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# PUBLIC RELATIONS STRATEGIES TO MANAGE COLLEGIATE CO-CURRICULAR PROGRAMS

Sarah Szweda
*John Carroll University*, sszweda17@jcu.edu

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Sarah Szweda
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Abstract

The purpose of this project was to illustrate how principles of communications management, specifically the concepts of branding, audience analysis, relationship building and strategic communication plans, should be utilized in institutions of higher learning to manage and promote involvement in collegiate co-curricular events. This study combines research from student engagement with communication concepts and serves to bridge the gap that exists between literature on student engagement and practical public relations strategies. A case study that analyzes one collegiate co-curricular in terms of those four core concepts of communications management, providing practical findings and suggestions for implementing those strategies at other colleges is provided.

**Overview**

Marketing at the collegiate level is not a new phenomenon. Universities aggressively market as an important arm of the admissions and recruitment process with considerable strategic planning occurring in relation to enrollment management. Yet once students begin classes, they have essentially become consumers of a product, and the traditional collegiate marketing plans and promotional efforts to those audience members cease. However, as more state and federal funding models for higher education have moved from student enrollment to student completion (Douglas-Gabriel, 2016), the task of retaining students becomes paramount. One key component of student retention is engagement, and a key to engagement is students' involvement in co-curricular activities (Price & Tovar, 2014).This link between co-curriculars and student engagement brings the issue of managing the marketing of such engagement to the forefront of strategic programming initiatives among higher education administrators across the country.

While there are studies related to marketing, promoting and managing college communications related to academic departments (DeSanto & Garner, 2001), a review of the literature did not reveal studies focused on strategic communication for co-curricular activities. This study utilizes research in the fields of higher education and public relations and examines ways to market and manage co-curriculars in order to maximize student involvement. This study will focus on the following four foundational principles of public relations: branding, audience analysis, relationship building, and strategic communication plans. The first part of the paper examines existing research. The second portion of the paper includes a case study that will serve as an example of how one collegiate co-curricular utilized those four principles of public relations to market the

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program to different audiences. The paper will conclude with an exploration of challenges, limitations, and suggestions for future research.

## Definition of Co-Curriculars

There are several definitions of co-curricular engagement. Sometimes referred to as extra-curricular activities, both co-curricular and extra-curricular refer to any activity happening outside the confines of a class. Three major categories of co-curricular/extra-curricular activities are common on a college campus: athletics, clubs/organizations, and events. Each of these three categories may have a direct relationship to career or classroom learning, but that does not necessarily have to be a required outcome or the primary purpose of those organizations. Some clubs and intramural sports exist mainly for student entertainment and socialization. For example, while participating in chess club may help improve students' linear thinking, a skill necessary for success in math courses, the purpose of the club is primarily to support a hobby that students enjoy.

For the purpose of this study, the term co-curricular will be the term used to refer to clubs/organizations, and events that bridge academic coursework across a wide variety of disciplines by combining educational content with student-centered, social experiences and activities outside the classroom. In this context, a co-curricular could involve clubs and organizations that have an indirect connection to college majors and/or classroom learning, such as a journalism student's involvement in the school paper. The skills gained at the paper could boost that student's academic and career performance, even if writing stories for the college newspaper is not a requirement of a particular class. An example of a co-curricular activity that is directly connected to academic coursework would involve a political science professor taking a class to hear a guest speaker on

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campus talk about the upcoming elections and tying it to class through an assignment related to the co-curricular event, such as writing a reflection paper. For the purpose of this study, both examples fit the definition of co-curricular used here.

## Review of the Literature

### The Importance of Co-Curriculars

The academic literature is rich with studies on student engagement, the importance of such involvement in the lives of students, and the effect of such engagement on student learning (Astin, 1999; Elias & Drea, 2013). As a major factor of student success, co-curricular programming has become a hot topic in this competitive educational environment, as it affects critical assessments of institutional effectiveness, such as attrition and graduation rates (Kuh et al., 2008; Pascarella et al., 2010). According to Kevin Kruger, President of the National Association of Student Personnel Administrators, students who are more involved on campus have better grades and rate themselves happier with the social aspects of collegiate life (Steinberg, 2010). This translates into engaged students who are more likely to remain in that collegiate setting to graduate (Price & Tovar, 2014). Studies on the importance of co-curricular involvement and student engagement focus on the additional benefits of student retention and graduation.

Elias and Drea (2013) found that co-curricular experiences for students that extend beyond the classroom positively contribute to student success, stating:

> …engagement yields a more robust and holistic academic experience, contributing to student satisfaction, retention, persistence, and experience. Decades of research have highlighted the intrinsic value in co-curricular

engagement, which complements the students' academic studies, and enhances a more robust and satisfactory experience (2013).

Another factor important in engaging students is developing social relationships. Kahn (2104, p.1015) offers the perspective that "the quality of the social relations involved could become as much a focus for planning" as other attempts to influence the outcome of student learning.  While this can include cohorts, peer mentoring, and other academically based initiatives, co-curriculars are a good source for relationship building. Co-curricular programming allows faculty and students to connect outside the classroom in a more social, relational role that in turn enhances the academic experience. Faculty may take part in co-curricular activities and encourage student engagement in a number of ways. They could require participation in a co-curricular event as a course requirement, offer extra credit to students who attend a co-curricular event, or merely attend co-curricular events themselves without a direct course connection as their schedule permits.  In whichever manner this interaction occurs, engaging faculty members is a vital step in fostering student engagement on campus (Wirt & Jaeger, 2014).  Lesley G. Wirt and Audrey J. Jaeger's research on Faculty-Student Interaction (FSI) at the community college level identified that working with instructors on activities other than coursework, even if it was just attending an orientation program or communicating with professors via email, was a variable that positively affected achievement.   Another FSI variable was the quality of relationships students had with an instructor.  "FSI is a key example of student engagement," (Wirt & Jaeger, 2014, p. 992) and an important way to foster FSI is through co-curricular programming that encourage administrators to implement incentives that allow such connection.  "…effectively

implementing programs and policies that increase FSI both inside and outside the classroom, community college educators can assist students in becoming more fully engaged in college and achieving their academic goals" (Wirt & Jaeger, 2014, p. 992).

**Public Relations Theory**

A number of public relations theories resonate and align with strategies for bolstering student engagement. This study will focus on four areas of public relations principles and their use to market and manage collegiate co-curricular programs. The four areas are branding, audience analysis, relationship building, and strategic communication plans. While general collegiate marketing already apply public relations best practices from business (DeSanto & Garner, 2001), this study will further that field of research to include managing the marketing of co-curricular programming based on those best practices. This approach utilizing theories and best practices from both educational engagement and communication management is necessary to advance co-curricular involvement. The ability of college administrators to utilize proven communication management strategies will allow for a richer understanding of the variables affecting student involvement and enhance communication efforts in order to reach and connect various collegiate audiences with these initiatives.

**Building brand identity.**

In collegiate public relations, the need to build brand identity is not a new concept. Collegiate athletics is perhaps the most prominent example of collegiate programs that benefit from utilizing the public relations concept of brand identity, although its importance in an individual collegiate setting certainly depends on the school, the sport, the team, and the student. While athletics is one example of how

branding at the university level can extend to different audiences, this is only one area of campus life.  Brand identity already develops at universities within individual academic departments, and can apply to marketing co-curriculars as a way to build student involvement. In addition, the branding that occurs in university athletics, within academic departments, and through co-curricular programming can also further the overall university culture. Academic departments, organic cohorts, and student clubs all offer opportunities for community building that reinforces the overall college brand. Khanna and Yadav (2014) who re-tooled the original Brand Touchpoint Wheel for business initially created by Davis and Dunn (2002) and applied their principles to developing a higher education brand, is one technique for brand building. By accepting that higher education is experiential, college administrators can tailor student touch points based on core principles each institution identifies as its brand strengths. An important touch point includes the co-curricular experiences offered on campus, the planning, promotion and execution of which can complement college efforts to improve student involvement.

One challenge of building a university brand is that the college is broken into disparate audience subcultures. Students may identify more as a member of an academic department, or as an athlete, rather than embracing a core set of values from university. This micro audience analysis further illustrates the need for marketing co-curriculars as another piece of institutional branding.   As students pursue different academic areas and become involved in corresponding activities, the role of co-curricular programming can become another opportunity for building a brand identity by offering a set of shared experiences.  As McAlexander, Koenig, and Schouten (2004) state:

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Through all these runs a common thread. It is their bond through and to the

educational institution that has brought them together. A university is in fact a

brand community that consists of a wide assortment of entities and the

relationships among them. (p. 63)

**Audience analysis.**

Audience analysis is another foundational public relations principle that closely

aligns with brand identity and a critical component in marketing co-curriculars. The

premise is that in order to effectively craft a message, communicators must know their

organizations' stakeholders, and "strive to develop and maintain strong relationships with

them (Fearn-Banks, 2011, p. 482). Audience analysis is a critical component of any

public relations plan, and it can be its most challenging. Collegiate branding in particular

often takes into consideration a myriad of different stakeholders, such as alumni,

community members and potential students. In *Mass Communication: Living in a Media*

*World*, PR professional Chris Martin identifies several of the biggest challenges in

conducting public relations for a major university but asserts the biggest challenge is

dealing with the wide range of internal and external publics (Hanson, 2016, p. 322).

Co-curricular involvement requires multiple stakeholders, students, faculty, and

administrators who support initiatives that bridge classroom learning with social

experiences that occur outside the traditional academic setting. While this challenge is

certainly a relevant perspective when engaging in a college-wide marketing plan, when

promoting co-curriculars, there is the opportunity to narrow the focus to the two internal

audiences primarily served, which are students and faculty. Identifying these audiences,

along with their associated needs, and communicating with this important base is an

essential starting point from which to begin building a plan, with buy-in from those stakeholders a necessary component for a co-curricular program to be successful.

Further classification of these two groups utilizing the concept of stakeholder engagement means identifying how the audience members view their role in the institution and how invested they are in its principles and initiatives, allowing different views of audience perception, what individuals think, believe and perceive about an organization or institution, to emerge. In this way, organizations can gain a more in-depth look into the characteristics of these groups and implement strategies to meet their needs. A study by Vilma Luoma-aho in the *Research journal of the Institute for Public Relations* identified three different types of stakeholder relationships: faith-holders, hate-holders and fake-holders (2015, p. 3). While that study focused on organizations as a broad concept, these three groups are easily identifiable on college campuses and could influence engagement outcomes in co-curriculars. Mutual dependence is a hallmark of faith-holders, and the cyclical benefits of collegiate relationships (students who are happy and involved stay with the institution) resonates with those tasked with student involvement. Whether these audience members are faculty or students, the individuals possess a high level of buy-in and involvement with the college. One example of a faith-holder group are students who either volunteer or work for a college's admissions department, serving as tour guides and ambassadors. This audience is highly engaged with the institution and its values.

On the other end of the spectrum are the hate-holders, defined by Luoma-aho as "negatively engaged stakeholders who dislike or hate the brand or the organization…" (2010, p. 12). These individuals can be responsible for spreading misinformation and

negatively influencing others. The advent of the digital age corresponds to the age of most college students, meaning that this subset are digital natives who are able to harness the power of the internet to communicate their message to a wide variety of audiences, negatively affecting engagement initiatives on campus.

The final group as defined by Luoma-aho (2015) are fake-holders, contrived personas or invented individuals who endorse a product. The use of fake-holders is against the codes of ethics of several public relations associations due to its ability to deceive true audience members. For these reasons, organizations are discouraged from engaging in this type of deceptive marketing in order to influence audience perception. Thus, it is unlikely for a college marketing department to develop an artificial group of fake-holders. However, it is possible in the field of higher education that a perception could develop of legitimate stakeholders, primarily faith-holders, as fake-holders. In this instance, hate-holders would use the term fake-holders (more vernacularly described as posers or yes-men) to describe students they believe unfairly benefit from the institution they champion, such as cheerleaders, athletes, and members of student government. Hate-holders may view these student stakeholders as just another example of institutional corruption. Organizations should strive to cultivate faith-holders and avoid utilizing fake-holders in delivering messages and serving as opinion leaders. Hate-holders are an opportunity for dialogue and continuous improvement. "Once the roots of the negative engagement are addressed, these stakeholders may sometimes even be turned into faith-holders" (Luoma-aho, 2015, pp. 18-19).

These stakeholders have the potential to become opinion leaders, the term used to refer to the use of respected individuals to influence members of the community

(DeSanto & Garner, 2001, p. 547). In a college setting, both faculty and student segments are opinion leaders. Students considered opinion leaders on campus can persuade peers to become involved, and highly engaged and respected faculty can promote co-curricular activities on campus. Faculty and students who are stakeholders and opinion leaders involved in co-curriculars are more likely to communicate these events to others, and their input may be more valued and viewed with less skepticism due to their roles in the educational community.

This theory of opinion leaders has been further developed by Kathleen S. Kelly in her work, "Stewardship; The Fifth Step in the Public Relations Process," in Handbook of Public Relations, ed. Robert Lawrence Heath and Gabriel M. Vasquez (2001). She argues that the traditional ROPES model of public relations, which is primarily concerned with research, objectives, programming, and evaluation, is missing the crucial element of stewardship (p. 289). This means nurturing relationships between an organization and its key publics. Faculty are a critical component of co-curricular success. They engage students in the classroom and encourage their participation in activities outside it. Administrators who fail to connect with faculty will fail in student engagement initiatives. As Nguyen stated, "Community college administrators will struggle to engage students when they are taking classes with disengaged faculty" (2011, p. 60). Making faculty part of the process when developing co-curricular programming promotes buy-in from this important audience. According to Shane Armstrong (2011), dean of students at Marymount College, connecting faculty to co-curricular programs early on in the process creates natural stakeholders and opinion leaders who will champion these programs and become authentic spokespeople for these initiatives. This buy-in is critical (Armstrong),

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allowing faculty and students to collaborate on co-curricular programs, allowing

stakeholders a say in the process of creating initiatives that meet the needs of various

audiences.

**Relationship building.**

College co-curriculars can benefit, not only from increased brand identity

building and audience analysis, but from a recent shift in the philosophy of

communications management that relies less on advertising and marketing and more on

relationship building. Research suggests that relationship building among collegiate

audiences helps build brand identity, and co-curricular programs can provide an

environment to foster such interactions. As universities expand from the concept of brand

identity to relationship building, co-curriculars can foster and promote major themes and

experiences of a particular college's culture. "Related research into the consumption of

experientially rich services suggests that the production and consumption of

transformational experiences provide opportunities for forming relationships"

(McAlexander et al., 2004, p. 64). Co-curricular programming creates a cycle of

communication through shared experiences in which students may begin to echo the

institutional messages promoted through such experiences.  McAlexander et al. proposed

that higher education administration "pursue policies and programs to strengthen the

relationships that define the community."

Marc C. Whitt, the director of development communications at the University of

Kentucky, echoed this theory in his article in *University Business Magazine* (2015) when

he concluded that building and maintaining productive relationships was one of the top

priorities of collegiate public relations practitioners. These same principles apply to

promoting co-curricular events as well, as they form the basis for relationship building and stakeholder engagement.

> Become a familiar face on your campus and in your community. Enjoy frequent conversations with members of your faculty and staff, and with civic leaders. Be a smart, strategic networker who builds personal relationships, and who strives to establish connections with the institution you serve (2015).

Witt makes a strong case for the importance of relationship building and provides a key point when he reminds practitioners that this strategy is both highly effective and relatively no cost, however, "The impact on your program and institution is priceless" (2014).

McAlexander et al. echo the concept of relationships as key, and the events and activities encouraged in co-curricular initiatives strengthen those relationships. "Our data reveal the importance of facilitating challenging, fun experiences, and creating situations that encourage students to form bonds while they are attending the university" (2004, p. 76). This proven method of face-to-face communication, of cultivating personal relationships among audiences, is a public relations strategy easily adopted as part of a marketing plan for co-curriculars on collegiate campuses.

**Strategic communication.**

The concepts of branding, audience analysis, and relationship building are all core components of any strategic communications plan. Once those are established, creating communication campaigns promoting co-curriculars to targeted audiences deserves a multi-faceted approach that combines those three principles effectively to deliver the message. For example, when promoting co-curricular programs to faculty, it makes sense

to show a stronger connection to their course objectives. A message promoting the same co-curricular to students may highlight the social benefits of the co-curricular activity.

Another important aspect to consider when putting together a strategic campaign to market co-curriculars is how to communicate different messages. Research has shown that more traditional forms of communication, such a print, are still relevant communication tools college student rely on when making admissions-related decisions (Coen, 2015), so that same strategy could apply to marketing co-curriculars. However, that reliance on such traditional communications methods is quickly changing. Sarah Coen references data from studies in 2012 and 2015, which show that while traditional marketing techniques are still valid, their impact or importance for collegiate audiences may be dwindling. A 2012 Noel-Levitz E-Expectations research report showed 71 percent of students reported that printed publications and letters were an effective way for them to learn about a school's academic program offerings. The 2015 E-Expectations Report found that number had dropped to 40 percent of college-bound seniors and 45 percent of juniors reporting they were more likely to consider institutions that use brochures and phone calls to communicate. While it is important to consider marketing co-curricular programs through traditional print means, such as posters and fliers, it is clear that students use many forms of technology to communicate, including Web, e-mail, social media, and texting. Any marketing of co-curricular programs should include these new media as part of any communication strategy.

**Conclusion.**

The research is clear: Student engagement is key to student success, and co-curricular programming can offer opportunities for engagement. This emphasis on the

importance of co-curricular programming will require institutions to place additional emphasis on effectively communicating these initiatives in order to boost student engagement. Implementing the public relations principles of brand identity, audience analysis, relationship building and strategic communication will strengthen the reach and impact of co-curricular programs. In addition, student engagement and the benefits it brings in terms of student satisfaction and retention also have a positive impact on brand identity and relationship building for institutions as a whole.

## The Project Plan

As research has shown, college students who are engaged in campus life fare better and are more likely to stay in school to graduate (Astin, 1999; Wimpenny & Savin-Baden, 2013; Kuh et al., 2008; Pascarella et al., 2010), making co-curricular programs a critical component of that success. This portion of the paper will focus on a case study involving a co-curricular successfully promoted and managed based on the four public relations concepts of branding, audience analysis, relationship building, and strategic communications plans. It also contains an exploration of the challenges associated with marketing and managing this program, as well as suggestions for future research on the topic of promoting and managing co-curricular initiatives.

### Background

Cuyahoga Community College (Tri-C) is a large, urban community college with four campuses, serving primarily residents in Cuyahoga County for more than 50 years. Opened in 1963, the college was Ohio's first community college and remains the state's oldest and largest public community college, as well as the college with the lowest tuition in Northeast Ohio, as well as one of the lowest of all colleges in the state. The average

age of a Tri-C student is 27, however, that range includes students 14 to 75 years of age and includes a diverse demographic, with 61 percent of the population identifying as female, and 38 percent of the student body identifying as a racial minority. In addition, the majority of the students who attend Tri-C do so as part-time students, meaning they enroll in fewer than 12 credit hours per semester. In addition, only 11 percent of all students only enroll in evening and weekend classes.

This case study focuses on the (re)imaginings contest, a co-curricular program implemented at Tri-C on all four campuses and initially launched during the Fall 2015 academic year. The contest continued with a new iteration in 2016, and plans are currently underway to continue the program in 2017. This co-curricular contest emphasizes creativity, academic research, and student-faculty collaboration by engaging students and faculty from multiple academic disciplines in an ongoing conversation around a common text selected by Tri-C's Common Reading Program committee. The Common Reading Program also began in 2015 as an academic endeavor primarily supported by the college's English department. In 2015, the committee chose the novel The *Postmortal* by Drew Magary, and in 2016, the committee utilized Jon Ronson's book *So You've Been Publicly Shamed*. The co-curricular (re)imaginings program developed by a small committee of faculty and staff encouraged students to engage in the text by providing a contest and subsequent event that celebrated and supported the college-wide common reading program. Students who submitted to the (re)imaginings contest either read the book as a class assignment, or voluntarily read the common reading text on their own. The contest required students to (re)imagine the chosen text through the medium of their choice, such as poetry, song, fine art, etc. Contest submissions could have been

coursework assigned by the instructor and completed as part of a class requirement, or individual works solely developed by a student. The (re)imaginings contest culminated in an art gallery event where student entries were displayed and performed, along with tastings from culinary students' entries, and live judging.

**Brand Identity**

Cuyahoga Community College builds brand identity for the college through the tagline: "Where Futures Begin." Audience members in the communities the college serves recognize the abbreviated name of Tri-C. The college adheres to a strict standards and style guide for all external communications. The Integrated Communications Department maintains a consistent look and style for internal communications as well. "The *Cuyahoga Community College Graphic Standards and Style Guide* is meant to offer Tri-C employees guidelines for advertisements, pamphlets, written documents, course descriptions, catalogs and more" (Cuyahoga Community College, 2015).

The (re)imaginings project developed its brand identity using several visual cues. The name (re)imaginings and the way in which the logo was consistently utilized in marketing materials gave the initiative a distinct brand while supporting the colleges overall organizational identity. The name (re)imaginings not only fit the purpose of the purpose, but also tied in with the college's marketing slogan "Where Futures Begin" when considering that students attending the college are making a decision to (re)imagine their own futures. In addition, there was a common visual background for marketing materials. The only change from 2015 to 2016 was the insertion of the book cover from each individual text (see Appendices A and B). The (re)imaginings committee utilized Tri-C's Integrated Communications Department to create a webpage and links within the

college's website that reinforced brand identity through the use of these visuals (see Appendix C).

**Audience Analysis**

Students and faculty were the two main audience members for the (re)imaginings contest. However, while the event itself was a co-curricular opportunity for students, faculty proved to be the most influential audience members. For this reason, student outreach will be discussed in the strategic planning portion of this paper, while faculty involvement will be discussed as a concept of audience analysis because faculty were critical from the conception through the execution of the (re)imaginings program.

The idea for the (re)imaginings came about through an educational workshop for faculty, and this was the first audience identified. While an initial meeting garnered thirteen faculty interested in pursuing the project, the number dwindled to five individuals who made up the core committee. Those included three faculty (two English, one hospitality management) one of the college's instructional designers, and a staff member in the Student Life department. Because the contest was billed as "creative" in nature, the expectation from at least three of the committee members was that buy-in from creative arts faculty (fine arts, visual communication design, dance, music, etc.) would be strong. This did not prove to be the case. Only one creative arts faculty member utilized the Common Reading Program and (re)imaginings contest in her visual communication design class. The majority of faculty buy-in came from the English Department as a direct result of their participation in the Common Reading Program. The figure below shows faculty participation in the Common Reading Program from 2015-2016.

**Table 1**

*Faculty participation in Common Reading Program 2015-2016*

| Built-In Faculty Participation | Fall 2015 | Fall 2016 | Percentage Increase |
|---|---|---|---|
| Faculty Assigning Text | 51 | 68 | +33 |
| Class Sections | 96 | 112 | +17 |
| Disciplines Represented | 17 | 26 | +53 |

Faculty participation in (re)imaginings more than doubled from Fall 2015 to Fall 2016. The committee tracked faculty responses in Excel, and tagged them based on if they adopted the text or used a portion of it for a class assignment, they served as a contest judge and/or event volunteer, they brought their class to a (re)imaginings workshop, they allowed an in-class visit from a committee member to share information on the contest, or they shared promotional materials with their class. In 2015, 59 faculty expressed an interest in participating in the contest. In 2016, 120 faculty indicated they would be interested, an increase of more than 103 percent.

Sixty-eight faculty assigned the text and included an assignment as part of their curriculum, which students could enter into the (re)imaginings contest (see Appendices D-E for examples). The visual communication design faculty member required students to create a poster (see Appendix F), and an interior design faculty member had the class as a group assignment design a color palette for a movie based on one of the texts. Faculty who did not utilize the book or developed an assignment were also involved, as students were required to have a faculty sponsor for their submissions.

As a component of audience analysis, the (re)imaginings committee worked to determine faculty needs in order to increase buy-in for this critical audience. That led to

the development of a faculty portion for the (re)imaginings and Common Reading Program webpages that displayed examples of assignments faculty could easily tailor to their own academic areas. The committee also worked with the college to allow activities for both the Common Reading Program and (re)imaginings to be service credit eligible, which meant faculty could include participation in those programs as part of their mandatory, contractual obligations to the college.

In addition to individual faculty involvement, the contest was co-hosted by one academic department (hospitality management), and the office of student life, which is the department in the college responsible for co-curricular programming that enhances student engagement. Faculty within the hospitality management department tasked students with creating culinary dishes based on the text. The top six dishes presented at the culminating event, where guests sampled and voted on the top three winners.

Faculty buy-in was critical in order for (re)imaginings to be successful, and this group should actually be the first audience considered when planning collegiate co-curricular activities. Luoma-aho's concept of faithholders (2015) and the foundational principal of the importance of opinion leaders can be seen when analyzing the immense role faculty played in the success of the (re)imaginings co-curricular. The structure of the (re)imaginings contest followed Armstrong's (2011) theory that allowing faculty and students to collaborate on co-curricular programs gives stakeholders a say in the process, and the role faculty played in the success of the program echoes the research of Nguyen (2015) who argued that engaging students is nearly impossible without an engaged faculty. The (re)imaginings project reinforces Armstrong's perspective that including faculty in the planning of co-curricular programs early on in the process creates natural

stakeholders and opinion leaders who will champion these programs and become

authentic spokespeople for these initiatives.

**Relationship Building**

Relationship building was another principle of public relations that proved a

critical component to the success of the (re)imaginings contest. The ability for the

committee to collaborate with academic departments (e.g., hospitality management) as

well as the English Department's Common Reading Program added additional support to

this co-curricular, and both activities were more successful due to this collaboration. The

ability to foster relationships on campus is key to any initiative, and having English

faculty serve as members of the (re)imaginings committee as well as the Common

Reading Program committee solidified this partnership. In addition, the other members of

the committee organically echoed Whitt's advice, as they were trusted colleagues who

excelled at establishing worthwhile connections that benefited the college's mission. This

relational history laid the groundwork for the success of the (re)imaginings initiative and

fostered collaboration rather than competition. Both committees agreed to promote each

other's initiatives in a number of ways. For example, marketing materials for the

Common Reading Program included the (re)imaginings contest as the capstone event for

the semester. In addition, the two projects shared online space within the college website,

with the (re)imaginings contest information housed on the college's Common Reading

Program page.

Additional partnerships with Integrated Communications as well as The Office of

Government Relations and Community Outreach were necessary to navigate certain

institutional regulations. For example, in 2016 the (re)imaginings committee wanted to

invite local celebrities to attend the celebratory gallery event and serve as live judges for one of three prizes. This required the committee to work through a several layers of institutional bureaucracy in order to proceed with those invitations. Relationship and trust building among various campus departments added additional complications, a topic further developed in the challenges portion of this study.

Despite minor institutional issues, the (re)imaginings contest served its primary purpose as a co-curricular activity that fostered relationship building between its two critical audiences: students and faculty. The contest provided multiple touch points for students and faculty to interact and engage, both in and out of the classroom. One of the English faculty who served on the (re)imaginings and Common Reading Program committees said, "Students expressed that the experience engaged them more with text and faculty, something students don't usually have." This is clearly in line with the theory proposed by McAlexander et al. (2004) that the types of events and activities encouraged in co-curricular initiatives strengthen relationships. The (re)imaginings project certainly fit the criteria of a challenging and enjoyable experience that created a situation that encouraged students to form bonds while attending the college.

**Strategic Communication**

The (re)imaginings committee utilized several key communication strategies to market, manage, and promote the contest. A key promotional piece was the partnership with the common read. This allowed the committee to reach a faculty audience who already had a level of buy-in, as they were utilizing the text for class. Shared printed and electronic promotional materials for the Common Reading Program allowed additional touchpoints for faculty. In May 2016, the committee sent a college-wide email that

included an event video from (re)imaginings 2015 and a survey to faculty before they left for the summer to garner interest in the event the following semester. This allowed faculty time during the summer to decide to adopt the book, or simply use a portion or example from the text, and develop an assignment as part of preparing their course materials for fall semester.

Additional communication efforts surrounding the (re)imaginings project launched in August. College-wide promotion occurred during Colloquium, a day in which all faculty gathered to learn of new college opportunities and initiatives. This strategy worked best for faculty who had already adopted the text and planned to use a class assignment. This college-wide reach then narrowed to address faculty at individual campuses. This occurred during Campus Day at each of the four campuses. Similar to Colloquium, the (re)imaginings committee set up a table to share with faculty the scope of the project and distribute marketing materials. This led to invitations for committee members to attend individual department and faculty senate meetings to promote the program in person. Another strategy involved individual communications with faculty who were participating in the Common Reading Program. This occurred both in person and via email. The committee also followed up with faculty surveys to continue in-person outreach in the classroom.

Promotional efforts geared toward the student audience commenced in August as well. This capitalized on the energy and engagement new and returning students typically feel at the beginning of the fall semester, and allowed ample time for students to complete the reading and create a contest entry worthy of submission. The committee hosted a (re)imaginings workshop during each of the campuses' Success Week, a

program intended to connect students to resources and opportunities at the college. The

workshop introduced students to the (re)imaginings contest and included a brainstorming

session where students could begin to develop their own contest entry. In addition, the

committee hosted a table, similar to the faculty outreach initiative, at each campuses'

Welcome Back event, which is an opportunity the college provides every semester to

help students connect to resources, clubs, and co-curricular events on campus. Committee

members were on hand to explain the (re)imaginings contest to students, as well as

distribute printed promotional materials.

Three additional events further promoted the (re)imaginings program in 2016 to

students in a more dynamic way, allowing students to not just passively learn about the

project, but to do something for it. One initiative, the Wall of Shame, encouraged

students to anonymously disclose a shameful event from their past (see Appendix H).

Students wrote their "story" on colored notecards and could drop them off at secure

lockboxes on each campus. Those cards were collected and displayed as a group piece at

the (re)imaginings culminating gallery event. The second event that supported the

(re)imaginings contest was the Wall of Praise. Occurring during a Welcome Back event

on one of the campuses, this was similar to the Wall of Shame, but in reverse. This

initiative took the concept of public shame discussed in the book and pushed back by

instead encouraging public praise. Students filled out extra-large Post-It notes with praise

for themselves and others on campus, and the display grew throughout the Welcome

Back event. The third initiative was most successful in terms of driving students to

participate in the (re)imaginings contest. A Student Showcase talent show was held at one

of the campuses in October and served as a precursor to the (re)imaginings contest in

December. This activity allowed students to engage with the text, faculty, and each other on a smaller scale and in a safer space in order to share their interpretation of the Common Reading Program. Faculty at this campus worked with the (re)imaginings committee to encourage students to enter their submissions for the final contest, as well as promoted the final (re)imaginings contest.

In addition to promoting the (re)imaginings contest at other campus events, the strategic communication plan also included the use and distribution of both print and digital marketing materials as key strategies to promote the program. These traditional flyers were available at the aforementioned campus events as table takeaways, were shown on the college's televised informational displays, were utilized during in-class visits, and were given out on an individual basis to those who expressed an interest in the contest (See Appendices I and J). The website housed digital copies of these traditional print marketing materials and provided background information both audiences could use for reference and a better understanding of the project. A video clip from a *Top Chef* episode and a *New York Times* book review based on artwork provided context for the contest in its first year. In 2016, the updated (re)imaginings website included a video from the past year's event. The site also contained assignment examples faculty could use and tailor to their individual courses.

The (re)imaginings committee struck the right balance between traditional marketing materials, such as posters and fliers, and online communications via email and the web. Although Coen's research demonstrates that printed forms of communication may be on the wane, they are still a valid form of outreach, particularly for a community college student body that may struggle with online access. The use of three-foot posters

displayed in high-traffic areas of campus drew student attention to the contest, while traditional fliers were available as hand-held takeaways that could be easily stored in student folders. In addition to persisting with the print marketing campaign, the (re)imaginings committee also will continue to promote the program with an online presence. The webpage allows for robust interactions in terms of promotional videos and audience-centered examples, allowing the committee to inform and inspire both faculty and students.

## Results

The (re)imaginings contest has seen positive results in terms of both the quantity and quality of participation. For the purposes of this study, results are presented as a total from all four campuses rather than individual campuses. During the first year of the contest, forty-one students across all four campuses submitted entries. In 2016, that number doubled. Participation and interest among faculty is also increasing. In 2015, 58 faculty expressed interest, In 2016, 123 faculty responded through the myriad marketing efforts, emails, informal conversations and a survey that they would like to be involved in the initiative in some capacity. From a student life perspective, the department spent $4,800 in 2016, sharing that cost across four campuses. When compared to the cost of bringing a speaker on campus, which averages $1,500 for a 90-minute presentation, the (re)imaginings project was cost effective. Furthermore, it met the most important parameter for a successful co-curricular program in that it effectively bridged academic coursework across a wide variety of disciplines by combining educational content with student-centered, social experiences and activities outside the classroom.

The success of the (re)imaginings project was further verified by college administrators' support of the program during the past two years. The (re)imaginings project was nominated for the college's submission to the League for Innovation in the Community College Innovation of the Year two years in a row. In addition, committee members the college paid the committee members' travel across the country, to present the program at the League for Innovation in the Community College in March 2017. Furthermore, outcomes from the (re)imaginings program are being shared with the college's Academic Quality Improvement Program (AQUIP), as part of Tri-C accreditation in this national program.

**Challenges for Marketing and Managing Collegiate Co-Curricular Programs**

Several challenges exist that should be discussed when planning to market and manage collegiate co-curricular programs, particularly for community colleges such as Tri-C. It should be no surprise that two of the biggest challenges are also two of the most important components of successfully marketing and managing these programs: faculty engagement, and relationship building with faculty. In addition, this study found a shortage of resources, and a lack of research regarding how the benefits of co-curricular programming translate into quantitative data on student retention and graduation as two other main areas for concern.

When analyzing how to maximize student and faculty involvement in co-curricular initiatives, Nguyen references a study by Schmidt that highlight a trend in higher education as a contributing factor: part-time commitment from faculty (2015). As institutions of higher education continue to staff the majority of their instructional positions with part-time faculty, administrators should be prepared to face the challenges

of part-time commitment. When considering the demographics of community college students in an academic setting where part-time students are relating to part-time faculty, levels of engagement from both the learner and the educator falter. "Students are not the only part-time population on community college campuses; part-time faculty are also prevalent at these institutions" (Nguyen, 2011, p. 60). According to Kay M. McClenney, director of the Community College Survey of Student Engagement at the University of Texas at Austin, "The reality is that both part-time faculty and part-time students are less engaged with college" (Schmidt, 2008, p. A1).

The (re)imaginings committee made several efforts to mitigate this challenge. One way was to show examples of projects done in a similar vein, such as the show *Top Chef* and *New York Times* piece discussed earlier. This was especially helpful during the 2015 inaugural year when there were no student submissions to show as examples. Developing course content and making it available for faculty to use by housing it on the (re)imaginings website was another way to accommodate part-time faculty who may be stretched in terms of time by building the academic assignment template for them. In addition, the committee worked with the college to allow participation in aspects of (re)imaginings to be eligible for the college's part-time faculty stipend, which pays a $500 incentive for completing, attending, or facilitating five workshops, events, or faculty development initiatives each academic year. A cursory analysis of the data from 2016 shows that of 120 faculty who expressed interested in the program via survey, twenty-two of those respondents were part-time faculty. In 2015, out of fifty-eight faculty, seven were part-time. This represents an increase in part-time faculty participation from eight percent in 2015 to nearly 20 percent in 2016. For the purpose of

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this project, part-time faculty were defined as those employees who only taught academic classes as adjunct faculty and did not have additional employment at this college.

Relationship building can be another critical challenge for developing buy-in among faculty to support co-curriculars. This requires credibility, trust building, and a corporate culture within higher education that moves from competition among departments to collaboration. Nguyen cites Levin et al. (2004, p. B10) where he speculates, "The biggest challenge community colleges face is fragmentation in our programs and isolation and divisiveness among both faculty members and administrators." Armstrong also alludes to the need for administrators to build "credibility and collaborative partnerships with faculty…" This may be additionally challenging, however, due to part-time faculty who may feel underpaid and underappreciated.

The (re)imaginings contest made impressive strides in terms of relationship building from 2015 to 2016. Increases in both the number of faculty members involved in the program and the number of student entries indicates this important component of co-curricular programming demonstrates stronger relationships. However, this challenge continues, particularly in terms of garnering participation among the college's creative arts department. While the contest seemed a natural fit for this academic department, it has yet to gain the participation expected from (re)imaginings committee members. Perhaps this is due to the perception that the contest is the purview of the English Department. One attempted solution was to begin promotional work and relationship building earlier in the process, as well as reaching out to new faculty who may be more willing to venture into new territory. In August 2016, the committee approached a new

fine arts professor during her first semester with the college. While the professor expressed interest, the late communication so close to the start of the semester made it difficult for her to rework courses to accommodate the common reading text and contest as an assignment for her courses. This year the committee approached this professor at the end of the spring semester to firm up a commitment to participate for the Fall 2017 semester. Another potential strategy could be approaching senior members of the creative arts department, or department chairs, in order to garner interest. Approaching these creative arts faculty opinion leaders to serve on the (re)imaginings committee to provide input and help shape the nature of the contest may help in relationship building and faculty ownership of the contest from a different academic department, rather than the heavy reliance on English faculty. Finally, college administrators, such as campus deans and presidents could foster a culture among faculty that participation in the contest is a benefit to their professional development, and that such interest and involvement should be included in faculty portfolios and as part of faculty performance evaluations.

There were three specific instances in which the (re)imaginings committee was also faced with the challenge of rethinking the concept of collaboration versus competition between campuses. The first example was when one campus hosted the Student Showcase talent show in October, two months before the (re)imaginings event. Initially viewed as a threat and jokingly referred to by some committee members as the "pre-(re)" or the "event before the event," the showcase proved an important venue to garner student interest and subsequent entries. Another collaborative challenge was working through the bureaucracy and red tape of college protocol without offending certain individuals tasked with college-wide marketing and communications. In one

instance, the committee was able to literally come to the table and meet with the community relations representative to set forth protocol for judges' invitations. While the management of this individual added an extra layer of proofing and checks and balances, the additional requirement to draw her into the loop did not negatively influence any aspects of the program, and the additions of community judges enhanced the prestige of the event. The only instance in which the need to collaborate became problematic was when working with the college's external media representative. A member of the (re)imaginings committee felt confident that she could garner an invite to speak on a local talk radio show highlighting the arts in Cleveland to let the wider community know about this unique contest. According to college protocol, the committee member was unable to use her own social and professional network to garner the media spot unless the external media rep cleared it. However, the media rep never returned numerous emails inquiring about the invitation, meaning the contest planners missed an opportunity for promoting the program and the college.

Another critical challenge for marketing and managing collegiate co-curriculars is the scarcity of resources as measured in terms of personnel, time, and budgets. Managing personnel resources is a challenge the committee should better manage in the future. Designating tasks for committee members will eliminate some of the gaps that occurred. For example, both the 2015 and 2016 contests required committee members to send out urgent email requests in November in order to find enough contest judges and event volunteers. In 2015 and 2016, live event coverage via social media, and the collection of photographic footage of the event was limited due to personnel constraints. In 2016, post-

event follow-ups such as thank-you notes to the celebrity judges did not occur until January, and follow-up media coverage did not occur at all.

In addition to a personnel shortage, time was another vital resource for the (re)imaginings committee, one that continues to be revisited in an effort to increase involvement in the co-curricular. Although a member of the (re)imaginings committee is a member of the Common Reading Program committee, one drawback is that the committee relies on the Common Reading Program committee to determine the next text. This can have a major impact on the timeline for the (re)imaginings initiative. One possible solution is to have the (re)imaginings committee continue to meet to review past events, and set goals for the upcoming year in a proactive rather than reactive manner. This forward-looking planning with faculty members from creative arts could further contribute to (re)imaginings' unique identity separate from the Common Reading Program. While the committee has waited for the Common Reading Program to select the text, that group is making that selection earlier with each iteration of both programs. For example, the Common Reading Program committee selected the Fall 2017 text in Spring 2017. This allows the (re)imaginings committee to begin promotional outreach to its audience members that much sooner. Another challenge with timing is the structure of the Common Reading Program and (re)imaginings as strictly fall semester events. This required all of the co-curricular activities surrounding the Common Reading Program, including the (re)imaginings event, to be completed by December. This has proven a tight deadline for committee members to engage both faculty and students, allow ample time for students to create projects, and then commence with judging and the execution of the

actual event. This may change next year as the Common Reading Program committee considers expanding its program to encompass the entire academic year.

The challenges related to limited resources and lack of research actually go hand in hand. With the rising cost of college education due to diminishing federal and state support, in order to convince administrators to allocate resources to co-curriculars, more data should be collected measuring outcomes related to engagement, such as correlations and causations between levels of co-curricular participation and fall-to-spring and fall-to-fall retention rates. McAlexander et al. (2004) believe college administrators should see funding student life initiatives as "more than simply expenses to increase short-term student enjoyment and satisfaction, but also as investments into building present and future bonds." When faced with tightening budgets, one way to promote administrative buy-in for budgetary resources and staff is for co-curricular programs to prove those resources provide successful student outcomes.

The (re)imaginings co-curricular was able to successfully navigate this challenge of resource management because Tri-C administrators, namely student life directors and campus presidents, already bought in to the research on co-curriculars as an important step toward cultivating student engagement and retention. The first year of the contest, funding for (re)imagining came through a campus president's budget and the office of student life. During the second year, funding became more secure, and the program was able to expand when all four campus student life offices equally expended a small portion of their budgets ($1,200 each) to support the contest. This amount was a realistic budgetary request for a program of this magnitude when compared to what student life typically spends on an individual program. To compare, in 2015, one campus's student

life department spent $1,500 for a 90-minute one-woman play. In comparing student life

expenses for novelty or entertainment programming, such as the aforementioned speaker,

or a spring carnival, the cost-to-benefit ratio of (re)imaginings when measured by student

engagement and faculty-student interaction over this significant length of a time make a

program such as this well worth the funding. Maintaining student and faculty

participation college-wide, rather than by campus, further eliminates potential disputes

regarding each campus's share of the costs.

### Lessons Learned and Future Opportunities for Research

This project yielded several strategies for managing the communication and

promotion of co-curricular programs, and these tactics have the potential for

implementation by other colleges planning similar programs and initiatives. Branding co-

curricular programs in a way that supports the institution's overall marketing results in

strong visual cohesion and fosters buy-in with college administrators. Audience analysis

and relationships building strategies should focus on engaging all academic departments

as a way to connect faculty across disciplines who are stakeholders and opinion leaders.

Involving a diverse faculty audience also serves to help reduce competition among

campuses and departments, as members share a common, college-wide goal of student

participation. Strategic communications plans should involve a myriad of strategies,

including print and digital communications, as well as group and individual face-to-face

communications efforts.

While the (re)imaginings contest was successful in terms of brand identity,

audience analysis, relationship building, and strategic communications, as this research

indicates, there is a need to further study the promotional efforts associated with student

co-curricular programs. This study links the fields of communication management and the promotion of co-curricular programs to student and faculty involvement, and this work has only begun with broad strokes to identify areas for improvement. While this study was limited to two-year community colleges, future studies could explore student involvement at four-year and two-year colleges. The vast differences among student bodies at traditional four-year institutions, compared to those at community colleges will have a striking effect on involvement. For example, traditional students who live on campus often have fewer variables such as work and family and more time and opportunity to engage. The social aspect of collegiate life for these individuals is a primary focus when defining student institutional satisfaction. Contrast that group with the majority of community college students, and an audience emerges with needs much different from an 18-year-old college freshman away from home for the first time. Most community college students must also balance family and jobs, along with their academic responsibilities. Administrators hoping to connect with these students should consider structuring supportive co-curricular programs that take into account the need for family-centered activities, childcare during such events, and evening and weekend co-curricular schedules.

Future academic investigations could also include studies focusing on the reach and relevance of specific collegiate co-curricular marketing programs on student and faculty audience members within a campus community, as well as studies on how co-curricular programs add to the college's overall brand identity. Another area of research could be the role of alumni. How alumni contribute to brand identity, how they can foster

student engagement, and how colleges can implement successful programs that further tie alumni to the institution are all relevant areas for research.

While this study focused on how promotional efforts affect involvement, another area that could benefit from further research is the relationship of co-curricular activities to overall student engagement and success. These studies could focus on applying public relations data mining to track student participation in co-curricular activities with surveys on self-reported levels of engagement correlated to GPA and graduation rates. Longitudinal students that track student involvement and graduation rates, or rank the strength and importance of those interactions as factors that influences attrition are two additional suggestions for continued research.

Quantitative research also could include a cost-benefit analysis measuring student engagement levels with co-curricular programs compared to other outreach initiatives aimed at student success and retention. Using material from longitudinal studies correlating engagement with GPA, graduation rates, attrition, and campus involvement, to calculate a return on investment. Data comparing cost to return on investment would allow administrators a fuller picture in decision making in funding student life departments. As McAlexander et al. (2004) state, "The importance of the 'experience' to loyalty-behavior suggests that, as university administrators consider allocating tight budgetary resources, consideration should be given to investments in 'student life' (p. 76). Date-driven decision in higher education co-curricular programming ensure student life departments can qualitatively, as well as quantitatively, document that the expenditures are further moving the goals of engagement and student success.

Student involvement at the collegiate level is a vital component to student success. Studies show that engaged and involved students tend to fare better academically and obtain a degree (Kuh et al., 2008; Pascarella et al., 2010). Yet these programs often are not implemented utilizing sound marketing practices that take into account branding, audience analysis, relationship building, and strategic marketing. By utilizing the four foundational principles of public relations: branding, audience analysis, relationship building, and strategic communication plans, college leaders tasked with student involvement can more effectively market and manage co-curricular programs.

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Price, D. V., Tovar, E. (2014). Student Engagement and Institutional Graduation Rates: Identifying High-Impact Educational Practices for 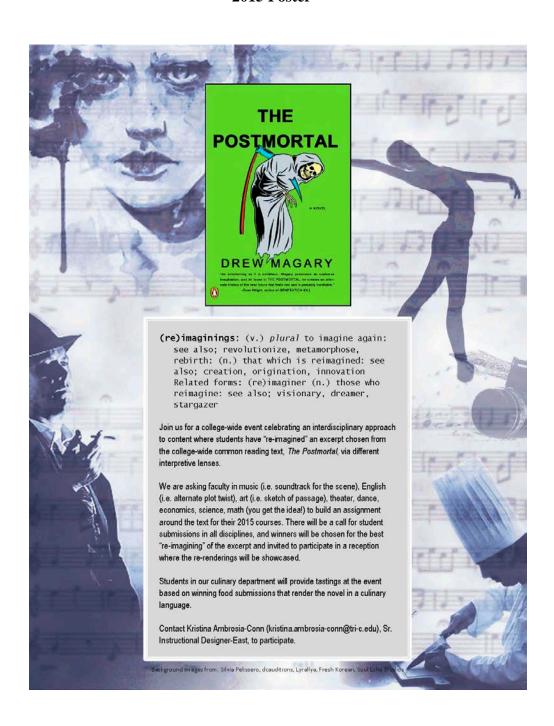Community Colleges. *Community College Journal of Research and Practice,* 38(9), 766-782. doi:10.1080/10668926.2012.719481

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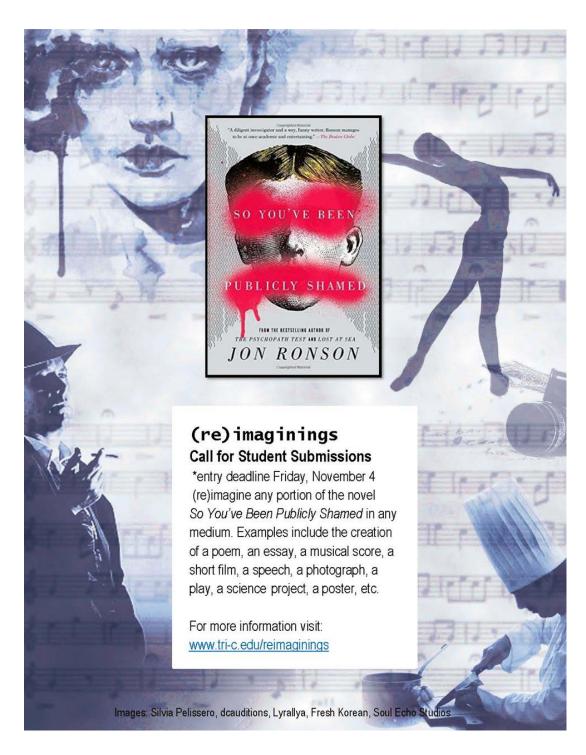
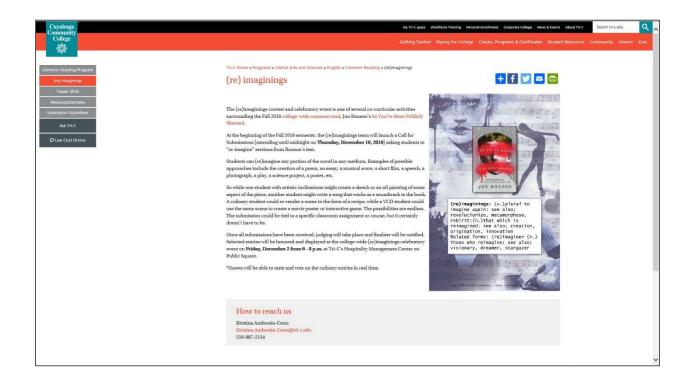38(11), 980-994. doi:10.1080/10668926.2012.725388

# Appendix B

## 2016 Poster

# Appendix C

# (re)imaginings Webpage

**Appendix D**

**Faculty Assignment: Page 1**

**Psy 2010 (Child Development)**
**(Re)Imaginings Project**
**Due Wed. Nov. 2**

**College Description of (Re)imaginings**
The (re)imaginings contest and celebratory event is one of several co-curricular activities surrounding the Fall 2016 college-wide common read, Jon Ronson's So You've Been Publicly Shamed.

At the beginning of the Fall 2016 semester, the (re)imaginings team will launch a Call for Submissions (extending until midnight on **Thursday, November 10, 2016**) asking students to "re-imagine" sections from Ronson's text.

Students can (re)imagine any portion of the novel in any medium. Examples of possible approaches include the creation of a poem, an essay, a musical score, a short film, a speech, a photograph, a play, a science project, a poster, etc.

So while one student with artistic inclinations might create a sketch or an oil painting of some aspect of the piece, another student might write a song that works as a soundtrack to the book. A culinary student could re-render a scene in the form of a recipe, while a VCD student could use the same scene to create a movie poster or interactive game. The possibilities are endless. The submission could be tied to a specific classroom assignment or course, but it certainly doesn't have to be.

Once all submissions have been received, judging will take place and finalists will be notified. Selected entries will be honored and displayed at the college-wide (re)imaginings celebratory event on **Friday, December 2 from 6 - 8 p.m.** at Tri-C's Hospitality Management Center on Public Square.

*Guests will be able to taste and vote on the culinary entries in real time.

**Class Project Description**
Individual or Groups of 3 (or 4 if needed, but no more!)

Basic Proposal Due Wed. Oct. 19 (10 pts)

Project Guidelines (80 pts)
       1)Must address shaming in some way
       2) Must tie into child development in some way
       3) Must be creative and unique: i.e. Do not copy something you find online.

Presentation (25 pts) Due Wed. Nov. 2 in class

# Appendix D

## Faculty Assignment: Page 2

Length to be determined by number of groups/number of participants in group (stay tuned!) Must present project and discuss 1) why you chose your project and 2) how it ties into both shaming and child development.

**(Re) Imagining Course Project Proposal Form –Due Wed. Oct. 19 – 10 pts**

**\*\*Must be completed to be able to do the project itself!\*\***

**Name(s)**

_____
_____

_____
_____

**Project Title**

_____
\_\_\_

**Project Description (100-200 words)**

**If working in a group, use this space to specify specific roles for each person in the project (as agreed upon by all groupmates). Continue on back if needed.**

## English 1010: Essay #2
### (Public Shaming)

### DUE DATES

☐ **Essay #2 ROUGH draft due (print copy) – 25 points**
at your individual conference on Oct. 12, 13 or 14.
(All conferences will be held in my faculty office:
C-226.)
Minimum length: 700 words

We will NOT be meeting as a full class on Oct. 12 (Wed.) or Oct. 14 (Fri.), so that I may conduct all these individual conferences. You only need to come to your individual conference (your 20-minute session) on your designated day.

That individual conference is worth 25 points:
- 10 points for your rough draft
- 15 points for attending the conference

☐ **Essay #2 FINAL draft due (electronic copy) – 100 points**
Post to Bb by Sunday, Oct. 30 @ midnight
Minimum length: 1000 words

### OBJECTIVES

- To hone your skill at using academic readings as a theoretical lens/framework for conducting an analysis

- To give you practice drawing from outside sources in constructing of your own analysis, as you discover a healthy ratio of analysis to support

- To help you focus on creating a cohesive paper (a paper in which you clearly communicate the relationship between your topic sentence claims and between each paragraph's sub-points)

- To develop your proficiency in MLA (Modern Language Association) source citation

### THE ASSIGNMENT

Select a public shaming incident – something that has occurred within the past two years.

Drawing from Ronson's book (*So You've Been Publicly Shamed*) plus two additional sources we've explored, construct an analysis of the shaming incident you've selected.

In other words, consider Ronson's and the other authors' observations about public shaming, and determine the extent to which those observations explain the incident you've selected.

Be sure to craft a Works Cited page for the end of your paper and in-text source citations within the body of your essay where appropriate. (Follow MLA format.)

➢ Purdue University's OWL will be of great assistance to you in this regard.
(Google: "OWL Purdue MLA.")

**English 1010 (FA 2016)** Page 1

# Faculty Assignment

2- Assignment: Common Reading Contest Poster

**VC&D – 2301**
**Graphic Design & Illustration**
Cuyahoga Community College
Western Campus
Creative Arts Division
Instructor: Renata Courey

**Assignment: An Illustrated Poster**

Create a re-imagined poster for Tri-C's Common Reading Book Program about the book,
*So You've Been Publicly Shamed* using traditional and digital media

**Final Due date:** TBA

**Maximum Final Dimensions:** 11x17" as pdf file vertical or horizontal

**To see the submission guidelines, go to:** http://www.tri-c.edu/programs/liberal-arts-and-sciences/english/common-reading/reimaginings/submission-guidelines.html

**Directions:**
Two things due Monday, October 3rd:
1. 10 thumbnail sketches for poster ideas
2. A digital version of your *Joy and Pain* Original Art on your flash drive – to turn in to student drop.

You will be using your Joy and Pain original art somewhere in the poster you are designing for the Common Reading Program.
   a. MUST use your original art, either Joy or Pain, in the poster somewhere – so be sure to scan it or photograph it.
   b. Must use the book title and the author's name somewhere in the poster
      i. *So You've Been Publicly Shamed*
      ii. By Jon Ronson

**How you will be graded:**

| CRITERIA | Unsatisfactory 0-2 pts | Emerging 3-4 pts | Proficient 5-7 pts | Exemplary 8-10 pts | RATING |
|---|---|---|---|---|---|
| Composition 10 pts | The student did the minimum or the artwork was never completed. | The student did the assignment in a satisfactory manner, but lack of planning was evident. | The artwork shows that the student applied the principles discussed in class adequately | The artwork shows that the student applied the principles discussed in class in unique manner. | |
| Creativity 10 pts | The piece shows little or no evidence of original thought | The student's work lacked sincere originality. | The student work demonstrates originality | The student work demonstrates a unique level of originality. | |
| Effort 10 pts | The student did not finish the work in a satisfactory manner | The student finished the project, but it lacks finishing touches or can be improved upon with little effort. | The student completed the project in an above average manner, yet more could have been done. | The students gave an effort far beyond the requirements of the project. | |

# Appendix G

# Wall of Shame Email

**Getting Students/Faculty/Staff Involved:**

Each campus currently has postcards, a flyer (attached) explaining the purpose of the project, and a locked drop box at designated spots on campus to collect our community's secrets of shame. These drop boxes will be available through November 4th at the following locations:

See below for all drop box locations.

- East Campus Info Desk
- Metro Campus Info Desk
- West Campus Info Desk
- Westshore Campus Info Desk
- Brunswick University Center Enrollment Center Desk
- Corporate College West (3rd Floor)

Collected secrets will be displayed on their respective campuses at some point in November after which the campus "postcard walls" will be taken down and recreated at the HMC for the (re)imaginings event where the postcards of all four campuses will be mixed together in the display.

Please remember that the wall of shame is supposed to be healing -- a reassurance to the collective, a confirmation that all of us harbor what Ronson refers to as "the fear of being found out" . . . that such fear is part of the universal human experience. Ronson's investigation also seems to suggest that those who "out" their shame are more likely to move past it.

The wall of shame is also designed to give voice to the *pain* wrought by shaming, to hold that pain up to a bright light . . . to invite viewers to think twice before inflicting that type of pain. Ronson's purpose, after all, is to beckon his audience to "think about what level of mercilessness we feel comfortable with."

Please encourage your students to visit a drop box to fill out and submit a card prior to November 4th. If you need additional postcards for your class, please contact your campus Center for Learning Excellence (CLE). A counseling bookmark is also attached to share with students as a reminder that services are available to help them navigate through a multitude of life hurdles including feelings of shame.

Below is a teaser to urge student participation that you can show in your classes/clubs/etc.

https://www.youtube.com/watch?v=EW1Lb2IQIFg

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**Appendix H**

**Televised Informational Display**

## Appendix I

## Student Flyer