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Teaching Multimedia Commercial Production for Advertising and Public Relations

The digital landscape offers the opportunity for corporate and nonprofit organizations to connect directly with targeted consumers through video messages on Web sites, Facebook, YouTube, Hulu and other video ad networks. As a result more companies have redirected advertising expenditures away from traditional to online platforms (Beard & Yang, 2011). The largest U.S. advertisers increased internet spending 16.8% to \$4.6 billion compared with only a 4.8% increase in overall spending in 2011 compared to 2010 (Johnson, 2012, "100 Leading," p. 22). Moreover, digital services represented 28% of advertising agency revenue in 2011, a surge of 16.4% from a year prior (Johnson, 2012, "Digital Gains," p. 10). In 2012 the internet is projected to become the second largest medium behind television, surpassing newspapers (Johnson, 2012, "100 Leading") as a choice medium for advertising growth.

The academy needs to keep up by changing and expanding curricula to adapt to new technologies and methods of reaching consumers. Although many universities offer video production classes, these are often in television, film or communication departments where commercial persuasive messages are not necessarily the focus. Currently it is more crucial for advertising and public relations students to understand the processes, strategies and complexities of producing commercial communication, including video and television (Beard & Tarpene, 2001; Stuhlfaut, 2007).

The primary purpose of this paper is to address the necessary need for such a course that focuses on multimedia broadcast strategy and production unique to advertising and public relations. Additional objectives are to provide educators with instructional goals, lecture topics and assignment ideas and to help develop this course and field. This paper is based on a course

recently taught at a private Midwestern university incorporating student assessment and feedback as well as instructors review.

Teaching Commercial Advertising Production

In the past, the expensive and sophisticated equipment required for traditional video and film production courses made teaching commercial advertising production problematic. This is no longer the case as technology has evolved to make new computers, software, and cameras more available and accessible for both educators and students (Beard & Tarpene, 2001). Given these changes, it is more likely students will become involved in some sort of broadcast production. Moreover, there is evidence that students with some commercial television production experience have a competitive advantage, are more ready for the business world and are more attractive to employers.

Beard & Tarpene (2001) interviewed practitioners for their perspectives about how students could best prepare for careers in creative, video production and television advertising. Professionals believed students should have an understanding of the entire television advertising development process from creative strategy to tactical execution, knowledge of “production stages, terms, tools, technology, and practitioners roles” (p. 26) and familiarity with costs, resources and creative limitations. Practitioners agreed students needed to learn to work in teams to develop effective advertising spots and demonstrate the ability to create storyboards and scripts. Professionals encouraged students with interests in production-specific fields to include finished commercials in their portfolios. Overall, practitioners felt that knowing digital broadcast production would be beneficial for the growing interactive marketing media industry.

There are a few studies that have addressed the teaching of television and video production. In a comprehensive review on the subject, Beard & Tarpene (2001) argue hands-

on instruction in video production should offer important benefits including “immediate and concrete visual feedback” and the “opportunity to see the consequences of their [the students’] design decisions” (p. 24), such as how transitions, music and sound effects can enhance advertising effectiveness. In a course where students teamed up to create direct response television commercials, Greene (2010) reports that the exercise enabled students to recognize the significance of strategic development, grasp the value of storyboards, and gain an appreciation for the direct response medium. He observed that allowing the students to plan and execute the commercials brought laughter and smiles as students were actively and emotionally engaged with the material and with their teammates. His class was enthusiastic and took pride in its work as seen at their presentations.

Experiential Learning

The basic hands-on experience producing television commercials and video messages is consistent with experiential learning approaches. Experiential learning can be described as a student-centered process where students can actively immerse themselves in the course material, take initiative, responsibility and explore concepts for themselves (Brandon, 2002; Chapman, McPhee & Proudman, 2008).

Based on Kolb’s (1984) model, experiential learning has four parts: concrete experience, reflective observation, abstract conceptualization and active experimentation. The combination of all four achieves the highest level of learning (Brandon, 2002). Understanding is created when learners are emotionally active, involved and can gain meaningful insights. This approach combines direct experience with guided reflection and analysis. Chapman, McPhee & Proudman (2008) suggest experiential learning allows students “to connect the head with the body, heart, spirit and soul” (p. 9).

Brandon (2002) outlines attributes of an effective experiential environment including learning from experience, encouraging initiatives, developing objectives and accomplishing goals. A nurturing environment with support, timely feedback, possibilities for experimentation and open communication are key.

Studies have shown students learn best when engaging directly in activities which they perceive as relevant and real (Chapman, McPhee & Proudman, 2008). Interactive real-life assignments can motivate and engage learners (Egol, 2006; Greene, 2010; Rhodes & Roessner, 2009) and increase retention of key ideas (Hawtrey, 2007). Association award shows and other online competitions, such as the Clio Student Awards, AAF National Student Advertising Competition (American Advertising Federation) and BEA Festival of Media Arts (Broadcast Education Association) offer satisfying real-life projects for students.

Egol (2006) argues that the teacher-directed, lecture-based system is obsolete and education needs to foster an environment for student-centered learning. The instructor role becomes even more significant as he or she must carefully design courses with assignments and projects that are relevant and real, nurture a productive and safe environment and facilitate self-reflective activities. Instructors must assist just enough for students to be successful, make connections and find meaningful insights (Chapman, McPhee & Proudman, 2008).

Chapman, McPhee & Proudman (2008) suggest the experiential process is a series of relationships: learner to self, learner to teacher, learner to learning environment. Self-directed discovery allows individuals to make meaning from the experience by themselves as well as meet their own learning goals at their own pace. The instructor defines boundaries to ensure a favorable learning environment, physically, emotionally and intellectually, and creates the appropriate opportunities to enable students to make sense of their experiences. Peer-to-peer

learning empowers students as they apply their knowledge and gives them a sense of success and confidence. Discovering from multidisciplinary sources, including instructors and peers, can increase understanding (Egol, 2006) and such collaborative efforts mirror the teamwork practiced in industry, desirable attributes according to advertising professionals (Beard & Tarpening, 2001).

Course Design

In order to address the unique characteristics of strategic and persuasive video and commercial television production and to fit into the School of Communication (SOC) curriculum, faculty in advertising and film production created Multimedia Commercial Production for Advertising and Public Relations. The 16-week course reflected the practitioners' belief that the production process is so complex that the subject matter requires a separate course rather than just a unit within a course (Beard & Tarpening, 2001). Following Egol's (2006) argument that multidisciplinary facilitators can greatly increase student understanding of a particular subject area, the class was jointly taught by the author, an advertising professor with significant advertising agency experience, and an active award-winning filmmaker.

Course objectives included broadening the expertise of students (majoring in advertising/public relations, communication studies and video-film production) by providing real-world experience in creating strategies and producing multimedia messages, including videos and television commercials. It also offered students the opportunity to develop a more complete portfolio, allowing them to stand out from the competition when seeking their first jobs in the advertising, public relations or production fields.

To enroll in the course students were required to have completed introductory classes in video production or advertising, to be a junior or senior or to have instructor approval. Students

were evenly divided between advertising/public relations/communication and video-film production majors.

Instructional Outline

The course format included informal lectures, discussions, teamwork, five production assignments and presentations with critiques. The class met in a computer lab for hands-on video editing instruction. The grading proportions were 20% in-class assignments and participation, 15% tests and quizzes, 30% assignments (1 – 4) and 35% assignment 5 (final project).

In an attempt to mirror the real world and provide students with industry-level guidance and experiences, video editing direction was given on Final Cut Pro 5. The professional-level video editing software was also available in various computer labs around campus. Students could checkout industrial grade video cameras through the SOC equipment room. Selected reading came from the textbook, *Creative strategy in advertising*, 10th ed. (Drewniany & Jewler, 2011), while the production book, *Final Cut Pro 5 editing essentials* (Wolsky, 2005), was recommended but optional.

Reading and informal lectures/discussions on core topics were scheduled early in the semester to build a foundation for developing commercials and video messages. Additionally, creativity, branding and television attributes were covered during the first two weeks. In weeks three and four the strategic process, market research and project ideation were reviewed. These lessons were conducted simultaneously with work on production assignments.

Creativity, branding and television. Creativity and what it means to be creative in advertising were explored using current television commercials and other multimedia examples. Controversies involving disputes over creative differences, loss of clients and client recovery were also discussed using recent articles in *Advertising Age*. Ethical standards were considered.

Instructors reviewed key job descriptions in the advertising creative department, including copywriter, art director, creative director and producer, and explained how each collaborates with other areas in the agency as well as with vendors, such as production and video companies, knowledge considered important for students interested in communication and production careers (Beard & Tarpening, 2001).

Branding, and the differences between identity and image, were discussed. Lectures examined the role of logos, taglines, colors and other symbols in television and video in creating gestalt and recognition for a brand. Students were asked to think about examples and specific tactics that either did a good or poor job of portraying a brand.

Several lectures and specific coaching explored the powerful persuasive impact of multimedia. Different formats, camera shots, camera moves, lighting, transitions, editing methods, music and sound effects were reviewed. The value of talent and voiceovers were explained. The production instructor devised a two-column storyboard/script template and directed the class in how to complete the video and audio portions by frame, detailing notes for timings by seconds, voiceovers, sound effects, dialogues and logos. Students had to create titles and time specifics for each video and commercial. The instructors recommended an approach for presenting storyboards and scripts by conveying the story through description of video and major sound effects and then by revealing dialogue and voiceovers.

Strategy, consumer insights and ideation. The process of developing advertising strategy, including the importance of market research and identifying target audiences, was covered during weeks three and four. The creative brief was introduced as the way to capture goals and manage the creative process for the commercial production. Instructors reviewed how

advertising agencies design communication strategies and creative briefs, collaborate with other agency departments, and make presentations to gain client approvals.

Research methods for identifying key consumer insights and ideas for creative concepts and tactics were covered. Ideation and brainstorming methods were provided including James Webb Young's (1975) five steps for arriving at innovative ideas: immersion, digestion, incubation, illumination and reality testing. Professors urged students to employ various methods for gaining insights and developing ideas and to emphasize these efforts in presentations and documents, especially those directed to clients.

Production notes. To reinforce lectures and video editing instructions throughout the semester, production notes were provided including directions for Final Cut Pro 5, music, sound effects and other technical details. In addition, instructors developed specific parameters for each assignment, including project goals, content and technical requirements, creative limitations, spot length and other project particulars.

Exam. A test with the purpose of holding students accountable for assigned readings and class discussions was given during the fifth week of the semester. Questions requiring short answers focused on creativity, branding, strategy, television attributes, editing techniques and production terms.

Assignments

The course had five assignments (Table 1) each offering different learning experiences including communication objective, message strategy, organization type (profit/nonprofit), shooting, production, editing technique, length and media placement. Although projects did not build on each other, assignments became more complex. More time was given later assignments with the first two receiving about three weeks while assignments 3 and 4 took four and six weeks

respectively. The final project (assignment 5) was introduced in the second week of class and due at the end of the semester, allowing about 13 weeks. Assignments overlapped requiring students to multi-task and manage their time in an attempt to mirror industry's pace. Except for contest assignment 3, students could select the subject and focus of their broadcast piece, consistent with experiential learning theory (Brandon, 2002; Egol, 2006; Hawtrey, 2007).

[TABLE 1 ABOUT HERE]

Students collaborated in teams of two, except for one group of three, with advertising/public relations/communication majors partnered with video-film production students. Students selected their own partners based on major and class/work schedules. At mid-semester students declined the option to change teammates.

Instructions, including spot length requirements, due dates, grading rubric and other details, were created for each assignment as described previously. Examples of like-spots were viewed and critiqued in class and posted on Blackboard, the university's technology platform. To provide a structured approach to developing broadcast video production messages, each assignment consisted of four parts:

- (1) Creative brief presentation with class critique and written document
- (2) Storyboard, script and talent details presentation with class critique and written documents
- (3) Actual in-field shooting and in/outside class editing
- (4) Final spot presentation with class critique and business-style memo supporting production decisions

Creative brief. Each assignment (except assignment 1) required students to develop a short written description identifying the objective, target audience, positioning, tone and overall

strategy for the video or commercial. Students could select from a variety of different formats including those they had previously worked with in other advertising courses.

Teams presented their briefs to the class and, like in industry, needed to make convincing arguments for their ideas. The professors and students asked questions and participated in discussions to help clarify concepts. The creative brief was graded for content and style while presentations were evaluated in terms of public speaking skills, content, persuasion and professionalism.

Storyboard, script and talent. Students developed and presented storyboards and scripts with talent details. Teams were directed to begin presentations with a summary of their creative brief describing the objective, target audience, positioning and tone. Just as during the creative brief presentations, the class and instructors provided constructive feedback in an open discussion. The production instructor especially offered critique based on his expertise in editing, continuity, camera angles, talent considerations and production techniques while the advertising professor gave advice on branding, framing, content and other strategic/tactical issues, such as logos, colors and contact information. While the two instructors highlighted their specialties, they did not limit their comments or suggestions to those areas and showed students the cross-disciplinary nature of advertising and film production.

Shooting and editing. Students were required to shoot their footage outside of class. In-class editing time was part of the schedule so instructors could help in editing and software issues, as well as content, branding and message-intent. During these classes the production instructor also gave directions for editing, design, green screen techniques, sound effects and music. In order to finish assignments students needed to arrange additional editing time outside of class.

Final commercial. Students presented and attempted to “sell” their finished spot to the class. In their presentations they were instructed to contextualize their work by reviewing the piece’s objective and describing unique features which could enhance viewers’ impressions and reactions. The instructors and class participated in the critique, offering suggestions and comments. Depending on the assignment, students had a few days to revise and re-present the final product again or opt for grading without revision. The teams also prepared a business-style memo supporting their spots and how they incorporated creativity, branding and multimedia attributes.

Assignment grading. Instructors together evaluated each spot, written materials and presentations using a standard grading sheet consisting of 100 points: 24% management (strategy, writing and presentations) and 76% production and content (Table 2). Professors also assigned an aesthetic grade based on initial impression and years of industry experience balanced with an assessment of students’ capabilities. The aesthetic grade was averaged with the management and technical evaluation to arrive at the team’s final grade. Completed grading sheets with comments and suggestions for use in future assignments were returned promptly to the students.

[TABLE 2 ABOUT HERE]

Course Results

The six teams in the semester-long Multimedia Commercial Production for Advertising and Public Relations course produced more than 31 television commercials and videos, the majority (75%) for nonprofits. Many of the organizations employed these videos on their Web sites, at their offices or at special events, such as meetings and annual fundraising galas. Students

also entered commercials in national contests, including the Doritos Crash the Super Bowl Competition and BEA's Festival of Media Arts. Highlights of assignments follow.

The first assignment required teams to select a club, association or other campus organization and develop a video message using green screen technology and inviting a selected target audience to join or participate in a particular event. Students created video invitations for a variety of groups and events, including the Office of International Programs, Campus Movie Fest, Gospel Choir, and sorority recruitment. Teams went to great lengths to be creative and made elaborate costumes and distinctive sets for their video messages.

For assignment 2 teams selected a social issue to support with thirty or sixty-second commercials. Resulting videos championed better conditions at public schools (including longer school days and healthier food) and the virtues of recycling (drawing attention to cost savings and the opportunity for exchanging cans for cash). One group's message raised awareness and pleaded for donations to animal shelters while another team drew attention to rudeness on public transportation. Message appeals ranged from serious and rational to humorous and emotional.

The Doritos Crash the Super Bowl Contest, Assignment 3, was a high spot of the semester. Students were excited by the competition and worked hard to produce creative pieces. Teams had to comply with contest rules to enter their spots in the competition. Even within Doritos' guidelines, students' commercials were varied and creative.

An infomercial or trade show video allowed students to work with a longer format, ninety-seconds to three-minutes, in assignment 4. One group produced a humorous but realistic infomercial for a fictitious "Krush Bracelet" which attracted passion to those who wore it. Other teams developed messages for local nonprofit attractions and organizations, such as public entertainment venues, tourist destinations, an art museum gift shop and a nonprofit supporting

the disabled. One team made a trade show-like video for a personal trainer which he posted on his Web site to generate awareness and business.

The final project required teams in the first weeks of the semester to find a nonprofit for which they would develop a public service announcement (PSA). The “client” was required to be involved and sign an “agreement form” to ensure commitment to the project. Students assisted a local group that donated used bikes to developing countries, a museum and an after-school program. Other PSAs supported organizations which helped the disabled, the homeless and education in Africa. Commercials were used by organizations on their Web sites, as well as at events and meetings.

At the very end of the semester students were invited to enter their spots into the BEA Festival of Media Arts competition. Five teams participated by entering nine commercials/videos created as part of the class.

Evaluation

The course was evaluated in several ways. At the end of the semester students completed a questionnaire customized for the course. In addition, as part of the university’s mandatory course evaluations, students answered SOC course surveys. Both questionnaires were anonymous and administered during class when instructors were not present.

Instructors questionnaire. The course survey consisted of a dozen open-ended questions (Table 3) including basic demographic information about class standing, major and career plans. Responses were captured from all 13 students. The first question inquired about how much they learned from the course. Students overwhelmingly indicated they learned “*A lot,*” noting the process of developing and producing television commercials and videos, how the communication industry functions and the professionalism of instruction.

[TABLE 3 ABOUT HERE]

Students were asked what they liked best and least about the course in two separate questions. Students most liked ideas about creativity, collaboration and the supportive environment of the classes. Similarly, most of them valued working with a cross-disciplinary partner. Production students said they liked working with advertising/public relations majors, while advertising/public relations students wrote they enjoyed learning from the production students. Students were also happy to have material to build a portfolio/reel to show at interviews.

Students least liked issues around scheduling, workload and expectations. Scheduling outside time and interpersonal issues in group projects were the biggest complaints. Others noted the amount of work and kind of work as too production-specific. Needing more class time for editing and the challenging high standards were also mentioned. When asked what they would change to improve the class, many suggested fewer assignments, more class time for editing and more time for each project. They also suggested mini-workshops for teaching editing and Final Cut Pro software and more commercial and video examples.

When inquiring as to how the class helped them, student responses focused on how the course helped them gain a competitive edge in the marketplace with an advanced portfolio and extended knowledge of career opportunities. Experience of industry-like situations and collaboration were also seen as pluses along with the specifics of production critiques.

The question “How did working in teams of two or three work out?” produced mostly positive responses. One suggestion was to use groups of three, two production to one advertising/public relations student, as so much responsibility falls on the production person. When asked specifically about the balance between advertising/public relations and production

majors, some of the students felt it was production heavy. Others thought there was a good balance. Still others seemed to see the big picture and wrote that both sides collaborated to create innovative and effective messages.

Students were asked to compare this class to other advertising/public relations or production courses. In response, students thought the class was unique, creative, demanding and a good addition to the curriculum. When asked for insights for future students who might take the course, some of them expressed concern about the workload, time needed to shoot and group work.

SOC course survey. As part of the School of Communication course evaluation, a questionnaire was administered the last day of the class. All 13 students completed the survey and results are provided in Table 4. Responses to 12 of 13 questions averaged 4.22 on a 5-point Likert scale: 5 strongly agree and 1 strongly disagree.

[TABLE 4 ABOUT HERE]

The highest rated attributes were statements about instructors, specifically that they were available for course-related questions through e-mail, phone, office hours or individual appointment (4.54), encouraged interest in the subject and fostered a climate of respect in the classroom (4.46 each). On a different 5-point scale where 5 represented excellent and 1 poor, the quality of instruction yielded 4.46.

Students rated the course as intellectually challenging and they were satisfied with the class experience (4.38). The same score was given regarding how well assignments fit the course syllabus. When asked to assess whether the work was graded fairly and returned promptly, statements received 4.15 and 4.23 respectively. Effective use of a variety of teaching methods scored 4.00 and how the textbook and assigned readings contributed to learning yielded 3.31.

Discussion of Course

Immediately after the semester was completed instructors reviewed course work, evaluations and experiences to identify areas for improvement to make the class more enriching. In assessment of students' skills from previous courses indicated that certain subjects needed more remedial review. In an attempt to blend advertising and production, it was determined that mini-workshops could help the multidisciplinary teams understand one-another's duties. On the management-side, how to write creative briefs and business memos, while on the production-side, how to use a camera and the basics of editing with Final Cut Pro mini-workshops could be conducted. All these reviews could be mutually beneficial to the different majors.

Instructors also determined teams needed additional help finding and using talent. The importance of casting the right actors and actresses could be given more emphasis in a talent workshop that could enlist resources of the university's theatre department and radio station. In addition, some exercises on how to direct and motivate performers could enhance the videos and commercials.

Students and instructors both thought the course could benefit from more editing time. It is recommended to schedule the class once a week for 2-1/2 hours rather than twice in 1-1/4 hour sessions as it was taught. The longer block would give students the opportunity to upload footage and files and allow instructors to work more in-depth with each team.

Reviewing broadcast examples earlier in the semester, specifically for editing techniques, camera moves and framing designs, could help students tune their eyes and become more critical of commercials. At the beginning of the semester students presented storyboards comprised of just three or four continuous scenes making for long and boring spots. Even video length was a

challenge, as both advertising/public relations and production students lacked the understanding that commercials for television broadcast typically must fit exactly thirty or sixty-seconds.

Students learned professionalism, the need to be organized, manage time and collaborate with team members, outcomes associated with other experiential learning courses (e.g., Hawtrey, 2007; Rhodes & Roessner, 2009). Students valued the class for the real-life, hands-on experience of creating advertising and public relations efforts, methods congruent with experiential learning theory. Several of the students landed internships and found career directions from various course activities.

As seen from the survey comments, positive evaluations and productions, students were excited about the class and put much effort into their assignments. The experiential learning style of the class helped to facilitate these outcomes. Class instructions, lectures, discussions and critiques were interactive and engaged students with professors and their peers. Although assignments were clearly defined, students were free to select their own topics and ways to express their ideas creatively. The variety of projects and need to multi-task challenged students and helped them become better decision-makers, time managers and presenters in both verbal and written forms. Instructors brought professional demeanors and standards based on their industry experiences and students seemed to perceive the class as real-world and relevant. An outline for this course incorporating instructors' insights and student feedback is offered in Table 5.

[TABLE 5 ABOUT HERE]

Conclusion

As online advertising becomes more common, advertising and public relations practices have more opportunity to employ video messages in their communication campaigns.

Considering that YouTube is the number one ad network in the world today, streaming 13.8 billion videos in December 2011 (Ad Age, 2012), marketers cannot afford to ignore video. In addition, online advertising and social media have helped blur the lines between advertising and public relations. Academic programs will need to offer video instruction appropriate for both majors.

Since the new advertising model favors consumers promoting brands and acting as advocates by passing along digital messages about products to others (Levy & Garfield, 2012), marketers must strive for positive product videos to go viral spreading interest and buzz about their brands. Organizations too, will have to leverage this trend by providing unique and interesting videos to engage the public.

The U.S. advertising business accounts for 33% of total worldwide advertising spending even though the nation represents only 4.5% of the world population in 2011 (Johnson & Brown, 2011, p. 23). With the growth of video messaging, there are now more opportunities not only for advertising and public relations, but also for production majors. University-level programs may want to consider more instruction for video formats used in advertising and public relations in addition to other broadcast programming, documentaries and film courses.

This paper provides not only a course blueprint for advertising and public relations production, but also a basis for investigating methods for effectively teaching multimedia commercial production. For further enhancement of this course, follow-up interviews of course graduates as to how they use class learning in their early professional careers as well as interviews with practitioners as to what skills are needed to address changing business demands would help develop best practices and contribute to the field.

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Assignment	Description
1. Video Invitation :30 to :45	Create an invitation video for a student organization to use online. The video should invite a target audience to join or to attend a particular event and it must use green screen technique.
2. Issue Commercial :30 or :60	Select an issue, political or social, and come up with a creative way to promote it with a broadcast commercial.
3. Contest – Doritos Crash the Super Bowl :30	Create and enter a television commercial to the Doritos national contest using the parameters provided on the brand's official Web site.
4. Infomercial or In- store/Trade Show Video :90-3:00	Choose a brand/product or organization to promote with an informational commercial or video.
5. Final Assignment – PSA :30 or :60	Find a local nonprofit and develop a public service announcement (PSA) the organization can use for presentation on their Web site, at events or other venues to generate awareness or fundraising. Assigned at the beginning of semester, finished at end of semester. The client will need to be involved and complete an "agreement form."

Table 2 Multimedia Commercial Production for Advertising and Public Relations Assignment Grading Criteria		Possible Score 0-4*																		
Management (Strategies, Memos and Presentations)																				
Were the subject/topic selection and creative brief complete and professional?																				
Did the students present the initial subject/topic and creative brief convincingly and professionally?																				
Were the preproduction documents (script, storyboard and talent details) complete and professional?																				
Did the students present the preproduction work (script, storyboard and talent details) convincingly and professionally?																				
Did the final commercial/video memo make a good argument for the piece and look professional?																				
Was the final commercial/video presentation clear, convincing and professional?																				
Video Production (Technical and Content)																				
Did the student successfully capture enough video to support the objective?																				
Did the student successfully capture good audio?																				
Did the student properly mix audio in editing?																				
Was pacing of the commercial/video message well done?																				
Were shots well composed?																				
Was video stable where it needed to be?																				
Was there good use of a tri-pod?																				
Were all hand-held shots used acceptable?																				
Were there jump cuts?																				
Were there any flash frames?																				
Was the content of the commercial enough to tell a story/sell the idea?																				
Was screen direction used properly?																				
Were manual settings used in shooting?																				
Was the student creative in the shooting of video?																				
Were exposure levels acceptable?																				
Were shots in focus?																				
Were there problems with this assignment?																				
Did students follow directions for this assignment?																				
Has the student demonstrated understanding of how to shoot, produce and edit the assignment?																				
Bonus Points																				
Value of difficulty in shooting this spot.																				
Value of difficulty of producing this spot.																				
Total Points - Management and Technical Grade*																				
Aesthetic Grade*																				
FINAL GRADE*																				
Comments:																				
<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th colspan="3">Grading Scale*</th> </tr> </thead> <tbody> <tr> <td>0 Unacceptable</td> <td>54-67</td> <td>Unacceptable</td> </tr> <tr> <td>1 Below Average</td> <td>68-73</td> <td>Below Average</td> </tr> <tr> <td>2 Average</td> <td>74-82</td> <td>Average</td> </tr> <tr> <td>3 Above Average</td> <td>83-91</td> <td>Above Average</td> </tr> <tr> <td>4 Meets All Expectations</td> <td>92-100</td> <td>Meets All Expectations</td> </tr> </tbody> </table>			Grading Scale*			0 Unacceptable	54-67	Unacceptable	1 Below Average	68-73	Below Average	2 Average	74-82	Average	3 Above Average	83-91	Above Average	4 Meets All Expectations	92-100	Meets All Expectations
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Table 3
Multimedia Commercial Production for Advertising and Public Relations
Student Questionnaire and Response Summary

Question	Response Summary
1. What did you learn in the course?	<i>A lot. Hands on, learning the process of making a TV commercial from start to finish. Knowing what's expected in the real world. Learning the importance of the technical side, understanding the process between the agency and production people.</i>
2. What did you like best about the course?	<i>Review sessions, critiques, discussions, brainstorming, freedom to express ourselves. Lots of work, but fun work. Liked the variety and kinds of projects. Reason to create. Having finished products to show perspective employers. Working with other majors.</i>
3. What did you like least about the course?	<i>Some projects difficult, unreliable mics [microphones], workload, workload falls on production. Scheduling outside time, groups scheduling, not enough class time to edit. Expectations too high.</i>
4. What would you change to improve the class for next time it is taught?	<i>One less/fewer assignments, teach editing process, in class time for editing, more time for each project. More examples, more structure, more detailed project descriptions.</i>
5. How has this class helped you?	<i>Added to portfolio, got critique of my work, feel confident in creating promotional videos. Learned skills to apply toward a career, got a competitive edge on other students as nothing like this is offered, other students don't have this experience. It inspired me to go into advertising/creative services. Learned how to critique work constructively. Got to see the production side. Learned how to create a video for :60 or less, camera work, green screen.</i>
6. How did working in teams of two or three work out?	<i>Challenging but got a sense of how it's like in the real world. Hard to coordinate schedules. Helped, beneficial, loved my partner, worked well, learned a lot from them, fantastic. Maybe groups of 3 would help, 2 with production knowledge. Not so good.</i>
7. How would you describe the balance between Ad/PR and production work?	<i>Production heavy, 75%/25% split. Very balanced, good, both did equal work. Need to understand both sides for efficient results, Ad/PR had the ideas, production brings the ideas to life. Need more time for video work.</i>
8. How does this class compare to other Ad/PR or production courses you have taken?	<i>Never had anything like it. More time-consuming, more hands on, heavier outside work. Good combination, more creative, fun, more flexible. Great follow up to other Ad/PR classes, on par, high level with other ad/PR courses.</i>
9. What suggestions do you have for students who take the course next time it is offered?	<i>Don't take 2 production classes at the same time, only take with 12 credits. Be prepared for outside work, lots of shooting, have plenty of time. Get a partner with a similar schedule, be organized, manage time, plan ahead, don't procrastinate. Be ready to work in groups. Take pass/fail as you will learn more than you'd ever imagine, but don't add the stress of grading.</i>
10. What is your major and minor if you have one?	8 students declared communication majors, 4 Ad/PR, 2 marketing, 1 history, 1 film studies (includes double majors). Minors included 3 marketing, 2 sociology, 2 film studies and 1 each Spanish and English.
11. What class are you?	11 seniors, 2 juniors
12. What area are you interested in pursuing professionally after graduation?	5 advertising, 4 production, 3 public relations, 2 video, 2 creative, other interests included journalism, marketing, film, music, communications, TV media and special event planning.

Table 4	
Multimedia Commercial Production for Advertising and Public Relations SOC Course Evaluation Scores	
Questions	N = 13
1 = Strongly Disagree/Strongly Agree = 5	
1. I learned a lot in this course.	4.38
2. The course was intellectually challenging for me.	4.38
3. Lectures and discussions were well-prepared.	3.92
4. The instructor was effective in using a variety of teaching methods.	4.00
5. The textbook and assigned readings contributed to my learning.	3.31
6. The assignments fit the course syllabus objectives.	4.38
7. The instructor fostered a climate of respect in the classroom.	4.46
8. My work was graded fairly.	4.15
9. My work was returned promptly.	4.23
10. The instructor was available for course-related questions through e-mail, phone contact, office hours or individual appointment.	4.54
11. The instructor encouraged interest in the subject.	4.46
12. Overall, I was satisfied with my experience in the course.	4.38
1 = Poor/2 = Below Average/3 = Fair/4 = Good/5 = Excellent	
13. The quality of instruction was:	4.46

Week	Topic/Activity
1	Creativity, branding, television Select teams Introduce assignment 1: Green Screen Video Invitation Camera, Final Cut Pro workshop
2	Advertising strategy, ideation Green screen shooting, lighting, editing Introduce Final Project PSA (assignment 5)
3	Creative brief, memo writing workshop Introduce assignment 2: Issue Commercial
4	Market research, target audience insights Due assignment 1: Green Screen Video Invitation
5	Test Talent workshop
6	Introduce assignment 3: Contest Commercial Due assignment 2: Issue Commercial
7	Edit/production one-on-one work
8	Edit/production one-on-one work
9	Introduce assignment 4: Infomercial/In-store/Trade Show Video
10	Edit/production one-on-one work
11	Edit/production one-on-one work
12	Due assignment 3: Contest Commercial
13	Due assignment 4: Infomercial/In-store/Trade Show Video
14	Edit/production one-on-one work
15	Due Final Project PSA (assignment 5)
16	Due Final Project PSA Revisions (assignment 5)