

the antioch record editor's
manual

by Seamus Holman

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Introduction

Welcome to *The Antioch Record* Online Editor's Guide. This site was developed as a senior project in communications with a few specific goals in mind.

The tasks of editing are numerous and far-reaching. It is ridiculous to expect each new set of editors to start from scratch. While there is usually a brief training from the previous editors, it is not institutionalized. The first two weeks of editing tend to be a hunt and peck around the office and community for any and all available resources. This web site is intended to centralize some of those resources and provide a forum for editors to share their ideas.

An editor or editors are expected to do any and all of a number of tasks, including:

- Hiring a diverse staff.
- Purchasing supplies for the office.
- Maintaining a simple computer network.
- Covering all significant campus events and happenings.
- Responding quickly and decisively to community concerns.
- Working with the printer to publish a regular schedule.
- Creating a rich story list each week.
- Distributing to regular places on campus and to co-op students.
- Recruiting and keeping advertisers.

It is my hope that future editors will take the time near the end of their co-op at the *Record* to update a few of the links with new thoughts and ideas. Just as the *Record* is a fluid and changing medium, so should our online edition. You can contact me for further information about how this site was created and the content of the manual at <sholman@antioch-college.edu>.

— SEAMUS HOLMAN ('00)

ethics

ETHICS INTRODUCTION

The foundation of the *Record* as a participant in the broader alternative press and as a constructive educational institution is tied directly to the concept of ethical practices in journalism. We must ask ourselves — are we contributing to the broader culture of institutionalized oppression, or are we fighting it? Is there a real need for this newspaper to be objective — and what is objectivity?

This is the core of a positive media institution — an increasingly rare phenomenon. The *Record* has to be a driving force of radical morality. There can be no denying our roots in the left — we have alliances in identity politics, in community-based resistance, and in a general theory of protest.

Our theories on the correct ethical behavior of an editor and editorial staff must remain fluid and constantly changing — and a manual on ethical behavior must be revised and updated at regular intervals. This guide must be taken wholly as a series of suggestions and ideas — there are no rules in editing the *Record* (other than libel laws and community standards) so we must create our own. Good luck!

1.1 DIVERSITY

1.1.1 Content diversity: being a positive element in the community

The diversity of which stories we cover and who we define our audience as is the sole responsibility of the editors. Campus climate can contribute somewhat to the breadth of content in the *Record*, but it is a test of the editor's skill to complete an issue each week that contributes to the diversity at Antioch and in the world.

Especially critical in our mission to provide diverse and beneficial news coverage is to be aware of the presentation of stereotypes and images and their relationship to a broader culture. Some of the simple things that may be kept on an editor's mind include:

- African-Americans play sports.
- Latinos are gang members.
- Native Americans are alcoholics.
- Gay men are effeminate.
- Lesbians are butch.
- Appalachians are racist or rednecks.

These stereotypes have found their way into the *Record* countless times, subtly and accidentally. It doesn't mean to never portray a member of one of these identities in this context, but an editor should be aware of media depictions of identity groups and should make a conscious effort to challenge these stereotypes. (*Journalism Ethics*, p. 69)

A periodic content analysis of the *Record* can increase the awareness among staff and editors. Normally, a paper should have a fairly even balance between the hard, breaking news and the feature/review type filler.

Between editors, a discussion about breaking down prioritized stories based on the talent of individual staffers and the potential talent of individual staffers must happen. For instance, a lead, cover story about race relations at Antioch should be assigned to the most talented, sensitive reporter on staff. At the same time, a first-year reporter may gain needed confidence and writing strength by covering a lead, breaking, hard news story that may get front page play.

To ensure a diverse and fruitful issue each week, we must return to the hiring process. It will be impossible to claim a diverse representation of the community in the *Record* if all the writers and photographers and editors are white, or male, or straight, or anything in the dominant paradigm. For this reason, it becomes essential to integrate our theories of staff diversity and content diversity.

Some of the questions an editor can ask him, or herself are:

- Are we covering an issues relevant to staff or faculty?
- Are we filling pages with fluff or with informative articles?
- What images are on the cover each week? Are they mostly of white people?
Are the stories mostly written by men?
- Is there a balance between the features and hard news?
- Does the content reflect our audience? (Is there an element of encouraging academia and learning?)
- If Yellow Springs residents are reading the paper do we address issues relevant to the town? (Remember, Antioch students are Yellow Springs residents.)

Understanding diversity within the pages of the paper takes time and development of a careful eye. There are skills in seeing semiotics, metathinking, and subconscious illusions clearly that will help in this process. The content editor should work on these skills and develop her or his own style of understanding these issues.

1.1.2 Developing successful solutions to hiring a diverse staff

Originally, I divided the section on staff diversity, possibly the most important part of a comprehensive manual. I wanted to be sure to cover race, sex, sexuality, class, and taking a general survey of the newsroom. As I've delved into diversity, and begun creating strategies to overcome the overbearing whiteness in journalism and at the *Record*, it's become clear that the issues are so interconnected that strategies need to be complex and general at the same time.

For an editor, or supervisor of any kind, to consider diversity there are steps of thinking that need to occur. There should be a permanent consciousness about the racial, sexual, income, and general diversity of the staff. A motivating factor must be this: Unless a concerted effort to alter the consciousness and day-to-day environment of the newspaper so that a diverse group of students can claim "ownership" is made, the *Record* will not change, nor will any other news institution in the U.S.

This idea of ownership is a crucial element of diversity. Without a diverse "ownership" there may be exceptions but the staff, content and atmosphere will favor and perpetuate the controlling group — typically white and typically male.

Continuing a trend among the controlling interests of progressive publications, Community Government (CG), along with Community Council (ComCil) threw down an order three months before I began this project. Their order was simple and came from very righteous objectives. ComCil agreed that the *Record* is "too white" and needed to change. Their solution: "Hire more people of color."

There were no formal strategies discussed and no institution formally empowered to oversee the objective, although developing a strong diverse reporting staff may be the single most critical objective of the progressive college media. By de facto, our supervisors became the enforcers, so naturally, without a clear understanding of the fragile functioning of a college newspaper, demanded superficial results.

When our supervisors, the community managers, fail to enforce a mandate the assumption will be that RAB will execute the demands. This completely fails to recognize that RAB has no controlling interest and meets with the editors rarely at most. In reality the overseeing of a diversity initiative rarely comes to any conclusion because we tend to want things to either happen by themselves or with minimal assistance from a pre-developed theory of diversity.

Results in an activist community are based on tightly conceived formulas. At Antioch, our formula includes employing affirmative action hiring practices (rooted in the search committees that hire new faculty), simply hiring every person of color who applies, and covering specific topics at specific times.

The Flaws of Using Traditional Affirmative Action

The American Society of Newspaper Editors reported in their 1999 Diversity Census that minority journalists account for about 11.5% of national newsroom staffs; women account for about 37% of newsroom staffs. The same study showed that about 40% of all the participating newspapers had no minority staffers (ASNE, 1999). The *Record*, as an educational institution, is in a place to help bring those numbers up and affect the world of journalism at large in developing and executing successful strategies.

In a typical hiring environment, affirmative action is one of the most successful ways to "level the tables." Using affirmative action considers society and whom society favors in the composition of a workplace. We should develop a critical consciousness of affirmative action and the exact way it is used in working environments. However, in a work-study hiring environment there are factors that go far beyond affirmative action to spoil a careful hiring session. Antioch's hiring environment demands unique strategies for our (relatively) unique situation, affirmative action simply doesn't go far enough.

The obvious factor is that under-represented students (students of color, queer students, women, and others) come under intense demand from a varied number of sources. Each search committee, college committee, and advisory group wants to ensure that it is just as diverse (and therefore legitimate) as anywhere else on campus. Unfortunately, the trends in higher education have made colleges and universities less accessible than ever before. Other options and rising costs continue to exclude poorer students and students of color. This

environment ensures that these heavily recruited students will be pushed until over-committed in every direction. The demand to "hire more students of color" discourages sensitivity to these issues.

This insensitivity can be understood when we consider the place of the *Record* at Antioch. For a student to apply for a job at the *Record* he or she must be comfortable as a public figure. The student must be able to commit to the additional time, energy, and focus demands of the *Record*. On the other hand, a FWSP job in a low-impact setting (like the gym or other administrative work) leaves room for homework and additional time for things like committees and/or a second job. Clearly, this situation demands more than simply "affirmative action," or a mandate.

The mandate to diversify newsroom staffs comes from the broader world of journalism as a result of the disturbing failure of media institutions to employ people of color, women, queer people, and other members of traditionally oppressed groups. We should be aware that as the world becomes more and more media-centric, amidst Time-Warner/AOL and Viacom/CBS mergers, the power of representation is becoming more and more centralized on a traditionally white, male, and straight dominant hierarchy.

Unique Solutions to Unique Circumstances

Our place cannot be replicated in a lab or even at another college. As a weekly newspaper with a specific audience in rural Ohio, we must formulate solutions to create diversity among our staff, we simply cannot rely on the work study program to funnel interested students of color or women into our work force.

I evaluated our situation at the *Record*, looking at the demands we expected from the community, and our primary source of "diversity," the UIGs. In the past we relied on prestige, skill-building, and other superficialities to woo our staff. This generally resulted in a predominantly middle-class, white, male constituency. While our class and race breakdown tends to mirror the greater Antioch population — and our masculinity is rooted in a flawed culture of journalism, we can still examine techniques to build the *Record* into a widely "owned" and positive force in the world of journalism.

The primary obstacles in any sort of increase in *Record* diversity stem from the notions of ownership and of compensation. If we redefine our staff to include non-FWSP students (which we must do), we begin to change the structure of the newspaper. Immediately, the value of our employees shifts to include people that cannot commit to weekly assignments, people that must work second jobs, and other segments of the community (including staff and faculty). This redefinition only admits what we already know — that we rely on community submissions to "include" the whole community.

By redefining our staff we begin to shift the ownership of the *Record* from the core group of established journalism students and long-time *Record* cronies to a yet-unestablished constituency. Now especially in the ongoing transitional period of all institutions at Antioch is where compensation plays a large role. We must respect the volume of work that writing for a newspaper demands and pay our contributors accordingly. Equal compensation (or at least an attempt) can be our keystone in reassessing the *Record* hiring procedures.

For this type of scheme to work, there must be advertising revenue and a close attention to costs by the editors. All non-FWSP employees will need to fill out the correct tax forms (I-9, W-2, etc) and be able to directly account for their work. I've presented the conceptual framework to ComCil. Refer to the section on developing an advertising scheme for ideas on developing regular revenue.

Naturally, as an untested theory this must be redefined and honed until something real and concrete begins to occur. At the same time, we will probably never feel comfortable in a particular scheme and will reinvent ideas on diversity and on editing just as often as always. These are ideas that come out of my experience over four years at the *Record* — from other editors, passing through journalists, Community Government and Antioch faculty. Maintain a critical awareness of the gender, sexual, racial, and other breakdowns in staff at the *Record*. Who gets the most play? On the cover? In editorials? The biggest step to take can be simply perpetuating a basic awareness of these issues.

Refer to ethics addendum: Letter to ComCil addressing diversity.

1.2 LIBEL

The law of libel in practice

Though there may be an assumption that a college newspaper is somehow "amateur" and therefore exempt from libel, that is not true. Even if a hired editor has never studied journalism or doesn't understand libel they are subject to the same libel laws as *USA Today* or *Newsweek*. Since these are laws that can impact an editor's entire writing career and the future of the *Record*, a solid understanding of libel is mandatory.

The *Record*, in my four years at Antioch, was threatened with lawsuits on more than one occasion. Libel is not ethics. It has nothing to do with community standards or any code of ethics. It is law and the *Record*, editors, and College can all be sued if we are found guilty of libel in a court of law.

Every staff member should have a basic understanding of libel, as defined by the Associated Press, or other news reporting institution as the legal mumbo jumbo is difficult to wade through.

Along with understanding libel, we should understand how libel relates to students. The Student Press Law Center provides a useful resource guide (available in the Antioch Library) for college journalists.

Some points to remember when checking stories for libel include:

- Are the sources in the story confirmed and verifiable?
- Are their quotes taken out of context?
- Is this a particularly sensitive issue, such as sexual crimes?
- Can you prove everything in the story and is it relevant to the issues at hand?
- Are the subject public figures?

It's best to review the *Law of the Student Press* and the *AP Libel Manual*, as they both go into depth on a variety of issues relating to libel and the press. Ann Filemyr is also available by phone in her office.

Web Site Link: Student Press Law Center Web Site

1.2.1 Introduction and part of section 1 of *The Associated Press Libel Manual*

Introduction

Associate Justice John Marshall Harlan remarked that “the law of libel has changed substantially since the early days of the Republic.”

And it has changed substantially since he made that observation. Recent years have seen the Supreme Court of the United States decide several cases that made headlines and truly can be called landmarks.

But the working journalist remembers: The news stories which generate the most claims of injury to reputation — the basis of libel — are run-of-the-mill. Perhaps 95 or 100 libel suits are in that category and result from publication of charges of crime, immorality, incompetence or inefficiency.

A Harvard Nieman report makes the point: “The gee-whiz, slam-bang stories usually aren’t the ones that generate libel, but the innocent-appearing, potentially treacherous minor yarns from police courts and traffic cases, from routine meetings and from business reports.”

Most of these suits based on relatively minor stories result from factual error or inexact language — for example, getting the plea wrong or making it appear that all defendants in a case face identical charges.

Libel even lurks in such innocent-appearing stories as birth notices and engagements. The fact that some New York newspapers had to defend suits for such announcements illustrates the care and concern required in every editorial department.

Turner Catledge, retired managing editor of The New York Times, says in his book, “My Life and the Times,” that he learned over the years that newspapers must be extremely careful in checking engagement announcements. He noted that “sometimes people will call in the engagement of two people who hate each other, as a practical joke.”

In short, there is no substitute for being accurate.

But, of course, this does not mean that accurately reporting libelous assertions automatically absolves the journalist of culpability.

Accurate reporting will not prevent libel if there is no privilege, either the constitutional privilege or the fair report privilege.

A fair and impartial report of judicial, legislative and other public and official proceedings is privileged — that is, not actionable for libel. But it is important to know, for instance, what constitutes judicial action. In many states there is no privilege to report the filing of the summons and complaint in a civil suit until there has been some judicial action.

Many libel suits occur in the handling of court and police news, especially criminal courts. Problems can arise in stories about crime and in identifying a suspect where there has been no arrest or where no charge has been made.

Don’t be deluded into thinking a safe approach is to eliminate the subject’s name. If the description — physical or otherwise — readily identifies people to those in their immediate area, the story has, in effect, named them.

When accusations are made against a person, it is always well to try for balancing comment. The reply must have some relation to the original charges. Irrelevant countercharges can lead to problems with the person who made the first accusation.

The chief causes of libel suits are carelessness, misunderstanding of the law of libel, limitations of the defense of privilege (including the First Amendment privilege) and the extent to which developments may be reported in arrests. These are discussed in detail in their manual, which is “must” reading for every Associated Press staff member. It should be reviewed periodically.

Libel, defenses and privilege

Libel is injury to reputation.

Words, pictures or cartoons that expose a person to public hatred, shame, disgrace or ridicule, or induce an ill opinion of a person are libelous.

Actions for civil libel result mainly from news stories that allege crime, fraud, dishonesty, immoral or dishonorable conduct, or stories that defame the subject professionally, causing financial loss either personally or to a business.

There is only one complete and unconditional defense to a civil action for libel: that the facts stated are PROVABLY TRUE. (Note well that word, PROVABLY.) Quoting someone correctly is not enough. The important thing is to be able to satisfy a jury that the libelous statement is substantially correct.

A second important defense is privilege. Privilege is one of two kinds — absolute and qualified.

Absolute privilege means that certain people in some circumstances can state, without fear of being sued for libel, materials which may be false, malicious and damaging. These circumstances include judicial, legislative, public and official proceedings and the content of most public records.

The doctrine of absolute privilege is founded on the fact that on certain occasions the public interest requires that some individuals be exempted from legal liability for what they say.

Remarks by a member of a legislative body in the discharge of official duties are not actionable. Similarly, libelous statements made in the course of legal proceedings by participants are also absolutely privileged if they are relevant to the issue. Statements containing defamatory matter may be absolutely privileged in publication if required by law.

The interests of society require that judicial, legislative and similar official proceedings be subject to public discussion. To that extent, the rights of the individual about whom damaging statements may be made are subordinated to what are deemed to be in the interests of the community.

We have been talking about absolute privilege as it

applies to participants in the types of proceedings described there.

As applied to the press, the courts generally have held that privilege is not absolute, but rather is qualified. That means that it can be lost or diluted by how the journalist handles the material.

Privilege can be lost if there are errors in the reporting of the hearing, or if the plaintiff can show malice on the part of the publication or broadcast outlet.

An exception: Broadcasters have absolute privilege to carry the broadcast statements of political candidates who are given air time under the “Equal opportunity” rules.

The two key points re:

- 1 Does the material at issue come from a privileged circumstance or proceeding?
- 2 Is the report a fair and accurate summation?

Again, the absolute privilege that legislators enjoy — they cannot be sued, for example, for anything said on the floor of the legislature — affords total protection.

The journalist’s protection is not as tight. But it is important and substantial and enables the press to report freely on many items of public interest which otherwise would have to go unreported.

The press has qualified privilege to report that John Doe has been arrested on a bank robbery charge. If the report is fair and accurate, there is no problem.

Statements made outside the court by police or a prosecutor or an attorney may not be privileged unless the circumstances indicate it is an official proceeding. However, some states do extend privilege to these statements if made by specified top official.

Newspapers and broadcasters often carry accounts going beyond the narrow confines of what is stated in the official charges, taking the risk without malice because they feel the importance of the case and the public interest warrant doing so.

The source of such statements should be specified. Sometimes there are traps.

In New York and some other states, court rules provide that the papers filed in matrimonial actions

are sealed and thus not open to inspection by the general public.

But sometimes litigants or their lawyers may slip a copy of the papers to reporters. Publication of the material is dangerous because often the litigants come to terms outside of court and the case never goes to trial. So privilege may never attach to the accusations made in the court papers.

In one such case, the vice president of a company filed suit alleging that he was fired because the newspaper published his wife's charges of infidelity. The newspaper responded that its report was a true and fair account of court proceedings. The New York Court of Appeals rejected that argument on grounds that the law makes details of Marital cases secret because sparring spouses frequently make unfounded charges. The newspaper appealed to the Supreme Court of the United States. But it lost.

Unless some other privilege applies, there is danger in carrying a report of court papers that are not available for public inspection by reason of a law, court rule or court order directing that such papers be sealed.

As stated earlier, a fair and accurate report of public and official proceedings is privileged.

There has never been an exact legal definition of what constitutes an official proceeding. Some cases are obvious – trials, legislative sessions and hearings, etc.

Strictly speaking, conventions of private organizations are not “public and official proceedings” even though they may be forums for discussion of public questions. Hence, statements made on the floor of convention sessions or from speakers' platforms may not be privileged.

Statements made by the president of the United States or a governor in the course of executive proceedings have absolute privilege for the speaker, even if false or defamatory. However, this absolute privilege may not apply to statements having no relation to executive proceedings.

President Kennedy once was asked at a news conference what he was going to do about “two well-known security risks” in the State Department. The reporter gave names when the president asked for

them. This was not privileged and many newspapers and radio stations did not carry them. The Associated Press did because it seemed in the public interest to report the incident fully. No suits resulted.

After a civil rights march, George Wallace, then governor of Alabama appeared on a television show and said some of the marchers were members of Communist and Communist-front organizations. He gave some names, which newspapers carried. Some libel suits resulted.

The courts have ruled that published that a person is a Communist is libelous on its face if he is not a Communist.

“The claimed charge that the plaintiff is a Nazi and a Communist is in the same category.... The current effect of these statements is the decisive test. Whatever doubts there may have been in the past as to the opprobrious effect on the ordinary mind of such a charge...recent events and legislation make it manifest that to label an attorney a Communist or a Nazi is to taint him with disrepute.” (Levy vs. Gelber, 175 Misc. 746)

The fact that news comes from official sources does not eliminate the concern. To say that a high police official said means that you are making the accusation. A statement that a crime has been committed and that the police are holding someone for questioning is reasonable safe, because it is provably true. However, there are times when the nature of the crime or the prominence of those involved required broader treatment. Under those circumstances, the safest guide is whatever past experience has shown as to the responsibility of the source. The source must be trustworthy and certain to stand behind the information given.

Repetition of libel

In reporting the filing of a libel suit, can we report the content of the charge? By so doing do we compound the libel, even though we quote from the legal complaint?

Ordinarily, a fair and impartial report of the contents of legal papers in a libel action filed in the office

of the clerk of the court is privileged. However, many states do not extend privilege to the filing of court actions; in such a case there is no privilege until the case comes to trial or until some other judicial action takes place.

But we have found that is safe, generally speaking, to repeat the libel in a story based on the filing of a suit.

Fair Comment and Criticism

The publication of defamatory matter that consists of comment and opinion, as distinguished from fact, with reference to matters of public interest or importance, is covered by the defense of fair comment.

Of course, whatever facts are stated must be true.

The right of fair comment has been summarized as follows:

“Everyone has a right to comment on matters of public interest and concern, provided they do so fairly and with an honest purpose. Such comments or criticism are not libelous, however severe in their terms, unless they are written maliciously. Thus it has been held that books, prints, pictures and statutory public exhibited, and the architecture of public buildings, and actors and exhibitors are all the legitimate subjects of newspapers’ criticism, and such criticism fairly and honestly made isn’t libelous, however strong the terms of censure may be.” (Hoeppener vs. Dunkirk Pr. Co. 2445 N.Y. 95)

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1.2 PUBLIC JOURNALISM

Public journalism in practice at the *Record*

BY DANA CLARK FELTY • *RECORD* EDITOR - FALL 1996

In the recent past, journalists weren't exactly known for their ability to critique themselves. But in the early nineties, a handful of professionals and academics in the field revolutionized a new perspective in journalism that is changing the way journalists perceive their role in their communities and helping the profession adapt to changes instituted by rapidly evolving technology.

The public journalism movement (or civic or community journalism) came about when journalists Davis "Buzz" Merrit, former senior editor at the Wichita Eagle, James K. Batten, former President of Knight-Ridder, and NYU professor Jay Rosen started asking journalists and academics, "What are Journalists for?" Is it only to report the news? How useful to the community and to citizens is the "disinterested observer," as traditional journalists believed was their prized role.

The new public journalists were answering, "Not very." And for their proof they pointed to the declining state of American democracy. Citizens were losing interest in participatory democracy on national levels, and, more seriously, on local levels. And often the reason was because citizens didn't understand how government and laws and policies and community building worked.

The public journalism movement advocates that when journalists are do their job correctly, citizens become active in public discourse and their communities. For a democracy to function, the American media must revitalize citizenship by providing a strong link between citizens and governance.

Some have dismissed the public/civic/community journalism labels, saying the practice should just be called "good journalism." Proponents argue that it's more than just good journalism. It's a combination of experience, creativity, community activism, good interviewing skills, a solutions-oriented attitude and enterprise reporting.

So what does this mean to you, the small community newspaper editor?

As a *Record* editor, you have to believe that Antioch – at its unchanging core – is healthy and good community. You have to believe that Antioch deserves citizenship and democracy that respects its rich and great spirit. And like any healthy community democracy, citizenship and deliberation must be practiced and challenged.

1.3.1 Exercises in public journalism

BY DANA CLARK FELTY • *RECORD* EDITOR - FALL 1996

Say there's a heated debate in Community Meeting on day that drastically watches two apparent sides of an issue split with tension, frustration and anger. If you're looking for an opportunity to be a civic journalist in covering your story, you might try asking these questions in addition to the five W's:

- What policies or legislative codes are involved in the debate and how can you explain these rules in a sensible way that relates to the issue.
- What are the sides we've heard about in public? What didn't we hear in public? Other than the conflict, what do the people involved have in common?
- What do those who apparently aren't interested have to say? Why aren't they interested? What do they think are the more important issues at hand?
- What solutions do decision makers present? What solutions do citizens present? If the two are different, where could they come together?
- How could citizens participate in positive and effective ways to be part of building solutions?
- If there's not much that's positive to say about the story, how could the discussion itself possibly contribute to a healthier community and better civic understanding?

Perhaps, the college president or a faculty member has some ideas. Better yet, maybe the civic journalist can reveal some common ground between all those involved in the debate and present some realistic possibilities that empower community members to understand all sides of the story and act.

It's clear that to be a civic journalist, you have to value the life of your community and hold the fundamental belief that its citizens are competent and capable of pursuing the best solutions when they clearly understand the policies and people involved. Keep them connected with College administration, Community government and others who make decisions in the broader interest.

1.3.2 An election experiment

When the Community Manager campaigning starts, that's when the *Record* should start covering it. Dedicate a special two-page spread to the Community Manager campaign each week before the election and try the following experiment. You can measure the success of the *Record's* efforts by seeing if more community members are talking to candidates, attending the forums, openly expressing their ideas and concerns and voting on election day.

Begin your campaign coverage by pulling the candidates together for a joint interview with just the *Record*. Develop an "issue grid" in the first special section summarizing where the candidates stand on key issues. (This could take place in the same time the candidates' "statements of intent" are printed.)

For the next week, conduct a survey of community members (perhaps by distributing it in the Caf). You could guess some issues you think are most obvious concerns of community members and ask them to rank issues by level of concern.

Sample survey for cafeteria distribution

What issues are of concern in relation to the duties of a Community Manager elect?

Circle one. (1=not a big deal, 2=somewhat of an issue, 3=of average importance, 4=very important, 5=priority issue)

addressing community governance fees

1 2 3 4 5

better management of UIG's

1 2 3 4 5

revising the visitors' policy,

1 2 3 4 5

decreasing community apathy

1 2 3 4 5

improving community space

1 2 3 4 5

raising attendance at ComCil/community mtg

1 2 3 4 5

write-in

1 2 3 4 5

write-in

1 2 3 4 5

What qualities are important to you in your vote for a community manager or cm team?

Circle one. (1=not a big deal, 2=somewhat of an issue, 3=of average importance, 4=very important, 5=priority issue)

reliable character

1 2 3 4 5

demonstrated leadership

1 2 3 4 5

previous service to community

1 2 3 4 5

personal experiences with person/people

1 2 3 4 5

personal experiences with person/people

1 2 3 4 5

public speaking skills

1 2 3 4 5

congeniality

1 2 3 4 5

write-in

1 2 3 4 5

Graph the results of the poll in an issue of the *Record* dedicated to the upcoming CM election. Alongside the graph, outline what candidates have said about the issue community members have ranked.

Hold a *Record*-sponsored candidates forum where reporters take the issues community members have raised and have candidates respond. Reflect in that week's special section how the candidates differ on the issues.

An experiment like this one would aim towards pulling CM elections away from being a popularity contest or allowing rumors or misinformation about candidates to overshadow community members real concerns.

Also, polling is a good way to help administration and community government understand what's important to students and community members.

1.3.3 Public journalism resources

There's a few leading voices out there talking about civic/public/community journalism.

Pew Center for Civic Journalism, Since 1993, an initiative of The Pew Charitable Trusts. You can find first-hand examples of civic journalism experiments at mainstream print and broadcast organizations at <http://www.pewcenter.org>. You can order any of their publications online. And seniors, take a look at their job board for civic journalism jobs around the country!

Jay Rosen. author of "What are Journalists For?" He is a professor at New York University, and a fellow at the Kettering Foundation in Dayton.

Associate Professor Cheryl Gibbs at Earlham College has spoken about public journalism at Antioch before. She is also coordinator of the American Educators in Journalism and Mass Communications (AEJMC), and recently was part of a Pew Center grant examining how wire stories can be used to better serve communities. Invite her to a journalism class or your newsroom! She's very nice.

1.4 FAIRNESS AND CREDIBILITY

Fairness and credibility at the *Record*

For the *Record* to be taken seriously as a newspaper and not as a "student project" we must maintain a sense of credibility. Even further, for our stories to be trusted as real sources of information, maintaining credibility must be at the forefront of our mission as editor. How can this happen with an almost violent turnover rate disrupting the flow from term to term? The first part of credibility I'd like to examine is rooted in the concepts of accuracy and fairness.

Before going to press, and even before assigning the story, examine the facts and balance of the article to determine which sides have the most voice and whom the article favors. We know and operate knowing that objectivity is an unreachable fallacy. Since we are clear and open with our subjectivity, we should be clear on the details of any clear subjectivity in each individual article – and be able to defend them.

If we gain and maintain trust with our readers on the facts and opinions published in the *Record* each week then we are trusted more and more that our stories are truthful and in good taste. In our search for gaining trust we must know what erodes trust and where we stand on the theory of objectivity and politics.

The Reader Representative for the *Kansas City Star* and the *Kansas City Times* charted the eight most common complaints about those newspapers in the early eighties. Even though this was a study conducted nearly 20 years ago for a major daily newspaper, we can learn something about what readers value (and abhor) in news coverage.

1. Inaccuracies
2. Arrogance
3. Lack of fairness and balance
4. Disregard of privacy
5. Insensitivity
6. Contempt for the community
7. Glorification of the criminal and the bizarre
8. Bad writing and editing

(Source: Editor & Publisher, March 19, 1983)

Simply evaluating this list can draw connections and experiences at the *Record*. The inability to admit wrongdoing continually creates enemies for us, as well as any perceived unfairness. Since we are specifically discussing on fairness in this section we will center the remainder of this essay on that topic.

In *Journalism Ethics*, Mike Martin argues the fundamentals of objectivity and asks the question: Exactly what is objectivity, is it possible, and how much of it is desirable?

He defines objectivity in four categories: (1) being non partisan, in the sense of not advocating a position on controversial issues; (2) maintaining balanced partisanship, as when a newspaper provides a fair representation of opposing partisan viewpoints, either in general or regarding particular issues; (3) maintaining value neutrality, in the sense of stating facts without making value judgements; or (4) not distorting facts and understanding. (*Journalism Ethics*, 55)

We must determine if the *Record* has an explicit political commitment, or do we ascribe to a wider idea of representation. It may be true that specific editor's have political commitments, and that will show up in the *Record*, but is the *Record* itself tied to political ideals. I would argue that it does. If we locate ourselves at Antioch and tie ourselves into the history of the dominant political affiliations of the students then we can certainly be sure that the politics of the far left are ingrained in the *Record* goals.

We are identified as an alternative college paper, even though we are the only weekly paper at Antioch and have no competition. Our competition exists outside of Antioch and our educational objectives steer writers and editors towards the alternative/radical publishing world. We regularly take stances, as a paper, of alliances along political philosophy.

In that sense, we can examine exactly how our "subjectivity" will play out in the paper.

In the reporters selected questions, sources chosen, information put in or left out, space allocations, choice of emphasis in headlines and graphics, and in word choice we reveal our particular value judgements.

I think that we take a specific stance about being unprejudiced and what our interpretation of that is. We must continually affirm that the *Record* is a non-racist, pro-feminist, queer positive, non-bigoted institution, and that allowing ourselves to contribute to the culture that supports these forms of oppression will go against our mission and location at Antioch. This is difficult to interpret from our mission statement and perhaps it should be made clearer.

We can, and should, work on encouraging academic discourse on journalistic objectivity at the *Record*. In this action, we will be preparing our staff and participants with a grounding that much of the media lacks on a substantial level. Combined with the periodic training seminars and theoretical development on theories of oppressions and their intersections at Antioch, we are indeed in a unique situation for the world of college journalism.

Web Site Links:

National Lesbian and Gay Journalists Association Stylebook

<http://www.nlgja.org/pubs/style.html>

Fairness and Accuracy In Reporting [FAIR]

<http://www.fair.org>

1.4.1 Society of Professional Journalist's Code of Ethics

The Society of Professional Journalists, Sigma Delta Chi, adopted its first code, borrowed from the American Society of News Editors, in 1926. It wrote its own code in 1973, which was revised in 1987, 1984, and most recently in 1996. In the section under the principle, "Seek Truth and Report It," the Code underscores the importance of providing a balanced, unbiased account of news. It also indicates that, while journalists have a responsibility to present informed analyses, commentaries, and editorial opinions, these must be clearly distinguished and kept separate from news reports.

Code of Ethics

Preamble

Members of the Society of Professional Journalists believe that public enlightenment is the forerunner of justice and the foundation of democracy. The duty of the journalist is to further those ends by seeking truth and providing a fair and comprehensive account of events and issues. Conscientious journalists from all media and specialties strive to serve the public with thoroughness and honesty. Professional integrity is the cornerstone of a journalist's credibility. Members of the Society share a dedication to ethical behavior and adopt this code to declare the Society's principles and standards of practice.

See Truth and Report It

Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.

Journalist should:

- Test the accuracy of information from all sources and exercise care to avoid inadvertent error. Deliberate distortion is never permissible.
- Diligently seek out subjects of news stories to give them the opportunity to respond to alle-

gations of wrongdoing.

- Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.
- Always question sources motives before promising anonymity. Clarify conditions attached to any promise made in exchange for information. Keep promises.
- Make certain that headlines new teases and promotion all material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight evidence out of context.
- Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.
- Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.
- Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story.
- Never plagiarize.
- Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
- Examine their own cultural values and avoid imposing those values on others.
- Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
- Support the open exchange of views, even views they find repugnant.
- Give voice to the voiceless; official and unoffi-

cial sources of information can be equally valid.

- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.
- Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.
- Minimize Harm

Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.

Journalists should:

- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.
- Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.
- Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.
- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.
- Show good taste. Avoid pandering to lurid curiosity.
- Be cautious about identifying juvenile suspects or victims of sex crimes.
- Be judicious about naming criminal suspects before the formal filing of charges.
- Balance a criminal suspect's fair trial rights with the public's right to be informed.
- Act Independently

Journalists should be free of obligations to any interest other than the public's right to know.

Journalists should:

- Avoid conflicts of interest, real or perceived.
- Remain free of associations and activities that may compromise integrity or damage credibility.
- Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if the compromise journalistic integrity.
- Disclose unavoidable conflicts.
- Be vigilant and courageous about holding those with power accountable.
- Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.
- Be wary of sources offering information for favors or money; avoid bidding for news.
- Be Accountable

Journalists are accountable to their readers, listeners, viewers and each other.

Journalists should:

- Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.
- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which they hold others.

1.4.2 National Press Photographers Association Code of Ethics

The National Press Photographers Association, a professional society dedicated to the advancement of photojournalism, acknowledges concern and respect for the public's natural-law right to freedom in searching for the truth and the right to be informed truthfully and completely about public events and the world in which we live.

We believe that no report can be complete if it is not possible to enhance and clarify the meaning of words. We believe that pictures, whether used to depict news events as they actually happened, illustrate news that has happened or to help explain anything of public interest, are an indispensable means of keeping people accurately informed; that they help all people, young and old, to better understand any subject in the public domain.

Believing the foregoing we recognize and acknowledge that photojournalists should at all times maintain the highest standards of ethical conduct in serving the public interest. To that end the National Press Photographers Association sets forth the following Code of Ethics which is subscribed to by all of its members:

1. The practice of photojournalism, both as a science and art, is worthy of the very best thought and effort of those who enter into it as a profession.
2. Photojournalism affords an opportunity to serve the public that is equaled by few other vocations and all members of the profession by example and influence to maintain high standards of ethical conduct free of mercenary considerations of any kind.
3. It is the individual responsibility of every photojournalist at all times to strive for pictures that report truthfully, honestly and objectively.
4. Business promotion in its many forms is essential, but untrue statements of any nature are not worthy of a professional photojournalist and we severely condemn any such practice.
5. It is our duty to encourage and assist all members of our profession, individually and collectively, so that the quality of photojournalism may constantly be raised to higher standards.
6. It is the duty of every photojournalist to work to preserve all freedom-of-the-press rights recognized by law and to work to protect and expand freedom-of-access to all sources of news and visual information.
7. Our standards of business dealings, ambitions and relations shall have in them a note of sympathy for our common humanity and shall always require us to take into consideration our highest duties as members of society. In every situation in our business life, in every responsibility that comes before us, our chief thought shall be to fulfill that responsibility and discharge that duty so that when each of us is finished we shall have endeavored to live the level of human ideals and achievement higher than we found it.
8. No Code of Ethics can prejudice every situation, thus common sense and good judgment are required in applying ethical principles.

1.4.3 Ask good questions to make good ethical decisions

[from Doing Ethics in Journalism, p. 18]

What do I know? What do I need to know?

What is my journalistic purpose?

What are my ethical concerns?

What organizational policies and professional guidelines should I consider?

How can I include other people, with different perspectives and diverse ideas, in the decision making process?

Who are the stakeholders—those affected by my decision? What are their motivations? Which are legitimate?

What if the roles were reversed? How would I feel if I were in the shoes of one of the stakeholders?

What are the possible consequences of my actions? Short term? Long term?

What are my alternatives to maximize my truth telling responsibility and minimize harm?

Can I clearly and fully justify my thinking and my decision? To my colleagues? To the stakeholders? To the public?

1.4.4 Guiding principles for the journalist

[From Doing Ethics in Journalism, p. 17]

Seek truth and report it as fully as possible.

Inform yourself continuously so you can inform, engage, and educate the public in clear and compelling ways on significant issues.

Be honest, fair, and courageous in gathering, reporting, and interpreting accurate information.

Give voice to the voiceless.

Hold the powerful accountable

Act independently

Guard vigorously the essential stewardship role that a free press plays in an open society.

Seek out and disseminate competing perspectives without being unduly influenced by those who would use their power or position counter to the public interest.

Remain free of associations and activities that may compromise your integrity or damage your credibility.

Recognize that good ethical decisions require individual responsibility and collaborative efforts.

Minimize harm.

Be compassionate for those affected by your action.

Treat sources, subjects, and colleagues as human beings deserving of respect, not merely as means to your journalistic ends.

Recognize that gathering and reporting information may cause harm or discomfort, but balance those negatives by choosing alternatives that maximize your goal of truth telling.

1.5 ADVISORY BOARD

Creating a purpose for Record Advisory Board

The *Record* Advisory Board (RAB) is a Community Council (ComCil) subcommittee. Its purpose has been to advise, hire, and evaluate the *Record* Editors and staff. Convening RAB is the responsibility of the current editors and, often, without extraordinary attention from the editors, the committee will not convene in a term until absolutely necessary.

This leads us to an evaluation of the role of an advisory board. While ComCil may feel that RAB serves to ensure accountability from the editors, the day-to-day reality is skewed from that image. As any newspaper, our readers will hold us ultimately accountable. An editor may benefit from the advisory board and an organized criticism session, but the best advising comes from interaction with other community members at large.

As a student that's sat on and participated in RAB for four years, I can assure you – without a clear purpose RAB is nearly useless.

The immediate goals of RAB are to recommend a candidate for editor to ComCil for the following term. In the past, the committee has also written the end-of-co-op evaluation. If this is our only purpose then a weekly meeting is simply wasting time.

Recently, the *Record* was charged by ComCil to "become more diverse." (see essay on staff diversity) This mandate was set without strategies, thought or an empowered supervisor. Under that guise, we presented a strategic plan for hiring, recruiting, and training our staff and future editors. The plan included an increase in budget sales and a rewriting of the *Record* Editor job description to include new details and remove old ones. ComCil then empowered RAB to oversee the rewriting and detail-oriented parts of the plan.

I say all this because I feel it is critical to give RAB a purpose and developing conscious strategies on diversity is a good example of a purpose-driven RAB. Each committee at Antioch is usually charged with increasing diversity, usually with an emphasis on racial diversity. Given the disproportionate breakdown in racial (and general) diversity at Antioch, this means that students of color and queer students will be disproportionately recruited to be on college committees.

In reality, the committee structure is often a cosmetic façade designed to assure students that the campus will remain accountable to itself and that in the event of a need to employ immediate accountability, all groups will be represented. The *Record* Advisory Board cannot convene without a specific purpose and recruit over-recruited students to serve on the committee.

For the first-time editor, it should be known that convening and facilitating RAB is a very time-consuming and labor intensive process. People must be reminded weekly, agendas must be drafted and often food must be purchased. To ease this burden on already over-burdened editors, former editor Gabriel Metcalf ('93) suggested setting up RAB to be a purely hiring and evaluating committee – to meet only twice per term. RAB would convene in 6th week for a mid-term evaluation of the current editors and then near the end of the term to hire the next term's editors. To maximize this time, he also suggests overloading the committee with faculty, staff, and administrators – since most ongoing feedback is from students.

If the editors choose to convene a weekly or biweekly session, there are goals and discussions that can happen. Other topics that RAB has wrestled with include the creation of a full-time, year-long editor position and in weekly story generation. RAB has supported editors when the *Record* has come under intense scrutiny. Given all the variable circumstances under each editorship, it will really be up to the circumstances in the near future to determine the fate of RAB – and until then, it will be left up to the editors.

1.6 Ethics bibliography and links

Web Site Links:

National Association of Black Journalists
<http://www.nabj.org>

Native American Journalists Association
<http://www.naja.com/>

Asian American Journalists Association
<http://www.aaaja.org>

National Lesbian & Gay Journalists Association
<http://www.nlgja.org/>

South Asian Journalists Association
<http://www.saja.org/>

National Federation of Press Women
<http://www.nfpw.org/>

International Women's Media Foundation
<http://www.iwmf.org/>

UNITY: Journalists of Color, Inc.
<http://www.unity99.org/>

National Association of Hispanic Journalists
<http://www.nahj.org/>

Independent Press Association
<http://www.indypress.org/>

Student Press Law Center
<http://www.splc.org/>

Books and pamphlets:

Getting the Connections Right: Public Journalism and the Troubles in the Press
By Jay Rosen
©1996 The Twentieth Century Fund Press

I'm supplementing materials from the Pew Center and a contribution from Dana Clark Felty with this book, one of a few modern books on civic journalism. In its current incarnation as "public" journalism, the philosophy offers the most promise for a rapidly oscillating media institution.

Afflict the Comfortable, Comfort the Afflicted: A Guide for Campus Alternative Journalists

By Jeremy Smith, Nova Ren Suma, Maura Brown, Theo Emery, Meredith Miller, and Jeanna Steele
©1996 The Center for Campus Organizing

This pamphlet/book is a collection of essays on issues that relate directly to student journalists and editors on mostly radical topics. Many issues are outdated in the book, thanks to hyperfast technology advances and an ever adaptive activist community. Fortunately, many "timeless" issues of diversity and radical politics are covered in a skilled way. The guide caters to the more highly motivated one or two person political rag instead of a twenty five person staffed college institution such as the *Record*. Otherwise, I think this manual would have made my project redundant to this work. Additionally, the pamphlet is only on paper (and thus limited distribution) and costs \$12. I think a professionally done web portal for student journalists (and Antioch students) can survive because even the poorest students are almost all online and somewhat technologically advanced.

Speaking of Public Journalism

©1997 Kettering Foundation

Tapping Civic Life: How to Report First, and Best, What's Happening in Your Community

©1996 Pew Center for Civic Journalism

Don't Stop There: Five Adventures in Civic Journalism

By Pat Ford

©1998 Pew Center for Civic Journalism

These three pamphlets along with a number of shorter, more specific works provide a groundwork for laying out an ethical approach to newspaper publishing. This somewhat fundamental philosophy addresses diversity, objectivity, fairness, community involvement, and creating advisory boards/ remaining accountable. While still specific to a particular point in publishing, I've found broad, multi-level advice among proponents of public journalism.

Creative Interviewing

By Ken Metzler

©1989 Prentice Hall

The AP Style Book and Libel Manual, 6th Ed.
©1997 Addison Wellsley

Doing Ethics In Journalism
By Jay Black, Bob Steele, and Ralph Barney
©1995 Allyn & Bacon

Journalism Ethics: A Reference Handbook
Edited by Elliot D. Cohen and Deni Elliott
©1997 by the authors

Believing the News
Edited by Don Fry
©1985 The Poynter Institute for Media Studies

Muckraking and Objectivity
By Robert Miraldi
©1990 Greenwood Press

Law of the Student Press
©1995 Student Press Law Center

*Handbook of Non-Sexist Writing for Writers,
Editors and Speakers*
By Casey Miller and Kate Swift
©1989 Women's Press

design

DESIGN INTRODUCTION

For the activist community, design often comes in a distant second to content. It's easy to see why. If the ultimate goal is to inform, then a cautious and thoughtful editor takes the time to fact check, copyedit, and brainstorm creative ways to broaden the scope of the pages. Often, there is simply no time left to properly design the content.

Added to this at the *Record* is a mandate from the mission statement to be an educational tool for journalism. A skilled editor then accommodates time for training her or his employees. This can mean setting up seminars with outside educators, working one-on-one with the staff member, and often rewriting entire stories. With a limited, amateur staff design clearly takes a second seat here.

A layout staff of one editor, a few photographers, and maybe an artist attempt to present the hard work of writers and contributors on impossible deadlines. In every small budget, low-staff setting there are tales of layout nights extending over multiple days and often being the source of rapid burnout.

For this reason, we will explore important priorities for the layout artist to consider, easy ways to improve the look and feel of the newspaper, and a few other issues of importance in design for small newspapers.

Consider the importance of design to an audience. Though readers may not admit it or know the difference, bad design can mean quality articles and even issues will go largely unread or unnoticed. A page of solid text, a poor choice of typeface, or splashes of badly placed white space will make it nearly impossible for interested readers to read an entire issue. If your goals include broadening the scope of readers and staff, a very common goal at Antioch, bad design may turn people away before they even have a chance to be pulled in. In this sense, design is communication.

Unfortunately, the skills of design are (confusingly) acquired and highly subjective. It is impossible, on a college budget, to determine whether a photo placed here or there will draw in more wandering eyes. On the other hand, by developing a connection to the design community and tendering some basic skills, any first time layout editor can boost the readership and reception to the newspaper.

2.1 LAYOUT

Introduction to layout, typography, and story sequencing

Though layout specifically refers to the arrangement and relationship of elements on a page, the word is often termed to include typography, photography, and story sequencing (or story boarding). It is important to consider the whole package in designing a page.

Layout is about composition, color/tonal balance, structure, and interpretation. In design there are few rules to follow. For that reason, a layout artist may bend and shift traditional newspaper design to suit whatever audience the editors are trying to reach.

While there are few hard rules per se, there is most definitely bad layout, and conversely, good layout. In my experience, the most determining factors are time and focus. Not "artistic skill," or knowledge of computers (although those can increase both time and focus), but a focused eye and generous time can ensure a more attentive reading audience.

Typography

Consider typography — the art of letterforms — and their relationship to each other and the page. Typographic designers create a typeface to evoke a specific mood, emotion, or historical location. There are typographers that refuse to layout a page with fonts that were created in different centuries or eras of design. And there are typographers who intentionally warp classical font to the extent of being barely readable.

Before examining a typeface (or font) based on its place in design history, we can breakdown typefaces into categories: serif, sans-serif, script, blackletter, display, text, outline, italic, roman, etc. By understanding the terms and following some simple rules of typography, newspaper designers can ensure that attention is drawn to the content of the articles and photographs and not to the poor design. Even more critical is to ensure that the correct feeling is associated with the content of the article or issue.

For instance, you wouldn't want to use a playful display font to announce a very serious article, nor would you want to use an institutional, square font for a feature article that could be enhanced by a more careful selection.

There are a few rules to typography and layout that can assist the beginning designer. The *Record* layout artist may be interested in following or breaking these rules, although it is rare that a college designer will have the experience or insight to break established rules. Before a rule can be correctly broken in design, it should be understood. Without any grounding in design theory, any sort of "artistic" interpretation of the rules of design will probably come off haphazardly, as will the rest of the paper in turn.

There are some simple rules that should be broken as necessary and followed elsewhere:

- Newspaper text is typeset at 10 points.
- The initial indent of each paragraph should be the same point size as the text of the article — 10-point text should have a 10-point indent.
- Leading (the space between each line) is generally 2 points larger than the text (i.e. 10-point text set on 12-point leading). This rule is only for smaller font sizes.
- Sans-serifed typefaces are generally more difficult to read over longer passages than a serifed typeface. In that same vein, a sans-serif typeface will grab attention better than a serif.
- A wider column is associated with features while a narrower column is associated with hard news. Narrower columns can be scanned by the human eye faster than wider ones.
- The typesetter should avoid adjusting for space by tightening the leading.
- Never track back more than -3 points, never track out more than 3 points.
- In advertising and feature headlines, a tighter leading is taken more seriously.
- Captions should be set in a different font than the body text.
- Never use more than 4 or 5 different fonts on a single page. Different fonts include using italics, roman, bold, a larger point size, small caps, etc.

- Never underline anything in newsprint. It will bleed up into the descenders of the letters and make the text difficult to read.
- Use only one space between sentences, double spacing is a relic from the typewriting days and has never been used in serious typography.
- When setting in a roman serif in display type always use the italic version of the ampersand.
- Avoid applying character formatting and use the "true font." (You can click on the italic button and Quark or Word will apply it's modified version of an italic or bold or outline. That version varies slightly from a font selection made from the actual typeface family. Occasionally, that version will vary dramatically.)
- Be willing and daring enough to consciously break the rules of typography.

Modular layouts

In addition to newspaper typography — which is the primary facet of graphic design that the *Record* layout artist will use — we must consider the relationship and presentation of each story on the page. Should the page feature two stories side-by-side? Should one be wider than the other? Three-columns, four-columns, or five-columns? We could present one article on top of another — one on four-columns and the other on three.

Devising a successful modular layout strategy should be done early in the layout artist's co-op at the *Record*. The golden rule of a successful strategy is to avoid overly symmetrical layout. For instance, a four-column page will look awkward with two symmetrical, two-column articles side by side. A better solution might be to run one story slightly wider in three columns next to a single, wider column. Another option might be to run the articles on top of each other one on three columns and the other on four.

This process, of juxtaposing the articles with one another, usually consumes most of the headaches of layout night. The ultimate goal is to make everything fit into the paper. Added to the challenge is that our issues must be in multiples of 4. That is, we can have 8, 12, 16, or 20 page issues, but not 10, 14, or 18.

Adding photographs and artwork to the page will be covered more in depth in the section dedicated to photography. However, one of the ways that a photo or piece of art can interact with the text is in the shape and flow of the image itself. If it is possible to choose a photo that leads the eye towards the headline or first paragraph of a story, you can count on developing a more aesthetically pleasing page.

Defining the goals of communication

Lastly, we should examine what the goals will be in designing the paper. Will it be to challenge the community? To inform? To improve? In examining a complete layout for an issue ask how the "color" of the pages will affect the reader's subconscious. Marshall McLuhan writes extensively on how the message of the content is conveyed in the medium. His books are an excellent reference on understanding semiotics and communication theory. (Note: Bob Devine will eloquently speak to no end on this topic.)

See addendum — Glossary of typographic terms.

2.1.1 The nature of digital production

Almost every print publication now involves the use of digital production at one step or another. Any up-to-date college publication relies intensively on the use of digital equipment to produce each issue. The *Record* relies on a small network of computers, a flatbed scanner and film scanner, and occasionally on digital illustration software. Most of our content comes in on floppy disks or via e-mail. And it's almost impossible to imagine any other way.

This reflects an entire industry of production that now exists almost exclusively on electronic equipment. To exist, thrive and continue to grow as a newspaper it is crucial to understand some of the fundamental elements that make up the nature of digital production.

Digital documents are inherently fluid in their nature, perhaps one of the most frustrating pieces of the puzzle. A file labeled "This Week's Real World News" may contain a full article or a work in progress. The document remains fluid until it is finished and then may even stay fluid. It may be impossible to open on another computer or end up corrupted. There are very few, if any, rigid elements in digital production.

Understanding the way this works and how to cope with the system will be an essential element in maintaining the frame of mind required to maintain sanity.

Just as the documents that make up our newspaper are fluid, so is the hardware and software. I firmly believe that the *Record* needs to stay up on the technological curve to maintain its status as a productive learning lab for technology in publishing. As software and hardware become more advanced we will need to take the time to periodically upgrade. The advancements in computing will translate into advancements at the *Record*.

Foreseeable changes

Keeping up on the curve means understanding how technology will change in the near future. Staying on the Mac platform ensures proper training for compatibility with the rest of the publishing/design world. Though you may be more comfortable on a Wintel (Windows/Intel) platform, the *Record* must be consistent with the rest of the industry.

We can be sure that applications will become more tightly integrated, incorporating automatic web publishing features and easing in the process of pre-press production considerably. As RAM becomes cheaper and processors speed up we will find quicker access to our software and faster actions such as screen redraw and PDF encoding.

Necessary skills

The *Record* editors should, if possible, both have a basic understanding of QuarkXPress. The layout editor should be proficient by the end of the term. This may take intense self-education — from reading manuals on the program to possibly attending seminars or classes. A well-trained Quark technician will considerably ease the pressure of weekly publishing.

There should be an awareness of font management, scanning, tonal correction, PDF creation, and file transferring. There are books that cover these subjects extensively. In the *Record* office we have *Real World Photoshop 5*, which covers scanning and tonal correction well. I have included brief tutorials on PDF creation and file transferring. The computer tech should know that a large amount of problems in digital publishing stem from dealing with different fonts, especially because the *Record* often has fonts downloaded from web sites and other unreliable sources. Using Suitcase, there should be the minimum amount of fonts needed to publish the paper open at any given time. A startup set that includes system fonts, Acrobat substitution fonts, and Internet fonts should not be messed with, but everything else should be organized by priority.

See Glossary of typographic terms.

2.2 PHOTOGRAPHY

Choosing photos · photo in design

Prefatory note: I cannot offer as much expertise in managing the photography department as in designing the paper, or managing the content. Though I can bring training as a photographer, I have very little experience in photojournalism. I encourage future editors with more extensive knowledge to update this section and for editors in search of advice in managing the photography department to seek out additional resources. Professor of Photography Dennie Eagleson can offer, if she is willing, extensive knowledge and theory about documentary photography. —Seamus

A good photography department will improve the ability of the *Record* news staff to tell complete stories. The inclusion of images that impact the reader can complete questions and confusion that may arise from cloudy writing or an event that may otherwise go untold.

When hiring *Record* photographers, the editor should look for specific skills and qualities in the photographers that get hired. To maintain and manage the staff requires a slightly different approach than managing the writing staff.

It will be the responsibility of the photo editor to ensure all photographers are stocked with film, negative sleeves, developing chemicals, and other supplies. Additionally, photo editors need to prepare the photo staff for capturing specific images that will relate to the event in a beneficial way.

Generally, our problems have stemmed from not having enough images and needing to scrape up photos at the last minute. Instruct photographers to be liberal in their use of film – to shoot lots and lots of pictures.

Photographers should be shooting 2–4 rolls every week. Each event or portrait they are assigned should come back with several angles and scenes for the layout editor to choose from.

Four basic principles can be applied in shooting for newsprint:

1. *Clarity* – Make sure it is clear what the subject of the photo is. Tight cropping and blurring out extraneous information are techniques to taking photos for clarity. Being attentive of the story that needs to be told will also help photographers complete their assignment. In some ways, this is where

the biggest intersection between the photo department and the writing department will occur.

2. *Action is better than poses* — Capture people doing what they are doing. We tend to overdose on portraits, montages and bland photos of physical objects. For instance, if the photo is about the rugby team opt for an action shot of the players rather than a group portrait.
3. *Better when subject appears unaware of camera* — Photographers should be unobtrusive. This falls in line with the controversial cinema verité method of documentaries. Is it best to be a fly on the wall, or to place yourself in the context of the photo being taken? Often, these questions are much too large for simple *Record* assignments, but occasionally the situation will beg the question.
4. Assign photographers to go to events and *take photos while things are happening*. Regularly, we fail to actually attend the event and then scramble to capture an image that can represent the event.

Keeping a strong photo department has historically been a weak point at the *Record*. By providing clear assignments, tapping the photo classes for images, and being diligent about getting good PR photos, we can ensure the *Record* will avoid being "text-aholic."

2.2.1 Ethics of photojournalism

It is far too easy to forget some basic ethical rules for photographers. To maintain a responsible image *Record* photographers should consider the ethical ramifications of capturing images and publicly displaying them.

We can begin with the conduct of a photographer when they are shooting an event or a person. It is important to remember that a camera is an intrusive object. Holding it up to a person's face or popping off flashes with disregard for the subject or others in attendance is not advised.

But beyond the act of taking pictures, there is a specific language of ethics tied to photojournalism and news images. A simple photograph can impact a wide variety of viewers in a wide variety of ways. Consider controversial subjects such as identifying people involved in things they might not want to be identified with, such as criminal activity. Once a photo becomes public it can spark anger among viewers in a way that can be harder to identify than in articles.

For these reasons we should be well prepared for typical complaints about photographs.

1. *Correct captions* – photographers should carry pen and notebook and get names and correct spellings for people they have photographed. Often a photograph needs to be put in its context. For this reason, photojournalists — especially photojournalists at the *Record* — should carry a sense of reporting along with a sense of photographing. In many circumstances, the subjects should be interviewed and notes should be taken to place the photo in its correct context for the story.
2. *No spy cameras* – Unless a public event the subject must know they are being photographed or know they've been photographed and give permission to do so. It may help to consider how you might feel if someone were taking the same photo of you. Or it may help to evaluate what the best ways to capture images that minimize overall harm.
3. If it is a public event *make sure it is OK to take photos*. A photographer must use a flash indoors and this can be a problem for many speakers. If this is the case, invite the speaker or subjects for a photo shoot following their event or before the event.

4. Show great *sensitivity and caution* about photographing people in pain or suffering. This can include crying and other situations. A camera is an imposing device and should (ethically) be put away in certain circumstances. If the photograph will tell a story that simply must be told, gain permission before running the photo. Ask: Am I invading someone's privacy? Is this a legitimate invasion?
5. Consider what *story you want to tell*. Is the photo telling the correct story? Could a different photo be more appropriate?

The question of digital manipulation comes up repeatedly in newsrooms across the country. Although it rarely occurs to editors, there is a potentially helpful theoretical discussion that can take place around this subject. Our first question can be: Can a photograph capture the truth of the moment?

As a photograph is being taken, the moment is immediately abstracted. Since time is linear and continuous — stopping that time, or bringing the past into a present context is inherently abstract, and perhaps subject to our attention.

Opponents of digital manipulation imply that the act of altering a photo takes away truth from the moment. By blurring out subjects, or removing company logos, the viewers are somehow scammed. However, often the careful photographer could have chosen a different angle or changed the f-stops to replicate the digital manipulation in the camera.

Ultimately, this is a decision for the photo editor to make and there are many resources and ideas about the subject available for research.

Web Link: National Press Photographers Association Code of Ethics

2.3 Computer generated graphics

There is a trio of industrial design software that most professionals are comfortable with: QuarkXPress (or InDesign), Photoshop, and Illustrator or Freehand. If a designer is not comfortable with all three, chances are the weak link is Illustrator or Freehand. This may be most true in layout — and most unfortunate.

It is unfortunate because computer illustration software creates something called "vector-based" art. This means that the curves and lines are created using a mathematical formula instead of a grid of pixels. For simple line art, especially in newspapers, this guarantees "jaggy"-free artwork and ultimate flexibility in "resizing on the fly."

The snag in using illustration software instead of photographic, or "bitmap-based," software is that creating an illustration can take several more hours than scanning in a photo and the learning curve for developing vector-based art is dramatic.

If you're willing to take it on, spend some time with a manual and experimenting with the pen tool, the most powerful illustration tool. There are numerous resources for learning how to generate illustrated artwork on a computer. The inclusion of crisp maps, charts and line art graphics can dramatically increase the quality of the publication.

Fortunately, we can use a workaround at the *Record*. For fully editable line art from a scan (either a photographic image or a drawing), we use Adobe Streamline to process the bitmap graphic into a vector-based graphic. It takes some playing with the software and is less precise than illustrations from scanning since there are few manuals available and no resources at the *Record* office.

The software [Streamline] is fairly simple and worth the time of a *Record* art director. Vector-based graphics add remarkable flexibility to the design format of a newspaper and provide a variety to text blocks and square photos.

2.4 PRINTING

2.4.1 Budgetary limitations

No matter how much we want color, the *Record* will probably be in black and white and on newsprint for a long time. Coated paper or even office quality stock will never be as plentiful as newsprint, and could even increase in costs as forest reserves shrink. The same goes for color. The skills in effectively using color and the dramatic difference in cost are far outweighed by the cheapness and ease of a single color newsprint publication.

On the other hand, the evolution of this online edition of the *Record* will expand our limitations and eventually reduce our costs as online distribution will replace mailing costs to co-op and the extra printing.

Being forced to invent with what we have are hallmarks of a skilled designer and imaginative personality. Often, similar design challenges arise in a professional environment. Even for successful businesses, it is rare that all printed matter can be in four colors.

That said, it is critical to understand that our situation will always demand the production manager of the *Record* to understand what a one-color print job is and how that is going to look on cheap newsprint.

We can count on a reduced tonal range (maybe 50 levels of gray, maybe). We can count on significant dot gain — the darkening of dots on the page as they imprecisely bleed into the newsprint. We must know that simplicity and balance will always be better than clutter and lack of flow.

Working under these circumstances is a very good learning situation. There is no need to lust after color since the amount of knowledge required to successfully work in color is not worth the time. If the *Record* can regularly, and accurately, produce a paper in black and white newsprint we will be meeting our mission of providing a good learning environment for artists and graphic designers.

2.4.2 Publishing from office to press

The nature of printing, indeed, the nature of low-budget printing, concedes that the next five years will invoke a transition from a locally controlled printing workflow to a fully PDF workflow. A PDF workflow at the *Record* also means a host of new complications, beginning with an accurate electronic transmission, and proper file encoding.

There is good news to the new step in publishing. The need to accustom an office environment to PDF demands an organized file structure and accurate design techniques in font usage, image preparation, and pre-press fundamentals. This all leads to more attention to detail and focuses on a need to be organized.

The New Way

PDF is the sole proprietary concept from the Adobe Corporation, although there is pressure mounting for Adobe to release control of the format and adopt PDF as an open-source industry standard. It stands for Portable Document Format, and was designed to be exactly that, a very flexible (portable), and very rigid (document) data storage scheme (format). A PDF file can be viewed on any platform of a computer, Windows, Mac, and others through a free reading application from Adobe (called Acrobat). The resulting file from creating a PDF is a stand-alone document. All the fonts and images are embedded—revisions to the software will include additional color separation control, printing instructions and even billing information for automatic processing.

This concept allows us to send an electronic file to our printer in Urbana, 35 miles north of Yellow Springs. Currently, they receive our file over the Internet [[link to guide on FTPing with Fetch](#)], and print it on a printer similar to the one we have in our office.

In this circumstance, we don't really gain that much in reproduction quality, but we save a dangerous drive and become better prepared for notice that all their printing jobs will be in PDF format. Eventually, they will upgrade their newspaper to a direct-to-film (imagesetter) or direct-to-plate (platemaker) process and our printing quality will dramatically increase.

The largest benefit to converting our workflow to PDF is in ease of distribution and archiving and in the order it instills in our filing and data storage schemes. Formerly, we mailed issues of the *Record* to all the students on co-op — the only people who would receive the *Record* outside of Antioch. Additionally, we filled our hard drive up with all the

images and graphics from old *Record* issues — never mind the probable problem of fonts disappearing from the system and a resurrected issue printing out in 100% Courier.

By using PDF we can keep all our issues, including fonts and images, from each term at around 10 megabytes (they reached 100 to 300 megabytes the old way). The size of each individual file is small enough for anyone with an internet connection to download the exact same paper we send to the printers (with downsampled images) on their home or office computer.

The Old Way

Currently (1/00), we are just ending the old way. Just one month ago, the paper was printed on a printer in the *Record* office, and then the sheets were driven 35 miles to Urbana where they completed the process. That meant we didn't have to worry about using TrueType or Type 1 fonts, and we didn't need to make a stable file, just one that would print once on our printer.

Fortunately, making a workflow that requires worrying about these things will reduce headaches with the equipment not working in our office and with publishing online. The transition period we are in means that we are actually paying someone else to do the exact thing we can already do. The printing department at the Urbana Daily Citizen will receive our file and print it on to a piece of paper. They have a press camera that actually takes a film negative of one sheet of paper and which is used to print our paper with on their printing press. However, we can upload the same file on to our web site where anyone including alumni, co-op students and parents can download it.

This romantic beginning with PDF signifies a very current theme in the publishing, design, and media world. Sustainable survival, and a current educational experience, cannot exist unless the paper acts adaptably and on top of the curve. We need to learn how to think about writing for a non-linear, Internet based news world, because those will be the demands placed on us for co-ops and post-graduate employment. The available jobs in print journalism are fast shrinking while the available jobs in online journalism are ever increasing and improving. It is likely that another series of transitions will occur at a steady stream. A willingness to be unstable and try new things breeds the finest things in art and in writing.

See addendum for:

Step-by-Step — Uploading files with Fetch for Mac.

Extensis Corporations — White Paper on PDF Workflow

2.5 ONLINE

The Antioch Record Online Edition; updating and maintaining explained

Naturally, the last thing an overworked layout editor needs to worry about is laying out an entirely separate paper for online publication. This can mean learning a suite of new software packages, ensuring an up-to-date web page or laboring through an additional layout night.

Fortunately, the computer industry is growing more networked and more streamlined. This means that the web can incorporate more formats, faster, and reliably. And the steps are flexible enough to remain as fluid and transforming as Antioch itself.

We have found that providing our content online will draw in a significant number of readers. Even in the early stages of this site we've had over 2,000 hits on two issues in three weeks.

The Antioch Record website can be constructed and deconstructed as often as an editor sees fit and remote administration features allow an editor on co-op to upload articles and even photos from any internet connection. Our current model of online production is structured like this:

How to maintain this site

Only update the manual at the end of the term and only if you feel portions need updating.

The "_Current_Issue" section needs to be uploaded at the same time we send the file to the printers. This is an easy process that I will explain briefly.

Our site is located on the Antioch server, which we can access through an icon on our main layout computer. You will need to get the password from tech resources.

Once you locate the folder that contains our site find the folder labeled "_Current_Issue." This is where we archive all issues of the newspaper. Even the current issue is kept in the folder within "_Current_Issue" labeled "Archives."

Layout	Layout is compiled into a single Quark file, which is linked to the fonts installed on the computer and the photos included in the issue.
PDF Creation	Quark file is converted into a PDF file using Acrobat Distiller. One file is created with full resolution pictures (sent to the printer) and another file is created from the same Quark file for web uploading with lower resolution pictures.
Upload	We can open a direct connection to our web site on the Antioch server and copy our file into our archived database and then link the icon for the current issue to that file.

Under archives are folders for each term through the Fall of 2001. Drag the properly encoded PDF file into the appropriate folder. From here the work is done in a web creation program called Dreamweaver.

There are two files that will need editing in Dreamweaver. One is the page called "Current_Issue.html," and the other is the archive table from that term, which might look like this: "Spring_2000.html".

Open both of these file in Dreamweaver, you might want to ask someone from Tech Resources for advice on how best to do this. Click on the graphic that looks like a copy of the Record and has "Current Issue" written next to it in cursive. From here you will need help in linking the PDF file from the file archive. However, the interface is fairly intuitive and a moderately computer savvy person could probably just figure it out.

The next step is to update the archives. Find the folder containing the "Term_year.html" file and open that up in Dreamweaver. Each piece of data in the table should be filled in, although calculating a download time can be tricky. There are calculators on the internet that can automatically do this for you. [Try this link].

Voila! The Antioch Record Website made easy. It's just going to be more and more important to improve our digital distribution scheme so I highly highly recommend finding ways to increase your knowledge of web page creation and maintaining. The College Webmaster should help you in this educational process, as it is quite simple.

2.6 LINKS/BIBLIOGRAPHY

Websites on design

Print Magazine

<http://www.printmag.com/home/index.html>

Society for News Design

<http://www.snd.org/>

Newspaper design tips from SND

<http://www.freepress.com/jobspace/academy/design.htm>

Ron Reason Home Page

<http://www.ronreason.com>

Well designed sites/books that may invoke creativity

The End of Type

By David Carson

©1995 Chronicle Books

This book explores some of the work of former Raygun Art Director David Carson. Carson's work influenced a new wave of design theory and, although on the down low, continues to influence the design community. His fresh take on graphic design contributed heavily to the deconstructionist movement in the past 12 years.

Merge: Sound Thought Image · Fall 1999

I refer to this magazine strictly for design inspiration. The content is general as are the advertisers. The design, however, uses on-the-edge color schemes and illustration technique. Greeting the fluorescent orange hinted cover and plunging into olive/orange color contrasts encouraged me to take risks with color scheming the Record web site, and to be hyper-conscious of my color choices.

Speak · Fall 1999

Speak is, or was, the post-Ray Gun Ray Gun as far as I can tell. I think they are losing readers, but the flow and experimentation of design is very deconstructionist, and still very new and fresh in that movement. They are heavy into specially designed fonts to construct the monthly "look" and would probably be wildly popular if Hearst or Oprah owned it. Still, the editorial leadership hasn't shied from slamming the invented trend of promoting sex-laden "men's" magazines such as Gear, Maxim, or Details. Their

politics aren't exactly Recordesque but their gall is.

Critique · Summer/Autumn 1998

Communication Arts · September/October 1999

These two magazines are fairly strong pillars of the current graphic design community. Critique less so, but their yearly annuals and award consistently make waves among designers and "commercial" artists. I've read and followed their trends for a year or two now and often use the material they publish as inspiration for concepts and experiments.

Adbusters Magazine Online

<http://www.adbusters.org>

Endsound

<http://www.endsound.com>

<http://www.thunkdesign.com>

This is a Flash based web site that implements a number of the rollover features and multilevel hub system that I want to use in the Editor's manual portion of the Record Online. This company presents an example of how to manage a successful Flash site.

<http://www.antitext.com>

Antitext contains web design experiments, many of which follow along the same paths as David Carson and others do in deconstructionist design philosophy. Web design, however, contains the added features of multimedia in presentation. These are the kind of sites where professional web designers can do all the things that the companies they work for won't let them, and thus it feels carefully calculated and appropriate for the space.

http://www.matinee.co.uk/fr_nmd.htm

<http://www.matinee.co.uk/>

This company's website has given me a lot of inspiration as far as flow and concise writing is concerned. They've effectively used ad copy techniques in writing to convey a large amount of information in a short statement. I need people to see my project and be compelled enough at the look and content to dig deeper into the structure, there needs to be hidden surprises and complex structuring to make this succeed.

<http://www.macromedia.com>

The company that designed all of the software that I intend to use for producing the Record Online. Their site utilizes the most state of the art techniques to produce fully interactive web pages. The only way an online manual can work as a readable and informative tool is if it completely involves the reader.

Books referred to in this section or used in creation of this project

The Elements of Typographic Style

By Robert Bringhurst

©1997 H&M Publishers

Design Without Boundaries: Visual Communication Transition

By Rick Poynor

©1998 Booth-Clibborn Editions

Design Writing Research: Writing on Graphic Design

By Ellen Lupton & Abbott Miller

©1996 Phaidon Publishing

A Smile in the Mind

By Beryl McAlhone & David Stuart

©1998 Phaidon Publishing

<designing web graphics.3>

By Lynda Weinman

©1999 New Riders Publishing

This guide introduced me to a few navigation techniques that should translate well into a useable web page. Weinman presents the case of the New York Underground web page. They employ a single “hub” to get around their site the viewer must always return to the hub. I’ve decided to employ a two tiered hub system. One directing the viewer into the two (or three) portals. And then a second system of hubs on each of those three pages that will give options for plug-in intensive areas and text intensive areas with instructions for accessing the information.

Real World Illustrator 8

By Deke McClelland

©1999 Peachpit Press

A straight forward guide to the software that I’m using to supplement the creation of text graphics, such as in the Record Online Edition masthead and other elements of

typographic design. This software/ guide will assist in making an easy transition between a Flash/ vector based site and a more bitmap/HTML based site.

Real World Photoshop 5

By David Blatner

©1999 Peachpit Press

After creating typographic graphics and/or importing occasional bitmapped photos, I can optimize them or layer them for complicated graphics in Photoshop. This program will allow for some web optimization or “hard files” that I can web optimize in Fireworks. Real World Photoshop 5 is, of the dozens of manuals I’ve read, the most friendly technical writing on computer programs that exists. Blatner weaves complicated and simple subjects together with a rarely read flair.

The Dreamweaver 2 Bible

By Joseph Lowery

©1999 IDG Books

Dreamweaver is, supposedly, the premier graphical HTML backbone web design application. I chose to learn it for the design of the Record Online so I could get my hands on the applications that drive the industry and so that I could implement multi-leveled file structures that could mirror a “professional” (as in paid) web site. I need a program that can include cutting edge XML along side ultra-secure database uploading for easy online publishing for future editors. The Dreamweaver 2 Bible is one of a small handful of third-party manuals for the software. I’m actually using Dreamweaver 3, but no third-party (non-manufacturer) manuals yet exist for the new upgrade. I’m actually disappointed that I had to buy one of the “Bible” books because it is from IDG Books, the same company that does the atrocious “for Dummies” series that makes everyone think they are too stupid to use computers.

Flash 4: Web Animation f/x & Design

By Ken Milburn & John Croteau

©2000 Coriolis Books

This is a vector based software plug-in for the web that I intend to use for the manual portion of the Record Online. Again I chose the book for lack of better options, although this particular manual addresses Intermediate to Advanced techniques whereas the other books on Flash address primarily Beginning techniques. Flash should allow for a significant audio track alongside streaming motion graphics and floating links.

Glossary of typographic terms

Ascender — The parts of the letterform that extend above the midline as in l, t, h, b, and d.

Ampersand — A scribal abbreviation for and — &.

Baseline — Whether written by hand or set into type, the Latin lowercase alphabet implies an invisible staff consisting of at least four lines: topline, midline, baseline and beardline. We are concerned mostly with the baseline, the bottom of letters such as e, a, h, o, r, x and z rest on the baseline.

Bitmap — A digital image in unintelligent form. A letterform can be described morphologically, as a series of reference points and trajectories that mimic its perimeter, or embryologically, as the series of penstrokes that produce the form. Such descriptions are partially independent of size and position. The same image can also be described quite accurately but superficially as the addresses of all the dots (or bits) in its digital representation. This sort of description, a bitmap, ties the image to one orientation and size.

Blackletter — Blackletter is to typography what Gothic is to architecture: a general name for a wide variety of forms that stem predominantly from the north of Europe. Many newspaper letterheads are set in a blackletter.

Bleed — As a verb, to bleed means to reach to the edge of the page. As a noun, it means printed matter with no margin. We cannot achieve bleeds at the Record.

Block Quotation — A quotation set off from the main text, forming a paragraph of its own, often indented or set in a different face or smaller size than the main text. The rule of thumb in academic writing is 4 or more lines should be block quoted, 3 or less will stay run-in. Block quotes are rarely used in newspapers except in selected features.

Color — The darkness of the type as set in mass, which is not the same as the weight of the face itself. The spacing of words and letters, the leading of lines, and the incidence of capitals, not to mention the color (i.e., darkness) of the ink and of the paper it is printed on, all affect the color of the type.

Dashes — Latin text fonts include, at a minimum, an em dash, en dash and hyphen.

Descender — The parts of the letterform that extend below the baseline as in p, q, y, and g.

Dingbat — A typographic glyph or symbol subject to scorn because it has no apparent relation to the alphabet. Many dingbats are pictograms — tiny pictures of churches, airplanes, skiers, telephones, and the like, used in the tourist industry. Others are more abstract symbols — check

marks, crosses, cartographic symbols, the emblems of the suits of playing cards, and so on.

DPI — Dots per inch. The usual measure of output resolution in digital typography and laser printing.

Drop Cap — A large initial capital or versal mortised into the text.

Em — In linear measure, a distance equal to the type size.

En — Half an em.

Folio — In bibliography, a page or leaf; but in typography, a folio is normally a typeset page number, not the page itself.

Font — A set of sorts or glyphs. In the world of digital type, the font is the glyph palette itself or the digital information encoding it.

Glyph — A version of a character.

Italic — A class of letterforms more cursive than roman but less cursive than script, first developed in Italy during the fifteenth century.

Justify — To adjust the length of the line so that it is flush left and right on the measure. Most newspaper articles are set justified.

Leading — The vertical distance from the baseline of one line to the baseline of the next.

Ligature — Two or more letters tied into a single character. The sequence ffi, for example, forms a ligature in most Latin text faces.

Pica — A unit of measure equal to 12 points. Approximately 1/6 of an inch, or there are six picas in an inch.

Point — Exactly 1/12 of a pica and 1/72 of an inch. The unit of measure leading and typefaces are designed in.

Serif — A stroke added to the beginning or end of one of the main strokes of a letter. In the roman alphabet, serifs are usually reflexive finishing strokes, forming unilateral or bilateral stops. Serifs are the small marks on the ends of letters in typefaces such as *Bembo*, *Times*, *Galliard*, and *Palatino*.

Sanserif — Without serifs. Examples are *Futura*, *Optima*, *Univers*, and *Helvetica*.

Source: The Elements of Typographic Style, by Robert Bringhurst, ©1997

nuts & bolts

NUTS & BOLTS INTRODUCTION

The *Record* has many specific needs and goals to meet in its successful existence. This section is meant specifically for current or future editors as reference material. Thus, the information contained includes ideas and structure from a number of sources, past editors, other guides, and outside consultants. If possible it should be updated accordingly.

3.1 DISTRIBUTION

Distributing the Record on campus, in town, and around the world

On-Campus

Prompt on-campus distribution of the *Record* on the day that it is printed is critical in fulfilling our mission statement. The Distribution Manager (or Editor) should attempt to have all on-campus distribution done by dinner time (5:15).

We currently distribute to the following places, in the following order.

(amounts are approximate and should be restocked three or four days after initial publication date.)

Fishbowl/Cafeteria · 200 COPIES (ANOTHER 100 LATER IN THE WEEK)

Bookstore · 20 COPIES

Faculty/Area Mailboxes · 1 COPY EACH (ABOUT 60)

Admissions Mailbox · 25 COPIES

AEA Mailbox · 25 COPIES

CG Mailbox · 15 COPIES

Switchboard · 100 COPIES

President's Office · 15 COPIES

Dean of Students · 15 COPIES

Library · 90 COPIES

Antiochiana · 10 (EXACTLY) COPIES

McGregor School · 25 COPIES

Record File Cabinet · 25 COPIES

Total On-Campus · 725 COPIES

Off-Campus

In order to maintain a strong connection to our local advertisers as well as with Yellow Springs residents (who are routinely featured and written of in the *Record*) a strong attempt at circulation in town is encouraged.

All local business that advertise in the *Record* should receive around 10 copies. In addition to those businesses, the Distribution Manager should try to pinpoint high-traffic areas for Yellow Springs residents.

These locations may include: Yellow Springs High School, the Emporium, Yellow Springs Library, Epic Books, Dingleberry's, the Organic Grocery, and Dino's Cappucinos.

Local churches and community groups have expressed an interest in receiving the *Record* as well.

Board of Trustees / Alumni Board

In the Summer of 1998, former editor Rachel Bild sent letters notifying the Board of Trustees that they would begin receiving the *Record* again. Our transfer to online off-campus distribution will ensure this continues to the BOT and to the Alumni Board (a notice will be placed in The *Antiochian*.)

This practice should be reconsidered since the *Record* Online has become a feature of our publishing strategy. For now it is up to the individual Distribution Manager.

Co-op Mailing List

Currently, the entire Antioch data management system is converting to a networked system called Datatel. For awhile, this will make retrieving the addresses for co-op students slightly more difficult.

Students on co-op send their home addresses to the co-op department. Co-op registration forms indicate where we will send their copies; so the later a student registers their address, the later they will begin receiving copies of the *Record*.

As of this writing (Spring '00), the mailroom has stopped facilitating the bulk mail process for us. This means that all issues need to be folded, taped, and labeled (we create the labels in FileMaker Pro). They must then be taken to the post office in town to be paid for with individual stamps and a check from CG.

Obviously, this is arduous and time-consuming to no end. The inauguration of this online edition is meant to be a gradual end to the co-op mailings. For now, it is the initiation of the editors to ensure proper co-op distribution. It may be an occasion to meet with co-op

3.2 OFFICE MANAGEMENT

Neverending junk mail, no e-mail 25 message and the trials of office management

Hours

Maintaining regular office hours is usually an impossible task for a two person (full-time) staff. Since we rarely do direct service for the community (unlike Community Government), office hours are an unnecessary luxury. If possible, they can be maintained, although simply being in the office as much as you probably will be should be enough. Let people call and leave e-mails in favor of dealing with everyone face-to-face — demands from every department in the College for a pretty flyer or announcement in the *Record* is not in the job description and can easily bog down the entire operation. Focus should be maintained on producing a quality publication each week.

Electronic / Phone / Snail Mail

The *Record's* mail is delivered daily to the Faculty Mailroom and placed in our box as it arrives throughout the day. Our box is usually full of junk announcements and direct mail advertisements, but it should be sorted and placed in the correct file with regularity. Often, bills for printing and payments from advertisers are wedged between thirty-five theater announcements.

As of Spring 2000 we have two working phone lines, one on-campus and one off-campus. The off-campus phone line is where all incoming phone calls should be placed and there is a digital answering machine hooked up to it as well as a fax machine. There is a cordless phone that should be replaced in favor of a phone that allows for easy recording. Our phone call recording system is plugged directly into the line and a cordless phone doesn't offer that capability.

The fax machine, answering machine and phone are daisy chained together. They will all work in sync so long as all the cords stay plugged in and "Answer On" is illuminated on the fax machine.

E-mail is bounced from the *Record* address to each editor's address. Tech resources must be told which e-mail addresses *Record* mail should be sent to at the beginning of every term.

Filing Systems

A rigid and successful filing system on the computers and for paper files can make or break the production structure of the *Record*.

A single file of electronic stories should be kept on the layout computer, this is where final copies of stories belong. All other copies, drafts and versions of articles for the week should be hidden in personal files. There is great potential for an unedited version of a file to slip in ahead of the fully edited one without the knowledge of the production editor.

Paper files are being phased (slowly) out in our office — although an archive file and story file can be gems for any successors in the office. We typically file away 25 copies of every issue in the many many filing cabinets in the back of the office. Content editors often keep a personal file in their desk or somewhere else in the office. These files can store article ideas and resources — excellent ways of passing along information to new writers, students and editors.

3.3 STAFF TRAINING

Increasing thoughtfulness and skill

With considerable luck, the *Record* staff will be full of skilled writers, journalists, photographers, and thinkers. With this luck, editors won't need to worry about hard-core fact checking, or keeping offensive comments out of the paper. And while selective recruiting can increase the chances of starting a term with a dynamite staff, there is a better chance that the *Record* will be staffed by a number of first-time writers and photographers. It is the mission of the *Record* (as stated in the mission statement) to be an educational institution

Setting up workshops

Record staff and editors can benefit dramatically from a few well-timed workshops on relevant topics. Simply inviting area writers, photographers and reporters to come talk about their experiences in journalism can provide much needed inspiration and skill-building to a frustrated or struggling paper. Associate Professor of Journalism Ann Filemyr has also volunteered to present special *Record* workshops.

In the past we have arranged staff-only workshops on libel and community journalism, and a Friday forum on the idea of publishing news for a community.

Passing out literature

We have often prepared small packets of photocopied articles on topics ranging from basic reporting to public journalism. Though we cannot be sure if any staffers read the materials, providing resources for basic skills such as interviewing and writing leads may provide a good starting place for aspiring writers and photographers. This system also demonstrates that the editors are working towards creating an educational atmosphere.

Acting as an educator

When qualified to speak on a topic, *Record* editors themselves can act as educators for the staff. By providing one-on-one discussions about grammar, ethics and goals — a writing staff can gain significant consciousness on journalistic principles and fundamentals of community building.

3.4 STAFF MANAGEMENT

Assigning stories and general staff management

There are simple tasks required of the editor-staff relationship that your staffers will expect and, eventually, demand. And, simultaneously, there are simple tasks editors must demand from staffers that will be difficult to carry out.

First is the weekly staff meeting. This is perhaps the one opportunity for the editors to interact with the entire staff at once. For this reason, it is absolutely critical to keep the meeting short and only discuss items that are of interest to the entire staff, from layout to reporting. This is an opportunity to stress deadlines, review libel, and talk about the dialogues going on between the paper and the community. If there is a community crisis, make sure the staff feels involved and "in the know." Personal assignments can be given out after the meeting, or in lieu of a meeting.

It is entirely feasible to hold one lengthy, "introductory" meeting and meet only monthly thereafter. This first meeting should cover the basics of libel, Antioch Community Standards, *Record* style guides (formats, spacing, universal styles, etc.), and perhaps a short primer on writing or taking photographs for a newspaper. By the end of this introductory phase, the editors should have a decent idea of what each staffer hopes to gain by working at the *Record* and where their starting places are.

Assigning Stories

Editors have two options for getting reporters and photographers assignments. They may be done either by creating a story list and inviting the staff to pick their assignment. Or – more preferably – editors can choose stories for each staffer to work on and dictate the assignments to each individual staff person. It is more preferable to pre-assign stories for a few reasons.

First, a lengthy staff meeting full of debating over the merits of each week's story list unnecessarily exhausts both the editors and workers. The content editor should be confident that she is choosing appropriate and rich stories each week. The process for content selection

begins before the term even starts and builds from week to week – breaking that down in the middle of a staff meeting can undermine any core mission the editors may have for the term.

Second, a supervisor should keep in mind the specific needs of each person she is overseeing. These needs must be met to ensure that the *Record* is an educational institution, a quality newspaper, and a breeding ground for future *Record* talent. Each staff writer may need to work on a specific skill – breaking news, feature writing, or simple reviews. The editors should be aware of these necessary skill-building exercises and adjust their assignments accordingly.

Lastly, pre-assigning stories takes into account the potential for people on staff not showing up to weekly meetings set at a rigid time. Since Antioch is on a campus e-mail system, we can broadcast an e-mail to all the staff informing them of what stories will be assigned to whom and the specifics of each assignment.

Other than simple convenience, the major benefit to not pre-assigning is empowering the staff to think about the content of the paper they are working at. This idealistic vision of editing rarely becomes reality though. Few staff writers or photographers are interested in doing this for the *Record*. The one or two that are should be tended to individually by the editors – they are probably future editors.

All the guides to management and staff supervision can be thrown out the window if editors maintain an approachable manner and greet the staff as individuals and co-workers. Inviting people you can trust to work at the *Record* and getting to know *Record* employees you don't know has an impact far beyond the single term an editor acts as supervisor. It is the way to develop the core group of people that will continue propelling the campus newspaper with thoughtful, intelligent editors and staffs.

3.5 BUDGET · ADVERTISING

Building a budget with advertising and strategic spending

Despite a 60-year history, the *Record* continues to receive an exorbitant budget from Community Government. It can be easy to assume that all possible money should be extracted from all possible sources. There are a number of ethical dilemmas, however. In addition to ethical debates about accepting advertising, the *Record* struggles with the rigorous administration demanded to manage a successful advertising scheme.

Many editors have refused most advertising because of the obvious clash with Antioch idealism. Any potential influence on editorial is demonized, and the result is leeching off Community Government funds. Editorial influence should not be brushed off as an inexperienced editor grateful to receive a large advertisement may back off from controversy surrounding that advertiser. On the other hand, common first instinct is to spite any advertiser with the nerve to sway editorial.

A structured advertising scheme will inherently create more opportunities for the future of the paper. At top priority, as an institution that demands work, the *Record* can pay freelance writers, eventually boosting staff morale and creating future editors. A significant budget can pave room for honoraria to guest speakers, and technology upgrades.

I'll offer two potential advertising schemes. One is based on aggressive fundraising, with a purpose of building up the overall *Record* budget and supporting future purchases. The second is based on pure sufficiency – though has a clear, earmarked purpose. There are certainly justifiable reasons to abandon any advertising scheme. Often, priorities must be focused entirely on generating content. Even in an understaffed, politically idealistic setting, a small number of ads can radically change the structure of the newspaper. However, we will start from a point that says the *Record* must raise money to pay non-FWSP writers. All editorships should begin with the notion that it is possible to pay for additional staff out of an expanded advertising and/or fundraising plan.

To successfully administer an aggressive advertising scheme special attention to our billing and invoice records must be taken. In addition to maintaining these records, some sort of soliciting or outreach must occur.

Currently, our plan works like this. An advertiser or advertising contractor contacts the *Record* wanting to place an advertisement. We then fax them a rate sheet with an introduction to the *Record* and our production schedule for the term. Since editors change every term it is important to make clear that ads cannot carry over from term to term.

If the potential advertiser decides to place an ad we'll then receive either a hard copy or a digital file containing that ad. They will specify size and placement requirements. We then place the ad in as many issues as they've requested.

From here the mission is in collecting payment and recording information for future recruiting. We have a database and invoice form on our main computer called "Advertisers Info." This is done in Filemaker Pro – the same program we create bulk mail labels in. Each field is labeled and there are two layouts to choose from – databasing and invoice. We enter in all the data and print out an invoice form. Then, either mail or hand-deliver the invoice along with as many copies of the issue their ad appears in. It is important to follow-up to ensure prompt payment.

Other strategies for increasing the *Record* budget and gaining additional advertising can include:

- Inviting the staff/community to gather commissioned ads. If a person can fully execute an advertisement – from contacting the employer to delivering a camera-ready print to collecting payment – they can receive something around 30% of the total payment. (This has been done successfully in the past.)
- Though it has yet to be executed – editors in the past have toyed with the idea of directly contacting former staff and editors of the *Record* and inviting them to donate directly to the newspaper. Asking development to provide an option to earmark a donation to the *Record* may also do this.

Advertising is a difficult prospect for the first time editor. While it may seem boring and useless, it is the only way to ensure a healthy budget for the *Record*. A healthy budget can lead to technology upgrades, and can support the concept of hiring non-FWSP help and paying for the labor of community writers.