

Program Based Learning Portfolio

5. Ability to Think Clearly and Arrive at Logical Goals			
Learning Criteria	Learning Statements	Origin of Learning	Supporting Doc.
Expert, creative ability to describe, analyze, synthesize, & evaluate in a variety of circumstances; can collaborate & consult as required	<p>Compare opinions from corporate advisors when evaluating objectives and strategies. Study similar processes to avoid emotional distractions and arrive at decisions based on fact and experience.</p> <p>Work with management and staff to develop what-if scenarios (such as “How do we deal with lower audience figures?” or “Can we grow revenue in a struggling economy?”) Consistently challenge procedures to lessen disruptions and ease stress and distraction that can come with crisis management.</p> <p>Individually interview major clients for input on how to better address their needs, and offer honest answers to their questions to cement image of an organization that honestly communicates with its stakeholders, and acts upon their needs.</p> <p>Study three-year trends of audience numbers to create effective product rotations and content decisions (such as recurring morning show features) to answer identified procedural weaknesses.</p>	Management Team Hip Radio-1002.7 Format Flip 2001-2003	Tab XX – R. T. Letter of Attestation

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	<p>Manage conflicts in organization quickly and fairly (e.g. enacting progressive discipline with workers who have been accused of using harassing language with younger employees while in the workplace). Solve conflicts through proper HR channels to communicate management's deep level of care back to the staff, and combat bullying behaviour from disrupting work environment.</p> <p>Prepare intra-organizational communications that are not just heard, but remembered and reiterated through the company (i.e. employing techniques like brevity, humour, and consistency used when on-air). Select effective wording that keeps management reports brief, engaging and free of corporate jargon.</p> <p>Work with manager to develop audience goals; conceive programming elements to meet goals; critically assess audience and create content that allows opportunity for maximum engagement and recall; study content reaction to content from other media, and be ready to effectively edit for new relevancies.</p>	<p>On-air host 1979-2010</p>	<p>Supplemental Narrative - attached</p>

**Supplemental Narrative to Learning Criterion 5,
Ability to Think Clearly and Arrive at Logical Goals**

**Expert, creative ability to describe, analyze, synthesize, & evaluate in a variety of
circumstances; can collaborate & consult as required**

On-air performer 1979-2010

My first career was in Top 40 AM radio, where the announcers were virtually handed over responsibility for the entire station during their shows. The process begins with the announcer learning every possible aspect of the target demographic and the community where the station is based. Hours spent going through old microfiche files at the University Library helped me gain familiarity with the recent history of Cramwell, learning not just the pronunciations of names, but through reading the op-ed pages, getting a strong picture of how Cramwellians react culturally to various situations. It came to light during these readings that there was a strong divide between the older citizens and younger students at the two post-secondary institutions, particularly Cramwell U, and that these young people felt marginalized by the older, establishment.

Our station aimed at a younger demographic, so I molded my on-air character to be anti-authority and spent much of my time raising my profile at Cramwell U and Opportune College events, as well as working in the high schools (class lectures, dances, rallies). The on-air persona I created had to be seen as a rule breaker but also a follower of cutting-edge music, fashion and technology. This took constant daily research and careful planning (rule-breaking could not become anarchy; we had to identify the line where it appeared that I was “out there” but not promoting public disorder). I also spent time with our advertisers, doing on-location broadcasts, working with them on their commercials and creating a relationship so

they understood the “rebel” image and how it could be leveraged to their advantage (more young customers in their stores). I joined charitable groups and got to know city politicians so we could work together to fight what was perceived as a growing apathy demonstrated in local youth.

When a new FM rock station began to erode our upper-aged youth, I helped move us to a high-school-and-younger sound at night, turning away from the post-secondary demo, as that group was quickest to adopt the new FM format. Concentrating on the younger demographic was moved along by changing the daily research (reading and watching more teen-oriented content), the music and my on-air persona (I now spoke to a grade 9 level – using their terms and speaking to their daily concerns as seen in the research).

This all happened within my first eighteen months at the station. Through my on-air career I was faced with many format, audience and music changes, and was able to put that early learning to work effectively in all cases to gain necessary insights into how that audience perceived its world.

One of our biggest challenges as teachers is to engage with the students. I’ve been able to apply these learnings to my teaching career. I create and deliver lessons to classes who are mostly 19-22 years of age. I spend time every day reading websites aimed at this demographic, listening to their music and learning what TV shows and movies they’re watching. The same process would be applied in teaching a class of older adult learners. Learn as much as possible about the audience, then start teaching.

Whether you’re communicating to a radio audience, or a classroom full of students, your message won’t get through if you don’t already know what they want to hear.