

A DELPHI STUDY OF THE PREDICTED EFFECTS
OF VIDEO YEARBOOKS ON HIGH SCHOOL
JOURNALISM PROGRAMS

By

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PREFACE

This study is concerned with the predicted effects of video yearbooks on high school journalism programs, including predicted benefits and problems and possible solutions to those problems.

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CHAPTER I

INTRODUCTION

The video yearbook is one of the newest and fastest-growing elements of scholastic journalism. With the graduation of three-million Americans from high school each year and the sale of videocassette recorders and other video equipment continuing to grow, several start-up companies and a few veteran video and yearbook companies have invested millions of dollars in the idea that teenagers will respond to this new category of high-school memorabilia.

In addition to the possibility for big profits, the emergence of video yearbooks surely will have an effect on scholastic journalism, which has for years been tied to the skills used in the production of the print yearbook and school newspaper.

Some advisers, citing a direct conflict between the two types of yearbooks, have blocked the introduction of video yearbooks to their schools. Others envision a new curriculum which features both (Posner 73, 82). Since video yearbooks have been available for only a few years and have not yet penetrated a high percentage of high school markets, it is too early to measure the effects of the new yearbooks on journalism programs in general.

It is not too early, however, to consider the possible effects of the addition to journalism activities and curricula. The predicted impact, both positive and negative, as well as proposed solutions to any possible conflicts related to the change, will be investigated through surveys of scholastic journalism experts and professionals working in either the print or video yearbook industry.

Background of the Problem

The emergence of video yearbooks for high schools presents a number of important questions about the future of scholastic journalism.

For the past 20 or 30 years, three or four publishers have controlled about 90 percent of the \$350-million print yearbook industry. More than 95 percent of the country's 18,000 high schools produce print yearbooks and about 65 percent of the high school student population purchased the 1990 edition for about \$20 to \$30 each (Posner 72-73).

In the past five years a number of start-up companies, as well as large electronics companies, such as Sony, and even companies traditionally associated with print yearbooks, such as Jostens, have entered the video yearbook market. The video yearbook industry has been termed a slow growth market by some, while others have called it a potential, while others have called it a potential \$500-million industry within a decade (Posner 72, 83).

At present, fewer than 1,000 high schools have produced

video yearbooks, but as that number increases, teachers, principals, students and business leaders will have both economic and educational concerns about how the video yearbook will be worked into the present high school organizations and curricula, or, indeed, if it even should be.

The momentum of the industry seems to be based on the belief that high school students who have grown up with music videos and VCRs will be natural customers for yearbooks in the video format.

In this age of music videos and videotaped weddings, high school students view the static photos in their yearbooks with as much enthusiasm as those fading snapshots in grandmother's album (Sony's Choice for Most Likely to Succeed: The Video Yearbook, 68).

VideOvation, based in Philadelphia but serving high schools nationwide, attempts to position its product as a curricular tool. The company's field producers, all former students of filmmaking or broadcasting, assist students and advisers of 10 or 20 schools per year (Posner 76). Video yearbook adviser Teresa Regina of Springfield Central High School in Springfield, Mo., devoted part of her English classtime to producing the yearbook. She wrote that her students learned basic reading and writing skills, critical thinking skills, speaking skills and technical skills through planning and writing the script, performing on camera and working with the video equipment (Regina 52).

Critics have pointed to the possibility of signing on

with a company that will do all the script writing, editing and selling of the product, while students get involved only in the filming. Richard DuFour, principal/assistant superintendent at Adlai Stevenson High School in Prairie View, Ill., said he thinks the video yearbook is a threat to student interest in the print yearbook, which has for years been used as a method for teaching writing and design skills in high school journalism classes. DuFour turned down the business of video yearbook companies because his print yearbook adviser was against it (Posner 82).

DuFour said video yearbook companies should give up positioning their product as a potential addition to the journalism curriculum and market the videos as a fund-raising activity for school organizations or classes. Paul Gruenberg, owner of VideOvation, said he does not think his company must siphon business away from any of the traditional yearbook publishers to be successful. He envisioned video yearbooks as a new line of high school memorabilia, and he thought that as many as 20 percent of all high school students would want both print and video yearbooks (Posner 73, 82-83). The YearBook Report, a newsletter for journalism teachers published by Video Classroom, emphasized the importance of not competing between the staffs of the print and video yearbooks ("Don't Compete With Yourself" 3).

Competitors or not, the print and video yearbooks both serve the function of capturing high school memories while

-serving as a historical document of a particular school year. Video yearbooks may be produced entirely by students and faculty or with the technical assistance of an outside vendor, but videos to date have been marketed as the traditional yearbook's words and photos with the added dimensions of sound and movement. Prices for video yearbooks commonly range from \$25 to \$70 (Hallquist 17-18). Jostens, Inc., the largest publisher of print yearbooks in the nation, entered the video yearbook market in 1988 but abandoned it by 1990. YearVideo, Jostens' video yearbook program, offered schools a 60-minute videocassette featuring the school year's major events, plus sections on sports, academics, organizations, student life and faculty. The company adds special effects, graphics, a montage/story of the year's national and international events, and highlights of the year in entertainment, sports and fashions. Jostens also provided help in selling the videos ("YearVideo is easy way to add video to your yearbook memories" 19).

Adviser magazine, published by Jostens, included advice to journalism teachers on how to organize students for the production of a video yearbook. It was marketed to Jostens' customers and potential customers as a supplement to the traditional yearbook (Hallquist 17-19). When Jostens' established connections with thousands of high school administrators and journalism teachers did not lead to immediate financial success for YearVideo, the company dropped the program. The other leading print yearbook

companies, Taylor and Walsworth, watched the Jostens experiment and decided against entering the video yearbook market (Martinelli).

Media coverage and promotional information from yearbook companies have focused primarily on the excitement of students about the new opportunity, the growth of the video yearbook industry, the potential financial profits for yearbook companies, and the potential effect on the sale of video equipment in general. Sony, Inc., entered the video yearbook business to sell its new 8-mm VCR format to a generation of new customers ("Sony's Choice" 68).

Statement of the Problem

High school journalism classes traditionally have been responsible for producing a print yearbook each year, as well as a school newspaper and, at some schools, a literary magazine. The print yearbook commonly is considered part of the journalism curriculum, as students practice critical thinking skills in planning the yearbook and writing and design skills in producing it.

In the late 1980s, the video yearbook industry began to take form as high schools either signed on with video yearbooks or began to produce the tapes themselves. In 1990, more than 95 percent of all high schools in America are expected to produce print yearbooks. About 5 percent will offer video yearbooks. Many expect video yearbooks to catch on quickly, however. Bob Levitan, president of YearLook

Enterprises, said 93 percent of today's high school students come from homes with videocassette recorders and players (Ross ED9). He and competitor Paul Gruenberg, president of VideOvation, agreed that the video-literate youth will enable the video yearbook industry to grow tremendously in the 1990s. Such growth in the demand for video yearbooks almost certainly will have an effect on high school journalism. Uncertainty as to what kinds of changes may be on the horizon for scholastic journalism is a problem for educators and representatives of both print and video yearbook companies.

Purpose of the Study

The study will identify predicted benefits and problems related to the introduction of video yearbooks to high school journalism programs. Possible solutions to the predicted problems also will be collected. Predictions will be made by identified experts in scholastic journalism and working professionals in the video yearbook industry.

Research Questions

This study will answer the following questions: What are the predicted benefits of the emergence of video yearbooks in high schools? What problems may arise? What are possible solutions to those problems? These survey questions are expected to generate articulation of a number of possible issues which will be listed as either benefits,

problems or solutions. A rating of the significance of each benefit and the severity of each problem also will be determined.

Methodology

The Delphi Technique will be the methodology for this study. Its principal use is to make future projections and to consider possible solutions. The Delphi Technique will use a series of predictions by experts in scholastic journalism and professional yearbook representatives (print and video). The professionals will range from sales representatives of print yearbooks to executives of companies selling video yearbooks. The scholastic journalism experts will be high school journalism teachers, directors of scholastic press organizations and university professors who deal with scholastic journalism through workshops or scholastic press associations.

The Delphi will consist of three rounds of surveys. The first round will deal primarily with predicted benefits and problems related to the introduction of video yearbooks to scholastic journalism. Lists of benefits and problems will be compiled based on responses to the initial survey. In the second round, the respondents will have the opportunity to see the complete list of predicted benefits and problems identified in round one. Respondents will rate each item on the list to indicate the level of significance of each benefit and severity of each problem. In round three,

respondents will be asked to offer possible solutions to the predicted problems.

The analysis of the Delphi data will give an identification of possible benefits and problems of the emergence of the video yearbook in high school journalism and potential solutions to those problems. Analysis also will include differences of viewpoint between experts in scholastic journalism and professionals working in the video yearbook industry.

Significance

The conclusions of this study will provide information to assist educators and yearbook company personnel to make decisions about video yearbooks and high school journalism programs. Educators will take particular interest in the predictions of benefits, problems and solutions as they decide whether to add a video yearbook and what role it should play in the journalism education of students. Yearbook company personnel will benefit from the results of the study as they decide how best to position themselves in the new industry and how to avoid problems which would prevent sales or retention of a school's business.

Scope and Limitations

The Delphi Technique study will include three rounds of surveys using a group consisting of experts in scholastic journalism and professional yearbook representatives to make

predictions about the effects of the introduction of video yearbooks to high school journalism.

Limitations of the study relate to the use of the Delphi Technique. Results of the surveys may not be generalized to a population, since no random sample will be taken. Respondents will be chosen because of their expert knowledge, but their predictions and opinions represent their views only. Data collected from the respondents will be predictions and opinions, not necessarily fact or reality.

Assumptions

The conclusions of this study are based on the assumptions that the members of the survey group are both honest and thoughtful in responding to the three rounds of surveys and that they are experts.

Outline of the Study

Chapter II will provide a review of the literature on high school video yearbooks and their relationship to scholastic journalism. Chapter III will describe the research methodology and the design for this study, the Delphi Technique. In Chapter IV, the findings will be presented, analyzed and interpreted. Chapter V will present a summary of the study, conclusions and recommendations.

CHAPTER II

REVIEW OF THE LITERATURE

Overview of the Chapter

Chapter II will begin with a discussion of the background of the emerging movement of video yearbooks in high school journalism programs. A need for the study will be established based on the video yearbook's potential effects on scholastic journalism.

Following the sections based on the background of the problem and the need of the study, literature pertinent to video yearbooks and scholastic journalism will be reviewed. The literature review will focus primarily on the introduction of video yearbooks in high school journalism programs, including potential benefits and problems. The review also will include literature on classroom uses of videos and teen video-culture.

Background of the Problem

For decades print yearbooks faced very little competition for the student dollar when it came to high school memorabilia. With the recent arrival of video yearbooks in high schools, print yearbook company personnel have watched carefully in an attempt to determine if the

video version of the yearbook is a serious competitor, a fad or even a potential benefactor. Meanwhile, journalism educators have studied the possibilities of teaching journalism skills through the video yearbook and the potential pitfalls of the new product and its accompanying new video yearbook companies (Armstrong 1, 44).

Only about 1,000 high schools have produced a video yearbook in the past five years (and some have since discontinued it), while almost 18,000 high schools produce a print yearbook every year. If the number of video yearbooks increases as many educators and yearbook vendors expect, however, the character of scholastic journalism may change significantly (Posner 72-73).

Need for the Study

As the video yearbook emerges as a popular form of high school memorabilia, journalism educators and yearbook company personnel will need more information about the new industry's problems, as well as its potential benefits to students.

This study will identify predicted benefits and problems related to the introduction of video yearbooks as a part of high school journalism programs. After a determination of the severity of the predicted problems, educators and yearbook vendors will identify potential solutions of the most important problems.

Review of Literature

The emergence of video yearbooks in high school journalism programs will be the focus of this review of literature. The relevant literature primarily deals with the video yearbook either as a business opportunity for new or established companies or as a potential supplement to the existing scholastic journalism curricula. Each view distinguishes certain obstacles, or problems, that must be overcome for the success of video yearbook programs, as well as the benefits which the video emphasis could bring.

Other relevant literature describes the present and predicted use of different kinds of videos in classrooms. The literature review closes with a description of teen video-culture, one of the suggested reasons for the expected popularity of video yearbooks.

The Modern Video Yearbook

Video yearbooks have been around for decades, mostly in the form of small-time videographers who agreed to shoot an 8- or 16-mm film of high school memories for a particular school or a group of parents (Armstrong 1).

When videocassette recorders hit the mass market in the early 1980s, video yearbooks began to appear more often. As new technology enhanced the capability of inexpensively reproducing and distributing videocassettes, the video yearbook has grown in popularity across the nation

(Hallquist 17).

Bob Levitan, president of YearLook Enterprises, and Paul Gruenberg, president and CEO of Gruenberg Video Group's VideOvation, are two of the leading figures in a movement to push videos as a viable product for high school memorabilia. Both entrepreneurs saw the video yearbook as an obvious step from the successful print yearbook business into the video age. A recent study showed that teenagers watch more than seven hours of television each day. Gruenberg's VideOvation was based on the idea that high school students would like to learn more about and participate in the medium they spend so much time watching (Armstrong 44).

In a New York Times interview, Levitan cited recent statistics indicating that 93 percent of all high school students come from homes with VCRs (Ross ED9). Brian Gallagher, a professor of English at LaGuardia Community College in Long Island City, N.Y., called the VCR the only piece of educational technology usable by nearly all students both in and out of school (Gallagher 29). Since students have already learned to use video tapes, Levitan called it a logical step to teach them various broadcast journalism skills in the process of putting together a video yearbook (Ross ED9). Based on this premise, Levitan and a few competitors, such as Gruenberg, formed companies to help create and capture a new market -- video yearbooks.

The Gruenberg Plan

Levitan and Gruenberg have been the most successful of the several entrepreneurs who began their own video yearbook companies. Gruenberg's VideOvation began with videos for 11 schools in the 1986-87 school year. The company has experienced slow, consistent growth since, with 28 schools in 1987-88, 43 in 1988-89 and 85 schools in the 1989-90 school year (Armstrong 44). Levitan's YearLook Enterprises led the way in 1987-88 by signing up 50 schools for video yearbooks. YearLook had 100 customers the next year, and was expecting to double that number by 1990-91 (Ross ED9).

Growth in the video yearbook market has been slower than many investors had expected, including Gruenberg. While several companies have opened and closed their doors in one debt-ridden year, Gruenberg Video Group has been able to grow at a steady, if not spectacular, rate. Defining the market and product and the ability to borrow money until debts became profits were keys to the company's survival (Posner 73-74).

Flexibility proved essential in determining how to go about reaching high schools with a new product, as well as in convincing teachers and principals that the video yearbook could be mutually beneficial. Gruenberg's initial plan was to provide cameras, tapes and information on how to shoot but also to allow the students and their faculty adviser complete control over content. It was to be up to

the local staffs to decide what should be on the tape and how to get it. The video yearbook was to have a better feel for the school if the script was generated by students and faculty instead of a distant company (Posner 73).

Two problems emerged to foil the plan. When Gruenberg tested his idea at 11 schools in New England and the Midwest, he found that the raw footage sent from the schools was poor in technical quality and superfluous in content. Even the film of long-awaited football games, dances and interviews with teachers or administrators were less than impressive as the cameras bounced up and down. At this rate, VideOvation's editing expenses would be exorbitant (73).

Gruenberg's response was to create training tapes and curriculum guides to help advisers teach broadcast journalism skills to their students. The training tapes were designed by Howie Masters, a former producer and director of ABC's "Good Morning, America." In 15 video lessons, complete with assignments, students are taught the basics in how to use a camera, how to use lights and microphones, and more advanced skills in planning stories and designing the best footage. Student also are given deadlines for returning tapes to VideOvation for editing (76). The final product takes the form of a 30- to 40-minute video providing the same faces and memories of a print yearbook, plus the school's sounds, emotions and movement. VideOvation adds a recap of world events and sells the edited tape. Its 1990 price was \$29.95 plus a \$3 handling charge (72).

Schools were limited to 15 hours of tape a year in the revised VideOvation program. Students were assigned to shoot video of many activities that all schools would have in common, such as sports teams and music performances. Video yearbook staffers also filmed stories of their own choosing. The videos also often featured humor and original music written and performed by students (Armstrong 44).

Bill Hallquist, writing in Jostens' Adviser magazine, suggested video yearbook content should be organized much like a print yearbook, with sections on sports, academics, people, organizations and special events. Hallquist wrote:

Keep in mind that when students view the video, they want to see the complete year: the faces and voices of students, staff and administrators; the current fads, fashions and music trends; the various people and events that made the school year different from all others (18).

Producing the video lessons was a \$100,000 investment for Gruenberg, but it gave him the advantage of promoting VideOvation as a curricular tool as well as a product. Each VideOvation field producer is assigned 10 to 20 schools to assist on technical matters. Gruenberg claimed that all field producers have studied filmmaking or broadcasting in college and have at least five years of professional experience. Although this commitment made the final product more expensive, Gruenberg considered it both a necessity for guaranteeing a quality product and a plus in selling VideOvation to principals as a cost-effective way to expand the journalism curriculum (Posner 76).

The Curricular Benefits of Video Yearbooks

Teresa E. Regina also saw the potential of video as an extension of a school's curriculum. Regina, who teaches at Springfield Central High in Springfield, Mass., offered her students the chance to do a video yearbook because she saw it as a practical exercise in teaching composing skills. Through script writing, planning the visual images and producing the video, students enhanced their skills in reading, writing and speaking. Staffers also learned to use the video equipment, and make charts and graphs, as well as plan close-ups and video sequencing (Regina 52).

In "Composing Skills and Television," Regina described for readers of the English Journal the great strides her students made in higher thinking skills, such as explanation, synthesis and evaluation. She wrote:

... students learn to evaluate in relation to intent, available information, images (video), and time for the segments ... a respect for the articulate, the persuasive, the alert is fostered (52).

Springfield Central High School's first video yearbook grew out of a project for Regina's television communications class. The class accepted its teacher's challenge to produce a video. They decided to call it a video annual and base its organization around the seasons of the year. School activities, holidays, sports and special events were covered according to the seasons during which they occurred. The segments were combined into a two-hour video (51-52).

Equipment purchased by the school for the television communications class was used to produce the video. The ability to edit and reproduce its own tapes gave Regina's staff the control it needed to completely change the format for the video annual's second edition. The new magazine format featured hosts, who had auditioned for the roles. Students selected the hosts and also chose the winner of an art contest organized to create a cover design for the videocassette cover (52).

Since editing and duplicating equipment was already available at Springfield Central High, the cost of the project was easily controlled. Regina's class sold the video for \$20 and netted a \$13 profit on each videocassette sold. Additional money was raised by selling sponsorships to area businesses. From the first edition of the video annual, revenue was sufficient not only to cover the costs of making and duplicating the video, but Regina and her staff designated an additional \$650 as scholarships to outstanding video students. Regina expected sales and sponsorships to increase as the video annual became more polished and as more families bought VCRs (52).

Since Springfield Central High School already had television equipment, Regina and her students were able to produce a video yearbook without the help of an outside company. Gruenberg, Levitan and others make their sales pitches based on the idea that most schools can have the curricular benefits of a video yearbook without the

financial commitment of a Springfield Central High.

Problems and Solutions

Convince Principals. In its May, 1990 issue, INC. magazine featured Gruenberg's VideOvation as the "anatomy of a start-up." Three major problems, or hurdles, were described as key to the company's future. First, the school principals had to be convinced that the video yearbook had sufficient promise to warrant a major commitment of time on the part of a faculty adviser and students (Posner 72-73).

Cover Initial Losses. Second, Gruenberg Video Group, Inc., would have to cover initial losses before it could break even or eventually turn a profit. VideOvation lost nearly \$1 million in 1990, but was projecting a profit of \$1.1-million by 1992 (Posner 73).

Sign Up Schools. The third hurdle for Gruenberg's company related to achieving a greater penetration of the high school market. Signing up schools proved to be more difficult than Gruenberg had imagined. Although the schools would not be spending any money to produce the video yearbook (it was parents and students who would buy the product), principals and journalism teachers were slow to sign on with VideOvation, a company with no track record and no references. Even though principals were guaranteed that their schools could not lose money, they were still skeptical about the new industry (76).

The idea of students learning broadcast journalism skills and buying a product they would enjoy for years sounded good, but many questions remained. How much faculty time would it require to advise the project? How many students should be on the staff and how much of their time would it require? Should the staff receive academic credit for its work? And, most important to many journalism teachers, will a video yearbook undermine a print yearbook? Gruenberg felt his newly designed training tapes answered most of the questions. He also claimed that the student market was large enough for the co-existence of print and video yearbooks, and that many students, perhaps 30 or 40 percent, would buy both (76, 79).

Reaching the principals with that message became the job of QSP, Inc., field managers, who already had contacts with principals through school fund-raising projects. Before connecting with QSP, Gruenberg had made deals with several sales representatives from Taylor Publishing, the number two print yearbook company. The one-year experiment failed when the Taylor representatives signed up only 18 new schools. Gruenberg attributed the disappointing figures to a lack of contacts with principals. The Taylor representatives had contacts mainly with print yearbook advisers, many of whom felt threatened by video yearbooks (79).

The move to QSP met with early success. Less than 20 QSP field managers signed 85 new schools in the spring and summer of 1989. Gruenberg projected that as many

as 350 new schools would sign on for the 1990-91 school year. With growth expected to come more quickly, Gruenberg set up guidelines to keep the cost of servicing the schools under control. VideOvation was to concentrate on high schools with no fewer than 900 students in an effort to ensure the sale of at least 200 tapes. The company also targeted schools clustered in metropolitan areas to reduce travel expenses for VideOvation field producers (79).

Despite the success of the QSP connection, doubters still persisted. Kevin Dougherty, a general partner with the Venture Capital Fund of New England, criticized the choice to go with QSP. He said QSP was outside of its area of expertise with videos and had a limited track record selling a memorabilia product. It had previously worked on fund-raising projects and trained teacher to sell. Dougherty wrote that he doubted whether VideOvation will get the market penetration it projected (83).

Competition. Although several competitors have entered the video yearbook market, Gruenberg expressed only limited concern with competition. He said he believes there is room for four or five viable competitors. Some schools have produced their own video yearbooks. Rocco Marano, associate director of the National Association of Secondary School Principals, wrote that schools may be reluctant to make money for a yearbook company if they are not sharing in the profit. Many large schools will be able to afford the

equipment to edit their own videos, according to Marano (83).

Gruenberg, however, thought that few schools would either be able to afford or desire to do their own production. Adding the chore of editing would require an enormous commitment of time on the part of students and their faculty adviser, Gruenberg said. VideOvation hires free-lance editors to turn vast amounts of raw footage into a video yearbook. Editors are paid a flat rate for each video they edit (79).

Marty Allen, president of Scholastic Video, Inc., of Exton, Pa., criticized the VideOvation arrangement with free lancers. Allen wrote that since free lancers are paid a flat rate for each tape they edit, the incentive is speed, not quality. The result would likely be an average editing performance and run-of-the-mill video yearbook instead of an excellent one (83).

The relatively young companies of Levitan, Gruenberg and Allen have to this point held off a charge into the market by Jostens, Inc., the nation's largest print yearbook producer. Jostens' video yearbook program, YearVideo, folded after only two years despite signing up more schools than any other company dealing with video yearbooks. Levitan, citing the prudence of slow, steady growth and patience, said Jostens jumped into the business, lost a lot of money the first year, and immediately pulled out (Levitan). Gruenberg was expecting major competition from Jostens. Gary

Ilstrup, the marketing manager for video productions at Jostens, was predicting success for his company's move into video yearbooks when the company began YearVideo for the 1988-89 school year. Jostens serviced 60 schools its first year and expected about 500 for 1989-90, but the company pulled out of the video yearbook market before the 1990-91 school year. Taylor Publishing Co. officials also have expressed an interest in starting a video yearbook program to supplement their print yearbooks, but three years of exploring the business has not yet led them to market a video program. Bruce Gerrity, manager of marketing products for Taylor, said video yearbooks hold enormous potential but contain a lot of "booby traps" (Armstrong 44).

Although competition from the large traditional yearbook companies has been slow in arriving, other large companies may fill the void. Sony Corp. has announced a program to assist schools which decide to produce their own video yearbooks. The company has entered the video yearbook market in an effort to attract new customers for its 8-mm VCR format. Sony will lend an 8-mm camera-recorder to any school journalism class for the purpose of producing a video yearbook. Business Week described the cameras as simple enough that even elementary school students could videotape their fellow students ("Sony's Choice" 68).

Business Week described Sony's strategy as an effort to popularize the 8-mm format by helping produce thousands of video yearbooks on 8-mm videocassettes. Because these tapes

will not play in common VHS half-inch VCRs, Sony expects the 8-mm video yearbooks to lead to the sale of scores of 8-mm VCRs. Several schools have accepted the offer from Sony and a few video yearbook, such as Video Yearbook Inc., in Dallas, have shown interest (68).

Selling Tapes. VideOvation can produce the master copy of a school video yearbook for about \$2,350. Each copy, however, can be produced for about \$4.80, which covers copying, labeling and packaging. Commissions can run as high as \$9 per tape. At those expense levels, VideOvation needs to sell about 150 tapes at \$29.95 to break even at each school it services. Sales above 150 are virtually all profit (Posner 79).

In an attempt to ensure at least some profit at each school, QSP's VideOvation field managers ask principals to guarantee 200 tapes. When few principals would agree to that commitment, Gruenberg came up with another option, a required all-school assembly for which the sole purpose would be a sales pitch from VideOvation. In addition to these safeguards, VideOvation reserved the right to cancel the video yearbook if 125 paid orders were not received by an October deadline (79).

The requirement for either a guarantee of 200 tapes or a school assembly for a sales pitch, as well as the possibility that the entire program could be canceled in the middle of the fall semester, has met with criticism from

school administrators. Richard DuFour, principal/assistant superintendent at Adlai Stevenson High School in Prairie View, Ill., wrote that no principal in his right mind would guarantee the sale of 200 videos. He added that a right-thinking principal also would refuse to require students to sit through a sales pitch from VideOvation or any other yearbook company (82-83).

Conflict With Print Yearbook. Some educators have disagreed with claims made by Gruenberg and other video entrepreneurs that video yearbooks will not compete with the long-established print yearbook. DuFour said his yearbook faculty adviser and many other advisers do not see it that way. DuFour wrote that a couple of video yearbook companies had approached his school of 1900 students, but he had declined adding a video yearbook when his print yearbook adviser voiced opposition to the idea. The adviser had argued that the video yearbook would be a threat to student interest in working on the print yearbook (83).

Majorie Jones, adviser of the print yearbook at Stillwater (Okla.) High School, echoed the concern of DuFour. She lobbied against adding a video yearbook at her school because she thought it would lessen sales of the print yearbook. Both print and video yearbooks would be priced in a range which would make it unlikely that students would decide to purchase both, she said (Jones).

The companies associated with print yearbooks continue

to study the quandaries voiced by DuFour, Jones and other school officials. Officials at Jostens seemed to agree with Gruenberg's non-competition stance when they introduced their own video yearbook program. Ilstrup said Jostens had marketed video yearbooks as a supplement to print yearbooks. "We're very careful about that," he said. "We don't want to erode print yearbook sales" (Armstrong 44). Just over a year after Ilstrup's words appeared in the Philadelphia Business Journal Jostens dropped video yearbooks.

The Jostens video yearbook program, YearVideo, promised up-to-date equipment, quality service and the financial stability and resources of the nation's leading yearbook-producing company. YearVideo provided a production package to participating schools. The package included a Super VHS camcorder, tripod, carrying case, blank Super VHS tapes, an instruction booklet and a training video. Jostens also provided materials for a merchandising campaign to assist students in selling the video and a toll-free phone line for answering questions about production ("YearVideo is easy way ... 19). YearLook's Bob Levitan said Jostens was successful in attracting schools to the YearVideo program, but the company pulled out when it did not immediately break even on the major investment (Levitan).

Despite Jostens' failed experiment in the peaceful coexistence of print and video yearbooks, the idea persists that the two can and should complement and not threaten each other. The YearBook REPORT, a monthly publication of the

Video Classroom consulting group, adopted the theme that video yearbooks could be used to supplement traditional print yearbooks. Readers were advised to give the video as much care and planning as the printed version and to make certain the video tape is viewed as a companion to the print book. The YearBook REPORT further advised:

The most intelligent approach in this whole dilemma is to view the video aspect as an extension of your printed material. You may even call it the new 'high tech' version of a 'supplement' (5).

Pat Bayliss, faculty adviser for the Masters School video yearbook in Dobbs Ferry, N.Y., also described the video yearbook as a supplement to the print version. "We don't attempt to capture a shot of every student as we do in the printed yearbook," she said. "Instead we try to capture the overall atmosphere of the school year." Bayliss contracted with Levitan's YearLook Enterprises for editing and tape reproduction services. Tapes have been between 15 and 30 minutes long and have been priced from \$15 to \$20 per tape (Ross ED9).

Estimates for video yearbook prices where schools produce their own videos run somewhat higher. Hallquist wrote that schools producing video yearbooks in the 1989-90 school year charged anywhere from \$25 to \$70. Despite the cost, Hallquist concluded that the video yearbook would not replace the print yearbook. The added color sound and motion was to serve merely as an enhancement of the printed word and still photographs provided by the

traditional yearbook (18). Interestingly, Hallquist's comments came in an article published in Jostens' Adviser magazine.

Bootleg Tapes. Video yearbook company personnel also must worry about bootleg videocassettes. Students who routinely copy their friends' audio cassettes may not hesitate to copy a video yearbook. Making a copy of a video tape does require access to two VCRs or a dual deck VCR, but just a few bootleggers could put a major dent in sales. Gruenberg argued that a summer delivery date would help solve the problem. If students received their video yearbooks after the end of the school year, they were thought to be less likely to copy it for friends (Armstrong 44).

The Electronic Yearbook

Fourteen students at South Eugene (Ore.) High School last year authored the first yearbook ever produced in the form of a compact disc. Thomas G. Layton, the school's computer specialist, approached major computer and electronics firms with the idea late in 1989. Apple Computer, Inc., Canon Inc., and Jostens Learning Corporation responded with \$30,000 worth of donated computers, software and cameras. The yearbook, called the Electronic Eugenean, included both still and video images as well as text. The CD was inserted in a pocket in the back of the print

yearbook. Although the CD yearbook was a free addition to the printed version, playback equipment needed to view the yearbook currently runs at about \$5,000. Layton said that cost would drop dramatically in the next five years or so ("The Electronic Yearbook" 1).

General Use of Videos in the Classroom

Popularity of VCRs in Schools. One of the reasons Levitan, Gruenberg, Bayliss and others have viewed the adoption of video yearbooks in high school journalism programs as a logical step relates to the increasing popular use of VCRs in schools. Professor Mary K. Rawlings of Harvard predicted in 1985 that VCRs would become so much a part of classrooms that schools would buy more VCRs than computers (Mecklenburger 122). Her prediction would not have been surprising news in California. In 1985, California bought a VCR for every school in the state, kindergarten through 12th grade (Kaplan 56).

The fulfillment of Rawlings' prediction was verified in 1990 by Allan C. Orstein. Writing in High School Journal, Orstein echoed Rawlings' enthusiasm for the potential of videos as classroom tools. "Schools are integrating the VCR into the curriculum as a major choice in educational technology," he wrote. Orstein described a student's world away from school as filled with video images. The schools, he wrote, should train children to become critical video consumers with the ability to read visual images. Teachers

should receive training in methods which might help students develop critical thinking skills and relate them to their video-dominated culture (254).

Rawlings' predictions for the year 2005 included districts and publishers producing videos for schools to assign as home-study materials (Mecklenburger 122). She may have misjudged how quickly such changes would come. Orstein wrote that VCRs emerged as important instructional aids so rapidly that most authorities had been caught off guard. He suggested that teachers and school leaders consider the powerful role that video systems play in the classroom and school. One of the roles he described was students producing their own videos, based on their own stories and ideas (255).

Training for Video Production. Teachers and students have looked to various sources to help prepare them for the technical challenges associated with producing their own videos. A number of training tapes may be purchased through cassette catalogs or video magazines (Orstein 255). Educational journals also have begun to address the need for training in video methods. English Journal reviewed On Camera, a series of four training videocassettes, in 1987. The series, originally produced for the BBC's training department, was repackaged for general use, including schools which showed interest in video. The tapes covered basic principles of film and video production. Segment

titles included "The Camera," "Planning a Program," "Interviews" and "Editing" (Rev. of "On Camera" 107).

In Instructor, Don Kaplan offered advice on how to make students familiar with the way a video camera works. The purpose was to let students of all ages be participants in video, not just spectators. Students take an idea from beginning to end and, in the process, learn to set and obtain clear objectives. Students can be grounded in basic video techniques as they experiment with script writing, production planning and editing (Kaplan 57).

Student-Produced Television. Students have learned such skills by producing their own television show at Rocky River (Ohio) High School. Dennis Kraynak was handed a journalism class when a colleague retired. He restructured it as a new course in broadcasting. When cable television came to Rocky River three years later, Kraynak went to his principal with a plan. Broadcasting students would write and produce a semi-monthly television show to be broadcast on local cable television. Perhaps Kraynak's best selling point was that the show could be produced at no cost to the school. Students used cable company equipment and facilities. The company agreed to the arrangement so it could demonstrate interest in the local community to the Federal Communications Commission. In its first year, the show featured school news sandwiched around interviews. The news was later dropped because it was often somewhat out-of-date

by the time it aired. The interview show has since flourished (Kraynak 53-54).

Students at John F. Kennedy Middle School in Clearwater, Fla., showed that students do not have to be high school age to produce quality television. Video instruction at Clearwater began as an extracurricular activity. Students rewrote news from newspapers and magazines and filmed 20-minute WJFK Action News programs to be viewed by the entire school (Potter 35-36).

The project then began to grow. Parents were impressed when the Clearwater Chamber of Commerce asked the students to create a promotional tape. Adviser George Lindsay then applied for and received a \$26,000 grant from the Florida State Department of Education. He used the money to buy new, portable equipment. JFK Middle School sports reporters decided to expand their coverage. They went to the nearby Tampa airport and met national sports stars as they arrived in town. These interviews were aired on local cable during station breaks on ESPN, the entertainment and sports network. WJFK later produced two 30-minute specials which also aired on local cable (Potter 36).

Other Educational Uses for Video. Barbara L. Nourie described nine educational uses for camcorders or VCRs. They are listed as follows:

1. Teacher candidates could supply a videotaped example of their teaching when applying for a job. Nourie equated

this with models bringing portfolios to a job interview or actors at an audition.

2. The use of camcorders to aid teachers-in-training could be expanded. Teachers who view their own classroom performance may be more likely to identify ways to improve it.

3. Teacher evaluation may be enhanced if teachers and administrators view videotaped lessons. The tapes may serve as a learning tool for teachers and documentation for administrators.

4. Classes of any field of study may benefit from the use of a camcorder or VCR. Nourie recommended that the present use of video equipment by coaches and teachers of speech and drama be expanded to other fields. Virtually any course at least could benefit from the use of a VCR as an audiovisual aid.

5. When a teacher knows in advance he or she will be absent from class, a video may be recorded and used by the substitute. Soon a library of lessons or video presentations could be available for use during emergency absences. Keeping tapes of guest speakers may be used for similar purposes.

6. Video recorded messages and lessons may be used to reach students who are home-bound or absent for extended periods of time.

7. Videos emphasizing various aspects of school life (academics, extracurricular activities, social life, etc.)

may be used as a public relations tool. Good community relations may be maintained in part through tapes of classroom activities or projects, special events or daily life at the school. Nourie described video yearbooks as particularly effective community relations tools with publics which have limited contact with the schools, such as residents of nursing homes.

8. Knowledge of other regions of the United States or other nations may be enhanced through students who become video penpals.

9. Examples of creative work on videotape may become part of the college admissions process (Nourie 363-365).

Several additional uses for camcorders or VCRs have been identified. Charles Suhor, deputy executive director for the National Council of Teachers of English, foresaw videocassettes causing a renewed attention to the study of film in English courses during the 1990s. Suhor also described student production of videos as making inroads in the English curriculum. Clint Penka, a former television producer, and Karen Smith, a teacher at Herrera Elementary School in Phoenix provided a case study. They used student-produced videos in a whole language program with the inner city students at Smith's school (Suhor 18).

For members of the Santo Domingo or Navajo tribes, school video projects have focused on communication skills and tribal culture. A video was produced by students

of Santo Domingo Public School (grades K-8) as part of a program to improve their communication skills. Students of the school in Santo Domingo Pueblo, N.M., had very little contact with people outside the tribe until transferring as ninth graders to a consolidated high school. Communication problems resulted. To address this need, writing, speaking and interviewing skills were emphasized in the production of a video with the meaning of education as the theme (Atencio 632-633).

Nancy Squires, a high school English teacher on a small Navajo reservation in the Southwest, began a course in video which later became a requirement for graduation. The course grew out of a state humanities grant to use video equipment to document Navajo culture. Squires, with help from media consultant Robin Inlander, based the course on the creation of documentaries about the tribe. Squires found evidence of student growth in writing, speaking, organization and critical thinking skills. Students also learned to use video production equipment and described hands-on experience as the best teacher. Squires wrote that students expressed greater concern for the community and a greater sense of responsibility as a result of the course. Squires concluded that schools which could not afford to buy video equipment could find it for little or no charge through public libraries and public access television stations (Squires and Inlander 49-56).

Videos also have been used as a method of reaching

high-risk students. A video course was viewed as a successful part of a New York City dropout prevention program. Students wrote and produced their own documentaries. The curriculum included role playing, graphic arts and field trips to films, museums, plays, exhibitions and other cultural events. Students developed skills in writing, interviewing and video production. Improvement also was seen in students' confidence, concentration, attendance and interest in their community (Coughlin and Carey 49-50).

Videodiscs. Having been retooled and re-marketed since its first appearance more than 10 years ago, videodisc technology may now be on the verge of major penetration of the school market.

Laser videodisc technology was first made available to the public in 1978 by MCA DiscoVision (Van Horn 696). By 1980, it was hailed by the National Education Association as the technology of choice for the future. The ABC/NEA SCHOOLDISC Program was announced that year by the NEA and American Broadcasting Company. Purpose was to supply instructional material for grades four through six. Few schools in 1980 had videodisc equipment, but the technology was chosen for the instructional materials because both organizations were making long-range plans and goals for the project (Wilhelms 57GE-62GS).

While schools bought thousands of VCRs in the early 1980s, however, videodisc players barely broke into the

market. In 1986, U.S. News and World Report listed statistics showing how far videodiscs lagged behind VCRs in classroom popularity. Education Turnkey Systems, a consulting group, estimated that schools used 64,000 VCRs to only 7,000 videodisc players. Despite the numbers, Videodiscs were described as a technology with great potential for educational use. Similar to compact discs in memory capacity, but combining audio and video, laser videodiscs cost \$25 and up (Dworkin 62). Videodisc players are about the size of a VCR, and prices range from \$250 to \$1500 (Van Horn 696).

Royal Van Horn, a proponent of videodiscs, explained the general lack of enthusiasm over videodiscs as based on three misconceptions. First, schools could produce their own programs with camcorders and VCRs but not with videodiscs, which do not have recording capability. Van Horn wrote that most schools would not produce their own programs anyway. Second, VCRs could record programs off television, but legal problems might result. Third, prerecorded videocassettes are more expensive than videodiscs and do not last as long (Van Horn 699). Additional advantages of videodiscs include: it is as easy to use as a phonograph record; it can search for and deliver specific sections of a program much faster than the rewind/fast forward functions of a VCR; its image is much sharper than videotape; and it can be interactive (Dworkin 62).

In a 1987 Kappan article, Van Horn called for

a greater commitment on the part of educators to the use of laser videodiscs. School uses could include: videodisc libraries to replace outdated film libraries; videodisc collections available for library check out; a videodisc glossary of pictures for various classroom uses; the purchase of discs for virtually any subject area; computer-assisted videodisc instruction (CAVI) providing student interaction with the videodisc through the computer; and image processing, which allows images on a videodisc to be recorded in a computer's memory. By 1987, CAVI was already a favorite of the military, providing cost-saving, but life-like, simulations (Van Horn 697-700).

By 1988, videodiscs had reappeared on the mass market, mainly as a way to purchase movies or music videos. The youth market, the same one that is expected to embrace the video yearbook, is the target audience for the remodeled videodiscs. They are sometimes marketed as "CD videos" because they resemble an audio compact disc, with which young music buyers are familiar. Videodisc equipment makers, such as Pioneer Electronics, Yamaha Electronics and Phillips Consumer Electronics hoped that a buying frenzy among the general public also would lead to more sales to schools, as was the case with VCRs ("Get Ready for CD Video" 9).

English professor Brian Gallagher also touted the videodisc as a more sensible way to house a film library. Gallagher predicted in 1989 that videodiscs would, to some

extent, replace video technology in classrooms during the 1990s, especially in English classes for the study of film. Gallagher also predicted that the microcomputer would become an intermediary between visual and written texts, which would help foster connections between film and written language (Gallagher 30-31).

Videodiscs finally emerged as a rival to videocassettes in September, 1990, when the state textbook committee in Texas, the nation's second largest textbook market, recommended adopting videodiscs statewide for a particular elementary science curriculum. It was the first such recommendation in the United States (Marriott B8). The Texas State Board of Education approved the videodisc adoption in November. The system included printed materials and workbooks, counteracting arguments that the videodisc curriculum was anti-reading ("Textbook Out ... Videodisk In" B8). Teachers who have favored using videodiscs have emphasized that the new technology could be an effective complement to textbooks, but would not be considered as a replacement. Critics have argued that videodiscs will discourage reading and cause achievement test scores to fall. Paul Connolly, the director of the Institute for Writing and Thinking at Bard College in Annandale-on-Hudson, N.Y., said videodiscs did not promote imaginative thinking and problem solving as well as books (Marriott B8).

Educators and politicians in both California, the nation's largest textbook market, and Florida are

considering expanding their use of videodiscs in schools. Florida's Department of Education has approved a plan to use videodisc technology to teach students about AIDS (Marriott B8).

Video Culture

By the time students reach high school they are quite familiar with videos. Paul M. Eisele, president of Fairfield (Conn.) Group, Inc., a research and consulting company specializing in entertainment, said 85 percent of American households who own VCRs are active video renters. Teenagers watch twice as many videos as their parents, according to Eisele. Teenagers rent an average of seven movies on videocassette a month, 84 a year. Videos have changed dating and "hanging out" habits, according to Peter Zollo, president of Teenage Research Unlimited in Northbrook, Ill. His company's research indicated that young people between ages 12 and 19 spend 4.34 hours a week watching videos (Conover 14).

The time spent with the family's VCR has made modern teenagers more video literate than previous generations. Jokes about children teaching their parents to use a VCR apparently come from real-life experiences. Questions persist, however, about whether video literacy comes at the expense of other skills. Brenda Vander Mey, a family sociologist at Clemson University, noted that incoming freshmen are more video-literate than they are literature-

literate. She said teens should be encouraged to engage in more educational activities or in sports (14).

Aletha C. Huston, a University of Kansas professor studying television's effects on children, was not convinced that videos have taken time away from school work or other recreations. She said videos usually were watched during hours previously devoted to watching television (14).

The video culture which thrives with teenagers also is making moves into the adult market. Several firms are betting that tomorrow's adults will want their magazines in video form. Video magazines appeared in the mid-1980s and some began to flourish by the end of the decade. Al Cattabiani, president of Pacific Arts Video, said any type of print magazine will soon have an analogue in video form. Prices in 1989 ran at about \$10 per issue, or videocassette. Cattabiani predicted a drop in price (as low as \$2.95) during the 1990s would make the videos competitive with print magazines. Persona Video Magazine, a monthly of entertainment news and celebrity interviews, was priced at \$4.95 in late 1989 ("Video Magazines Hit the Racks" H32).

Another facet of America's video culture is the growth of what has been called "video art." Film critic Amy Taubin defined it as "electronic moving images, produced in formats of half, three-quarter, or one-inch tape, which depart from the aesthetic norm of TV" (Taubin 42). John Wallace, an author on the impact of technology, criticized video art as the "trashy, banal imagery of commercial

television ... highly critical of the traditional categories and conventions of high culture" (Wallace 74). Those who see potential in video art, such as arts councils at the local, state and national levels and public television, may be pleased with the idea of high school students studying video through the production of a yearbook.

Summary

Unlike previous generations of amateur school videos, millions of dollars have been invested in the idea that students or their parents will pay for a video version of the high school yearbook. Both educators and business persons have described potential curricular and aesthetic benefits for student involvement in producing a video yearbook. A variety of problems, both educational and business-oriented, also have been identified and must be addressed before video yearbooks can emerge as an important ingredient in scholastic journalism.

Those predicting success for video yearbooks base their projections on the pervasive nature of "video culture" among teenagers and the increasing use of videos, both videocassettes and videodiscs, as teaching instruments in schools.

CHAPTER III

METHODOLOGY

Overview

Chapter III includes a description of the use of the Delphi Technique as the method for investigating the possible effects of video yearbooks on high school journalism programs. As part of this description of the research methodology, the chapter includes explanations of the following: research questions, pilot studies involving individuals and a focus group, the selection of the subjects serving as respondents, the three rounds of questionnaires, the plan for data collection and recording, analysis of the data and limitations of the study.

Description of Research Methodology

The Delphi Technique was employed as the research approach which best identified potential benefits and problems related to the introduction of video yearbooks to high school journalism programs, as well as potential solutions to the predicted problems.

Although originally developed by the Rand Corporation to assist the United States military in making forecasts for

long-range decisions, Delphi has since been considered appropriate methodology for generating expert predictions on any given subject (Allen 120). In addition to long-range forecasting, Delphi has been used for several other purposes, such as listing the positive and negative ramifications of a crucial decision, measuring the impact of a particular policy on other variables in a problem, or identifying barriers to the implementation or success of a particular policy (126).

Through its confidential surveys, the Delphi Technique reduces the interpersonal communication which is inevitable at face-to-face meetings. With no personality free to sway the decisions of others, the Delphi greatly lessens the likelihood of a bandwagon appeal. Each expert has the chance to be heard equally in a threat-free environment (120, 125).

Selection of Subjects

Although random sampling is not relevant for Delphi methodology, it was considered advantageous to assemble a panel of experts national in scope and with credentials that would clearly indicate knowledge of high school journalism. Through letters and personal interviews with high school journalism teachers, directors of state scholastic press organizations and consultants for scholastic press workshops, nominations were made for possible respondents to the Delphi questionnaires. Twenty-nine individuals were asked to participate as respondents. Twenty agreed to take

part. One died prior to actually participating. Of the 19 respondents, six are yearbook company representatives, some of whom are former journalism teachers. Their job descriptions range from field representatives of print yearbook companies to executives of businesses selling video yearbooks. Thirteen respondents are scholastic journalism educators. They include high school journalism teachers, directors of scholastic press associations, and consultants for scholastic journalism workshops.

Respondents

Respondents who work for either print or video yearbook companies include the following:

John Cutsinger
Austin, Texas
Marketing Communications Manager for Jostens, Inc.

Rick Hill
Amarillo, Texas
Taylor Publishing Company

Bob Levitan
Durham, N.C.
YearLook Enterprises

Harley Martinelli
Arkadelphia, Ark.
Walsworth Publishing Company

C.T. Miller
Coraopolis, Pa.
Herff-Jones Publishing Company

David Zeigler
Columbus, Ga.
Jostens, Inc.

Each scholastic journalism educator included has served as a consultant in journalism workshops and has

a strong reputation in the field. They are:

Martha Akers
Purciville, Va.
high school journalism teacher

William D. Downs III
Arkadelphia, Ark.
executive director of the Arkansas High School Press
Association

Jack Harkrider
Austin, Texas
high school journalism teacher, former National Journalism
Teacher of the Year

Nancy Hastings
Highland, Ind.
high school journalism teacher

Bobby Hawthorne
Austin, Texas
director of Interscholastic League Press Conference

Jim Jordan
Fair Oaks, Calif.
high school journalism teacher

Dorothy McPhillips
Graham, Wash.
retired high school journalism teacher, past president of
Journalism Education Association

Sarah Ortman
Columbus, Ohio
director of Journalism Association of Ohio Schools

Cheryl Pell
East Lansing, Mich.
coordinator, Michigan Interscholastic Press Association

Laura Schaub
Sand Springs, Okla.
director of public information and adviser of a video
yearbook

Ed Sullivan
New York, NY
director of Columbia Scholastic Press Association

Paul Schweiger
Pittsburgh, Pa.
high school journalism teacher

C.B. Watterson
Arkadelphia, Ark.
adviser of print yearbook for Henderson State University,
former high school journalism teacher

Research Instrument

Three rounds of surveys served as the research instruments for the Delphi. The first and third rounds consisted of open-ended questions designed to provide maximum freedom for the respondents, while the second round requested a rating of the responses of the first round.

Round I answers provided a range of predicted benefits and problems related to the introduction of video yearbooks to high school journalism programs. Open-ended questions prevented an inappropriate limitation on the range of answers.

Round II consisted of a semantic differential used to prioritize the benefits and problems identified in the first round. Each predicted benefit and each predicted problem was rated by the panel of experts for levels of importance. Choices were on a five-point semantic differential ranging from "important" to "unimportant."

Round III dealt with the seven problems which recorded the highest means in the Round II ratings. Respondents were asked to devise possible solutions for these seven predicted problems. The open-ended question encouraged variety in the responses.

Each round of the study was accompanied by a cover

letter. The Round I cover letter included a brief explanation of the purpose of the study, the importance of the study, the confidentiality of respondents' answers, the purpose of Round I, the response deadline, contact person for inquiries and a statement of appreciation. The cover letters for Round II and Round III included a statement of appreciation for the participant's prior response, the purpose of the round, the response deadline, contact person for inquiries and a statement of appreciation for participation.

Pilot Studies

Several journalists and educators assisted by providing advice in the planning stages of the study, including the construction of the first questionnaire. Following are those who provided assistance: Anne Hammond, yearbook adviser for Oklahoma Baptist University and a former high school yearbook adviser; Marjorie Jones, Stillwater High School yearbook adviser; Doris Rutherford, journalism teacher at Joe T. Robinson High School in Little Rock, Ark., and president of Arkansas Journalism Advisers Association; Brooks Garner, coordinator of extension programs for the Oklahoma State University School of Journalism and Broadcasting; and Deborah Root, graduate student at Oklahoma State University and former high school journalism teacher.

Research Design

In this study, the Delphi consisted of a series of predictions by a panel of 25 experts to identify possible benefits and problems related to the emergence of video yearbooks in high school journalism programs. Respondents also predicted the level of importance of each benefit and problem, as well as possible solutions to the identified problems.

For the Delphi, an expert was considered anyone who possessed knowledge and experience in either teaching high school journalism or representing a yearbook company which deals with high school yearbooks, print or video. A benefit was defined as anything that promotes or enhances the well-being of high school journalism programs. A problem was defined as any question or situation that presents uncertainty, perplexity or difficulty in the setting of high school journalism programs.

The data were collected in three rounds of mail questionnaires.

Round I

Respondents were asked to list or briefly describe what they believe will be benefits of the introduction of video yearbooks to high school journalism programs. They also were asked to identify potential problems related to the emergence of video yearbooks. The questions were

open-ended to avoid limiting the range of answers from the respondents. Maximum freedom for the experts is essential in a Delphi, and allowing a listing or brief description assisted the respondents in communicating their ideas.

The instructions clearly stated that the purpose for Round I was to identify predicted benefits and problems, and that no prioritization was requested in this round. Otherwise, the respondents may have differed in their interpretation of the questions. For example, the advisers may have predicted problems for themselves, students or administrators. The yearbook representatives may have predict problems related to their businesses.

Round II

All responses to the Round I were recorded and categorized as predicted benefits or predicted problems. In Round II, the participants viewed all the predictions generated in Round I, although the origination point of each answer remained confidential. Respondents were asked to rate each predicted benefit or problem on a five-point semantic differential ranging from "important" to "unimportant."

Round III

Data from Round II were collected and analyzed. The questionnaire for Round III was developed based on these data. The problems predicted in Round I and achieving the seven highest means in Round II were the subject of Round

III. Respondents were asked to generate potential solutions to these predicted problems. Open-ended questions were, in this case, expected to produce longer, more-detailed answers.

Data Collection Plan

A letter requesting participation in a Delphi study concerning scholastic journalism was sent Oct. 20, 1990. Deadline for reply was Nov. 5. Deadline for final formulation of the panel of experts was Nov. 20. Round I questionnaire was mailed Nov. 26. Deadline for its return was Dec. 10. Round II questionnaire was mailed Feb. 11, 1991. Deadline for its return was Feb. 23. Round III questionnaire was mailed April 9. Deadline for its return was April 20.

Data Processing and Analysis

Round I responses, the listing of predicted benefits and problems, were considered nominal data. Mode and frequency of listed benefits and problems were tabulated. Employment, either yearbook company representative or scholastic journalism expert, was considered only for obvious differences between the two groups of respondents. Since the lack of a random sample precluded any conclusions about a national population of yearbook company employees or scholastic journalism educators, no statistical test was warranted. It was considered worthy of note, however, if the

groups in this study generally gave responses which offered obviously different perspectives of the future of video yearbooks. For Round I, the groups were compared to see if either the educators or yearbook company personnel tended to list more benefits than problems, or vice versa.

Round II responses, the ratings of importance of the predicted benefits and problems, were score data. Mean and standard deviation were tabulated for each suggested benefit or problem. Although no additional statistical tests were warranted, employment was considered in a search for obvious differences between the groups.

Round III responses, the possible solutions to predicted problems, were considered nominal data. Mode and frequency was tabulated to determine if particular or similar solutions emerged from several sources. Again, responses of the scholastic journalism educators and the yearbook company personnel were compared to determine if obvious differences existed between the two groups concerning their attitudes about the stated problems or their strategies for solving them.

Summary

A panel of experts was asked to participate in a Delphi study concerning the effects of the introduction of video yearbooks on high school journalism programs.

In the first round of the Delphi, the respondents were asked to list or briefly describe benefits and problems that

they thought would be related to the emergence of the video yearbook. Round II consisted of a rating of each predicted benefit or problem according to a scale of importance. In the third round, the panel described possible solutions to the problems which they had identified in Round I and rated among the seven most important problems in Round II.

CHAPTER IV

ANALYSIS OF DATA

General

Twenty scholastic journalism educators and yearbook company personnel agreed to participate in the Delphi study. Round I questionnaires were mailed to all 20. One of the respondents died before answering the questionnaire. As a result, 19 respondents were surveyed for each of the three rounds. A 100-percent return rate was achieved for the first two rounds. Two respondents did not take part in Round III.

Round I

Respondents were asked two open-ended questions. First, they were asked to list what they believed could be the benefits of video yearbooks as a part of high school journalism programs. Second, they were asked to list the problems that they believed could be related to the introduction of video yearbooks in high school journalism programs.

Benefits

A total of 79 answers to the benefit question were

listed by the 19 respondents. Since many of the respondents gave similar answers, a master list of 21 benefits was created from the original 79 (see Appendix B). The 21 benefits are listed below in the order in which they appeared on the Round II questionnaire.

Benefit 1. Learning broadcast skills will make students more marketable for a medium with many job opportunities.

Of the total of 79 responses, seven referred to this benefit. Comments included: "I see this area with more job opportunities than any other right now"; "an opportunity for students to get a glimpse of a career with the electronic media"; "educating/training students in communication skills they will need to compete favorably in the job market of the 21st century"; "working with video yearbooking should heighten their awareness of the field and make them more marketable"; "this would give students a job skill which could be used in the outside world"; and "most students interested in a journalism career want that career to be in the electronic media."

Benefit 2. The video yearbook could eliminate the need for a print supplement to the spring delivery yearbook.

This benefit was listed by one respondent.

Benefit 3. The video yearbook will be a means of attracting more students to journalism, including those who currently shy away from journalism because of a lack of

skill or interest in writing.

Four respondents listed this benefit. Two briefly stated that the video yearbook would allow more students to participate in journalism. The other two specifically mentioned the value of attracting a different segment of the student population. Each described the video yearbook as potentially attractive to "less academic" students who may be better at visual or verbal expression than they are at writing.

Benefit 4. The video format will meet the needs and desires of the youth market. Videos clearly are popular with youth.

Two respondents listed this benefit. One wrote that students will want the video yearbook because it is closer to what they see and hear daily, including sound, music and more color than a print yearbook. The other described the video yearbook as more spontaneous and possessing more "kid" appeal.

Benefit 5. The video yearbook will be a vehicle for teaching broadcast journalism skills, including writing, speaking, interviewing and video production methods.

The 79 answers to the benefit portion of Round I included 25 references to various skills related to broadcast journalism. Instead of listing the skills as separate benefits, as some respondents did, they were combined into one general skills benefit for use in Round

II. In one form or another, 16 of the 19 respondents listed broadcast journalism skills as a benefit. Skills listed included: writing; editing; preparing video; video photography; knowledge of video equipment; knowledge of video reporting/production/editing; interviewing; lighting; audio; writing of story boards; speaking on camera; training in new technology; skills combining video with desktop publishing; and reporting. Writing, speaking, interviewing and video production methods were mentioned in the edited version of this benefit because they were the skills most often listed.

Benefit 6. As a source of school history, or nostalgia, the video yearbook will include a unique record of the school's sounds and images.

There were 14 references to this benefit among the Round I answers. Comments included: "another good source of school history"; "another reminder of those important high school years"; "would help preserve the sounds of the school"; "another way to record the events and highlights of a particular year"; "means of preserving history in a visual format for future generations"; "serves as an invaluable history for future classes and for the students' families for future generations"; "would give the student body a permanent record of their year in high school"; and "a product that not only records history but also grows in sentimental value as time goes by."

Benefit 7. Producing a video yearbook will help students understand contributions and limits of television journalism and the power of media.

Four respondents listed this benefit. Each one mentioned the importance of students gaining a better understanding of television and its powerful impact on society. Two of the four also emphasized the roles and responsibilities of television journalists.

Benefit 8. Students will learn organizational skills in the process of planning and producing the video yearbook.

Three respondents listed this benefit. Two listed organizational skills as one of the key elements and most important benefits of producing a successful video yearbook. The other wrote that students would be provided with an opportunity to develop organizational skills related to "setting up taping dates, planning for that taping, and determining what should be included in the report."

Benefit 9. Video yearbook reporters will gain a better understanding and awareness of their own school and fellow students.

Two respondents listed this benefit. Each indicated that an increased level of understanding and awareness would result from research on stories to be taped.

Benefit 10. The video yearbook will create enthusiasm in the student body and improve the students' self image as

they see themselves in a more exciting fashion.

Four respondents listed this benefit. Comments included: "as they see themselves and their school and fellow students on video ... they begin to see themselves and their schools in a more exciting fashion ... "; "all aspects of oral communication, as well as self-esteem, would be re-enforced and developed"; "a way to improve personal confidence especially in being able to think fast on your feet ... a way in seeing where you may be weak and can improve your image as others see you"; and "make students feel good about themselves and their schools."

Benefit 11. Video yearbook staff members will learn selling skills and techniques as they convince others of the value of their project.

This benefit was listed once. The respondent wrote that students will see the value of convincing their fellow students to appreciate their project. As a result, they would develop publicity and advertising designed to bring about sales.

Benefit 12. The video yearbook will promote greater awareness of the contributions of the school groups and individuals interviewed.

Two respondents listed this benefit. One wrote, "When preparing their total video report they see the value of contributions of each and every sport, each and every activity and the total academic and activity program." The

other emphasized how much students could learn about themselves and their fellow students through the video yearbook.

Benefit 13. Journalism programs, schools and school districts will use the video yearbook as a public relations tool.

There were three references to this benefit. Each listed the video yearbook as a source or tool for use in public relations.

Benefit 14. Students will learn to handle responsibility through the use of video equipment and the planning and execution of the video yearbook.

There were two references to this benefit. One listed responsibility when using equipment and the other mentioned meeting deadlines.

Benefit 15. Cooperative learning will be fostered, since the video yearbook requires a team effort.

Three respondents listed this benefit. Two wrote that the video yearbook would teach skills in working with others and the other called team membership one of the non-journalism benefits of staff membership on a print or video yearbook.

Benefit 16. Working on a video yearbook teaches "real world" communication by combining the written word with visual images.

This benefit was listed by one respondent. He or she wrote that video is the wave of the future and students are being prepared for the "real world" by learning to communicate through both the written word and visual images.

Benefit 17. The video yearbook is a creative outlet for imaginative students, especially when interfaced with microcomputers.

There were three references to this benefit. Comments included: "Students working with microcomputers can interface with the video camera, creating a variety of special graphic effects on screen"; "allow student creativity to be used in a different medium"; and "clever graphic ad sections in video pieces will showcase talented student ad/marketing/salespersons."

Benefit 18. Video allows a format for new and creative approaches to film.

The benefit was listed by one respondent. He or she explained that video yearbook staffs would use a different format in organizing and presenting the video yearbook as opposed to the print counterpart. Students could experiment with new approaches which might be frowned upon in the print format.

Benefit 19. Theme development for video yearbooks will take on a dramatic flare, since the audio component will be added.

There was one reference to this benefit. The respondent wrote that the video theme may be more dramatic since it must be pleasant to the ear as well as visual.

Benefit 20. Video yearbooks, when combined with print yearbooks, will provide more complete coverage than the print yearbook alone could supply.

There were three references to this benefit. Comments included: "one of our 'missions' as yearbook journalists is to report the year as accurately and in as much detail as possible, a video yearbook is just another way to achieve that goal"; "would provide the purchaser with (a more) complete package of emotions and feelings than would currently be possible; and "very often the printed page is not sufficient for evoking within the reader the memory of an event."

Benefit 21. More students could be covered, although individual exposure might not be long or in depth.

This benefit was listed by one respondent. The respondent wrote that it would be easier to cover each student in a video than in a print yearbook, although the students' time on camera may not be long or their coverage in depth.

Problems

A total of 83 answers to the problem question of the Round I questionnaire was supplied by the 19 respondents

(See Appendix B for the entire list). A master list of 34 problems was created by consolidating all repetitious answers. The problems are listed below in the order in which they appeared on the Round II questionnaire.

Problem 1. The price of a video yearbook may be too high for many students and lack of sales may keep the price high.

There were eight references to this problem among the answers supplied by the 19 respondents. Comments included: "as with so many areas, quantity is important to reduce price"; "(my school's video yearbook) was poorly done and cost almost \$40; hence it sold very poorly"; "our students voted -- with about 300 ballots turned in, only 36 agreed to pay (\$39.95) and another 39 said they might buy one for less"; "couple the price of a video yearbook with that of a newspaper subscription and that of a printed yearbook and a student could easily pay over \$100 for the package"; "the per unit cost prohibits many students from purchasing a video yearbook"; and "if you consider the cost of all the items needed to produce a quality video, the printed yearbook will look even better."

Problem 2. Few journalism teachers are trained in video production.

There were eight references to this problem. Comments included: "video yearbooks could turn into a funniest school video yearbook or video yearbook bloopers"; "lack of

knowledgeable instructors"; "shortage of qualified teachers"; "finding a qualified teacher/adviser to take on the video yearbook might be difficult"; and "teachers not trained in the field would be handed the assignment."

Problem 3. Video yearbook companies have had little time to develop training and instruction materials to assist teachers and students.

Two respondents listed this problem. One described the long-term development of instructional materials from print yearbook companies and stated that the video companies simply have not had time to develop comparable materials or supplies. The other wrote that a lack of generic materials left schools in a tenuous position.

Problem 4. Many companies dealing exclusively with video yearbooks are financially unstable.

Four respondents listed this problem. Comments included: "Some companies have closed their video yearbook groups, other video yearbook only companies have ceased to exist"; "video yearbook production companies have not shown an ability to weather difficult economic times"; "a school could connect with a poor, fly-by-night video company"; and "finding a reliable production/support company to assist in the project (might be difficult)."

Problem 5. Most schools would lack the funds to buy quality video equipment.

Ten respondents listed this problem. Comments included: "maybe this should be under costs, but the need for quality equipment and enough equipment is important"; "lack of equipment"; "video equipment can be quite expensive"; "getting equipment could be expensive ... less money for other journalistic endeavors"; "video equipment is also quite an expensive investment for school districts"; "costs would be a problem for some schools"; "what percentage of the cost goes back to the school for purchase of video equipment?"; and "few schools can afford the expensive editing equipment which would be required."

Problem 6. Video yearbook staffs would compete with print yearbook, magazine and newspaper staffs for advertising sales.

One respondent mentioned competition between the publications for advertising revenue. Others mentioned a more general competition, including competition in the sales of the print and video yearbooks, which is addressed in Problem 7.

Problem 7. Video yearbooks would be a threat to the sale of print yearbooks, since some students would prefer the video.

Five respondents listed this problem. Comments included: "competition for sales with newspaper, magazine and print yearbook"; "negating the printed book for the video product"; "I believe students would be more prone to

buy a video, than a printed book ... several years later when they discover they also want a printed book, but it's too late"; "competition between the print book and video program"; and "sales of the print yearbook may go down in some school settings as the competition becomes more fierce for a limited number of student dollars."

Problem 8. Lack of time would be a problem. Journalism teachers and staffs are already overburdened.

Five respondents listed this problem. Comments included: "they do not have time to produce another journalistic product"; "asking them to do another project is criminal"; "it should not be a part of the regular yearbook staff's job, as the students on the yearbook staff usually are spending a tremendous amount of time on that project"; "I personally am over-extended advising the yearbook and newspaper now"; and "finding personnel willing to devote time to the project."

Problem 9. Prepackaged video formats pushed by some companies do not take into account the personality of each school.

There were three references to this problem. Each described company-produced videos as following a preliminary format which takes into account neither the mood nor uniqueness of particular events nor the personality of each particular school. One respondent listed an example of a video which devoted three times more footage to the football

squad than other sports despite the fact that the football team was the least successful team in the school.

Problem 10. Interviews may be contrived and interesting only to those being interviewed.

Two respondents listed this problem. One wrote that question and answer sessions on video tended to be "dorky." The other wrote that interviews were "not too candid" and were not interesting to anyone other than the one in the interview.

Problem 11. Students may be tempted to focus interviews on those who have ordered a video yearbook.

One respondent listed this problem. The respondent wrote that video yearbook staffs may ask students who have ordered a video to be interviewed on camera to ensure that everyone who orders one will be in it. The result may be a video yearbook reflecting only the lives of those who agreed to buy it.

Problem 12. Bad press will result when the video product does not measure up to student expectations.

There were two references to this problem. One described bad press as inevitable when the video yearbook fails to photograph each student, or covers them only in a wide-angle crowd shot. The other wrote that viewers would ultimately be disappointed because they would expect to see the same kind of quality they are accustomed to seeing on

television shows.

Problem 13. Video yearbooks cannot include every member of the student body, which will generate complaints from parents.

Three respondents listed this problem. All three described the problem of trying to include all students in the video. Two concluded that video yearbooks could not include coverage of everyone who bought a video (except perhaps in crowd shots). Inevitably then, some viewers would be disappointed and some parents would complain. One respondent wrote, "This results in reactions from parents who care only about their own child(ren) and are disappointed if they are not in it -- OFTEN."

Problem 14. The technology may not be around forever. Videocassette recorders may become a thing of the past.

This problem was listed by one respondent. The problem, as stated above and on the Round II questionnaire, is in the respondent's exact words except he or she used the abbreviation "VCRs."

Problem 15. If the video yearbook is done through a company, the learning experience could consist only of how to use a video camera. It may not be worthy of a journalism credit.

There were two references to the problem. One wrote that the learning experience could be minimal and it may not

be worthy of a journalism credit. The other wrote that a student may be offered no more education than how to use a video camera.

Problem 16. Periodically, a school would have to ask for edited sections of the video yearbook to ensure a quality final product.

One respondent listed this problem. The respondent wrote that it would be dangerous to be unaware until the end of the school year what level of quality the tape will be.

Problem 17. Few administrators would support a video yearbook program when they have to make choices for space, time and money.

Two respondents listed this problem. One stated that administrators would be unlikely to choose space, time and money in favor of a video yearbook over other programs. The other wrote that justifying the need for a video yearbook to an administrator would be a problem.

Problem 18. Students may have problems with libel and plagiarism.

One respondent listed this problem.

Problem 19. Lack of technique will be a problem until students learn to use the video equipment in a journalistic sense.

There were seven references to this problem. Comments included: "students must be taught the difference between

home videos and a journalistic product"; "it presupposes that after just a little training that the student video staff members will be able to do the kind of interviewing, taping and editing that is done on 60 Minutes"; "unless student staffs are thoroughly trained ... the video can turn out to be an unsightly mess"; "resistance by students to using video equipment in a 'journalistic' fashion instead of an infotainment fashion"; "rely on the ability of one or two students ... if they mess up the original with low light and poor sound reproduction, the final product ... would be poor indeed"; "keeping a balance between educational process and production needs"; and "learning to use the video equipment in a journalistic sense may also be a problem for some schools."

Problem 20. Organizing the video yearbook staff to cover all important events may be a problem, especially if more than one event is scheduled for the same time.

One respondent listed this problem.

Problem 21. Recruiting a video yearbook staff may be difficult.

One respondent listed this problem.

Problem 22. Production of the video yearbook by someone other than the journalism classes may not be "journalistic" in nature and may not be as beneficial to the students.

One respondent listed this problem. The respondent

stated that non-journalism groups producing a video yearbook would be a problem because such videos would not be "journalistic" in nature and the students participating would therefore be shortchanged.

Problem 23. Coverage may not be balanced and fair (including academic life and the entire student body).

There were three references to this problem. It is fundamentally different than Problem 13 because the major emphasis here is on fair coverage of all segments of the student body, not the problem of photographing each individual student. Comments included: "a problem, particularly if too much footage is given to sports and not enough to academic life and other aspects of student life"; "balanced and fair coverage"; and "if students do not include every important group in the (video yearbook) or misrepresent them."

Problem 24. Unless student staffs get together early in the year, they are likely to miss events that cannot be recreated.

One respondent listed this problem.

Problem 25. There is no tradition or great desire for this new medium.

One respondent listed this problem. The respondent added that the video yearbook lacked a mass market.

Problem 26. It will be difficult to keep the overall

cost of the project affordable to smaller schools with less than 1,000 student population.

One respondent listed this problem. Several answers involved problems with costs. This was the only one which specifically addressed the problem of a small school's limited market.

Problem 27. The video yearbook may replace the print yearbook as a historical document and keepsake of the high school years.

There were four references to this problem. Comments included: "some schools actually think it could replace the yearbook and occasionally students buy one with this in mind"; "although most people believe that the video yearbook will never replace the print yearbook, students may not understand that and prefer the video yearbook"; "negating the printed book for the video product"; and "with the advent of more and more VCRs and the acceptance of the commonplace video movies, the potential is there for the video yearbook to take the place of the printed yearbook."

Problem 28. The video yearbook will be difficult to market until it attains a reputable track record.

One respondent listed this problem. The respondent described the tendency to invest only in proven winners. He or she wrote that this problem could exist until the video yearbook gains acceptance as a staple and younger students see their older brothers and sisters buying video yearbooks

much like they see them buy or bring home print yearbooks.

Problem 29. The full life of a video tape cannot outlive the full life of a print yearbook.

One respondent listed this problem. The respondent wrote that printed notes and histories have survived for centuries, and that even with proper care, the videocassette could not outlive printed matter.

Problem 30. The video yearbook is not a quick reference (no index) and the student must have the proper equipment to view it.

There were two references to this problem. The print yearbook was described as more accessible and hassle-free compared to the video yearbook, which has no index and requires video-playback equipment.

Problem 31. The video yearbook lessens the need for writing skills -- some will just wing it.

One respondent listed this problem.

Problem 32. The video yearbook lessens the need for layout and design skills.

One respondent listed this problem.

Problem 33. Sales will be to the segment of the market that owns VCRs.

One respondent listed this problem.

Problem 34. Music may be used in violation of copyright laws.

One respondent listed this problem. The popular music of the year would have to be omitted from the video yearbook unless royalties are paid or permission is granted to use it. Without permission, using copyrighted music is illegal.

Differences of Round I Responses

By Groups

Differences were apparent when the Round I responses of the educators were compared to those of the yearbook company personnel. Two of the 21 benefits were listed by four or more educators and none of the yearbook company personnel.

Eight of the 13 educators described learning broadcast skills as a way to make students more marketable for future job opportunities. None of the six yearbook company personnel listed this benefit. Four educators described producing a video as assisting students in understanding the contributions and limits of television and the power of the media. None of the yearbook company professionals listed this benefit.

Two of the 34 problems were listed by at least eight educators and no yearbook company personnel. Another was listed by six educators and only one company representative. A fourth was listed by four educators and none of the company representatives.

Eight of the 13 educators listed a lack of journalism

teachers trained in video as a problem. It was listed by none of the six yearbook company personnel. Ten educators and none of the company professionals listed lack of school funding for video equipment as a problem. Seven of the former and only one of the latter described lack of technique in the use of video equipment as a problem.

Four educators and none of the company representatives listed the use of prepackaged formats by video production companies as a problem in capturing the personality of each school. Four educators and only one company professional listed lack of time on the part of advisers and student staffs as a problem.

Round II

In Round II, the 19 respondents were asked to rate the benefits and problems (which had been generated in Round I) by means of a semantic differential. Seventeen respondents returned completed questionnaires. Respondents checked one of five blanks between the bipolar adjectives of "important" and "unimportant." The respondents were further instructed that if they did not believe that a statement was actually a benefit or problem, they should mark it as "unimportant."

When the completed questionnaires were received, the blank nearest "important" was scored a five, and the others were scored in descending order as they approached "unimportant." Therefore, the blank next to "unimportant" was scored a one. Means and standard deviations were then

figured for the level of importance of each benefit and problem. Means provided an indication of the level of importance of each benefit or problem as judged by the respondents and standard deviations indicated the level of dispersion of the respondents' answers.

Benefits

Table I lists the benefits (as identified in Round I) in descending order from "important" (scored a five) to "unimportant" (scored a one). When the means of two or more benefits are tied, the benefit with the greatest consensus (lowest standard deviation) will be listed first.

TABLE I
RATINGS OF IMPORTANCE OF PREDICTED BENEFITS
OF VIDEO YEARBOOKS IN HIGH SCHOOL
JOURNALISM PROGRAMS

Benefit	Mean	SD
The video yearbook will be a vehicle for teaching broadcast journalism skills, including writing, speaking, interviewing and video production methods.	4.474	0.697
The video yearbook is a creative outlet for imaginative students, especially when interfaced with microcomputers.	4.316	0.671
Students will learn organizational skills in the process of planning and producing the video yearbook.	4.211	0.787

TABLE I (Continued)

Benefit	Mean	SD
Learning broadcast journalism skills will make students more marketable for a medium with many job opportunities.	4.158	1.167
Cooperative learning will be fostered since the video yearbook requires a team effort.	4.053	0.848
Video allows a format for new and creative approaches to film.	4.053	0.848
Video yearbooks, when combined with print yearbooks, will provide more complete coverage than the print yearbook alone could supply.	4.053	1.026
The video yearbook will be a means of attracting more students to journalism, including those who presently shy away from journalism because of a lack of skill or interest in writing.	4.000	0.667
Producing a video yearbook will help students understand the contributions and limits of television journalism and the power of media.	4.000	1.202
Working on a video yearbook teaches "real world" communication by combining the written word with visual images.	3.947	1.079
As a source of school history, or nostalgia, the video yearbook will include a unique record of the school's sounds and images.	3.895	0.875
Students will learn to handle responsibility through the use of video equipment and the planning and execution of the video yearbook.	3.842	1.015
The video yearbook will create enthusiasm in the student body and improve the students' self image as they see themselves in a more exciting fashion.	3.632	1.102

TABLE I (Continued)

Benefit	Mean	SD
The video format will meet the needs and desires of the youth market. Videos clearly are popular with youth.	3.579	0.961
Video yearbook reporters will gain a better understanding and awareness of their own school and fellow students.	3.526	0.905
Journalism programs, schools and school districts will use the video yearbook as a public relations tool.	3.421	1.017
Video yearbook staff members will learn selling skills and techniques as they convince others of the value of their project.	3.263	0.872
The video yearbook will promote greater awareness of the contributions of the school groups and individuals interviewed.	3.211	1.084
Theme development for video yearbooks will take on a dramatic flare since the audio component will be added.	3.158	1.105
More students could be covered, although individual exposure might not be long or in depth.	2.947	1.129
The video yearbook could eliminate the need for a print supplement to the spring delivery print yearbook.	2.526	1.504

Problems

Table II lists the problems (as identified in Round I) in descending order from "important" (scored a five) to

"unimportant" (scored a one). When the means of two or more problems are tied, the problem with the greatest consensus (lowest standard deviation) will be listed first.

TABLE II
RATINGS OF IMPORTANCE OF PREDICTED PROBLEMS
RELATED TO VIDEO YEARBOOKS IN HIGH SCHOOL
JOURNALISM PROGRAMS

Problem	Mean	SD
Prepackaged video formats pushed by some companies do not take into account the personality of each school.	4.632	0.684
The price of a video yearbook may be too high for many students and lack of sales may keep the price high.	4.579	0.692
Lack of time would be a problem. Journalism teachers and staffs are already overburdened.	4.316	0.885
Few journalism teachers are trained in video production.	4.053	1.177
It will be difficult to keep the overall cost of the project affordable to smaller schools with less than 1,000 student population.	3.895	1.100
Video yearbook staffs would compete with print yearbook, magazine and newspaper staffs for advertising sales.	3.842	1.385
Few administrators would support a video yearbook program when they have to make choices for space, time and money.	3.789	0.918

TABLE II (Continued)

Problem	Mean	SD
Video yearbook companies have had little time to develop training and instruction materials to assist teachers and students.	3.789	0.918
Unless student staffs get together early in the year, they are likely to miss events that cannot be recreated.	3.789	1.134
Production of the video yearbook by someone other than the journalism classes may not be "journalistic" in nature and may not be as beneficial to the students.	3.684	1.204
If the video yearbook is done through a company, the learning experience could consist only of how to use a video camera. It may not be worthy of a journalism credit.	3.684	1.416
Lack of technique will be a problem until students learn to use the video equipment in a journalistic sense.	3.632	1.012
Interviews may be contrived and interesting only to those being interviewed.	3.632	1.165
Music may be used in violation of copyright laws.	3.632	1.257
Most schools would lack the funds to buy quality video equipment.	3.632	1.383
Coverage may not be balanced and fair (including academic life and the entire student body).	3.579	1.017
Periodically, a school would have to ask for edited sections of the video yearbook in order to ensure a quality final product.	3.579	1.170

TABLE II (Continued)

Problem	Mean	SD
The video yearbook will be difficult to market until it attains a reputable track record.	3.474	1.073
Many companies dealing exclusively with video yearbooks are financially unstable.	3.421	1.073
Bad press will result when the video product does not measure up to student expectations.	3.368	1.065
Video yearbooks cannot include every member of the student body, which will generate complaints from parents.	3.211	1.273
The video yearbook lessens the need for writing skills -- some will just wing it.	3.211	1.273
Video yearbooks would be a threat to the sale of print yearbooks since some students would prefer the video.	3.211	1.316
The full life of a video tape cannot outlive the full life of a print yearbook.	3.158	1.259
Students may be tempted to focus interviews on those who have ordered a video yearbook.	3.105	1.197
The video yearbook is not a quick reference (no index) and the student must have the proper equipment to view it.	3.105	1.329
Students may have problems with libel and plagiarism.	3.053	1.311
The technology may not be around forever. Videocassette recorders may become a thing of the past.	2.895	1.329

TABLE II (Continued)

Problem	Mean	SD
Sales will be to the segment of the market that owns VCRs.	2.895	1.329
Organizing the video yearbook staff to cover all important events may be a problem, especially if more than one event is scheduled for the same time.	2.789	1.228
There is no tradition or great desire for this new medium.	2.789	1.357
The video yearbook lessens the need for layout design skills.	2.579	1.465
Recruiting a video yearbook staff may be difficult.	2.263	0.933
The video yearbook may replace the print yearbook as a historical document and keepsake of the high school years.	1.632	0.895

Differences in Round II Responses

By Groups

Differences were apparent when Round II responses of educators were compared with those of the yearbook company personnel. Four problems were generally rated at a higher level of importance by yearbook company personnel than by educators.

While three of the six yearbook company professionals

gave the highest degree of "importance" (a 5 on the scale) to the problem stated, "There is no tradition or great desire for this new medium," only one of the 13 educators rated it above the middle position (a 3 on the scale) in the five-blank semantic differential.

For the problem stated, "The video yearbook will be difficult to market until it attains a reputable track record," the yearbook company personnel generally responded with higher ratings than the educators. This signifies that the company personnel see it as a more important problem than the educators.

The problems describing the full life of a video tape as shorter than the full life of a printed yearbook and the video yearbook's lack of an index and requirement of viewing equipment were rated higher on the scale of importance by yearbook company personnel than by educators. Of the former, three of the six gave these problems the highest possible rating of importance (a 5 on the scale). None of the educators rated the problems as high.

Round III

The purpose of Round III was to ask the respondents for possible solutions to the problems which had received the highest ratings (largest means) on the Round II scale of importance. In the Round III questionnaire, seven problems were listed. Respondents were asked to provide what they believed to be a solution or a way to address each problem.

The six problems with the highest ratings (largest means) on the Round II scale of importance (semantic differential) were all used in the Round III questionnaire. Three problems tied for the seventh highest rating, each with a mean of 3.789. One of these was used on the questionnaire. The one chosen was: "Few administrators would support a video yearbook program when they have to make choices for space, time and money." The two not included in the Round III questionnaire were: "Video yearbook companies have had little time to develop training and instruction materials to assist teachers and students"; and "Unless student staffs get together early in the year, they are likely to miss events that cannot be recreated."

There were two reasons for choosing one over the other. First, it was considered important to keep the questionnaire short enough that the respondents would be likely to give ample time in consideration of each individual answer. Second, the two which were not chosen seemed to have predictable answers, more time for the video yearbook companies and early and proper organization for the video yearbook staffs.

Eighteen of the 19 respondents returned Round III questionnaires. One of the six yearbook company personnel did not reply to the Round III questionnaire. Other than the return rate, there was no apparent difference between the Round III responses of the educators and yearbook company representatives. The following problems are listed in order

of importance, as determined by Round II (see Table II).

Problem 1

Prepackaged video formats pushed by some companies do not take into account the personality of each school.

Solution 1. By contract, the school should have control over the content of the video.

Four respondents listed this solution. Comments included: "Design a contract with company that spells out 'no prepackaged formats'"; "the adviser could insist on several editing and review 'rounds,' before signing a contract"; "insist at the outset that the school maintain control over content"; and "seek suppliers who allow schools to control the total content."

Solution 2. Training is the key to personalizing a video yearbook.

There were three references to this solution. Each one emphasized the importance of lessons covering "how to" personalize a video yearbook. Such training was described as the responsibility of publishing companies and various scholastic journalism conferences and workshops.

Solution 3. Companies should be more flexible.

Two respondents suggested that companies should offer a variety of formats, taking into consideration the size and kind of school being serviced. Another wrote that company

formats should be flexible enough to include still frames which could further personalize each school's video.

Solution 4. Better communication between school officials and video yearbook company personnel would result in a more personalized video.

Three respondents encouraged constant written and verbal communication between the company and the school, while another respondent wrote that the needs and desires of the students, faculty and administration could be met through consultation with the production company.

Solution 5. School staffs should write their own scripts.

One respondent advised video yearbook staffs to write their own script, pick their own theme and avoid a pre-set format. Another wrote that the club or organization in charge of the video yearbook should make a list of areas to cover and people to talk with.

Solution 6. Fire the video publishing company and hire an editor to produce the video the way the staff wants it.

There was one reference to this possible solution.

One respondent answered that he or she viewed the video yearbook essentially as a collage of people and faces, and therefore, "the personality of the school will not be much of a factor."

Problem 2

The price of a video yearbook may be too high for many students and lack of sales may keep the price high.

Solution 1. Sell advertising to be placed before, during and after the video, as well as on the video tape jacket.

Eight respondents listed this possible solution. Comments included: "sell ads that would be slipped into the jacket of the video"; "offset with advertising"; "advertising and patrons on video jacket"; "sell a different kind of advertising -- visual commercials"; and "could do what many movies do by including subtle product endorsements right within the video."

Solution 2. Increase sales of videos through aggressive marketing and a quality product.

Seven respondents listed this solution. Comments included: "an extensive promotional campaign will be necessary"; "well planned promotional campaign -- assembly, video, TV clips"; "poll the students to see if interest and willingness to spend the money is present"; "aggressive marketing strategy would be required to convince students that they want and need a video enough to chunk down the same \$40 they'd probably spend otherwise on concert tickets"; "bill them monthly"; and "if the product is quality, it could catch on."

Solution 3. Traditional school fund-raising events could provide money to help keep the price of the video yearbook low.

There were four references to this solution, although none of them described what kind of fund-raising events would be appropriate.

Solution 4. At least for the first year, the video yearbook could be partly subsidized by the school administration.

Two respondents listed this solution. One listed an administrative subsidy as a source of supplemental funding. The other described the subsidy as a one-time, first-year gift.

Solution 5. The price of the video yearbook could be reduced if it were sold with the print yearbook as part of a package deal.

There were two references to this solution.

Solution 6. Shorten the length of the video to reduce cost of production.

One respondent listed this solution.

Solution 7. Schools should buy their own equipment and produce inexpensive, but high-quality tapes.

One respondent listed this solution.

Solution 8. The price would not be too high for some students if reasonable fees covered costs only and did not have a high mark up.

One respondent listed this solution.

Another respondent wrote that his or her school's video yearbook was reduced in price from \$42 to \$26 this year. The respondent did not explain how this change came about.

Problem 3

Lack of time would be a problem. Journalism teachers and staffs are already overburdened.

Solution 1. The video yearbook could best be addressed by a new course with a group of students separate from the print yearbook staff and a separate adviser.

This solution was offered in part or in whole by all but two of the respondents. Comments included: "next year, our new beginning broadcast class will produce it"; "a new group of students would be willing to take on the project apart from the yearbook staff but attached to it"; "a video club could take over the responsibilities"; "a whole new group of students like a video or television production team"; "have separate adviser for video"; "have separate student staff for video"; "provide class time and credit"; "suggest the possibility of co-advising with the school's media specialist"; "teacher should be given the same consideration per class load as any other class which also involved an extra-outside of class responsibility"; "a class

period and a stipend and time for advanced training"; "appoint the media relations director or multi-media coordinator to serve as adviser"; "institute a multi-media class taught as journalism with a curriculum guide"; "should be a separate class within the school's curriculum -- it should not be the responsibility of those who are in charge of the print yearbook"; and "the opportunity to provide video training must be seized if j/mass media are to remain (a) viable component of curriculum."

Solution 2. Staffs and advisers will learn the new technology by finding the time and through assistance from video specialists.

Two respondents listed this solution. One emphasized the use of video specialists, which could provide expert assistance much like desktop publishing specialists have aided print yearbook staffs in recent years. The other stated that people find the time to do the things in which they are interested.

Problem 4

Few journalism teachers are trained in video production.

Solution 1. Advisers and video yearbook staffs can be trained through courses at colleges and universities and seminars and workshops offered by video yearbook companies, video professionals or scholastic press associations.

Only two of the respondents did not describe some version of this solution. While most of the respondents listed the need for workshops or video courses, the only description of such training currently being offered was in reference to sessions on video at Journalism Education Association conventions. The use of local experts was encouraged in the absence of organized training programs.

Comments included: "I just talked to 'professionals' in the subject, studied TV reports and watched other videos to learn more about it"; "some other teacher/community member might have some expertise"; "an opportunity for training for a day or two or more should be offered to teachers and their student staffs at a reasonable fee"; "companies have prepared video tapes that are not only examples of what they can do but are actually 'how to do it' presentations"; "seek suppliers with 'service' orientation and field support personnel"; "solicit assistance from the local community"; "scholastic and collegiate press conventions must provide the training"; "classes at summer workshops and conferences throughout the year would be beneficial"; "workshops in video yearbook instruction should be offered by both companies and professional organizations"; "beginning a push on emphasis of electronic journalism on the national level with Journalism Education Assn. (JEA)"; "colleges, yearbook video companies and state journalism associations will need to offer courses/sessions for teachers and advisers"; "nearby colleges could institute courses in basic video

production"; "ask for this type journalism to be taught at college and university levels during summer terms, night classes and mini-sessions"; and "a how-to curriculum with step-by-step approach."

Solution 2. Video advisers will learn the necessary skills in the same manner that most high school yearbook and newspaper advisers learned about their publications, through experience.

Two respondents wrote that few journalism teachers, including newspaper and yearbook advisers, are trained in journalism. One suggested that the first year's frustrations would provide the lessons necessary upon which to build future successes.

Solution 3. Advisers can reduce their need for technical knowledge by relying on a professional video company to do the editing.

Two respondents suggested that leaving the editing to professionals would greatly reduce the amount of training necessary for both advisers and students.

Problem 5

It will be difficult to keep the overall cost of the project affordable to smaller schools with less than 1,000 student population.

Solution 1. More creative efforts at marketing the video product can lead to the greater sales necessary support a video program at schools with small populations.

Six respondents listed this solution. Comments included: "how about using the video yearbook as a recruiting tool for middle schools in the district?"; "selling extra copies to real estate agents"; "keep the project as simple as possible, promote like crazy"; "include all feeder schools"; "include community activities to expand (the) sales base in smaller towns"; and "sell the value vs. cost."

Solution 2. Sources of funding to supplement money raised through video sales must be developed. Possible sources could include the school budget, federal funds, corporate support, fund raisers and booster clubs.

Five respondents made reference to at least one of the preceding sources of supplemental funding. While one respondent suggested that the school budget underwrite a portion of the cost of the video yearbook, another wrote that the budget could include a cooperative between the video yearbook and other segments of the curriculum, including the library or sports programs. The respondents were rather pessimistic about the availability of federal and corporate support. The one respondent who listed it wrote as follows: "Unless federal or corporate funding is made available, these schools may not be able to offer video

classes until the cost of editing equipment comes down.

Solution 3. Increase revenue from advertising sales.

There were three references to increasing revenue by advertising. Methods included selling advertising to community businesses and to the students themselves.

Solution 4. The video company could provide different levels of programs, including a prepackaged format with a minor amount of student involvement at much less expense.

There were three references to this solution.

Solution 5. Take about three or four small schools in a particular area and produce what might be a consolidated video and then sell it to each school at a reduced price.

One respondent listed this solution.

Solution 6. Use a local production company for the editing and reproduction of tapes. They charge less than the bigger publishing companies.

There was one reference to this solution.

Solution 7. Keep overhead expenses low by borrowing equipment, rather than buying it.

One respondent listed this solution.

Problem 6

Few administrators would support a video yearbook program when they have to make choices for space, time and

money.

The solution which follows is based on respondents' suggestions of various methods of convincing school administrators of the value of a video yearbook program. Only four respondents did not list such methods. Two of these suggested that looking to school administrators for money was not the answer. They encouraged fund raisers, sponsors and sales to cover the costs of the video yearbook program. One suggested students should work more on their own time. A third respondent wrote that video yearbooks should not have the same level of support as newspapers and print yearbooks until it could be shown that the video yearbook involved the same critical thinking skills. A fourth respondent wrote that there may be no solution.

Solution. It's a sell-job. The video yearbook would have to be presented to administrators in a professional, positive manner. The video yearbook could be sold on the following merits: its importance in training students interested in a career in broadcast journalism; its historical value; its potential for becoming financially self-supporting; its potential as a school tradition; its many uses as a public relations tool; and its standing as an elective course which will broaden the base of the students' training experience. Administrators also should be assured that the video will result in limited interruption of classes and other projects.

Comments included: "make commercials for school groups"; "show the beautiful side of the students and education to the community"; "make clear right from the beginning to what degree there may be any type of disruption of the classroom"; "program must teach television journalism and not just produce a video"; "show administrators some final products other schools have!"; "limit initial demands on time, space and money"; "work through a detailed plan and show it to the administrator"; "most administrators ... view videos as a superior P.R. tool"; "have a plan showing (the) value of training experience and implementation into (the) curriculum"; and "testimonials would be part of the presentation."

Problem 7

Video yearbook staffs would compete with print yearbook, magazine and newspaper staffs for advertising sales.

Solution 1. All publications staffs (yearbook, newspaper, magazine, video) could market themselves as a group -- an advertising cooperative. The team approach could reduce tension among staffs, teach students to work together and profit from each publication.

Nine respondents described this solution. Comments included: "all groups could agree to work together as a team"; "separate out advertisers that would be most

appropriate for which publication piece"; "work on sales packages that combine video and print yearbook ad(vertising) sales, even if they are different staffs"; "cooperative journalistic effort involving all media staffs"; "have a communication board to govern all publications"; "giving special prices and recognition to those advertising in all publications"; "team approach prevents fragmenting into 'video' vs. printed"; and "got to have a creative mind set to prevent one pub/video from sinking others."

Solution 2. Sell the advertiser on the idea that an advertisement in a video would have greater value than other ads.

There were three references to this solution, which seems to be aimed at the idea of successfully competing with the other publications instead of avoiding competition between them. Comments included: "ad dollar would have more value and exposure to more people over a longer period or with greater impact than in the other media"; "the advertising would differ in kind than that sought by newspapers and yearbooks"; and "advertisers will respond a lot more enthusiastically to video than to newspaper, etc."

Solution 3. The video yearbook can be financially supported by other sources. Advertising may not belong in this program.

Three respondents listed this solution. One stated that his or her school's video yearbook did not include

advertising. Another wrote that video yearbook prices should be based on sales and advertising should be limited, if allowed at all. The third advised seeking patron and sponsor support rather than advertising.

Solution 4. Competition in advertising could be reduced if the video yearbook was properly marketed to increase sales and if fund raisers benefited the video program only.

There were two references to this solution.

Solution 5. Competition from video yearbook advertising sales will mean advertising representatives from the newspaper and yearbook staffs may have to work harder.

One respondent listed this solution.

Another respondent wrote that he or she did not believe the print and video yearbooks would hurt the advertising sales of either and that students would recognize how the two publications complement each other.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

General

One of the most widely-held traditions among high schools throughout the United States is the use of a print yearbook as both a keepsake of the high school years and a tool through which students are taught various journalistic skills, including news gathering, reporting, layout and design and feature writing.

More than 95 percent of the nation's 18,000 high schools produce print yearbooks and their business translates into a \$350-million industry for the relatively few publishing companies which handle school yearbooks.

Several independent entrepreneurs and a few long-established companies have entered the video yearbook market, betting that school yearbooks in video form will mirror the long-term success of the print version. Whether the video yearbook market will grow to rival that of the print yearbook remains to be seen, but video suppliers point to the following factors in support of their investment: the constant, if somewhat fluctuating, supply of high school students; the appeal of electronics, especially video

games, among teenagers; the already widespread availability of videocassette recorders in the homes of teenagers; the growing sales of video cameras and other video equipment; and the fact that teenagers are already familiar with videos through watching many hours of television and renting video tapes.

Despite these factors, video yearbooks are not universally seen as appropriate for high schools or destined for success. Some educators and publishing company personnel have voiced concern over the introduction of video yearbooks to high schools. Jostens, Inc., the largest publisher of print yearbooks, was disappointed with the progress of its video program and discontinued it only a year after its introduction. Some high school journalism teachers see the video yearbook as competition for the print yearbook and therefore oppose the introduction of the video version to their schools.

The purpose of this study was to identify the predicted impact, both positive and negative, of video yearbooks on high school journalism programs, and to identify possible solutions to any possible conflicts related to the change.

This study used the Delphi Technique to gain predictions from a group of journalism educators and yearbook company personnel (both print and video). The Delphi Technique is an effective methodology for generating expert predictions, listing the positive and negative ramifications of a crucial decision and measuring the impact

of a particular policy on other variables in a problem. Strengths of the Delphi include the confidentiality of responses and the opportunity of each respondent to be heard on an equal basis with other participants.

Nineteen scholastic journalism experts participated (twenty agreed but one died before the study began). Each one was asked to return three rounds of questionnaires. In Round I, respondents were asked to predict both benefits and problems related to the introduction of video yearbooks to high school journalism programs. Respondents were asked to rate the predicted benefits and problems on a scale of importance for Round II. In Round III, respondents were asked to identify possible solutions to the seven problems which had received the highest ratings in Round II.

Summary and Conclusions

The 19 respondents produced a total of 79 individual answers to the predicted benefits portion of the Round I questionnaire. Comparison of the answers showed that many were repetitious, so a master list of 21 separate ideas, or benefits, was created from the original list.

In response to the predicted problems portion of the Round I questionnaire, the experts produced a total of 84 answers. The predicted problems were not quite as repetitious as the benefits and a second master list included 34 separate predicted problems.

Some differences between the responses of the educators

and those of the yearbook company personnel were found. A majority of the educators and none of the professionals listed the learning of broadcast skills as a way to make students more marketable for future job opportunities as a benefit of the video yearbook. Four educators and none of the professionals described producing a video as assisting students' in understanding the contributions and limitations of television.

Differences between the groups in the listings of problems included the stated lack of journalism teachers trained in video. This problem was predicted by a majority of the educators and none of the yearbook company personnel. Even more educators and still none of the professionals listed a lack of school funding for video equipment as a problem. Other problems listed by at least four educators and none of the yearbook company personnel included lack of journalistic video technique and use of prepackaged video formats by some companies. Four educators and only one professional listed lack of time on the part of teachers and students as a problem.

The differences cannot be generalized and probably can be accounted for by each group's view of video yearbooks through a slightly different perspective, as well as the fact that the professionals numbered only six to the 13 educators. If certain answers had escaped 13 respondents instead of five or six, the differences would have been considered more astonishing. Yearbook company personnel

often deal with teachers, and some were former teachers, but they cannot be expected to recall or predict all of the problems that the educators face or expect to face. Gaining the viewpoint of more than one perspective was one of the reasons for including both groups instead of just the educators. The responses of the yearbook company personnel were not limited to economic issues, or the business side of yearbooks. Their responses included benefits and problems related to both students and teachers, and they, in most respects, listed ideas similar to those of the educators.

Since each predicted benefit or problem was included in the lists even if it was the response of only one of the 19 experts, and since one expert may disagree with another as to whether a particular answer should be included in the list, each predicted benefit and each predicted problem identified in Round I was rated on a scale of importance on the Round II questionnaire.

A semantic differential with bipolar adjectives "important" and "unimportant" was used in Round II. After coding, means and standard deviations were calculated for each predicted benefit and each predicted problem. The benefit which was rated as most important stated that the video yearbook would be a vehicle for teaching broadcast journalism skills, including writing, speaking, interviewing and video production methods. The second-highest rated benefit, and the one with the least diverse scores, stated that video yearbooks would be a creative outlet for

imaginative students, especially when interfaced with microcomputers.

Other highly-rated benefits included the following: learning organizational skills, making students more marketable for future job opportunities; emphasizing cooperative learning; creating a format for new and creative approaches to film; providing, when combined with a print yearbook, more complete coverage of the school year than the print yearbook alone could supply; attracting more students to journalism; and helping students understand the contributions and limitations of television journalism.

Each of the above describes how students will benefit both individually and in groups, except for the benefit listing more complete coverage. While this can be argued as a benefit to the individual student, it seems to address primarily the quality of the product, as opposed to the development of specific competencies in the student.

Other benefits to aspects of yearbooks were not rated so highly. More dramatic theme development in video yearbooks, as opposed to print yearbooks, was rated less important than 18 of the 20 other benefits. The idea that more students could be covered in the video yearbook, albeit in less detail, was rated lower than all but one of the benefits, a 2.947 mean where 5 = "important" and 1 = "unimportant." One benefit by far was rated lowest. The idea that the video yearbook could be used as a replacement for the print supplement to the spring delivery print yearbook

rated only 2.526. Again, this benefit addressed a potential improvement in the content or format of yearbooks in general, not a benefit in the form of a skill or knowledge taken away by the students.

The predicted problem which was rated highest on the scale of importance and had the least amount of disagreement among respondents concerned prepackaged video formats which were viewed as inferior because they did not take into account the personality of each school. The second highest rated problem was the high price of a video yearbook and a potential lack of sales which could keep the price high.

Other highly-rated problems included: a lack of time on the part of journalism teachers and their students to start a new project; few journalism teachers trained in video production; difficulty in keeping the overall cost of the project affordable to smaller schools; competition with other publications for advertising sales; and lack of administrative support.

An important finding was that the problem stated, "The video yearbook may replace the print yearbook as a historical document and keepsake of the high school years" received by far the lowest rating (1.632). As a group, the respondents evidently do not believe that the video yearbook is a threat to the continued existence of the print yearbook.

The respondents also gave low ratings on the scale of importance to problems stated as follows: "recruiting a

video yearbook staff may be difficult"; "the video yearbook lessons the need for layout and design skills"; "and there is no tradition or great desire for this new medium."

Apparently then, the respondents do believe that the video yearbook will be relatively popular with high school students. They do not expect the staff to be difficult to recruit, and they do not support the idea that the video yearbook is not desired. Traditional layout and design skills are apparently considered irrelevant in the context of a video yearbook.

There were some noticeable differences between the Round II responses of the educators and the responses of the yearbook company personnel. Three of the six professionals gave the highest degree of importance to the problem stated, "There is no tradition or great desire for this new medium." Only one of the 13 educators rated it above the middle position on the scale. This result supports the idea that the strongest detractors of the video yearbook may be those who currently work for companies which deal with print yearbooks.

Others problems which were considered more important by the yearbook company personnel than by the educators included the statement that the video yearbook will be difficult to market until it attains a reputable track record and problems describing the life expectancy of a video tape as shorter than that of the print yearbook and the video yearbook's lack of an index and requirement of

equipment for viewing.

These problems, which were not rated among the more important problems, focused on ways in which the video yearbook might be considered inferior to the print yearbook. Generally, the problems which rated highest on the scale of importance listed obstacles to the success of the video yearbook without a direct comparison to the print version. Again, the respondents probably do not expect one publication to be mutually exclusive of the other's existence.

Round III was dedicated to identifying possible solutions to the seven predicted problems which received the highest ratings in the Round II scale of importance. Respondents listed six possible solutions to the problem of the impersonal prepackaged video formats offered by some companies. The solution most often mentioned was for schools to sign contracts which guaranteed their control over the content of the video yearbook. Other solutions included: more training so students can personalize the video themselves; students writing their own scripts; companies offering more flexible packages; more and better communication between schools and companies; and the hiring of independent editors who will produce the video the way the staff wants it.

The solutions suggest that advisers and students can avoid prepackaged formats if they choose, and that even if they find themselves working under the restrictions of a

particular format (prepackaged formats may be less expensive, after all) there are still techniques which can be used to personalize the video to any particular school culture.

Eight separate solutions were offered in response to the problem that the video yearbook may not sell because of its relatively high price. The solution most often listed called for advertising to be sold for spots before, during and after the video, as well as print advertisements which could appear on or inside the video's jacket. Other possible solutions included: increased effort in marketing; fund-raising events to raise enough cash to keep the price as low as possible; a subsidy from the school; a package deal with the print yearbook; a shorter, less expensive video; a school-produced video without help from an outside company; and fees which cover costs only with no mark up.

The number of separate solutions and their nature indicates that the respondents looked to solutions which have a history of success in school-related projects. Turning to more advertising, better marketing and fund-raising events are common solutions called upon when the school print yearbook or newspaper is experiencing financial difficulties. Asking for help from the school budget is perhaps the least imaginative of the solutions, but it was prefaced by one of the two respondents who listed it as a one-time, first-year gift to get the program on its feet. Making the video a part of a package deal with the

print yearbook potentially is a healthy move for both publications if the joint price allows enough new sales to cover the losses on the new, lower price. Some advisers, such as Teresa Regina (see Chapter II), report financial success stories based on schools buying and using their own equipment. But, the up-front cost of buying video equipment would likely prevent many schools from starting a video yearbook when a deal with a video yearbook company may cost the school little or nothing to start. The eighth solution, offered by one respondent, basically states that the video yearbook could be affordable to some students if it were not a profit-seeking venture. While this may be true, the question comes to mind of whether the video yearbook might become available only to the wealthiest students, and might at some point become their history, instead of the history of the whole school.

The lack of time of journalism teachers and students was not rated as the most important problem, but it raised many of the most emotional and decisive references. Many of the respondents may have at one time or another fit the part of the overworked journalism teacher with the curiosity but not the time to start new projects. One solution was the overwhelming choice of the respondents. Another was offered by two. The popular solution was to hire a new adviser for the video (not the adviser to the print yearbook) and make the project a new course with a group of students separate from the print yearbook students. The new adviser, possibly

the school's media specialist or at least a co-adviser, should have all the same considerations of the print yearbook or newspaper editor, including the same class load consideration and stipend. That is, the video yearbook should be added to the curriculum in the same capacity as the print yearbook, probably for academic credit. The other solution called for advisers and staffs using video specialists to help cut the time needed to learn the equipment and techniques needed for video.

Three solutions emerged to address the problem of a lack of teachers trained in video. The solution most often cited called for new courses and workshops to train teachers already in the field. The training would be offered by colleges and universities, video yearbook companies and scholastic journalism associations. Another solution referred to the idea that most high school journalism teachers were not trained in journalism. Two respondents suggested that the solution will come through the real teacher of high school journalism advisers -- experience. Another solution advised limiting the amount of technical knowledge necessary by hiring professionals to do the editing.

Seven solutions were offered to the problem that the overall cost may be too high for small schools. The solution most often mentioned was that greater sales or market penetration could be gained through more creative efforts at marketing, including sales to non-traditional

yearbook customers like the town's real estate agents.

Other solutions included: finding new sources for funding, such as the school budget, federal funds, corporate support, fund raisers and booster clubs; increased advertising sales; a consolidated video of four or five small schools; use of a less expensive local production company; use of borrowed equipment; and use of a less expensive prepackaged format.

The solutions, many of which are similar to solutions to the video yearbook's high price, are potentially useful but do not specifically address the special problems of small schools. The yearbook company representative who listed the use of an inexpensive prepackaged format described this as the method by which print yearbook companies have dealt with the financial realities of America's rural schools, which may be small but do have print yearbooks. The prepackaged format was listed by several respondents as a problem, not a solution, but for smaller schools, it may be more the latter than the former.

One solution was the overwhelming choice as the answer to a lack of administrative support for a video yearbook program. All but two respondents described various ways of convincing administrators that the video yearbook was worthy of inclusion in the curriculum. The most compelling specific recommendations included leveling with the administrator about: how much classtime might be interrupted; the short-term and long-term costs in terms of time, space and money;

the educational value of the project to the students involved; and the nostalgic value of the video yearbook to all students. The respondents also suggested emphasizing the public relations uses of the finished product. They further advised that the proposal to the administrator be well-planned and professionally presented. Of the two respondents who did not describe any part of this solution, one wrote that administrators should not be asked for money and the other wrote that if he were an administrator he would not support adding a video yearbook until it was shown that the video program would teach the same critical thinking skills.

Five solutions were offered to address the problem of print yearbook, newspaper, magazine and video staffs all competing with one another for advertising sales. The solution most often listed called for a cooperative effort at advertising sales. All staffs were encouraged to work together, offer lower-priced combination packages for clients who buy advertisements in more than one publication and organize sales efforts to ensure that the publications complement one another instead of compete against each other.

Another solution was based on how to sell advertisements for the video yearbook in competition with the other publications. It stated that a video advertisement would have greater value than a print advertisement and would be easier to sell.

A third solution suggested that the video yearbook

should be financially supported in other ways and that the video staff should not sell advertising. Another solution suggested that competition could be largely avoided if the video program marketed its product well and relied on fund-raising events for further support. The final solution suggested only that members of other staffs would have to work harder when faced by the new competition.

The solution calling for cooperative sales efforts on the part of all publication staffs seems the most workable. Two or three advisers and their editors would have to work together to organize the total sales plan, and some rivalries would likely surface, but by working together on sales the journalism teacher or teachers could effectively deal with what is already a common problem, territoriality and jealousy between the publication staffs. Some video yearbooks, whether by arrangement with an outside company or through the school's own equipment, are produced without advertising. Although much learning may result from the experience of selling advertisements, the idea of relying on other sources of money is appealing. With several school groups in addition to publication staffs selling advertisements or products to the public, administrators, especially those in small towns, may prefer to find alternative methods of financing the video yearbook.

Recommendations for Implementation

The findings should be of interest to high school

journalism teachers, school administrators, personnel of both print and video yearbook companies, students, officers of scholastic journalism associations, and college and university faculty and administrators.

The thousands of high school journalism teachers will want to take a long look at the predicted benefits and problems, as well as the possible solutions. Teachers and administrators are likely to find a variety of ways to offer a video yearbook which is within the buying power of students without threatening the existing publications. The findings offer views of the video yearbook from a number of perspectives, complete with differing views of the value of the project.

School officials should use the findings of this study as the impetus for further consideration of what might be the benefits and problems (as well as the possible solutions to those problems) that their particular schools will encounter should they add the video yearbook.

Personnel of the print and video yearbook companies, as well as the companies which produce both, will want to study the list of benefits to see what the respondents viewed as the value of the video yearbook. Obviously, personnel of video yearbook companies will study the problems because these are the very problems or perceived problems that must be overcome if the video yearbook industry is to reach the heights to which it has been projected.

Scholastic journalism officers and college and

university faculty and administrators will want to use the findings to begin a study of how much interest their constituents have in further training in video. If video yearbooks continue to appear at more and more high schools nationwide, it is logical that the desire for further continuing education training in video production would increase.

Recommendations for Further Research

The study of video yearbooks in high school journalism programs is understandably new, and in great need of further and immediate consideration. As video yearbooks make their way into more schools, quantitative and qualitative studies should attempt to discover how accurate the prognostications of this study were. That is, did the teachers, administrators and students actually experience the benefits and run into the problems predicted here? Were the possible solutions useful?

While the Delphi Technique produced predictions from notable scholastic journalism educators and yearbook company personnel about the potential of video yearbooks, it was not designed to measure the opinions of the nation's population of high school journalism teachers, school administrators or print or video yearbook publishers. No study has yet attempted to measure their opinions, and they will decide the immediate future of video yearbooks at each of their particular levels.

The opinions of students would be worthy of study. If the video yearbook does not prove feasible, it may be because the level of student interest has been overestimated. Does a video-oriented teen culture automatically translate into sales for a video yearbook? Although several companies have bet millions that the answer is yes, no empirical study has been attempted beyond local markets.

Finally, other studies using the Delphi Technique could be useful in encouraging the well-planned and constructive development of the video yearbook as a part of the high school experience. One of the positive characteristics of a Delphi study is that it requires its participants to consider future possibilities; hence, it can be helpful in planning. Use of this technique again in three to five years could help ensure that the entry of video yearbooks in scholastic journalism is planned instead of haphazard. In this study, the Delphi was used to identify possible futures for the high school video yearbook. In future studies, it could be used to identify solutions to problems which will only make themselves apparent in the future. It can be a useful guide to move the video yearbook toward its most effective role in scholastic journalism education.

In Conclusion

With advances in technology and the already strong emphasis placed by many high schools on scholastic

journalism comes the opportunity to take the journalistic experience of high school students into a new realm. The opportunity to augment, but not replace, skills taught through traditional school publications with new skills related to broadcast journalism and video production already has arrived at many schools in the form of a video yearbook. Theoretically, the video yearbook program should offer skills unique to broadcasting or film in addition to several skills common to the creation of any publication, such as writing or the development of critical thinking.

The responses of the group of educators and yearbook company personnel echoed the thought that teaching video will be part of scholastic journalism's future. Even as the respondents listed more problems than benefits to the introduction of the video yearbook to high school journalism programs, many included phrases like, "This will be the wave of the future." If this prediction is true, it will probably be because creative journalism teachers will find a way to make it work (indeed, some are already trying), and ultimately, because the students want it.

Generally, the benefits which were rated as most important were concerned with what students could learn from working on a video yearbook. The emphasis was on lessons learned from the experience of planning and producing a video yearbook. From the standpoint of the education of journalism students, a well-organized and well-taught video class would be tremendously valuable to students, just as

the finished product would have sentimental value in the coming years for all students.

Almost all of the problems related to the introduction of a video yearbook program are administrative, not educational. They are administrative in that they deal primarily with problems in working out the details of how to go about adding a potentially expensive program without damaging existing programs. Such problems are important, but they do not detract from the educational potential which is identified by the benefits. The solutions offered for the seven highest rated problems are a starting place to work out practical solutions for any school's particular situation.

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APPENDIXES

APPENDIX A

RESPONDENT BIOGRAPHICAL INFORMATION

Educators

Martha Akers advises the Saga yearbook of Loudoun Valley High School in Purcellville, Va. In her 11 years as adviser, the yearbook has received many awards, including three Gold and three Silver Crown awards from Columbia Scholastic Press Association (CSPA). Akers has been the recipient of CSPA's Gold Key Award, and she has conducted numerous workshops in the United States and Canada.

William D. Downs Jr. has served as the executive director of the Arkansas High School Press Association for 21 years. He is the chairman of the Communications department at Ouachita Baptist University in Arkadelphia. He has received CSPA's Gold Key Award and the Pioneer Award from the National Scholastic Press Association (NSPA). Downs' Ouachitonian yearbook has won numerous awards, including the Gold Crown.

Jack Harkrider teaches journalism at Anderson High School in Austin, Texas. He is a past winner of Dow Jones Newspaper Fund's National Journalism Teacher of the Year Award. Harkrider teaches at journalism workshops nationwide.

Nancy Hastings teaches journalism and serves as director of publications at Munster High School in Munster, Ind., where she has advised both the school yearbook and newspaper since 1972. Both publications have won numerous awards, including several Gold Crown awards. Hastings has been the recipient of NSPA's Pioneer Award.

Bobby Hawthorne is the director of Interscholastic League Press Conference at the University of Texas at Austin. Hawthorne has served as a speaker and teacher at scholastic journalism workshops nationwide.

James Jordan is an English teacher and the yearbook adviser at Del Campo High School in Fair Oaks, Calif. Jordan, who has been a mentor teacher at Del Campo since 1986, teaches at workshops nationwide, usually on the topic of desktop publishing. Jordan's yearbooks have won four Gold Crown Awards, and he has received the Journalism Education Association's Medal of Merit.

Dorothy McPhillips is the immediate past president of the Journalism Education Association. Before retiring recently, McPhillips spent 22 years as a high school journalism teacher and adviser of both yearbooks and newspapers. She taught in California, Illinois and Washington, and now resides in Orting, Wash.

Sarah Ortman is the executive director of the Journalism Association of Ohio Schools and an instructor in journalism at the Ohio State University School of Journalism. She also advises a newsmagazine and formerly

advised the yearbook at Upper Arlington High School in Columbus, Ohio. Her publications have won Gold Crown and Pacemaker Awards and Ortman has received NSPA's Pioneer Award.

Cheryl Pell is the executive director of Michigan Interscholastic Press Association and a faculty specialist in the School of Journalism at Michigan State University, in East Lansing, Mich. She directs summer courses at MSU for high school journalism teachers. She also coordinates and teaches at workshops for students.

Laura Schaub has taught journalism for 21 years at Charles Page High School in Sand Springs, Okla. She currently serves as director of public information for Sand Springs Schools and as publications adviser for the high school, supervising the yearbook, newspaper and media production class. She and her students recently introduced the school's first video yearbook. Schaub has won CSPA's Gold Key Award and her print yearbook has won the Gold Crown. She has conducted workshops in several states from New York to Arizona.

Edmund Sullivan is the director of Columbia Scholastic Press Association at Columbia University in New York City. As director of CSPA, Sullivan leads one of the nation's two leading scholastic press associations. He presides over all functions of CSPA, from its annual workshops and national competitions to its publications, such as Student Press Review.

Paul Schweiger teaches sales, advertising, business law and accounting at Shaler Area High School in Pittsburgh, Pa. He has advised the school's yearbook for 24 years. Schweiger has received CSPA's Gold Key Award and NSPA's Pioneer Award. His yearbooks have won CSPA's Medalist rating nine times. Schweiger has been a speaker at yearbook workshops for advisers and students, as well as conferences for yearbook company personnel throughout the United States and Canada.

C.B. Watterson is the yearbook adviser at Henderson State University, in Arkadelphia, Ark. Before advising the award-winning yearbook at HSU, Watterson was for 14 years a journalism teacher and yearbook adviser at North Little Rock Ole Main High School. His yearbooks have won numerous awards, including six Gold Crowns and nine Pacemaker Awards. Watterson has conducted workshops nationwide and has been the recipient of CSPA's Gold Key Award, NSPA's Pioneer Award and JEA's Medal of Merit.

Yearbook Company Personnel

John Cutsinger is the marketing communications manager for Jostens Publishing Company. Previous to joining Jostens, Cutsinger was a yearbook and newspaper adviser in Van Buren, Ark. and Austin, Texas. His publications won numerous awards and Cutsinger became known as one of the nation's leading advisers and workshop speakers. He did much writing for yearbook publishing companies before joining Jostens.

Rick Hill is a yearbook consultant for Taylor

Publishing Company in Amarillo, Texas. Before joining Taylor, Hill taught journalism at the high school level in Lawton, Okla. and at Cameron University. His yearbooks at both levels won several awards, including the Gold Crown and Trendsetter. Hill has lectured at conferences and colleges across the country for the past 14 years.

Bob Levitan is the president of YearLook Enterprises, a Durham, N.C. company which produces video yearbooks for high schools and colleges. YearLook was one of the nation's first companies to deal extensively with video yearbooks, and it is arguably one of the most successful. Levitan and his company have been recognized in coverage of video yearbooks by such media outlets as Cable News Network and the New York Times. His company has worked with schools across the country, including Princeton University, the University of Virginia, Duke University, Southern Methodist University and Stanford University.

Harley Martinelli works out of Arkadelphia, Ark. as a yearbook consultant for Walsworth Publishing Company. Martinelli, who previously worked in Kentucky, is the Walsworth consultant for several award-winning yearbooks at the high school and college level, including yearbooks at Ouachita Baptist University, Henderson State University and Arkadelphia High School. Yearbooks under his account have won numerous state and national awards, including the Gold Crown.

C.T. Miller is a print yearbook consultant for Herff

Jones Yearbooks in Coraopolis, Pa. Miller was won numerous recognitions from Herff Jones, including the Pinnacle Club, and has been named to Who's Who in U.S. Executives. Miller also represents YearLook Enterprises in signing up schools for video yearbooks.

David Zeigler has been a print yearbook consultant for Jostens, Inc., for more than 25 years. His home is in Columbus, Ga., and he does business with Georgia high schools of varying sizes. Zeigler directs workshops at many schools, including Auburn University. He also teaches at workshops across the country.

APPENDIX B

INTRODUCTORY LETTER

Dear Ms. Schaub:

I am a graduate student at Oklahoma State University pursuing an Ed.D with a major in mass communication. As part of my dissertation, I am conducting a Delphi study concerning possible effects of video yearbooks on high school journalism programs. The Delphi study will consist of three rounds of surveys sent to experts in scholastic journalism and representatives of yearbook companies.

In a recent conversation with Marjorie Jones, she suggested you may be interested in this research topic. Jim Paschal also nominated you as a potential respondent. Should you agree, your participation would involve responding to three surveys, one each in November (after Thanksgiving), January and February. In each survey you will be asked to make predictions or judgments concerning various aspects of video yearbooks in high school journalism programs.

It is not essential that respondents be from high schools that have video yearbooks, only that they know what a video yearbook is and that they have some ideas or opinions about them. Individual answers will be kept confidential.

I would appreciate a response as to your willingness to participate by Nov. 19. A pre-addressed, stamped envelope is enclosed for your convenience. Thank you for your assistance.

Sincerely,

Jeffrey R. Root

20-2 North University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX C

ROUND I COVER LETTER

Dear Mr. Martinelli:

I want to thank you again for agreeing to participate in my study of the predicted effects of video yearbooks on high school journalism programs. I believe the opinions of both journalism educators and yearbook company personnel are important as more and more high schools are considering the addition of video yearbooks to their curriculum.

Enclosed you will find the first of three questionnaires you will be asked to complete. The purpose of the first round is to identify predicted benefits and problems of video yearbooks in high school journalism programs. Your predictions will be shared in round two, but no name will be connected to any particular answer.

Please return your completed questionnaire by Dec. 11. A postage-paid envelope has been enclosed for your convenience. If you have any questions concerning the questionnaire or the study, please feel free to call me.

Sincerely,

Jeffrey R. Root

20-2 N. University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX D

COVER LETTER FOR ROUND I FOLLOW UP

Dear Mr. Levitan:

I want to thank you again for agreeing to participate in my study of the predicted effects of video yearbooks on high school journalism programs. I have not yet received the questionnaire I sent you in late November, and I am very interested in your ideas and opinions. I have enclosed another copy of the questionnaire in case the first one was lost in the mail.

The purpose of this questionnaire is to identify predicted benefits and problems related to the introduction of video yearbooks in high school journalism programs. Your predictions will be shared with the other respondents, but no name will be connected to any particular answer.

Please return your completed questionnaire soon. A postage-paid envelope has been enclosed for your convenience. If you have any questions concerning the questionnaire or the study, please feel free to call me.

Sincerely,

Jeffrey R. Root

20-2 N. University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX E

COVER LETTER FOR SECOND ROUND II

FOLLOW UP

Dear Mr. Levitan:

Thanks for agreeing to be surveyed as part of my dissertation research, and my apologies for sending the first questionnaire during the busy Christmas season. If you were travelling as I was during much of December, you may not have received the questionnaire or the reminder until after the stated deadline for return. I am still very much interested in your comments. I have enclosed another copy of the questionnaire in case the first one left the house with the wrapping paper.

The purpose of this questionnaire is to identify predicted benefits and problems of video yearbooks in high school journalism programs. All answers will be shared with all respondents, but no name will be connected to any particular answer.

Please return the completed questionnaire as soon as possible. As described in a previous letter, two additional questionnaires will be sent, one in late January and one in February.

Thanks again for your valuable help. A postage-paid envelope has been enclosed for your convenience. If you have any questions concerning the questionnaire for the study, please feel free to call me.

Sincerely,

Jeffrey R. Root

20-2 North University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX F

ROUND I SURVEY INSTRUMENT

Predicted Benefits and Problems of Video
Yearbook as a Part of High School
Journalism Programs

The objective of this round is to predict benefits and problems of video yearbooks in high school programs.

1. List what you believe could be the benefits of video yearbooks as a part of high school journalism programs. For each listing, please explain why you believe it could be a benefit. Use the back of the page if necessary.

2. List what you believe could be the problems related to the introduction of video yearbooks in high school journalism programs. For each listing, please explain why you believe it could be a problem. Use the back of the page if necessary.

Please return your completed questionnaire in the postage-paid envelope provided. Thank you for your participation.

Note: Each question was listed on a separate page to provide enough space for lengthy answers.

APPENDIX G

ROUND II COVER LETTER

Dear Ms. Ortman:

I would like to thank you for responding to the first round of my survey on the predicted effects of video yearbooks on high school journalism programs. I am pleased to report that 100 percent of the respondents participated in round one, and I am hoping I can keep a perfect batting average on this second round.

In the first round I asked respondents to list possible benefits and problems related to video yearbooks in high school journalism programs. The purpose of the enclosed Round II questionnaire is to prioritize the list of benefits and problems generated in Round I.

For each benefit or problem listed, indicate how important or unimportant you think it is by placing a check on the scale. For example, if you think a particular problem should receive top priority, place a check in the blank closest to "important" on the scale. If you believe that a response listed is not actually a benefit or problem, mark the blank nearest "unimportant" and so on.

Please don't go to the trouble of writing out solutions to any of the listed problems. That will be addressed in the final round next month.

Please return the survey by March 5. Thank you once again for your valuable time and thoughtfulness. I value your ideas and opinions. Please call or write if there is any question about the survey or anything I can do for you.

Sincerely,

Jeffrey R. Root

20-2 North University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX H

COVER LETTER FOR THE ROUND II FOLLOW UP

Dear Mr. Harkrider:

I would like to thank you once again for participating in the first round of my study of the predicted effects of video yearbooks in high school journalism programs. One hundred percent of the respondents participated in Round I and I am hoping for the same result on this second questionnaire. Since I have not yet received your response, I have enclosed a new copy of the questionnaire.

In first round, I asked respondents to list possible benefits and problems related to video yearbooks in high school journalism programs. The purpose of the Round II questionnaire is to prioritize the list of benefits and problems generated in Round I.

For each benefit or problem listed, indicate how important or unimportant you think it is by placing a check on the scale. For example, if you think a particular problem should receive top priority, place a check in the blank closest to "important" on the scale. If you believe that a response listed is not actually a benefit or problem, mark the blank nearest "unimportant" and so on.

Please don't go to the trouble of writing out solutions to any of the listed problems. That will be addressed in the final round next month.

Please return the survey soon. Thank you once again for your valuable time and thoughtfulness. I value your ideas and opinions. Please call or write if there is any question about the survey or anything I can do for you.

Sincerely,

Jeffrey R. Root

20-2 N. University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX I

COVER LETTER FOR THE SECOND

ROUND II FOLLOW UP

Dear Ms. Pell:

I would like to thank you once again for agreeing to participate in my study of the predicted effects of video yearbooks in high school journalism programs. I have recently sent to you the Round II questionnaire and a reminder. Since I have not yet received your response, I have enclosed a new copy of the questionnaire.

In first round, I asked repondents to list possible benefits and problems related to video yearbooks in high school journalism programs. The purpose of the Round II questionnaire is to prioritize the list of benefits and problems generated in Round I.

For each benefit or problem listed, indicate how important or unimportant you think it is by placing a check on the scale. For example, if you think a particular problem should receive top priority, place a check in the blank closest to "important" on the scale. If you believe that a response listed is not actually a benefit or problem, mark the blank nearest "unimportant" and so on.

Please don't go to the trouble of writing out solutions to any of the listed problems. That will be addressed in the final round next month.

Please return the survey soon. Thank you once again for your valuable time and thoughtfulness. I value your ideas and opinions. Please call or write if there is any question about the survey or anything I can do for you.

Sincerely,

Jeffrey R. Root
20-2 N. University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX J

ROUND II SURVEY INSTRUMENT

Video Yearbook Benefits and Problems

The objective of this round is to prioritize the benefits and problems related to video yearbooks in high school journalism programs.

I. Benefits

Indicate by a check on the scales which follow how important the benefit is or will be. "I" represents "important," while "U" represents "unimportant."

- | | | | | | | | |
|--|---|---|---|---|---|---|---|
| 1. Learning broadcast journalism skills will make students more marketable for a medium with many job opportunities. | I | — | — | — | — | — | U |
| 2. The video yearbook could eliminate the need for a print supplement to the spring delivery print yearbook. | I | — | — | — | — | — | U |
| 3. The video yearbook will be a means of attracting more students to journalism, including those who presently shy away from journalism because of a lack of skill or interest in writing. | I | — | — | — | — | — | U |
| 4. The video format will meet the needs and desires of the youth market. Videos clearly are popular with youth. | I | — | — | — | — | — | U |
| 5. The video yearbook will be a vehicle for teaching broadcast journalism skills, including writing, speaking, interviewing and video production methods. | I | — | — | — | — | — | U |

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
| 6. As a source of school history, or nostalgia, the video yearbook will include a unique record of the school's sounds and images. | I | — | — | — | — | — | U |
| 7. Producing a video yearbook will help students understand the contributions and limits of television journalism and the power of media. | I | — | — | — | — | — | U |
| 8. Students will learn organizational skills in the process of planning and producing the video yearbook. | I | — | — | — | — | — | U |
| 9. Video yearbook reporters will gain a better understanding and awareness of their own school and fellow students. | I | — | — | — | — | — | U |
| 10. The video yearbook will create enthusiasm in the student body and improve the students' self image as they see themselves in a more exciting fashion. | I | — | — | — | — | — | U |
| 11. Video yearbook staff members will learn selling skills and techniques as they convince others of the value of their project. | I | — | — | — | — | — | U |
| 12. The video yearbook will promote greater awareness of the contributions of the school groups and individuals interviewed. | I | — | — | — | — | — | U |
| 13. Journalism programs, schools and school districts will use the video yearbook as a public relations tool. | I | — | — | — | — | — | U |
| 14. Students will learn to handle responsibility through the use of video equipment and the planning and execution of the video yearbook. | I | — | — | — | — | — | U |
| 15. Cooperative learning will be fostered since the video yearbook requires a team effort. | I | — | — | — | — | — | U |

16. Working on a video yearbook teaches "real world" communication by combining the written word with visual images. I _ _ _ _ U
17. The video yearbook is a creative outlet for imaginative students, especially when interfaced with microcomputers. I _ _ _ _ U
18. Video allows a format for new and creative approaches to film. I _ _ _ _ U
19. Theme development for video yearbooks will take on a dramatic flare since the audio component will be added. I _ _ _ _ U
20. Video yearbooks, when combined with print yearbooks, will provide more complete coverage than the print yearbook alone could supply. I _ _ _ _ U
21. More students could be covered, although individual exposures might not be long or in depth. I _ _ _ _ U

II. Problems.

Indicate by a check on the scales which follow how important the problem is or will be. "I" represents "important," while "U" represents "unimportant."

1. The price of a video yearbook may be too high for many students and lack of sales may keep the price high. I _ _ _ _ U
2. Few journalism teachers are trained in video production. I _ _ _ _ U
3. Video yearbook companies have had little time to develop training and instruction materials to assist teachers and students. I _ _ _ _ U
4. Many companies dealing exclusively with video yearbooks are financially unstable. I _ _ _ _ U

5. Most schools would lack the funds to buy quality video equipment. I _ _ _ _ U
6. Video yearbook staffs would compete with print yearbook, magazine and newspaper staffs for advertising sales. I _ _ _ _ U
7. Video yearbooks would be a threat to the sale of print yearbooks since some students would prefer the video. I _ _ _ _ U
8. Lack of time would be a problem. Journalism teachers and staffs are already overburdened. I _ _ _ _ U
9. Prepackaged video formats pushed by some companies do not take into account the personality of each school. I _ _ _ _ U
10. Interviews may be contrived and interesting only to those being interviewed. I _ _ _ _ U
11. Students may be tempted to focus interviews on those who have ordered a video yearbook. I _ _ _ _ U
12. Bad press will result when the video product does not measure up to student expectations. I _ _ _ _ U
13. Video yearbooks cannot include every member of the student body, which will generate complaints from parents. I _ _ _ _ U
14. The technology may not be around forever. Videocassette recorders may become a thing of the past. I _ _ _ _ U
15. If the video yearbook is done through a company, the learning experience could consist only of how to use a video camera. It may not be worthy of a journalism credit. I _ _ _ _ U

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
| 16. Periodically, a school would have to ask for edited sections of the video yearbook in order to ensure a quality final product. | I | — | — | — | — | — | U |
| 17. Few administrators would support a video yearbook program when they have to make choices for space, time and money. | I | — | — | — | — | — | U |
| 18. Students may have problems with libel and plagiarism. | I | — | — | — | — | — | U |
| 19. Lack of technique will be a problem until students learn to use the video equipment in a journalistic sense. | I | — | — | — | — | — | U |
| 20. Organizing the video yearbook staff to cover all important events may be a problem, especially if more than one event is scheduled for the same time. | I | — | — | — | — | — | U |
| 21. Recruiting a video yearbook staff may be difficult. | I | — | — | — | — | — | U |
| 22. Production of the video yearbook by someone other than the journalism classes may not be "journalistic" in nature and may not be as beneficial to the students. | I | — | — | — | — | — | U |
| 23. Coverage may not be balanced and fair (including academic life and the entire student body). | I | — | — | — | — | — | U |
| 24. Unless student staffs get together early in the year, they are likely to miss events that cannot be recreated. | I | — | — | — | — | — | U |
| 25. There is no tradition or great desire for this new medium. | I | — | — | — | — | — | U |

26. It will be difficult to keep the overall cost of the project affordable to smaller schools with less than 1,000 student population.	I	—	—	—	—	—	U
27. The video yearbook may replace the print yearbook as a historical document and keepsake of the high school years.	I	—	—	—	—	—	U
28. The video yearbook will be difficult to market until it attains a reputable track record.	I	—	—	—	—	—	U
29. The full life of a video tape cannot outlive the full life of a print yearbook.	I	—	—	—	—	—	U
30. The video yearbook is not a quick reference (no index).	I	—	—	—	—	—	U
31. The video yearbook lessons the need for writing skills -- some will just wing it.	I	—	—	—	—	—	U
32. The video yearbook lessons the need for layout design skills.	I	—	—	—	—	—	U
33. Sales will be limited to the segment of the market that owns VCRs.	I	—	—	—	—	—	U
34. Music may be used in violation of copyright laws.	I	—	—	—	—	—	U

Please return to:
 Jeff Root
 20-2 N. University Place
 Stillwater, OK 74075
 (405) 744-1723

APPENDIX K

ROUND III COVER LETTER

Dear Mr. Jordan:

Thank you for responding to the first and second rounds of my survey on the predicted effects of video yearbooks on high school journalism programs. The enclosed questionnaire represents the final round of the survey and, as always, your participation is greatly appreciated.

The objective of the third round is to identify potential solutions to the problems predicted by respondents in the first round and rated as important in the second round. Feel free to brainstorm and come up with any method or idea which might address the predicted problems.

I am tremendously grateful to have had the cooperation of such a distinguished group of journalism educators and yearbook company personnel. As I stated in an earlier letter, no individual has been identified as the author of a particular response. However, I will list the names of all 19 respondents in the methodology chapter. I also would like to give a slightly more detailed description of each respondent in an appendix. I would assist me greatly in this matter if you could include with your response a vita/resume or whatever brief biographical material you would like for me to use.

Please return the questionnaire and vita by April 19. I plan to send you a copy of the results when the dissertation is completed in May. Thank you once again for your valuable time and thoughtfulness. Please call or write if there is any question about the survey or anything I can do for you.

Sincerely,

Jeffrey R. Root

20-2 North University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX L

COVER LETTER FOR ROUND III FOLLOW UP

Dear Mr. Zeigler:

Thanks again for responding to the first and second rounds of my survey on the predicted effects of video yearbooks on high school journalism programs. Since I have not yet received your response to the third round, I have enclosed another copy of it. This is the final round of the survey (and the final step of my dissertation!), and, as always, your participation is greatly appreciated.

The objective of Round III is to identify potential solutions to the problems predicted by respondents in Round I and rated as important in Round II. Feel free to brainstorm and come up with any method or idea which might address the predicted problems.

I am tremendously grateful to have had the cooperation of such a distinguished group of journalism educators and yearbook company personnel. As I stated in an earlier letter, no individual has been identified as the author of a particular response. However, I will list the names of all 19 respondents in the methodology chapter. I also would like to give a slightly more detailed description of each respondent in the appendix. It would assist me greatly in this matter if you could include with your response a vita/resume or whatever brief biographical material you would like for me to use.

Please return the questionnaire as soon as possible. I plan to send you a copy of the results when the dissertation is completed in May. Thank you once again for your valuable time and thoughtfulness. Please call or write if there is any question about the survey or anything I can do for you.

Sincerely,

Jeffrey R. Root
20-2 North University Place
Stillwater, OK 74075
(405) 744-1723

APPENDIX M

COVER LETTER FOR THE SECOND

ROUND III FOLLOW UP

Dear Mr. Levitan:

It's not too late! I'm wrapping up my dissertation on video yearbooks this month and I'd love to include your ideas. I have enclosed another copy of the third and final round questionnaire. I had a 100 percent return rate for the first two rounds and I'm hoping to keep it up for the last one.

The objective of the third round is to identify potential solutions to the problems predicted by respondents in the first round and rated as important in the second round. Feel free to brainstorm and come up with any method or idea which might address the predicted problems.

I am tremendously grateful to have had the cooperation of such a distinguished group of journalism educators and yearbook company personnel. As I stated in an earlier letter, no individual has been identified as the author of a particular response. However, I will list the names of all 19 respondents in the methodology chapter. I also would like to give a slightly more detailed description of each respondent in the appendix. It would assist me greatly in this matter if you could include with your response a vita/resume or whatever brief biographical material you would like for me to use.

Please return the questionnaire as soon as possible. I plan to send you a copy of the results when the dissertation is completed in early June. Thank you once again for your valuable time and thoughtfulness. Please call or write if there is any question about the survey or anything I can do for you.

Sincerely,

Jeffrey R. Root

APPENDIX N

ROUND III SURVEY INSTRUMENT

Possible Solutions to Predicted Problems of Video Yearbooks

The objective of this round is to provide possible solutions to predicted problems related to video yearbooks in high school journalism programs. In Round II, you were asked to rate 34 problems on a scale of importance. The following are the seven problems that received the highest ratings (most important). In the space following each problem, please provide what you believe to be a possible solution or a way to address the problem.

1. Prepackaged video formats pushed by some companies do not take into account the personality of each school.
2. The price of a video yearbook may be too high for many students and lack of sales may keep the price high.
3. Lack of time would be a problem. Journalism teachers and staffs are already overburdened.
4. Few journalism teachers are trained in video production.
5. It will be difficult to keep the overall cost of the project affordable to smaller schools with less than 1,000 student population.
6. Few administrators would support a video yearbook program when they have to make choices for space, time and money.
7. Video yearbook staffs would compete with print yearbook, magazine and newspaper staffs for advertising sales.

Note: The questionnaire was separated into three questions on one page and four on another in order to provide ample space for answers.

APPENDIX O

ROUND I VERBATIM RESPONSES

Benefits

The following were the answers when the respondents were asked to predict the benefits related to video yearbooks in high school journalism programs. Answers are divided into two groups, educators and yearbook company personnel.

Educators

1. Exposure to a medium which will provide job opportunities for many journalists for years to come. I see this area with more job possibilities than any other right now.
2. Extension of the print yearbook. For spring delivery yearbooks especially, the video yearbook could easily become a supplement which would eliminate the necessity for a printed supplement or covering the spring of 1991 in 1992's book.
3. Attracts a type of student who might not normally be involved with a school publication. Many less "academic" students sometimes shy away from publications staffs because they don't write well, draw well, spell well, etc. This more physical active medium allows them to see things in their way and the expression is not just a written format.
4. Meeting the needs/desires of the market. Few students don't have VCR's now. They are used to color, sound, music, etc. They want & like the video yearbook because it is closer to what they see & hear daily. And, print yearbooks often cannot afford massive amounts of color.

5. Exposes students to the fact that TV is journalism, also. And, not just the form of entertainment they consider it. The emphasis in a well produced video yearbook will show the research, the range, the importance of truth, etc. in a non-print medium.
6. Teaching of broadcast journalism skills and video photography, including writing, editing and preparing video.
7. Another good source of school history, memories and PR.
8. A means of interesting more kids in journalism.
9. Knowledge of video equipment. Skills derived from video yearbook class would include use of video cameras and related equipment. The video camera is becoming as pervasive as the 35mm camera, and the class would teach lifetime skills in its use and maintenance.
10. Knowledge of video reporting/production/editing. Students would learn how to collect and edit information into coherent stories.
11. Understanding of the media and how it can be used and abused in the generation of information. Student live in an information age, and need to be cognizant of the power of the media. Studies today show that most people receive most of their news information from television. A video yearbook class would inculcate in students a healthy skepticism for the ability of video to tell the complete story, and may prompt them to seek more information from written sources.
12. Provide students with an opportunity to develop organizational skills related to setting up taping dates, planning for that taping, and determining what should be included in the report.
13. Building skills in interviewing and preparation of questions in order to do an effective interview.
14. Better understanding and awareness of the school they attend. This would exist because of the need to do research so that report or footage might report on a rather accurate event instead of a biased commentary.

15. Create enthusiasm in the student body. As they see themselves and their school and fellow students on video -- just as TV and movies -- they begin to see themselves and their schools in a more exciting fashion and then think that they are also a part of the bigger world outside of their own school.

16. Develop selling skills and techniques. They will see the value of convincing fellow students of the value of their project and then find ways to develop publicity or advertising relevant to its sale.

17. Greater awareness of the needs of others. When preparing their total video report they see the value of contributions of each and every sport, each and every activity and the total academic and activity programs.

18. Makes the journalism program appear to be more than just words/print and stills. Helps students see that motion pictures or video tape is also an important part of the total journalism picture and that these fields offer many opportunities for them also.

19. Involve a different segment of the student population. Many students do not work on yearbook/newspaper staffs because they do not feel they can write, draw or design but they do like to talk and do like to record visually the reflections of others.

20. Provides just another reminder of those important high school years.

21. If the students themselves write and produce the video yearbook, a tremendous learning experience would take place. Students would learn a new writing style, production methods, lighting, audio, etc.

22. Students would expand their knowledge base. Working on the video yearbook would be one more item they could add to their skills lists.

23. Learning to write tight would be a benefit. Students would learn the differences between writing styles for print and broadcast.

24. Having a video yearbook would help preserve the sounds of the school. That is something that a traditional print yearbook cannot do.

25. The end product could be worth it! People would love it. It's something that everyone would keep and would be another way to record the events and highlights of a particular year.

26. Introduction to careers -- An opportunity for students to get a glimpse of a career with the electronic media.

27. Experience in using production equipment --
Would develop skills in using equipment
Teaches responsibility when using equipment
Teaches skills in working with others since it requires a team effort.

28. Develops speaking and writing skills
Use of interviewing skills
Writing of story boards
Script writing
Editing
Speaking on camera

29. I believe that video yearbooks should be incorporated into the total journalism program because video is definitely the wave of the future.
We are a visual society and we are preparing our high school students for the "real world." Video yearbooks help students learn to communicate through both the written word and through visual images. Students who put together a journalistic video yearbook learn to tell a story through words and moving pictures. They capture the events of each day and preserve them forever in a complete "time capsule."

30. Video yearbook production teaches students to plan, organize, write, meet deadlines and work together.

31. The video yearbook is also a means of preserving history in a visual format for future generations. Copies of the video yearbook should be placed in school and community libraries and could be used to compile a history of the school in the future.

32. They are also great public relations tools for school districts.

33. The video yearbook gives the additional dimension of sight and sound to the printed yearbook.

34. This not only benefits the student but serves as an invaluable history for future classes and for the students' families for future generations.

35. The video yearbook also provides a valuable learning tool as students receive training in how to shoot an edit video production.

36. Educating/training students in communication skills they will need to compete favorably in the job market of the 21st century. General benefactors of video yearbooks will be the student body, specific ones will be video-yearbook staffs. Core curriculums in high schools are changing. Writing/communication skills are being emphasized across the curriculum.

37. Working in front of a camera, handling a camera, and orchestrating a video yearbook requires planning, training, goal-setting, a clear work ethic on the part of the staff and adviser.

The number of mass media/broadcast/journalism majors in colleges and universities is increasing. Many students leave their high school base unprepared for such a vocational choice. Working with video yearbooking should heighten their awareness of the field and make them more marketable, more confident collegians.

38. A pictorial and historical reference of the year. If the staff takes its job seriously and films consistently newsworthy, memorable, historic activities and events, a video yearbook may become a really valuable historic keepsake (that is, if manufacturers of video tape improve the longevity of their products).

39. Creative Outlet for Imaginative Students.

Video is a burgeoning industry. Students working with microcomputers can interface with the video camera, creating a variety of special graphic effects on screen. No longer is the viewer's imagination challenged with a simple frame-by-frame video view of the year. A number of young people believe all video should be MTV. However, students can be trained to incorporate stunning graphic effects with a precise verbal/pictorial report. The resulting video volume may be the first of many projects in a student's vita in the upcoming century.

40. Video allows a format for new and creative approaches to film.

Students will be training students, not unlike newspaper or yearbook staffers do now. The difference is the format. The traditional yearbook theme always opens in an introduction section of three to seventeen pages. With video, a peek inside the video volume might appear initially as a teaser. Such a teaser approach would clearly be frowned upon in traditional yearbooks. While movie makers lead in with vivid, candid photos, dialogue, it is not easy to do that with a printed piece.

41. As our world becomes more and more visually oriented, keeping a step ahead often takes a new product in the line.

I have thought for some time that video, compact disc, etcetera will be the wave of the future. My only problem with that futurizing is expense. When will the average consumer be able to purchase a video disc, a video tape yearbook for a reasonable cost? Further, when will the consumer have personal equipment at hand to preview it? It is like Charlie Brown says, "Whenever a person comes up with a great idea, someone has to mention budget?"

42. As computer generated graphics and magazine and billboard advertising become more graphic, more sales oriented, the print world is often the stepchild format for such sales.

A good yearbook staff will probably see the need to produce both traditional print and video books. I'd think that would be the only ethical compromise as we become more video-oriented. Video yearbook staffs will need to generate revenue just like print journalists, eh? Clever graphic ad sections in video pieces will showcase talented student ad/marketing/salespersons.

43. Develop broadcasting journalism skills for the high school journalist:

Why? Many high schools offer solid verbal and visual skills for print journalism, but little in broadcasting. As many students want to pursue a career in some aspect of broadcasting. This could provide a valuable introduction to career opportunities.

44. Improve self-image, diction, speaking skills:

All aspects of oral communication, as well as self-esteem, would be reenforced and developed with the "live" moving picture.

45. Time management/team membership/organization, etc.

All the "non-journalism" benefits of staff membership on a print publication (yearbook or newspaper) would be equally reinforced in a video program.

46. Video yearbooks would give teachers an opportunity to instruct students in the use and production of television news. This would give students a job skill which could be used in the outside world, and would help them better understand the medium and its impact on a viewing public.

47. Video yearbooks would give the student body a permanent record of their year in high school, presented in a modern medium they're familiar with. The impact of television on our society is proof enough of its importance to teenagers who will become adults. It also gives the opportunity to provide a more realistic portrayal of high school life at a particular high school, during a particular year.

48. Video yearbooks allow student creativity to be used in a different medium, which provides yet another channel for enlarging student experience and imagination.

49. Most students interested in a journalism career want that career to be in the electronic media. A comprehensive video yearbook program would give students valuable experience and an insight into the workings of the electronic media. It would provide a great draw for a journalism program.

50. I'm convinced electronics in journalism is the wave of the future, and video yearbooks would provide a step in that direction. There already are schools experimenting with CD yearbooks, and this, coupled with the coming electronic photography will need to be addressed in a high school curriculum.

51. Video yearbooks could bring a new dimension to high school journalism. With the widespread introduction of cable television (more than 60 percent penetration in American homes), Americans have come to expect great variety in video and aural entertainment. The availability of this new technology trains young people, in particular those born since 1970, in fast-paced infotainment media such as cable television, CNN, compact discs and laserdiscs. Print communication is no longer a major source of entertainment, though it still provides the majority of information and news for us.

52. High school journalism needs to tame the video beast by incorporating video yearbooks into its repertoire of media. Just as school magazines gave way to newspapers in the 1920s, and just as yearbooks shifted from photo album scrapbooks to journalism media in the 1970s, so video needs to be domesticated into student journalism. If high school journalism fails to bring videos into the family, so entertainment and audio-visual approaches that lack the training and skills found in a journalism approach to video.

53. Video yearbooks could provide the sights and sounds that print yearbooks cannot. This enlarges the news communicated by the yearbook (print form) and adds entertainment value impossible to show or tell in print.

54. New technology that marries video photography and desktop publishing technology will permit widespread use of Macintosh-based video production for editing, titling, special effects and general video production. This means that video will be a major new source of photographs for the print yearbook, since the Mac-based technology can now "grab" an individual frame from a videotape, transfer it to electronic (digital) form on disk, edit or retouch it, and then transfer it to a page layout program (for print) or to the videotape (for video yearbook).

55. More complete coverage of the school year. If we believe that one of our "missions" as yearbook journalists is to report the year as accurately and in as much detail as possible, a video yearbook is just another way to help achieve that goal.

56. More students can be covered. Another goal of yearbook journalism is to try and cover each student somewhere in the book and in a video context this could be even easier although individual exposure might not be long or in depth.

57. It will give us a vehicle to train students in television/broadcast journalism. We need to train students who go into television first as journalists and here is another way to begin the process.

Yearbook company reps

1. Theme Development -- In developing a video theme the visual impact has the opportunity to take on a dramatic flare in the form of audio presentation. More than simply writing the form must be pleasant to the ear.

2. New skills developed beyond the old perceived "writing & photography" mode. Learning and using different equipment and using verbal skills. (broadcast journalism).

3. Educational:

The student would receive hands on training of video operation and use. This could be a motivational item to a career in this part of journalism. Video seems to be the latest medium for communication in such areas as TV, promotional items such as cities and organizations.

4. Personal confidence:

This could be a way to improve personal confidence especially in being able to think fast on your feet. This would also be a way in seeing where you may be weak and can improve your image as others see you. By improving these items would give you more confidence in yourself.

5. Advantage of Video Yearbook:

Would give sound as well as the image for review some years down the pike. Would present the action (movement of subjects) which is interesting later. Again, the use of video equipment and technique in video tapping.

6. Sight and sound of daily routines as well as special activities and events.

7. On-site, continual movement record of activities and events.

8. Reporting and writing skills could be polished and refined.

9. Photo content and composition could be stressed.

10. Explores a medium in addition to print.

11. End result (video) is more spontaneous and has more "kid" appeal.

12. More realistic coverage:

The video yearbook would provide the purchaser with as complete a package of emotions and feelings than would currently be possible. The purchaser could hear, see and feel the action and the sounds of the selected events of the year.

13. Video training:

The students involved in the production of the video yearbook could be trained in an important skill: video editing and production. The students would have to edit their tapes and make value judgements based on what the majority of their customers would want to see and hear. Just the operation of the camera and the filming and capturing the sounds on the tape could be a valuable learning experience for any students interested in a career in audio-visual arts.

14. More thorough coverage:

Very often the printed page is not sufficient for evoking within the reader the memory of an event. The video yearbook would provide the viewer with the sights and sounds of the actual event. A more accurate placement of "TIME" and "FEEL" of an event would be possible.

15. They add another area of skill training to the curriculum. (education)

16. They provide additional opportunities for student participation. (extra-curricular)

17. They add a new dimension to coverage of the school year. (archival)

18. They provide an additional communications tool for the school. (public relations)

19. Meaningful Educational Experience:

Just as students learn about print journalism from producing newspapers and yearbooks -- so too students can learn about media journalism by producing a vrb. Today's students need to learn about media journalism because they receive most of their information about the world from media sources -- TV, radio, film, etc.

20. Expanding our terms further, students can learn how music and different editing and camera techniques can manipulate the viewers impression.

21. Production of a product that not only records history but also grows in sentimental value as time goes by. The vrb is a valuable historical archive.

One that can be viewed to see how people really looked, what they thought, etc. The vrb is also a valuable momento that touches people on a sentimental level many years after high school. It is a product that will produce laughter, tears, and joy long after students leave their school.

22. Vyb's can increase school spirit and awareness. Vyb's tend to make students feel good about themselves and their schools. This is of value to many high schools. When students watch a vyb, many often comment, "Hey, I didn't know my school was that much fun."

Problems

The following were the answers when the respondents were asked to predict the problems related to the introduction of video yearbooks in high school journalism programs. Responses are divided into two groups, educators and yearbook company personnel.

Educators

1. The tendency to make them long music videos instead of journalism that tells a story with words and photos

A majority of the video yearbooks I have seen have not been journalism at all but rather a group of candid shots spliced together with somewhat contemporary music in the background. Very little insight was offered about the uniqueness of the individual year. Most have no script except for some, usually dorky Q and A stuff.

2. Competition for the student dollar

Sales of the print yearbook may go down in some school settings as the competition becomes more fierce for a limited number of student dollars.

3. Lack of support from administrators

Few would support such a program over other programs when they have to make choices for space, time and money.

4. Cost.

With the economic slowdown/recession, fewer students may be able to buy the video yearbook. And, as with so many areas, quantity is important to reduce price.

5. Without good journalistic training and good support from a trained adviser and company representative, video yearbooks could turn into a funniest school video yearbook or video yearbook bloopers. Students must be taught the difference between home videos and a journalistic product like a video yearbook.

6. Equipment.

Maybe this should be under costs, but the need for quality equipment and enough equipment (often one camera isn't enough) is important. Events occurring simultaneously should be covered equally as well for thorough, complete coverage.

7. Lack of companies willing to help schools produce quality products. Some companies have closed their video yearbook groups; other video yearbook only companies have ceased to exist. To my knowledge, there is only one strong, competent company willing to help educate the students, too. Can one, even two companies meet the needs of the schools across the country?

8. Lack of knowledgeable instructors

9. Lack of equipment (videocameras, editing machines, etc.)

10. Competition for sales with newspaper, magazine and print yearbook

11. High cost of sales prohibiting students to buy it. The high school I teach at had an outsider produce the school's first video yearbook last year with the help of a few kids. It was poorly done and cost almost \$40; hence it sold very poorly!

12. Competition for advertising revenue (if used on yearbook video).

13. Shortage of qualified teachers. Most teachers do not have journalistic backgrounds necessary to teach a video course.

14. Overburdened journalism teachers. Many of these teachers already advise newspaper and yearbook, as well as teach several classes. They do not have time to produce another journalistic product.

15. Lack of funds. Schools are finding it more difficult than ever to make ends meet, and video equipment can be quite expensive.

16. Inconsistent support. Video yearbook production companies have not shown an ability to weather difficult economic times. Some have gone out of business in the middle of the school year, leaving high school staffs stranded.

17. The same people who do the yearbook/newspaper are frequently the ones asked to do this also. The time that yearbook advisers, editors and staffs spend on yearbook is more than most coaches, directors spend on anything in school. Asking them to do another project is criminal.

18. The video reports frequently follow some preliminary format. This does not take into account the actual attitude, mood, and personality of the particular school that they are taping. An example in our school was that three times as much time was spent on football than the other sports and yet our football team is the least successful team in school.

19. The interviews are not too candid. In an attempt to include everyone who ordered a video in the video students are asked to come down to answer various questions about themselves or their school. These are really not too interesting to anyone other than the one in the interview.

20. It presupposes that after just a little training that the student video staff members will be able to do the kind of interviewing, taping and editing that is done on 60 Minutes or other TV shows. What results is that viewers excuse them yet are still disappointed by what they see.

21. As much as they try they do not include everyone who bought a video. This results in reactions from parents who care only about their own child(ren) and are disappointed if they are not in it -- OFTEN. I had a mother complain last year when her son only appeared twice in the 30-minute video. I viewed the video again and discovered he was in it 5 times. She either missed them or didn't count 3 because he didn't get to say anything those 3 other times.

22. Some schools actually think it could replace the yearbook and occasionally students buy one with this in mind. In my speaking experiences I worked with a school in Mississippi that did do away with the actual yearbook for the video. They found they still had to put out a little "record" book of the year.

23. They cost too much. With few video tapes going much beyond \$29.95 today the video yearbooks are a bit overpriced. Ours this year was to be \$39.95 on early order and \$47 for late order. We opted not to do one. Our student voted -- with about 300 ballots turned in only 36 agreed to pay this price and another 39 said they might buy one for less. We have a school student body of 1195 which means that about 900 never even turned the form in.

24. Finding a qualified teacher/adviser to take on the video yearbook might be difficult.

25. The technology might not be around forever. VCRs may become a thing of the past.

26. If the video yearbook is done through a company, the learning experience could be minimal. In some cases, it might not be worthy of journalism credit.

27. Getting equipment could be expensive. That means there might be less money for other journalistic endeavors.

28. Not knowing what you are getting at the end of the school year could be dangerous. A school would have to ask for edited sections of the video throughout the year.

29. A school could connect with a poor, fly-by-night video company. If that happens the first time a video yearbook is done in a school and the quality is poor, the product may not sell -- even when a better company is employed.

30. Such an endeavor may take away from the traditional print yearbook. Although most people believe that the video yearbook will never replace the print yearbook, students may not understand that and prefer the video yearbook. Some schools are selling them as a package, and that makes sense.

31. Lack of trained teachers:
Teachers not trained in the field would be handed the assignment much as yearbook advisers have been in the past.

32. An understanding of libel and plagiarism would be very important.

33. Lack of materials:
No generic materials, only specialized company materials place schools in a tenuous and dependent position.

34. Time is always a problem. For the already over-worked adviser, another project is not usually welcomed. A class should be created for the purpose of producing a video yearbook. It should not be a part of the regular yearbook staff's job, as the students on the yearbook staff usually are spending a tremendous amount of time on that project.

35. Video equipment is also quite an expensive investment for school districts. Grants are available for creative teaching projects and might be provided for this type of equipment.

36. Learning to use the video equipment in a journalistic sense may also be a problem for some schools. Some schools have the video camera and "hire" the editing and reproducing to be done by a production company.

37. In addition, the organization of the staff may be a problem for some. Occasionally we have found that we needed two cameras at one time to cover several events which were happening all at once; however, this hasn't been a big problem for us.

38. Staff recruitment may also be a problem for some schools; however, it is not a problem for us.

39. Locating a faculty adviser may be a problem, but in our situation, we just established a class and used a certified journalism teacher to teach it.

40. In some schools, the video yearbook is produced by someone other than the journalism classes. I would say that this might be a problem due to the fact that usually those types of projects are not truly "journalistic" in nature and might not be as beneficial to the students participating in them.

41. Cost:

Cost would be a problem for some schools, although video cameras -- good ones -- can be purchased for less than \$1,000.

42. Significant coverage:

Significant coverage could also be a problem, particularly if too much footage is given to sports and not enough to academic life and other aspects of student life ... and the video should show the "ugly" people as well as those who are "pretty."

43. Lack of foresight:

Lack of foresight -- unless student staffs get together early in the year, they are likely to miss events that cannot be recreated.

44. Lack of technique:

Lack of technique -- unless student staffs are thoroughly trained in shooting techniques, lighting, etc., the video can turn out to be an unsightly mess.

45. Money to establish and maintain a quality video yearbook program.

Granted, in many districts across the country, the high school journalism classroom has been retooled to accommodate microcomputer(s) for word processing, generating art and graphic designs, and paginating newspapers and yearbooks. The process was not an easy one. Initially the nemesis seemed to be finances. Granted, there are video yearbook companies in place in the country, ready to handle the client's school, but what percentage of the cost (if any) goes back to the school for purchase of video equipment? Ultimately, with quality video cameras in audio visual segments of a school's library or journalism room, an enterprising staff should be encouraged to create their own video book.

A fringe benefit might be the growing number of households with video cams in place, making the video equipment more accessible to student staffers.

46. Complete coverage of all viable activities and events. If a company is hired to produce the video, how would a staff insure the filming of each pertinent event? Too many variables to consider with outside vendor.

47. Initial negative reaction over pricing of video yearbooks among student consumers.

Video yearbooks will cost money. In California, the market can bear a video yearbook costing as much as \$50 per volume. Some sell for \$75. Couple the price of a video yearbook with that of a newspaper subscription and that of a printed yearbook and a student could easily pay over \$100 for the package.

If staff members work to keep the cost down, then the video product has a greater chance to be consumed and that should be a real importance to a journalist.

48. Negating the printed book for the video product. Enough said, eh?

49. Bad press when video product does not measure up to student expectations.

Generally, a yearbook contains at least one photograph of every student in the school plant. Auxiliary members of the school scene are also pictured. The highly individualized medium of video may eliminate rather than include a democratic cross section of the student body. Most viewers are not fans of wide angle shots of screaming students in stands at a ball game or in an auditorium at an assembly.

50. Qualified instructor with the time to provide adequate instruction and produce a quality product. I know I personally am over-extended advising the yearbook and newspaper now. There is no way I could take on another project.
51. Money in school budget to provide a qualified instructor/adviser.
52. Finding a qualified teacher in journalism and broadcasting/video. (Many of the video yearbooks I've seen are poor quality from a journalism standpoint.)
53. Editing equipment.
54. Video yearbooks would present a real challenge to the sale of traditional yearbooks. There's definitely a place for both in a comprehensive journalism program, but I believe students would be more prone to buy a video, than a printed book. Unfortunately, it might be several years later when they discover they also want a printed book, but it's too late.
55. Most students would find it financially difficult to purchase both a video and print yearbook in a package "deal."
56. Currently, it's extremely difficult to learn video production and maintain journalistic control over a video yearbook because few schools can afford the expensive editing equipment which would be required. Most video yearbook company products I've seen offer a student no more education than how to use a video camera. There are one or two companies which allow a great editing latitude to students, but mail communications between two distant points is very difficult, and creativity and meaning often get lost in the process.
57. Equipment costs and training costs could be considerable. As with any new technology, these are not easy to predict until one has a year or two of experience. Students, however, are becoming increasingly familiar with camcorder equipment, which has become cheaper, smaller, more lightweight, and increasingly point-and-shoot (compared to earlier models). The line between "professional" and "consumer" video equipment has blurred somewhat as more of the features previously found only on the former have been incorporated into the latter. This allowed greater creativity by students, who are beginners. It reduces the learning curve and shortens it.

58. Resistance by students to using video equipment in a "journalistic" fashion instead of an infotainment fashion.

Yearbook reps

1. There is no tradition or great desire for this new medium. (lacks mass market).
2. Finding administrative support for such a project. (justify need)
3. Finding personal (teacher/adviser) willing to devote time to the project. (staffing)
4. Keeping cost of finished video in line with people's willingness to pay. (cost)
5. Keeping overall cost of project affordable to smaller schools with less than 1,000 student populations.
6. Finding a reliable production/support company to assist in the project.
7. A Financial Failure:
Because of the higher cost involved with a lower volume of sales of video yearbooks, the per unit cost prohibits many students from purchasing a video yearbook. The potential for financial disaster can be great if the staff commits to ordering more video yearbooks than can be successfully marketed at the school.
8. Potential exists for taking over the printed yearbook:
A move that is remote yet within the realm of the possible. With the advent of more and more VCR's and the acceptance of the commonplace video movies, the potential is there for the video yearbook to take the place of the printed yearbook.
9. Poor quality:
Most high school yearbooks are surprisingly very well done. When they are finally printed they come out looking very professional. A video yearbook could rely on the ability of one or two students who run the camera and the sound. If they mess up the original with low light and poor sound reproduction, the final product to the student would be poor indeed. A printed yearbook relies on the help of several more students.

10. Little or no instruction from the video production company:

Over the course of 50 years the yearbook companies have perfected the manuals, supplies and instruction that is important for the production of a yearbook. The school would have to rely on a new industry with little time to prepare the students in the proper way to handle and operate the camera equipment. This would vary from production company to production company. Some might be outstanding while others might just send the equipment with a one page operations manual for the equipment. The students would need to be instructed in how to film as well as what to film and what not to film.

11. Marketing:

A yearbook is easy to market as it is a tangible.

The video yearbook would not be as easy to market.

I invest in Disney films because I know that Disney usually comes up a winner. I would not be as ready with my \$45 to invest in a couple of high school students sitting at a card board table telling me to give them my money for a student video project. This objection, in time, could be overcome with the acceptance of the video yearbook as a staple and as younger students see their older brothers and sisters and friends video. But initially this would be a tremendous obstacle.

12. Balanced and fair coverage

13. Inclusion of all students and facets of year and campus.

14. Keeping a balance between educational process and production needs.

15. Competition between print book and video program.

16. Not Permanent Record:

Even though video is nice at the time, we must realize that video is not a "Live-forever" item. The full life of a video tape can't outlive the full life of the printed yearbook. Printed notes and histories have survived for centuries with proper care. Even with good care, the video tape will not outlive the printed matter.

17. Can Review Printed Yearbook With Ease:

With the printed yearbook those memories are readily available when desired without special mechanics to view them. With the video you must have a cam-recorder or VCR available to be able to look and enjoy your memories. The printed yearbook is there when you want and need it -- no hassle.

18. Costs:

Even though the cost of the printed yearbook is going up each year, it is still the most cost effective way to recording the memories of your school days. No matter how much a printed yearbook will cost in the future one has to remember that it is an "Original" item as no year will ever be the same. If you consider the cost of all the items needed to produce a quality video, the printed yearbook will even look better.

19. Lessen the need for writing skills -- some will just wing it.

20. Lessen the need for layout design skills.

21. Should not be sold in the some vain with yearbook and/or newspaper.

22. Is not a quick reference (no index) and must have proper equipment for replay.

23. Sales will be to segment of market that own VCRs.

24. There are no problems associated with the introduction of vybs per se. There are problems that can result from any student project that also have particular twists in regard to the vyb. For instance, if students videotape another student drinking alcohol or doing drugs and they put this in the vyb. Or if students do not include every important group in the vyb or misrepresent them in the vyb. These are all things that can occur with any student project.

25. Another problem could arise if music is used illegally -
- that's a violation of copyright law.

APPENDIX P

ROUND II VERBATIM RESPONSES

Round III provided the respondents with the opportunity to describe possible solutions to the seven problems which had received the high ratings (most important) in Round II. Responses to Round III are presented below. Responses are organized so as to list all possible solutions under the predicted problem to which it corresponds. Respondents are listed as either educator or yearbook company professional. No particular answer is paired with a particular respondent to preserve anonymity.

Respondent

#1--educator
#2--yearbook company professional
#3--educator
#4--educator
#5--yearbook company professional
#6--educator
#7--educator
#8--educator
#9--educator
#10--educator
#11--educator
#12--educator
#13--yearbook company professional
#14--educator
#15--educator
#16--educator
#17--yearbook company professional
#18--yearbook company professional

Potential Solutions to Predicted Problems

Problem: Prepackaged video formats pushed by some companies do not take into account the personality of each school.

#1. We worked with a publishing company the first year and found it difficult to deal with their demand for "chronological" order of presentation. Their pre-packaged "world news" was ok. We just decided to hire an editor to edit the tape the way we wanted it to be.

#2. If the video company will provide the students with: 1. a camera and education on the use of the camera there will be more usable footage for the video 2. Allow students to select the music which they want for the background. 3. utilize more short "sound bites" of lots of different students.

#3. Individualize as much as possible. Write your own script, pick your own theme Don't get pigeon-holed into a pre-set format. Remember the school is the customer seeking the companies' service -- not vice-versa!

#4. Before the company even signs a contract with a school to do a video it should be certain that there is some club or organization (I don't recommend newspaper or yearbook) that is willing to accept the project as their own. This group would serve as a liaison or student advisory service to the video.

They would list areas to cover, people to talk with and make what is comparable to a yearbook ladder diagram for the video.

#5. Seek suppliers who allow schools to control the total content of the video. Do it yourself without "benefit" of a "company."

#6. Neither do yearbook kits or PageMaker templates, but training and conference sessions need to address the central issues and actual techniques of "how to" make your video truly your school's.

#7. Look for a company that does not force the use of prepackaged formats. Design a contract with company that spells out "no prepackaged formats."

#8. Companies could provide a variety of formats, taking into consideration the size and kind of school.

#9. Frankly, I'm not familiar enough with video pre-packaging to have an opinion. I am not convinced that the video yearbook is an honest attempt at journalism as much as it is a collage of people and faces. If it the latter, then the personality of the school will not be much of a factor.

#10. Refuse to do business with them. There is at least one company that offers editing and reviewing services. The adviser could insist on several editing and review "rounds," before signing a contract.

#11. I'd rather see in-depth training sessions offered by video companies instead of prepackaged formats. Students need to be able to individualize their video to meet the desires and expectations of their school population.

#12. Insist at the outset that the school maintain control over content. Should that not be possible, then carefully fit the personality of your school into the existing format, insist on approval of content.

#13. (1) Individualize school video -- no canned programs
(2) Consultation between producing company and student, faculty, administrative committee making plans to meet needs and desires of school.
(3) Inclusion of school history, culture and community make-up.

#14. Allow school to help devise thematic approach. Like a template enables a designer to build on a formula design, a flexible outline-format would enable a video company to personalize to each client. Still frames taken in each school would further personalize -- frames of past heroes, trophies, panoramas of the facilities, etc.

#15. Advisers and students need to survey companies to find one that would personalize the video. Good editing by students would be necessary. Constant written and verbal communication with the company would be essential.

#16. Journalism associations need to develop guidelines/ how-to materials to help guide and direct staffs toward more journalistic video productions.

#17. Video companies need to visit more schools researching the mood and interest of different schools to get a idea. Each school would be approached different. Offer more up-to-date formats. Change the formats each year to adopt to trends that change.

#18. Communicate to the school that it must pay a premium dollar for a personalized product and be willing to work within a pre-determined program.

Problem: The price of a video yearbook may be too high for many students and lack of sales may keep the price high.

#1. We dropped the price from \$42 to \$26 this year.

#2. This will most likely be the major area of concern for administrators. The only answer to a personalized video yearbook for a school will be increased sales. A broad market will supply the funds. Before a school should sign a contract for a video yearbook, they must poll the students to see if interest and willingness to spend the money is present. One solution would be a high energy slides, music, and video assemble and an immediate chance for each student to place an order and a small downpayment of \$1 - \$5. Then bill them monthly.

#3. I don't know (An outside community group did one at this school several years ago. The content was poor -- not "high school" journalism -- and it bombed! If the product is quality, it could catch on

#4. Without interfering with the revenue potential of newspaper and yearbook, the video could sell a different kind of advertising -- visual commercials -- to include within the video. Students with TV and even Video Movies are learned to accept the commercials right within -- or at least before/after the video. In addition, students with a little more market ability could do what many movies do by including subtle product endorsements right within the video -- (Reese's pieces in ET) but this does take a good deal of pre-planning and you can't let it get carried away. Also, many local advertisers are not as familiar with how this is done as are the large national companies.

#5. Supplement the cost to the students through funds provided by 1) advertising and patrons on video jacket 2) subsidy from administration 3) traditional fund raising activities.

Shorten length of finished video to reduce cost of production.

Effectively merchandise the product to increase sales.

Personalize videos for a fee greater than the added cost of personalization.

#6. Price in combination with print yearbook/ a.k.a. discount on combined purchase and sell early in school year.

#7. -- Inventive advertising/sales campaigns.

--Sell ad space for jacket of videotape and/or for listing at end of tape

--"Endure" the first year, hopefully with a one-time monetary gift from the principal, or even a community group, and hope that the first year product sells itself and the years to come.

#8. The price would not be too high for some students if reasonable fees covered costs only and did not have a high mark-up.

#9. I assume the price would be approximately \$40. For many students, this is not prohibitive. It is a matter of budget priorities. An aggressive marketing strategy would be required to convince students that they want and need a video enough to chunk down the same \$40 they'd probably spend otherwise on concert tickets.

Also, the school could seek outside funding to underwrite some of the costs, or conduct fund-raisers to drive the costs down to a more palatable level.

#10. Sell advertising. It's a natural for many companies.

#11. Fund raisers, advertising and an extensive promotional campaign will be necessary to sell the videos at a reasonable cost.

#12. Other than shopping around for the best price, I really don't know. Ideally, however, schools should buy their own equipment and produce inexpensive, but high-quality tapes. And at the front end, keep costs to a minimum. Also, offset with advertising, sponsors, etc.

#13. (1) Well planned promotional campaign -- assembly, video, TV clips
(2) Word of mouth sales -- from student to student

#14. Package with printed yearbook to keep costs down. School journalism staff actively co-ops on video production to reduce overall costs. Fund raisers geared specifically to defray video expenses (Hard to know how long the video tape will hold up -- consumer should receive the highest quality tape possible to ensure greatest longevity. We have learned we pay for what we get!)

#15. Sell ads that would be slipped into the jacket of the video. Price could be brought down. Sell the video as a package with the print yearbook.

#16. As a print yearbook adviser, I still want the print book to have top priority so any solutions would have to account for that. Solicit ads, perhaps.

#17. Again, price is always a problme with little one can do. The only answer would be different levels the video companies offer. Help schools with merchandising. Offer some promotion aid to get the video message out by the video companies.

#18. The price is not too high; consider what a student pays for jeans, tennis shoes, a Friday night date ...

Problem: Lack of time would be a problem. Journalism teachers and staffs are already overburdened.

#1. We used the 6th hr. public relations class the past 2 yrs. to produce it. They're "over-worked," but they finished it. Next year our new beginning broadcast class will produce it.

#2. The yearbook could suffer in a small staff in a small school. However, with a commitment from the school and staff a new group of students would be willing to take on the project apart from the yearbook staff but attached to it. The adviser might seek the aid of another teacher or interested parent to help with the project.

#3. Perhaps a video club could take over the responsibilities -- with a separate adviser and staff. Some other school personnel should be able to help with this!

#4. Journalism teachers and staffs should have limited involvement. This, I feel, is why so many videos are not making it within the schools. They are taking the students who are already committed and overworked and asking them to do even more.

Should strongly urge schools to think of video as the involvement of a whole new group of students like a video or television production team. We have a group at our school called SATV for Shaler Area TV. Besides frequently the people who desire to do this type of presentation are different personality types than those involved in the print media. People who write some of the most interesting articles in magazines and newspapers would never even consider appearing on the screen or even producing something for television.

#5. Provide class time and credit for video yearbook classes in the curriculum.

Have separate adviser for video from print book adviser.
Have separate student staff for video.

#6. As with desktop publishing technology, staffs and advisers will learn the new technology by finding the time. Add a couple of video specialists, as most yearbooks have added a few desktop specialists. Coordination of still and video photography of events for print/video yearbooks will be crucial -- role of photo assignment must be expanded.

#7. Overall, what I hear video yearbook advisers saying is that it is much less time consuming than the newspaper or print yearbook because of the professional editing. Yet, for those who don't agree I would suggest the possibility of co-advising with the school's media specialist or another journalism teacher. Also, a video yearbook staff (instead of a print/video staff or news/video staff) seems like a good idea.

#8. If the class was assigned to a journalism teacher, that teacher should be given the same consideration per class load as any other class which also involved an extra-outside of class responsibility. A class period and a stipend and time for advanced training in the area.

#9. Having surveyed journalism teachers regarding work conditions, most claim that they don't have time to complete present job responsibilities. Thrusting video yearbook on them would be a grave error. Many would not wish to advise the video yearbook, even if it were to include a stipend. Therefore, I suggest that schools appoint the media relations director or multi-media coordinator to serve as adviser. I doubt that the video yearbook will attempt the kind of journalism that a newspaper would be expected to pursue anyway.

If the job is given to the journalism teacher, then he or she would be relieved of English or other non-journalism class responsibilities and given an extra prep class. Courses in broadcast journalism are listed in most state curriculum guides.

#10. HELP! This is a burden which will need to be shared, given away, or refused by the adviser. Each individual situation would call for its own solution.

#11. The video yearbook should be a separate class within the school's curriculum -- it should not be the responsibility of those who are in charge of the print yearbook.

#12. People manage to do the things in which they are really interested.

#13. (1) Promote at state, county and local levels in order to institute a multi-media class taught as journalism with a curriculum guide.

#14. Broadcast (radio, tv, video) is the direction of the future in h.s./j.h.s. sites nationwide. Curriculum directors have encouraged media/librarians/etc. trained in video to work w/such a concept. The opportunity to provide video training must be seized if j/mass media is to remain viable component of curriculum.

#15. A teacher would need a class period for the video yearbook. I don't believe it could be done effectively without one.

#16. Video yearbook sponsors need class periods & stipends commensurate with other publication advisers.

#17. Again, companies have to bend to the teachers available time.

#18. It may need to be assigned outside of the journalism dept.

Problem: Few journalism teachers are trained in video production.

#1. It isn't that difficult to learn it. I just talked to "professionals" in the subject, studied TV reports and watched other videos to learn more about it. Our new (younger) journalism took over the project this year.

#2. Few teachers are trained as Yearbook advisers or newspaper advisers but a whole lot of schools have both. Like so many other things in education, with experience comes knowledge. The first year would be Hell and full of frustration but the preceding years would bring confidence and an understanding of the production of a school video.

#3. Same as above -- camcorders are very popular and surely some other teacher/community member might have some expertise.

#4. If a journalism teacher wants to get involved fine, but most of them are already overworked. So look around. An opportunity for training for a day or two or more should be offered to teachers and their student staffs at a reasonable fee. Certain companies have prepared video tapes that are not only examples of what they can do but are actually "How to do it" presentations that are quite helpful. However, these training videos should be done in brief segments and get to the point with plenty of examples of how and why.

#5. Seek suppliers with "service" orientation and field support personnel.
Seek suppliers with "educational materials" for staff and adviser training.
Leave the editing to the professionals.
Solicit assistance from local community -- public access cable personnel, local cable company, network TV affiliates.

#6. Scholastic and collegiate press conventions must provide the training, as will summer workshops. With 60% of households equipped with videotape recorders, and camcorders getting better & cheaper, this will be the medium of the '90s.

#7. If the video company edits the tape, the technical knowledge (lack thereof) won't be too much of a problem. The "day-to-day tricks of the trade" will be picked up readily enough & good journalism (ethics, etc.) is good journalism. Classes at summer workshops and conferences throughout the year would be beneficial. More summer workshops should do "hands-on" classes.

#8. Workshops in video yearbook instruction should be offered by both companies and professional organizations. We had three sessions at the spring JEA Conventions. Companies should offer some teacher scholarships in the area.

#9. Few journalism teachers (a.k.a. newspaper and yearbook advisers) are trained in journalism. A majority are English teachers. Workshops and seminars will have to be established to provide professional assistance.

#10. We are beginning a push on emphasis of electronic journalism on the national level with Journalism Education Assn. (JEA). One of the areas we need to work on is video production training. We hope to identify and encourage veteran video instructors to serve as trainers.

#11. Colleges, yearbook video companies and state journalism associations will need to offer courses/sessions for teachers and advisers. The need for textbooks and other video yearbook guides will have to be addressed, also.

#12. Nearby colleges could institute courses in basic video production. Include students in the training because they learn technique far more quickly than do the older faculty members.

#13. (1) Ask for this type Journalism to be taught at college and university levels during summer terms, night classes and mini-sessions.

(2) Have local and regional level workshops.

#14. More and more graduates are leaving their college campuses with training in video production. If such is now the case, area media professionals enjoy the "professor for a day" concept and would gladly share skills to train students.

#15. True. Workshops are available. Administrators who would like video yearbook would most likely be supportive of sending teachers to these workshops.

#16. See #1.

#17. Video companies must offer more hands on training at a time that is best suited to the teachers schedule -- weekends, in-service days, after school days.

#18. A how-to curriculum with step-by-step approach might be a solution.

Problem: It will be difficult to keep the overall cost of the project affordable to smaller schools with less than 1,000 student population.

#1. We have 1,200 students. I would suggest contacting a local production company about doing the editing and reproducing of the tapes. They seem to do it for less money than the bigger "publishing" companies charge.

#2. I would say it would be closer to impossible. With less than 15% of the students willing to buy "something different," it would be very difficult for a school of less than 1,000 students to attempt the project and come out in the black. If the video companies will rise to the occasion as the yearbook companies were forced to with smaller school needs then there in would lie the answer. The video company could provide a prepackaged format with a minor amount of student involvement for a much cheaper price.

#3. ?

#4. Would there be a way to take about 3 or 4 small schools in a particular area and produce what might be a consolidated video and then sell it to each school at a reduced price? I say this because in the summer at a few workshops I do a video is produced for all schools in attendance and frequently students there do buy it. Also, could you shorten the videos to about 15 minutes -- would that save costs.

#5. Smaller schools will have to underwrite a percentage of the cost to the school.

Find ways to keep cost of production affordable (see question #2).

Borrow rather than buy camcorders, mikes, etc.

Seek suppliers who provide "loaner" equipment to keep overhead low.

#6. How about using the video yearbook as a recruiting tool for middle schools in the district? Or selling extra copies to real estate agents in the community? Also copies sold to advertisers in the print yearbook or community sponsors.

#7. Again, selling advertising to community businesses and/or even students (like the print yearbooks vanity or senior ads) are definite possibilities.

#8. I think it would be worth a try even in smaller schools.

#9. See answer #2.

#10. Unless federal or corporate funding is made available, these schools may not be able to offer video classes until the cost of editing equipment comes down.

#11. As print yearbooks and newspaper staffs often do, video yearbook staffs will also benefit from advertising (video ads at the beginning or end of the tape?) and fund raisers.

#12. Keep the project as simple as possible, promote like crazy.

#13. (1) Include all feeder schools, if possible.
(2) Sell the value vs. cost of the video.

#14. Possible co-op with library/media/sports segments of the curriculum (areas with video cams) might enable smaller schools (smaller budgets) to be serviced. Video companies will have to develop economy plans for such sites. Too many American households have VCR's, etc. Look at sales of video rentals -- still quite high.

#15. Again, the answer is ad sales. (See #2). Also, some area companies may help. Booster clubs, etc. could help offset the cost.

#16. Include community activities to expand sales base in smaller towns.

#17. Video companies would have to structure levels of programs to meet different budgets like the printed y.b.

#18. Consider an alternative to the full-blown yearbook video. Maybe do a 15-minute "highlights of the year" supplement to the printed book.

Problem: Few administrators would support a video yearbook program when they have to make choices for space, time and money.

#1. Our administration has been very supportive. We wrote for a grant from our education foundation for more funding. We also have our student tape events and make commercials for school groups. This helps us gain more administrative support.

#2. An administrator will go along with "almost" anything, IF it does not cost the school extra money or his or her time. The video yearbook would have to be "sold" to the administrator as a "window into the school" which would show the beautiful side of the students and education to the community and students and would not cost any extra. All administrators like the phrase "window into our school" and they will see this as a positive PR tool for them with no expense or hassle.

#3. Most school staffs do not receive financial support for the print yearbook or newspaper, so looking to schools for money is not the answer. Fund Raisers/Sales would have to cover cost Most schools do have camcorders -- or many students probably have access to one at home!

#4. Administrators are most concerned about anything that disrupts routine because they receive grief from their faculty. It needs to be made clear right from the beginning to what degree there may be any type of disruption of the classroom or other instructional programs. Through published schedules, and reports to administration to staff it needs to be shown that the video will result in limited interruption of class or other projects. For those infrequent interruptions the school needs to be informed a few times of what is going to occur and to what degree it will be disruptive. Don't ever ASSUME someone knows.

#5. The educational value of the project has to be emphasized.

The historical value of the project has to be established.

The project needs to be "self supporting" financially.

The project needs to justify itself to the school community and a tradition established.

#6. This could be said about any school journalism product (or some sports or clubs). If students want these services/products, their wishes must be publicized and the administrators will recognize the needs. Less subsidy \$ should be considered in planning, however!

#7. -- Show administrators some final products other schools have!

-- Limit initial demands on space, time, and money.

-- Work through a detailed plan and present it to the administrator. Try to predict his/her concerns and address those in the plan.

#8. Some innovative administrators are willing to make room for new programs. Some recognize the changing technology can be successfully incorporated into the school program.

#9. Unless it can be shown that video yearbook involves the same critical thinking skills that are inherent in a quality newspaper or yearbook class, then I'm not certain that I would opt to support video yearbook or print yearbook or newspaper. The number one deficiency of high school students continues to be reading and writing skills. How does video yearbook address this weakness?

#10. It's a long and often thankless task, but education of the administrators is essential, much like the ongoing education program concerning the importance of scholastic journalism.

#11. Initial support from administrators might be difficult to garner, but once they see the finished product -- it it's done well -- they are likely to give their support to the video yearbook program. It certainly would be a public relations tool!

#12. Most administrators, I would think, view videos as a superior P.R. tool. When they can be convinced of this, no problem.

#13. (1) Administrators must be sold on the value.
(2) Have a plan showing value of training experience and implementation into curriculum.
(3) Used as an elective course to broaden base of training experience.

#14. Depends on the "future-orientation" of the administrator. Vision of leaders in academics obviously comes into play here. If video concept can be provocatively presented (possibly in a brief, orchestrated segment shot on-the-spot in a client's school for demonstration) the administration would look at the project more open-mindedly.

#15. It's a sell-job. Like anything else, the video yearbook would have to be presented to them in a professional, positive manner. Testimonials would be part of the presentation.

#16. Program must teach television journalism and not just produce a video. Students will benefit from television production training.

#17. space & time -- more would have to be done on students own time (after school, in morning before school. During study hall time).

money -- A different problem! Go more for "supports" giving "credit" to supports on a credit seq. at end of tape.

#18. There may be no solution here.

Video yearbook staffs would compete with print yearbook, magazine and newspaper staffs for advertising sales.

#1. We don't include ads in our video yearbook.

#2. Thus is the nature of a small community of people (a school) with diverse interests (sports programs, yearbooks, ...) selling to another small community ad space. The only solution would be in selling the merchant on the idea of "VALUE." In other words, his or her ad dollar would have more value and exposure to more people over a longer period or with greater impact than in the other media.

#3. No easy answer ... ? The yearbook and newspaper staffs already run into stiff competition from the athletic programs

#4. There could be a problem here unless all 3 groups agree to work together as a team and also are convinced that their individual products are important to the students. At this point many schools do not even see the value of a video to the students -- even though so many people say videos are today.

Once you have these groups working together, then they need to separate out advertisers that would be most appropriate for which publication piece. This would take a good deal of pre-planning, but would be worth it to the advertiser and the publication or video. Advertisers desiring to advertise in more than one of the media should be offered some form of discount.

#5. Seek patron and sponsor support rather than advertising revenue.

Property market the video and increase sales to lower the unit cost.

Fund raise for revenues not solicited by other media.

Cooperate rather than compete with other media to increase the "pool of funds."

Another problem to be addressed is the sudden entry and exit of suppliers to the market who don't produce and ruin the

atmosphere in a region for the product.

#6. Only if non-journalism "advisers" get into the act. If current, or new advisers of n-y-m can add video responsibilities, or co-opt a friendly teacher to learn to advise video with help on reporting aspects from the J-teacher, the video and other pubs. could market themselves as a group -- an advertising cooperative.

#7. Work on sales packages that combine video & print yearbook ad sales, even if they are different staffs. (or, all 3 staffs)
Sell at different times of the year to avoid them being "hit at once" from all staffs.

#8. Advertising should be limited = Video yearbook prices should be based on the sale and advertising MAY NOT BELONG IN THIS PROGRAM.

#9. Televisions compete with print and radio mediums for advertising dollars. I assume video yearbooks would be forced to use the same strategies. Thus, the advertising would differ in kind than that sought by newspapers and yearbooks.

#10. Look to the Eugenic (South Eugene High, Oregon) for a solution. They produced the first CD-ROM yearbook last year. The solution will be a cooperative journalistic effort involving all media staffs. In addition, new technology may offer a solution.

#11. This is a problem, and I'm not sure I have an answer. The bottom line is simply that competition from video yearbook ad sales will mean ad reps from the newspaper and yearbook staffs may have to work a little bit harder!

#12. Yes, but video would stand alone because, of course, the others are all print. Advertisers will respond a lot more enthusiastically to video than to newspaper, etc.

#13. (1) Have a communication board to govern all publications.

(2) Set ad prices giving special prices and recognition to those advertising in all publications.

#14. Collective sales/publication/production effort -- team approach prevents fragmenting into "video" vs. "printed pubs."

After print yearbooks in spring are put to bed, there is time for a video compliment to be produced -- got to have a creative mind set to prevent one pub/video from sinking others.

#15. Combining sales -- ("You'll get 3 ads -- one in each medium -- for one price.") The staffs may have to work together. Advertisers will need to see the importance of the video yearbook as well.

#16. (no answer)

#17. I feel video Y.B. & printed Y.B. are on two separate levels and wouldn't hurt each other. Most students I think would see how each would accent each other.

#18. Combine the three in a package plan for multiple insertions by advertisers.

VITA

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Thesis: A DELPHI STUDY OF THE PREDICTED EFFECTS OF VIDEO
YEARBOOKS ON HIGH SCHOOL JOURNALISM PROGRAMS

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