, how to handle cameras and how to like deal with the clients as we know. It is not professional, like we don't get class credits for it, but it is just as we know, these are things that we want to pass on for the future of *Triton TV*, and it will be probably useful for you if you want to, like, enter a media career.

16 C: *This is how you keep Triton TV going, like teaching other students? So this is kind of an open community where everybody can come?*

17 A: Yes, we have started doing more application process nowadays, just because *Triton TV* has gained more recognition on campus and more students want to join but we just don't have the space and resources to accompany all of them, but before that, it was a lot more like fluid and to show up.

18 C: *Can we talk in more detail about the topics in the program you produce? What topics do you prefer?*

19 A: Well, it really depends on what project requests we get. So, I actually saw your contact request after Diana had sent me an email like, "Oh wait, I did see this a long time ago" but this is like people usually contact us for projects we made and then once we get those requests, we kind of filter them out to see who is serious about wanting the project to be done and topics seem interesting. You get a lot of student groups, like the pre-pharmacy society, who ask us, like, we are doing this event for the pre-pharmacy society, clubber, like, "We want to have a video to publish. Can you help us?" And then, depending on how intriguing that project is, we will say yes or no.

20 D: Also, depending on our resources. If we have people who want to do it. It is a lot of event coverage for club events, for concerts, for other student events. So we do a lot of event production and then promo production and informational videos for the associated students on campus, like the bus line. We are having the whole transportation issue, where shuttles and everything is changing. So, Associated Students use us, actually, for this. We try to display that information for the entire student body.

21 A: Associated Students are like Student Government and we are their video production branch. So technically we are under them as a part of the Student Government, as the video outlet, but we also work very much on our own. So we are funded under the Student Government but we do our own thing. They lost a lot of autonomy but we do see ourselves as kind of a service that the Student Government provides for other groups. That is why, like, when other student groups ask us for videos to be made, that we try our best to accommodate them. Sometimes it works, sometimes it doesn't, because all of the producers who work here, except for only a few individuals, work on a volunteer basis.

- 22 C: *And the money you have comes from this Student Government?*
- 23 A: Yes, the Student Government. So, Associated Students is like our Associated Student Body (ASB). It is like our elected student government, and a portion of all the student fees of UCSD go to Associated Students, and then from there, the overlooking student council will distribute money to clubs and organizations and different branches that it has, like Contents and Events or Transportation, Sustainability, and then, like, Video Production and Services. We fall under Services. There are other Services like the Campus Radio Station, so we are funded under the same kind of thing.
- 24 C: *We already talked about contents. Do you have editorial meetings where you decide about which projects you can handle?*
- 25 A: Yes, we have weekly general body meetings. So, the first step, it goes to the station managers and the station managers get all the requests and all the information, and then we, like, disseminate them to all the rest of the producers at the general body meetings. If anyone says, "I am really interested in this", then we will give them the contact information of the client, and then the client will contact them from there on.
- 26 D: All producers can also, if somebody asks them for a video, they can also bring it up at the meeting, or if they have a video that they want to make themselves, they can also bring that up and try to get help.
- 27 C: *How many people work at Triton TV regularly?*
- 28 A: I think we have around fifty active door codes, so around fifty students, but the people who actually come in probably would be around twenty-five people who are actively contributing.
- 29 D: We have a door code system, that is what she is saying, fifty active door codes. So about fifty different students have access to here and can make videos if they want to. And in order to get a door code, you have to go to the internship program that we were talking about earlier.
- 30 A: People come in and out as much as they want, because everyone is a student and we are working on a volunteer basis, so allow, like ... we plan for students to come in and out depending on the schedules of *Triton TV*.
- 31 C: *So, you have to have big conference rooms, right?*
- 32 A: Yes, we reserve a room at the Price Center that you have been to earlier.
- 33 C: *Do you differentiate between editorial staff and technical staff or do the members of Triton TV have to do everything on their own?*
- 34 D: Through our internship program, everybody learns all aspects. You learn how to handle camera, you learn how to edit, you learn how to do sound. For specific roles, it depends on the project. Like, we have a kind of news team and we do short little weekly news videos and we have assigned editors for those videos. People who do usually editing, but other than, you know, weekly projects, it is kind of on a project-by-project basis. So if I want to do a video, I have said

“Alexa, can you do the camera?” and then I will be the editor and that is kind of how we assign. People just can gravitate. They know what they can do better or what they enjoy.

35 C: *This news program, is it like a format that goes on? Do you produce other formats like that?*

36 A: Right now, we only have that one news show and it is just based on interest, really, because it is a group of students who wanted to do it and they have done it, and because of that, it has gone differently through the generations over the years. Like, when me and Diana were doing it, it was completely different to how it is now. Now, it is more than traditional news and it is based on what the students think is important. They have, like, a system for how they go, producing it on a week-by-week basis. It is cool because that is, like, our main in-house project. We are probably going to produce more this upcoming year. That is the goal.

37 C: *What is this show called?*

38 A: *Triton News Network (TNN).*

39 C: *What would you say is your amount of content per month?*

40 A: Amount of content per month? Good question! I would say that we complete three or four videos per month. Four can get released per month, but we could start a bunch of different projects within a month, but four can get released per month. But not counting TNN, because TNN gets produced every week. So, if we count that, it will be eight projects per month. Eight videos get released to the public.

41 D: And that is under the studio name. There are a lot of people doing individual projects in here as well. So, the studio is always seeing action.

42 C: *What does it mean „the videos get to the public“? Is it just your website, or where do you distribute your content?*

43 A: Right now it is on our video channel. So if you go to *Vimeo* and search for *Triton Television*, you see all of the content that we have produced, including all the intern videos that we have produced that quarter. And then, if the client wants their own, we usually send them one of our links. We don't take them down, so you can see a bunch of other videos from a long time ago that we were going through.

44 C: *Do you measure the click rates, there on Vimeo?*

45 A: Not really, TNN does. TNN monitor the amount of viewership they get to kind of see what is more popular, what is not, but for us, since we are working more on a client basis ... I guess it depends. If we do a project that is narrative style, we have to produce from start to finish and it comes completely from our studio, like we made a short film and released it online, then yes, there is more interest for us to see how many people actually watched it. Or if it is something



like a transportation video, where we want to see how many people that actually reached and how many students got informed, that would be very interesting, but other than that, no, because our project is about what the client wants, and then once we get the link, then how they decide to distribute it and how actively they push it is more up to them.

46 C: *Did you win any prizes for your productions in the past? Because I was in Los Angeles at the Emmy Foundation, where they make the College Television Awards, and I was wondering if you guys had the pleasure to get one?*

47 A: No, we haven't. [laughs]

48 C: *Not yet!*

49 A: Yes, right, not yet. We are still growing. We are definitely a young studio so a lot of stuff happens through the year.

50 C: *My next question is already answered I guess. You are a non-profit organization, right?*

51 A: Yes! It depends. We are mostly non-profit, like, for student groups, we are non-profit for outside departments. So, technically we are non-profit, but for departments within UCSD, sometimes they provide us with funds so that we can buy more equipment, but that is mostly internal.

52 D: You don't get paid if you work on something, but if you do work in the Communication Department and they decide to pay you parts of the studio, like \$500 to get new equipment.

53 C: *But in that case it is more like a donation, right?*

54 A: They are not paying the individual students, so we don't have salaries or anything like that. I think it is more like compensation for the work that our studio provides because it takes a lot of time. Video production from the start-to-finish, depending on the scale of the project, can take months, you know. So, extra money for buying new equipment is really helpful.

55 C: *Of course! What about your premise's conditions? This is the one studio you have and then there is the conference room that you rent once a month, right? What else do you have access to?*

56 A: Just these rooms.

57 C: *[...] Would you explain to me a little bit about your technical equipment? How many cameras do you have, SD or HD?*

58 A: We use DSLRs, Canon DSLRs, and right now, I think we have three T3i cameras, one 60 and two EOS 60Ds. So all together, about six cameras. Then, we have six camera bodies and we have a few lenses that we share, and the overall budget that we get from Associated Students at the beginning of the year is all public knowledge. I think last year it was about \$11,000. And it is up to us to decide, „Okay, this much goes to events, this much goes to equipment“. A large portion of what we get goes to equipment. Right now, we use DSLRs, and I think

for the further future, we will probably use DSLRs. We are all more accustomed to it and it is a little more mature to what we do, but we are not throwing out the option of ever going back to any other format or using different kinds of cameras. Sound equipment, we go from Tascam to Zoom and we have a few Rode mics for on-camera stuff.

59 C: *What cutting software do you work with?*

60 A: We use all Adobe products. I think we do have Final Cut on our computers but all of us are more familiar with Adobe. [...] The great thing about *Triton TV* is none of these are set. We could very well this upcoming year decide to want to move to Edit. That would be a decision that we all make, or maybe one person wants to have it then nobody would say, "No, don't do that". If someone wants to learn a piece of software, we are going to try to accommodate that, maybe finding other people who wanted to learn it with him. It is more a community. Same with DSLR. [...]

61 C: *So you are very open-minded!*

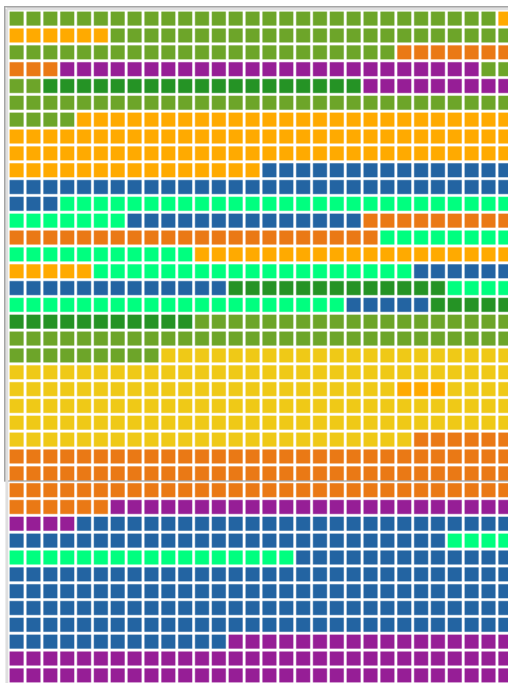
62 A: I would say so, yes! We try to be, as much as we can.

63 C: *Try to imagine there is a problem issue here at the campus and somebody wants to do a video about it. Would you do this or would you think, "This might get us into trouble with the government."*

64 A: Like a protest or something like that? Good question! I have never thought about such a case. I think our campus community is very open to that sort of thing. If there are protests, that is great. Go out and speak your free mind. I don't think we would be watched. Our content is really up to us. The only place where it gets, like, „we are not allowed to do things“ is Student Government issues, for example, when an election is going on. We are not allowed to endorse one candidate over the other. But informative videos that are completely non-buyers, that Associated Students are putting on, it is fine, as long as we are not making propaganda for people. [laughs]

65 C: *Okay, I am done. Thank you so much! This was really interesting!*

66 A: Great, you're welcome!



MAXQDA Document portrait Alexa Rocero & Diana Gremore, *Triton TV*, UCSD

## Case Study – Interview Guideline

Interview No: 3/2017

Date: 2017/08/25

Station: MUTV

Interviewee/function/job description: Aviva Okeson-Haberman, General Manager

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

- formats/series
- topic-selection/agenda setting
- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
- monitoring software (viewers, clicks, demands etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others

## Expert Interview Aviva Okeson-Haberman, MUTV, University of Missouri

- 1 *C: Let's start with your full name and function here at MUTV.*
- 2 A: Okay, my name is Aviva Okeson-Haberman. I am the General Manager of the station. I am a junior student.
- 3 *C: So, that means the management level is students. Is MUTV a fully student-run television station?*
- 4 A: Yes! We have one adviser [Mark Johnson] who oversees us but we produce the content.
- 5 *C: And that adviser is affiliated with what part of MU?*
- 6 A: He is with Student Life here. So, he oversees KCOU, that is the radio station, MUTV and the film crew. So, he just provides guidance and advice.
- 7 *C: What would you say is your identity, the purpose of the MUTV organization?*
- 8 A: The purpose is to inform students, and to provide an outlet for journalism students and students from other majors to get hands-on experience.
- 9 *C: And for how long are you doing this?*
- 10 A: I've been doing this since my freshman year. So, three years now.
- 11 *C: So you developed kind of your position here from reporter to General Manager? That is cool! How long does the station exist?*
- 12 A: I don't know the exact date off the top of my head, but it is on our website. I want to say 1980s or 1990s. [1998]
- 13 *C: Do you know who initiated that? Was it the students or faculty members?*
- 14 A: No, I do not know but I can find out and send it to you.
- 15 *C: So, how does it work? Is it like an open community thing and everyone can just join, or do you have a beginners' program that you can sign up for?*
- 16 A: So, we have a few different departments and most of the departments are, like, if you want to join, you can join, you just have to come to the meetings. We have a promotions department, which is actually called engagement and for them, it is a little bit different. It is application-based for the creative team, which does all of our graphics and like flyers and brochures. By and large, you just have to be interested in and come to the meetings.
- 17 *C: So how many staff members do you have?*
- 18 A: We have just started recruitment for this year. On our executive staff, I want to say we have, like, around forty-ish people. I can get the exact number if you want me to. And then they have each a certain number of staffers but they don't know yet because our meetings start next week for most shows. [We have forty-five executive positions. This includes my position. We have seven different departments (news, sports, engagement, film production, entertainment,

*Good Morning Mizzou and MU Tonight*). The engagement department promotes *MUTV*.]

19 C: *For the most shows ... Meaning you have different content that you produce regularly?*

20 A: Yes, the sports department had a meeting yesterday and then we have a *Good Morning* variety show and they have a meeting on Sunday, but most other shows have meetings next week. [*Good Morning Mizzou* is a variety show and *MU Tonight* is a late-night talk show.]

21 C: *So you have this newsroom here and these are editing rooms. Are there other studios or more facilities?*

22 A: Yes, this [points to the right audio booth] is for film crew. Film crew is a production team that uses our equipment, but it is a bit different than *MUTV*, and then this is the podcasting booth [points to the left audio booth] for *KCOU*, which is the student-run radio station, but we can also use that for recording film calls. And then we edit on these computers.

23 C: *What software do you use for editing?*

24 A: We have *Final Cut* and then that, that, and that computer [points at different desks] have the *Adobe Suite*. So I sometimes use *After Effects* for graphics, and you can edit in *Premiere*, but most content is edited in *Final Cut*, especially when staff is coming in.

25 C: *How do you teach new students how to produce and edit?*

26 A: A lot of it is just having them do it. And then having someone there who offers advice. We had a training for the execs on how to train other people. And so the way I taught the execs was pulling up footage and having them practice, go through it.

27 C: *Do you have a studio, too?*

28 A: Yes, we have a studio. It is down there. If you want to see it, I can show you.

29 C: *You have different shows and you distribute them on a closed-circuit system, is that right?*

30 A: Yes, we have it on our two channels and then we also put it online. [*MUTVstream* is a streaming service similar to *Netflix*. If you are on the campus Wi-Fi, you can visit the website and watch movies and tv shows. This year, we will also be uploading our original content. We pay for this service through a contract with the Residence Hall Association. We also play the movies on *MUTVstream* on our channel. Since *MUTV* is closed-circuit, we do not have a FCC license. Source: <https://mutv.missouri.edu>]



- 31 C: *Online, on your website?*
- 32 A: On the website and we have a *Vimeo* account. We also have *Twitter*, *Facebook* accounts, we have an *Instagram* account, which we don't post that much on, and we also have a *Snapchat* account which we don't post a tone on either.
- 33 C: *And who takes care of these channels? Is it every reporter or is there a special position for that?*
- 34 A: The channel, in the past the general manager put the content on the actual channels but we are in the process of transition to a work-study person and then individual execs will upload their content to *Vimeo* and put it on the website.
- 35 C: *What would you say is the main difference between KOMU TV and MUTV?*
- 36 A: There are a few. So, *KOMU* is on-air every day, whereas our news show airs once a week. I would say there is more faculty supervision in direction, whereas we are student run, so students kind of oversee students. I haven't worked at *KOMU* yet, so I may not know the finer details of it. But I think that would be the two biggest differences - just the timing and the fact that there is more faculty supervision over there.
- 37 C: *And content wise, you said you are more service-oriented...*
- 38 A: Content wise, we are focused more on MU, whereas *KOMU* is more Columbia community and the other areas around.
- 39 C: *Right, so you are focusing on what is happening on campus? And how do you decide what story is going to be on the show?*
- 40 A: The execs choose that. So, for the different shows, they all create pitch lists and they write down stories that they want for a week. And then after each weekly meeting, they go over all the stories and then staff members have the chance to pick up a story.
- 41 C: *Was there ever any incident where the university said, „Nope, that was not good, we didn't like that story?“*
- 42 A: Not to my knowledge, no.
- 43 C: *Do you have other meetings with the person that oversees you to, kind of, make sure that everything is in the right order? I mean, the university is still in charge, right?*
- 44 A: I mean, he isn't in charge of our content. He is there to provide advice and guidance, but he isn't directly in charge of what stories to go with. If Mark or I find a story that might be interesting, we may let the news department know, „Here, this is something you cover“, and then it is up to them to find reporters to cover it.
- 45 C: *Who is Mark?*
- 46 A: Oh, Mark is the adviser. Sorry.

47 C: *So it is a closed system. Who exactly can watch it?*

48 A: If you are on campus, you can watch it. If you are on Tiger-Wi-Fi and there are like [...] you can access our streaming service, *MUTVstream*. And then, in terms of watching our shows, anyone can watch them online.

49 C: *But there are TV channels in the dorms? And do they have screens in the cafeteria or something like that?*

50 A: No, we do not. There are some TVs in the student center but I am not sure if they are on our channel.

51 C: *And how do you promote yourself? You said you are in the recruitment process right now. So what does that mean?*

52 A: We had kind of an event Wednesday night where we worked with *The Maneater*, which is the student newspaper, and *KCOU* to talk about the different opportunities within all three outlets, and so we promoted by ... it was like an activities book that has listed events. So we submitted for that. There is a website, so we submitted stuff for that. We asked someone to send out kind of a listserve message to journalism students and then we tabled various events and then emailed people who were interested about the event.

53 C: *Was that a special occasion, that you cooperated with the other student media?*

54 A: We have been doing that for a few years now. In the past, maybe five or six years ago, each outlet had a separate recruitment meeting, and so it was difficult for students who wanted to get involved because they had to go to these different meetings, and maybe they didn't know yet what outlet they wanted to be a part of, or didn't realize that you could belong to more than one. So that is why we have started working together on our recruitment meetings.

55 C: *And are there content joint ventures, too?*

56 A: Yes, we have weekly meetings and we encourage our departments and shows to contact their counterparts. For example, we had a reporter for *The Maneater*, we interviewed her about one of our stories. Or maybe if *The Maneater* wants a video to go along with their story, then they will contact us.

57 C: *That is a common thing, great. What about working together with the radio station?*

58 A: Yes, *The Maneater* and the radio station have a podcast together and so, one of the things we are talking about is *MUTV* being involved in that as well.

59 C: *Do you care about ratings, how many people actually watch your channel or your clicks on the website, what story goes well, stuff like that?*

60 A: Yes. So I was the ... before this ... I was the news/social media person and so it is important to me that our content is being viewed and being seen, but we kind of serve two purposes: one is to inform the student body and one is to prepare journalists for the field that they are going into. And so, the overall goal ... I wouldn't say the ratings drive us but that is an important metric. And I would say it is a bit limited, because while we can see how many people watch our

show on *Vimeo* or look at social media analytics, we don't necessarily have as much information about our channel and how many people watch our shows there. So we are a bit limited on our metrics.

61 C: *Could you change that? Is there a way to get access to that information?*

62 A: We had a survey that was done a few years ago about how frequently our channel is viewed, but we didn't have one last year and I think part of that is because we work with the Residence Hall Association, and I don't know exactly why it didn't happen, but for some reason it didn't.

63 C: *Do you produce content that you get money for? Do you have other clubs that have video requests?*

64 A: Yes! There used to be *MUTV* people who get requests and make videos and that is why we have a film crew which is kind of separate from *MUTV*. It is paid positions. You have to apply and they livestream events, and then make videos. So, if someone wants a video to be made, then we direct them toward that film crew.

65 C: *And how many people are working in the film crew?*

66 A: Maybe around twenty? But I am not sure. I can get the number and email it to you.

67 C: *So there is money coming in through this, and does it go to your equipment or stuff like that?*

68 A: Our biggest source of revenue is through the Missouri Students Association. [*MUTV's* budget is \$10,594.] We are an auxiliary, so they fund us. We do generate some advertising revenue, but it is very very minimal.

69 C: *On your circuit system?*

70 A: Yes, on our channels. So that could be either playing an ad on our channels or that could be playing ads on our streaming website. But in the past we haven't generated a ton of money through that. Some of the things we do are like an exchange of services where, in exchange for us playing an ad, maybe they playing an ad for us at one of their events or something like that.

71 C: *So you don't get money from the university for your equipment, or do you have to pay for using your facilities, even?*

72 A: Through an auxiliary of the student association, we do.

73 C: *Okay, but that money comes from student fees, so it is kind of like, from students to students. Do you invest money on Facebook? Do you try to push stories or your channel?*

74 A: I believe we have promoted either one or two Facebook posts but it is not very common for us to do that.

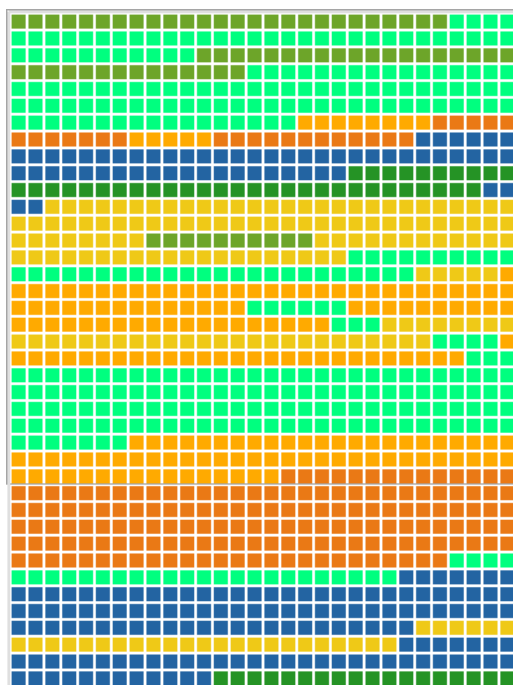
75 C: *What kind of ads do you have on your channels? Is that ...*

76 A: So for ads ... we run ads that people pay us to run. We will run Department of Student Activities ads for movies, because in exchange for that, they run ads advertising us. Then we also have ads for shows like, here is what you can tune in and watch this show, and then we have some public service announcement ads.

77 C: *I think that was very efficient. Would you say, this is a peer-to-peer learning experience?*

78 A: Yes, our execs are sophomores and the people who are coming in are usually freshmen. So, it is definitely peer-to-peer!

79 C: *I would love to walk around a little, but thank you so much for letting me interview you!*



MAXQDA Document portrait Aviva Okeson-Haberman, MUTV, MU

## Case Study – Interview Guideline

Interview No: 1/2014

Date: 2014/08/05

Station: *Trojan Vision*, USC School of Cinematic Arts

Interviewee/function/job description: Don Tillman, Executive Director

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

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- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
- monitoring software (viewers, clicks, demands etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others

## Expert Interview Don Tillman, Trojan Vision, USC School of Cinematic Arts

1 C: First thing, I'd like to know your full name and function here.

2 D: Let me give you this [business card], that make it a lot easier for you.

3 C: Ok, thank you, so there is your function and everything on it, your job description?

4 D: I am Consultant of the University of Southern California. I think we are now going for the seventeenth year. My responsibility is to oversee the service of the television station which is known as *Trojan Vision*. It is a twenty-four hour per day / seven days a week operating television station, operating like a commercial station. We have a staff, a management staff is about ten or twelve people who are paid to manage the television station. And then we have about 300 students who are in a class, that's called the 409 class. And the 409 class is basically the workforce for the television station. And we produce about four and a half hours of live original television every day, five days a week. I don't think, and you might know probably better, because you are studying it, that you can't find another CTV station, at least in this country, that turns out at that kind of value. And by the way, we get also stress quality. The one thing we don't allow and the one thing we will never ever allow and that is just to be a play thing for the students. They are here to learn, number one, they are here to succeed, number two, and they are here to be as creative as they possibly can be while they are here. I can happily tell you that over the seventeen-year-old liberty organization, we have many many students who were going on to very very important jobs in the media industry. We have the Vice President of *Paramount Pictures*, *Lionsgate Television*, *KONTV*, which runs extension in Minneapolis, and they all came out of *Trojan Vision* and we have many more [keeps naming alumni]. So anyway that's the basis of it. When we set it up, it was an original idea from the Dean of the USC School of Cinematic Arts, Elisabeth Daley. When she took over as Dean, she felt that the emphasis was on motion pictures and television [shows two levels with his hands]. She felt that there can be kind of an equality of it a little bit. So I was then asked to create this television station that would be operated totally by students and with very little faculty oversight. There were only three of us to oversee the whole thing. It took off. We started with eight students and it grew over the first two or three years to over 100 students and now we're up to 300 and some more. Sometimes it's hard to count how many we have. We've started with doing a one-and-a-half hour interview show a day and now we do about four-and-a-half hours a day live, five days a week.

5 C: And when was that? What year?

6 D: The year was 1997, I think. We can count back, but I think I came out right with it. And we didn't have these facilities as a matter of fact. I am happy to give you a tour of the facility that we have now. We didn't have the bigger facilities. We only started with a very small area. And then slowly but surely, *Trojan Vision* began to grow and grow and grow into now we have the entire building. And



we have everything is in High Definition, latest state-of-the-art technology. We have two studios at this end, one studio over here, and two big studios down the other end of the complex. We also in this building have an IMAX theatre which we just put in six month ago. And we also have at the end of the place a motion capture stage. And we have a new lab which I don't even know what the hell they do. It's one of these futuristic working in the clouds or whatever. I don't know what they do. [laughing] Anyway, so all that is contained in this building. And the building was built, planned and possible by Robert Zemeckis, you may heard of him, the main producer and director. And he was originally giving \$5 million dollars in honor and now there are spending a lot of other people. So that's how the whole thing got started.

7 C: *And is Trojan Vision an independent project? You have said that you're sticking to a faculty, right?*

8 D: No, what happens is that *Trojan Vision* television station is a function of the USC School of Cinematic Arts. The only thing that's different is we are here and the Cinematic Arts is about three blocks away, and they have a brand new building and five sound stages over there. But this is the home of the television station since day one. So we report to the USC School of Cinematic Arts and more specifically, I report to Dean Daley.

9 C: *And do you have a license for it or something similar?*

10 D: No, everything that we do is legal on closed-circuit or on the air, on the web because we are twenty-four hours on the web just as well, so you can sit in Germany and watch *Trojan Vision* if you want. [laughs]

11 C: *Good, I will do that, definitely! What would you say is your self-image? What is Trojan Vision about?*

12 D: It's about an opportunity for students to get some really practical hands-on experience that is not in a book. That is something they have to work with every day. They have to produce every day. They have to deliver a product every day. They have to promote that product. They have to develop that product. They even have to develop the people who work in front of the cameras and the talent, etc. I'm not sure I answered your question, but this is basically how I see it.

13 C: *Yes, and what about topics? What kind of topics do you produce?*

14 D: Well, we produce not topics, we actually produce television shows. So we produce formats. And, for example, we start every morning for half an hour, five days a week, with a talk /variety show which is not similar to something you'd see on maybe the *Kelly Ripa Morning Show*, but it works similar to that. We produce a half-an-hour, once-a-week cooking show called *Delish*, in which the students themselves produce it and do the cooking. We do a half-an-hour, once-a-week sports show. Almost every university like UCS has to have a sport show because UCS is so big in sports. It's basically a bunch of guys who eat, sleep and drink sports ... presenting sports. [laughing] We also do a show called *Bal-*

ance. *Balance* is about the balance of your life, physically, mentally. What keeps you in balance and how do you do it and so on and so forth. It has become a very very popular show. We do a show called *Scoop*. And *Scoop* is basically one thing, that's gossip and show business gossip. It's like *Entertainment Tonight*. And we do a game show called *Mind Games*, which is a traditional game show, questions and answers, prizes, contestants, so on and so forth. We do a new show, we picked that in last year, in which we search the internet for interesting stories. And we do another show called *Cutting edge*. *Cutting edge* is student films produced by students at USC. USC has a library of about 40,000 student produced films. [...] We do a show in the evening called *CU@USC*. This is the original show. [...] And now it's a five-day-per-week show. And we attract some very very big names from all areas of life, from politics and from sports, science and authors, performers. It's a sit-down, two people talking, interview-type show. And then we do another show called *Platforum*. *Platforum* is basically finding four of the most opinionated people we can find with a host and they talk about a current subject, whatever that might be. And it's interesting because we attract both sides of a political spectrum. If you look at the show, you will see that some kids obviously are very conservative and if you look at the other side, here are the liberals. It becomes a very popular show and people are clear to get on it. It's number one.

15 C: *And how do you measure this? Because you've said a couple of times the shows would be very popular. Do you use a measuring-software?*

16 D: Well, unfortunately they don't rate CTV stations. But the way we can tell is the response that we get to something we do. If we have a contest or we have a special thing that people need to phone the air and send questions into or something like that. You can be pretty engaged to the audience. The truth of that matter is the television shows we designed don't appeal to me but appeal to some one of your age, and appeal to college students. So consequently and properly, many people of them see *Trojan Vision* online and on telephones.

17 C: *Do you have an app too?*

18 D: Yes, we have an app. So laptops and iPods and whatever they have. So probably as many people see it there than over the air. We are on a closed-circuit system which feeds every building in the university system which is on this campus, the big campus and also on the medical campus which is about five miles from here. So total potential viewers on a given day are between 40,000 and 50,000. The programming of three of our shows are carried daily on what's called *LA 36*, which is a local access channel and it feeds about 1,300,000 homes.

19 C: *What is about the staff turnover? Do the students development their career at Trojan Vision?*

20 D: Most of the students come in as freshmen into the 409 class. They can take that class for two semesters. I'm happy to say that the structure that has been built attracts students to stay around. They're all having so much fun while doing

what they're doing and they get so engrained in being involved that after they come out of the 409 class, they wanted to stay around. So that's why our group of volunteers gets bigger every year, because here is a kid that starts the 409 class and doesn't want to leave because he got involved in another show or project. For example, the young man you've talked about. I think it's his fourth year and I think three quarters of the people that come in stay for four years. The first year in class, they get credits for it, and from then on, they are volunteers.

21 C: *And who is the staff that is paid?*

22 D: The staff is the management staff and it is set up like a general commercial television station, with all managers and assistant managers. They have a promotion manager, you have a program manager, there is a graphics department. Who am I missing? Anyway, all of the departments you would find in a normal commercial television station. You need a special person to take all that responsibility and they are paid to do that. [...] The model that we have here is that true education comes first and *Trojan Vision* comes second, parties come third, love affairs come fourth, and so on and so forth.

23 C: *The students have to do that in-between their study? Or is Trojan Vision an open community? Can anybody walk in and join the productions?*

24 D: No, they have to be a student of the USC. They have to be enrolled. We do not have anything to say about what kind of curriculum they have, what kind of degree they have. We just try to attract people who are interested in television. For example, we had two dental students who appeared. We had people from the Anthropology Department. We actually have students from almost every school in the university, and we encourage them. We don't want to be just all motion picture and television people.

25 C: *Yes, that keeps it open-minded, I think.*

26 D: That keeps it fresh because otherwise you've got a bunch of people who only want one format, you know. [Gives example of a science student who loves the diversity at *Trojan Vision*.]

27 C: *Do you have editorial meetings or shifts the students join?*

28 D: Well, I wouldn't call them editorial meetings but we have management meetings at which time the General Manager, which is Jonathan Fudem this year, calls his staff together, and there are agendas of what has to be happen and what needs to be done for factor one next week. I'm so tired of looking at how messed the office is. So next week, we are going to talk about cleaning up the office. With the students coming and going, especially in summertime, by the 24th of August, the place isn't going to stand at all because we are running a business; we are operating a business here.

29 C: *No matter if it is summer break or not?*

30 D: Summer break or not, we are an operating business. You are a guest. I want to take you on a quick tour. The impression you have of what *Trojan Vision* is can be a large part of what you see. If you look at the end of the room, you can see a few awards. I think there are twenty-six up there now and I don't know how many we will have to win until we have to get some new place to build. But we had been very successful winning awards for [names two formats that don't exist anymore]. And when we enter these contests in competition with regular broadcasting stations, I mean the big guys, you know, so the fact we had been able to pull them out and win the awards through the years, we are quite proud of that.

31 C: *Maybe you have mentioned this, but are you a profit or a non-profit television station?*

32 D: We are non-profit. When we work for people, we are not paid for that. For example, we have a unit in *Trojan Vision* that is called "Special projects". So, let's say you are the Dental School and there is a video project, you want to shoot somebody doing something or whatever, we provide crews, cameras, post-production, the whole thing ... and we have become quite busy. We have become very much in-demand because number one, we've done a good job, number two, we're not the only game in town but we roll a few games in town and nobody can do it cheaper than we can do it. If the university goes outside and hires an outside video crew it would cost them almost three times as much as what we do for the same thing. So that's one of the reasons we have become so much in-demand.

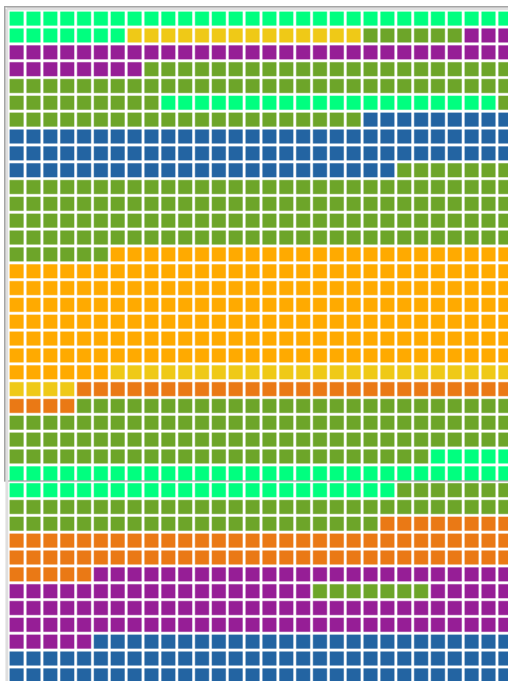
33 C: *And that is where the money came from?*

34 D: No, the original money was all donated by ... I'll show you the people that put up the money. And we get supported by the classes, of course. Students have to pay fees for the classes. And we get supported by the Cinema School itself because it is one of the bright joys they have. They never see students' advantage or talking to them like "why you should come to USC because we got this this and that and we got *Trojan Vision*".

35 C: *The last two things are the premise's conditions and technical equipment. So maybe you can show me around a little bit?*

36 D: Yes, I'll give you a tour so that you can see everything we have to operate from. What else can I tell you?

37 C: *I am done with my schedule! That was very interesting, thank you so much!*



MAXQDA Document portrait Don Tillman, *Trojan Vision*, USC

## Case Study – Interview Guideline

Interview No: 1/2016

Date: 2016/04/12

Station: *WOUB-TV*, WOUB Public Media

Interviewee/function/job description: Allison Hunter, News Editor-in-Chief

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

- formats/series
- topic-selection/agenda setting
- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
  - monitoring software (viewers, clicks, demands etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others



## Expert Interview Allison Hunter, WOUB Public Media, Ohio University

1 *C: So, you are, like, the EP of Newswatch 6:30, is that right?*

2 A: Um, yes. That's...I'm the final answer in the newsroom, so...they...The students could have their own EP if they had enough people working on it, but as the news director, and this falling under the News Department, so, um, I'm the final... Atish [Baidya] can operate in that regard also.

3 *C: How do you make sure that, um, every day, the...yeah, I don't get it. Like, you need two anchors, and two cameramen and then one in the control room, so how do you manage that that works out every day?*

4 A: It doesn't, and this is where I let the students, where, we have to, have the students take over and figure it out for themselves, and so there is a sense of pride that they have about making sure that Newswatch has what it needs to get on the air, and get on the air as cleanly as possible. So, [clears throat] excuse me, when I first started, it was a problem having two anchors every day, and, and it was such a scramble, I said "Let's just make it a one-anchor show." The other part, the other issue was [someone talking in the background], um, that at that time, our directors were new enough to where it would get confusing for them, having a two-anchor show, so we weren't always getting a clean show. It may be fine on paper, but it was just messy. "Okay, let's do a one-anchor show." That's an easier show to direct, and it takes the burden off of ... of the students, of trying to find a person each time. And at one point, I was involved with that, then I had to say, "Woah, I can't manage this on a day-to-day, the way I did a newsroom when I was in the industry. I tried to have that same approach to the newscast, and then realized there's so many factors that I could get lost in that, but that's not my only job as an EP, where you're over one show, and then you can give all of your attention to that. I thought of it ... I did think of it in those terms. That's why I hesitated earlier, like, "Am I the EP?" Because in the industry, I liked being an EP. I liked having one show to worry about, um, and, uh, initially, I had that approach with Newswatch, then I found that there are too many variables trying to do this. So, I just try to create a decent-enough framework, and a restructuring on some levels, but what I've learned, over time, is the students - it is their thing. They have to tell each other, uh, you know, "You're not being a part of this", or, you know, they have to please each other. I'll make sure that no one's being mean and that they're saying things in the correct direction, in terms of "Oh, you always have to do that..." You don't always have to do that, you know, because they don't know what they don't know. So the idea for me, and I am still trying to figure out how to do this day to day, is to make sure I have the framework for them. They didn't used to do, um, daily meetings. Whoever the producer was would just come in and they would go from there. Like, "Woah, you're a part of the newsroom. We have to have a morning meeting." And maybe before the newsroom wasn't equipped to interact with the students that way, but we are now. And I have Susan, who

is our, you know, Assignment Editor, so she's going to help you with the story so that the newscasts aren't just an exercise in producing, and they are actual newscasts with information that was relevant. Sometimes, that was lacking. And then the other part is, sometimes, since the students are learning, there are some things that "In the industry, we wouldn't do it that way and that story probably wouldn't be in" but for the sake of the exercise, because some of this is just the exercise, put it in there, let's do it. Um, it's maybe not the most timely, but it's not factually incorrect and it's not totally irrelevant, so yes, put it in as a pacer [place holder], so there are those opportunities and I, um, I come in and help decide those, like, "Okay, no, keep this, cos you need to learn how to..." Each producer needs to learn different things, "Okay, here's what you need to work on," so, my goal... [C: You just overlook that?] Yeah, and there are times that, certain producers, I won't look over their scripts. Especially seniors, who, these seniors all have jobs now. I shouldn't ... everyone needs an editor, but I'm going to see what you do and then I'm going to watch, and if it's a problem, we'll go from there.

5 C: *So, in the morning meetings, that's when you choose the topics?*

6 A: The stories, yeah. And, and just about ... one thing that is great ... by the time we're dealing with the producers ... It always, I guess, is this way in any organization, becomes the select few [C: (in agreement) Mhm], who keep it going and drum up the support, but they're pretty motivated because they know, the juniors and seniors especially, because they are, they are very close to actually needing this work to show examples, to get jobs, and all of that. So, they come in with story ideas, most times. You can tell the ones who are serious and they're going to do well in this industry because they've done their homework by the time... And then, we also get those who just "Tell me what to do, tell me what..." and ...

7 C: *As long as it is a mix you can...*

8 A: Yes, right, it is not so bad. And then it is nice to see that the older ones, they will step in and say, "Here is what you need" or "I want it this way", so it is a very interesting playground. But yes, the morning meeting. We talk about topics, and again, it is so funny because we have this dual role as a newsroom. I do have to... There are stories that won't necessarily go on *NewsWatch* or they are only going to do this and I am like, „Yes, that is you but we have a bigger picture story we are going to do, so you figure out how to get that done and that is decent, but we are going to be over here doing this and you will get the benefit of the story and we are going to pursue this angle on the story.“ Because again, many of the students they just think in terms of the campus and „We are going to skew it this way“ or „Come from this perspective“.

9 C: Content-wise what would you say is the difference between *Newswatch at Noon* and *Newswatch 6:30*?

10 A: Oh, ideally ... That is a good question because sometimes, especially *News-watch 6:30* benefits greatly from *Newswatch at Noon* because stories are covered in the morning. One of the biggest problem that *Newswatch* the evening show has is having reporters being able to work on stories throughout the day or throughout the week because students don't necessarily have that kind of time in their schedules. Students are good about working when they say they are going to work. Overall they are good about that and usually I ask, "Just be honest with your time and when you say you are going to be here, then be here". But that is not necessarily consistent in terms of, we might have a report some days in the week at night, we don't have a reporter while in the spring when *Newswatch at Noon* is produced. It is not such a bad thing because we can repurpose some of the stories that were on *Newswatch at Noon*, which may not be as in-depth, or the video might not be as good, but there is something that we can pull from it and use it for the night-side. But otherwise, I would say some of the ... *Newswatch at Noon* does have an opportunity because the reporters know in advance and they are doing it for a grade so they are trying a bit harder, and there is always a constant work force. So, their work is maybe ... The way they are structured, they have people, reporters who they know they are going to report on Tuesday, so they have a story that they work on that's going to be good for that Tuesday. [...]. I am sure Mary told you that and that person is just going to shoot something that happened in the morning. That is just helpful because it means we have someone in the morning. Now what I think our stories in the evening might have a bit more for the day-of stories. When we have reporters, we can chase down the sound a little bit because, as I said, when we have a reporter, they are usually here from maybe 10 to we go on air. So, there is more time to talk to someone and chase down sound. If I had to say a difference ... a difference would be probably a bit more perspective on stories that happen that day or day-of stories. That is what the night-side would offer. That is different but in the end, probably not a lot of difference. Night-side would maybe we have to say more crime but we are trying not to do that, I am just trying not to have those moves on. The difference being in the fall when *Newswatch at Noon* is not happening, we can be hard-pressed to have local stories in the morning that day, or we have had several times in the fall when ... I have been here for two fall semesters and there have been times when we only have a producer who is also going to anchor the show, and maybe just an editor and no one else to go out and do stories, and you know ... we are or usually Susan can pitch in and get radio, get sound for our radio component, and then we use that sound on the night-side and we just put on graphics, or so-and-so is on the phone. But there have been times when there ... we just don't have anyone to shoot. So that part is kind of sad, but that is just my understanding how fall could be. Because people are either away in internships, the ones who know how to do right are in internships, or, the station also has a pretty extensive sports broadcast and

there are a number of students who work on that, so they can choose, but they are already dedicated to either on their desire and we don't turn anyone away. It can be tough getting video and getting people to participate, in the fall, where everything is new and we are having a crop of new people coming in but they don't know so much, you know, so...

11 C: *So, tonight is the last show in spring. What is aired on WOUB between the semesters?*

12 A: So, no news, no tv news from here because we are a public broadcast station, they have programs that are better on and that would be better on. In fact, I could probably share a sample month of what our program is. I won't have any ... but when I get it I can send it to you. So you can see what goes in that slot, but during ... when we are gone, we do a promo that says we will be gone for a little bit and then that's it in terms of local programming and that's when we try to move our news operation to the web. You still catch us on radio and then, ideally, we are able to shoot and edit stories and make them available online.

13 C: *So, that brings me to the distribution channels. It goes on air, and then you put the show on YouTube?*

14 A: Yes, we put the show on *YouTube Life* so you can stream it from *YouTube* and then it stays up ... I don't know what our server space is but no, they are still on *YouTube* and then broadcast. We do our over-the-air broadcast signal and that reaches like, we say thirty-some counties, and I can show you a map of where our broadcast is aired to. You might have seen it on the wall. And then, we don't simulcast on radio. We don't do that.

15 C: *I was wondering if Newswatch at Noon is or isn't also on the YouTube channel?*

16 A: I don't think so. Let's look, I don't believe it is. But that ... *Newswatch at Noon* goes... [Turns to her computer where a store website is open.] I am trying to make t-shirts for them, „Getting a great idea last minute“. No, last year ... So, people put their personal ... Individuals would put their personal show up but they don't ... we don't ... yeah no.

17 C: *And is there any strategy behind that?*

18 A: That is where we come in ... that would be something that the J-School would ... because it is their class. If that is something they would like to do there would be a *YouTube* channel and make that available. Us sending it to the web is not a big thing and I don't know the ins and outs or what the agreement is technically, but I wouldn't think that this would be a big deal. As it is now, they go on the cable channel and ... okay, here is a thing: The difference on one end is kind of the audience even though ... no, that is not true. I would like to go back to the question. [laughs]

19 C: *Do you use measuring software and is that a big deal for the show or not?*

20 A: Not a big deal. No, we don't have any ... we have some audience software, I mean numbers ... as a station, we don't really have that in a big way. We have that for the web and we look at that when *Newswatch* is on, „Oh, how many peo-

ple looked at that story“, and usually it is one or three people because parents of the students who are anchoring the show or you know. On one end, we are trying not to be just the exercise but at the same time, it is like, „Who is really watching?“ But we are surprised. Every now and then we got a phone call. We got one, I think it was this time last year, once the show went off air, and they were like, „When is the show coming back?“, someone called. And I was like, „Somebody from the community? Really? There is a real viewer who was a local and noticed that no one else is doing local news?“

21 C: *So there are some feedback processes in the audience?*

22 A: Yes! We haven't asked, but there is part of me that says, because we do have ... The J-School does have a Media Art School. They do audience ratings and they have classes in that. And I am like, do what for the station and make it count in a way that we can really use the info. And when I was a graduate student and I had an audience research class and I thought, "Okay, I should do it for *WOUB* and then they would have it," because once I learned that they don't take those numbers, they don't have someone to do it because that is a service and that cost and all that ... but then I didn't take that class... So it is still out there. I seriously should try to look out there for it and add that on the list of things to do. So, no we don't do audience research. We try to make sure the students know or anyone working here knows who the audience is, and we say more times than six times a day, „Well, this is not our audience! Okay? This is NOT our audience“. I used to have a picture of an older couple and I put it on the wall like „This is your audience“. [laughing] But again, back to the content, sometimes stories are on campus and we can get to it in a car in just enough time. We have someone who is doing a shoot for us they – can only do it for an hour – are not going to many places. So yeah, we do the best that we can in terms of trying to play to our audience, that is, what I try with that picture, that looks like you. Maybe more your parents or your grandparents.

23 C: *There were some moments when I thought there could be a more connected joint venture because you have all those graphic students at visual communications and so on. I was just wondering if there is, in the future, an opportunity to use that?*

24 A: Yes, absolutely! Part of what happens here at *WOUB* is we have got that equipment, like we have some stuff like state-of-the-art equipment and, like, the Ignite Training Directing System. That is an industry system and they provided it. So, good, we have that, so our students are ready. Because they are the ones who are creating most of the local programming. And the idea was, "Okay now we have that and we open that new graphic system". Then I was, "We have a graphic person here at the station, but let's reach out to some folks in school and say, 'Okay, come over and play and figure it out and make it sing and make it work'". That invitation has been given, all of that, but we haven't heard of anybody taking a jump on it yet. Something that *WOUB*, as a station or a newsroom, reached out to the Visual Communications Department, even built up our own visuals team in the newsroom. So okay, we have a relationship that is broader

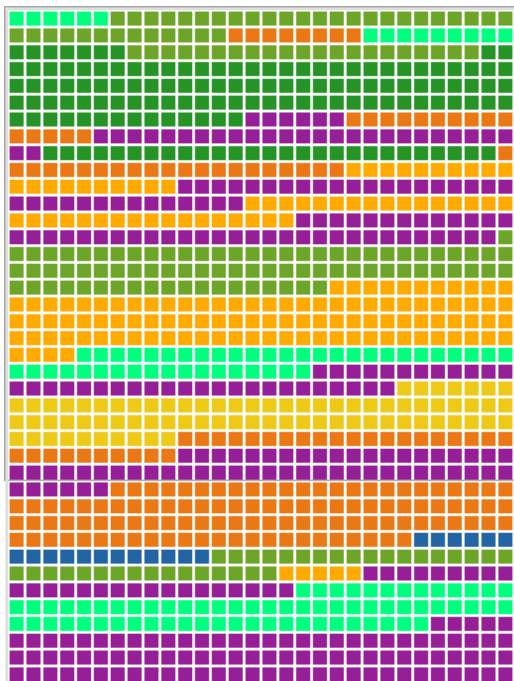
than it was before, and so my hope and feeling is that once more people know that this happens in different departments like Visual Communications and just around the university. That this is a place where you can come and exercise some skills that are really being used out in the industry and do some great work for us while we are here. What I learned is that everything is about relationships and finding a student who is intrigued enough and self-motivated enough and wants to do that and I understand that. Very different than in the industry, because in the industry, when you have someone in the department, you just do this right, and then here in the academy, you are like, "Okay, I have a relationship with this professor, so I can ask that professor to help me and find someone". So it makes total sense to fully use this whole great school and the knowledge that is generated here. So, that is a part of one of my goals. One, as a station, but there are so many jobs to do. On a practical side, that is what we are. We are the practical unit of the college of communications. So how are we going to make sure that many more people know about it, that we are here for them and we are not a campus station and this is a place for them to exercise the skills and get training and meanwhile we have pretty cool stuff on the air? It is coming, but it hasn't happened yet, but it makes total sense to say, "Where are the graphic students"? We have a job to do when we want a new look, even for *Newswatch*, and I am like, "I got to go to them and I got to ask the visual people, are you telling students that they can come here and get a graphics package?" And then students come who get it and want to exercise. Great! But for all the others, "Could you make it part of your course?" And that is a personal relationship. The academy says, "Don't tell me how to teach!" Talking to some professors at the J-School, I understand this. There are classes where they are just learning a skill and then there are classes where they use that for publication that brings us all around to spring. So spring, we are great and flowery and everything is happening. And then in the fall, it is, like, dried out, but that is a part of what everyone in the building at Schoonover... That was the whole idea: to find a way to collaborate. And I think, usually, when I bring something up, especially in Journalism School but, overall, everything we come up with, every try to in terms of finding some ways of collaborating, it is going well for the most part. Getting on, building more content, even though we know we are going to get it in the end of the semester because they are learning the skills throughout the course of the semester so... [She speaks more about the many things she has to do.] So, with *Newswatch*, we have the freedom to do more than just the show and tell students, „Just come here and try what you want to try! „ It`s tough!



- 25 C: So last question: Do you know if WOUB or the students' productions got any awards or prizes or something like that?
- 26 A: Yes, I will send you press releases like that. But off the top of my head, *News-watch at Noon*. I was never an Award person really, but I understand it is important, especially in the name of the school and all of that. So, we have had individual stories win, but I don't think that we ... and I think we got an honorable mention for our election show last year. I can send you that. We are award winners but I can't remember them. But I remember talking to the J-School about how to get students to submit. And even then, we operate separately. If a student does the story for what was generated because they discussed the idea with us and bla bla bla, yes, then we would pay for the submission and all of that, and that is considered to be the WOUB submission. There have been cases where, like, today the in-depth story, that show that they are doing, and that story that was on *In depth*, will air tonight at WOUB and on the website tonight and all of that, but those stories can't be submitted for awards under WOUB because they were part of the class. And that is kind of how we look at it. Who signed off on the story. And yes, we will air it, you know. We won't say it is not good enough or anything like that, but who initiated and signed off on it first. And that depends, like, there are some awards that the Journalism School is more keen on, and I had to learn this, than WOUB is. And there is another award, I can't remember what it is off the top of my head, but those two are that is what WOUB, according to our general manager, there are like student-based awards that we are concerned about. The other one, that might be the Society of Professional Journalism or *Radio and Television News Directors Awards* even that is for the Journalism School.

27 C: Okay, wow, thank you so much! That was really helpful!





MAXQDA Document portrait Alison Hunter, *WOUB* Public Media, OH

## Case Study – Observation Protocol 1/3 WOUB-TV

Location: Ohio University, RTV Communications Building, 35 S College St, Athens, OH 45701, USA

Observation unit: Production class *NEWSWATCH@Noon*

Date: 2016/04/18

Time: 8:30 am – 1:00 pm

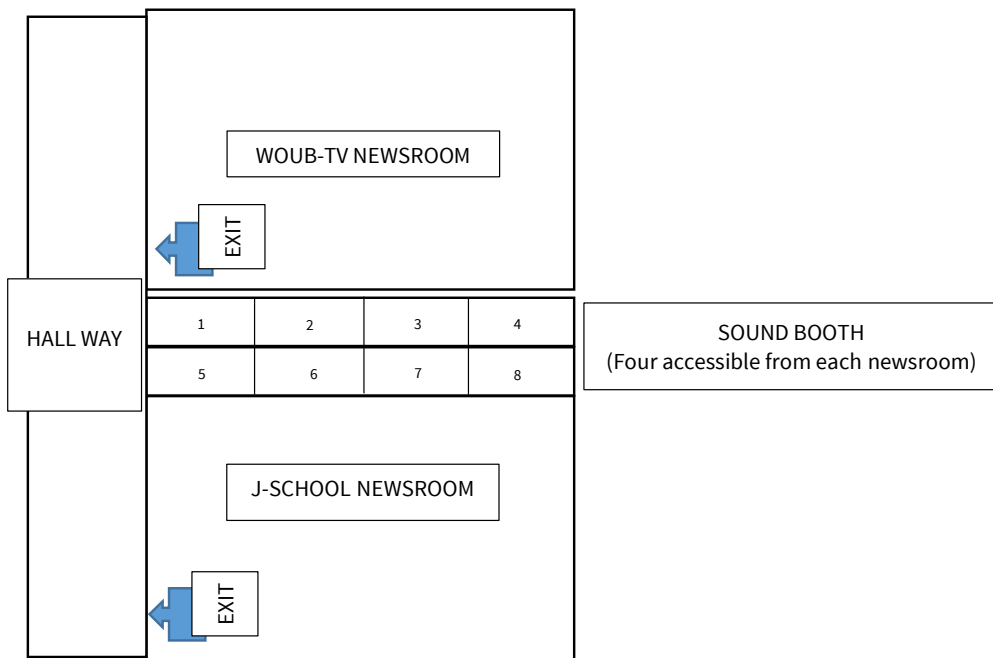
Time	Observation notes	Contextualization	Reflection
8:30-9:00	<p>Show prep:</p> <ul style="list-style-type: none"> <li>▪ students come in (twenty people), take their positions</li> <li>▪ rules on the board: “Don’t forget:           <ul style="list-style-type: none"> <li>▪ Hit your time!</li> <li>▪ Communicate</li> <li>▪ Correct sequences</li> <li>▪ Tweet!</li> <li>▪ Give N. a hug!”</li> </ul> </li> <li>▪ happens without prompting by teacher/instructor</li> <li>▪ classroom is set as newsroom, whiteboard in the front, computers are marked with different positions, rotation of jobs on a list on a pin board</li> <li>▪ teacher sits in the working rows just like the students</li> </ul>	<ul style="list-style-type: none"> <li>▪ job positions rotate day to day: producer, main-anchor, co-anchor, SPX, WX, reporter</li> <li>▪ producer writes them on the board (student N. is the producer of the day)</li> </ul>	<ul style="list-style-type: none"> <li>▪ some students know researcher from other class</li> <li>▪ introduction and “good morning”, taking a seat next to one student that is not in a prior position</li> <li>▪ no one seems confused about researcher’s presence</li> </ul>

Time	Observation notes	Contextualization	Reflection
9:00-9:30	<p>Daily editorial meeting:</p> <ul style="list-style-type: none"> <li>▪ main positions read selected news out loud</li> <li>▪ decision what goes on the show, who takes care</li> <li>▪ topics of the show: septic Hocking River (water pollution), International Day on campus, SPX, WX, OU ads</li> <li>▪ motivational speech from producer</li> <li>▪ instructor helps with a few decisions, reminds what things need to be done</li> </ul>	<ul style="list-style-type: none"> <li>▪ the last semester week, many shows already produced</li> <li>▪ routine is well-established since ongoing spring semester that started in January</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in the background, no inter-actions</li> </ul>
9:30-11:45	<p>Working on stories:</p> <ul style="list-style-type: none"> <li>▪ some students sign out with equipment</li> <li>▪ some work with instructor on their writing</li> <li>▪ some gather for discussion</li> <li>▪ instructor proofreads the stories in the system and makes sure that the status of each element is green (ready to cast)</li> </ul>	<ul style="list-style-type: none"> <li>▪ live report from campus later on the show</li> <li>▪ working with professional ENPS and CMS Ignite</li> </ul>	<ul style="list-style-type: none"> <li>▪ changing positions in the newsroom, observing different students at a time without asking questions, but students start describing tasks on their own</li> </ul>

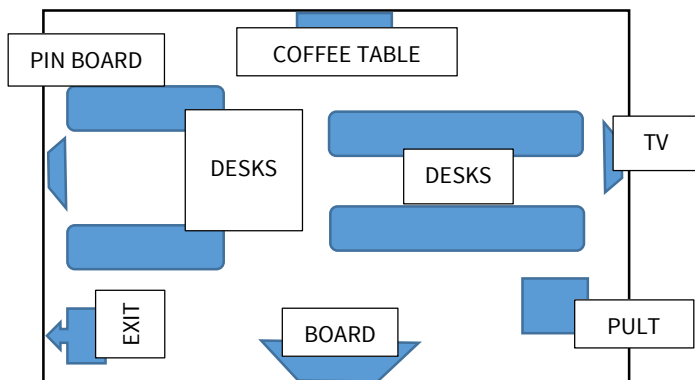
Time	Observation notes	Contextualization	Reflection
11:45-12:30	<p>Live news show production:</p> <ul style="list-style-type: none"> <li>▪ each position is covered by students, one student on campus (International Week), some students in the studio, some students and instructor in PCR</li> <li>▪ mics and cameras are being attached and set</li> <li>▪ student on the control console counts down to the start of the show (12:00)</li> <li>▪ when the packages/ads run, communication between PCR and studio</li> <li>▪ some reading mistakes caused by prompter error</li> </ul>	<ul style="list-style-type: none"> <li>▪ production of <i>NEWSWATCH@Noon</i> only during the semester</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in the PCR, sitting in the back</li> <li>▪ everybody is focused on the show</li> <li>▪ no interaction with researcher</li> </ul>
12:30-1:00	<p>Evaluation/critique:</p> <ul style="list-style-type: none"> <li>▪ everyone returns to the newsroom</li> <li>▪ instructor stays in front of the board and comments on the show/packages, evaluates the performance of the anchors, students answer/react to the critique/Top3 show of the semester</li> <li>▪ talk about the need for more pre-show prep time in the studio</li> <li>▪ more evaluation of the content by a professional who studied at Scripps</li> </ul>	<ul style="list-style-type: none"> <li>▪ show is live, which means a lot of pressure and nervousness</li> <li>▪ from time to time Alumni come to class to perform evaluation of the show</li> </ul>	<ul style="list-style-type: none"> <li>▪ no participation in the evaluation either</li> </ul>

Acronyms: WX=Weather, SX=Sports, PCR=Production control room

**Floor layout:**



**J-School newsroom layout:**



## Case Study – Observation Protocol 2/3 WOUB-TV

Location: Ohio University, RTV Communications Building, newsroom, 35 S College St, Athens, OH 45701, USA

Observation unit: Senior capstone production class *NEWSWATCH@NOON IN-DEPTH*

Date: 2016/04/22

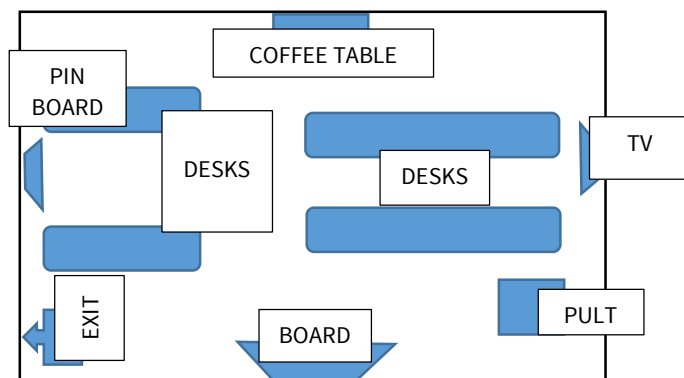
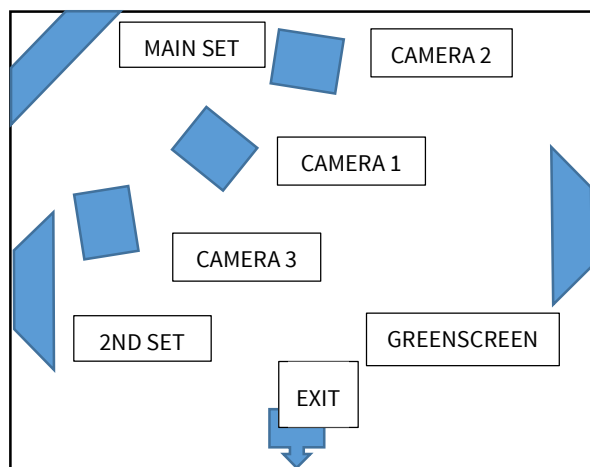
Time: 8:30 am – 1:00 pm

Time	Observation notes	Contextualization	Reflection
8:30	<p>Individual work in newsroom:</p> <ul style="list-style-type: none"> <li>▪ last changes on packages, new voice-recording in sound booth, text editing</li> <li>▪ students and instructor chat in a friendly manner every once in a while, talking about appropriate clothes on camera and solid anchor names</li> <li>▪ package about opioid abuse discussed the most in newsroom</li> </ul>	<ul style="list-style-type: none"> <li>▪ class only on Fridays</li> <li>▪ show runs about once a month</li> <li>▪ last show production of the semester</li> <li>▪ is distributed on <i>NEWSWATCH</i> at 6:30</li> </ul>	<ul style="list-style-type: none"> <li>▪ students interact with researcher because spend time with her and have more time than in other production class</li> </ul>
11:30	<p>Dry run:</p> <ul style="list-style-type: none"> <li>▪ students separate between newsroom, studio and control room, instructor in newsroom later in control room to prepare the show by running through</li> <li>▪ technical support is around, consultation and chatting</li> </ul>	<ul style="list-style-type: none"> <li>▪ production positions are set in advance</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in studio, no interaction</li> </ul>

Time	Observation notes	Contextualization	Reflection
12:00	Live show production: <ul style="list-style-type: none"> <li>▪ production rolls smoothly</li> <li>▪ topics: increased drug abuse in South East Ohio, prison capacities focusing on female inmates, pets on campus</li> </ul>	<ul style="list-style-type: none"> <li>▪ more time to prepare the live show</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in control room, no interaction</li> </ul>
12:30	<i>Newsroom evaluation/critique:</i> <ul style="list-style-type: none"> <li>▪ instructor takes time to talk about anchors and single packages</li> <li>▪ students thank instructor for learning experience during the semester</li> </ul>	<ul style="list-style-type: none"> <li>▪ student/teacher relationship close and friendly but well respected</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in the background, thanks the group for opportunity to attend</li> </ul>

Acronyms: WX=Weather, SX=Sports, PCR=Production control room



**J-School newsroom layout:****Television studio at the RTV building:**

### Case Study – Observation Protocol 3/3 WOUB-TV

Location: Ohio University, RTV Communications Building, newsroom, 35 S College St, Athens, OH 45701, USA

Observation unit: WOUB-TV production NEWSWATCH

Date: 2016/04/22

Time: 5:00 pm – 7:30 pm

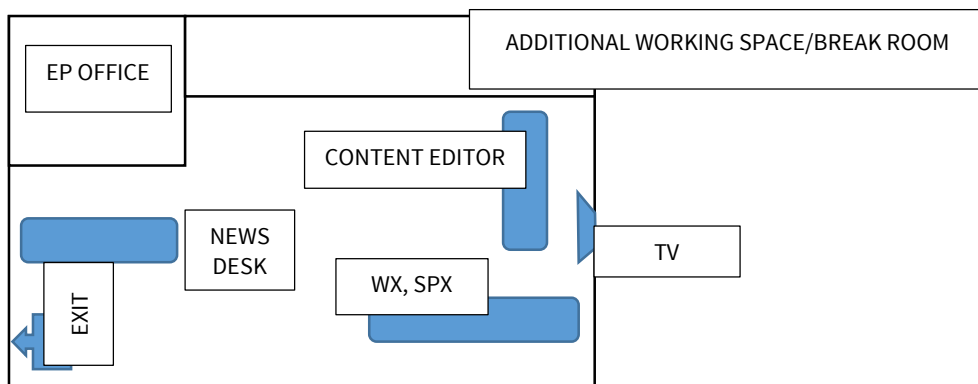
Newscast online: <https://www.youtube.com/watch?v=1e6x7JPGIC8>

Time	Observation notes	Contextualization	Reflection
5:00	<p>Prep:</p> <ul style="list-style-type: none"> <li>▪ individual work (creating graphics and proofreading)</li> <li>▪ chat with EP, who shows up from office every once in a while</li> </ul>	<ul style="list-style-type: none"> <li>▪ fewer students than in production class</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in newsroom with WX host and director of the show</li> </ul>
6:15	<ul style="list-style-type: none"> <li>▪ students separate: one stays in newsroom for live report, three camera students, two anchors, one weather host, two sports hosts, four students in control room, EP joins PCR later</li> </ul>	<ul style="list-style-type: none"> <li>▪ usually only one anchor but package from in-depth announced by author</li> </ul>	<ul style="list-style-type: none"> <li>▪ even though not prompted, students explain their tasks</li> </ul>
6:30	<p>Live production:</p> <ul style="list-style-type: none"> <li>▪ anchor timing is off a lot, EP frustrated</li> <li>▪ technical difficulties with live report from newsroom, rage in the PCR</li> <li>▪ wrong roll in the second third of the show</li> </ul>	<ul style="list-style-type: none"> <li>▪ last day of spring semester, show off air until fall semester (September), which is announced in the end</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher in PCR, no interactions</li> </ul>

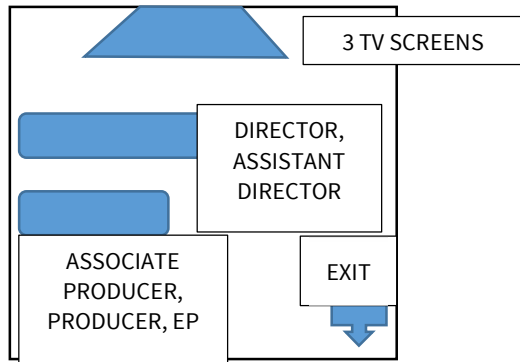
Time	Observation notes	Contextualization	Reflection
7:00	<p>Team gathering in newsroom:</p> <ul style="list-style-type: none"> <li>▪ students talk over each other</li> <li>▪ EP sums up the production as “bumpy show” in a humorous way</li> </ul>	<ul style="list-style-type: none"> <li>▪ last time students work together like this, team meets at a bar later that evening</li> </ul>	<ul style="list-style-type: none"> <li>▪ researcher back in newsroom, some students approach her, invitation to bar</li> </ul>

Acronyms: WX=Weather, SX=Sports, PCR=Production control room

**WOUB-TV newsroom layout:**



**RTV Building layout:**



## Case Study – Interview Guideline

Interview No: 2/2016

Date: 2016/04/22

Institution: E.W. Scripps School of Journalism, Ohio University

Interviewee/function/job description: Assoc. Professor Mary Rogus

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

- formats/series
- topic-selection/agenda setting
- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
- monitoring software (viewers, clicks, demands etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others

## Expert Interview Mary Rogus, E.W. Scripps School of Journalism, Ohio University

1 [chat about the show production]

2 C: So, for how long has *InDepth* existed?

3 M: It has been around in one form or another for ... I probably started it in my third or fourth year which would make just about a dozen years. So we started... It has always been a news magazine-type show with long form pieces. It started as *Athens Interactive* and then it went to *InFocus* and we did *InFocus*. All three pieces match the theme. So it would be like *InFocus - Women in Appalachia* and then all three pieces would be about the same thing. This iteration of the class is relatively new. We started doing it live, with shorter pieces, just last spring when we brought back our *NewsWatch at Noon* class. The noon newsroom class had gone for, like, thirty years and then when we switched the semesters, we just weren't sure if the kids could take a whole semester – four classes – and not totally disrupt what they were doing, because once we moved the semester [OU changed from a quarter to semester system] they were actually taking one third fewer classes, but after about two years of the program, without it we just felt we were really hurting the broadcast program by not having the practical newscast for the students, so when we brought it back last spring, we came up with the idea of doing the senior capstone class almost like a Friday newscast. So, the kids did their Monday through Thursday daily newscast and then, during the course of the semester, we would do three or four of these Friday shows and do them live which is ... it is a challenge because when you put so much work into a package, do you really want to risk being live? Because previous to that, we would just tape the shows at the end of the semester. And then they would air kind of over the summer. This illuminates the need to do that. It gives them more live experience and it gives them live experience right there as they are graduating. I just think it energizes when you know that this is a one-shot deal. I suppose it is, „Well, if I screw up they might put us down“. I think it has created better performances. We still manage to be pretty close to flawless. I am really kind of happy with the current iteration, which is live programming, which we are still doing in the long form pieces. That is how we spend sort of the crux of it is to give the seniors... You know, the capstone course is supposed to be a big multimedia project, so for previous shows, they have also done companion online pieces to go with their stories to publish on the website. All four groups were finished with their online pieces after last ... after the middle show. They get a lot of the daily stuff, but this is really the only course where they get to do the long form video. And yes, it worked really well for us. Depending on how many students I have, depends on how many shows we get on the air... You know, last semester we had four, this semester we had three and that is fine. But the idea is to give everybody the opportunity to do two long form stories.

- 4 C: *Do you speak to WOUB members or staff about how many shows will be there in the end of the semester?*
- 5 M: Oh, do I communicate with them? Yes, but it is my decision as the instructor of the class as to how many we will produce and when they are scheduled and then I just let their master in control of it. Since it is the same timeslot, it works out fine and a lot of times, what they will do in the in-between Fridays, they rerun the show that was aired live a week before so it gets a couple of different airings. And then their packages... Now, if *NewsWatch* was continuing beyond night next week, all of those packages would re-air inside the nightly newscast that is broadcast into the wider region. So, the material gets pretty good distribution.
- 6 C: *So would they also be at the YouTube channel of WOUB or not?*
- 7 M: Well, I am not quite sure what is going on with that because the previous stories, we have uploaded to the *YouTube* channel, so they are there. The problem is that they are in private mode to go on the website but they haven't shown up on the website. I am not sure what is going on with that. I have to have some time to talk to Tish about what is going on. But last spring they wanted us to... They did the web stories and some of those web stories had video, portions of interviews, and stuff in the web stories, but they also wanted the full package with the little graph, and it went on a separate place on the website. They are using a new website now and I don't even see a tab for video, which seems kind of strange for me. So, I haven't been able to find where we put up the packages because they are all uploaded on the last two shows, but I haven't been able to find it, so that is why I didn't push them today to upload it to the *YouTube* channel. I mean if they do, that is great, but I am not going to have them do extra work if it is not showing up anywhere.
- 8 C: *For the whole broadcast station, what would you say, in short sentences, what is the connection between the Scripps School and WOUB about?*
- 9 M: It is bottom-line about providing experience for students. Probably 85 percent of the students who are working in the editorial side, news, sports, weather of *WOUB* are journalism students and then the production students - a lot of them belong to the School of Media Arts and Studies. So *WOUB* provides that chance for them to expand on the skills that they learn in their classes. It allows them to kind of specialize in whatever they decide, based on what they do in class that day, this is what I would like to do. Now, I can go work for *WOUB* and I can just focus on producing or reporting or anchoring, or I can do some of all, depending on what the student's interest is. The mission for *WOUB* public media is two-fold. Yes, it is about training students, but it is also about serving a community that doesn't really have any other local television news, doesn't have a lot of digital news available. So we really have that dual mission and it is a dual mission that also trains the students, because they learn about the responsibility of serving a real audience. You know, if they screw up, they hear about it. They might go in the community and actually be recognized which is



a little weird for them sometimes, I think. [laughing] They really got that sense of “This is what it is going to be like when I get out there” because, unlike a lot of other public stations, at universities, the students do almost everything. I mean, there is a professional staff of managers, but in every department, there are students doing a lot of the actual hands-on work. And in our news and sports department, it is fortunately all students. There are four professional managers and then the students do everything else. There is very close relationship. The primary one being, it is all the same students, as much as possible. *WOUB* is an outlet for their work that they do in classes, beyond what they do just for the station. So, that has worked very well for us. You can see, we are kind of in a joint newsroom now. We have been there close to six years now. We have been doing all of our broadcast classes and the practical class literally right next door to *WOUB*. So we are sharing facilities and the students have got the sense of a real newsroom operating from morning, now, to night. So, it is a close relationship. It is a relationship designed to teach and to serve the community, and both sides work hand-in-hand to make that happen.

10 C: Both newscasts, *NewsWatch at Noon* and *InDepth*, are on the air while the semester is going and when it is over, there is no show?

11 M: Yes, that is correct.

12 C: So, how do you pick what topics you are covering?

13 M: For both shows? The students do that. The first part of the process of the class is pitching story ideas. So, literally, the first class, because we only meet once a week, it is a three-hour session. So the first class we spend talking about what the show is all about. Some of the differences between long form and short form reporting, and then we jump right in. They watch an episode from the previous semester and then it is like, “Okay, get into your story teams and come up with three or four story ideas”, and then they literally pitch it and we put them all up on the board and we decide what we think are the best potential stories. Since we are not tied to one topic now, with the new format of the show, it is easier to accommodate everybody. We don’t have to start with picking a topic first, and then story ideas. So, everybody pitches two or three, sometimes four story ideas, we put them all up on the board and then the best story ideas first choice is the team that pitched it. Another team that maybe likes another story idea better than what they came up with can absolutely claim that but we do that right off the bat in the first class. We also select who is going to produce the shows, who is going to host the shows. All of that is done – set up, the logistics – very first class. But it is student driven! It is their ideas, because I know they are going to be much more invested in a story idea that they came up with. Then, they do their research and sometimes stories change at that point when they realize that maybe there is not enough there, not enough people are willing to talk for an *InDepth* piece. So sometimes the stories would change at that point. That is pretty much the third week of class. They have the research report to do so we are nailed down for the semester by the third week of class.

- 14 C: *Do you make sure, in any way, that there are topics about the university in the shows or doesn't that matter?*
- 15 M: No, in fact I encourage the students not to stick with university topics because we are trying to really emphasize the fact that this is a community show. Now, for the show itself, we are only broadcasting to Athens County, but the stories are replayed on *Newswatch* which is all of South East Ohio, they are on the website, which goes wherever. So I really encourage them to not do just university-focused stories, that they should have sort of a bigger theme and appeal to wider audience across South East Ohio.
- 16 C: *Each student gets the experience of each position in the production, right? It is changing?*
- 17 M: Not so much in the *InDepth*. If you don't ever want to host, you don't have to. We have enough students who are interested in that. Some of the students have never appeared on the air, period, because that is not their thing. For example, Emily, who did the prison story. She also fronted the first story that their team did because the young woman she is working with is not even a broadcast major but she is very interested in video and online, so she did things like create the interactive graphic that they used. She was very involved with the online version of their first story that they did. So, she was there in part of the process but had no desire to be on the air. A lot of the students don't have any desire to produce again. So there are only three shows, there are only three producing slots, right?! So for the *InDepth* show, because there are so few shows, it is not necessary for everybody to do every job. They work in teams of two or three, as a story team, and then each show has a producer and two hosts, and the only requirement is that they can't be on the air for those shows. They can't be fronting their pieces or the producer obviously can't be on the air for those show. But, again, it is all volunteered. „Who wants to produce?“, and the first three hands that go up, „Who wants to host?“, „Okay, I can host this show“, and so on. So yes, it is volunteered.
- 18 C: *Do you look at the clicks or the viewership ratings? Does this have any impact on the show?*
- 19 M: I don't, I really don't because for me, it is about the content and learning process. I am sure *WOUB* pays attention, particularly to the analytics of the online pieces, but I am much more focused on the content and what they are learning. And we don't really have ratings per se, especially for the channel that we produce, one which is just an educational cable channel that is just in Athens County. There is no way to get any kind of ratings for that. So we really don't know that much about the viewership as far as it goes. Honestly, that is just not what it is about, you know. I mean, it is obviously about doing stories that will be interesting for the audience, and that is where their research comes in, but in terms of ratings and clicks and that kind of thing ... I had to worry about that for twenty years in the business. I love that I don't have to worry about it anymore. [laughs]

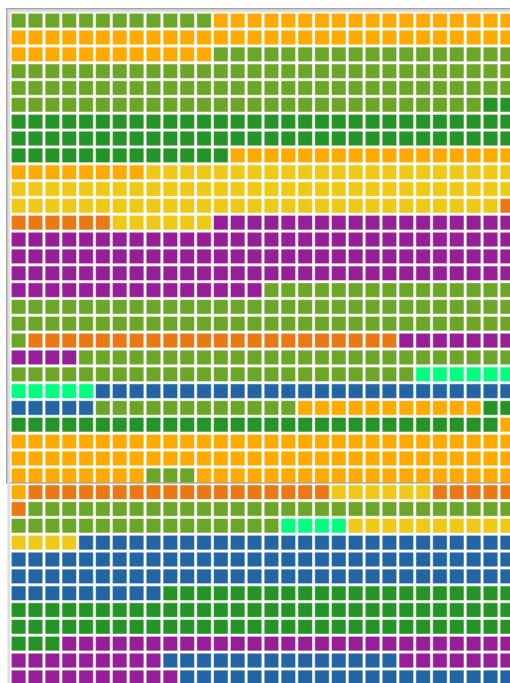
20 C: *I am pretty impressed with all the equipment and the studio, for it all looks very professional. Is it state-of-the-art?*

21 M: It is very state-of-the-art! You know, they are working with ... for example, the news room system that we use, ENPS, about half the stations in the country use ENPS. There are two main news production systems. ENPS is one, iNews is the other, and it is literally about half and half. So they are walking out of here knowing how to sit down and do it. And if you know one, it is easy to learn the other. It is a lot like non-linear editing. They are all digital, so they totally have that experience of a non-linear production process. And we are probably one of the few college stations that is using automation in the control room. In fact, one of the panels that I did in Las Vegas was talking about how that influences the production process. And in a room of seventy-five faculty from probably seventy different schools, there were only two of us who had automated control rooms. That makes a big difference for our producing and directing candidates. They can go out and say, „Yes, I have worked with Ignite!“ „Really???“ You know, some don't even know what Ignite is. „It doesn't mean to start a fire?“ [voice changes] That is top-of-the line for them to be able to work with that kind of equipment and to understand how those systems work and how do you integrate a live, real time, maybe you have breaking news, changes process with an automated program, the show system, which clash by their very nature. Those two trends of more live, more breaking news, more real-time television and more automation are absolutely not compatible. So it is very important that the students understand the mechanics of how those processes work and how you bring up change when it happens. So they are getting incredibly valuable experience with that type of situation. You could always have more and more and more, but overall, these kids are working with state-of-the-art and they are ready to walk in and do it for real, and that is what we hear all the time from the people in the profession – that they are ready to walk in and do the job, and that is not the case when students are coming from a lot of different schools. You know, they don't understand the deadlines, they haven't had to work on a daily type newscast, or they haven't worked on a live newscast and if they have, they don't have the equipment and automation that is the professional standard.

22 C: *For me, it really looks like a privilege, to be honest.*

23 M: It really is. There are other schools that ... for example, our set is probably not what state-of-the-art is [laughing] but it just makes them work harder on the content around it to make it look more modern. So yes, I don't know if they realize it until they get out there and start working, and especially when they start working with students and people who just graduated from other programs. That is when they really start to realize how lucky they were here. [laughs]

24 C: *I believe that. That was it! Thank you so much! Thank you for having me and everything.*



MAXQDA Document portrait Mary Rogus, E.W. Scripps J-School, OH

## Case Study – Interview Guideline

Interview No: 1/2017

Date: 2017/08/18

Station: *KOMU-TV 8*

Interviewee/function/job description: Assoc. Prof. Randy Reeves, News Director

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

- formats/series
- topic-selection/agenda setting
- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
- monitoring software (viewers, clicks, demands etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others

## Expert Interview Randy Reeves, *KOMU*, University of Missouri

- 1 C: *You told me you have a split role here. You are a news director at KOMU and an Associate Professor at the J-School, right? So, how do you handle these two roles that you have?*
- 2 R: I don't see them as separate as it seems when you first glance at it, because realistically, it is all about getting folks into the news desk. So, yes, I do a lecture! Yes, I do grading to make sure they are progressing through the class, but for the most part, I am making sure that they become a good journalist, and the best way that you can ever do this is to get them out there, get them work. You know, the difference that this place offers you is that you get your hands dirty every day. You are out there and you make mistakes and we catch those, hopefully before they actually get on the web or on-air, and that is part of the deal. But to me, this is the only academic job I am interested in, because I can still do other stuff. I can still feed the competitive beast and can teach them, at the same time. It hasn't driven me crazy yet, anyway [laughs].
- 3 C: *Are all the students from the class working at KOMU-TV? [Interview was conducted after class attendance.] Is there such a thing that you have a newscast that is produced within a class? Because I have seen that at WOUB-TV [summarizing the approach].*
- 4 R: Our producing class, if you take the full three-credit-hour class, you are required to produce a morning newscast, an early evening newscast and a late evening news class every week. So, they are in the newsroom, in the lab, twenty hours a week. That is a lot, but again, there is no substitution in my mind for really understanding how to do it without doing it. And the competitive nature of the station, because you are competing against other network affiliates for ratings, that kind of makes you grow up in a hurry. You know that you need to have a clean show. You know that you need to produce things in a manner that is competitive and people understand. That puts the pressure on them. I don't really have to put any pressure on them. They put the pressure on themselves, because they know they don't have a tiny little audience. They don't have some of their best friends from class or someone from home. They know there are thousands of people watching them and if you screw up, people call and they complain. They don't hesitate to call and complain if we mess up like any other TV station. If they don't like what we are doing, they let us know about it. And that kind of compels them to do their best every time.
- 5 C: *Would the students graduate in most of the cases or are there students who turn around in the middle of the semester?*
- 6 R: I think one of the best things for students is we give them a chance to try this on and that they can go: „This is not what I wanted it to be. This is not that glamorous. I thought there would be a lot more working on my hair and and my make-up, I thought there would be someone coming in and doing that for me. I thought I would just get to sit there on TV and be cool. Man, this is hard work...“

7 C: *Are you saying that women tend to quit more than men?*

8 R: I am saying... There are so many people who think, „I want to be on TV“, and they are not really willing to take the amount of work it takes to be a reporter or an anchor or producer. They just want to be on TV. Those people go like, „No, this is not what I wanted“. And the advantage is, if it is not what you want to do and you are a sophomore, you still have two years left to try something else. So, great. I never go, like, „She did/he did not want to do this“. Look, if you don't want to do this, please don't! No one is going to pay you enough money to make you love a job that you don't love. So, go, try something else.

9 C: *KOMU-TV is one of the first college TV stations here in the States. So, was it always connected with a curriculum?*

10 R: I don't think, in the very first years, there was a newsroom component. When *KOMU* signed on the air, it was all of the affiliates. It was *ABC*, it was the *NBC* station, *CBS* station and the *DuMont* station. So they were kind of grabbing programming from everywhere. But it wasn't too long before they built a news component. It started very simple, like a six o'clock newscast, then it was six and ten. You know, it was six and ten for a long time. So, the only newscast we did. And then, they expanded that, slowly but surely, and added five, added a noon... eventually added a morning show. And the morning show started as a half-hour show. It is two and a half hours now. Part of that is to fulfill our competitive position in the market. We gotta do as much as the other guys are doing, but also, part of it is that our enrollment has grown over the years, and you want to give people the opportunity to do it, not just study it.

11 C: *But it is within this program, like you have to be a journalism student. Is it, like, a closed experience?*

12 R: To some degree a closed experience, yes. You want people to be instructed to do the work. When people come up to Broadcast 1 and Broadcast 2 [different classes] before they really get a chance to be on air. There are a handful of minor jobs that freshmen could do like desk assistant or production assistant. And those give them the opportunity to get a feel for the newsroom and do stuff early on. Most of those end up being freshmen and sophomores. That gives them a chance to do stuff before they are actually there as part of their curriculum.

13 C: *I read on the website that there was a change in 1970. Can you explain what that means? Like what kind of change that was?*

14 R: I am not sure. That seems fake. [laughs] I was not here then, in 1970 I was six years old. I am not sure what that was. I do know in 1979 or 1980 we changed affiliation from *NBC* to *ABC* because *ABC* was super-hot and they wanted us and they gave us a truckload of money to switch affiliations but then two years later we switched back again.



- 15 C: *Could it be that this was the time when it changed to, „Okay, we want the students to participate more“?*
- 16 R: That might be the case but my history is vague in that era. I do know that we started without it but I don't know when it started.
- 17 C: *Okay. There was also the term on the website that KOMU is a full-powered NBC-affiliate and I struggled to understand it because it is fully university-owned. Everything that is there, everything in the newsroom, every battery that can be swallowed by a child [reference from class] is owned by the university but it is full-powered. So what does that mean?*
- 18 R: Well, in the US there are full-powered and low-powered TV stations. Low-powered have a very limited broadcast area. So, it doesn't mean much to the average person but we are a full-powered station that has a large eighteen-county market. [pause] There are a lot of stations that might get most of Boone County, but not anywhere else.
- 19 C: *What would you say is the self-image, the identity of KOMU-TV?*
- 20 R: I think it used to be try that almost everybody who watched *KOMU-TV* had a pretty good functional understanding that this was a laboratory experience. I think as Columbia has grown, I mean it has almost doubled in size over the last twenty years, that there are fewer people who notice that. One of the best things about the MU being in a small town is that my competitors don't have tons more experience than our guys do. They are doing a pretty decent job, they are trying to grab one of our students when they graduate. They have hired a handful of very good ones, sometimes they are very good [laughing]. For the most part, my reporters are twenty-one and their reporters are twenty-two or twenty-three. So, there is not that glaring a difference. If we were Columbia University in NYC, you know there are forty-year-old reporters out there, veterans in reporters and you would noticed. Here, we are able to compete in this market and do!
- 21 C: *You talked about the recruitment in class. Is that a common thing? Would that kind of thing happen at other CTV stations?*
- 22 R: I don't think so, not to this degree. And I REALLY don't want to come off as smug here, but we have really good kids who have done this. And not everybody can, I mean, no one can replicate the system we have, because it is just too expensive. The curators are like: "Sure, let's have a TV station. We got a newspaper. Why don't we have a TV station?" That was genius. You can build that from the ground up but you know, ten years later, twenty years later. It is not like... Syracuse University is going to snag the CBS affiliate in town. It's too expensive, they are not going to do that. Northwestern is not going to buy *Channel 7* in Chicago. They are just not going to do it. It is too expensive. We lucked out there. Whoever had that thought, smart guy!

23 C: *We also talked about how KOMU-TV covers local and regional topics, which include politics and all these difficult things that students don't necessarily want to do, but it is university-owned. So is there kind of an agreement that you have to cover campus topics also?*

24 R: Actually, we probably cover campus less than our competitors. Basically, we try to limit our campus coverage to issues that would have an audience beyond the campus. We cover the campus like it is the number one employer in town, because it is. We would cover it from an economic standpoint. We also cover their egregious mistakes. When there was a race-fueled shouting match and almost [...] that is when we cover it, that is newsworthy, but if it is just typical stuff that would be covered by a campus newspaper that no one who doesn't go to school here cares about, like student government elections, we are not going to cover that because that doesn't build us an audience. If we want to compete in this market, we can't just do news for college students.

25 C: *Can you remember an incident where the university management knocked on your door and was like, actually that was not cool!*

26 R: Not to the degree like: „You shouldn't cover that“. Like any other story, if they don't like the way we cover something, they are going to complain, but that doesn't make them any different than the governor or the manager of Shelter Insurance. If we cover something that they don't like, they will complain, but I mean three, four years ago, we had an incident over here where there was a fire in a student apartment complex with a family student building, so for older students, mostly grad students, a lot of international students. And they were kind of like: „Here are these smaller apartments, they are affordable“. And they got them run down and the fire fighters came there and the exterior walkway collapsed and killed the fire fighter. The university just settled a year ago for a lot of money, having not maintained that. Our story on that was just blistering. It is just holding them accountable. They know who we are. There is an expectation that we would cover them as aggressively as we cover anybody else and we have. God, I can show you the story. It is a rough and tumble look because we weren't getting any answers and we held the university like ... The person in the university's news office, you know, we killed him. [laughing] We were just like, „How can that not happen? How can that happen and how are you not accountable here?“ Yes, if they would come down, knock on my door and tell me not to run something, that would be a story that they would have done that. But I mean realistically, they know the reputation of the school. They know from the past experience that we don't back down and they don't ask. They want us to be the best journalism school in the country. And part of the expectation there is they have to manage us. Now, they build walls, they limit accesses best they can like any other PR department. You know, „If this is bad, I am going to try to stonewall you, I am going to try to slow play this. I am going to try to lead you over here in a place that makes us look as good as we can look“, but in the end they know we are going to do the story. The athletic department is especially

good at stonewalling their building. I think they have more secrets to hide than any other department.

27 C: *As a European, I found the distance between the school and the station quite large. Is that a problem?*

28 R: It is a challenge because people who don't have cars have some limited access. But we have always been able to find you a way out there. That is why when you initially reached out, I said, „I am coming to campus on Friday because if you can't get out here, I understand.“ I just have that naturally built-in. I want to accommodate as best I can. But like if you are interested and this is the program for you, we figure out a way to get you here. If you are going to report on Thursdays starting at 10 am, telling me, „I don't have a car“, I am like, who else is going to report on Thursday on that shift and I will call for you and I will say: „Bill, will you pick her up?“ She can buy you a coke or lunch or whatever kind of deal you are going to work out there. You get there, we also have enough cars to get by. We have station-owned news vehicles. I think we have seven dedicated just to news. So, they go out and they cover things and they come back.

29 C: *You produce a lot of content every day. How can you manage that in terms of different semesters, semester breaks, different times of the day, the students have classes?*

30 R: We do shorter shifts. That is one of the things than you would typically have. There are very few people who are working an eight-hours shift out there that are a student. And then, we also communicate it very well that if you can build your academic schedule and leave a hole here, that is when your shift will be. So, if you can stack things up on Monday, Wednesday, Friday classes, you can use Tuesday and Thursday to do other stuff or vice versa. We never had anybody who couldn't do it. One of the things that we are able to do is work around that with a twenty-four-hour station. If you can't work on Thursday, maybe you can work on Tuesday or maybe on Saturday because we are still doing news on Saturday and Sunday. As a pure academic, I would love to say, „Oh, we just do news on Monday, Tuesday, Wednesday, Thursday, Friday“, but that is not a real world experience, and we are really trying our very best to give guys a real world experience and part of that is our necessity to compete. We have to have news on the weekends. People need news on the weekend. You never know when someone is going to drive a car into a crowd of people on a Saturday afternoon. [referring to Charlottesville] You got to have that, you got to cover that. It serves the need of the community; it also serves the needs of the students.

31 C: *Were you at the station on that Saturday?*

32 R: No, I was actually on vacation. I was driving and my wife was feeding me updates as we were driving down the interstate from Maine to here. So, we drove about 1,000 miles on that Saturday.

33 C: *So, what happened? Did KOMU call up, asking like „OMG, what is happening, what should we do?“*

34 R: I mean, we have enough staff that when I am on vacation, I don't have to do too much. It has to be something major happening that I step in and go, „Yes, do this!“ But the other faculty members, they are all leaders.

35 C: *You talked about the different shifts. How do you make sure that everything that happened in one shift is clearly going over to the next shift? Are there editorial meetings between the shifts?*

36 R: We do critiques at the end of the shift and talk about things that didn't go right and things that went really well, and talk about things that they should do better. We also do individual critiques, with students and as a group, in my class and also individually. I have always said that all my classes are really independent studies masquerading as group activities, because you can learn a little bit from her mistake, you can learn a little bit from what he is doing over here, but for the most part, you are going to learn it on your own and we are gonna talk about it. It is almost constant. When I am tigersharing, when I am editing their scripts and video it is a constant education. You can't do that, that is a passive voice statement. „That video is too bright. Where are your sequences?“ Like I said, it is constant.

37 C: *You told me that there are different positions in the studio and that students would rotate and experience something new...*

38 R: Yes, you come in and B3 [class designation] as a reporter, B2 you do a little bit of reporting, but for the most part, B3 is where you first have a fully immersive KOMU experience and everybody is a reporter. After you finish B3, you can specialize a little bit. B3 is the last required class for the sequence. Then, you can either take advanced news reporting, which is an investigative class. You can take advanced sports reporting and really focus just on covering athletics. You can take production class, which is its own intensive beast. And then you can also take Anny's digital literacy class where you are working just on the other platforms, just our website and Facebook and Twitter and Snapchat, things like that. Basically, we are trying to give them a real world feel in all of those jobs. This is what is like to be a digital producer in a typical TV station, functioning in a competitive environment. If it is, like, to produce a newscast in the mornings. You know two of the people in my class produced this morning's newscast because that is what they wanted to do. I gave them a little chance to start early on that.

39 C: *I just put myself in the position: I am a J-School student and specialize in sports and then I come to the station and I have that shift and then I say, „Hey Randy, can I do this and that piece about this and that soccer game?“*

40 R: You can always make a pitch, but if you are B3, the expectation is you are covering news; you are covering the daily newscast. My argument, there, is that you need to get the nuts and bolts of daily storytelling. Realistically, there is not

a big difference between telling a story of a city council issue and covering a story of a football match.

41 C: *The specialization in theory doesn't necessarily mean that I...*

42 R: ...that you would only do that! Yes, the idea is, you learn to do the basics and then you specialize.

43 C: *One of the responsibilities is Digital Reporting, you said. What does that mean in terms of distribution channels?*

44 R: Our digital producers are ... Well, everyone has certain digital obligation. Our daily reporters have to tweet from the field during the day basically to ... sort of telling people, „We are on the story. We are covering the story. Here are some details“. Then they come in and they have to write their own web story, and that is published immediately, nothing saved for the newscast. Then they can write their TV script and once your web story gets approved, you write your TV script, it gets approved, you edit the video and it gets approved. So, you have three steps where you have a little supervision and it makes sure you understand the story that you are doing. That is the hardest part. Hardest part for a twenty year old is to figure out the world that they have been living in for twenty years because, for most of it, you got sort of managed by parents and that is cool, but helpful. So, you got to figure it out and I go, „No, that is not how that goes. I am old and I am telling you this is how that works“.

45 C: *So, this cross-media approach would apply to every story?*

46 R: Yes, that is a typical reporter day. They have to do those things. Now, the digital producer will then decide, “This is an interesting story that you posted. I am going to put that on our *Facebook* page”. Try to drive a little conversation there, or your tweets are driving conversation there, and then the digital producer will also look for other stories to enhance our website. I mean, our website won the *National Mirror Award* this year for top website in small market TV in the country. So, we are doing something right.

47 C: *Do you have joint ventures with audio, radio stations?*

48 R: Only a couple of things, and usually, it is very topic specific. We will team up with *KBIA*, the *NPR* station here, or *The Mizzourian* [college newspaper]. We try to increase that a little bit. We are breaking down silly walls that have existed since we existed. Nope, we are the newspaper and you are the TV station. Well, if there is a big issue ... because our audiences are different. A *NPR* audience and a *KOMU* audience and a *Mizzourian* audience are different, so there aren't ... so you can't do everything together. You can't go, “And we are all covering the city council in Fultin because the *Mizzourian* audience doesn't care about Fultin, and *KBIA* is maybe, maybe not, and we would because Fultin is our third biggest county. Let's say you are doing a special series about the opioid crisis. That is something everyone would be interested in. That is a common issue. All our audience would care about that. That is what we are looking for. We are not

doing it yet, but we are trying. Eclipse! We are sharing eclipse stuff, amongst the three of us.

49 C: *So there are the two channels, NBC and the CW, which I am not sure if I totally got what that is yet.*

50 R: Okay, it is a national network. It is owned by the same people who own CBS, but their primetime programming is targeting a younger audience. So, they do primetime from seven to nine, so, two hours apart from us. And we do a newscast at nine. We carry it on a subcarrier of our basic channel. So, if you had an antenna on your TV, the NBC programming would be at eight-one and CW programming would be at eight-two. Digital transmitters allowed us to divide that up, ten years ago.

51 C: *So, you produce a unique newscast for that channel?*

52 R: Yes, just because of the time frame, it is similar in content to our ten o'clock newscast. Just like our five and six newscasts have some similarities.

53 C: *But it's a live show on that other channel. Okay, got you! So two TV channels, the website, Facebook, Twitter, Snapchat, aha...*

54 R: And a little bit of *Instagram*. We use it a lot for weather and sports.

55 C: *What about YouTube?*

56 R: Not as much. You know, we have our own video channels.

57 C: *I would like to ask about the economic structure, but maybe Matt is the better person for that.*

58 R: Well, yes, for the most part, but ask!

59 C: *Since it is a commercial station and you are supported by the university, can you share the budget with me? [phone call interrupts interview]*

60 R: The university is giving us zero dollars.

61 C: *So, all the budget you have comes from commercials?*

62 R: Correct. Our gear, that studio, everything is bought through commercial revenue. In fact, my general manager used to joke that the only real instruction he gets from the university is, „Don't ask us for money!“ You have the ability to generate money because we are a competitive entity, which is another reason why it is important that we do news that is competitive, because if we don't, we don't get advertisers and we don't make money which supports the program. In fact, the University of Missouri took \$1.5 million from our reserves this year because they were a little bind, so we said, „Here, take our money!“

63 C: *Wow! That is not what I expected! [laughs] So, „university-owned“ then means they hold the license.*

64 R: Correct! And ultimately they are in charge but we operate pretty independently. You know, my general manager has a boss in the university operations, but for the most part, that is not telling us how to run a TV station, that is just



making sure that we are good university citizens. And we are, which \$1.5 million would tell you.

65 C: *[Smalltalk about plastic surgery] Anyway, what is your budget? Can you tell me that?*

66 R: [Thinks] I am not sure about the exact number. We run through specific items that I am in charge of but I don't know exactly how much we make.

67 C: *And how many people do you have? How big is your staff?*

68 R: The whole station? Okay, I have five faculty members and I have six full-time news anchors, three full-time weather meteorologists and one sports director. So, that is twelve [author correction: fifteen] people that are ... oh and two producers and a content manager, those are full-time staff positions. And the next biggest category is our sales staff. They have some salary and some commission. So, they kind of own their own way there. And then our production staff is maybe somewhere between ten to fifteen people. I am not sure.

69 C: *And all the rest of the staff is students who either work for credits, for classes, or have paid shifts.*

70 R: Hourly paid, yes.

71 C: *I think that is it for now.*

72 R: Well, you asked for our budget. Our budget varies from year to year. If we have an election year, there is a tone of political advertising. We make a lot more money and we find ways to spend that, like a redesigned newsroom. [laughing] And then you have your typical yearly revenue, and then you have these bigger picture years where you have the Olympics and you go like, „Okay, what other projects do we want to do with that money?“ Those sort of bonus years pay big things, like when we redesign the newsroom and the rest just goes in other projects we want to do. We definitely find our ways to spend the money. You know, we are actively looking for things that are going to make us a better station, either better in the market or for the students. We have got twenty cameras. There are many TV stations that have twenty cameras sitting on the shelf, but we need that because I have 150 people. There are forty-three people in Broadcast 3 that starts next week. That is a lot of people who need a lot of equipment.

73 C: *How do you coordinate that?*

74 R: That is through the desk, the assignment desk. Everything has to be checked-out and checked-in to make sure that you bring everything back in that you took out.

75 C: *There is one more question about software. Is everything digitalized, the CMS and the automated control room?*

76 R: Yes, we use the Ignite system for our control room. We use Avid for editing and iNews as the computer newsroom system.

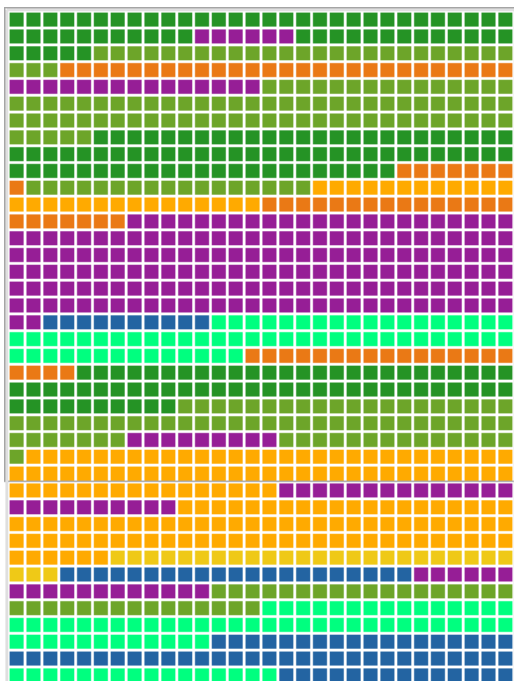


77 C: *That is pretty similar to what I have heard at other stations.*

78 R: When we converted to that, it was like 2004, it was by far the best product we had. Now it is more competitive. In fact, it's in the budget for next year to get a new Avid system.

79 C: *Awesome! Thank you so much for your time!*

80 R: You are welcome. If you have other questions, you know where to find me.



MAXDQ Document portrait Randy Reeves, KOMU-TV, MU

## Case Study – Observation Protocol 1/2 KOMU-TV

Location: Classroom 278, Gannett Hall, University of Missouri, Columbia, MO 65201, USA

Observation unit: Broadcast Reporting Class

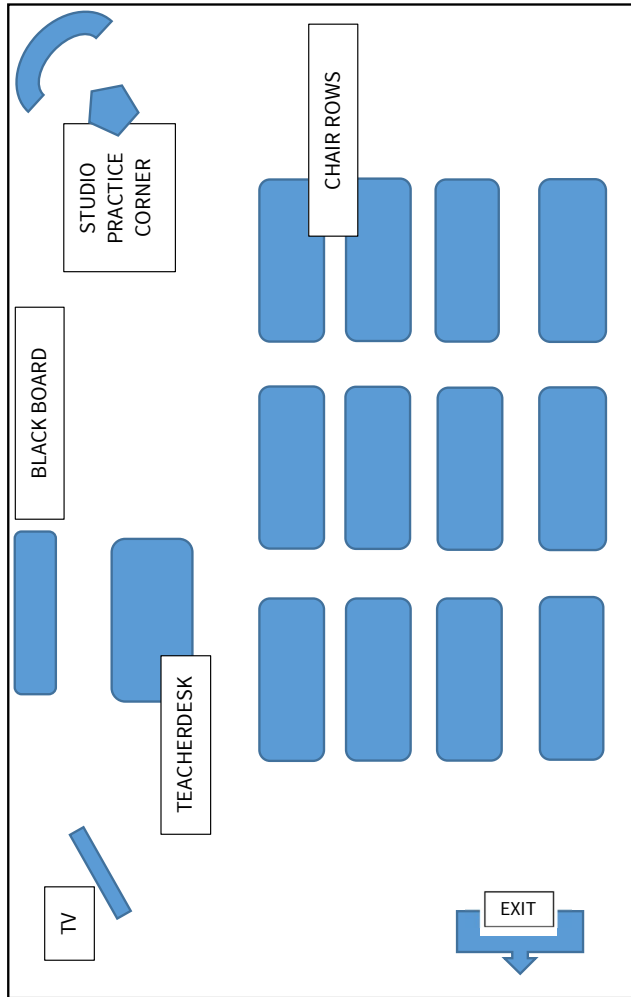
Date: 2017/08/18

Time: 9:00 am – 10:30 am

Time	Observation notes	Contextualization	Reflection
9:00-9:30	<ul style="list-style-type: none"> <li>▪ eleven students (seven female)</li> <li>▪ students sit together in first two rows facing the Prof.</li> <li>▪ Prof. opens class with quiz of shame about current ongoing news, students respond with argumentative and humorous comments</li> </ul>	<ul style="list-style-type: none"> <li>▪ informal atmosphere, students call Prof. by first name</li> <li>▪ most students know Prof. from work at KOMU, two students in class came in a little late because they just finished the morning show, one of them was the host, wearing a suit</li> <li>▪ exemplary, usually students join the station's broadcast later in their study</li> </ul>	<ul style="list-style-type: none"> <li>▪ no introduction of the teacher</li> <li>▪ researcher attends silently in the back rows of the class</li> </ul>
9:30-10:15	<ul style="list-style-type: none"> <li>▪ lecture and review of the book "Culture of Fear" by Barry Glassner</li> <li>▪ discussing role of fear in news production</li> <li>▪ Prof. writes "CONTEXT" on the board, delivering a way to reduce fear in news story</li> <li>▪ Prof. presents bad news example on TV about a child who swallowed a round cell battery, students discuss quite emotionally</li> </ul>	<ul style="list-style-type: none"> <li>▪ news example from a different channel, always easier to critique others' work, which is mentioned later in class</li> <li>▪ practice studio set in the classroom not used in this last session of the summer term</li> </ul>	<ul style="list-style-type: none"> <li>▪ Prof. asks for researcher's point of view coming from a different news culture</li> <li>▪ Researcher answers briefly by giving one bad example from German TV</li> <li>▪ focus back on students</li> </ul>

Time	Observation notes	Contextualization	Reflection
10:15-10:30	<ul style="list-style-type: none"> <li>students ask Prof. about job recruiting and the right time for applications</li> <li>class ends with evaluation of summer term</li> </ul>	<ul style="list-style-type: none"> <li>headhunters from other stations/networks regularly visit KOMU in order to recruit the seniors who work at the station</li> </ul>	<ul style="list-style-type: none"> <li>students leave class without addressing researcher</li> </ul>

**Classroom layout:**



## Case Study – Observation Protocol 2/2 KOMU-TV

Location: KOMU TV, 5550 Old 63 S, Columbia, MO 65201, USA

Observation unit: *KOMU8@NOON*

Date: 2017/08/24

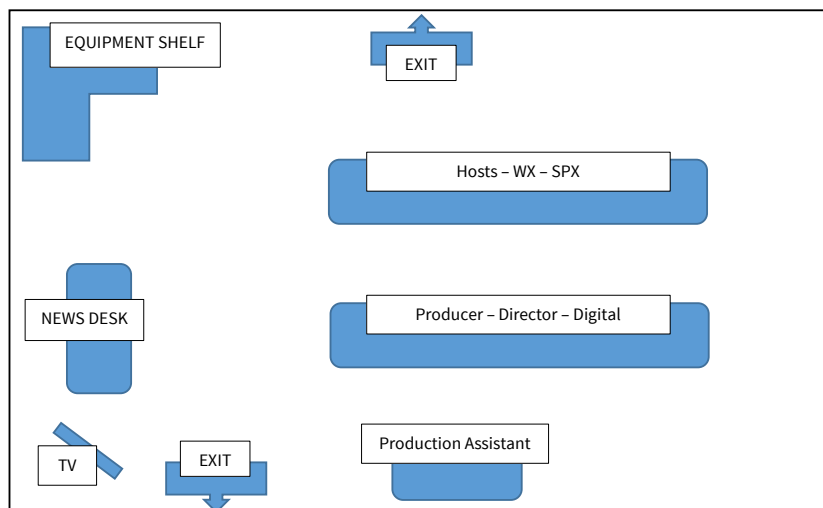
Time: 10:00 am – 1:00 pm

Time	Observation notes	Contextualization	Reflection
10:00-11:30	<p>Newsroom:</p> <ul style="list-style-type: none"> <li>▪ two people at news desk, facing the other desks, mainly answering the phone</li> <li>▪ three anchors prepare the topics of the show</li> <li>▪ two EP, one production assistant help students on the shift</li> <li>▪ one reporter comes in and discusses his package</li> <li>▪ Digital Producer works on online stories (website and social media)</li> <li>▪ News Director comes in for help, gets someone from Technical Support because one of the students has trouble generating a graphic for the website</li> </ul>	<ul style="list-style-type: none"> <li>▪ because of construction in the actual newsroom, we are in a temporary newsroom that seems small for team size</li> <li>▪ students work different shifts either for money or for class credits</li> <li>▪ day shift 9:00-14:00</li> </ul>	<ul style="list-style-type: none"> <li>▪ Entrance, visitors ID</li> <li>▪ News Director introduces researcher, informs team about the observation</li> <li>▪ placed next to Digital Producer who starts talking about her work right away</li> <li>▪ others keep their routine without notifying researcher</li> </ul>

Time	Observation notes	Contextualization	Reflection
11:30-11:45	<p>Newsroom: Show prep</p> <ul style="list-style-type: none"> <li>live guest brought Mimin costume, that a student unavoidably has to wear on the show, confusion about part on the show anchors leave for the studio</li> <li>EP and production assistant leave for control room</li> <li>news desk and Digital Producer stay in newsroom</li> </ul>	<ul style="list-style-type: none"> <li>live guest comes in too late to set everything for the show but since paid content, team makes it work</li> </ul>	
11:45-12:30	<p>Control room: Live broadcast</p> <ul style="list-style-type: none"> <li>EP and producer assistant sit behind Director</li> <li>Director sets automated camera and mics</li> <li>another staff member runs from studio to control room to connect</li> <li>Four blocks with two commercial breaks</li> </ul>	<ul style="list-style-type: none"> <li>direct with Ignite</li> </ul>	<ul style="list-style-type: none"> <li>researcher in the back of the control room</li> </ul>
12:30-13:00	<p>Newsroom:</p> <ul style="list-style-type: none"> <li>everyone returns to newsroom</li> <li>News Director brings in Corn Dogs for the crew</li> <li>short evaluation: students complain about late live guest, News Director praises main anchor's performance</li> <li>Interactive Director arrives and oversees Digital Producer's work</li> </ul>	<ul style="list-style-type: none"> <li>News Director explains that detailed evaluation usually happens after the News@6</li> </ul>	<ul style="list-style-type: none"> <li>researcher invited to stay after the show, stays a little longer and says goodbye</li> </ul>

Acronyms: EP = Executive Producer, WX = Weather, SPX = Sports

Newsroom layout:



## Case Study – Interview Guideline

Interview No: 2/2017

Date: 2017/08/24

Station: *KOMU-TV 8*

Interviewee/function/job description: Matthew Garrett, Director of Audience Development

### A: Organizational structure

- year of foundation
- initiated by
- legal identity/network/FCC license
- self-perception (explain the station in three words)
- staff turnover/number of employees/volunteers
  - open community vs. inter-curricular attendance

### B: Editorial structure

- formats/series
- topic-selection/agenda setting
- editorial meetings/shifts
- special positions/responsibilities vs. VJ
- publishing frequency (regular/irregular)
  - amount of content per semester/month/week
- content distribution/social media channels/online vs. offline
- monitoring software (viewers, clicks, demands etc.)

### C: Financial structure

- profit vs. non-profit
  - commercial broadcast/advertising within the program
- university support
- facilities/spatial resources
- technical resources/equipment/software
- others



## Expert Interview Matthew Garrett, KOMU, University of Missouri

- 1 *C: KOMU is definitely special in my case study because it is the only commercial station.*
- 2 M: I don't think it is the only commercial TV station operated by HEIs, but they don't have the academic mission that this TV station has.
- 3 *C: Yes, that is true. I was in California three years ago and visited USCDTV, which is a totally different program than only news.*
- 4 M: For example, the University of Central Missouri owns KMOS TV but they are not a commercially-operated television station. They are a public broadcasting station. So they are supported by funding from viewers, the government and other sources.
- 5 *C: I would like to start with what your position actually means. You are the Director of Audience Development. What does that mean and how is it special to a public affiliate?*
- 6 M: I oversee programming, promotion, community service and some of our other digital operations for the television station. From the programming perspective, I am the liaison between the station and the NBC network, for programming issues. I also acquire and coordinate syndicated programming and make sure that it is scheduled in the proper time period for the TV station. On the marketing and promotion side, I also oversee branding and the positioning and promotion of the television station: the use of outside media to promote or brand the TV station. I also develop marketing plans to promote our news image and our topical news promotion, as well. Some of the digital – I oversee the committee that manages the website, our news app, our weather app, things like that.
- 7 *C: So, you are the overall manager here.*
- 8 M: I have my finger in a lot of different things and I work with a lot of different areas and departments within the station. So, I reach out and stay in touch with a lot of different people.
- 9 *C: Randy told me that the university doesn't support the station financially, which was kind of a surprise for me since it is university owned.*
- 10 M: No, it does not support us that way. We are considered a self-funded auxiliary of the university. So, we operate off income generated by commercial advertising sales, production services, commercial production services and retransmission revenue that is paid by cable and satellite companies. All our income is re-invested into the operation of a television station. We receive no funding from the university. We receive no funding from the state of Missouri.

11 C: *That is an interesting concept. I never heard of that before.*

12 M: Yes, that is another thing. That makes us unique in that regard. There are other auxiliaries of the University of Missouri that are self-funded as well.

13 C: *Is the radio station like that?*

14 M: No, the radio station is a little different and they have a different ownership than what we do [...] But there are other auxiliaries on campus. I believe Athletics is considered an auxiliary. I believe the bookstore is considered an auxiliary. The dorms, too.

15 C: *What I don't really understand is, when students get in the journalism program and they pay their fees for it, don't they assume it goes to the learning experience of the station? Do they question the concept of KOMU?*

16 M: I don't have that type of contact with the students, so I don't know about that. Our newsroom is used as a lab for the students to gain experience that is part of the Mizzou method. You learn by actually doing that job. It is a competitive situation. I am not speaking from direct knowledge, I am only speaking from what Randy has shared and other newsroom managers have shared. You are given a chance to learn, but you know, there comes a point in time where it's a competitive situation and the best-of-the-best are actually the ones who get to do things on-air or produce certain newscast or programming on behalf of the news department. They get graded and the more you prove yourself, the better the options that are given.

17 C: *Are there other practical experiences at MU, television-wise?*

18 M: And once again, I don't have first-hand experience on this, but I have heard that there is a student-run cable channel on campus that is only available on campus, where some students can get practical experience with producing a newscast or other type of programming that appears on that cable channel. I think it is called MUTV.

19 C: *That is very interesting! That is like a closed-circuit system?*

20 M: Yes, I think it is only available on the campus. It used to be housed at the academic support center, they call it ASC.

21 C: *Who would you say is your audience?*

22 M: Our audience? Well, our desired audience are adults, twenty-five to fifty-four. In the fourteen-county area where we cover in Mid-Missouri, that is a demographic that our advertisers desire, therefore, in order for us to generate revenue, we have to deliver what advertisers want, and so, since they desire adults twenty-five to fifty-four, that is the type of programming and content we develop in order to attract the largest possible audience. A secondary audience would be women twenty-five to fifty-four and then if you want to break it down to a third level, I would say adults eighteen to forty-nine, and I am talking strictly with the NBC stream. Understand that we have two programming streams that come out of the station, that is NBC and CW, and I am talking spe-

cifically about *NBC*. And specifically for our news content as well. You know, everything that we look at is adults twenty-five to fifty-four.

23 *C: That means that the actual producers of the news are much younger than your audience. Is that an issue?*

24 *M: You know, it is going to be an issue with a lot, not only that is unique to this station, but a lot of TV stations, especially small market stations. Our newsroom managers have to realize that as well, too, and help develop the content or develop the stories or procure the stories that research indicates twenty-five to fifty-four-year-old adults hold important to them. We have conducted market research and there are certain topics, you know, that indicate this is what a newswatching segment of twenty-five to fifty-four-year-old adults desire.*

25 *C: That puts you in a position where probably a lot of businesses and companies and brands want to put commercials on your program, right?*

26 *M: We hope so. I mean, we are very competitive with the other two broadcast stations in the market. We compete tooth and nail with the CBS affiliate and the ABC and Fox affiliates in this market for news. Despite us being a teaching lab for the School of Journalism, it is very competitive. [...] We are just like any other television station.*

27 *C: Randy told me that students usually go to the competitors after they graduated here. They know how the stations work from the inside and then they go to a competitor. Do you remember, was there any issue about that in the past?*

28 *M: No, we look at that as kind of a badge of honor. We nurture our students, we coach them up, and then when they are ready to go, we let them fly. That is the nature of what we do here. That is the essence of what we do here and that makes us a little different, because many times you want to nurture your talents, you want to hold on to them. [...]*

29 *C: Are people coming back after a certain amount of time?*

30 *M: Sure, absolutely! Yes, in a couple different ways. If you look at our morning team, where you have Megan Judy, she is a Missouri School of Journalism Alumni and she was a student here. We hired her to be a full-time anchor. Angie Bailey, who does our *Right Now* desk in the mornings - she was a student here, did her lab work here, moved to Illinois/Missouri market, worked there and we hired her back as an evening news anchor at that time. Chris Gervino came through the program here. He is our sports director. He went to work for *KMIZ*, our competitor, was there for a few years, we hired him back. So yes, it is kind of a cycle sometimes about people coming back. [...] This place, as I say, it is very unique, it is very different and until you experience it, you don't have a really full understanding of it. [...] There is just a handful of people who didn't come through the J-School program. [...] And that is good, too, because it gives you an outside perspective and you are not too inbred.*

31 C: *So I understand that you are independently run, but still, the university holds the license and they are in-charge, overall.*

32 M: Yes, the license is held by the curators of the University of Missouri [the governing body of the University of Missouri: consisting of nine members who are appointed by the governor, by and with the advice and consent of the Senate; provided that at least one, but no more than two shall be appointed from each congressional district, and no person shall be appointed a curator who shall not be a citizen of the United States, and who shall not have been a resident of the state of Missouri two years prior to his appointment. Not more than five curators shall belong to any one political party. Source: <https://www.umsystem.edu/curators>]. The decisions of the operations of the station, what programs we buy, how we promote and brand the station, how we represent the station and sell the station – all those decisions are made within the walls of this building. Now, we are under the operations division of MU. So, the general manager of the station does answer to the vice chancellor of the operations, who is Gary Ward, but Gary is not involved in the day-to-day operations of the TV station.

33 C: *So, when it comes to ad sales the station, what kind of ads do you air, they have no impact on that?*

34 M: No impact and they have never, to my knowledge, ever said, „Well you can't have that advertiser“. I have never seen or witnessed that.

35 C: *Do you have a guideline or some restrictions that you say, „Okay, you are still representing the University, the students“. So, are there some restrictions?*

36 M: We operate under the same rules as any other commercially-operated television station and those are the rules of the FCC. We are granted a license, and so we have responsibilities as being a broadcaster, by the FCC renting us that license. There are certain restrictions that we live under, but it is just like any other television station of the country. I think the question that you may want to ask me: Are there certain programs and how we represent ourselves in the community because we represent the university, that are maybe different than in other stations? Is that what you want to know? When I buy programs for the station and it is specifically the NBC side as our primary channel, there is a certain brand that we want to promote and have that reflect not only on us but the University of Missouri, too, because people know that we are associated with the university. So, we try to set the gold standard in the types of programs that we acquire. We try to get the top-rated game shows or the top-rated talk shows. Once that provides some sort of benefit, viewer benefit in addition to the information and the entertainment that they get out of these programs, too. [...] We want to represent that, not only to our community, to our viewers, but to what we reflect back to the University of Missouri as well. That is our brand! We want to set that gold standard in the journalism that we do, we do great journalism. We do great investigative journalism and that is one of the brands we want out there. We invest in some of the best programming that is out there and it informs, engages, with a big benefit for viewers. Our network

is an outstanding network that is informative, educational and entertaining. So all that adds together to reflect upon the TV station. Especially with the *NBC* stream, we won't put shock TV or things like that on this particular program stream because that would be a disconnect to the brand that we are trying to represent. The *CW* is a little different. We look at it as a little different. It is not necessarily, what we call the "flagship program stream". The *CW* programs streams are slightly different. They basically provide us the program lineup that we intern broadcast and we go out and sell in the market. I really don't have much choice in the programs that are on the *CW*. They provide that as a service to us. You will see a different style, a different genre of programming on there that doesn't necessarily blend well with what we have on the *NBC* stream, but it doesn't duplicate. It is going after a different type of audience.

37 C: *It has a younger target group, right?*

38 M: Yes, it is a younger audience. It probably more an eighteen to thirty-four, eighteen to forty-nine type of audience in that regard.

39 C: *But that doesn't mean that the newscast that you do only for CW is different from any other during the day?*

40 M: No, they are very much the same. I would say the main difference is that it is an hour earlier than our 10 o'clock newscast. And for some people, they desire an earlier newscast and that is what we are trying to fulfill that request and that need.

41 C: *Randy also told me that in the election year, last year was a good year for you because you had a higher budget because of the political ads.*

42 M: The 2016 election was a banner year for most people. Missouri happened to be a very fruitful state because we had a statewide governor's race; we had a statewide lieutenant governor's race. And the governor's race was hotly contested. We had very hotly contested attorney general's race. Locally, we had highly contested state senator and state representative races. So really, it was the perfect storm where all those were aligned. We had positioned the station to attract advertising revenue for those candidates. It was a very strong demand and therefore, we had a very good revenue year because of that demand.

43 C: *In Germany, we have super strong restrictions on airing political party advertising. It is clearly said, you can air 20-second ads but then you have to have multiple parties on your channel. How does it work in America with the FCC license? Are there any of those kind of restrictions?*

44 M: Well, we have to provide equal access. So, if we give access to one candidate, we have to give access to the other candidate. As long as there are bonafide candidates. Just because someone says he is a candidate for president doesn't necessarily mean that they get equal access like the other candidates do. They have to be a bonafide candidate for office, and then there are other criteria that will lead you to say, „Okay, this person is a bonafide candidate for office“.

We have to provide equal access. If there is a bonafide candidate who wants to buy time on our station, we have to try to accommodate that. Now, if we are sold out, or if there is inventory that is not available, there are different pricing structures that won't allow them access to the station in that regard. You know, the candidates, when they air their spots, there has to be clearly marked identification by the candidate, that this is part of their campaign. There are federal rules, election rules that state what those specifications are.

45 C: *You mentioned before that you also produce commercials. Is that very common? Does it happen often?*

46 M: We produce quite a few local commercials. As a matter of fact, I would say we produce a majority of the local commercials for this TV market, at least we used to. I haven't studied that here recently, but there was a time where we produced the majority of them, because of the quality and the ability of our production staff. We are very blessed that we have a very creative group who do very good work, and that is a service that we marketed to advertisers in the area and they value that and took advantage of it.

47 C: *Are those students, too, or is that professional staff?*

48 M: No, those are professional staff. We do have interns who come in and do internships within that department. They will learn and contribute, if they can, to some of those commercials, as well as a practical experience.

49 C: *Are students involved in ratings, the measuring software? You explained that is outsourced but do they get in touch with that?*

50 M: No! For television there are two companies that provide rating services for broadcast stations. One is called *Nielsen*. *Nielsen* is a multi-national conglomerate that provides ratings and information services all over the world. There is another company called *Comscore* and they also provide ratings and information. They are direct competitors. *Comscore* has really come on, in the last five to seven years, as a serious competitor for *Nielsen*. *Nielsen* was almost... There was no competition for them. *Comscore* saw an opportunity to fill that niche. *Nielsen* is really having to take a look and revise some of their methods and services that they provide because of what *Comscore* is able to accomplish in the market place. So for rating purposes, those are really the only two entities that we would consider recognized ratings information. I think over the years, there have been research classes at the university and some have done, at the J-School market, research into viewing habits, branding opportunities. I know, in the School of Strategic Communications, they have an ad agency who would conduct market research, who will develop a plan – a marketing plan – as a practical experience. So they can learn how to do that in the real world when they got their job. It is a real world internship, is basically what that is. So they do that kind of research, not for us though!



- 51 C: *So what are you using, the Nielson or the Comscore ratings?*
- 52 M: We use *Comscore* for ratings information. The nice thing about *Comscore* is that we will have ratings information for 365 days over the year, so every day. The sample size that *Comscore* uses is significantly larger than what *Nielson* does. In our market, we are considered a small market, *Nielson* will use diaries to capture data. If you are considered ... and there are four measurement periods throughout the year, therefore, four weeks in length. So you get February, May, July and November in small markets. For four weeks they will issue diaries, I should say if you are a *Nielson* household, you will get a diary for one week and you will write down what you watch and when you watch it, and who was watching with you. So they get the station, the program, the time period and the demographics of who was watching, okay? You have to handwrite that down. You turn that in and it has to be tabulated and, like I say, it is only four times throughout the year for four weeks at a time, in smaller markets. Now, if you go to larger markets, they have a more sophisticated on-demand way of getting rated but in a small market like ours, that is what they do. *Comscore*, on the other hand, they don't use diaries. They have relationships with satellite and cable companies where they have a passive device inside the boxes, like that cable box there [points at a device behind him] could be one where they actually measure what people watch, what is being reviewed, and that information reports back. On top of that, they have relationships with other companies that have demographic information. They marry that together, and so that gives you a comprehensive look at who is watching, when, which is much more reliable and you have a significantly larger data. The sample size too. With *Nielson*, during these four-week periods you get around 400 to 500 households. With *Comscore*, you are going to get more than 30,000.
- 53 C: *That makes the decision easy.*
- 54 M: Exactly, you have a larger sample size, it is more reliable because it is measuring what you are actually watching. So, you get an idea.
- 55 C: *You probably won't share the exact number that you pay for that, but could you say this is a third of our budget, like set it in relation?*
- 56 M: Honestly, I have no idea what we pay for them. I really don't. That is an expense that is in another department. If I did know, I couldn't tell you anyway, but I honestly don't know what number that is. Just being as transparent as possible.
- 57 C: *So the Comscore ratings are for the actual TV program. What about the social media views. Do you know if the students pay attention to those ratings?*
- 58 M: I don't know if they have access or look at analytics on there. From time to time I looked at them. That would probably be a better question for Annie Hammock. Have you met her? She is our Director in New Media and she works directly with the students on Social Media, Digital and Media Engagement, and she would be a much better resource for that question. [Talked to her after the interview, they have some restrictions, no tagging, strict guidelines, looks at



the analytics all the time, copies what was successful, clip about the local celebrity – Harlan, the on-campus dog, over 800 comments, so more human interest than on-air] Do we review that? Yes, we do look at a software that looks at social engagement on *Facebook* and we have the ability to look at the rankings in our market on a daily basis on who has the highest rate. I can show it to you on my phone, because I think it is pretty much open source. [Social Ranking App] Let's look at yesterday's totals. We did pretty good yesterday. So, Wednesday, that is a Social Engagement ranking on *Facebook* for yesterday. It gives you the number of post we do, the number of engagements for those posts. If you would look at this on a daily basis, typically the top-rated station is CBS affiliate *KRCG*. Us and *KMIZ* [ABC] usually flip-flop back and forth for second and third place. I don't quite understand why *KRCG* are doing better, but for a reason, they do.

59 C: *I have one last thing. Randy told me about the incident when MU took money from the station's savings because they had no other option. Can you tell me more about that? Was there a discussion going on in advance or did they just take it?*

60 M: As any other department, we have a reserve account. That is our savings account, and as I said, any revenue generated by the TV station is reinvested into the station. So, when we have excess revenue, we put that into our reserve account, which is basically ... think of it as a personal savings account that you would have. So, when we have something that comes up, like the renovation of the newsroom or we have to procure a high dollar ticket item, whether it is a new weather radar or something like that, we save our money and we go out and purchase it, because we don't have fundings from the university. We are self-funded. Because of the economic situation that the University is in, you know... It is their money, it is the University's money even though we generated it and they have decided to capture MU reserve accounts, not just from us but from a lot of different departments within the University, so that they can strategically invest that to get the University through this turbulent academic time.

61 C: *Was that the time when the government cut their budget?*

62 M: Well, there are a couple of different things that have affected the University at that time, and part of it is funding through the state has been reduced, and also fees paid to the University, or tuition, has been reduced because of the drop in enrollment. The combination of those two have affected the economic outlook and the operation of the University. And that is the reason for some of the decision they made in regard to personnel and programs, things like that. Those decision were being made because of the economic situation that the University is in.

63 C: *Was there a discussion going on or was it just like an order?*

64 M: I don't have first-hand knowledge of that, but my understanding of it is that from the chancellor and president on-down, that was a directive. Did we have much saying? Probably not, because ultimately it's their money. Understanding that if something happens with us, let's say we have an emergency need, say

the tower falls, which without a tower, we don't have a broadcast signal, without a signal we don't reach the community, you know something like that, then the University would step in and release funds for us to take care of that.

65 C: So everyone takes care of each other at MU, that is nice! Thank you so much! I really enjoyed this interview. You gave me many things to look into.

Codesystem	Student-run	Student-driven	SUMME
Organizational structure		2	2
Student-involvement	8	20	28
Learning approach	4	20	24
learning by doing		2	2
P2P		1	1
Instruction		3	3
Internship/Workshop	2	1	3
Live-experience		1	1
Teamsize	4	7	11
Recruitment/promotion	3		3
Volunteer	2		2
Paid	5	9	14
Purpose/goal	2	11	13
Legal issues/broadcast license	2	5	7
Founded/history	4	7	11
Editorial structure	3		3
Awards	1	4	5
Audience research	3	12	15
Distribution	7	10	17
Social Media	2	2	4
Reach		5	5
Frequency	2	3	5
Meetings	3	5	8
Topics Selection/schedule	8	13	21
Crossmedia	3	4	7
Formats	3	3	6
Financial structure			0
Revenue	4	6	10
Sponsorings/donations		2	2
Advertisement	3	3	6
Student funding	3	1	4
Facilities	6	2	8
Equipment		7	7
Hardware	3	1	4
Software	2	1	3
Other comments			0
Media career	1	8	9
Sensitive issues	2	11	13
Σ SUMME	95	192	287

MAXQDA Code matrix: Document groups

## Expert Interview Lynn Burnstan, UCTV, University of California, San Diego

1 C: *Is there any studio here at the campus that sticks to UCTV?*

2 L: Well, it is a little complicated because from here, from this office, we actually run two television stations and one is *UCSD TV* and the other one is *UCTV*. *UCTV* is for the whole system and *UCSD TV* is just for UCSD. So, yes, there is a studio here and it is *UCSD TV*'s but *UCTV* uses it too. It is in a different building and it is where the studio and the master control is, from where we go up on the air and where we do all the transcoding of the files, things like that. Then, we have another building that has the editing, and the art, and that sort of thing in it, and then we have these offices here, which are mostly producers and administrative staff.

3 C: *And the studio you mentioned, is Triton TV using this, too, or is it totally different?*

4 L: No, it is totally different! So, *Triton TV* is for students by students. *UCSD TV* is for the public by professionals. It is very different, what we do.

5 C: *What would you say is your self-image?*

6 L: We are trying to be a window into the activities that go on in and around our campus. We are that gateway into the activities, the lectures, the concerts, the thinking that goes on, here on the campus but also in the community. So, we will be at some concerts this week and we do things for the opera, and do different things with groups in town.

7 C: *Do you have a legal identity or an FCC license?*

8 L: *UCSD TV* is licensed by the FCC. It is a broadcast station, so, yes, it has a license. It needs to do certain things to follow the law that allows us to have such a license. *UCTV* is a cable station and internet-station where no license is required. Here, you only need a license for broadcasting.

9 C: *And you broadcast on local TV stations, or what kind of channel is it?*

10 L: *Channel 35.*

11 C: *Are you the only person who runs UCSD TV or who is working with you? What about staff turnover?*

12 L: We don't have much staff turnover. We have several producers that produce in subject areas but also cross over. So, we have a public affairs producer, a science producer, arts and humanities and health. So, they focus on those areas, but we have crossover producers, too. Then we have persons who handle our websites. We have three editors, two who also do camera. We have a part-time administrative person who handles phone calls and she also makes dubs and does other things like that. Then, we have two people who work in master control and handle all the files and the implementation of the program, and put the files on air and online.

- 13 C: *And these people are paid or freelance?*
- 14 L: Oh, yes. The people I have just described are all staff, various types, but they are all staff. And then we have some freelancers that we use, mostly for field video work when we need the extra help.
- 15 C: *So this is not like an open community where people can come and join your work?*
- 16 L: We are not an open access station, no!
- 17 C: *What is the year of foundation of UCTV?*
- 18 L: UCTV started in 2000, UCSD TV started in 1993.
- 19 C: *And by whom was it initiated?*
- 20 L: They are both by the university. UCSD TV's licensed to the regions of the UC. They are governed by the UC, and UCTV, no license, but it is still part of the university.
- 21 C: *Do you have group meetings or editorial meetings with your staff, where you talk about your subjects and topics and what comes in next?*
- 22 L: We definitely do all this on the UCSD TV side. UCTV is a little bit different because it really began in 2000 as a gatherer of content that were coming from around the system and not as an instigator of content. That has changed in the last couple of years, so that we are instigating more content, and that means that we are finding more money than we are getting centrally, which we definitely need. From this point, internally, both stations have advisory boards. So, we meet with them in some regularity, a couple of times a year. We come together and put on things.
- 23 C: *How do you decide which topics are going on broadcast or online?*
- 24 L: There are a few criteria we decide based on the interest. So, is it interesting? Do we think it will have a home? We are looking to have a pretty broad range of programming. So, do we need it? Do we want it? Is it something that we don't have a lot of? Is it technically reusable? Sometimes there will be a public event where we check what the room light is like in there. Can we get cameras in there in a reasonable way? What kind of lighting is there? What kind of audio? So purely technical things, what kind of turnaround is there and what kind of shelf life is there? These are all decisions that we make but it is not that these checkmarks against something make it not happen. Some things are very urgent, they move quickly and we know it has a short shelf life, but we feel it is important, so we put resources in to do it. Other things, we know have a long time. So there plays in plenty decisions.
- 25 C: *Your office is very close to the Dean's office or even in the Dean's building, so ...*
- 26 L: The TV stations are administered by Extension, which is where we are now and the Dean of Extension is also the Vice-Chancellor of our public programs. So, we are a public program. So, that is a program that is for the public. So, that is what we are. We ran as an academic program, so there are academic appoint-

ments here. This is a little bit different. Also, they are live in here, like, public lectures, endowed lectures, and also things for teachers and for students, those things of public-facing programs that aren't aimed at a university audience.

27 C: *Do you produce formats that go on frequently?*

28 L: Formats? It varies. We do lots of interviews, so studio interviews or location interviews. We do lots of what we call C-SPAN styles. That means cameras in a room that are capturing something. We do concerts where we can have, you know, five to six cameras within concert productions. It varies all over.

29 C: *Because I have seen these Bruin Talks from Los Angeles and I was wondering if this is one format that goes further?*

30 L: That was a few years ago. They don't do it anymore. They bring student athletes to the studio and talk to them, not an unusual kind of thing. That was done out of UCLA. So it depends.

31 C: *Do you have a way to measure your viewership?*

32 L: We measure online viewers, online hits we measure depends where they are coming from. So *YouTube* measures views but Podcast through *iTunes* measures hits. Yes, so we do get a sense of, if not actual humans ... a comparison: We know a program that goes very well will have millions of hits and we know a program that does okay, so we get kind of a range. And we know too that you can't always compare program A to program B because they are very very different in content and in subject and views are not the only measure of success. There are other measures of success.

33 C: *Like what?*

34 L: Showing a breadth of thoughts. The health programs do better than the public affairs programs but that doesn't mean we just stop producing public affairs. [...]

35 C: *Now, the last point is the economic structure – if you are willing to tell me about it. If not, just stop me! Is this a profit or a non-profit organization?*

36 L: Non-profit, non-commercial.

37 C: *So, where does the money come from?*

38 L: The money for *UCSD TV*, there is some campus support. About a third of our budget comes from discretionary funds from this campus, Chancellor Office, Vice-Chancellor, high administrators contribute small amounts of money. And it was set up that way and it was good because we have seen stations at universities where the entire budget was sitting on the Chancellor or Vice-President budget and that number gets to the point where we just got to laugh because this is one thing and we can get all the other little things. So, we have taken a technique of many little things what makes it easier for people to keep contributing. The other two thirds come from underwriting of each and every program. *UCTV* is similar. There is no core funding, so it is all in underwriting. We

make some money on ads from *YouTube*, some online pre-role ads and where else we can make money. Sometimes it is a piece of service, for example, there is money that changes hands when we do the editing for *UCTV*. We may get content things that are taped at the campus but they don't have the capacity to edit that kind of thing and for the editing, there is a charge for that. So it is a combination of underwriting and support of board and donations and video service.

39 C: *That sounds very reasonable! I think, we should do this in Germany, too.*

40 L: We watched the Stanford Channel go under because it is set on one budget and there are others. Spreading out and do it all kinds of ways is the best. We really started *UCSD TV* with the idea to enter partnerships with different people. We are not a production company and we are not for hire. It has to work for us but that meant we are also contributing. Either we are contributing time or we are contributing airwaves [laughing], we are contributing talent and our partner is contributing money. The partner can also contribute talent and expertise and together we are making something, especially when we think about campus, these people are very smart, they do interesting things, but they are not media people and we have those who are smart media people. So if you put these kind of people together, then, there you have got something pretty good, because then you put together the expertise from the faculty and the expertise from our media people, and they can make some pretty good videos.

41 C: *What is your technical equipment about? How many cameras and stuff do you have?*

42 L: *UCSD TV* has four high def. cameras. We have four edit base suites. We have a studio that is a simply equipped television studio. We have good field gear, so everything we need, maybe not everything we want.

43 C: *How does the renting system work or do the producers have their own equipment?*

44 L: No, we have an equipment room and what we do is we specify the kinds of equipment and the producers specify what kind of shoot it is, in order to define the equipment and how much they need. Our shooters go in and take the gear that they need based on what they have been told they should take and then they go and do the shoot, they come back and they transfer the media, gets editing, gets scheduled, gets on air, online, and that's it.

45 C: [...] *The last thing, how do you communicate with the other UC partner? How do you manage the whole website?*

46 L: They send us programs or we go there and make programs depending on what has been set up. Then we make decisions about when it gets scheduled and when it goes online and what gets promoted and featured, so these decisions are made here. There is no money changing hands unless there is some service that they need. And the reason they do is because the distribution we built up is so much bigger and reaches so much farther than they can reach on their own. When we do some A-B-Test, where they are putting something on their website

and we put it on ours, various media platforms, the numbers are crazy. In terms of access through us compared to access from their sites, which make sense, it is what we do. This is what makes people come to us, it's what they're looking for. [...] They are motivated to send us stuff. When we first started, we had to motivate them, and now the stuff just comes. We do a little motivating, but the most thing receives.

47 C: *What would you say is the most productive campus in your system besides SD?*

48 L: Santa Barbara, Berkley and San Francisco.

49 C: *In that order?*

50 L: San Francisco is productive, but only in a few areas. San Francisco is a medical school campus so it's medical school, nursing school, it is only a graduate campus. So, they make a lot of program that is health-based. Santa Barbara does a lot of content, pretty broad, and Berkley has good production capacity on campus. Berkley has a good unit that does video. San Francisco, not so much, but they do okay and we finish everything. Davis also have good productions, they have the money or are entrepreneurial and go and find clients.

51 C: *And they all have staff that is working there?*

52 L: Often the staff is built out of what used to be AV-people who delivered projectors and things like that. It often is a classroom service environment or part of it. So it is sort of an offshoot of classroom services. They have various degrees of abilities. Some are really good and use professional gear and some, not so much. And for those, we try getting their production values up and it can be tricky. We are giving them feedback, what they should do so that the final product ends up good. [...] And then there is the natural tension for us between the UC and then each campus. Each campus likes its own brand and to control it under that brand, and when they put it on, with us, it is mixed together as all the universities, and that is good for everyone, but doesn't appear as good to them as when they only do their own thing and push their own thing. It is always a bit of a conflict and also between the academic side, which is less concerned with the brand, and the PR side, which is very concerned with the brand, and our friends, through the history, is always on the academic side. They are the ones who are interested in talking to the public in a more unmediated way and when we talk to the communication and PR people, they are interested in talking to the people sending a message to them. So we tend to be on the first side. That is the way we were set up. We exist as an academic unit, not as a PR unit. That was a decision that was made and when UCTV started, seven years later, the same decision was made. [...] It is just another way out. We do not care about exclusivity. The more ways go out, the better. It is just all these different ways out to get the maximum reach that makes the effort of video-making worth it. There is a room here where you can have about fifty people listening to someone talk, but it goes online and on-air and now you have got thousands of people and so the reaches are exponential very quickly.



53 C: *Yes, that is really great. Thank you so much for your time and participation! I wish you all the best for your network!*

## Expert Interview Nancy Robinson, College Television Awards, Los Angeles

- 1 C: *I would like to talk to you about the CTV Awards because this is the main subject of my PhD, CTV, mainly in Germany, but then I have these two case studies, one of which is the USA, California, and on the other hand there will be a country in Eastern Europe which I haven't yet chosen. Just to explain my background a little bit. So, can you tell me what the year of foundation is?*
- 2 N: Ok, I believe we are going to have our thirty-seventh year [1978] but to be honest, you should double check it on our website.
- 3 C: *All right! What is your legal identity? I mean, is it a foundation or an organization or an association? Do you differ between these terms?*
- 4 N: We are the Television Academy, a membership organization that is made up of professionals working in all areas of the television industry. Our members select the nominees and the winners of the *Emmy Awards*. The Foundation is the charitable arm of the Academy, and we serve college students and faculty nationwide.
- 5 C: *What would you say is the self-image of the College Television Awards? What is the main aim of it?*
- 6 N: You know what, Charmaine, I wonder if maybe it would be better for you to talk to a different member rather than to me. I run the *College Television Awards* but only on the competition side. I can tell you about different categories and the rules and things like that but you really should speak with our Senior Director. Karla really knows better about the general overview and picture of what our self-image is. Is that what you are looking for in your interview?
- 7 C: *Well, this is one part of it but I would like to go on to the topics and the categories which you said is your special part of it. Just to make sure again, what are you exactly doing there? What is your job description? Director of the Education Programs, right?*
- 8 N: Yes, I am the Director of the Educational Programs. So, I oversee all of our student competitions – the Internship Program, College Television Awards and Mr. Rogers Memorial Scholarships.
- 9 C: *Okay and there are different categories where young film makers can apply for every year, right?*
- 10 N: All categories are on our website. [Animation, Children's Program, Comedy, Commercial, Documentary, Drama, Loreen Arbus focus on Disability, Magazine, Music – Best Composition, Newscast, Series-Reality, Series-Scripted, Variety/Alternative]
- 11 C: *Okay and how do you select the award winners? Are there editorial meetings or something like that?*
- 12 N: No, the students send in their films and then members of Television Academy judge by Peer Group. We are broken down about twenty-nine of that peer

groups to the Academy. So, that means that there are individual sections like [...] directing, they will be in a direction peer group; writing – a writing peer group; producers – producer peer group; casting – casting peer groups, things like that. So the *College Television Awards* are to honor the best student producers. So what we do, we bring in members of the Television Academy. They will actually view all the films online, so they are watching about 10 minutes of each piece and then, in the first round, the people decide what film goes on, and then this is watched by another group of judges. And then they also vote on the films in a bunch of categories. So basically, the members of the Television Academy, they usually vote the *Emmy Awards*, are people that reveal the student films as the ultimately selected winners. It doesn't have anything to do with us at the Academy, we are not the decision-makers. We rely on our members to vote and select which producers win several categories.

13 C: *And the members are changing every year or is there the same jury every year?*

14 N: The jury is different every year because a lot of staying people come back after a year but our membership grows every year. So we go out to our membership every year to try to get people who want to judge the competition. So for many years, there are some of the same people but we also, whoever is willing and has the time to do it, so ... we look for new people to judge every year.

15 C: *And is it hard to find these people?*

16 N: Oh no, I mean it's our members. So we just put out an email and let them know that it is time for the competition. Of course, everybody is very busy but usually they find the time to watch a bunch of films. No, we don't have too much trouble.

17 C: *Do you put the winning films or the student productions in a kind of archive which is available for the public? Do you save that content?*

18 N: Students must sign a clearance form for us to share their piece in its entirety on our website. We have a media partner, mtvU and a lot of the winning work goes to mtvU's website and that is what is available for the public.

19 C: *The last thing I am interested in is, of course, the financials. Where do you get the money from to be able to run the competition and to bring these awards to younger people?*

20 N: A lot of income is funded by the foundation, by the Television Academy, by partnerships.

21 C: *And also by donations?*

22 N: Our members pay a fee to be a part of the organization. We have some kind of sponsored categories but it's not through our members, no. This is the budget we have every year. What was the other question about? What was the purpose of the Television Award?

23 C: *What is the legal identity of the Award? Do you differ between a foundation, organization or association?*

24 N: Students receive a *College Television Award* trophy and cash prize through the Foundation. The *College Television Awards* do not have anything to do with the *Emmy Awards*. We are honoring student-produced work like we honor professionally produced work but we are honoring student-produced work so we are using the same membership base, our members who vote for the *Emmy Awards*. So, it is the same group of people that reveal the *Emmys*, the same scheduled professionals are looking at the college work also. Even though, legally we cannot refer to it as a *Student Emmy* but that is how people see it. People say that when they get part of the *College Television Awards* through the foundation that they won a *Student Emmy* but we cannot call it that. It's known as a very prestigious award.

25 C: *Okay, good! Thank you, Nancy. I am glad that you were telling me all this. Thank you so much. I wish you all the best for your work at the College Television Awards.*

26 N: Okay, thank you, Charmaine, bye bye.

## Research Documentation 2 – German Online Survey

### Questionnaire 2017

#### Fragebogen-Interne Daten

Im Datensatz finden Sie neben Ihren Fragen folgende zusätzliche Variablen, sofern Sie die entsprechende Option beim Herunterladen des Datensatzes nicht deaktivieren.

**CASE** Fortlaufende Nummer der Versuchsperson

**REF** Referenz, falls solch eine im Link zum Fragebogen übergeben wurde

**LASTPAGE** Nummer der Seite im Fragebogen, die zuletzt bearbeitet und abgeschickt wurde

**QUESTNNR** Kennung des Fragebogens, der bearbeitet wurde

**MODE** Information, ob der Fragebogen im Pretest oder durch einen Projektmitarbeiter gestartet wurde

**STARTED** Zeitpunkt, zu dem der Teilnehmer den Fragebogen aufgerufen hat

**FINISHED** Information, ob der Fragebogen bis zur letzten Seite ausgefüllt wurde

**TIME\_001...** Zeit, die ein Teilnehmer auf einer Fragebogen-Seite verbracht hat

Bitte beachten Sie, dass Sie die Fragebogen-internen Variablen nicht mit der Funktion value() auslesen können. Für Interview-Nummer und Referenz stehen aber die PHP-Funktionen `PHP-Funktion caseNumber()` und `PHP-Funktion reference()` zur Verfügung.

Details über die zusätzlichen Variablen stehen in der Anleitung: [Zusätzliche Variablen in der Datenausgabe](#)

#### Rubrik HS: Hochschulbindung

[HS01]  Dropdown-Auswahl

Trägerschaft

"Welche Trägerschaftsform hat die Hochschule, der Ihr Sender angegliedert ist?"

**HS01** Trägerschaft

- 1 = staatliche Hochschule
- 2 = private Hochschule
- 9 = nicht beantwortet

[HS02] Dropdown-Auswahl

HS konkret p

"Welcher Art von Hochschule ist Ihre Initiative angegliedert?"

**HS02** HS konkret p

- 1 = Privatuniversität
- 2 = Fachhochschule
- 3 = Kunst- und Musikhochschule
- 9 = nicht beantwortet

[HS03] Dropdown-Auswahl

HS konkret s

"Welcher Art von Hochschule sind Sie angegliedert?"

**HS03** HS konkret s

- 1 = Universität
- 2 = Technische Universität
- 3 = Fachhochschule
- 4 = Berufsakademie
- 5 = Kunsthochschule
- 6 = Filmhochschule
- 9 = nicht beantwortet

<b>[HS04]</b> Mehrfachauswahl Hochschulmedien "Welche Hochschulmedien gibt es an Ihrer Hochschule?"
<b>HS04</b> Hochschulmedien: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl <b>HS04_01</b> Zeitung <b>HS04_02</b> Blogs/Online-Angebote <b>HS04_03</b> Radio <b>HS04_04</b> Fernsehen <b>HS04_05</b> Magazin/Zeitschrift 1 = nicht gewählt 2 = ausgewählt

<b>[HS05]</b> Dropdown-Auswahl Lizenz "Hat das Programm eine Rundfunklizenz?"
<b>HS05</b> Lizenz 1 = ja 2 = nein -9 = nicht beantwortet

<b>[HS06]</b> Dropdown-Auswahl Kooperationen Medien "Gibt es Kooperationen bzw. inhaltliche oder strukturelle Zusammenarbeit zwischen den Hochschulmedien Ihrer E..."
<b>HS06</b> Kooperationen Medien 1 = ja 2 = nein -9 = nicht beantwortet

<b>[HS07]</b> Texteingabe offen Kooperationen konkret "Zwischen welchen Hochschulmedien gibt es eine Kooperation?"
<b>HS07_01</b> [01] Offene Texteingabe

<b>[HS08]</b> Mehrfachauswahl Kooperation intern "Bitte kreuzen Sie an, von welcher der folgenden Einrichtungen innerhalb Ihrer Hochschule Sie unterstützt wer..."
<b>HS08</b> Kooperation intern: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl <b>HS08_01</b> Studierendenrat/-parlament/-vertretung <b>HS08_02</b> Öffentlichkeitsarbeit/Kommunikationsabteilung <b>HS08_03</b> Studentenwerk <b>HS08_04</b> Medienzentrum <b>HS08_08</b> Presseabteilung <b>HS08_10</b> Sonstige Einrichtungen meiner Hochschule <b>HS08_11</b> Keine Kooperation 1 = nicht gewählt 2 = ausgewählt <b>HS08_10a</b> Sonstige Einrichtungen meiner Hochschule (offene Eingabe) Offene Texteingabe

<p><b>[HS09]</b> Mehrfachauswahl Kooperationen extern "Mit welchen der folgenden externen Einrichtungen gibt es eine Zusammenarbeit/Kooperation/Mitgliedschaft auße..."</p>
<p><b>HS09</b> Kooperationen extern: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>HS09_01</b> privater Lokalsender <b>HS09_02</b> öffentlich-rechtlicher Regionalsender <b>HS09_03</b> offener Kanal/Bürgerrundfunk <b>HS09_04</b> andere Hochschulsender in Deutschland <b>HS09_05</b> private Produktionsfirma <b>HS09_06</b> Landesmedienanstalt <b>HS09_07</b> Agentur <b>HS09_08</b> Verbundprojekt/Netzwerk <b>HS09_09</b> CILECT <b>HS09_10</b> Medienverband <b>HS09_11</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt</p> <p><b>HS09_11a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>

<p><b>[HS10]</b> Auswahl Curriculum "Können Studierende durch die Mitarbeit in Ihrem Hochschulfernsehen Credits/Punkte erhalten?"</p>
<p><b>HS10</b> Curriculum 1 = ja 2 = nein -9 = nicht beantwortet</p>

<p><b>[HS11]</b> Auswahl Lehranbindung "In welcher Form wird das Hochschulfernsehen in die Lehre eingebunden?"</p>
<p><b>HS11</b> Lehranbindung 1 = Lehrredaktion als Seminar in einem bestimmten Studiengang mit Medienbezug 2 = Lehrredaktion als Seminar frei wählbar für alle Studiengänge 3 = Lehrredaktion als Praktikum in Studiengang mit Medienbezug 4 = Lehrredaktion als Praktikum frei wählbar für alle Studiengänge 5 = Sonstiges: -9 = nicht beantwortet</p> <p><b>HS11_05</b> Sonstiges Offene Texteingabe</p>

## Rubrik OR: Organisation

<p><b>[OR01]</b> Texteingabe offen Senderbezeichnung "Wie heißt der Sender/das Programm, das Sie produzieren?"</p>
<p><b>OR01_01</b> Name Offene Texteingabe</p>

<p><b>[OR02]</b> Texteingabe offen Gründungsjahr "Seit wann gibt es diesen Sender/dieses Programm/diese Initiative?"</p>
<p><b>OR02_01</b> im Jahr Offene Texteingabe</p>



**[OR03]** Dropdown-Auswahl  
**Mitarbeiteranzahl**  
 "Aus wie vielen Mitarbeiter\_innen besteht das Team im Durchschnitt?"

**OR03** Mitarbeiteranzahl  
 1 = weniger als 5 Personen  
 2 = 5 bis 15 Personen  
 3 = 15 bis 25 Personen  
 4 = mehr als 25 Personen  
 -9 = nicht beantwortet

**[OR04]** Dropdown-Auswahl  
**Ehrenamt**  
 "Wie viele Personen arbeiten ehrenamtlich in Ihrem Team?"

**OR04** Ehrenamt  
 1 = alle  
 2 = mehr als die Hälfte der mitwirkenden Personen  
 3 = weniger als die Hälfte der mitwirkenden Personen  
 4 = keiner  
 -9 = nicht beantwortet

**[OR05]** Mehrfachauswahl  
**Tätigkeiten**  
 "Welche Arbeitsfelder/Tätigkeitsbereiche werden innerhalb des Teams besetzt?"

**OR05** Tätigkeiten: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen  
 Ganze Zahl

**OR05\_01** Redaktionsleitung/Chefredaktion  
**OR05\_02** Ressortleitung  
**OR05\_03** Kamera  
**OR05\_04** Ton  
**OR05\_05** Licht  
**OR05\_06** Schnitt  
**OR05\_07** Video-Journalismus (VJ)  
**OR05\_08** Redakteur/in  
**OR05\_09** Moderator/in  
**OR05\_10** Regie  
**OR05\_11** PR/Öffentlichkeitsarbeit  
**OR05\_12** Werbung/Sponsoring  
**OR05\_13** Social Media Redaktion  
**OR05\_14** Produktionsleitung  
**OR05\_15** Programmdirektion  
**OR05\_16** Finanzbeauftragte/r  
**OR05\_17** Administration/Sekretariat  
**OR05\_18** Sonstiges  
 1 = nicht gewählt  
 2 = ausgewählt  
**OR05\_18a** Sonstiges (offene Eingabe)  
 Offene Texteingabe

**[OR06]** Auswahl  
**Meetings**  
 "Finden regelmäßige Redaktionstreffen statt?"

**OR06** Meetings  
 1 = ja  
 2 = nein  
 -9 = nicht beantwortet

<p><b>[OR07]</b> Dropdown-Auswahl Regelmäßigkeit "In welchen Abständen finden die Redaktionstreffen statt?"</p>
<p><b>OR07</b> Regelmäßigkeit 1 = täglich 2 = mehrmals wöchentlich 3 = einmal wöchentlich 4 = mehrmals monatlich 5 = einmal monatlich 6 = mehrmals im Semester 7 = einmal im Semester -9 = nicht beantwortet</p>
<p><b>[OR08]</b> Dropdown-Auswahl Mitarbeitsdauer "Wie lange sind die Mitarbeiter_innen durchschnittlich in der Redaktion aktiv?"</p>
<p><b>OR08</b> Mitarbeitsdauer 1 = weniger als einen Monat 2 = weniger als ein Semester 3 = ein Semester 4 = ein Jahr 5 = länger als ein Jahr 6 = über das gesamte Studium 7 = über das Studium hinaus -9 = nicht beantwortet</p>
<p><b>[OR09]</b> Dropdown-Auswahl Neuzugänge "In welchem Rhythmus kommen die meisten Neuzugänge ins Team?"</p>
<p><b>OR09</b> Neuzugänge 1 = wöchentlich 2 = monatlich 3 = einmal pro Semester 4 = einmal jährlich 5 = völlig unregelmäßig -9 = nicht beantwortet</p>
<p><b>[OR10]</b> Auswahl Einstieg "Gibt es ein Einsteigerprogramm/einen Workshop für neue Teammitglieder?"</p>
<p><b>OR10</b> Einstieg 1 = Ja, wer bei uns mitarbeiten möchte, muss daran teilnehmen. 2 = Ja, wir bieten so etwas optional an. 3 = Nein, jeder kann auch ohne Vorkenntnisse sofort bei uns einsteigen. 4 = Sonstiges: -9 = nicht beantwortet</p> <p><b>OR10_04</b> Sonstiges Offene Texteingabe</p>
<p><b>[OR11]</b> Mehrfachauswahl Lernstrategie "Wie würden Sie die Lernstrategie in Ihrem Team bezeichnen?"</p>
<p><b>OR11</b> Lernstrategie: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>OR11_01</b> Learning by Doing (durch eigene Verantwortung für Projekte) <b>OR11_02</b> Peer2Peer Learning (erfahrene Mitarbeiter unterstützen Neulinge) <b>OR11_03</b> Reflexives Lernen (durch anschließende Auswertungen) <b>OR11_04</b> Lernen unter professioneller Anleitung (durch professionelle Lehrer/Trainer) <b>OR11_05</b> Trainings-/Workshopbasiert <b>OR11_06</b> Theoriebasiert (in Kombination mit Seminaren) <b>OR11_08</b> aktives Medienhandeln <b>OR11_09</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt</p> <p><b>OR11_09a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>

<b>[OR12]</b> Mehrfachauswahl Lernziele "Welche der folgenden Lernziele können die Mitarbeiter_innen erreichen?"
<b>OR12</b> Lernziele: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl
<b>OR12_01</b> Projektmanagement
<b>OR12_02</b> Projektfinanzierung
<b>OR12_03</b> Teamarbeit
<b>OR12_04</b> Teamführung
<b>OR12_05</b> Selbstreflexion und Kritikfähigkeit
<b>OR12_06</b> Journalistisches Arbeiten
<b>OR12_07</b> Wissenschaftsjournalismus
<b>OR12_08</b> (hochschul-)politisches Kontextverstehen
<b>OR12_09</b> AV-Schnitt
<b>OR12_10</b> Kameraarbeit
<b>OR12_11</b> Magazinproduktion
<b>OR12_12</b> Beitragsproduktion
<b>OR12_13</b> Regiearbeit
<b>OR12_14</b> Moderation
<b>OR12_15</b> Social Media Arbeit
<b>OR12_16</b> Öffentlichkeitsarbeit
<b>OR12_17</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt
<b>OR12_17a</b> Sonstiges (offene Eingabe) Offene Texteingabe

### Rubrik PH: Philisopie und Zielgruppe

<b>[PH01]</b> Auswahl Claim "Gibt es einen Claim oder Untertitel für Ihren Sender/Ihr Programm?"
<b>PH01</b> Claim 1 = ja 2 = nein -9 = nicht beantwortet

<b>[PH02]</b> Texteingabe offen Untertitel "Bitte schreiben Sie Ihren Claim/Untertitel auf!"
<b>PH02_01</b> [01] Offene Texteingabe

<b>[PH03]</b> Texteingabe offen Beschreibung "Bitte beschreiben Sie in zwei bis drei Sätzen die Philosophie Ihres Senders/Programms!"
<b>PH03_01</b> [01] Offene Texteingabe

<p><b>[PH04]</b> Mehrfachauswahl Zielgruppe "Wie würden Sie Ihre Zielgruppe definieren?"</p>
<p><b>PH04</b> Zielgruppe: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>PH04_01</b> sämtliche Studierende unserer Hochschule <b>PH04_02</b> Studierende bundesweit <b>PH04_03</b> städtische/lokale/regionale Bevölkerung <b>PH04_04</b> Professionelle aus der Medienbranche <b>PH04_05</b> nur deutschsprachige Zielgruppe <b>PH04_06</b> internationale Zielgruppe <b>PH04_07</b> keine feste Zielgruppe <b>PH04_08</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt</p> <p><b>PH04_08a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>

<p><b>[PH05]</b> Mehrfachauswahl Programmgestaltung "Wie würden Sie Ihre inhaltliche Gestaltung des Senders beschreiben?"</p>
<p><b>PH05</b> Programmgestaltung: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>PH05_01</b> zielgruppenspezifische Programmgestaltung <b>PH05_02</b> ausschließlich Hochschulthemen <b>PH05_03</b> divers, redaktionell, demokratischer Entscheidungsprozess <b>PH05_04</b> divers, von Leitungsebene bestimmte Programmgestaltung <b>PH05_05</b> Programmgestaltung entsprechend fester Programmatik <b>PH05_06</b> freie Programmgestaltung <b>PH05_07</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt</p> <p><b>PH05_07a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>

### Rubrik RT: Recht und Technik

<p><b>[RT01]</b> Auswahl Rechtsform "Welche Rechtsform hat Ihr Sender/Ihre Initiative?"</p>
<p><b>RT01</b> Rechtsform 1 = Verein 3 = Arbeitsgemeinschaft 4 = GmbH 5 = Sonstiges: -9 = nicht beantwortet</p> <p><b>RT01_05</b> Sonstiges Offene Texteingabe</p>

<p><b>[RT02]</b> Mehrfachauswahl Equipment "Bitte kreuzen Sie an, was Ihr Produktionsequipment umfasst?"</p>
<p><b>RT02</b> Equipment: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>RT02_01</b> Smartphone-Kamera  <b>RT02_02</b> DSLR-Kamera  <b>RT02_03</b> SD-Camcorder  <b>RT02_04</b> HD-Camcorder  <b>RT02_05</b> 4K-Camcorder  <b>RT02_06</b> Kamera mit Live-Übertragungssystem  <b>RT02_07</b> Gopro-Kamera  <b>RT02_08</b> Steadicam Schwebestativ  <b>RT02_09</b> semi-professionelles Dreibeinstativ  <b>RT02_10</b> professionelles Dreibeinstativ  <b>RT02_11</b> Einbeinstativ  <b>RT02_12</b> Schulterstativ  <b>RT02_13</b> Kamerakran  <b>RT02_14</b> Kameraschiene  <b>RT02_15</b> Dreipunkt-Beleuchtungssystem  <b>RT02_16</b> Studiobeleuchtungssystem  <b>RT02_17</b> Kopflichter  <b>RT02_18</b> Reflektoren  <b>RT02_19</b> Funk-Ansteckmikro  <b>RT02_20</b> Stabmikro/Keule  <b>RT02_21</b> Mikro-Angel  <b>RT02_22</b> Studiokulisse  <b>RT02_23</b> Greenscreen/Bluescreen  <b>RT02_24</b> Regie  <b>RT02_25</b> Übertragungswagen  <b>RT02_26</b> Sonstiges              1 = nicht gewählt              2 = ausgewählt</p> <p><b>RT02_26a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>
<p><b>[RT03]</b> Auswahl Lizenz "Gibt es für Ihren Sender/Ihr Programm eine Rundfunklizenz?"</p>
<p><b>RT03</b> Lizenz              1 = ja              2 = nein              -9 = nicht beantwortet</p>
<p><b>[RT04]</b> Texteingabe offen Lizenzinhaber "Wer ist der Lizenzinhaber?"</p>
<p><b>RT04_01</b> [01] Offene Texteingabe</p>
<p><b>[RT05]</b> Auswahl Fernsehausstrahlung "Werden Ihre Inhalte in einem lokalen oder regionalen Fernsehprogramm ausgestrahlt?"</p>
<p><b>RT05</b> Fernsehausstrahlung              1 = ja              2 = nein              -9 = nicht beantwortet</p>

<p><b>[RT06]</b> Texteingabe offen TV-Sender "Bei welchem Fernsehsender laufen Ihre Inhalte?"</p>
<p><b>RT06_01</b> [01] Offene Texteingabe</p>
<p><b>[RT07]</b> Mehrfachauswahl Kanäle "Welche dieser Distributionswege nutzen Sie für Ihren Sender?"</p>
<p><b>RT07</b> Kanäle: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>RT07_01</b> Statische Webseite <b>RT07_02</b> Dynamische/mobile Webseite <b>RT07_03</b> Eigene App <b>RT07_04</b> Facebook Seite <b>RT07_05</b> Youtube, Vimeo oder vergleichbare Streamingdienste <b>RT07_06</b> Hochschulbildschirmssysteme <b>RT07_07</b> DVB-S <b>RT07_08</b> DVB-C <b>RT07_09</b> DVB-T2 <b>RT07_10</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt</p> <p><b>RT07_10a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>
<p><b>[RT08]</b> Auswahl GEMA "Haben Sie eine Vereinbarung/einen Vertrag mit der GEMA?"</p>
<p><b>RT08</b> GEMA 1 = ja 2 = nein -9 = nicht beantwortet</p>
<p><b>[RT09]</b> Lückentext Gema-Gebühr "Wie viel bezahlen Sie im Jahr für die GEMA?"</p>
<p><b>RT09_01</b> ca. ... Euro Offene Eingabe (Dezimalzahl)</p>

## Rubrik FI: Finanzen und Inhalt

<p><b>[FI01]</b> Mehrfachauswahl                  Kosten                  "Welche der folgenden Kosten fallen bei Ihnen an?"</p>
<p><b>FI01</b> Kosten: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen                  Ganze Zahl</p> <p><b>FI01_01</b> Personalkosten  <b>FI01_02</b> Serverkosten  <b>FI01_03</b> Hardware/Equipment  <b>FI01_04</b> Software/Schnittprogramme  <b>FI01_05</b> Bürobedarf, Drucker etc.  <b>FI01_06</b> Werbekosten offline (Flyer etc.)  <b>FI01_07</b> Werbekosten online (Facebook etc.)  <b>FI01_08</b> Raummiete  <b>FI01_09</b> Gema-Gebühr  <b>FI01_10</b> (Daten-)Abos  <b>FI01_11</b> Lehrgänge, Trainings etc.  <b>FI01_12</b> Referentenhonorare  <b>FI01_13</b> Sonstiges                  1 = nicht gewählt                  2 = ausgewählt</p> <p><b>FI01_13a</b> Sonstiges (offene Eingabe)                  Offene Texteingabe</p>
<p><b>[FI02]</b> Rangordnung                  Kostenverteilung                  "Wofür geben Sie am meisten Geld aus?"</p>
<p><b>FI02_01</b> Personalkosten  <b>FI02_02</b> Serverkosten  <b>FI02_03</b> Hardware  <b>FI02_04</b> Software  <b>FI02_05</b> Werbekosten  <b>FI02_06</b> Miete  <b>FI02_07</b> Gema, Abos etc.  <b>FI02_08</b> Lehrgänge, Honorare etc.  <b>FI02_09</b> Mitgliedschaften  <b>FI02_10</b> Sonstiges                  1 = Rangplatz 1                  2 = Rangplatz 2                  3 = Rangplatz 3                  -9 = nicht eingeordnet</p>
<p><b>[FI03]</b> Dropdown-Auswahl                  Personalkosten                  "Wie viele Mitarbeiter werden bezahlt?"</p>
<p><b>FI03</b> Personalkosten                  1 = alle                  2 = einzelne Positionen (technischer Support)                  3 = leitende Positionen                  4 = gar keine                  -9 = nicht beantwortet</p>
<p><b>[FI04]</b> Lückentext                  Kostenumfang                  "Wie viel Geld benötigen Sie im Durchschnitt im Semester?"</p>
<p><b>FI04_01</b> ca. ... Euro                  Offene Texteingabe</p>



<p><b>[F105]</b> Mehrfachauswahl Einnahmen "Woher generieren Sie Einnahmen?"</p>
<p><b>F105</b> Einnahmen: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl</p> <p><b>F105_01</b> Auftragsproduktionen</p> <p><b>F105_02</b> Online-Werbung auf eigenen Channels (wie Youtube)</p> <p><b>F105_03</b> Werbung innerhalb des eigenen Programms</p> <p><b>F105_04</b> Förderungen der eigenen Hochschule</p> <p><b>F105_05</b> Filmförderung</p> <p><b>F105_06</b> Förderung durch Landesmedienanstalt</p> <p><b>F105_07</b> Sponsorings</p> <p><b>F105_08</b> Crowdfunding</p> <p><b>F105_09</b> Spendengelder</p> <p><b>F105_10</b> Vereinsgelder</p> <p><b>F105_11</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt</p> <p><b>F105_11a</b> Sonstiges (offene Eingabe) Offene Texteingabe</p>
<p><b>[F106]</b> Rangordnung Einnahmenverteilung "Womit erhalten Sie die meisten Einnahmen?"</p>
<p><b>F106_01</b> Auftragsproduktionen</p> <p><b>F106_02</b> Online-Werbung</p> <p><b>F106_03</b> Werbung im Programm</p> <p><b>F106_04</b> Förderungen</p> <p><b>F106_05</b> Sponsorings</p> <p><b>F106_06</b> Crowdfunding</p> <p><b>F106_07</b> Spenden</p> <p><b>F106_08</b> Vereinsgelder</p> <p><b>F106_09</b> Sonstiges 1 = Rangplatz 1 2 = Rangplatz 2 3 = Rangplatz 3 -9 = nicht eingeordnet</p>

<b>[FI07]</b> Mehrfachauswahl Formate "Welche Formate/Sendungsformen produzieren Sie?"
<b>FI07</b> Formate: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl <b>FI07_01</b> Magazine <b>FI07_02</b> Einzelbeiträge <b>FI07_03</b> Reportagen <b>FI07_04</b> dokumentarische Kurzfilme <b>FI07_05</b> Animationen <b>FI07_06</b> Shows <b>FI07_07</b> Umfragen/Vox-Pops <b>FI07_08</b> Veranstaltungsmitschnitte <b>FI07_09</b> Nachrichtensendungen <b>FI07_10</b> Musikvideos <b>FI07_11</b> Imagefilme <b>FI07_12</b> Spielfilme <b>FI07_13</b> Webinare/Online-Vorlesungen <b>FI07_14</b> Livestreams <b>FI07_15</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt <b>FI07_15a</b> Sonstiges (offene Eingabe) Offene Texteingabe

<b>[FI08]</b> Mehrfachauswahl Themen "Welche Themen setzen Sie um?"
<b>FI08</b> Themen: Ausweichoption (negativ) oder Anzahl ausgewählter Optionen Ganze Zahl <b>FI08_01</b> Lokalpolitik <b>FI08_02</b> Hochschulpolitik <b>FI08_03</b> Kunst/Kultur <b>FI08_04</b> Sport in der Region <b>FI08_05</b> Hochschulsport <b>FI08_06</b> Wissenschaft und Forschung <b>FI08_07</b> Lehrinhalte der Hochschule <b>FI08_08</b> Gesellschaftsthemen (Integration, Gentrifizierung, Veganismus etc.) <b>FI08_09</b> Studienalltag <b>FI08_10</b> Hochschulservice (ÖVP, Mensa, Auslandsstudium etc.) <b>FI08_11</b> Sonstiges 1 = nicht gewählt 2 = ausgewählt <b>FI08_11a</b> Sonstiges (offene Eingabe) Offene Texteingabe

<b>[FI09]</b> Auswahl Unique Formats "Gibt es wiederkehrende Formate oder Sendungen?"
<b>FI09</b> Unique Formats 1 = ja 2 = nein -9 = nicht beantwortet

<b>[FI10]</b> Texteingabe offen Unique Content "Bitte nennen Sie ein Format, das regelmäßig bei Ihnen produziert wird!"
<b>FI10_01</b> [01] Offene Texteingabe

<p><b>[F111]</b> Dropdown-Auswahl Produktionsumfang "In welchem Umfang produzieren Sie durchschnittlich im Semester?"</p>
<p><b>F111</b> Produktionsumfang 1 = weniger als 10 Minuten Content 2 = 10-30 Minuten Content 3 = 30-60 Minuten Content 4 = 60-90 Minuten Content 5 = mehr als 90 Minuten Content -9 = nicht beantwortet</p>
<p><b>[F112]</b> Dropdown-Auswahl Frequenz "In welcher Frequenz veröffentlichen Sie neue Produktionen?"</p>
<p><b>F112</b> Frequenz 1 = einmal wöchentlich 2 = mehrmals wöchentlich 3 = einmal im Monat 4 = mehrmals pro Monat 5 = einmal im Semester 6 = sehr unregelmäßig -9 = nicht beantwortet</p>
<p><b>[F113]</b> Auswahl Diskurs "Hat Ihr Sender/Ihr Programm durch Berichterstattung in der Vergangenheit an einem hochschulpolitischen Disku..."</p>
<p><b>F113</b> Diskurs 1 = ja 2 = nein -9 = nicht beantwortet</p>
<p><b>[F114]</b> Texteingabe offen Diskursinhalt "Bitte schreiben Sie kurz auf, worum es dabei ging!"</p>
<p><b>F114_01</b> [01] Offene Texteingabe</p>
<p><b>[F115]</b> Auswahl Auszeichnungen "Konnte Ihr Sender/Ihr Programm in der Vergangenheit bereits eine Nominierung und/oder Auszeichnung in einem ..."</p>
<p><b>F115</b> Auszeichnungen 1 = ja 2 = nein -9 = nicht beantwortet</p>
<p><b>[F116]</b> Texteingabe offen Preis konkret "Was haben Sie zuletzt gewonnen/erreicht?"</p>
<p><b>F116_01</b> [01] Offene Texteingabe</p>

## Rubrik SD: Soziodemographie

**[SD01]** Dropdown-Auswahl  
Funktion  
"Welche Position/Funktion nehmen Sie im Sender ein?"

**SD01** Funktion  
1 = Leitende Funktion  
2 = Redakteur/in  
3 = Ausbilder/in  
4 = Auszubildende/r  
5 = Volontär/in  
6 = Praktikant/in  
7 = Techniker/in  
8 = Sonstiges:  
-9 = nicht beantwortet

**SD01\_08** Sonstiges  
Offene Texteingabe

**[SD02]** Dropdown-Auswahl  
Status  
"Welchen Status haben Sie innerhalb der Hochschule, der Ihr Sender angegliedert ist?"

**SD02** Status  
1 = Student/in  
2 = Mitarbeiter/in  
3 = Externe/r (unabhängig von akademischer Einrichtung)  
-9 = nicht beantwortet

**[SD03]** Dropdown-Auswahl  
Alter  
"Wie alt sind Sie?"

**SD03** Alter  
1 = unter 20 Jahre alt  
2 = zwischen 20 und 25 Jahre alt  
3 = zwischen 25 und 30 Jahre alt  
4 = älter als 30 Jahre  
-9 = nicht beantwortet

**[SD04]**  Skala (Zwischenwerte beschriftet)  
Zufriedenheit  
"Bitte geben Sie entsprechend der folgenden Aussagen an, wie zufrieden Sie mit den Produktionen und Strukturen..."

**SD04\_01** Unsere Produktionen sind stets von hoher Qualität.  
**SD04\_02** Unser Team ist beständig und arbeitet gut zusammen.  
**SD04\_03** Die Zusammenarbeit mit der Hochschule verläuft unproblematisch.  
**SD04\_04** Ich sehe der Zukunft des Senders sehr positiv entgegen.  
**SD04\_05** Unser Sender ist wichtig für die Hochschul-Community.  
1 = stimme nicht zu  
2 = stimme etwas zu  
3 = stimme zu  
4 = stimme voll und ganz zu  
-9 = nicht beantwortet

**[SD05]** Texteingabe offen  
Anmerkung  
"Haben Sie noch eine Anmerkung zu diesem Fragebogen oder möchten abschließend noch etwas bezüglich Ihres Send..."



**SD05\_01** [01]  
Offene Texteingabe

## Questionnaire 2021

### Fragebogen-Interne Daten

Im Datensatz finden Sie neben Ihren Fragen folgende zusätzliche Variablen, sofern Sie die entsprechende Option beim Herunterladen des Datensatzes nicht deaktivieren.

**CASE** Fortlaufende Nummer der Versuchsperson  
**REF** Referenz, falls solch eine im Link zum Fragebogen übergeben wurde  
**LASTPAGE** Nummer der Seite im Fragebogen, die zuletzt bearbeitet und abgeschickt wurde  
**QUESTNNR** Kennung des Fragebogens, der bearbeitet wurde  
**MODE** Information, ob der Fragebogen im Pretest oder durch einen Projektmitarbeiter gestartet wurde  
**STARTED** Zeitpunkt, zu dem der Teilnehmer den Fragebogen aufgerufen hat  
**FINISHED** Information, ob der Fragebogen bis zur letzten Seite ausgefüllt wurde  
**TIME\_001...** Zeit, die ein Teilnehmer auf einer Fragebogen-Seite verbracht hat

Bitte beachten Sie, dass Sie die Fragebogen-internen Variablen nicht mit der Funktion value() auslesen können. Für Interview-Nummer und Referenz stehen aber die PHP-Funktionen  **PHP-Funktion caseNumber()** und  **PHP-Funktion reference()** zur Verfügung.


Details über die zusätzlichen Variablen stehen in der Anleitung:  **Zusätzliche Variablen in der Datenausgabe**

### Rubrik HS: Hochschulbindung

**[HS03]** Auswahl  
 Hochschultyp  
 "Welcher Art von Hochschule ist Ihre/eure Initiative angegliedert?"

**HS03** Hochschultyp  
 1 = Universität  
 2 = Technische Universität  
 3 = Fachhochschule  
 4 = Kunst-/Musikhochschule  
 5 = Filmhochschule  
 6 = Sonstiges  
 -9 = nicht beantwortet

**HS03\_06** Sonstiges  
 Offene Texteingabe

**[HS02]**  Auswahl  
 CR  
 "Können Studierende durch die Mitarbeit in Ihrem/eurem Hochschulfernsehen Credits/Punkte erhalten?"

**HS02** CR  
 1 = Ja  
 2 = Nein  
 -9 = nicht beantwortet

### Rubrik PB: Produktionsbedingungen

**[PB01]** Auswahl  
 vor Pandemie  
 "Wie viel originäre Sendezeit umfasst euer/Ihr Format/Hochschulfernsehsender durchschnittlich pro Semester VO..."

**PB01** vor Pandemie  
 1 = Weniger als 10 Minuten Content  
 2 = 10-30 Minuten Content  
 3 = 30-60 Minuten Content  
 4 = 60-90 Minuten Content  
 5 = Mehr als 90 Minuten Content  
 6 = Sonstiges  
 -9 = nicht beantwortet

**PB01\_06** Sonstiges  
 Offene Texteingabe

<b>[PB02]</b> Auswahl seit Pandemie "Wie viel originäre Sendezeit umfasst euer/Ihr Format/Hochschulfernsehsender durchschnittlich pro Semester SE..."
<b>PB02</b> seit Pandemie 1 = Weniger als 10 Minuten Content 2 = 10-30 Minuten Content 3 = 30-60 Minuten Content 4 = 60-90 Minuten Content 5 = Mehr als 90 Minuten Content 6 = Sonstiges -9 = nicht beantwortet
<b>PB02_06</b> Sonstiges Offene Texteingabe

<b>[PB03]</b> Auswahl Räume "Befinden sich die Räumlichkeiten Ihres/eures Hochschulfernsehenders in Hochschulgebäuden?"
<b>PB03</b> Räume 1 = Ja 2 = Nein -9 = nicht beantwortet

<b>[PB04]</b> Auswahl Nutzung "Ist es Ihnen/euch möglich gewesen im vergangenen Jahr die Räumlichkeiten eures Hochschulfernsehens zu nutzen?"
<b>PB04</b> Nutzung 1 = Ja 2 = Nein -9 = nicht beantwortet

<b>[PB05]</b> Auswahl Umfang "In welchem Umfang konnten Sie/konntet ihr die Räume nutzen?"
<b>PB05</b> Umfang 1 = Genau so wie vor der Pandemie 2 = Nur sehr eingeschränkt 3 = Nur sehr eingeschränkt durch ein Hygienekonzept 4 = Nur sehr eingeschränkt für einen Not-/Grundbetrieb 5 = Nur sehr eingeschränkt für einen Not-/Grundbetrieb mit Hygienekonzept 7 = Sonstiges -9 = nicht beantwortet
<b>PB05_07</b> Sonstiges Offene Texteingabe

<b>[PB06]</b> Auswahl Equip "Ist es Ihnen/euch möglich gewesen im vergangenen Jahr das Equipment des Hochschulfernsehens zu nutzen?"
<b>PB06</b> Equip 1 = Ja, wie vor der Pandemie 2 = Ja, aber nur für einige Teammitglieder 3 = Nein, wir sind auf privates Equipment umgestiegen 4 = Nein, wir hatten kaum Equipment zur Verfügung 5 = Sonstiges -9 = nicht beantwortet
<b>PB06_05</b> Sonstiges Offene Texteingabe

## Rubrik EI: Einschätzung

<p><b>[E101]</b> Skala (Zwischenwerte beschriftet) Items "Bitte kreuzen Sie/kreuzen Sie das für das Hochschulfernsehen zutreffende an, bei dem Sie/du aktiv sind/bist!"</p>
<p><b>E101_11</b> Wir mussten aufgrund der Corona-Pandemie den Sendebetrieb unterbrechen.  <b>E101_01</b> Die Corona-Pandemie hat unsere Arbeit als Hochschulfernsehen eingeschränkt.  <b>E101_02</b> Durch die Corona-Pandemie hat sich unsere Teamgröße reduziert.  <b>E101_03</b> Durch den Pandemiebetrieb sind wir als Team stärker zusammengewachsen.  <b>E101_04</b> Im Zuge der Corona-Pandemie haben wir neue Formate entwickelt.  <b>E101_10</b> Im Zuge der Corona-Pandemie haben wir neue Themen entdeckt.  <b>E101_05</b> Im Zuge der Corona-Pandemie haben wir neue Distributionswege ausprobiert.  <b>E101_06</b> Wir sind zufrieden damit, wie wir den Umstieg auf den Digitalbetrieb gelöst haben.  <b>E101_07</b> Während der Umstellung auf den Digitalbetrieb hatten wir immer eine:n Ansprechpartner:in der Hochschule.  <b>E101_08</b> Wir fühlen uns durch die Hochschule in dieser herausfordernden Situation gut betreut.  <b>E101_09</b> Die Zukunftsaussichten für unseren Hochschulfernseher schätze ich gut ein.</p> <p>1 = trifft voll zu  2 = trifft zu  3 = trifft nicht zu  4 = trifft überhaupt nicht zu  -9 = nicht beantwortet</p>

### Rubrik SD: Soziodemographie

<p><b>[SD01]</b> Auswahl Angehörig "Welchen Status haben Sie/hast du an der Hochschule, an der Ihr Sender/dein Sender angegliedert ist?"</p>
<p><b>SD01</b> Angehörig  1 = Student:in  2 = Angestellte:r Mitarbeiter:in  3 = Absolvent:in  4 = Externe:r  5 = Sonstiges  -9 = nicht beantwortet</p> <p><b>SD01_05</b> Sonstiges Offene Texteingabe</p>





Following the international research field of college media, this dissertation focuses on German college television (abbreviated CTV). The dissertation aims to draw a comprehensive picture of the organizational and editorial conditions of German college television. Established CTV practices are investigated through qualitative expert interviews and non-participant observations in the USA, the pioneer country of college television, and a two-wave quantitative online survey in Germany. The survey data leads to a typology of German college television. A key distinction of CTV is its curricular affiliation. The extra-curricular outlets are far better equipped than their German counterparts. Within this group, the combination of peer learning and professional editorial structures creates an ideal training environment. In contrast, the intra-curricular projects, which are guided by instructors, simulate a real studio atmosphere. These CTV stations pursue a „two-fold mission“ providing both higher education-based hands-on media training and informing a local or regional community. The German online survey identifies editorial heterogeneity that reflects regional higher education and media law infrastructures. The second survey wave finds that the COVID-19 pandemic significantly constrained CTV project workflows. CTV's digital environment was a key driver in allowing stations to continue under pandemic-related constraints. Overall, projects with intra-curricular links show a more stable continuity. In order to achieve homogeneous groups in the typology, the cluster analysis was reduced to three binary variables: curricular linkage, field specialization, as well as resources. This results in a four-cluster solution. The groundwork research enables further studies on the role of college media productions by students in the German higher education and media system.

In Anlehnung an das internationale Forschungsfeld *college media* nimmt die Dissertation deutsches Hochschulfernsehen (im Englischen „college television“, abgekürzt CTV) in den Fokus. Die Dissertation verfolgt das Ziel ein umfassendes Bild der organisatorischen und redaktionellen Bedingungen des deutschen Hochschulfernsehens zu zeichnen. Etablierte CTV-Praktiken werden durch qualitative Experteninterviews und nicht-teilnehmende Beobachtungen in den USA, dem Pionierland des Hochschulfernsehens, sowie einer zwei-welligen quantitativen Online-Befragung in Deutschland untersucht. Die Befragungsdaten münden in eine Typologisierung deutscher Hochschulfernsehsender. Ein wesentliches Charakteristikum von CTV ist die curriculare Anbindung. Die extra-curricularen Sender in den USA sind weit besser ausgestattet als ihre deutschen Pendanten. Innerhalb dieser Gruppe bildet die Kombination aus Peer-Learning und professionellen Redaktionsstrukturen eine ideale Trainingsumgebung. Im Gegensatz dazu simulieren die intra-curricularen Sender, die von Dozierenden geleitet werden, eine reale Studioatmosphäre. Diese Sender verfolgen eine „two-fold mission“, indem sie sowohl eine hochschulgebundene praktische Medienausbildung bieten als auch eine lokale oder regionale Community informieren. Die deutsche Teilstudie identifiziert eine redaktionelle Heterogenität, die die regionalen hochschul- und medienrechtlichen Infrastrukturen widerspiegelt. Die zweite Befragungswelle zeigt, dass die COVID-19-Pandemie die Arbeitsabläufe der CTV-Projekte erheblich einschränkte. Die digitale Umgebung von CTV war ein wesentlicher Faktor, der es den Sendern ermöglichte unter den pandemiebedingten Einschränkungen fortzubestehen. Insgesamt weisen Projekte mit curriculärer Anbindung eine stabilere Kontinuität auf. Für homogene Gruppen der Typenbildung wurde die Clusteranalyse auf drei binäre Variablen reduziert: curriculare Anbindung, Fachspezifik sowie Ressourcen. Daraus ergibt sich eine Vier-Cluster-Lösung. Die vorliegende Grundlagenforschung ermöglicht weiterführende Studien zur Rolle von studentischen Hochschulmedienproduktionen im deutschsprachigen Hochschul- und Mediensystem.