



University of Vermont
Center for Community News

In communities across the U.S., student journalists now provide millions of people with trustworthy, professional local news coverage. The [Center for Community News](#) (CCN) at the University of Vermont is a nonpartisan nonprofit working to grow and support partnerships between college reporting programs and local news outlets.

In this guide, we will outline what we have learned from talking with faculty and newsroom leadership about building and maintaining news-academic partnerships with public media stations.

Defining a news-academic partnership

The Center for Community News defines a news-academic partnership as “a college- or university-led student reporting program where faculty or staff review and edit student work before it is shared with media partners or distributed publicly.” News-academic partnerships differ from internships, since they split the cost and labor of teaching and editing between multiple stakeholders; this can make partnerships more sustainable than other programs.

As local news outlets navigate a shifting media landscape, colleges and universities have increased their efforts to help students cover local communities. As a result, news-academic partnerships are on the rise around the country, [as CCN documented in spring 2025](#).

CCN believes in the value of these experiences for student learning. At the same time, these partnerships benefit media organizations. This benefit is seen both in the short term, with youth voices and additional stories available for publication, as well as in the long term, since these experiences foster an understanding of, appreciation for, and investment in local media.

Opportunity for public media

Also in spring 2025, [the Center for Community News published a report](#) that specifically examined the breadth of college student involvement at local public media stations (NPR and PBS member stations), as well as the potential for increased collaboration. That report found the following:

- ★ 88% of public media organizations provide opportunities for college students to help cover their community (282 of 319 NPR and/or PBS affiliates).
- ★ 59% of public media organizations provide intensive, regular, and ongoing opportunities for college students (188 of 319 stations).
- ★ Many public media organizations (41 of 319) make teaching students part of their core mission – 13 percent of local stations are “teaching hospitals” for journalism.
- ★ Students at public media organizations serve rural, suburban and urban audiences, many in news deserts. Public radio signals reach over 95 percent of Americans.
- ★ 50% of all public media organizations are licensed to a college or university (161 of 319 stations).
- ★ **Even more student journalists could contribute to public media organizations through deeper news-academic partnerships involving both internships and in-class production.**

While public media internship programs are relatively strong, we see the potential for more public media stations to develop deeper, more symbiotic partnerships with colleges and universities. **There is a particularly strong opportunity for university licensees.**

To help those who are beginning or improving partnerships, CCN tapped into the expertise of faculty around the country who are already doing this work.

“It’s almost part of the dual mission: to not only provide a vital service of news, information, arts and culture to the community – especially one in a rural area that might not get it otherwise – but also to be teaching the future broadcasters and journalists of the

future that are coming through the universities. It makes complete sense that that should be part of the mission.” – Bryan Russo, Chief Content Officer at Delmarva Public Media, and Adjunct Professor at the University of Maryland Eastern Shore

Models for a news-academic partnerships with a public media newsroom

Two main models emerged as effective configurations for a news-academic partnership with public media, primarily with radio newsrooms:

1. The **“teaching hospital.”** In this model, multiple student journalists are integrated into the newsroom for a supported, hands-on experience. Editors in the newsroom work with students enrolled in a mid-to-upper level journalism course at the university; these students typically receive credit for their work. This may also be configured as a practicum course. This model requires a high level of collaboration between the university and the public media station.
2. The **course with a path to publication.** In this model, students in a journalism class hone their skills in writing, interviewing, and audio mixing. Often as a final project, students work on stories that may be made available for broadcast by public media partners. This model requires buy-in from the public media station, but it is typically free of cost and faculty with professional experience edit the work before it is made available. This is also the model most of our print and digital partnerships follow.

Some important things to know

- ★ **Student learning, not content production, is the primary goal.**
- ★ These partnerships work best with students who are journalism majors with some reporting experience.
- ★ Build skills: start with the basics of writing, interviewing, and audio editing before assigning something like a feature.
- ★ Communication is key. The earlier in the story process a student can get input from the newsroom, the better. This way, the newsroom can offer guidance about what they need in order to actually get a story on the air.

- ★ It is important for all stakeholders to understand the high level of skill and time required to produce a broadcast-worthy audio or video story. This makes public media partnerships categorically different from print or digital partnerships.

Communication between key players

Generally, these partnerships require commitment from both a university professor and a public media leader. The professor is typically in the Journalism or English department, or may be an adjunct who is a working journalist themselves. At public media stations, the primary contact may vary depending on the size and structure of the organization. In many cases, it will be the News Director, but it may also be the host or producer of the local broadcast of Morning Edition or All Things Considered, or the General Manager.

For those at public media stations looking to start a partnership, the first contact at a university should be the chair of the Journalism or English department. For those at a university looking to start a partnership, the first contact at a public media station should be the News Director or General Manager.

As early as possible, CCN advises partners to create an MOU that spells out roles and responsibilities, as well as mutual expectations for workflow and communication.

At Lehigh University in Bethlehem, PA, Teaching Associate Professor of Journalism Matt Veto works with the Morning Edition host at Lehigh Valley Public Media, Brad Klein. Here is how he describes their working relationship in a course-based partnership:

"We talk at good length before the course to identify story types that might be useful for his production. Early in the semester, we visit their studio once to meet their team and tour the space. Brad visits our classroom toward the end of our semester when we're getting ready for feature pitches, and he helps the student think about what might make a good topic. And throughout, I'll trade emails with him on the days our students are delivering their work to him, usually just to flag pieces I think are air-ready. He'll likewise send some small bits of feedback for me to pass along to the students, as well as some tips or examples. Finally, we'll have a long debrief at the end of the semester to talk about any ideas to refine the workflow."

Course structure

Here is an example of the course-based model:

At the University of Central Florida, students in an audio journalism class learn the ropes of audio reporting. They produce a podcast, a wrap (newscast item), and a non-narrated feature story. The feature is for “The Sounds of Central Florida” project, which airs on Central Florida Public Media, the local NPR member station. Senior Instructor Rick Brunson pitched the idea to CFPM in 2021, and it’s continued since then.

Pre-requisites:

The class is restricted to journalism majors, but it will accept journalism minors with the instructor's consent if there's room. All students are required to have completed JOU 2100, News Reporting.

Frequency:

The course is offered every fall and spring. The class meets one day a week for 2 hours and 50 minutes.

Enrollment:

16-20 students are in the course at a given time.

Editorial process:

For the “The Sounds of Central Florida” feature, the students team up to pitch a non-narrated feature story idea to the news director at Central Florida Public Media. Once the news director greenlights the pitch, students get two to three weeks to produce the story.

The students work most closely with their professor to develop and produce the story. Once the instructor gives it a first listen/read, he makes suggestions to the team of students for revisions. Once the revisions are made to the instructor's satisfaction, he submits it to the partner at CFPM for final review. Ultimately, the News Director makes the final decision about whether the story airs/publishes or not. Along the way, the instructor communicates with the partner editors at CFPM to discuss any issues or if the story has fallen through.

Work produced:

Students work in pairs to produce their feature stories. Two to three student stories air each semester. Student work broadcast on CFPM has earned numerous awards.

Note: There are two example syllabi at the end of this document, which lay out how

professors at two different universities have taught this kind of course.

Here is an example of the “teaching hospital” model:

At the University of Missouri, mid- and upper-level journalism students staff KBIA, the university-licensed NPR member station. The radio newsroom has a full-time staff of seven, as well as about 30 student reporters every semester. It is run by Stan Jastrzebski, KBIA News Director and an Assistant Professor of Professional Practice.

Pre-requisites:

All journalism students have to take four foundational courses. Then they take Reporting 1, then Reporting 2. As part of these mid-level reporting classes, students work in one of the five newsrooms run by the Mizzou J-School: KBIA, an NBC affiliate TV station, the Columbia Missourian newspaper, a statewide business publication, or a monthly arts and culture magazine.

Frequency:

Reporting 1 and Reporting 2 are half-class, half-lab; students meet once a week with a professor who is also editor in one of the five newsrooms, and then they do reporting once a week. For the lab portion at KBIA, students come in one day every other week from 9 a.m. to 3 p.m.

These courses are offered every semester, and in truncated forms over winter break and over the summer.

Enrollment:

There are five to 10 Reporting 1 students and four to six Reporting 2 students in the newsroom each semester. Other students are also involved with KBIA, bringing the total number of student reporters upwards of two dozen.

Editorial process:

Students are expected to pitch their own story ideas in the daily morning meeting. Occasionally they will be given an assignment. KBIA’s full-time staff members – three editors and four reporters – split editing responsibilities.

Work produced:

Reporting 1 students produce seven spots per semester. In Reporting 2, they produce three 4-minute-long features that air during local Morning Edition and All Things Considered. Almost all student work ends up on air.

Examples of student work

From Vermont Public/the University of Vermont: [Sweet survival: Vermont businesses navigate climate cocoa crisis](#) by Keely Ehnstrom and Kate Newton

From KUNR/the University of Nevada-Reno: [Local Artist Paints a Mural Representing Hispanic Heritage at UNR](#) by Ally Ibarra

From Lehigh Valley Public Media/Lehigh University: [At this Lehigh Valley church, worship has a certain sound](#) by Archer Benedict

From Central Florida Public Media/the University of Central Florida: [Special Hearts Farm sows place and purpose for its workers](#) by Alyssa Hendry and Ashley Reep

From Delmarva Public Media/University of Maryland Eastern Shore and Salisbury University: [Salisbury Celebrates Juneteenth](#) by Don Rush

Advice

We asked several people who are engaged in this work what their advice would be for those who are starting out, or looking to go deeper. Here are some highlights:

- ★ *“Partnerships are the lifeblood of effective journalism education, in my view. And partnerships require building relationships. That can be a challenge for some academics. Our work allows us to cloister ourselves away from reality. But building these vital news-academic relationships opens the door for essential learning opportunities and more.”* – Rick Brunson, Senior Instructor at the University of Central Florida
- ★ *“Be tough with your pitch acceptance. Pitching is difficult to learn, but we do students a disservice if we let them cover nothing but fluffy stories with little impact. Instead, try to help them ask different questions that are (often) tangential to the ones they’d planned to ask.”* – Stan Jastrzebski, News Director at KBIA and Assistant Professional Practice Professor at the University of Missouri
- ★ *“Remaining flexible and open to continued learning is key, even – and perhaps*

especially – if you're a current or former practitioner with years of experience. Our industry evolves constantly, and each newsroom will do things differently. It's important to take time to learn how your partner news outlet operates so you can tailor your instruction appropriately, which will in turn have your students providing content that your partner outlet can actually use." – Matt Veto, Teaching Associate Professor at Lehigh University

Suggested resources

- **Book:** *Sound Reporting, Second Edition: The NPR Guide to Broadcast, Podcast and Digital Journalism* by Jerome Socolovsky
- **Website:** [NPR Training](#)
- **Website:** [Transom.org](#)
- **People:** Us, here at CCN! We would be happy to consult with you about your potential partnership or class.



UNIVERSITY OF
CENTRAL FLORIDA

RTV 3301 - ELECTRONIC JOURNALISM I

Section: 0M01

College of Sciences

Nicholson School of Communication and
Media

Course Information

Term: Fall 2025

Class Meeting Days: T

Class Meeting Time: 06:00PM - 08:50PM

Class Meeting Location: NSC O211B

Modality: M

Credit Hours: 3.00

Instructor Information

Name: Brendan Byrne

Title: Adjunct Instructor

Office Location: NSC 0213

Office Hours

In person: Tu 4:30 – 5:50 p.m.

Virtual: By Appointment

Email: Brendan.Byrne@ucf.edu

Course Description

RTV 3301 COS-NSCM 3(3,0)Electronic Journalism I: PR: Journalism major and a minimum grade of C (2.0) in JOU 2100C. Newswriting and newsgathering skills and

strategies and their accompanying ethical considerations for analog and digital delivery of broadcast journalism. Fall, Spring.

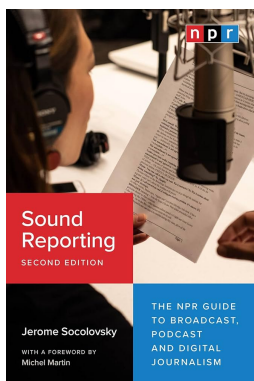
RTV 3301, COS-NSCM 3 (3,0) Electronic Journalism I. Newswriting and newsgathering skills and strategies and their accompanying ethical considerations for analog and digital delivery of broadcast journalism. This course is designed to teach and equip you with the reporting and writing skills and strategies you to need produce broadcast news for delivery on radio and the web. This course has a strong emphasis on audio storytelling -- both field reporting and podcasting.

Student Learning Outcomes

After successful completion of this course, students will be able to:

- To be successful both in advanced courses in the Electronic News track of the Journalism major at the Nicholson School, as well as at a broadcast journalism internship at a local or national news outlet. But many skills you learn in this class will also transfer to other courses and careers, not just journalism, including:
- How to write clearly, correctly, concisely and conversationally
- How to speak clearly and professionally with interview subjects
- How to organize your thoughts in a clear fashion
- How to manage your time to get the most out of your day

Required Course Materials and Resources



Sound Reporting, Second Edition

Subtitle: The NPR Guide to Broadcast, Podcast and Digital Journalism

Authors: Socolovsky, Jerome

Publisher: UCF

Publication Date: 2024

Edition: 2nd

Course Assessment and Grading Procedure

Because this is a skills course you will learn primarily by doing, and your grade will reflect the degree to which you acquire and exhibit competency and applied knowledge of the skills that are taught. Your grade in the course will be weighted. Here's how it breaks down:

Production (70%). This part of your grade will be based on the results of three major projects that you will complete.

- 1) One episode for the "Charge On, Off Script" podcast (20%)
- 2) A field report for Central Florida Public Media's "Sounds of Central Florida" (30%)
- 3) One episode of "Unheard Society" prison podcast **OR** one audio obituary (20%)

Together, these three audio projects will constitute the largest portion of your overall course grade and will reflect the degree to which you have acquired and possess the skills and competencies taught in the course.

Projects that meet our high editorial and technical quality standards and can be broadcast and/or published by our partners will earn higher scores (A's) than projects that don't, for obvious reasons. That doesn't mean that if your project doesn't air or publish that you will fail the course. It means you will earn a lower score (between a B and an F, depending on the editorial and technical quality of your team's work).

The instructor also reserves the right to make grade differentials between partners on a team if one partner contributes more to the project and is a better team player than the person they are paired with. It's in your self-interest to be a good partner. It will hurt your grade if you are not a fully contributing partner.

Quizzes & Assignments (20%). You will be assigned numerous quizzes, reflections and other assignments and activities delivered through Webcourses modules. They are designed to train and prepare you to successfully produce the three above-mentioned

major projects and other skills to help you develop as an audio journalist. The degree to which you commit yourself to preparation for these projects will essentially define your success on them.

Participation & Professionalism (10%). You will be assessed in how you prepare for this class, the attitude you take towards its assignments, and your participation in the discussion about and creation of journalism. For full marks, a student will consistently show up on time, be prepared for each course, and engages with the instructor and their peers.

This portion of your grade will be assessed by the instructor's observation and reports by your peers through feedback.

You will also be required to complete a **10-point First Week Assignment** to prepare you to check out your sound gear from NSCM. In addition to earning the 10 points, completion of the assignment is required of students who receive financial aid.

Grading Scale

Grading Scale

Letter Grade	Percentage
A	94-100%
A-	90-93%
B+	87-89%
B	84-86%
B-	80-83%
C+	77-79%
C	74-76%
C-	70-73%
D+	67-69%
D	64-66%
D-	61-63%
F	0-60%

Policies for Course Grade

Grade Records

You may access your grades through Webcourses. Go to ucf.edu and log on to Webcourses, click on the link to this course (RTV 3301 Fall 2025) and click on “Grades,” located on the menu to left.

Grade Disputes

Grade disputes rarely occur as each student is expected to comply with all policies as stipulated in the course syllabus including, but not limited to attendance, tardiness, assignment requirements, plagiarism penalties, deadlines, and grading standards. These standards are not subject to review or appeal. Grade disputes may be resolved most effectively and quickly through direct interaction between the instructor and the student. Within the Nicholson School of Communication and Media, if a student is unable to resolve the matter with the instructor, some programs allow a further appeal to the Program Coordinator (information available at the NASSC Center). If the student is unable to resolve the matter with the Program Coordinator or if the course in question is in a program where the Program Coordinator is not part of the grade appeal process, then the grade dispute appeal is to be presented to the chair of the Department of Film and Mass Media in the Nicholson School of Communication and Media.

Equipment & Software

Our class will be held in one of the Nicholson School's fully outfitted computer labs, so you will have a computer to use in class. These computers are equipped with the software programs you need to do your work, such as Audition for editing audio. But you are also allowed to bring your personal laptop to class as a backup, provided you have these programs on your personal computer. You will also be able to access Zoom H6 field recording kits from our Broadcast Checkout Facility to record the audio needed for your projects.

Attendance & Punctuality

Most of your learning will take place in a physical classroom and multimedia lab (see above). Roll call will be taken each class period. Because this class only meets once per week for 2 hours and 50 minutes, your attendance is crucial to your learning and our collaboration and production of our class projects. Your attendance and full participation

are essential to your learning. **To put it plainly, if you're not here, you can't learn.** If you don't learn, you won't be able to produce the high-quality work necessary to your academic success.

Therefore, each student is only allowed two excused absences. Any absence beyond the two allowable absences is very likely to result in a sharp reduction of the Professionalism & Participation portion of your course grade and you are not likely to pass the course. What constitutes an excused absence is reflected in university policy. Your absence will be excused under the following conditions:

1. If your absence is due to an official university-sponsored event or activity that you are required to attend. In that case your sponsor [must provide me with advance written notice](#) that you will not be in class.

2. You have registered with the student accessibilities office and you present me with a letter from the office at the *beginning* of the term documenting disability and [requesting accommodation](#)

3. Your absence is due to your observance of a recognized religious holiday. You must notify me in advance.

4. Your absence is due to a severe emergency that can be documented to the instructor's satisfaction (serious illness, hospitalization, a death in the family or an auto accident or flat tire). In such an unfortunate case, you must contact the instructor as soon as you are reasonably able (typically within a 24-hour window) and provide any documentation he requests.

Students who fall ill with a communicable virus or other disease should stay away from class so as not to infect others and should communicate with the instructor and their team member about their condition. The instructor may ask for documentation.

Use your allowable absences wisely.

Now, a word about punctuality. It's a mark of professionalism and exhibits to everyone in the room your care, diligence and seriousness about your work and ours. Please make every effort to be seated and ready in our classroom for the start of class. Chronic

lateness will be noted by the instructor and will result in a reduction of your Professionalism & Participation grade.

Your work in this class isn't limited to our regular class meetings. Actually, most of your work for this course will happen *outside* of regular class meetings. Please mentally prepare yourself for that reality and be ready to devote time outside of class to assignments and projects.

Makeup Work Policy

The instructor will accept makeup work in the following situations:

- The student's absence is due to involvement in a university-sponsored activity. And in that case the student must document the activity to the instructor in advance of the missed class
- The student's absence is due to a bona fide religious observance recognized by the university. And in that case the student must notify the instructor in advance of the missed class.
- The student's absence is caused by a serious illness or emergency that is documented to the instructor's satisfaction, such as with a doctor's note or accident report.

Outside of those situations, **the instructor does not accept late work.** If you miss a deadline, you will receive a zero (0) for the assignment.

Transportation

Your field work in this class means you will have to go *afield* -- physically travel -- to interview your story subjects and capture the kind of quality sound that results in a quality audio story. That means each student needs to have reliable transportation. If this could be an issue, please reach out to your instructor early to plan for accommodations.

Class Format

This course is a skills and production class. You will prepare for each class period by completing an online learning module and quiz (if assigned) in advance of the class. We will then use face-to-face class time for quizzes, practice assignments and other hands-

on instructional activities that prepare you for podcasting and field reporting projects (see below).

Deadlines

Journalists must make deadline. *Late or missed assignments and quizzes will not be accepted*, unless the student experiences a documented emergency that the instructor deems acceptable, such as a serious illness, auto accident or death in the family. A missed deadline will result in a zero (0) on an assignment.

Again, outside of the situations outlined in the Makeup Work Policy, **the instructor does not accept late work**. If you miss a deadline, you will receive a zero (0) for the assignment.

Artificial Intelligence (AI) Use Policy

Use of Generative Artificial Intelligence (GenAI) is prohibited. Use of GenAI tools via website, app, or any other access, is not permitted in this class. All components of assignments in this course must be independently and originally completed by the student. Representing work created by GenAI as your own will be treated as plagiarism.

Your instructor may introduce you to assistive AI tools that can help with news gathering, presentation and distribution. Your instructor will discuss the ethical implications and decision-making process of using these tools and set ground rules for usage. The utilization of AI in news media is evolving and changing rapidly -- it's important students understand the use cases and ethical implications of these tools.

Disability Access & Accommodations

The University of Central Florida is committed to providing equal access to all students with disabilities (ADHD, learning disabilities, Autism, chronic medical conditions, physical disabilities, etc.). To receive consideration for reasonable disability-related course accommodations, disabled students must contact Student Accessibility Services (SAS) and complete the steps required for SAS to review accommodation requests. More information can be found on the UCF [Student Accessibility Services](#) website under the

Start Here tab or by contacting SAS directly (Ferrell Commons 185; sas@ucf.edu; Phone - 407-823-2371).

Approved accommodations are shared with course instructors via the SAS Course Accessibility Letter. Implementing certain accommodations may require discussion about specific considerations of the course design, course learning objectives, and the individual academic and course challenges experienced by the student. While students with disabilities or chronic health needs are also encouraged to discuss any course concerns with professors in addition to contacting SAS, professors are not required to facilitate disability-related adjustments to the course unless the professor has received a Course Accessibility Letter from SAS that outlines approved accommodations.

Academic Integrity

Students should familiarize themselves with UCF's Code of Conduct at Student Conduct and Integrity Office. According to Section 1, "Academic Misconduct," students are prohibited from engaging in:

1. Academic misconduct is defined as any submitted work or behavior that obstructs the instructor of record's ability to accurately assess the student's understanding or completion of course materials or degree requirements (e.g., assignment, quiz, and/or exam). Examples of academic misconduct include but are not limited to: plagiarism, unauthorized assistance to complete an academic exercise; unauthorized communication with others during an examination, course assignment, or project; falsifying or misrepresenting academic work; providing misleading information to create a personal advantage to complete course/degree requirements; or multiple submission(s) of academic work without permission of the instructor of record.
2. Any student who knowingly helps another violate academic behavior standards is also in violation of the standards.
3. Commercial Use of Academic Material. Selling of course material to another person and/or uploading course material to a third-party vendor without authorization or without the express permission of the University and the instructor of record. Course materials include but are not limited to class notes, the instructor of record's slide deck, tests, quizzes, labs, instruction sheets, homework, study guides, and handouts.

4. Soliciting assistance with academic coursework and/or degree requirements. The solicitation of assistance with an assignment, lab, quiz, test, paper, etc., without authorization of the instructor of record or designee is prohibited. This includes but is not limited to asking for answers to a quiz, trading answers, or offering to pay another to complete an assignment. It is considered Academic Misconduct to solicit assistance with academic coursework and/or degree requirements, even if the solicitation did not yield actual assistance (for example, if there was no response to the solicitation).

Responses to Academic Dishonesty, Plagiarism, or Cheating

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, [The Golden Rule](#). UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and respond to academic misconduct when necessary. Penalties for violating rules, policies, and instructions within this course can range from a zero on the exercise to an "F" letter grade in the course. In addition, an Academic Misconduct report could be filed with the Office of Student Conduct and Academic Integrity, which could lead to disciplinary warning, disciplinary probation, or deferred suspension or separation from the University through suspension, dismissal, or expulsion with the addition of a "Z" designation on one's transcript.

Being found in violation of academic conduct standards could result in a student having to disclose such behavior on a graduate school application, being removed from a leadership position within a student organization, the recipient of scholarships, participation in University activities such as study abroad, internships, etc.

Let's avoid all of this by demonstrating values of honesty, trust, and integrity. No grade is worth compromising your integrity and moving your moral compass. Stay true to doing the right thing: take the zero, not a shortcut.

Title IX

Title IX prohibits sex discrimination, including sexual misconduct, sexual violence, sexual harassment, and retaliation. If you or someone you know has been harassed or assaulted, you can find resources available to support the victim, including confidential

resources and information concerning reporting options at [Let's Be Clear](#) and [UCF Cares](#).

For more information on access and community engagement, Title IX, accessibility, or UCF's complaint processes contact:

- Title IX – ONAC – [Office of Nondiscrimination & Accommodations Compliance](#) & askanadvocate@ucf.edu
- Disability Accommodation – Student Accessibility Services – [Student Accessibility Services](#) & sas@ucf.edu
- [Access and Community Engagement](#) (including the Ginsberg Center for Inclusion and Community Engagement, Military and Veteran Student Success, and HSI Initiatives)
- UCF Compliance and Ethics Office – [Compliance, Ethics, and Risk Office](#) & complianceandethics@ucf.edu
- The [Ombuds Office](#) is a safe place to discuss concerns.

Reporting an Incident or Issue

If you believe you have experienced discrimination by any faculty or staff member, contact the Office of Nondiscrimination & Accommodations Compliance via the [ONAC website](#) or at 407-823-1336. You can also choose to report using the UCF Integrity Line either anonymously or as yourself at 1-855-877-6049 or by using the [online form](#). UCF cares about you and takes every report seriously. For more information see the [Reporting an Incident or Issue Webpage](#).

Deployed Active-Duty Military Students

Students who are deployed active-duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make arrangements.

Campus Safety

At UCF's Public Safety and Police, safety is the top priority. Emergencies on campus are rare, but if one should arise, it's important to be familiar with some basic safety and security concepts.

- In an emergency, always dial 911.
- Every UCF Classroom has an Emergency Procedure Guide posted on a wall near the door, which will show you how to respond to a variety of situations. This guide can also be found found online [here](#).
- In the event of an active threat, remember **AVOID, DENY, DEFEND**. Choose the best course of action and act immediately. Watch the video [here](#) to learn more.
 - **AVOID**. Pay attention to your surroundings and have an exit plan. Get as much distance and as many barriers between you and the threat as quickly as possible.
 - **DENY**. When avoiding is difficult or impossible, deny the threat access to you and your space. Lockdown by creating barriers, turning the lights off and remaining quiet and out of sight. Make sure your cell phone is silenced, but do not turn it off.
 - **DEFEND**. When you are unable to put distance between yourself and the threat, be prepared to protect yourself. Commit to your actions, be aggressive and do not fight fairly. Do whatever it takes to survive.
- For emergencies on campus, UCF will utilize the [UCF Alert](#) system. All UCF students, faculty, and staff are automatically enrolled to receive these email and text alerts, however, it's a good idea to frequently ensure your [contact information is up to date](#).

Financial Aid Accountability

All instructors/faculty are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete this activity by the end of the first week of classes or as soon as possible after adding the course. Failure to do so may result in a delay in the disbursement of your financial aid.

Class Schedule

Course Schedule

Week	Topic
1	Course Introduction & Audio Journalism Introduction
2	Audio Journalism Foundations, Pt. 1
3	Audio Journalism Foundations, Pt. 2
4	Writing for the Ear, Pt. 1
5	Writing for the Ear, Pt. 2
6	Podcasts, Pt. 1
7	Podcasts, Pt. 2
8	Sounds of Central Florida Introduction
9	Pitch Day
10	Topics in Non-Narrated Audio Journalism
11	Introduction to Long Form Project
12	Editorial Meetings re: Sounds of Central Florida
13	NO CLASS
14	Your Authentic Voice
15	Ethics
16	Showcase of Work

J225 NPR Partnerships

Lehigh University Journalism

Introduction

For decades, National Public Radio — NPR — has offered high-quality radio and digital journalism to American audiences. In this class, we will partner with WLVR, an NPR-affiliated station located in the shadows of the SteelStacks in Bethlehem's South Side. We'll start with the basics of audio production and then enter the community to tell important and impactful stories about our Bethlehem neighbors. As student journalists working and living in the South Side, you are uniquely positioned to do this work. "[Morning Edition](#)" host and WLVR news reporter [Brad Klein](#) will be our liaison.

This class might change your life. Several former students involved in this course went on to intern or work for the station, its partner PBS station and its online Lehigh Valley News outfit, both in reporting and marketing roles.

Days/time/location

Days: Tuesday and Thursday

Time: 1:35-2:50 p.m.

Location: Coppee 302

Professor information

Professor: Matt Veto

Office: Coppee 215

Office hours: Please Slack (or email) me for appointments. My general availability can be found by clicking on [my office hours page](#), but you should feel free to pop in anytime my door is open. I try very hard to be available to all of my students.

Email (preferred): matt.veto@lehigh.edu

Phone (if urgent): 610-758-4769 (office); 309-230-7059 (cell)

Required textbooks & tools

- 1) "[The Associated Press Stylebook and Libel Manual](#)," available online through the LU library
- 2) Digital recorder OR a smartphone with plenty of space to record audio
- 3) Install [Google Drive for Desktop](#)
- 4) Install [Adobe Creative Cloud](#), and install Adobe Audition
- 5) A portable external hard drive (highly recommended)

Required reading

We have no formal textbook for this class, but you will be required to read, view and listen to materials for classroom projects and discussion.

You should also be reading these sources:

- 1) Lehigh Valley News, <https://www.lehighvalleynews.com/>
- 2) The Express Times, www.lehighvalleylive.com
- 3) The Morning Call, www.mcall.com

4) The Brown and White, www.thebrownandwhite.com

Learning outcomes

The ultimate goal is to have you practice storytelling through the production of broadcast news stories. Students should be able to meet these three somewhat formal outcomes of a journalism education as outlined by the Association for Education in Journalism and Mass Communication:

- To understand concepts and apply theories in the design, use and presentation of information
- To design and write correctly and clearly in forms and styles appropriate for journalism and communication professions
- To apply current tools and technologies, and to design, compose and create multimedia stories appropriate for journalism and communication professions

We will add a fourth outcome: Let's take advantage of the amazing opportunity to work with our partners and get your work published.

Assignments and grading

Your grade will be determined as if you were working on a professional multimedia team for public broadcasting. It will be based on the effort and energy you bring to the work each day, your ability to make deadlines, the evaluations of your professors and colleagues as well as the quality of the stories that you produce.

There will be four primary factors:

1) Warm-up, Participation and Attendance (15%)

During our start-up weeks, we will have warm-up assignments both in and out of class that will shape and refine your audio storytelling skills. In addition to this work, it's expected — and crucial — that you are present in class. *Multiple absences* will affect your grade. An academic concern notice may be filed after a *third absence*. A *fourth absence* may result in your dismissal from the course.

2) Projects (60%)

Audio Stories: You will produce several basic audio stories and scripts with the intention of striving for high-quality, publishable work that meets NPR standards:

- Voicer
- Wrap
- Super-Spot

3) Final project (25%)

Audio Feature: Finally, as a final project for the course, you'll complete an audio feature that will test the totality of your learning:

Grade scale

Below is the minimum percentage you need to get in order to get each listed grade. Totals are **not** rounded to the nearest whole number.

94% = A	74% = C
90% = A-	70% = C-
87% = B+	67% = D+
84% = B	64% = D
80% = B-	60% = D-
77% = C+	Below 60% = F

Remember, your final grade is an aggregation of every assignment over the course of the semester — not simply the final project. In fairness to the grading process and to every student in the class, I will not field requests to boost a grade at the end of the semester short of providing notice for a possible grade-input error.

Late Assignments

As you already know, the media world functions on strict deadlines. Making deadlines is even more crucial when you work for yourself. Your clients, readers, listeners and viewers will be unforgiving. Any late work will result in lesser grades. Each assignment in the course must be completed for a student to receive a passing grade.

“Technical difficulties” will not be accepted as an excuse for late submissions. We will practice the exporting and uploading process before the real thing. Pay close attention to the procedure.

Whom do you represent?

Being that this is a journalism class, we will complete work for publication, not simply practice. **By registering for this class, you consent to having work from this class submitted to our public media partners for potential publication.**

In dealing with news sources and others in the community this semester, you must be clear about who you are. Unless we have explicitly discussed otherwise, you should introduce yourself as a **“student reporter working on a story for publication (name the source).”** **Do NOT say that you are working on a class project.** Sources may talk to you differently when you say that, and publishing something without clear representation could lead to academic and professional consequences.

Whom do you interview?

YOU MAY NOT INTERVIEW your friends, family, loved ones, fellow sorority or fraternity members, teammates, coworkers, or fellow journalism majors. Avoiding these conflicts of interest is an important part of journalism. For almost every story, you’re going to be interviewing members of the Bethlehem community.

Approaching sources

There is an art to landing an interview, and we will discuss how to build sources throughout the semester. But an obvious first step is to send a friendly, but detailed, email request as soon as you pick your topic. Be professional, concise and clear about timing and deadlines. Do not say “hey” or use informal language. If you don’t hear back, make a phone call or stop in.

Meanwhile, find other potential sources. Don’t sit and wait. You should always throw several lines into the water at once — don’t reach out one at a time. A source not “getting back to you” is not a valid excuse for a deficient story. You may use this template, if you wish.

Dear [*courtesy title + name*],

My name is [*your name*], and I’m a student reporter working on a story for publication on [*name source*]. The story is about [*very brief, one- or two-sentence description of the story and why you are reaching out to them*].

Would you be available for an interview within the next [*rough timeline suitable for the source — couple of days? week? two weeks?*] I’m free on [*days, rough times — enough info that they can choose and shoot back a time*]. My deadline for the story is [*you can fudge this a little to give yourself time, but don’t be unreasonable — you can’t tell someone “I need to talk to you tomorrow”*].

Since this is a broadcast story, we’ll need to interview in person [*or on Zoom in a quiet setting (this should be less common)*]. I’m at [*xxx-xxx-xxxx*]. Thank you so much, and I look forward to hearing from you.

Sincerely,
[*your name*]

The interview process

At the beginning of every interview, try to build a rapport before you hit record. This can help everyone feel a little more at ease.

When you’re ready, ask permission to begin recording, and hold the microphone as close as possible to their mouth (I can’t reiterate enough how important close proximity is — any space between the microphone and the audio source will create ambient noise issues). After you hit record, you can say something like: “OK, great, we are recording,” so that they know this is an official interview. This gives you some protection because they know this is now on the record.

Conflicts of interest policy

Obvious example: The president of the campus Libertarian Party should produce a story on the Libertarian Party. But conflict of interest can be much more complicated. And you can fail this class.

Journalists must avoid stories in which they have real or perceived conflicts of interest. Before taking on a story, you need to consider if you can be perceived as objective. Some common situations that can lead to students having a conflict with a story:

- Being affiliated with causes or groups on which you are doing a story
- Accepting favors or special treatment before, during or after a story
- Being employed by the place you're featuring
- Being friends with anyone who might appear in your story

As a reporter in this class, your obligation is to provide fair, complete and unbiased coverage of the news.

Conflicts of interests can lead you to failing this class. By registering for this class, you acknowledge understanding of conflict of interest policies.

Policy on plagiarism

Quoting from a press release without attribution; cutting and pasting from a website; slightly changing the words of another writer: All these are **examples of plagiarism. Whether or not it was done intentionally does not matter.**

Universities take plagiarism very seriously. News outlets take plagiarism even more seriously. Thus, you must take this seriously. Below is part of the statement on plagiarism used by the Lehigh Student Judicial System:

Plagiarism is the unacknowledged appropriation of another's work, words, or ideas in any essays, outlines, papers, reports, or computer programs. Specifically, (1) students who use the exact words of another must enclose those words in quotation marks or show through indentation or type style that the material is quoted and indicate the source, either within the text of their work or in a footnote; (2) students who take ideas from another person or written work, but who either paraphrase those ideas in their own words or else make a few mechanical alterations (rearrange sentences, find synonyms, alter prepositions, punctuation, conjunctions, and the like) must also indicate the source... .

Journalists who plagiarize risk destroying their own careers and the credibility of their publications. **Be safe by always saying from where your information came.** In journalism, sources are given in the story, not as footnotes. Some examples:

1. Attribution for **information**. These references should include the source's name and other information that lends context, such as the source's job or position or title. *"Bethlehem Mayor William Reynolds says the incoming council is phenomenal.*
2. You might be given a **press release** to help you get started on a story. You should use the press release to get you started on your *own* reporting for the story. If you must use words or phrases from the press release, even if you change those words a little, you must attribute that information. *In a press release Mayor Reynolds says the city is opting for privatized garbage collection for another year.* Better to call up the mayor yourself!
3. You should handle **information from websites** the same way. If you are quoting directly, or if you are just using information, you need to give attribution. *A description on the city's website says the program will benefit close to 1,000 residents.*

Incidents of plagiarism are treated very seriously. Penalties for plagiarism can include: **receiving an F for the assignment, receiving an F for the course and being referred to the university's judicial system.** Please note again that **intention is irrelevant** when it comes to plagiarism.

Plagiarism can lead you to failing this class. By registering for this class, you acknowledge understanding of plagiarism policies.

Academic policies

Accommodations for Students with Disabilities

Lehigh University is committed to maintaining an equitable and inclusive community and welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact Disability Support Services (DSS), provide documentation, and participate in an interactive review process. If the documentation supports a request for reasonable accommodations, DSS will provide students with a Letter of Accommodations. Students who are approved for accommodations at Lehigh should share this letter and discuss their accommodations and learning needs with instructors as early in the semester as possible. For more information or to request services, please contact Disability Support Services in person in Williams Hall, Suite 301, via phone at 610-758-4152, via email at indss@lehigh.edu, or online at <https://studentaffairs.lehigh.edu/disabilities>.

Lehigh University Policy on Harassment and Non-Discrimination

Lehigh University upholds The Principles of Our Equitable Community and is committed to providing an educational, working, co-curricular, social, and living environment for all students, staff, faculty, trustees, contract workers, and visitors that is free from harassment and discrimination on the basis of age, color, disability, gender identity or expression, genetic information, marital or familial status, national or ethnic origin, race,

religion, sex, sexual orientation, or veteran status. Such harassment or discrimination is unacceptable behavior and will not be tolerated. The University strongly encourages (and, depending upon the circumstances, may require) students, faculty, staff or visitors who experience or witness harassment or discrimination, or have information about harassment or discrimination in University programs or activities, to immediately report such conduct.

If you have questions about Lehigh’s Policy on Harassment and Non-Discrimination or need to report harassment or discrimination, contact the Equal Opportunity Compliance Coordinator (Alumni Memorial Building / 610.758.3535 / eocc@lehigh.edu).

Course Outline

It is your responsibility to consult the course schedule below. Be prepared to participate and turn in assigned work on the dates shown.

This schedule is organic and likely will be modified throughout the semester in order to better fit the learning speed and progress of the class. Expect changes, but default to this schedule when in doubt. Deadlines for major projects typically will not change.

Make sure to **look ahead** to find due dates. Don’t try to do it on the last day!

All due date deadline times are “by the beginning of class” unless otherwise noted.

Week	Class 1	Class 2
Week 1 1/21 & 1/23	Tuesday Listening session and discussion WLVR partnership Course and assignment outline Homework <i>Due next class</i> <ul style="list-style-type: none"> - Read broadcast writing tips - Listen to “How NOT to write” 	Thursday Writing for the ear Readers and cut/copy explainer Script dissection and discussion Writing practice Homework <i>Due next class:</i> Warm-up reader

<p>Week 2 1/28 & 1/30</p>	<p>Tuesday</p> <p><i>Due today: Warm-up reader</i></p> <p>Warm-up reader critique and workshop Voicer format discussion Voicer dissection and discussion Studio introduction</p> <p>Homework <i>Due next class</i></p> <ul style="list-style-type: none"> - Watch Julian Treasure video - Listen to voicing lesson - Rewrite readers 	<p>Thursday</p> <p><i>Due today: Warm-up reader rewrite</i></p> <p>Listening and viewing reaction Introduction to voicing Fundamentals of sound gathering Studio orientation</p> <p>Homework <i>Due next class: Warm-up voicer</i></p>
<p>Week 3 2/4 & 2/6</p>	<p>Tuesday</p> <p><i>Due today: Warm-up voicer</i></p> <p>Warm-up voicer critique and workshop Wraps Introduction to Audition</p> <p>Homework <i>By next class</i></p> <ul style="list-style-type: none"> - Watch Audition for Beginners - Watch Audition Multitrack Tips 	<p>Thursday</p> <p>Warm-up wrap assignment Audition practice</p> <p>Homework <i>Due next class</i></p> <ul style="list-style-type: none"> - Be thinking of possible WLVR story ideas <p><i>Due 2/18: Warm-up wrap</i></p>
<p>Week 4 2/11 & 2/13</p>	<p>Tuesday</p> <p><i>Due today: Rewrite/track voicer/wrap</i></p> <p>WLVR Voicer assignment discussion Studio visit Thursday!</p> <p>Homework <i>Due next class: WLVR Voicer pitches</i> <i>Due 2/25: WLVR Voicer</i></p>	<p>Thursday</p> <p><i>Due today: Finalize WLVR voicer pitches</i></p> <p>Studio visit Meet Brad Klein, Morning Edition host and news reporter WLVR voicer pitch roundtable with WLVR team</p>
<p>Week 5 2/18 & 2/20</p>	<p>Tuesday</p> <p><i>Due today: Warm-up wrap</i></p> <p>Warm-up wrap critique and workshop WLVR wrap 1 assignment discussion</p> <p>Homework <i>Due next class: WLVR Wrap 1 pitches</i> <i>Due 3/4: WLVR Wrap 1</i></p>	<p>Thursday</p> <p><i>Due today</i></p> <ul style="list-style-type: none"> - <i>Rewrite/track warm-up wrap</i> - <i>WLVR Wrap 1 pitches</i> <p>WLVR wrap 1 pitch roundtable</p>

<p>Week 6 2/25 & 2/27</p>	<p>Tuesday</p> <p><i>Due today: WLVR Voicer</i></p> <p>WLVR voicer critique and workshop WLVR wrap 2 assignment discussion</p> <p>Homework <i>Due next class:</i> WLVR Wrap 2 pitches <i>Due 3/18:</i> WLVR Wrap 2</p>	<p>Thursday</p> <p><i>Due today:</i></p> <ul style="list-style-type: none"> - <i>Rewrite/track WLVR voicer, if nec.</i> - <i>WLVR Wrap 2 pitches</i> <p>WLVR Wrap 2 pitch roundtable</p>
<p>Week 7 3/4 & 3/6</p>	<p>Tuesday</p> <p><i>Due today: WLVR Wrap 1</i></p> <p>WLVR wrap 1 critique and workshop</p>	<p>Thursday</p> <p><i>Due today:</i></p> <ul style="list-style-type: none"> - <i>Rewrite/track WLVR wrap 1, if nec.</i> <p>Pre-break check ins</p>
<p>Week 8 3/11 & 3/13</p>	<p>Tuesday (SPRING BREAK)</p>	<p>Thursday (SPRING BREAK)</p>
<p>Week 9 3/18 & 3/20</p>	<p>Tuesday</p> <p><i>Due today: WLVR Wrap 2</i></p> <p>WLVR wrap 2 critique and workshop WLVR super-spot assignment discussion</p> <p>Homework <i>Due next class:</i> WLVR super-spot pitches <i>Due 4/1:</i> WLVR super-spot</p>	<p>Thursday</p> <p><i>Due today:</i></p> <ul style="list-style-type: none"> - <i>Rewrite/track WLVR wrap 2, if nec.</i> - <i>WLVR super-spot pitches</i> <p>WLVR super-spot pitch roundtable</p>
<p>Week 10 3/25 & 3/27</p>	<p>Tuesday</p> <p>Audio feature example scripts Audio feature listening</p> <p>Homework <i>Due next class:</i> Brainstorm features <i>Due 5/8:</i> Audio feature (final project)</p>	<p>Thursday</p> <p>Brad Klein visit Initial audio feature pitch discussion</p>

<p>Week 11 4/1 & 4/3</p>	<p>Tuesday</p> <p><i>Due today: WLVR super-spot</i></p> <p>WLVR super-spot critique and workshop</p> <p><i>Due next class:</i> Final audio feature pitches</p>	<p>Thursday</p> <p><i>Due today:</i></p> <ul style="list-style-type: none"> - <i>Rewrite/track WLVR super-spot, if nec.</i> <p>Audio feature pitch roundtable</p>
<p>Week 12 4/8 & 4/10</p>	<p>Tuesday</p> <p>Audition multitrack editing Working with channels</p>	<p>Thursday</p> <p>Audition multitrack editing Working with nat sound</p>
<p>Week 13 4/15 & 4/17</p>	<p>Tuesday</p> <p>Audio feature editing practice</p>	<p>Thursday</p> <p>Audio feature editing practice</p>
<p>Week 14 4/22 & 4/24</p>	<p>Tuesday</p> <p>Audio feature lab day</p>	<p>Thursday</p> <p>Audio feature lab day</p>
<p>Week 15 4/29 & 5/1</p>	<p>Tuesday</p> <p>Audio feature lab day</p>	<p>Thursday</p> <p>Audio feature listening Evaluations</p>
<p>Finals week 5/6 & 5/8</p>		<p><i>Due 5/8 end of day: Audio feature</i></p>