

NCHSINKSPOT.COM

@NCHSINKSPOT

2021-2022



S T A F F
M A N U A L

CONTENTS

INKSPOT HISTORY

The history of journalism and student publications at Normal Community dates back to 1896, when NCHS was Normal Public High School, with the publication of the first issue of *The Public School Current* (shortened to *The Current* the following year).

The *Current* covered school activities like the monthly tardy report and the introduction of new laboratory equipment to the science classrooms.

Simply put, we are a tradition at Normal Community.

In 1933, after disappearing for several years, the newspaper reappeared under the title of the *NCHS Echo*, the first official publication of NCHS. *The Echo*, a product of Student Council's decision that students needed a way to be informed with what was happening around the school, would soon be renamed *NCHS News*.

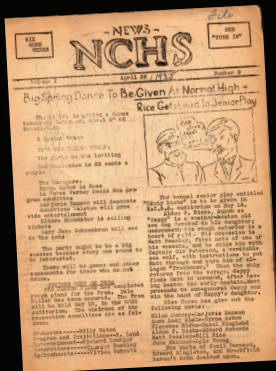
NCHS News was a pioneer in high school journalism. In 1937, it was the first and only paper in the U.S. to use a printing process called dermaprinting to reproduce photographs in a mimeographed paper. (The mimeograph is an antiquated copy machine, it functioned by forcing ink through a stencil onto paper.)

In 1947, the *Inkspot* was born – predating the Unit 5 school district itself (which was founded in the fall of 1948). *NCHS News* was rebranded as the *Inkspot* when the *Normalite* began to print the school's paper. The *Inkspot* began to print in a larger tabloid format and to use both colored and newsprint paper.

Over the years, the *Inkspot* was published on a fluctuating schedule – as a shorter bi-weekly paper in the '60s and '70s, as a monthly paper in the '90s and '00s.

In 2012, the *Inkspot* ceased publication as a print newspaper and began publishing as a digital newspaper.

In 2018, the *Inkspot* again returned to print publication in conjunction with its online coverage.



YOUR LEGACY



The *Inkspot* offers a unique learning environment full of various opportunities and experiences. You will not only gain knowledge and understanding in the field of journalism, but you will also be a part of the larger *Inkspot* family. Everyone here recognizes their part in the long tradition that is the *Inkspot* and takes pride in what they do - we hope you will follow in their footsteps.

This handbook is a guide to help you learn the ropes of the *Inkspot*, student journalism and publishing. Read this manual carefully because you are responsible for the content inside.

An *Inkspot* reporter's job is to cover the news happening every day on NCHS's campus as well as community news that affects students.

Reporters listen around to find the stories and then use their writing skills to bring those stories to the rest of the campus. Good reporters cover the entire campus, leaving out no group of students or important happenings.

The reporter's first responsibility is to the NCHS campus – to bring them the news everyday. More than anything, a good *Inkspot* reporter *knows* the NCHS campus.

Being a reporter or photographer will give you the opportunity to meet many people from varying parts of the school and surrounding community.

You represent the *Inkspot* and Normal Community wherever you go for a story and with every source you talk to. Remember that.



INKSPOT EDITORIAL POLICY

The *Inkspot* Editorial Policy pertains to all *Inkspot* media, including articles, social media posts, video productions, podcasts, livestreams, photography, etc.

The *Inkspot* is the official student-produced media for news and information published/produced by Normal Community High School students. The publication will not be reviewed or restrained by school officials outside of the Student Media Advisor prior to publication or distribution. Advisors may – and should coach and discuss content – during the writing process.

Because school officials do not engage in prior review, and the content of the *Inkspot* is determined by and reflects only the views of the student staff and not school officials or the school itself; its student editorial board and responsible student staff members assume legal liability for the content of the publication.

I. FREEDOM OF THE PRESS

As it is essential to preserve the freedom of the press in order to preserve a free society,

1. The *Inkspot* will serve the best interest of the students and faculty of Normal Community High School, keeping itself free from any commercial obligations distracting from this purpose; this is defined by the media itself;
2. The *Inkspot* will vigorously resist all attempts at censorship, particularly pre-publication censorship;
3. The *Inkspot* retains the right to publish any and all material attained through an interview conducted by a member of the publications staff, holding that the interviewee was made aware that the information could be published in any form at any time;
4. Student journalists may use print and electronic media to report news and information, to communicate with other students and individuals, to ask questions of and consult with experts and to gather material to meet their news-gathering and research needs;
5. The *Inkspot* and its staff are protected by and bound to the principles of the First Amendment and other protections and limitations afforded by the Constitution and the various laws and court decisions implementing those principles;
6. The *Inkspot* will not publish any material determined by student editors, student editorial board, or the advisor to be unprotected, that is, material that is libelous, obscene, materially disruptive of the school process, an unwarranted invasion of privacy, a violation of copyright or a promotion of products or services unlawful (illegal) as to minors as defined by state or federal law;
7. Per Board Policy No. 7.315, the *Inkspot* will not publish material in violation of the school district's policies including its educational mission in policies 1:30, School District Philosophy and 6:10, Educational Philosophy and Objectives, and (2) speech that is socially inappropriate or inappropriate due to the maturity of the students pursuant to policies 6:65, Student Social and Emotional Development, and 7:180, Prevention of and Response to Bullying, Intimidation, and Harassment;
8. Definitions and examples for the above instances of unprotected speech can be found in Law of the Student Press published by the Student Press Law Center.

II. THE EDITORIAL BOARD

1. The editorial board will consist of all student staff editors.
2. The editorial board decides on all decisions that pertain directly the *Inkspot* and the interests of the publication staff.
3. No member of the editorial board shall have more than one vote on the board.
4. All members of the editorial board and the advisor will elect a replacement for board members who have been dismissed.
5. All members of the editorial board are expected to know their duties and jobs in the room and must understand the consequences of not fulfilling said jobs.
6. The student editors and staff who want appropriate outside legal advice regarding proposed content should

seek attorneys knowledgeable in media law such as those of the Student Press Law Center.

7. Final content decisions and responsibility shall remain with the student editorial board in accordance to I.6-I.7.
8. The duly appointed editor or co-editors shall interpret and enforce this editorial policy.

III. THE ADVISOR

1. The advisor is a professional teaching staff member and is in charge of the class just as in a conventional classroom situation.
2. Serves as a professional role model, motivator, catalyst for ideas and professionalism, and an educational resource.
3. Provides a journalistic, professional learning atmosphere for students by allowing them to make the decision of content for the media and ensuring the media adheres to established standards.
4. Guides the newspaper staff in accordance with approved editorial policy and aids the educational process related to producing content.
5. May caution, act as legal consultant and educator in terms of unprotected speech, and reserves power over censorship or veto of unprotected works if a strong editorial board has not been established.
6. Will keep up-to-date on the latest trends on journalism and share these with students.
7. Will submit the *Inkspot* and other content produced by the students to rating services and contests in order for the school publications staff to receive feedback.
8. Will forward any received correspondence and/or information to the appropriate editors.
9. Will provide information to the staff about journalism scholarships and other financial aid, and make available information and contacts concerning journalism as a career.
10. Will work with the faculty and administration to help them understand the freedoms accorded to the students and the professional goals of the school publications.

IV. CONTENT OF *INKSPOT* MEDIA

A. INTRODUCTION

All content decisions will be made in occurrence to the following provisions, while keeping in mind that the overall purpose, role and goal of the *Inkspot* is to:

1. Inform, interpret, and entertain their viewers through accurate and factual reports, where information has been thoroughly gathered and information has been completely verified;
2. Serve as an educational laboratory experience for those on publications staff;
3. Be accurate, fair, and impartial in its coverage of issues that affect the school community;
4. Cover the total school population as effectively and accurately as possible;
5. The staff of *Inkspot* will strive to report all issues in a legal, objective, accurate and ethical manner, according to the Canons of Professional Journalism developed by the Society for Professional Journalists. The Canons of Professional Journalism include a code of ethics concerning accuracy, responsibility, integrity, conflict of interest, impartiality, fair play, freedom of the press, independence, sensationalism, personal privacy, obstruction of justice, creditability and advertising.

B. REGARDING PROFANITY

1. The media will not print unnecessary profanity.
2. The editorial board will make the decision on whether content is considered profane or whether it is a cultural or non-vulgar slang term.
3. The editorial board reserves the right to edit quotes for unnecessary profanity or unnecessarily offensive words, quotes that have been edited will be noted accordingly when published.
4. Any edited quote will be read back to the source prior to publishing and sources will have a chance to make changes.
5. Staff interviewers have the right to ask a source when necessary to repeat a quote without the use of profane language.

C. REGARDING STAFF WRITING

1. All writing in the media, other than letters to the editor in the *Inkspot* will be substantially written by students of the journalism program and will not be accepted unsolicited.
2. Normal Community students outside of the *Inkspot* staff will have the opportunity to submit writing to the media upon request of the editorial board or when open opportunities arise, and will be viewed by *Inkspot* staff and advisor for verification and adherence to journalistic tenets.
3. Any material submitted from an outside source can be edited by the editorial board and must comply to this policy.
4. Writing must be the original work of the writer and not previously published in any publication or course, unless otherwise specified by the advisor and *Inkspot* staff.

D. REGARDING EDITORIALS

1. Staff editorials will be bylined as: "*Inkspot* Editorial Staff"
2. The author's name will accompany personal opinions and editorial statements.
3. An opportunity for the expression of differing opinions from those published/produced may be provided within the same media pursuant to *Inkspot* policy.
4. Editorial ideas may be submitted to the editorial board by all members of the appropriate staff.
5. All printed editorial subject matter will be determined by the editorial board.
6. The media will not publish any material for which there is evidence that the author is using the paper for inappropriate personal gain.
7. The media will endeavor to provide a chance for comment on all sides of a critical issue in the same edition.
8. The editorial board, which consists of the staff's student editors, will determine editorial content.
9. The views stated in editorials represent that of a majority of the editorial board. Signed columns or reviews represent only the opinion of the author.

E. REGARDING CONTROVERSIAL ISSUES

1. All coverage of controversial issues will occur upon a timely subject.
2. All sides of the issue will be presented and reviewed so as to refrain from any bias, with exception of opinions.
3. In news, all sides of a school, community, city, state, national, or international political issue will be presented factually so as to inform rather than promote or endorse.
4. If question on the veracity of publication persists, the issue will be brought to the editorial board who must consider the following questions before publication of the piece:
 - Why is it a concern?
 - What is its journalistic purpose?
 - Is the information accurate and complete?
 - Are any important perspectives omitted?
 - How would we feel if the story was about ourselves or someone we know?
 - What are the consequences' of the publication?
 - Is there a logical explanation to anyone who challenges issue?
 - Is it worth risking our credibility?
 - What are the alternatives?

F. REGARDING BYLINES

1. All articles, graphics, photography, art, columns, pages, reviews, and other material creatively conceived, with exception to staff editorials will be by-lined with the name(s) of the substantial producer(s).
2. All by-lined writers will be held accountable for their work.

G. REGARDING NEWS AND FEATURES

1. The media will specialize in and emphasize on informing their readers of school news and the unique students and staff of the Normal Community High School community and content concerning the interests of the diverse student body.
2. The media will cover community, state, national, and international news if it is directly relevant to the school community, and includes local angle.

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3. The media will strive to provide coverage to all school organizations and functions.
 4. When faced with the undesirable news such as student or staff or faculty crimes, the publications will endeavor to publish the facts correctly, explain the issue, and put a stop to any speculative stories that inevitably develop.
 5. Major district issues and news will be priority over school news (these major issues will be decided by the editorial board).

H. REGARDING DEATHS

1. Any current student, staff member, faculty member or building administrator that dies during the year will be recognized in the school media.
2. The media will publish factual information (date of birth, date of death, survivors, organizations, hobbies, interests) in a 300-word obituary including one image if possible.
3. The school media will work to obtain permission from the deceased's family before publishing any information regarding the cause of death, if permission is not granted, the editorial board reserves the final say in publication of cause of death.
4. The school media will treat all deaths in a tasteful, respectful way.
5. Suicide will not be listed as a cause of death.
6. An issue, or portion of an issue, should not be dedicated to or in memory of the deceased.

I. REGARDING ILLUSTRATIONS, PHOTOGRAPHS, GRAPHICS, ETC.

1. All cut-lines will record the who and other necessary information in the photo.
2. All photographs must be captioned and by-lined with the exception of mug shots and cutouts.
3. By-lines are required on all online photos and galleries.
4. Any photographs that contain any inappropriate attire, gestures, poses, or actions must be re-shot or will not be published.
5. The *Inkspot* staff and advisor will work in conjunction to determine the appropriateness of photographic content.
6. Artwork represents the interpretations of the artist, not necessarily of the staff or the *Inkspot*.
7. The publications will not publish any photographs that ridicule, demean, or misleadingly represent any individual or group.
8. Electronic manipulations changing the essential truth of the photo or illustration will be clearly labeled if used.
9. News photographs may be edited with traditional darkroom editing techniques that do not substantially change the content or information of the photo.
10. Non-news images such as promotional photographs may be edited beyond darkroom edits.

J. REGARDING ERRORS

1. Concerns about errors in the school media may be submitted to the advisor, the phone number to the publication room is 309-336-6172, the publication may be reached by email at nchsinkspot@gmail.com
2. The editorial board retains the right to determine whether, in fact, an error has been made.
3. Known and or found content errors that are brought to the attention of the school media will be addressed regardless if realized by author, audience, or staff member.
4. Major corrections are determined by the editors and advisor.
5. Staff members will strive to correct errors prior to publication; however, if the editorial board determines a significant error is printed, the editorial board will determine the manner and timeliness of a correction.
6. If major changes are made to a web story once a story has been posted, the change will be noted along with the date and time the change was made.

K: REGARDING ADVERTISING

1. Pursuant to Board Policy 8.25, the *Inkspot* will not accept advertising for products that are illegal for minors to purchase and/or use.

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2. The publications will not run advertising without a proper signature on the advertising contract which explains terms of payment, content, size, publishing dates, includes attached layout which explains the terms of payment, content, size.
 3. The publications will not accept personal or classified advertising.
 4. All ads need to be approved by editorial board, any ad not deemed appropriate by board will not run.
 5. The publications will cease to publish advertising of any advertiser that does not meet payment obligations specified in school contact.
 6. If a published advertisement is incorrect in substantive content, a reduced price or corrected run will be negotiated.
 7. Web ads appear in a specified section of the website and randomly rotate through the area each time the page is refreshed.
 8. Advertising that appears in the media is not necessarily endorsed by the media or its staff members, editorial board or advisor.

L: REGARDING DISTRIBUTION AND CIRCULATION

1. The *Inkspot* content will be made available for free through NCHSinkspot.com
2. Exclusive *Inkspot* content will be available in print at the subscription cost of \$5 a year for 5 issues or for \$1 and issue.
3. After a suitable time period, exclusive content may be repackaged for online publication.
4. The *Inkspot* website will be regularly updated during the course of the school year. While less frequent, updates will be made to the site during breaks.
5. All budget surpluses are to be used for future production of the school media.

M: REGARDING LETTERS TO THE EDITOR AND ONLINE COMMENTS

1. Letters to the editor will be printed in the opinion section of the newspaper or on the website.
2. Guidelines to write letters to the editor will be printed every issue in the opinion section of the paper and available online at NCHSinkspot.com
3. Letters to the editor may be submitted via email at this address: NCHSinkspot@gmail.com.
4. Letters to the editor should not exceed 300 words, must be signed and must include writer's email address, home address and phone number for verification.
5. Letters to the editor will be verified by a member of the editorial board to determine the authenticity of the writer.
6. No material will be printed where content is obscene, invasive of others' privacy, encouraging physical disruption of school activities, and/or implies libel.
7. The *Inkspot* editorial board reserves the right to withhold a letter or column or other submission and/or return it for revision if it contains unprotected speech or grammatical errors that could hamper its meaning.
8. Deadlines for letters and columns will be determined by each year's staff, allowing sufficient time for verification of authorship prior to publication.
9. *Inkspot* will only publish one letter, per author, per issue/academic quarter.
10. All letters to the editor become the property of the school newspaper upon receipt and will not be returned to the author.
11. Online comments will not be made available at this time.
12. Personal attacks will not be allowed in any means.

N: REGARDING REVIEWS

1. The reviewer must have experience in the area in which they are reviewing.
2. All reviews will be by-lined and all reviews will be expressed opinions of authors, the editorial board and newspaper staff does not express opinions on the subject matter.
3. All reviews will be to evaluate and inform, not to promote.
4. Evaluative criteria used will be determined by editorial board depending on whether the event or item being

reviewed is professional or amateur in nature.

5. Review ideas may be submitted to the editorial board by all members of the *Inkspot*.
6. All reviews must first be reviewed by the opinions editor prior to publishing.
7. All reviews need to be reviewed and printed in a current and timely manner.

O: SOCIAL MEDIA

1. Social media may be used to promote *Inkspot*, to promote published content and to engage the Normal Community High School community.
2. The editorial board reserves the right to block users/remove comments that violate any provisions hitherto outlined by this policy.
3. Information posted on social media platforms should be held to the same standard as all other reporting in terms of information gathering and fact-checking
4. The official social media accounts may be used to promote of events; promotion will be apparent.
5. News transmitted via social media will remain objective, reporting what is fact. Reporters using personal social media to cover events should do the same.
6. Information gained through social media channels should be verified through multiple channels before passing it along to others.
7. Audience engagement through social media should be done in a professional manner.
8. Transparency is important. Mistakes made on social media posts should be corrected as soon as possible and any deleted posts should be acknowledged in subsequent postings.

P: PUBLICITY

The goal of the media marketing is to promote and expand the media viewing audience.

1. The publicity team will work with all aspects of the media.
2. Contests are run by members of the *Inkspot* staff and regulated according to school rules.
3. Every contest must have its own set of rules which will be posted in a place visible to the student body and contest participants.
4. All contest rules will be posted online.
5. All contest rules are to be tailored and agreed upon by the editorial board before start of contest.
6. Members of media staffs will not be allowed to enter or win contests put on by the publicity team.
7. Contest rules and deadlines may be adjusted due to unforeseen circumstances.
8. The publicity team will work to attend all major events held by the district or school with the intent of promotion.
9. All events or important dates known by advisor, staff members or editorial board will be passed along.

Q: PRIOR REVIEW POLICY

1. Sources will be able to have quotes read back at the time of interview or at reporter's initiative.
2. Sources will not be able to arbitrarily demand to read the reporters completed story and then perform editing tasks on that story.
3. The media reporters will endeavor to include the name and identity of all sources if reporter believes that doing so will not result in endangerment, harassment or any other form of undue physical, mental, emotional anguish for the source.
4. The media reporters will not, within all boundaries of law, reveal a source who asks to remain nameless.
5. All media interviewers will respect the interviewees rights to have information remain "off the record" if the fact is known before giving the information to the interviewer.
6. The media will not be reviewed by anyone outside of the editorial board aside from the advisor prior to its release to the public, the advisor is allowed to review the publication, but not required to, for the sole purpose of acting as legal consultant and educator in terms of unprotected speech; the advisor reading content is not considered prior review unless he/she makes changes or directs changes.

R: STUDENT & STAFF PUBLICATION POLICY

1. All students and staff of Normal Community High School are eligible to be featured in the publication through *Inkspot* policy.
2. Any student or staff member wishing to 'opt out' of being featured in the student media needs to fill out the appropriate 'opt out' form during the registration process.
3. All efforts will be made to keep students and staff who have 'opted out' of coverage from publication in the *Inkspot*.

IV. STAFF SELECTION & DISMISSAL

A. EDITOR & STAFF SELECTION PROCESS

1. Editor in chief(s) and other editor level positions are chosen by faculty advisor, with input previous year's editorial board.
2. New and returning staff are judged by application, teacher recommendation, writing samples, potential and/or previous class work.
3. Applicants will not be turned down because of age, race, sex, religion, mental or physical handicap that do not impair editorial responsibilities.
4. Staff applications are due in May of each year prior to the beginning of the course.
5. The advisor reserves the right to make changes to the staff roles/assignments as he/she deems necessary.
6. Editor titles and staff positions may not be named until after all media have finalized publication for the year.

B. REGARDING STAFF DISMISSAL

1. All individuals involved with the *Inkspot* are considered a team, each member is expected to complete all assigned stories, pages, photos, etc. on or before the assigned deadline. Staff members, including editors, may be demoted/dismissed from their positions and/or the publications staff itself if any of the following violations occur:
 - Continuously missed deadlines (dismissal procedures will take place by choice of advisor)
 - Plagiarism
 - Quote falsification
 - Vandalism or theft of publication equipment
 - Continuous negative or pessimistic attitude toward staff member or advisor
 - Submitting an advanced page design, story, photo or other publishable item to anyone outside the media staff without approval by the editorial board
 - Failing to fulfill job as outlined in job description
2. Major infractions will result in immediate dismissal from staff duties and dismissal from class and staff at the end of semester (major infractions include but are not limited to the following: plagiarism, vandalism, theft).
3. Minor infractions will be given a written warning for the first one. The second one is immediate dismissal from staff duties and dismissal from class and staff at end of semester.
4. Warnings will be written and signed by the advisor and editor-in-chiefs, as well as staff member in question.
5. First misdemeanor or arrest will result in the loss of editor's title, and second will result in dismissal from staff.
6. Each member of the editorial board and advisor will attend a meeting with potentially dismissed student to discuss the issue, advisor will make final decision.
7. The academic nature of the school newspaper class allows removal of editors or staff members when school and/or established media policy is violated.
8. The above list of infractions could all result in dismissal however, staff dismissals are not limited to the listed infractions.
9. A dismissed staff member will still be held responsible for the academic requirements of the course – with loss of publication rights.
10. Dismissal procedures are reviewed and approved by the editorial board.

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11. The dismissed staff member may appeal their dismissal in writing to the editorial board within three school days following dismissal.
 12. All dismissal appeals will be directed to the building principal or associate principals and the editorial board.

V. QUERIES

1. Questions or complaints concerning material published in the media should be made in writing to the editor in chief(s) who will present the concern at the next scheduled editorial board meeting.
2. Complaints and suggestions may be emailed to NCHSinkspot@gmail.com or delivered to room 31.
3. Resolutions will be made within limits of deadlines.

QUICK AND DIRTY DEFINITION

Being a student journalist involves a slew of intangible elements that would take pages to describe. But the basics are fairly simple – report accurate accounts of campus and community activities before deadline. The nuances take years to learn, but the following are standards of reporting the *Inkspot* uses to evaluate staff members and their performance. Editors and the advisor will conduct evaluations with each reporter individually as the year goes on.

All Reporters Should:

- Turn in the required stories by their assigned deadline.
- Bring in relevant story ideas to the class.
- Cover their assigned beat, if applicable.
- Put forth their best effort. Not everyone will be at the same skill level, but everyone should always be striving to improve. In addition to trying your best, a certain level of improvement is expected. \

Learning as much as you can not only about journalism, but also about the NCHS campus will make you a better reporter and make the Inkspot a better publication.

STAFF SELECTION

To become a publishing member of the *Inkspot* staff, a student must meet one of the following criteria:

- Complete Journalism I with a B average or better and fill out a proper staff application.
- Complete Yearbook I with a B average or better and fill out a proper staff application.
- Be a transfer student who has journalism training, and who has a B average in journalism as a transfer grade. This student will enter the class on a trial basis for one semester in which the editorial staff will evaluate the student's progress.

Be a student who, not having taken Journalism I:

- Receives strong letters of recommendation from two teachers, including an English instructor.
- Has a strong sense of responsibility and work ethic.
- Who is accepted by the adviser after a conference.
- Demonstrates special skills and interest in photography, art, cartooning, computers, sales, bookkeeping, advertising, or any other area accepted by the adviser and editorial staff.

INKSPOT STAFF TITLES

INKSPOT STAFF WRITER

New students are given the “staff” title for a minimum period of two weeks. Editors will determine when the student has earned the right to move to a permanent title. The job description for a staff writer is the same, but without the prestige of the reporter credit. Staff members may be demoted from reporter to staff standing for a probationary period if their work begins to lack.

INKSPOT REPORTER

Returning staff and those who have proven themselves to *Inkspot* editors hold the title of reporter. This is not a guaranteed position. A certain quality of work is expected with this title. If the quality of student’s work worsens, the title may be revoked.

INKSPOT SENIOR REPORTER

Every semester editors have the opportunity to promote *Inkspot* reporters who have worked at the *Inkspot* for at least one semester. This title is based off a standard of work that far exceeds expectations and is determined by respective editors with the help and approval of the Editor-in-Chief and the adviser. This designation can be revoked if necessary.

MULTIMEDIA EDITOR

The Multimedia Editor is responsible for overseeing the production and publication of digital multimodal content. They work closely with the Editorial Board and reporters to generate packaged content to reinforce traditional reporting.

SPORTS EDITOR

The Sports Editor, in addition to content creation, is responsible for coordinating and assigning sports coverage to sports reporters. The Sports Editor is responsible for updating sports scores on the website and Athlete of the Week coverage.

ART & DESIGN EDITOR

The Art & Design Editor, in addition to content creation, is responsible for coordinating and assigning graphic and photography coverage to staff.

SOCIAL MEDIA MANAGER

The Social Media Manager is responsible for scheduling posts to the *Inkspot*’s various social accounts - Facebook, Instagram, Twitter and Snapchat. They will promote recent stories, publish relevant stories from the archives, interact with readers and generate original social media content. They will also oversee the analysis of the *Inkspot*’s social media analytics, generating strategies for growth.

MANAGING EDITOR

The Managing Editor oversees advertising sales, contracts and invoices. They will contact potential businesses for advertising, coordinate fundraisers, seek out donations - generally working to generate revenue streams for the program and managing its finances.

PUBLIC & EXTERNAL RELATIONS

The PR/ER role is responsible for the image of the *Inkspot* - in both the school and the community. They will oversee contest submissions and publish results, they will submit stories to Best of SNO and Illinois Journalism Education Association contests. They will manage the contest calendar.

EDITORIAL BOARD

The Editorial Board is made up of a diverse group of desk editors who set policies and govern the overall day-to-day operations of each publication. The board’s purpose is to represent the student body of Normal Community

through the *Inkspot* as they determine the paper's coverage and opinions.

EDITOR-IN-CHIEF

The Editor-in-Chief is the responsible for the overall operations of the *Inkspot* publications - ensuring that tasks are completed on time; that the publications are an accurate, balanced representation of the Normal Community student body; serving as a student spokesperson for the publication. They are an extension of the advisor.

INKSPOT JOB DESCRIPTIONS

STAFF WRITERS & REPORTERS

The responsibilities of the staff writers & reporters include but are not limited to:

- Working closely with reporters and staff members to obtain desired photographs
- Attending work sessions
- Helping copy-edit, making sure all copy follows the newspaper style guide
- Helping complete tasks which are assigned to others; assuring that production deadlines are met
- Meeting deadlines for all assignments, photographs, artworks, layouts or any other assigned project
- Participating in story/idea conference sessions
- Writing and photographing as assigned
- Providing ideas and creative innovations in staff meetings
- Reporting directly to the section editors
- Acting in a professional manner when representing the journalism department
- Attending workshops to enhance skills

SENIOR REPORTERS

The responsibilities of the staff writers & reporters include but are not limited to:

- Working closely with reporters and staff members to obtain desired photographs

SECTION EDITOR(S)

The responsibilities of the staff writers & reporters include but are not limited to:

- Taking over when other editors are absent (daily meeting)
- Assisting the Editor-in-Chief in all duties
- Responsible for communicating with and informing faculty, staff and students of journalism activities/deadlines
- Working with staff members to meet daily deadlines and goals
- Actively editing pages and stories in their respective sections
- Communicating with adviser
- Helping other editors solve problems as they arise
- Helping copy-edit, making sure all copy follows the style guide
- Helping layout pages, making sure layouts follow the layout style guide
- Attending all work sessions
- Working with Adviser and Executive Board in implementing or changing policies or procedures
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.

MANAGING EDITOR(S)

The responsibilities of the staff writers & reporters include but are not limited to:

- Opening the staff business meeting with a publication progress report, reminders, deadline notices and other items that relate to the entire staff
- Taking class attendance
- Responsible for the neatness and professionalism of the office and the surrounding area

-
- Maintaining a story assignment sheet and budget to assure deadlines are met Maintains official calendar for the publication
 - Creates/types colophon in August/September and maintains accuracy until final deadline
 - Keeps a scrapbook (can be digital) of all trips, events, and general staff togetherness
 - Plans and organizes D-Day
 - Plans and organizes Group Photos
 - Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.

ART & DESIGN EDITOR(S)

The responsibilities of the art & design editor include but are not limited to:

- Works closely with reporters and staff members to obtain desired photographs
- Turns in requests for supplies ahead of time to adviser
- Responsible for camera cabinet clean and supplies and equipment in good condition
- Works with section editors in laying out pages with photos to assure proper display.
- Scans pictures as necessary
- Know and use Photoshop for requested projects
- Attends work sessions
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met
- Keeps up with Photographer Assignment Sheets

STAFF PHOTOGRAPHERS

The responsibilities of the staff writers & reporters include but are not limited to:

- Works closely with Photo Editor(s) to obtain desired photographs
- Scans pictures as necessary
- Know and use Photoshop for requested projects
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met
- Complete deadlines of all assignments, photographs, artworks, layouts or any other assigned project
- Work on computer to complete assignments assigned by editors
- Participate in story/idea conference sessions
- Help with advertising campaign
- Write or photograph as needed for other staff members in danger of missing a deadline
- Provide ideas and creative innovations in staff meetings
- Report directly to the section editors
- Act in a professional manner when representing the journalism department
- Attend workshops to enhance skills

EDITORIAL BOARD

The responsibilities of the editorial board includes but are not limited to:

- Discusses and determines overall coverage and/or themes for each publication.
- Sets policies and governs the day-to-day operations of each publication.
- Constantly communicates in various methods to each class, staff member, and publication.
- A policy decision may be overturned by at least a majority vote of the Executive Editor Board.
- Plan staff building activities outside the classroom.
- Keep in communication with adviser of any problems.
- Attend a required biweekly publication meeting after school in the publications room.

EDITOR-IN-CHIEF(S)

The responsibilities of the Editor-in-chief include but are not limited to:

SPORTS EDITOR

THE JOB

As *Inkspot* Sports Editor, you have a variety of reoccurring responsibilities at the daily, weekly, biweekly, and monthly level on which you will be graded. You will ultimately be responsible for overseeing the *Inkspot's* sports coverage as the year goes on - delegating assignments, beats, and coverage.

SPORTS DESK DAILY TASKS

UPDATE NCHS VARSITY SCORES ON NCHSINKSPOT.COM

Contact head coaches and ask them to email results and statistics to nchsinkspot@gmail.com after their contests.

SCHEDULE VARSITY HOME GAME PROMOS

Work with the multimedia editor to schedule the upcoming home game/match promos on social media.

WEEKLY TASK

WEEKEND RECAP STORY/INSTAGRAM STORY

Write a news brief recapping the varsity athletic scores and results. Attempt to include a quote or key play/player.

Work with the multimedia editor to generate this content as an Instagram story as well.

ATHLETE OF THE WEEK

This can take a variety of forms - it may be a biographical profile of any athlete or may focus on an athlete who has just had a stellar performance.

The style of the content can vary from week to week: this may be done in a Q & A format, a "what's in your bag" style feature, a coach's comment, etc.

This should be no more than 300 words and should contain some element of interview. You should aim to represent every sport in a given season.

BI-WEEKLY TASK

ALT. STORY FORM

You may choose to go about this in any way you'd like - but this is a separate assignment from the Athlete of the Week. You may create a stat based feature like "By the Numbers"; a weekly power ranking chart; a team roster breakdown with headshots of a team with positions, years on varsity, etc.

All assignments should attempt to include as many visual/multimodal components as possible.

MONTHLY TASKS

LIVE TWEETING OF NCHS SPORTING EVENT

FULL LENGTH SPORTS STORIES

These may take any form that you would like, but should fit the conventions of that story style. They should contain a featured image and have a local angle. Story style should vary - preview, recap, feature, player profile, etc. These should include all the appropriate story elements.

SOCIAL MEDIA MANAGER

THE JOB

Our goal as a news staff is to meet a minimum traffic threshold for the website and to use social media to engage our audience.

As Social Media Manager, your duty is to update at least two of our social media accounts at least once daily (on school days) - while attempting to build our following - our goal is to have a combined total of over 1750 followers/subscribers across our social platforms this year.

You will work closely with the other editors to promote each section's work, to interact with the audience, and drive viewership.

PURPOSE

The goal for each social media account is unique: the primary goal of our Twitter account is to inform. It should be used to promote and publicize the website, to let our followers know about new stories and content, and to share and relevant NCHS or community news.

ICYMI: "In case you missed it" - a way to publicize older content or fill gaps in coverage.

The primary goal of our Instagram account is to entertain. This is a place for us to interact with the audience and to show the faces and voices of Normal Community.

TOOLS

Hootsuite (www.hootsuite.com) will allow you to schedule both tweets and Instagram posts. It can also be used to quickly post to both sources without logging in, etc.

Bit.ly (www.bit.ly) will allow you to shorten an URL while gathering click data on the link. This allows us to see the analytics for each click.

ANALYTICS

We will sit down together and look at developing some goals for the Inkspot site as a whole in the future and how to read and interpret the Google Analytics data.

This data will help us generate ad revenue and be used to sell ad space to potential clients.

ACCOUNT INFORMATION

INSTAGRAM

Login: NCHSinkspot
Password: JOurn@lism1

TWITTER

Login: NCHSinkspot
Password: JOurn@lism

BIT.LY

Login: bovenkerkba@unit5.org
Password: JOurn@lism

HOOTSUITE

Login: NCHSinkspot@gmail.com
Password: JOurn@lism

DUTIES

- Promote and publish links to recent and archived stories. Include a feature image whenever possible. Use a shortlink through Bit.ly.
- Publish upcoming varsity sports contest promo images.
- Publish sports recap Instagram stories.
- Publish question of the day.
- Post about anything newsworthy happening within a class, the school, etc.

STAFF FLOWCHART

INKSPOT STAFF BIO

Because the people that produce our product, the Inkspot, are just as important as the product itself – it is essential we celebrate those individuals. In order to maintain a level of consistence and professionalism please follow the guidelines below.

BIO BLURB

Write this portion of your bio in the 3rd person and present tense – instead of “I am” use “Mr. Bovenkerk is...” This should be at 2 sentences – one about you as an NCHS student (grade, activities, sports) and one about your role with the *Inkspot* (how long have you worked with it, it what capacity or role - If this is your 1st year in the course you are a “staff reporter.”

Italicize this portion of the bio.

TID BIT BLURB

Pick between 2-4 of the “interesting fact blurbs” below to respond to. This is the place to provide some insight into who you are and your personality. These do not have to be complete sentences, but should be grammatically correct.

In this section, answer in the 1st person – “I”.

Keep the tid bit portion in bold and the portion you add should be in regular text.

- What inspires me
- Likes
- If I won a million dollars
- Biggest pet peeve
- Best advice
- I am most comfortable when...
- Slogan to live by
- On the weekend I...
- Guilty pleasure
- All-time dream
- Thing that really baffles me
- I'd really like to meet (x)
- because...
- Random fact about me
- Hidden talent
- Book that moved me
- Favorite film
- Farthest I've been from home

EXAMPLE



Evie Snoeyink is a senior at Normal Community High School and is involved in Student Council. This is her third year working with the Inkspot, and she is the Editor-in-Chief. On the weekends I enjoy hanging out with friends and watching movies. I am interested in learning about different cultures and beliefs. In my free time, I enjoy reading books.

For information on how to upload the bio to the Inkspot website - go to nchsinkspot.com/resources and watch the “Creating a Staff Bio” video.

CODE OF CONDUCT - POLICIES & PROCEDURES

Refer to the Unit 5 student handbook concerning policies on attendance, tardies, exemptions and academic dishonesty.

IN THE CLASSROOM

PROFESSIONALISM

- Act in a professional manner at all times... you are representing yourself, our school, the *Inkspot* and Mr. Bovenkerk.
- Do not curse, slander, provoke or use any other language that is not becoming of a professional.
- Keep open communication with adviser, editors, and other staff members.
- Respect, maintain and be safe with: each other, yourself, materials and equipment.
- Stay on task and work during time provided.
- Be an engaged and active listener.
- Interviews are to be held in person, unless otherwise approved by the adviser.
- Use the truth always.
- Do not cause drama.
- Do not misspell names. Check every single name every single time. Check the No-photo list.

CLASSROOM COMPUTERS

- Classroom computers are for journalism use only; do not alter the computers' settings.
- Do not play games or stream music on the computers without permission.
- Students should use proper login to gain access to computers in the lab, and should log out after each use.
- Keep all food and drinks away from computers.
- Always check out equipment and report its condition to the adviser/equipment manager.
- Keep all journalism materials in the classroom and in order.

PERSONAL TECHNOLOGY

- Use headphones/earbuds only when appropriate.
- Phones should be in your pocket, purse or backpack during instructional time and meetings.
- Phones are allowed during most times during the class. They should not be out during instructional time, staff meetings, presentations, and other important times when you should be paying attention.

LEAVING THE ROOM

- You are issued one press pass during the first week of school. Press passes must be worn in plain sight at any time the student is out of the classroom. Replacements are \$2.
- Sign out when you leave and sign in when you return.
- Remember you should be working and not disrupting classes, visiting with friends, going to the vending machines or cafeteria without prior approval.
- You are expected to have your staff press pass with you during each class. If you do not have it you will not be allowed to leave the room.
- Press passes allow you free entry into most school events if you are covering said event. You must communicate your desire to cover the event ahead of time, as most events require notification from Mr. Bovenkerk for entry.
- For IHSA playoff games, you must also obtain a pass from the field house and display it along with your *Inkspot* Press Pass while shooting on the field.
- A press pass is a privilege, not a right. Misuse of this privilege will result in loss of privilege and disciplinary action, including the possibility of being removed from staff.

OUTSIDE THE CLASSROOM

PROFESSIONALISM

- Act in a professional manner at all times... you are representing yourself, our school, the *Inkspot* and Mr. Bovenkerk.
- Do not curse, slander, provoke or use any other language that is not becoming of a professional.
- Do not cause drama.
- Do not interrupt another teacher for non-journalism business.
- Do not interrupt a teacher's class period more than once in a class period.
- Dress professionally when representing journalism.
- Give up personal time to work on our publications...you may be asked to work after school, on weekends and even holidays.
- Do not post journalism photos on social media or blog sites without the instructor's approval; all use of journalism work on social media should be planned by the staff and/or adviser.
- Know the proper way to enter another teacher's classroom:
- Introduce yourself
- Ask if it's a good time to interview _____ -- Do NOT say, "Can I borrow ___?"
- Be speedy
- Thank the teacher and the student

PREPAREDNESS

- Always carry your camera.
- Always carry your journalism folder or a small notebook: use it for quotes and coverage notetaking.

COVERING SPORTING EVENTS

- Covering a game/match means: arriving before it starts, staying the entire game, separating from the student section/other fans/your boyfriend or girlfriend, not participating in student cheering, and staying after it ends to get after-game shots and interviews.
- You must have a proper press badge from Mrs. Shirey to be admitted, as well as your student ID and your journalism badge – NO EXCEPTIONS EVER.
- You also must adhere to the guidelines set forth by KISD, Rhodes Stadium, the Merrell Center, the coaches and stadium officials. Do NOT embarrass me by acting inappropriately while covering an event.



CONVENTION & HOTEL CONDUCT

These guidelines have been established by the JEA, partner hotels, NCHS and the *Inkspot* to ensure that all convention participants have a safe and enjoyable stay at journalism conventions.

- Obey all local, state, and federal laws.
- Keep their advisers informed of activities and whereabouts at all times.
- A midnight convention curfew will be in effect Wednesday through Sunday. Students should be in their rooms, making no excessive noise, at that time.
- Recognize that you will be held liable for any damage to hotel/convention center facilities.
- Rudeness to hotel guests and hotel/convention center employees; misuse of or reckless behavior on the elevators or escalators; excessive noise; destruction of property; or any other inappropriate behavior is not acceptable and can lead to expulsion from the hotel and/or criminal prosecution.
- Breaking convention rules may result in disqualification from all contests and forfeiture of any awards won.
- Drinking or possessing alcoholic beverages, or possession/use of illegal drugs is absolutely prohibited.
- All students are expected to wear their convention name badges at all times while in the convention center.
- Travel in groups of at least 2 at all times.
- Boys are only to be in boys' rooms; girls are only to be in girls' rooms—unless an adviser is present—absolutely no exceptions.

REPORTING PRACTICES

1. Editorial and opinion articles will be distinguished clearly from news stories and will be placed in their respective sections.
2. News stories should be free of all opinions of the reporter, no matter what the topic.
3. Facts must be checked by the reporter and an editor as well as backed up by two credible, independent sources.
4. Quotations must be confirmed with sources during an interview.
5. Reporters will never write false information or quotations, use quotations out of context changing their meaning or purpose, or mislead the readers.
6. Reporters will strive to get all sides of an issue, no matter how difficult, especially if the issue is controversial, and will interview sources other than students if the story warrants it.
7. Reporters will do whatever is necessary to get the story right. This includes, but not limited to, interviewing many sources, checking facts as many times as necessary, writing and rewriting until the copy is spotless or a deadline is reached. Using out of class time to complete research, interviews, copy-writing or editing is expected.

SOURCE POLICY

1. Reporters will not interview any sources in their immediate family or social group. If these sources are essential to a story, the story should be redirected to another reporter.
2. Reporters will never quote journalism staff members unless they are essential sources for a story. Stories that require quotes from journalism staff members should be heavily evaluated for their news values. It is then necessary to disclose the source's connection to the staff.
3. Quotations will be attributed to a specific source. Quotations should be accompanied by a named source unless the necessity of an anonymous source is determined, especially if a story is controversial or of sensitive nature.
4. The necessity of an anonymous source will be determined by the Editorial Board.
5. The editor-in-chief and reporter should be the only persons with knowledge of the source's identity.

PHOTOGRAPHY POLICY

1. Photographs should be used with a purpose to further cover an event, and as such should offer the reader an image to go along with the lead of the story, as opposed to representing a minor part of a larger event.
2. Photographs should be candid, real-life action photos. "Set-up" photographs may be used in certain circumstances but must be labeled as such (photo illustration).
3. Candid photographs will not be altered electronically in any way or be used to misrepresent a news event.
4. Photo credits must be given for every photo used in the publication (student, courtesy of, Associated Press, etc).

INTERVIEWING

BEFORE THE INTERVIEW

- **Do your research.** Familiarize yourself with the general background surrounding the person, event, etc. that you are going to be asking about. This will help you not only write better questions, but will establish credibility for you in the eyes of your subject.
- **Make an appointment.** Contact interview sources using email or phone. Try to schedule an interview before hand if the interview itself will take more than a few minutes, or if you know your source is busy (any adult).
When setting up the interview explain the story, how much time you will need, and offer some possible dates.
Good afternoon, my name is Cam Rah and I am a senior reporter for the NCHS newspaper, the Inkspot. I am writing a story about _____ and would like to schedule an interview with you on the topic. Are you available on...
- **Be persistent.** When the source doesn't respond to your request (often times they won't), be persistent. Being a journalist requires a little bit of polite pushiness and following up. If they do not respond or decline to comment - add that to the story. Show your attempt at due diligence. Don't ask who is convenient - ask who has the answers, using the best sources will equal the best stories and less work for you in the long run.
- **Write your interview questions.** Begin with the who, what, where, when, why and how and go from there. Consider your possible angle(s) and what information this source can provide.

DURING THE INTERVIEW

- **Be prepared.** Make sure you have a notebook, pens, an audio recorder and anything else you may need.
- **Introduce yourself and the story.** Always identify yourself as a reporter working on a story for publication. Introducing the story allows your interview subject to get in the frame of mind needed for your questioning - explain the story's purpose and scope.
- **Build a rapport.** It is okay to start with some small talk or general chit-chat to make the source feel comfortable. Jumping directly into your line of questioning directly can be awkward for the interviewee.
- **Write it down.** Even if you are using an audio recorder, always take notes. Do not assume you will remember every detail. Do not assume the audio recorder will always work.
- **Show you are listening. Show you are approachable.** Give non-verbal responses - you do not want to cut the subject off. Conversation is give and take, if you don't interrupt you'll be surprised how much content you can get from a subject filling the silence. You are in a position of power, you are getting without giving. This can be pretty intimate and intimidating. Be considerate of your body language, your responses, your eye contact. Do not pass judgment.
- **Listen for quotable quotes.** When you hear a likely quote, take careful notes. It's okay to ask people to repeat themselves, to slow down; this demonstrates you are committed to quoting them accurately.
- **Follow up.** If you feel like the interviewee didn't answer your question - rephrase it. Don't feel like you have to stick to the prepared questions as if they are a script. If the story starts to go somewhere interesting, follow up with that new lead.
- **Take charge.** Make sure every question gets answered, listen carefully. Politicians and people in positions of power are skilled at deflecting questions or answering a question they wanted you to ask (but you didn't).
- **Observe.** There are facts you can include in the stories to add life and detail that are not opinionated. Clothing, surroundings, etc. all can add to a story, these things only exist in the moment and you cant go back to capture these details.
- **Ask open ended questions.** Do not ask "would you say that..." as a possible question or follow-up - this is unethical since you are essentially forcing a quote from a subject. Don't tell a source "I need a quote about...", this kills the possibility of any real story or angle from developing. Forcing a quote from a subject to fit a gap is an unethical practice. Instead question on the topic.

- **Be appreciative.** Thank the source for taking the time to talk to you and ask permission to check back, if needed, for more information. Make sure you have the source's phone number and email address to follow up.

AFTER THE INTERVIEW

- **Review your notes.** Fill in missing words or spell out troublesome abbreviations while they are still fresh in your mind.
- **Mark your notes.** Highlight key facts or quotes that you may want to use in your story.
- **Transcribe key sections.** Most reporters do not transcribe full interviews, but typing up key quotes, scenes, anecdotes or details now will make writing the story easier when it is time to do so.

SCHEDULING THE INTERVIEW

- **Make contact.** The initial contact

New Message — ↗ ✕

To | Cc Bcc

Subject **Inkspot Interview Request: [Story Topic/Angle]**

Good [morning, afternoon, evening],

My name is [First and Last Name] and I am a senior reporter for the NCHS newspaper, the *Inkspot*. I am on assignment writing a story about _____ and would like to schedule an interview with you on the topic. I would only need about [time] minutes of your time. The story is set to appear [where and when].

Would [offer 2 specific dates and times] work with your schedule? If not, what works best for you?

Thanks in advance.

[Your Name, Your Role]
NCHSinkspot.com

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21 QUESTIONS

Interview questions are probably the most crucial element to getting a good story. Without *good* quotes and *good* information you will have a tough time writing a *good* story. The following is a guideline of how your beginning interview questions should appear, until you get more comfortable with the format. Keep in mind that you should avoid simple yes/no questions.

Interviewing should be done face-to-face whenever possible, it elicits the best answers and most candor from the interview subject.

Despite having these 21 questions laid out, you should always ask follow up questions or for more details to dig deeper into each response you receive.

QUESTION 1: This should always be something to the effect of, “What is your name.”

Also, make sure you ask the person how they spell their name. **Don’t assume you know.**

QUESTION 2-5: These spots are designated for background questions. They are used to build a relationship with your interviewee and it is your attempt to get them to relax and be comfortable. They are generally easy questions. Start off slow and break the interviewee in gradually.

Example: Where do you live? How old are you? How long have you been at Unit 5?

OR

QUESTION 2-5: The same concept as the original—except these are all yes/no questions. This may require more work or research on your part to gain some prior knowledge.

Example: So the football team was 7-2 last year? You have been working with StuCo for 4 years correct?

QUESTION 6: This is where you transition into your story, your question should determine if the interviewee should be a source.

QUESTION 7-12: This is where you address the factual components of the story- these should be your who/what/where/and when questions. This is where you may ask for clarification and follow up questions.

QUESTION 13-19: This is where you dig deeper into the facts— how and why questions. Ask your interviewee to describe or explain or expand.

QUESTION 20: This one is a **MUST**. Ask your interviewee if they have anything they would like to add or any one they would suggest to contact for more information.

QUESTION 21: This isn’t really a question—this is where you thank your interviewee for their time, they are doing you a favor. So ask yourself—“Did I say thank you?”

WHY WE DO IT THIS WAY:

- Helps you prepare so you don’t forget to ask something important
- Helps ease the person you are interviewing into tough questions
- Helps you look more professional
- Helps you avoid missing information
- Helps you from becoming stressed during the interview

INTERVIEW TIPS:

- Ask them to spell **ALL** names
- Write things down as they talk
- Ask for clarification on things you don’t understand - these make for great quotes on complicated topics
- Write things down word for word—don’t misquote
- Let the interview go where it is most interesting
- Avoid “Tell me about” - this is lazy questioning

UNDERSTANDING QUOTES

QUOTES SHOULD BE USED BECAUSE

The reader needs to hear from the source word for word, illustrates credibility.

- Words present a unique voice, even though their meaning may be ordinary.
- People often use lively language when they speak. Quotes allow you to put that lively language directly into your story.
- Quotations are a window to the personality of the source, they create an image of a person in an otherwise fact based form.

For these reasons, whoever is being quoted must be identified clearly. It's important that the reader of a news story is always able to tell exactly where the information they are reading comes from. The reader should never have to guess.

NOTES ON QUOTES

1. Don't use quotes to present facts – instead use them to present opinion, clarify facts, or expand on them. Transition provides the fact. The following quote provides opinion or clarification of the fact. Do not repeat information from the transition to the quote.
2. Don't use quotes unless they are powerful
3. Open with the quote. Follow with the attribution. End with the verb.

The quote is the most important aspect here - so lead with it. Then the reader needs to know who is speaking (and their title/position/relationship to the issue) in order to determine the credibility of that source. Since it is in quotes the reader knows it was spoken so this can come last.

NO - *Said Bubba Lebowski, coach, "We hope to win the game."*

YES - *"We hope to win the game," coach Bubba Lebowski said.*

4. Don't bury the attribution – in longer quotes find a way to introduce the reader to the speaker as early as possible. This lets the reader decide the validity of the quote themselves.

NO - *"We hope to win the game because if we don't, I'm pretty dang sure I'm gonna get fired or promoted to principal. That would be the pits," said Bubba Lebowski, coach.*

BETTER - *"We hope to win the game because if we don't, I'm pretty dang sure I'm gonna get fired or promoted to principal," coach Bubba Lebowski said. "That would be the pits."*

BEST - *"We hope to win the game," said coach Bubba Lebowski, "because if we don't, I'm pretty dang sure I'm gonna get fired or promoted to principal. That would be the pits."*

5. Avoid unnatural breaks in a simple-sentence quote. Place the attribution at a natural pause or thought break in the sentence.

NO - *"I," Principal Ethan Edwards said, "quit."*

YES - *"I quit," Principal Ethan Edwards said.*

6. Do not attribute quotes to inanimate objects such as organizations. Attribute to a person who is a member of that organization

NO - *He dropped out when he was 17, according to the school.*

YES - *"He dropped out when he was 17," Principal Mark Mywords said.*

In standard journalistic practice, there are three types of quotes: direct quotes, partial quotes, and paraphrases (indirect quotes).

A direct quote is the exact words that were spoken by somebody. Direct quotes are identified by the use of quotation marks. Everything inside the quotation marks should be exactly (with some exceptions below) what the speaker said. The quotation marks set the words actually spoken by the source apart from all the other material in the story.

The only reason a direct quote should be altered is to change the grammatical content or tense to fit the structure of the story or to correct a grammatical error – this is shown through the use of [] to illustrate this is a writer’s addition not the speaker’s original text.

A partial quote in journalistic writing is a mix of the writer’s words and that of the speaker. It can combine paraphrasing and direct quotation to capture a very important part of a line while also providing clarity or concision to unnecessary portions. This is only to be done when trying to capture a turn of phrase or expression that can’t be paraphrased without sacrificing something.

Brad Bovenkerk defended his teaching style yesterday, saying it was not a “circus sideshow act.”

A paraphrase is the writer’s version of what someone said. The advantage of indirect quotes is that they can cut through excess verbiage to express what a speaker means concisely. They can make dull quotes livelier and confusing quotes clear. The principal difficulty with indirect quotes is that writers don’t always understand or interpret correctly what a speaker is saying. So if you’re going to quote someone indirectly, you need to be certain that you really understand what they meant when they spoke and ensure that you paraphrase them accurately. Usually, well-written news stories use a mixture a direct quotes and indirect quotes.

Reporters often fail to quote accurately because they do not verify their facts, according to journalism educator Mr. Brad Bovenkerk.

CLIPPING QUOTES

Incomplete quotes are full-sentence direct quotes with some words left out. They can be used if it is made clear that you have omitted some words or phrases without altering the essential meaning of the sentence. It should not change the meaning or context of the quotation.

QUOTES AND CONTEXT

A reporter must not take a quote out of context. Even if the quote is accurate, when taken out of context of the entire interview it can change the meaning of what the interviewee said.

For example, if in interviews with audience members of the recent school play you hear:

This has been the best play I’ve seen all year. Of course, it is the only play I’ve seen all year.

This was a fantastic play, as long as you aren’t looking for plot or character development.

It is unethical to remove the context of the quote to produce something like:

John Smith calls this “the best play I’ve seen all year.”

“...This was a fantastic lay...” Sandy Jones, senior.

Your job is to maintain the integrity of the quote, the feeling, the sentiment, the tone, etc.

UNDERSTANDING QUOTES: ODDS AND ENDS

CLIPPING

This should not be done because you failed to make a note of the whole sentence, only if the part you want to cut is either insignificant or unconnected. You should type three dots (called ellipses) in place of the missing word or phrase.

ORIGINAL QUOTE - *“Carelessness, as many people before me have argued, is the curse of clear writing,” he said.*

CLIPPED QUOTE - *“Carelessness ... is the curse of clear writing,” he said.*

BRACKETS

Brackets are used when you may need to use a strong quote which does not actually contain all the information your reader needs to make sense of the sentence. This can happen because the person is speaking about something he or she does not mention in the actual quote itself. In such cases you can insert the missing fact - often a name or a title - in square brackets - within the quote to show what you have done.

For example, the Superintendent might be speaking about the May budget but did not use the actual term in the sentence you want to quote:

“I have repeated a thousand times, it will be ready when it is ready and not a moment before.”

To make sense for your readers, you can use the quote by inserting the words “the May budget” in square brackets:

“I have repeated a thousand times, [the May budget] will be ready when it’s ready and not a moment before.”

This can often be avoided by using a transition to introduce the missing item.

[sic]

[sic] can be used to note that the quotation you are using has been “submitted in context”, meaning that any grammatical errors, spelling errors, etc. are not yours but the speakers. Actually it is a Latin word that means “thus it was written” – showing that the information has been transcribed exactly as provided. This can be done to illustrate certain qualities of a speaker or to keep a level of transparency to the reporting.

She wrote, “They maid up there [sic] minds that I wasn’t smart.”

Traditionally, the grammatical mistakes of the quote (this should read “made” and “their”) would be edited by the reporter. Spelling can be fixed without being concerned about ethics. However, if the goal is to add voice to the story and personality, if showing the speaker’s mistakes serves a purpose to the overall piece, they can (and should) be included in the story.

One of the goals of journalism is to “do no harm”, if the intent of keeping such mistakes is to injure the reputation of the speaker without any other purpose they should be edited.

BUILDING BRIDGES: NATURAL TRANSITIONS

BRIDGING INFORMATION – NATURAL TRANSITIONS WHEN USING QUOTES

You can establish natural transition in your writing by build a bridge from one quote to the next by taking the first sentence of a direct quote and paraphrasing it, then use that idea as your transition sentence. Then you can open with the second line of the direct quote.

“We know the Tigers are a good team, but we’re not afraid of them. It’s not as if we are planning to lose. Sure, we’re the underdogs, but these kids plan to win, and I expect them to win. Charlie Jones is going to start at quarterback. He’s dinged up but he’s a tough kid. I don’t think I could keep him out of this game if I tried to.” — Bulldog coach Jeff Moore

The Bulldogs know the Tigers are a tough team, but they’re not afraid of them. “It’s not as if we are planning to

lose," coach Jeff Moore said, "Sure, we're the underdogs but these kids plan to win, and I expect them to win." Charlie Jones will start at quarterback, Moore added. "He's dinged up but he's a tough kid," he said. "I don't think I could keep him out of this game if I tried to."

BASIC ATTRIBUTION RULES

1. Attribute all direct quotes to the source of the information.
2. Use the first and last name on the initial (first) reference, then on each subsequent reference use their last name only.
3. If you are referencing a teacher use their honorary title on first references (Mr., Mrs., Dr., etc.).
4. For the initial reference, identify all students' class and teachers by subject taught unless a more formal title is required. Reference the students class in a parenthetical (11) or as a clause (,junior,).
5. Do not capitalize identifying titles or occupational descriptions unless they are the first word in a sentence or proper nouns.
6. Provide the source's credibility when needed.

NO - *Callie Ente said, "The Miami Heat are clearly the favorite team to win this year."*

STILL NO - *Sports Analyst and longtime sports reporter for the Miami Herald, Callie Ente said, "The Miami Heat are clearly the favorite team to win this year."*

YES - *"The Miami Heat are clearly the favorite team to win this year," Callie Ente, Sports Analyst and longtime sports reporter for the Miami Herald, said.*

7. Always place the "said" verb in past tense. If this was an interview - it has already been said. It has already happened. This is a shift from what is asked of you in literary analysis writing - so be careful here.
8. If you are quoting a source that you did not interview, if this information originally came from somewhere else - you need to attribute that original source (otherwise you are plagiarizing). It is also smart to link to that original source to allow the reader context if they want to seek it out.

... Andy Dwyer said in an interview with Perd Haply.

COVERAGE

There are several types of stories a reporter will be assigned. The following descriptions are to be used as a guide when writing these stories, but as always, keep conversations flowing with your subeditors if you are having a tough time grasping the differences.

PREVIEWS

Keeping in line with the *Inkspot's* goal to serve students, we often write stories about events before they happen. Previews are not meant to be advertisements for an event or organization, but rather should focus on facts in an interesting way. Finding multiple sources will always add depth and interest to an otherwise bland story. These will generally run to about 50 lines.

RECAPS

FEATURES

Feature stories focus on the human-interest angle of news, but still follow the same basic guidelines as news stories. The features story will not always follow the inverted pyramid style, but rather start with the source's uniqueness in detailed description. Feature writing, while more descriptive than news, is still based on fact. A reporter should never insert their opinion unless in a review. For this reason, many reporters find it more difficult to write for features. Some examples of feature stories include:

PERSONALITY PROFILES

This is a mainstay in the world of features. It captures the personality of the subject through description, quotes and basic fact reporting. The subject of the story should be interviewed on several occasions in order to be most accurate. In-person interviews serve reporters best because they should be looking for individual qualities of their source.

REVIEWS

Reviews cover music, movies, concerts, books and more. Detail is most important when it comes to reviews. It is always important to be fluid and eloquent, but detail and support is more pressing. After experiencing what is being reviewed, learn as much about it as possible. This puts the entire review in context. Looking at the history of the genre of entertainment and what it compares to can prove a valuable tool to a features reporter.

EVENT COVERAGE

Events range from protests on the Quad, to sporting events, to presentations in the Bone. The event itself is not the only information a reporter needs to focus on. Talk to audience members, coordinators, presenters, etc. There is never a situation where it is okay to simply record a speech and then write about it. The cardinal rule of coverage is to arrive early and stay late. You need not write the story in chronological order. Put the most important information first, even if it occurred at the end of the event. Rarely will two sources be sufficient, and there is never an excuse to have less than two sources.

THE NCHS ANGLE

Finding the NCHS angle is one of the most important things needed to write at the *Inkspot*. We are a campus paper and our purpose is to serve and inform our public. This includes NCHS students, faculty, staff and alumni. There are over 20,000 people on campus – use them as tools and sources of information. Keep in mind that professors are experts in their fields and are usually more than willing to offer their thoughts on issues and how they relate to NCHS students.

CATEGORIES OF CONTENT

Each news organization may have its own terminology to describe the various types of stories it presents. The types are usually defined by the categories of content by which they are presented. Here is a list of common types:

- Reader. The reader is a text-only story the presenter reads. Often quite short.
- Reader with graphic. This is a reader delivered by a presenter in which a graphic appears, often behind and over the shoulder of the presenter. Sometimes the graphic can take the entire screen while the text is read. The graphic can be a drawing, map, or other illustration or a still photo.
- Voice-over (VO). The voice-over story contains video that is shown while the presenter reads the text for the story. The VO will usually be longer in time than the readers, but shorter than the package stories.
- Sound-on-tape (SOT). This title is carried over from the technology that presented video and audio on video tape. Prior to that the term was sound-on-film. Now, in many news organizations the video and audio content is entirely digital; however, the term is useful. It describes an interview excerpt or other sound element that is introduced by the presenter.
- Package. The news package is a video or audio story delivered by a reporter. The bulletin presenter reads an introductory sentence or two, often about the importance of the story and perhaps the major facts that would appear in a newspaper headline or lead paragraph. The presenter then introduces the reporter by name saying the reporter has more or has the details. The package usually contains multiple sources and perhaps multiple locations from which the video or audio was recorded. The video story may or may not include a stand-up.
- In the stand-up the reporter is shown at one of the locations of the story illustrating, demonstrating or describing some part of the story that is related to the location. The stand-up can come anywhere in the story – beginning, middle or end. It is somewhat more likely to be in the middle of a story to enable the scene to shift from one location to another. In that way the stand-up is a transition device. It may also appear at the end. In this case the reporter summarizes the story and often describes next steps that may happen.
- Tease. A tease is a brief piece of audio or video usually presented in the opening or at transition points of the bulletin. It functions as a headline to show what is upcoming in the program. For the video tease, the presenter usually reads a sentence of text. In this way the tease is a form of voice-over; however, much shorter. The audio tease can be introduced or followed by a sentence of explanation from the presenter.
- Story. This describes a text-only version of the story the reporter has been working on. It would appear on the organization's web site. The story might be produced as a single piece or broken into chunks of copy, depending on the design requirements of a particular web site or story category.
- Story and still. This is a text story accompanied by one or more still photos.
- Other types. News organizations may require the reporter to produce headlines, one-paragraph story summaries for the web site or SMS, or mobile news services.

SOURCING INFORMATION

We have divided the sources of information reporters use to find information for their stories into five categories for this presentation. They are:

- Interviews
- Events
- Organizations
- Data and reports
- Observations
- Internet

OBSERVATION

A reporter's own observations provide context and color to a story. In the process of gathering information from other sources –interviews and events –the reporter should also pay attention to what he or she sees, hears, feels, smells.

The observations add depth to a story and avoid situations in which the reporter tells the audience something. Presenting the reporter's observations allows the reporter to show the reader –a more powerful way to communicate. For example, avoid telling the reader the room was cold. Instead observe what is about the conditions in the room that lead you to conclude it is cold –Do you see the breath of people in the room? Do people shiver? Do they clap their hands and stamp feet, moving as if the exercise will keep them warm?

Sensory observations add concreteness to stories and allow the reader to draw his or her conclusions.

EXAMPLE

"Normal's commerce, like a frog, has leaped over the shopping center at the corner of Veteran's and Greenbriar Drive. Thousands of cars pass by twice a day as motorists head to and from work. Few stop. In the parking lot, cars occupy fewer than one in six of the spaces, only faintly marked by faded yellow lines on the bleached, patched asphalt pavement. A smashed drink can, a crushed paper cup, a discarded auto fan belt occupy other spaces. Weeds push up in the cracks between the parking lot and the curb as if to say, "Now, it's our turn."

The center has seen retail spaces come and go in recent years: Borders Books, Dick's Sporting Goods, Fresh Market, ...".

The essential requirement for including detail like this in a story is to select those observations that help build main elements of the story.

Here are two other examples. In the first the reporter's observations reinforce the main theme of the story – mother serving as nurturer of her home-schooled children. In the second, the detail about the crowded coffee house does not connect in any apparent way to the main content of the story. The detail in Example 3 is unnecessary and the reporter should eliminate it.

EXAMPLE

"We wanted to be the biggest influence on our children when they were young," said home educator Mary Jones, a mother of seven girls and three boys. "That's just hard to do when they spend eight hours a day with someone else."

As her two-year-old son Jordan entered the room with a groggy smile on his face, just having waken from his nap, Jones smiled, noticing he had mistakenly gotten his sister's socks.

As she helped the toddler put his shoes on, Jones illustrated her rationale. "It's like the greenhouse effect," she said. "You keep a sapling in the greenhouse, help it grow, and give it sunshine." She and her husband, Jim, are now watching their older children sprout up on their own.

EXAMPLE

Sitting among the legions of people in a busy coffee-house, Bob Brown avidly talked about an issue that he considers his calling in life; helping children with Severe Emotional Disturbance attain a beneficial education. He believes that parents are the key to ensuring this process works efficiently.

FINDING THINGS TO WRITE ABOUT

- Listen to the announcements
- Check the school website
- Read the school board minutes
- Pay attention to the students around you - what unique hobbies or attributes can you find?

CHECKING NEWSWORTHINESS

CONFLICT

Are there different or strong opinions on this subject?

CURRENCY

Did this occur recently enough that people still care?

HUMAN INTEREST

Is this person interesting? Would you be curious enough to read about them?

IMPACT

Does this impact your audience? Will their lives be altered because of this?

PROMINENCE

Is this a big deal?

PROXIMITY

Did this happen close to Bloomington/Normal?

TIMELINESS

So the story was current when you wrote it . . . but now that you've spent three weeks on it does it still matter?

THE UNUSUAL

Is this out of the ordinary?

HARD NEWS LEAD VARIATIONS

WHAT

THE FATE of history teacher Bill Stevenson, who allowed one of his students to fire a rifle on school property as part of a class assignment, will be decided Monday by the School Board.

Stevenson faces punishments ranging from a reprimand to a loss of his job for his actions April 9 when he took a class onto the football practice field and instructed a student to fire shots from a rifle as part of a demonstration on the assassination of President John F. Kennedy.

WHO

HISTORY TEACHER BILL STEVENSON, who allowed one of this students to fire a rifle on school property as part of a class assignment, will go before the School Board Monday, where he faces punishments ranging from a reprimand to a loss of his job for his actions April 9 when he took a class onto the football practice field and instructed a student to fire shots from a rifle as part of a demonstration on the assassination of President John F. Kennedy.

WHY

BECAUSE HE took a class onto the football field and instructed a student to fire shorts from a rifle as part of a demonstration on the assassination of President John F. Kennedy, history teacher Bill Stevenson faces punishments ranging from reprimand to loss of his job.

On Monday, Stevenson will go before the School Board, which will determine his fate.

How

BY ALLOWING a student to fire shots from a rifle as part of a demonstration on the assassination of President John F. Kennedy, history teacher Bill Stevenson places his career at Leaguetown at risk.

He will go before the School Board Monday to determine whether he will be allowed to continue teaching here.

WHEN (Weak)

ON MONDAY, the School Board will determine the fate of history teacher Bill Stevenson, who allowed a student to fire shots from a rifle as part of a demonstration on the assassination of President John F. Kennedy.

WHEN (Really weak)

ON FRIDAY, April 9th, history teacher Bill Stevenson allowed one of his students to fire a rifle on school property as part of a class assignment. Stevenson took a class onto the football field and instructed a student to fire shots from a rifle as part of a demonstration on the assassination of President John F. Kennedy.

On Monday, Stevenson will go before the School Board...

WHERE (Don't do this)

AT THE SCHOOL BOARD MEETING Monday, history teacher Bill Stevenson will learn whether his teaching career here has ended. Stevenson faces punishments ranging from verbal reprimand to dismissal for allowing a student to fire shots from a rifle as part of a demonstration on the assassination of President John F. Kennedy.

WHERE (Never, ever do this)

AT LEAGUETOWN HIGH SCHOOL, history teacher Bill Stevenson allowed one of his students to fire a rifle on school property as part of a class assignment. Stevenson took a class onto the football practice field and instructed a student to fire shorts from a rifle as part of a demonstration on the assassination of President John F. Kennedy. On Monday, Stevenson will go before the School Board, which will determine his fate.

TYPES OF SPORTS STORIES

ADVANCES

A sports advance is a preview story that gives the reader insights and information about an upcoming game. Such stories typically include background on the rivalry between the teams and quotes from coaches and key players about what to expect.

In advance stories, it is vital to find a fresh angle. You don't want to report that Community is playing West on Friday. If a Community coach used to play at West - that is an angle. If the two teams fought during the last match-up - that is an angle. If the opposing school has a DI recruit - that is an angle.

Try to contact coaches and players from the opposing schools to offer a different perspective.

GAME STORIES

Game stories - accounts of a particular game or series of games - are the bread and butter of most sports sections. Written on a tight deadline, these give credibility and bring viewers to an online publication and are essentially breaking news stories.

Treat a game story like a hard news story with the approach of who-what-where-when-why-how questions.

Incorporate details from important moments in the game, but do not write play-by-play. The plays you write about should be spectacular or game changers. Three or four specific plays are often enough.

For each game story think about what your readers want to know:

- What made the team (individual events, an athlete) win or lose?
- How did the key athletes perform?
- Were any of the players injured and if so, how did those injuries affect the game?
- Did weather or other environmental factors, such as the condition of the facilities, the fans, affect the game?
- How does this game affect the teams' standings and future prospects?

A game story should include a summary of the game, significant details, key statistics, and quotes from players and coaches that offer analysis about what happened.

Game stories are written in the inverted pyramid style of hard news, but a feature lead may be used in place of a summary lead.

CHECKLIST: THE GAME STORY

- Does the story say early on who won and what the score was?
- Does it include the full names of all teams involved?
- Does it clearly describe the turning point of the game and explain what made the difference?
- Does the story quote players and coaches explaining the outcome of the game and what it means? Does the story graphically describe key plays?
- Does it include information about streaks, records, or standings of the teams or players?
- Does it include the date of the event?
- Does it describe the significance of the event (conference title, rivalry game, etc.) and the effect on standings, rankings, and individual records?
- Does it state where the event occurred (school, stadium, or field)?
- Are weather conditions relevant? If so, explain this in the story
- Does the story include background about a rivalry between schools/players?
- Does it include key player statistics?
- Was the size and/or behavior of the crowd notable?
- Did any players sustain significant injuries?
- Was the length of the game remarkable?

SPORTS NEWS

When a coach resigns, is hired, or fired - that is news. Many stories in the sports section of papers across the country are news stories; they follow the same structure of the hard news story and should respect the same rules of balance, objectivity, and fairness. Sports stories do not need to be relegated to the sports section - they often can be front page news. Sports starts have a level of prominence that puts them into the spotlight both on and off the court.

PROFILES

A profile is a portrait of a particular player, coach, trainer, or athletic official painted in words. Profiles usually rely on the human interest news value since they focus heavily on one person or group. Consider people that have overcome injuries or obstacles, those who play multiple sports, unusual sports, are unsung or unnoticed in their particular field but still valuable.

When writing a profile, look for key moments, telling detail, vivid description. When you are writing a sports profile, try to interview the subject off of the field or the court. Profiles attempt to humanize and show another side of athletes, by getting them away from the athletic world you may make them more vulnerable, more open, more revealing (more human).

When interviewing a sports profile subject you may want to ask about their goals, their motivations, their strengths and insecurities. Find out when they started playing and what obstacles they faces. Ask about their childhood and how it influenced their commitment to the game.

Don't forget to watch your subject in action - at practices, at games, even in the classroom.

SPECIAL SECTIONS

One of the best ways to garner your reader's interest in a new sports season is to produce a special preview section. They help build a reader's loyalty by establishing that we are an authority on this team.

Components of a typical preview are:

- Game schedule
- Team roster
- Player profiles
- Team and player statistics
- Bios on coaches
- History timelines

A preview section should include plenty of art. Think of including photos from last season; shots from practice; portraits or headshots.

COLUMNS

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STORY IDEAS

Story ideas c

NEWS PEG

ANNIVERSARIES

Assignment types refer to the type of content that will be created as part of a story, such as writing (copy), photography, video, and design.

CALENDAR DATES

OTHER THINGS

A Key Editor is a user who should always be connected to a certain story, based on the chosen Assignment Type and/or the Story Filter. If you have a Copy Editor, set that user up to be the Key Editor of the Writing Assignment Type. If you have a Photo Editor, set that user up to be the Key Editor of the Photography Assignment Type. If you have a Sports Editor, set that user up to be a Key Editor of the Filter option for Sports.

AUDIO SCRIPTING

Truth be told, not every broadcast radio script looks the same, but there are elements every script should share in order to make sure nothing goes wrong in the editing or mixing process. The script's purpose is to communicate with the talent (those who may be doing the reading of lead-ins) and producers who may be editing the audio. This should provide a sense of the basic components of a podcast/radio script.

The real-life example is a story by NPR Congressional Correspondent Ailsa Chang about "regular order."

First listen to the NPR audio story "McConnell's Call For 'Regular Order' May Not Mean What It Used To" attached in the Google Drive, then look at the excerpts below to see how it was scripted.

THE LEAD-IN

The lead-in as the name implies leads into the piece, this is designed for "talent", the on-air or in-studio anchor, to read. Since the anchor most likely did not do the reporting, or compose the story themselves, some notations are made in text to help guide the anchor. The lead-in should only be 1-3 brief sentences to introduce the story to the

It's a phrase you'd normally hear only from Congress nerds. But it's increasingly common in conversations about the Senate this year. The phrase...is REGULAR ORDER. When he became Senate Majority Leader, Mitch McConnell promised he'd restore what he called "regular order" in that chamber. But Democrats have been accusing him of violating regular order ever since. NPR's Ailsa [EL-suh] Chang breaks down what this mystical phrase means and WHY it matters.

audience.

Notice the capitalized phrase "REGULAR ORDER" and "WHY" - the reporter is indicating that the anchor reading the lead-in should emphasize those words.

The script also offers a pronouncer — [EL-suh] — which is critical for any names for which the pronunciation is not obvious. Write out the word phonetically and note which syllable should be stressed.

Punctuation is also important within the lead-in since it guides the anchor's pacing.

THE BODY OF A PIECE

The body of a piece is composed by the "By-line" - that is the reporter who is actually compiling the piece, doing the reporting on the street.

The body is divided into two distinct portions: **tracks** (the reporter's narration) and **acts** or "actualities" (the words other people are saying). In the script itself there are a few commonly accepted ways to differentiate the two.

Here change does it simply by bold-facing her acts and including the speaker ("McCain" for example).

Another approach is to set off acts by enclosing the transcribed text using brackets [].

TERMINOLOGY

Tracks or trax - the reporter's narration

Actualities or acts or ax - the words of other people

Ambiance or ambi - this is background sound that adds detail to the story, but is not the focal point, it should not distract from the act or track

Natural sound or nat - this is sound that is the focal point, it is often an auditory attention getter and should be the forefront of the audio if it is being used.

When you listen to senators talk about "regular order" – it sounds like this fabulous, amazing thing. For Republican John McCain of Arizona, regular order is about getting stuff done.

McCain: Regular order leads to a conclusion, a final vote.

For Democrat Ben Cardin of Maryland, it's about reaching across the aisle.

Cardin: It's respect for each member of the Senate, and the traditions of the Senate, where we try to reach some common ground, a broader consensus.

Ambient and natural sound are notated by enclosing a brief description of the sound in a set of double arrows << >>.

HOW LONG IS THAT ACTUALITY?

It's a good idea to indicate how long each actuality is and how long you'd like the ambience to be heard. This will help you time out your piece and ensure the producer mixes your piece properly.

This is done just by noting in parenthesis - the length of the act -

For an actuality:

OBAMA: I am the son of a black man from Kenya and a white woman from Kansas. (:10)

And for ambience:

<<LOUD APPLAUSE — post in the clear for :04 then fade under>>

HOW TO INDICATE NOTES ABOUT PRODUCTION AND MIXING

Typical audio script notation uses italics to note audio production/ mixing plans.

The amendment is not agreed to...

<<crossfade...>>

The amendment is not agreed to...

<<crossfade...>>

Under previous order requiring 60 votes for the adoption of this amendment, the amendment is not agreed to. <<fade under...>>

Change explains here that three pieces of tape should be mixed together:

"Crossfade" indicates one piece of tape fading out as the other fades in

"Fade under" tells the producer to — elegantly — lower the volume on the sound until it's gone

OTHER COMMON MIXING TERMS INCLUDE

In the clear - When sound is in the foreground without competition from any other sound. Used for natural sound or actualities. (E.g. A reporter's mixing instructions might say, "Maintain nat of gunshots in the clear for 4 secs.")





AUDIO STORY TYPES

AUDIO SCRIPTING

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"Fade under" tells the producer to — elegantly — lower the volume on the sound until it's gone

OTHER COMMON MIXING TERMS INCLUDE

In the clear - When sound is in the foreground without competition from any other sound. Used for natural sound or actualities. (E.g. A reporter's mixing instructions might say, "Maintain nat of gunshots in the clear for 4 secs.")

Fade (in, out, up, down, under) - To adjust the volume of sound from low to high or high to low at a gradual pace.



5 BASIC REVIEW CRITERIA

- Catchy opening that draws readers into the piece
- Identifying information, including the name of the work, the primary artists involved, where and when it can be seen
- A concise summary of the content of the work
- A critical assessment of the work, including its strengths and weaknesses and whether the audience would appreciate it (or noting what specific audience might)
- Background and history -- such as other creative works by this artist and how this work compares with others in the genre - do your research here - look at the Billboard music charts, IMDB, etc.

REVIEW WRITING STRUCTURE

LEAD (OPINION)

Provides a catchy, article specific hook that introduces the most important identifying information, establishes timeliness, and asserts the main opinion.

SYNOPSIS (OBJECTIVE)

Concisely summarizes of the content of the work and provides additional identifying information and/or background and history.

EVALUATION (OPINION)

Offers several reasons and supporting evidence for the main opinion; a critical assessment of the work through analyzing a variety of its parts (song by song; scene by scene; plot, performance, cinematography, special effects; food, service, atmosphere; etc.).

These graphs should include the work's strengths and weaknesses and whether the audience would appreciate it (or note what specific audience might).

Background and history can be woven into these paragraphs to support your claims -- make comparisons, contrast the work against the artist's previous works, place the work against other notable works in the genre. The keys to these paragraphs are meaningful and accurate description and comparison.

BACKGROUND INFORMATION (WOVEN INTO SYNOPSIS AND EVALUATION/ MIX OF OBJECTIVE & OPINION)

This supplies where the art lives -- how does it fit into the genre, the artist's/artists' body of work, etc. How does it meet fan/critical hype or expectations.

CONCLUDING GRAPH (OPINION)

Summarizes the overall opinion with strongest takeaway

KICKER/VIEW INFORMATION (OPINION)

Provides information about where the reader can experience the work, performance times, cost, etc.

REVIEW RESEARCH

Film

- Rotten Tomatoes
- IMDB
- Entertainment Weekly
- Variety
- Hollywood Reporter
- Pop culture websites: The Ringer, A/V Club, Vulture

MUSIC REVIEWS

THE ELEMENTS OF MUSIC

- *Duration*
- *Dynamics*
- *Harmony*
- *Melody*
- *Structure*
- *Texture*
- *Timbre*

DURATION

is all about time (long/short).

It can refer to:

- *The length of individual notes or even whole songs*
- *Beat and pulse*
- *Rhythmic patterns:*
 - o *Notes, rests, duplets, triplets,*
 - o *Time signatures like 3/4, 4/4, 6/8, etc*
- *Syncopation, polyrhythms*
- *Tempo*
- *Rhythmic features that belong with particular genres and styles*

DYNAMICS

is all about volume (loud/soft).

It can refer to:

- *The volume of individual notes or even whole songs*
- *Changes in volume; sudden (block dynamics) and gradual (crescendo, decrescendo)*
- *Accented notes*
- *Use of technology to control dynamics (compression, automation)*
- *Articulation*
- *Dynamic features that belong with particular genres and styles*

MELODY

*is all about
the horizontal
arrangement
of
sound.*

*I
can
refer
to:*

5 QUESTIONS YOU SHOULD ALWAYS ANSWER BEFORE A PHOTOSHOOT

QUESTION 1:

What level of lighting do I have to work with? Is the environment well lit or is it starved for light?

QUESTION 2:

What type of lighting do I have to work with? Do I have balanced natural light or fluorescent lights?

QUESTION 3:

How is my subject moving? Is he/she running around or static?

QUESTION 4:

What is the angle of the story I'm supporting with my photos? How can I illustrate that angle with my photos?

QUESTION 5:

Do I have control of the environment? Can I change any of the not so ideal factors in the environment that are keeping me from getting the photo I'm looking for?

The questions listed above are a good way to start off any photo assignment. While reading through this tutorial make sure you keep these five questions in mind. Once you have learned the basics for achieving the solution to each question you find your photo assignments moving smoother and ending with the photos you want.

WHAT THESE FIVE QUESTIONS HELP YOU WITH

Question #1 helps you prepare your ISO settings.

Question #2 helps you with setting your white balance.

Question #3 helps you with selecting the right shutter speed to capture your subject.

Question #4 helps you with photo-composition.

Question #5 helps you manage your photoshoot to obtain the desired result.

BASICS OF ISO

A camera's ISO setting is for adjusting the camera's sensitivity to light.

Managing your ISO is very important and is dictated by your environment's lighting.

ISO along with shutter speed and aperture are all settings that determine your picture's exposure. (See page 5 for shutter speed/page 6 for aperture) ISO is measured in numbers. Here is an example ISO range: 100-12,800 (or larger depending on your camera). An ISO setting of 100 would make your camera less sensitive to light, however raising your ISO setting to a value of 12,800 would make your camera more sensitive to light. When working with low light your camera needs to have a high ISO.

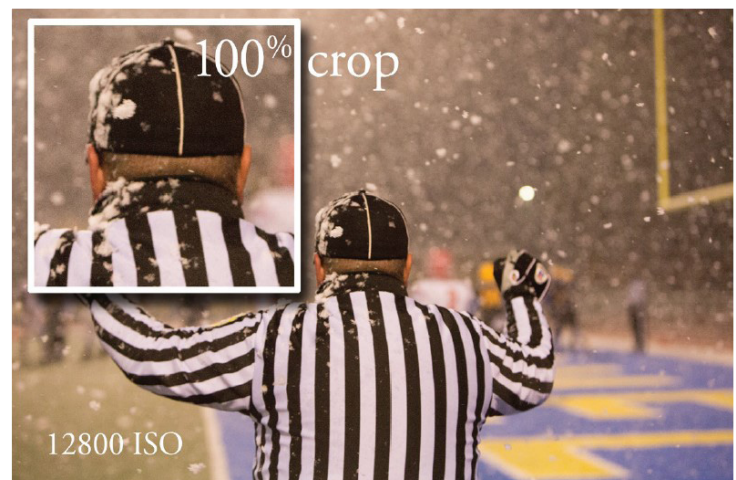
When working with good lighting set your ISO to a lower number.

Shutter speed goes hand in hand with ISO. So make sure to always watch your shutter speed while adjusting your ISO. ISO also determines how clear your photo turns out. A high ISO value makes it possible to capture movement in a dark environment, but it causes a grainy image. A general rule photographers follow is to use the lowest setting possible for your photos. Photoshop does have a tool to remove grain, but remember you could save time by adjusting your ISO properly.

Here are some situations that adjusting your ISO could help you get the photo you are looking for.

- If your subject is moving and you're trying freeze the motion, you'll likely need a higher ISO setting to achieve that required high shutter speed and ensure your image gets enough light.
- If you're using a tripod you can usually get away with a slower shutter speed, which allows you to use a lower ISO.
- If you're taking a photo that does not need a large depth-of-field, you can increase the camera's aperture and use a lower ISO.

It's always a good idea to experiment with your ISO during a shoot. This way you can find that sweet spot of exposure and shutter speed. When trying to find the right ISO make sure to constantly watch your shutter speed and zoom in on your camera's display to see if you can spot any grain.



BASICS OF APERTURE

The camera's aperture is the setting that controls how much light is let into the lens.

The aperture is basically a hole that opens when you press the shutter button. You can control the size of the hole by changing the aperture setting. The aperture setting is measured in f-stops; for example f/2.8, f/4, f/5.6, f/8, etc. A f-stop of 2.8 is actually not considered a low f-stop it's actually a high f-stop. So a f-stop of 8 would be a low aperture setting.

A very popular effect the aperture creates is called depth of field. You can have a shallow depth of field or a large depth of field. A shallow depth of field means that your subject is in focus but the surroundings are all blurred. A large depth of field means that the subject and most of the image is in focus. A high aperture such as f/2.8 can get you that shallow depth of field. A low aperture such as f/5.6-f/22 can get you a very large depth of field.

If you take a look at the two photos on the left notice the depth of field in each photo and the f-stop. The cross-country photo is of a pack of runners and all of them are in focus along with some of the background.

This was taken at a f-stop of f/5.6. The swimmer photo is of just one person who is in focus and the rest of the image is blurred. If you pay attention to the lanes you notice just how blurred it can get the farther away you see with a high f-stop such as f/2.8.



The smaller the f-stop, the larger the opening, and the greater exposure to light (i.e., more light reaches the sensor/film.)

BASICS OF WHITE BALANCE

White balance is an important setting for your camera. The reason why white balance is important is because it's the setting that makes the colors in an image as accurate as possible. When taking photos without messing with the white balance you might have gotten yellow, blue, and orange photos at times. This is because all light sources have a different color (or temperature) to them.

When working with fluorescent lighting you get a blue cast from the lights, but when working with tungsten lights they add a yellow color to your photos. Fluorescent and tungsten are two of the 8 white balances your camera can be set for. There is tungsten, fluorescent, daylight, cloudy, flash, shade, auto white balance, and custom. (Refer to the graphic "Preset White Balance Settings" for more) Once you have the right preset based on the current lighting your photos will have the right colors.

There is also a possibility to manually set white balance on your camera most likely. Once you refer to your camera manual on how to get to the option to set the manual white balance find a sheet of white paper. All you have to do is take a photo of that sheet of paper and your camera will recognize the white balance. Learning how to do manual white balance is well worth it. Manually setting your white balance is even more accurate than your camera's presets.



Preset white balance settings.



White balance is a camera setting that adjusts for lighting in order to make white objects appear white in photos.

STARTER SETTINGS FOR POPULAR LOCATIONS

NORMAL COMMUNITY FOOTBALL STADIUM

Day settings:

ISO 400

Shutter Speed 1/1000th (or more)

f/2.8-f/5.6

Night Settings:

ISO 6400

Shutter Speed 1/1000th (or more)

f/2.8-f/5.6

NORMAL COMMUNITY FOOTBALL STADIUM

Natorium

Settings:

ISO 3200

ShutterSpeed 1/800th (or more)

f/2.8-f/5.6

NORMAL COMMUNITY FOOTBALL STADIUM

Varisty Gym

Settings Convo:

ISO 2000

ShutterSpeed 1/125th

f/2.8-f/5.6

Basketball/Volley Ball Settings:

ISO 6400

ShutterSpeed 1/1000th (or more)

f/2.8-f/5.6

STARTER SETTINGS FOR POPULAR LOCATIONS

NORMAL COMMUNITY FOOTBALL STADIUM

Average Classroom

Settings:

ISO 800

Shutter Speed 1/250th

f/2.8-f/5.6

NORMAL COMMUNITY FOOTBALL STADIUM

Portrait Settings:

(commons inside or outside)

ISO 200-400

ShutterSpeed 1/125th

f/2.8

NORMAL COMMUNITY FOOTBALL STADIUM

Varisty Gym

Settings Convo:

ISO 2000

ShutterSpeed 1/125th

f/2.8-f/5.6

Basketball/Volley Ball Settings:

ISO 6400

ShutterSpeed 1/1000th (or more)

f/2.8-f/5.6

PHOTO ESSAYS

SIGNATURE PHOTO

A photo that summarizes the entire issue and illustrates essential elements of the story. This might be a photo of woman — maybe your main character — weaving at a loom in the bungalow. Ideally, you'd be able to frame the shot to provide some context, maybe other women, the village in the background, etc.

ESTABLISHING OR OVERALL SHOT

A wide-angle (sometimes even aerial) shot to establish the scene. If you're shooting for National Geographic it's entirely possible they would rent a helicopter and you'd take an aerial shot of the village. Or, if on a tighter budget, maybe the village from a nearby dune. The idea of the establishing shot is this: When you do a photo story you are taking our viewers on a journey. You need to give them a sense of where they are going, an image that allows them to understand the rest of the story in a geographic context.

DETAIL

A detail shot to highlight a specific element of the story. Close-up, sometimes called detail shots, don't carry a lot of narrative. Meaning, they often don't do a lot to inform the viewer on a literal level but they do a great deal to dramatize a story. Perhaps the weavers hands or a sample of a rug or the bowls in which the dyes are mixed. For reasons we'll come back to when we talk about multimedia in week 12, it's ALWAYS a good idea to shoot lots of close-ups.

PORTRAIT

This can be either a tight head shot or a more environment portrait in a context relevant to the story. As mentioned above, photo essays are built around characters. You need to have good portrait that introduces the viewers to the character. I always shoot a variety of portraits, some candid and some posed.

GESTURE

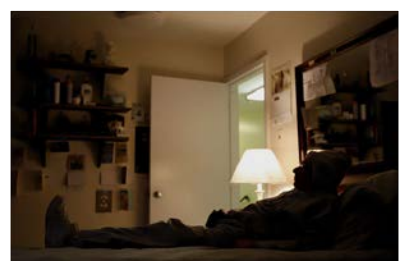
Focuses on the subject in a group during an activity. Images of your character interacting with others — kids, others in the village, sellers — all helps give a human dimension to your character. It's likely that our weaver(s) also raise families, which means cooking cleaning, etc. Think about reactions too.

MEDIUM/HOOK

This is photo or group of photos that offer a how-to about some specific element of the story or process. With our example maybe we would telescope in for a few images on how the dyes are made or the making of a specific element of the textile

THE CLOSURE

A photo that can be used to close the story, one that says "the end." Essentially, our example is a process piece. What's the end of the process? Maybe an image of a camel caravan loaded with textiles and heading off into the sunset on the way to market.



CUTLINE WRITING



Sophomore Phoebe McKinney and seniors Evie Nelson and Emma Yarger rehearse a song during tech week for the fall musical. Opening night for '9 to 5 the Musical' is Nov. 9 at 7 p.m. with more performances to follow next weekend.

Emily Ziessman

WHAT'S RIGHT ABOUT IT?

- The subjects of the photo are identified by name and grade.
- The cutline (caption) is written in active voice: Phoebe, Evie and Emma are rehearsing the song. The song is not being rehearsed by Phoebe, Evie and Emma.
- Along the same lines as the last point, there's an action happening in the photo that's being described in the cutline.
- It's clear in what setting the action is happening ("during tech week") and even why ("for the fall musical").
- The photographer is credited.
- Taking the cutline a step further, there's added context for a reader who may just be looking toward the cutline for information. That reader now knows, "Opening night for '9 to 5 the Musical' is Nov. 9 at 7 p.m., with more performances to follow next week."

That's a full photo cutline and credit.

Writing full cutlines and credits is part of how you prove you care about the way a story looks online. Paying attention to those details influences how your reader thinks of your publication.

NOW, WHAT IS NOT A CAPTION?

- No cutline is not a cutline. Read that a second time, if you have to.
- A cutline is not just a list of names. "Phoebe, Evie and Emma." is not a cutline.
- A cutline is more than a statement about a photo. "Rehearsal for the musical" or, worse, "Rehearsal photo," is not a cutline.
- A cutline is not just a photo credit, but it does include one. "Photo by Emily Ziessman" is not a cutline.

Just clicking a button doesn't mean you've taken a great photo. Make sure to pay close attention to the composition of your photo, too.

PUT A FRAME ON IT

Not a literal frame, but a frame created by objects you see in everyday life. People can serve as a frame, for example.

GET CLOSE TO THE ACTION

Don't be shy! Get up close to your subject. When you can't get close, get a lens that will get you close. If you aren't willing to get close to the action, being a photographer may not be the ideal line of work for you.

GET A NEW ANGLE

It's great you got legs, but for the best photos you should look for new angles that get you on your knees, your stomach or on top of a chair or ladder. Even the most routine of photo will seem new and exciting if you provide an angle the viewer isn't expecting.

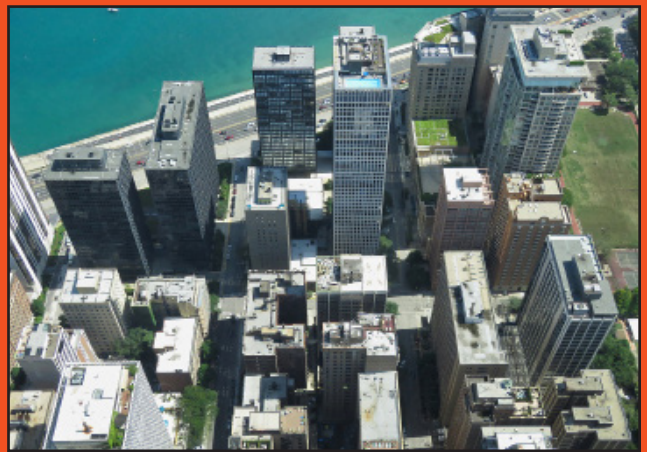
REPEAT. REPEAT

Repetition can make for some interesting photos. A row of chairs, tiles on the ground, planted flowers — repetition is everywhere.

FOLLOW THE LINE

Leading lines, like repetition, are a viewer's favorite. The sidewalk, a rail or a winding road can serve as a device to bring a person into a photo.

The photos on this page were taken by Jessica Dougall (Class of '19), Dougall's photography of Chicago was featured in the convention program for the JEA National Convention held in the city in 2018.



RULE OF THIRDS

Simply put, the Rule of Thirds is when you divide a photo into nine equal parts and center the action of the photo in a spot where two lines intersect. This avoids pure symmetrical balance, as viewers tend to prefer asymmetrical balance.

Writing photograph cutlines is like writing a lead; in a way, it is a mini-story. To write a complete cutline:

Identify fully who is in the photo (in most cases identify those people from left to right, unless the action in the photograph demands otherwise).

Explain what is happening in the photo.

Identify when and where the action is taking place.

Explain why the person is focused on looks the way he/she does.

The cutline should include two sentences: one that describes the action in the photograph using present tense, and the second that gives the reader background information to the action and photo's newsworthiness.

Gambler Jack Ofhearts holds a bundle of Mega Millions lottery tickets that he just purchased in Normal, Il. on August 19. The lottery jackpot was up to \$370 million, with the drawing taking place in New York's Time Square instead of the usual drawing in Atlanta.

Cutlines are a lot like hard leads, but not exactly!

A really informative, high-quality cutline, or caption, describes the action of the photo fully, generally in two complete sentences.

Why two sentences?

The first sentence vividly and fully describes the action of the photograph IN the PRESENT TENSE. You are describing the picture you are currently seeing, not what happened when the photo was taken.

A cutline is similar to a lead in that it should provide the 5Ws as they relate to the content of the frame's (the photo's) action. Tell your reader what EXACTLY are they looking at.

STEP 1: Fully ID the subject/WHO (be sure to include an adjective before the WHO).

You need to use full names and titles of the main subjects in the photo, regardless of their fame (unlike a lead). Who or what are they associated with?

STEP 2: Provide a vivid PRESENT TENSE verb that accurately describes the action.

STEP 3: WHAT is he/are they doing in the photo? What do you see?

STEP 4: WHY is he/they doing what they are doing? What is their purpose?

STEP 5: WHERE exactly is this taking place? What building, street, auditorium, treehouse, tavern, beach, gymnasium--and don't be cheap with your description! What is the full name of the location!

STEP 6: WHEN was this action captured? Tuesday? October?

OK, most of the 5Ws don't have to be in this precise order, but you must identify the subjects (WHOs) of the photo first!

Details for the second sentence.

The second sentence can elaborate on usually one of three things: either what happened after the photo was taken,

OR

background/context of the photo's action,

OR

what will happen in the future.

Again, you must be absolutely clear with your specific details in the second sentences which will be written in either PAST or FUTURE tense: The group collected \$4,000..., or She plans to purchase a 2011 Rolls Royce Bentley with her...

The following examples show how one caption can be written using a variety of grammatical structures to add liveliness to the publication. All captions do not have to sound alike.

- Adverb

Intently listening to the comments of the audience, First Amendment attorney Oliver “Buzz” Thomas thinks carefully before responding. Thomas was part of a conference sponsored by the Freedom Forum and Newsweek encouraging educators to embrace the First Amendment within their schools.

- Noun

A look of puzzlement comes over the face of First Amendment attorney Oliver “Buzz” Thomas during a question and answer session with teachers during a conference for First Amendment Mentor Teachers held at the Freedom Forum in Arlington, Va. The conference...

- Gerund

Helping classroom teachers to understand the importance of the First Amendment is the aim of attorney Oliver “Buzz” Thomas, a speaker at a conference for educators sponsored by the Freedom Forum and Newsweek. The program included....

- Participle

Listening intently to the comments of the participants at a conference sponsored by the Freedom Forum and Newsweek, First Amendment attorney Oliver “Buzz” Thomas explains how teachers can help their schools make students’ freedoms come alive. The conference....

- Infinitive

To help teachers understand the importance of the First Amendment and its relevance at school, attorney Oliver “Buzz” Thomas answers questions during a session at a conference sponsored by the Freedom Forum and Newsweek. Thirty-two teachers, selected as First Amendment Mentor Teachers, came from all over the United States to participate in the event.

- Prepositional Phrase

In an attempt to help teachers understand how they can help their schools make the First Amendment more relevant to students, attorney Oliver “Buzz” Thomas answers questions from participants at a conference sponsored by the Freedom Forum and Newsweek. The teachers gathered in Arlington, Va., to discuss ...

- Adjective

Intense concentration covers attorney Oliver “Buzz” Thomas’ face as he listens to questions about the First Amendment from teachers attending a conference in Arlington, Va., sponsored by the Freedom Forum and Newsweek. Thomas, a First Amendment attorney, former journalist and part-time song writer, spoke to the teachers during a session on...

PHOTOGRAPHING INTERESTING PEOPLE IN YOUR COMMUNITY: A GUIDE TO TAKING PORTRAITS

FOLLOW THESE FIVE STEPS TO LEARN HOW TO TAKE PHOTOS THAT CAPTURE YOUR SUBJECT'S BACKGROUND AND PERSONALITY.

OVERVIEW

This guide focuses on “environmental portraits,” showing you plenty of examples from The New York Times. It will walk you through taking environmental portraits of your own while teaching some basic composition tips; sharing advice from a Times photographer on how to conduct a photo shoot; and making suggestions for selecting, editing and captioning your photos.



Paulina Alexis, an Indigenous Canadian actress, at a skate park on the Alexis Nakota Sioux Nation Reserve in Alberta, Canada. [A profile of Alexis appeared](#) in The Times's Up Next series.

Amber Bracken for The New York Times

STEP 1: UNDERSTAND THE ‘ENVIRONMENTAL PORTRAIT’

When you read profiles, you’ll see that they are nearly always accompanied by photographs of the subject. These photos give readers important information about the person — information that can’t always be conveyed in words alone.

This type of photo is called an **environmental portrait**. While a typical portrait focuses mainly on a person (often using a plain background and flattering lighting), an environmental portrait includes the person’s surroundings, or environment. The location, the lighting, the angle and the items included within the frame all provide readers with vital visual clues about the subject.

Take a look, for example, at the photo above of Martin Lewison, who was profiled in The New York Times’s Character Study column. What can you



Johnny Milano for The New York Times

tell about Mr. Lewison from this photograph? What might his personality be like? What might be his interests or hobbies? What kind of job do you think he has? What do you see in the photograph that makes you say that?

STEP 2: LEARN SOME BASIC PHOTO COMPOSITION TECHNIQUES

What makes a strong environmental portrait? The answer to that question may in part be subjective, since what you like isn’t necessarily what someone else likes. But when a photograph makes you more interested in a story or evokes an emotion, that usually has not happened by accident. Photojournalists use composition techniques, which involve the careful placement of the subject within a frame, to catch viewers’ eyes and create images that have meaning.

Six basic composition techniques you can try are:

- Rule of Thirds
- Angle
- Depth of Field
- Leading Lines
- Subframing
- Distance

RULE OF THIRDS

When the subject of a photo is in the center of the frame, our eyes sometimes get stuck there, missing the rest of the storytelling details in the photo. The rule of thirds is a fundamental composition technique that guides photographers to place subjects away from the center of the shot.

Imagine a tic-tac-toe board placed over the frame of your photograph. This divides your frame into nine equal rectangles with two vertical and two horizontal lines. The lines intersect at four points. Try to place your subject near one of these intersections.

In portrait photography, aim to align the subject's eyes along one of the lines or at one of the intersection points. Even when you see a subject positioned in the center of the shot, the person's head or eyes will usually be aligned along one of the vertical or horizontal lines.

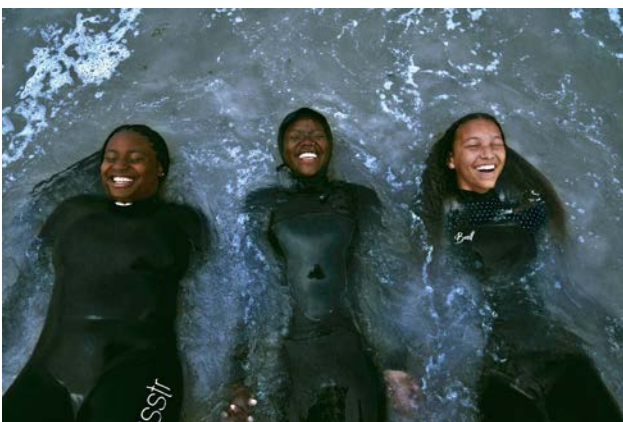


ANGLE

Approaching your subject from an angle that is different from the usual eye-level perspective can help to tell a powerful story. While shooting straight on is always an option, you might try to consider your subject from a different perspective.

For instance, photographs taken from a worm's-eye angle are captured from below, looking up at the subject. This angle can make your subject look bigger or more powerful. You can crouch down and aim upward, or even sit or lie on the ground for a dramatic shot.

Photographs taken from a bird's-eye angle are captured from above the subject. This angle can imply a sense of power over the subject or make the subject look more diminutive. To capture a bird's-eye shot, stand on an elevated surface — like a chair, table or ladder — to aim your camera down at your subject.



DEPTH OF FIELD

Photojournalists use depth of field to describe how much of the background is in sharp focus. When a photograph has a shallow depth of field, the subject is in sharp focus and most of the background is blurred. A wide depth of field puts most of the scene in sharp focus.

The aperture is the setting that beginners typically use to control depth of field. The wider the aperture (smaller f-number $f/1.4$ to $f/4$), the shallower the depth of field. On the contrary, the smaller the aperture (large f-number: $f/11$ to $f/22$), the deeper the depth of field.



LEADING LINES

Photojournalists know how to use natural lines in the setting to lead the viewer's eye into the photo and toward the subject. Common examples of leading lines include traffic lanes, architectural elements and any sort of path. Leading lines can also be implied, such as the direction of a subject's gaze.

Look for interesting lines in the environment and consider placing your subject where those lines direct or intersect. This technique often combines naturally with the rule of thirds.

As a photojournalist, you should carefully consider how important the background details are to your story. A shallow depth of field will focus attention on your subject, with the background providing a general sense of ambience or scene. If you want the viewer to notice important details of the background, consider a wide depth of field.



SUBFRAMING

Subframing is the compositional technique of using a natural frame within the space of the photo — like a doorway, window or landscape elements — to accentuate the subject. The frame can add helpful contextual information about the setting of the photo, as well as direct the viewer's attention to the subject.

Once you start to notice subframes, you will see them everywhere. Architecture, trees, bodies and even

shadows and light can create interesting subframes that help your viewer to notice the interesting context of your subject.



DISTANCE

Think about capturing your subject from varying distances. Photojournalists often take photos from wide, midrange and close-up distances. You can combine photos of different distances to tell a story.

Consider, for example, the three photos below from the article “It’s Never Too Late to Ditch the City and Run a Farm,” a profile of Martha Prewitt, a former opera singer who quit to run her family’s farm. The wide shot sets the scene, the midrange shot establishes Ms. Prewitt as the subject of the story and the close-up shot gives us insight into what her job on the farm is like.



QUESTIONS TO ASK YOURSELF BEFORE THE PHOTO SHOOT

WHAT IS THE FOCUS OF MY FEATURE?

What is the theme? What is the angle? Talking to your subject ahead of time will give you some sense of who the person is and what is interesting about them. This information will help you determine the “visual concept” of your story, as well as where you’ll photograph your subject. This does not mean you have to interview the subject before the photo shoot, often observing the subject in their natural environment may prompt interview questions you wouldn’t have otherwise considered.

There are different approaches you can take to achieving successful photos including even writing the story before the photo shoot. However, they all require you to have an understanding of your focus to create a visual concept.

WHAT IS THE VISUAL CONCEPT OF MY FEATURE?

Ask yourself: “What’s the story? What kind of photographs do I want to make? What does it feel like?”

For example, for a [story about the auto body shops of Willets Point, Queens](#), that had been around since the 1930s and were being cleared for development, the photographers wanted to capture the shops’ historical value. So, instead of digital photography, they decided to use 19th-century-style tintypes to “create an authentic, respectful portrait of a gritty, bygone part of New York City.”

WHERE IS THE BEST PLACE TO PHOTOGRAPH MY SUBJECT TO TELL THE STORY?

You will want to get photos of subjects in their environments. Take a look at [these photos of service workers](#) — cabdrivers, movers, chefs and housekeepers — at the places they work to see examples.

New York Times Photographer, Todd Heisler says he usually doesn’t want people to completely clear their schedules for him. “There’s nothing worse than knowing that I want to make photographs about what somebody’s day is like, and I show up and they say, ‘Well, I cleared all my activities for the day so we could spend time together.’ Then, it’s somebody sitting on the couch all day, which is not what I want.”

QUESTIONS TO ASK YOURSELF DURING THE PHOTO SHOOT

WHERE SPECIFICALLY MIGHT THE PHOTOGRAPHS HAPPEN?

Once on location, think about framing, composition, and, most important, lighting. Todd Heisler asks himself: “If it’s a portrait, where would I put them? How does the light hit their face?” And he asks his subjects: “Where are you comfortable? What is meaningful to you?”

If possible, you might take some photos in the environment from different perspectives before the subject arrives. Remember, every item matters in an environmental portrait, so move things you don’t want in the shot out of the way. Try also to keep an eye on what’s in the background so that nothing appears to be sticking out of the subject’s head.

HOW CAN I MAKE MY SUBJECT COMFORTABLE?

As Heisler phrased it: “Showing up, I’m a stranger, coming into this strange place. You have to get in with people.”

Once your subject is in the perfect spot, put your camera down and talk to him or her. What’s the person’s story? Can you find something you have in common to talk about? Then start shooting while you continue to talk to your subject. Take photos when he or she is thinking of an answer to a question, or laughing. You’re trying to get the person to relax and enjoy the process while you capture genuine expressions that feel comfortable, not forced.

And, remember, you are in charge. Your subject will be trusting you to tell him or her if something doesn’t look right. Don’t be afraid to ask your subject to move, but don’t touch the person. Show directions by using hand gestures.

HOW CAN I TELL THE STORY OF THIS PERSON?

Heisler suggests thinking about this in a variety of ways. “If this is something where I can tell the story in

multiple photographs, I'm thinking about details. I'm thinking about, 'What is a sense of place?' ... And then moving in a little closer, 'What is the person like?' And trying to find some expression, or a moment: some action."

See how Heisler strikes that balance in the article "[A Rock Star's Next Act: Making Montana a Skateboarding Oasis.](#)" He said he made sure to capture the scenery surrounding the skate park because the location, Montana, was an important part of the story.

Consider how you can use compositional techniques to bring out your subject's personality. For example, if your subject is a woodworker, maybe you want to have some close-ups of the person's hands doing their craft. If the person is an important community member, you can make him or her look powerful by shooting with a worm's eye angle.

HOW CAN I KEEP MY PHOTOGRAPHS INTERESTING?

Take lots of shots and move around, Heisler suggests. "Try to make a photograph in a way you're not used to doing it," he said. "If you're used to hitting something from a certain angle, get up and try it from the other side and just see how the light plays."

Zoom with your feet. You probably know how to zoom in with your smartphone by pinching the screen — but it is generally a good idea to avoid this and move closer to your subject instead. Digital zoom works by enlarging the pixels in your image, so capturing your image that way will often result in some pixelation.

Take time to focus. The best photojournalism uses sharp focus to identify the subject of the shot. On a smartphone screen, tap on your subject to focus on this area of the image. Many smartphones now also have a “portrait mode” feature that keeps the subject in sharp focus while softening or blurring the background. As the photojournalist, you need to decide how much of the background of your environmental portrait is key to telling the story. If the viewer should notice important details in the setting, take care not to overuse portrait mode.

Compose your best shot. Many smartphone cameras have a function that activates a grid on the camera screen to help you use rule of thirds to compose your shot. Go to the settings on your camera and select the grid option (make sure it is a nine-square grid). Remember to place the subject’s eyes near one of the intersections.

Make the most of lighting. Photojournalists know how to take advantage of natural lighting whenever possible. Natural light is generally softer and more flattering than indoor fluorescents. If it makes sense for the story you are documenting, take your photographs outdoors. The first few hours of the morning and the last few hours before sunset often provide the most inviting light.

If an indoor setting is most appropriate for your subject, consider how you can use the light from a window or doorway in your scene. When additional lighting is necessary to enhance your subject in a darker space, use soft bulbs, or even consider draping artificial light with translucent fabric to soften the glare. You’ll want the light in front of, not behind, your subject.

Your smartphone camera allows you to increase or decrease the exposure, or brightness, of the shot. With an iPhone, tap on your subject on the screen, then use the slider to increase or decrease the exposure. On an Android phone, use the three-dot overflow button to find the square button with plus and minus signs. Tap the +1 or +2 to increase the exposure and the -1 or -2 to decrease it.

Turn your camera. If you often take photos vertically, try to take a few shots horizontally and vice versa. This simple trick can help smartphone photographers be intentional about composition. Study the difference between portrait and landscape framing for your shots. Which direction tells the most complete story about your subject?



Bend and flex

pop jersey

ball on should flex

palm ball

spin ball

foot on ball

ball under arm

sit on ball

arms crossed

over the shoulder look back

point

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HEADLINES vs. Titles

A HEADLINE is used to tell the reader what a story is about. “Students perform poems in Bovenkerk Auditorium” lets the reader know the story is about students performing poems. Pretty straight forward, eh? Most news stories and more serious types of articles will use a headline. Headlines typically follow subject/verb agreement and are straight to-the-point.

A TITLE is a kind of headline often used with feature stories and those that are more playful in nature. Titles don't follow the typical subject/verb agreement. Many times, titles are plays on words, puns and based on clichés. *Entertainment Weekly* ran “Pot Luck” when covering Michael Phelps' controversy after being photographed smoking marijuana.

OBAMA INAUGURATION

Title: Day of Change (*Fresno Bee*)

Headline: Obama takes charge (Post Register, Idaho Falls)

Why? Change all around! Obama is the first African-American president and a Democrat taking over for a less-than-popular Republican two-termer.

COMEDIAN CHRIS ROCK

Title: School of Rock (*Entertainment Weekly*)

Headline: Comedian's humor keeps audience in stitches

Why? Rock's last name and the success of a movie starring Jack Black help create a play-on-words title.

ACTRESS BLYTHE DANNER

Title: Mother's Day (*Entertainment Weekly*)

Headline: Actress finds success with new role

Why? Danner is Gwyneth Paltrow's mother. Paltrow has had a great string of box office success. After being off the radar for several years, Danner returned in *Meet the Parents* and *Meet the Fockers*, and was discovered by a new audience.

AMERICAN IDOL RETURNS

Title: Rock the Vote! (*TV Guide*)

Headline: American Idol ends season Thursday

Why? The success of American Idol depends on the viewing audience voting. Idol contestants sing rock music often. Put those concepts together, and voila!

NBA STAR GREG ODEN

Title: A big hand for Portland (*Oregonian*)

Headline: Ohio stand-out newest Trailblazer

Why? NBA star Greg Oden is 7 feet tall. He has a large hand, literally. Figuratively, he is able to provide his team a lot of help.

RAPPER 50 CENT

Title: Hard Candy (*GQ*)

Headline: Rapper drops new album next week

Why? Rapper 50 Cent had a hit song, “Candy Shop.” As a rapper, he has a “tough” reputation.

BRETT FAVRE JOINS NEW YORK JETS

Title: Jet Favre! (*New York Newsday*)

Headline: Packer packs bags, heads to NY

Why? “Jet” rhymes with “Brett” (Favre).

ACTRESS TINA FEY

Title: One Fine Fey (*TV Guide*)

Headline: SNL vet shines in new sitcom

Why? “One Fine Fey” is a play on the song “One Fine Day.”

SWIMMER MICHAEL PHELPS

Title: Greatest. Olympian. Ever. (*Red Eye*) Swimmer claims record gold

Headline: Swimmer claims record gold

Why? Three one-word sentences add a dramatic, definitive tone to the story.

Police ID
suspect
in deadly
wreck

**Both Combatants
Talk a Good Game**

**THE 10 WHO
ARE IN FOR
PRIME-TIME
DEBATE**



PRINT HEADLINE STYLES

KICKER

A secondary headline appears above the main headline, often for a design effect.

Ironmen ready
Game on!



WICKET

To provide further context to the main headline, a wicket often sits above the main headline and provides more detail.

Boys basketball team prepares
for rematch with Wildcats
Game on!



HAMMER

Like a wicket, however a hammer appears below the main head in one fashion or another.

Game on!

Boys basketball team
prepares for rematch
against West Wildcats



TRIPOD

Again like the wicket and the hammer, however a tripod runs next to the main head to create yet another graphic look.

Game on! Boys basketball team prepares
for rematch with Wildcats



PRINT HEADLINE COUNT SYSTEM

In print, headlines need to work match the column width of the actual text of that story. Sometimes this results in a headline being broken up over multiple lines (no more than three).

If a headline is broken up, remember the conventions it needs to follow (don't split the verb phrase, keep the modifiers and words being modified on the same line, etc.).

Multiple lined headlines should be closely matched in length and fill at least 7/8ths of the assigned column width.

LOWERCASE

all lowercase letters	1
Except <i>j,i,l,t,f</i>	½
<i>m,w</i>	1 ½

UPPERCASE

ALL UPPERCASE LETTERS	1 ½
Except capital <i>I (i)</i>	1
<i>M, W</i>	2

OTHER FIGURES

Spaces	½
Individual Numerals	1
Except 1	½
?, hyphen	1
All other punctuation	½



On The Record,
duPont Manual High School,
Louisville, KY



The Chronicle,
Tom C. Clark High School, San
Antonio, TX



The Daily Pennsylvanian
University of Pennsylvania,
Philadelphia, PA

FONTS TURN WORDS INTO *Stories*

Font: Traditionally, a complete set of characters for one typeface at one particular type size. The shape of a character in an alphabet with letters, number and symbols, which is identified by a family name e.g., “Helvetica” or “Berkeley”

Typography: the art or procedure of arranging type

Typography should facilitate reading. The type should not get in the way of understanding the message so the tone of the type is important as well as the appearance of the letterforms. Fonts themselves have a connotation or implied extra meaning to them which needs to be considered and matched to the purpose of the publication.

Fonts are all about readability and conveying a message. Making use of fewer font families (rather than trying to use every font available) enhances the message. Generally, no more than 2-3 fonts should be used in a publication. A lot can be done withing a font family by varying the tint, color, weight, size, style, and position of type without resorting to novelty typefaces.

FONT FAMILY EXAMPLE: **Gotham**

The complete Gotham text family has 66 styles ranging in weight from thin to ultra and offering various widths: extra narrow, narrow, condensed, and regular.

Gotham Light

Gotham Light Italic

Gotham Book

Gotham Book Italic

Gotham Black

Gotham Black Italic

Legibility: the ease at which short bursts of text can be read

Readability: the ease at which longer passages of text can be read

There are of course multiple methods people have used in the past to identify readability in a text. A text emerges either as readable or legible depending on many factors, like serif presence, etc. The goal, of course, is to determine the function of the text and have the form fit that function.

multiple methods people have used in the past to identify readability in a text. A text emerges either as readable or legible depending on many factors, like serif presence, etc. The goal, of course, is to determine the function of the text and have the form fit that function.

There are of course

The above text is exactly the same in both cases, yet if one tries to read it, they will discover some differences.

The text on the left is a sans-serif font (Calibri), while the one on the right is a serif (Times New Roman).

When reaching the end of each line it is traditionally easier to identify the correct next line in the text on the right. The one on the left creates some problems to read the line, even though letters are easier to understand. On the left we have what is called a legible type, while on the right we have a readable type.

Sans-serif fonts are more legible and in print make for better headline fonts. Serif fonts in print are more readable and make for better body copy. However, sans-serif fonts are considered to be more modern and are easier on the eyes when read on screens. So when selecting a font it is important to consider the message you want to convey and how an audience will interact with your copy.

LONG

AND SHORT

OPPOSITES

ATTRACT

VOCABULARY

Ascender
Baseline
Boldface
descender
family, font family
font
leading (pronounced ledding)
point size
sans serif
serif
x-height

MEASUREMENT

Pica
a unit of measure that is approximately 1/6th of an inch. A pica is equal to 12 points. The ratictional British and American pica is 0.166 inches

Point
A unit of measure in typography. There are approximately 72 points to the inch.

Things to watch for

ALIGNMENT

Below are the five most common alignments for body copy.

ALIGN LEFT

Hil eatur solo vid utet minumenimil
ipiciis aspernam rentota doloriaesto
consenem qui comnisq uatemod
itatumque quidias pratioire latur? Et
rerspicid quatibu strumqui cor rescit,
autatusam delitaque omnis sum si dit
et quo dolupit, atum fuga.

JUSTIFY

Hil eatur solo vid utet minumenimil
ipiciis aspernam rentota doloriaesto
consenem qui comnisq uatemod
itatumque quidias pratioire latur? Et
rerspicid quatibu strumqui cor rescit,
autatusam delitaque omnis sum si dit et
quo dolupit, atum fuga.

ALIGN RIGHT

Hil eatur solo vid utet minumenimil
ipiciis aspernam rentota doloriaesto
consenem qui comnisq uatemod
itatumque quidias pratioire latur? Et
rerspicid quatibu strumqui cor rescit,
autatusam delitaque omnis sum si dit
et quo dolupit, atum fuga.

ALIGN CENTER

Hil eatur solo vid utet minumenimil
ipiciis aspernam rentota doloriaesto
consenem qui comnisq uatemod
itatumque quidias pratioire latur? Et
rerspicid quatibu strumqui cor rescit,
autatusam delitaque omnis sum si di
et quo dolupit, atum fuga.

FORCE JUSTIFY

Hil eatur solo vid utet minumenimil
ipiciis aspernam rentota doloriaesto
consenem qui comnisq uatemod
itatumque quidias pratioire latur?
Et rerspicid quatibu strumqui cor
rescit, autatusam delitaque omnis

Hierarchy - guides the reader's eye to whatever is most important. It shows the reader where to begin and where to go next.

It shows the reader different levels of emphasis. High level items are usually larger, bolder, or different in some way. Keep it simple when establishing hierarchy and stick with a few complimentary styles.

Leading - the space between lines of text (line spacing). The goal is to make the text as comfortable to read as possible. Too much or too little can make the reading experience uncomfortable.

Um que nobis. Perumque
prature id ut rescit quat.
Accabore pra expliquo blabo.
Et que nemlt volorepuda
dustibus, nis dit volutem non
eum que aperum aditiorum
eosam, ut fugiam reperum
quatem exerit quae optae.
Ehent volupis mi, senis
esequist, sinihil lenet.

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Accabore pra expliquo blabo.
Et que nemlt volorepuda
dustibus, nis dit volutem non
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eum que aperum aditiorum
eosam, ut fugiam reperum
quatem exerit quae optae.
Ehent volupis mi, senis
esequist, sinihil lenet.

Tracking
spacing
characters.

Um que nobis. Perumque
prature id ut rescit quat.
Accabore pra expliquo blabo.
Et que nemlt volorepuda
dustibus, nis dit volutem non
eum que aperum aditiorum
eosam, ut fugiam reperum
quatem exerit quae optae.
Ehent volupis mi, senis
esequist, sinihil lenet.

- the overall
between

Um que nobis. Perumque
prature id ut rescit quat.
Accabore pra expliquo
blabo. Et que nemlt
volorepuda dustibus, nis
dit volutem non eum que
aperum aditiorum eosam,
ut fugiam reperum quatem
exerit quae optae. Ehent
volupis mi, senis esequist,
sinihil lenet.

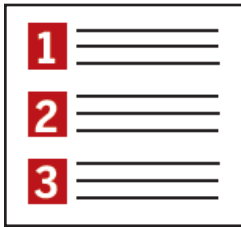
I love type.
I love type.

Kerning - the space between specific characters, this varies over the course of the word because letters fit together differently.

ALTERNATIVE STORY FORMS

A.S.Fs, alts, or sidebars can take the place of a more traditional narrative on a page, or within a package- or it can be a story itself. Alternative story forms blend text and images - sometimes in the form of an infographic - to convey information visually. This might mean illustrating the facts with charts, maps or diagrams.

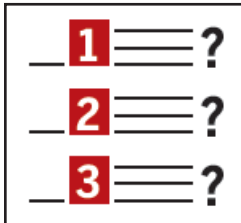
Years ago, these more visual presentations were considered optional. Modernly, they are essential for effective publication design.



LIST
A series of names, tips, components, previous events—any categories that add context to a story.



GLOSSARY
A list of specialized words with definitions (and/or pronunciations) to help clarify complex topics.



QUIZ
A short list of questions that let readers interact with a story by testing their understanding of the topic.

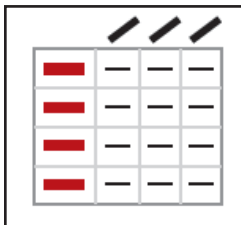
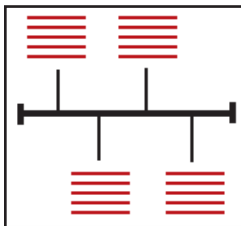
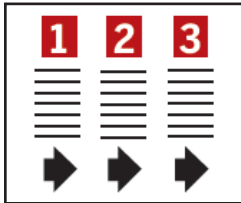


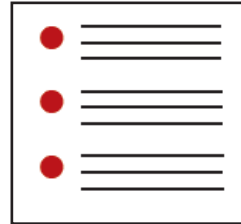
TABLE
A way to arrange data into columns or rows so readers can make side-by-side comparisons.



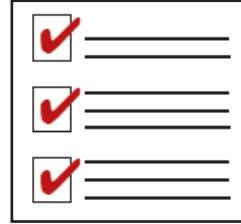
TIMELINE
A chronological table or list of events highlighting key moments in the history of a person, place or issue.



HOW TO
Briefly explains a complex process by walking readers through it one step at a time.



FAST FACTS BOX
Nuggets pulled from the story to give readers a quick grasp of who, what, when, where, why and/or how.



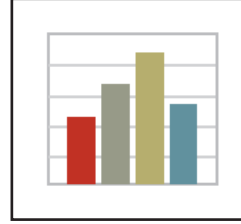
CHECKLIST
A list of questions or guidelines that itemize key points or help readers assess their own needs.



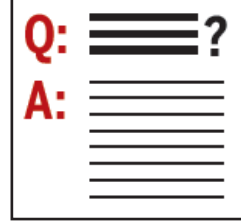
BIO BOX
Brief profiles of people, places, products or organizations, itemized by key characteristics.



PIE CHART
A way to compare the parts that make up a whole—usually measuring money or population percentages.



BAR GRAPH
A way to compare two or more items visually by representing them as columns parked side by side.



Q & A
A way to ask and answer hypothetical questions, or capture an interview's verbatim dialogue.



QUOTE COLLECTION
A series of relevant comments on a topic by news-makers, readers or random passers-by.



PUBLIC OPINION POLL
A survey that samples opinion on a current topic, collating responses into key categories and statistics.

MULTIMODAL STORY TYPES

Each news organization may have its own terminology to describe the various types of stories it presents. The types are usually defined by the categories of content by which they are presented. Here is a list of common types:

- **READER** - A reader is a text only story the presenter reads. They are often quite short.
- **READER WITH GRAPHIC** - This is a reader delivered by a presenter in which a graphic appears, often behind and over the shoulder of the presenter. Sometimes the graphic can take the entire screen while the text is read. The graphic can be a drawing, map, or other illustration or a still photo.
- **VOICE-OVER (VO)** - The voice over story contains video that is shown while the presenter reads the text for the story. The VO will usually be longer in time than the readers, but shorter than the package stories.
- **SOUND-ON-TAPE (SOT)** - This title is carried over from the technology that presented video and audio on video tape. Prior to that the term was sound-on-film. Now, in many news organizations the video and audio content is entirely digital; however, the term is useful. It describes an interview excerpt or other sound element that is introduced by the presenter.
- **PACKAGE** - The news package is a video or audio story delivered by a reporter. The bulletin presenter reads an introductory sentence or two, often about the importance of the story and perhaps the major facts that would appear in a newspaper headline or lead paragraph. The presenter then introduces the reporter by name saying the reporter has more or has the details. The package usually contains multiple sources and perhaps multiple locations from which the video or audio was recorded. The video story may or may not include a stand-up.
- **STAND-UP** - The reporter is shown at one of the locations of the story illustrating, demonstrating or describing some part of the story that is related to the location. The stand-up can come anywhere in the story – beginning, middle or end. It is somewhat more likely to be in the middle of a story to enable the scene to shift from one location to another. In that way the stand-up is a transition device. It may also appear at the end. In this case the reporter summarizes the story and often describes next steps that may happen.
- **TEASE** - A tease is a brief piece of audio or video usually presented in the opening or at transition points of the bulletin. It functions as a headline to show what is upcoming in the program. For the video tease, the presenter usually reads a sentence of text. In this way the tease is a form of voice-over; however, much shorter. The audio tease can be introduced or followed by a sentence of explanation from the presenter.
- **STORY** - This describes a text-only version of the story the reporter has been working on. It would appear on the organization's website. The story might be produced as a single piece or broken into chunks of copy, depending on the design requirements of a particular web site or story category.
- **STORY AND STILL** - This is a text story accompanied by one or more still photos.

STYLES OF BROADCAST VIDEO

Writing a script should be the final step in creating an entire news package. Long before you sit down to write out the script, you should be thinking of sound bytes and ways to structure your story. News packages need to have a beginning, middle, and an end, as well as characters. Be thinking of the direction you want it go as you shoot video and conduct interviews. Once you have enough audio and video for your story, you are ready to begin:

- 45 seconds to 2 minute news package
- 30-45-second voiceover videos
- One-minute AP News-Style Videos
- Mobile app slideshows (social media stories)

Journalists' steps:

1. Researches facts about an event or a person
 - a. Ask organizers or leaders of the event
 - b. Gather facts from a website
 - c. Do an email, call, or in-person interview with a main and supporting characters attending or involved with the event
2. Attend the event and video record 9-15 (or more shots from the event.)
 - a. Shots should be a variety of Wide, Medium, and Tight camera distances
 - b. Shots should include a variety of camera angles, high, low, Bird's Eye View, Worm' Eye View, Dutch (tilted), right, left, Over the Shoulder, or any other variation of an angled shot.
 - c. See this Six-Word Story, Six Unique Shots webpage for further ideas.
3. Record action and reaction shots during the event.
 - a. Do quick action and reaction "interviews" to get soundbite AT THE EVENT onsite.
 - i. Record a quick soundbite from the organizer or leader (action)
 - ii. Record a quick soundbite from an attendee (reaction)
4. Write a script for the voiceover offering only facts.
 - a. Keep it clear, concise, simple, and to the point.
 - b. Look for fun facts answering the who, what, where, when, why and how.
5. Edit your shots in sequences with no two shots in a row looking alike.
 - a. Each edited shot should only be 3 to 5 seconds in length.
 - b. With 9 to 15 shots, therefore, your total running time for the video will be 27 seconds to 75 seconds max (aim for 30-45 seconds.)
6. Perfect assignment for using only a phone to write, record voiceover, shoot video, and edit.
7. Great short video to add with an online news article.

Examples

Stan the Donut Man

Beat Affton

<https://www.dongoble.com/six-word-story-six-unique-shots.html>

<https://youtu.be/X0q7EO4Tv8A>

https://youtu.be/QN_tg2O0jxk

Multimedia package

For this assignment, you will tell a news story by creating a true multimedia page for your blog. You will:

1. Identify a story and complete a planning sheet
2. Create a short video
3. Write a short article, including 1 hyperlink within the body (Goble will provide instructions and details)
 - a. Include a photo and a community engage tool, such as a poll, survey or social media resource.
4. Create a Weebly multimedia page

Shared with you will be a presentation called "Writing Copy." You will use this presentation as a guide to create your written article.

Elements of your multimedia page

1. Complete the planning sheet - http://www.google.com/url?q=http%3A%2F%2Fteachersites.ladue.k12.mo.us%2F1hw%2Fdgoble%2FGoble_Teacher_Website%2FShort_News_Package_files%2FShortNewsPackagePlanningSheet.pdf&sa=D&sntz=1&usg=AFQjCNFxD20ZLtvQdWr9y9In0GB23Vq6YQ

2. Video

- Create a :30:60 short news package profiling at least 1 person interviewed, properly utilizing the editing sequence of:

1 NAT Sound BRoll 35 seconds ***include a sound bridge shot 2

2 BRoll (WMT

sequence: 23 per shot)

VO (810 seconds)

3 interviewee soundbite (37 seconds)

4 BRoll (WMT

(37 seconds)

soundbite continues

5 BRoll (WMT

(37 seconds)

soundbite continues

6 BRoll (WMT

(37 seconds)

soundbite continues

7 interviewee soundbite (37 seconds) ***include a sound bridge out of this shot into last NAT Sound BRoll

8 NAT Sound BRoll 35 seconds - <https://www.youtube.com/watch?v=MtJWY7ZBsTc>

*** 8 shot example video ***

3. Article (copy):

- Write a solid headline - <http://www.google.com/url?q=http%3A%2F%2Fwww2.uncp.edu%2Fhome%2Ffacurtis%2FCourses%2FResourcesForCourses%2FWritingHeadlines.html&sa=D&sntz=1&usg=AFQjCNHWYcv84Ri3tINND8UbWzz67A5Nwg>

● Write a byline - http://www.google.com/url?q=http%3A%2F%2Fen.wikipedia.org%2Fwiki%2FByline&sa=D&sntz=1&usg=AFQjCNFIGx64KkVoLgBHt_i6qRNC93hDlG

● Minimum 350 words

● Must contain at least one hyperlink - <http://www.google.com/url?q=http%3A%2F%2Fkb.weebly.com%2Flinks.html&sa=D&sntz=1&usg=AFQjCNE-ZNDf1ex1opjxTeNVqcZfvfeOUA>

- Must have at least two interviewed sources
- Although you are only showing 1 person in the video, I want you to get quotes from at least 2 people for the written article
- You may use other sources through research, but two must be people who were interviewed in person or over the phone
- Notes/proof of interview must be provided
- Must have a set featured image with appropriate caption, photo credit
- An action photo is highly recommended
- Although a freeze frame image from the video will work, I would like you to consider taking a high quality photo with a digital camera.

4. Weebly page (required layout and design)

1. Create a new page on your Weebly website titled "Multimedia"
2. Write a headline and byline at the top of the page
3. Embedded your video beneath the byline (dimensions 625x340)
4. Write the article beneath the video
5. Provide an image in the body of the article, possibly with text wrapped around it
6. Add a community engagement tool at the bottom of the article
 - a. Link out to your social media resource (Twitter or Facebook to comment)
 - b. Embed a Poll
 - c. Embed a Survey

*** CNN example the layout on this page is a great model to emulate *** - http://www.google.com/url?q=http%3A%2F%2Fwww.cnn.com%2F2014%2F04%2F27%2Fworld%2Fasia%2Fsouth-korea-ferry-video%2Findex.html%3Fhpt%3Dhp_t1&sa=D&sntz=1&usg=AFQjCNGktijeg22KL0kn35jPWRFc2WWuZA

Grading

1. Video

- Storytelling with a beginning, middle and end.
- Camera angles and distances (WIDE, MEDIUM & TIGHT)
- Proper lighting
- Focused and steady shots
- Rule of thirds for ALL shots (not just interviews)
- Crossing the axis
- Color correction
- Proper audio levels between 6 to 12

2. Article

- Met minimum of 350 words
- Properly included a strong lead, transitions, quotes and 1 hyperlink
- Properly included a photo with caption
- Included at least 2 quotes from credible interviewed sources
- Proper grammar, spelling, punctuation, capitalization and proper writing elements were evident
- Properly included a community engagement tool
- Properly submitted notes

3. Weebly page

- Followed the required layout and design
- Catchy headline
- Byline included
- Properly embedded the video at dimensions 625x340

- Properly used a clear and focused image in the body of the article

- Properly utilized a community engagement tool at the end of the article

Student example

<http://medlerproductions.weebly.com/multimedia.html>

- 2 hours to shoot video
- 23 block classes to edit
- 45 minutes to write article
- 30 minutes to design page
- 20 minutes to revise page

SCRIPT WRITING

Writing a script should be the final step in creating an entire news package. Long before you sit down to write out the script, you should be thinking of sound bytes and ways to structure your story. News packages need to have a beginning, middle, and an end, as well as characters. Be thinking of the direction you want it to go as you shoot video and conduct interviews. Once you have enough audio and video for your story, you are ready to begin:

- Separate the script into two columns. On the left side, write video. On the right side, audio. Because you are writing for a visual medium, it is vital to separate out what the audience will see and what they will hear.
- Choose sound bytes that are emotional, provide an interesting opinion, or help your story along. As you choose these sound bytes, mark the time on the tape next to the sound byte you write out so the editor can find it easily.
- Write voice-overs that you, the reporter, will say to push the story along. The voice-overs should not stick out, but rather sound natural with the story.
- Weave sound bytes and voice-overs together to create a cohesive audio section to your story.
- Find places to put natural sound, which is strongly connected with video.
- Write down video you have that complement the audio. You will have a large selection from shooting B-Roll in the field. Mark times next to the video so the editor can find it easily.
- Read over your script and make sure it sounds natural, follows the guidelines of a story, and is easy to read so the editor will have an easier time editing it later.
- Once the script is completed you are ready to go into the sound booth and record your voice-overs.

<https://www.jeadigitalmedia.org/podcasting/>



6 BASIC SHOTS

With these six basic shots, you can tell any type of visual story to the audience. For every action, there should be a reaction.

Action Wide - WS

Action Medium - MS

Action Tight - T or CU

Reaction Wide

Reaction Medium

Reaction Tight

SHOT SEQUENCES

Shot sequences offer three main benefits:

Shot sequences promote continuity. When audiences see a disparate collection of images that don't seem to fit together, they often experience a sense of disorientation. They're pushed away from, rather than pulled in to, the story. Sequences are the remedy. A good shot sequence creates a seamless progression. Everything seems to build as the sequence unfolds. When it ends, you're ready for the next sequence to begin. This clarifies what you're watching. And it creates an impression that something continuous is unfolding before you. Sequencing is so important that it's the bedrock of an entire school of filmography — continuity editing — that influences not only video stories but just about every Hollywood movie released in the past 100 years.

Shot sequences compress time. A good shot sequence conveys the full meaning of an action or event without requiring real-time observation. That means you can express more ideas in less time, with fewer extraneous details.

Shot sequences add professional polish. A few simple steps can make amateur video footage a little more professional. You can take steadier shots (possibly by employing a tripod). You can minimize zooms, pans and other camera movements. And, perhaps most of all, you can shoot in sequences. A good shot sequence conveys purpose and direction. This sense of intention immediately bolsters the professionalism of a piece.

BBC 5+1 SHOT SEQUENCE



1

CLOSEUP OF THE HANDS

What action is being performed? This shot opens with action and the closeup creates a sense of mystery engaging the viewer.



2

CLOSEUP OF THE FACE

Who is performing the action? Visually, this creates a link from the hands. Viewers now know who is performing the action. Frame the shot well, giving "talk space" - the area in front of the eyes/nose. You can cut off the top of the head, but not the chin. Attempt to show both eyes.



3

WIDE SHOT

Where is the action being completed? Get context, environment, mood, and location information of the subject and surroundings.



4

OVER THE SHOULDER

How is the action done? This shot combines the three previous ideas into one shot. Get a point-of-view (POV) shot from over the subject's shoulder.



5

UNUSUAL/ALTERNATIVE

What else should the viewer know? Be imaginative: stand on a chair, crawl on the floor, vary what is in the foreground or background. The particulars will change based on the location of the story.



6

INTERVIEW

Additional shot - interview the subject to get good usable audio for voiceover and to intercut with b-roll.

WALDO

WALDO stands for wide, angled, low, linking, depth, opposite. It is a shot sequence for shooting video in the field. The shots are creative but also have very practical purposes behind them.

WIDE

Shooting from a distance provides context and perspective. It shows the viewer the big picture. It establishes location.



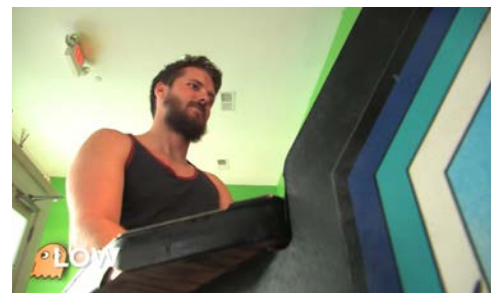
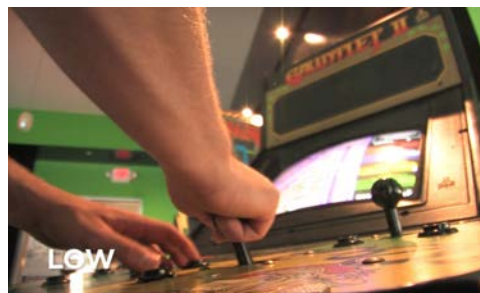
ANGLED

When you shoot everything from directly in front, it takes away depth and also seems safe, and sometimes pretty bland. Shooting things like buildings, and especially signs from an angle makes for a more interesting visual.



LOW

Shooting from ground level, or even knee-level, gives viewers a different perspective. Put the camera on the ground to get the feet passing by during the parade. The same approach in your school's hallways can make for an interesting shot as kids walk by on their way to class.



LINKING

Maybe the most difficult of the WALLDO shots to do well, this requires movement of the camera. It is a shot that links two related objects or subjects by panning from one to the other. This shot is used when it is hard to get the two objects in the frame at the same time. Maybe you follow a jogger running to your left, and as he passes by the “Relay for Life” sign, you stop on the sign. You have now linked the participant with the cause he is running for. Rack focuses can also link two objects in a creative way.



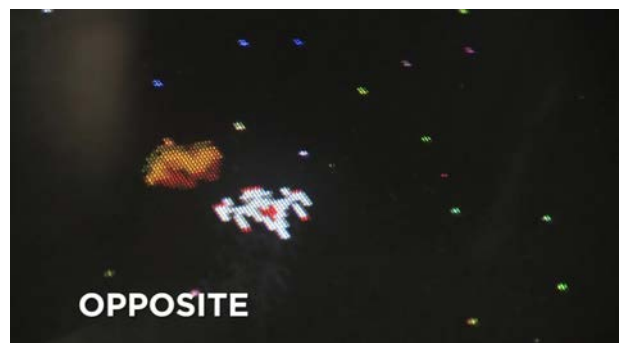
DEPTH

One of the easiest, but most important WALLDO techniques. Find foreground objects to put in your frame when you shoot. They allow you to add depth to the visuals. For example, a burning building is easy to shoot. But think of the drama you add when you shoot that building with the owner in the foreground, watching his property burn. On a less dramatic level, shooting the outside of your school with branches in the foreground adds depth and makes the shot more interesting.



OPPOSITE

This is the reverse angle in video, or the “reaction” shot. The opposite of the running back scoring a touchdown is the shot you get when you turn around and show the cheering crowd. Shooting a guest speaker from in front is the standard shot, but you add a great and unique perspective by shooting from behind her as she speaks, providing her point of view as she looks at her audience.



TIP

After mastering these shots, combine them. Think about how you can shoot both angled and depth shots at the same time, or low and opposite.

THE SCRIPT

Writing a script should be the final step in creating an entire news package. Long before you sit down to write out the script, you should be thinking of sound bytes and ways to structure your story. News packages need to have a beginning, middle, and an end, as well as characters. Be thinking of the direction you want it go as you shoot video and conduct interviews. Once you have enough audio and video for your story, you are ready to begin:

- Separate the script into two columns. On the left side, write video. On the right side, audio. Because you are writing for a visual medium, it is vital to separate out what the audience will see and what they will hear.
- Choose sound bytes that are emotional, provide an interesting opinion, or help your story along. As you choose these sound bytes, mark the time on the tape next to the sound byte you write out so the editor can find it easily.
- Write voice-overs that you, the reporter, will say to push the story along. The voice-overs should not stick out, but rather sound natural with the story.
- Weave sound bytes and voice-overs together to create a cohesive audio section to your story.
- Find places to put natural sound, which is strongly connected with video.
- Write down video you have that complement the audio. You will have a large selection from shooting B-Roll in the field. Mark times next to the video so the editor can find it easily.
- Read over your script and make sure it sounds natural, follows the guidelines of a story, and is easy to read so the editor will have an easier time editing it later.
- Once the script is completed you are ready to go into the sound booth and record your voice-overs.

BROADCAST WRITING

You might argue it's about words. You could contend it's conceptual. You may claim it's an art or an inborne talent. Perhaps you'd say it doesn't matter. What is "it"? "It" is broadcast writing, and it's really not as complex as it may seem. It's simply a communicative process. It's a process so unique that Andy Rooney once said, "No one speaks as he writes or writes as he speaks; writing for broadcast is a compromise between the two." It is unique but it can be learned. How? The same way you'd develop other skills – by repetition ... by practice ... by learning the rules and applying them until they become second nature – but never assumed. That's where this style guide comes in. It's designed to be your guide to improve your broadcast writing skills. Consider this a formal welcome to the wonderful world of broadcast writing!

WRITING FOR THE EAR

David Brinkley once said that the ear is the least effective way to receive information. We may read well, and we may even receive the information we read well, but we're terrible listeners. Listening is a totally different way to receive information. As a broadcast writer, your challenge is to format that information for your listeners' ear so they can understand it the first – and most likely only – time they'll hear it.

Note: Beware of "it"! It may be a vague pronoun!

Note: Look closely at Jefferson's quote. Can you find four words to edit out without changing the meaning?

THE SIX "CS"

To help ensure you can successfully communicate using broadcast copy, you must learn and apply the six "Cs": clear, concise, conversational, complete, current, and correct.

CLEAR:

You must ensure your audience understands your copy the first time they hear it. Your listener cannot go back and read it. Work at writing in a simple, understandable style; write to express an idea, not to impress your audience. Basically limit sentences to one main thought. Don't make your listener work to

understand your copy. Most won't bother.

BASICS OF GOOD NEWS VIDEO

Make the subject matter meaningful

Every picture has sound - draws people to video

motion = emotion

shaky video = amateur

zoom with your feet- not with the lens

visual appeal

unique access

characters - "Tell me about"

if they say it, show it

Every action has a reaction

<https://www.jeadigitalmedia.org/2014/02/19/video-101-shooting-good-b-roll/>

<https://www.youtube.com/watch?v=A7wnhDKyBuM>

https://docs.google.com/document/d/13WKmGQnkMiNDRKJw-2JClu4ASPaOX9RP0VwZx5m_F0c/edit

<https://www.youtube.com/watch?v=uqwBh32GSyk&feature=youtu.be>

<https://www.dongoble.com/broadcast-curriculum.html>

<https://www.dongoble.com/online-broadcast-lessons.html>

AUDIO STORY TYPES

Each news organization may have its own terminology to describe the various types of stories it presents. The types are usually defined by the categories of content by which they are presented. Here is a list of common types:

- Reader. The reader is a text only story the presenter reads. Often quite short.
- Reader with graphic. This is a reader delivered by a presenter in which a graphic appears, often behind and over the shoulder of the presenter. Sometimes the graphic can take the entire screen while the text is read. The graphic can be a drawing, map, or other illustration or a still photo.
- Voice-over (VO). The voice over story contains video that is shown while the presenter reads the text for the story. The VO will usually be longer in time than the readers, but shorter than the package stories.
- Sound-on-tape (SOT). This title is carried over from the technology that presented video and audio on video tape. Prior to that the term was sound-on-film. Now, in many news organizations the video and audio content is entirely digital; however, the term is useful. It describes an interview excerpt or other sound element that is introduced by the presenter.
- Package. The news package is a video or audio story delivered by a reporter. The bulletin presenter reads an introductory sentence or two, often about the importance of the story and perhaps the major facts that would appear in a newspaper headline or lead paragraph. The presenter then introduces the reporter by name saying the reporter has more or has the details. The package usually contains multiple sources and perhaps multiple locations from which the video or audio was recorded. The video story may or may not include a stand-up.
- In the stand-up the reporter is shown at one of the locations of the story illustrating, demonstrating or describing some part of the story that is related to the location. The stand-up can come anywhere in the story – beginning, middle or end. It is somewhat more likely to be in the middle of a story to enable the scene to shift from one location to another. In that way the stand-up is a transition device. It may also appear at the end. In this case the reporter summarizes the story and often describes next steps that may happen.
- Tease. A tease is a brief piece of audio or video usually presented in the opening or at transition points of the bulletin. It functions as a headline to show what is upcoming in the program. For the video tease, the presenter usually reads a sentence of text. In this way the tease is a form of voice-over; however, much shorter. The audio tease can be introduced or followed by a sentence of explanation from the presenter.
- Story. This describes a text-only version of the story the reporter has been working on. It would appear on the organization's web site. The story might be produced as a single piece or broken into chunks of copy, depending on the design requirements of a particular web site or story category.
- Story and still. This is a text story accompanied by one or more still photos.
- Other types. News organizations may require the reporter to produce headlines, one-paragraph story summaries for the web site or SMS, or mobile news services.

AUDIO SCRIPTING

Truth be told, not every broadcast radio script looks the same, but there are elements every script should share in order to make sure nothing goes wrong in the editing or mixing process. The script's purpose is to communicate with the talent (those who may be doing the reading of lead-ins) and producers who may be editing the audio. This should provide a sense of the basic components of a podcast/radio script.

The real-life example is a story by NPR Congressional Correspondent Ailsa Chang about "regular order."

First listen to the NPR audio story "McConnell's Call For 'Regular Order' May Not Mean What It Used To" attached in the Google Drive, then look at the excerpts below to see how it was scripted.

THE LEAD-IN

The lead-in as the name implies leads into the piece, this is designed for "talent", the on-air or in-studio anchor, to read. Since the anchor most likely did not do the reporting, or compose the story themselves, some notations are made in text to help guide the anchor. The lead-in should only be 1-3 brief sentences to introduce the story to the audience.

It's a phrase you'd normally hear only from Congress nerds. But it's increasingly common in conversations about the Senate this year. The phrase...is **REGULAR ORDER**. When he became Senate Majority Leader, Mitch McConnell promised he'd restore what he called "regular order" in that chamber. But Democrats have been accusing him of violating regular order ever since. NPR's Ailsa [EL-suh] Chang breaks down what this mystical phrase means and **WHY** it matters.

Notice the capitalized phrase "REGULAR ORDER" and "WHY" - the reporter is indicating that the anchor reading the lead-in should emphasize those words.

The script also offers a pronouncer — [EL-suh] — which is critical for any names for which the pronunciation is not obvious. Write out the word phonetically and note which syllable should be stressed.

Punctuation is also important within the lead-in since it guides the anchor's pacing.

THE BODY OF A PIECE

The body of a piece is composed by the "By-line" - that is the reporter who is actually compiling the piece, doing the reporting on the street.

The body is divided into two distinct portions: **tracks** (the reporter's narration) and **acts** or "actualities" (the words other people are saying). In the script itself there are a few commonly accepted ways to differentiate the two.

Here change does it simply by bold-facing her acts and including the speaker ("McCain" for example).

Another approach is to set off acts by enclosing the transcribed text using brackets [].

TERMINOLOGY

Tracks or trax - the reporter's narration

Actualities or acts or ax - the words of other people

Ambiance or ambi - this is background sound that adds detail to the story, but is not the focal point, it should not distract from the act or track

Natural sound or nat - this is sound that is the focal point, it is often an auditory attention getter and should be the forefront of the audio if it is being used.

When you listen to senators talk about "regular order" – it sounds like this fabulous, amazing thing. For Republican John McCain of Arizona, regular order is about getting stuff done.

McCain: Regular order leads to a conclusion, a final vote.

For Democrat Ben Cardin of Maryland, it's about reaching across the aisle.

Cardin: It's respect for each member of the Senate, and the traditions of the Senate, where we try to reach some common ground, a broader consensus.

Ambient and natural sound are notated by enclosing a brief description of the sound in a set of double arrows << >>.

HOW LONG IS THAT ACTUALITY?

It's a good idea to indicate how long each actuality is and how long you'd like the ambiance to be heard. This will help you time out your piece and ensure the producer mixes your piece properly.

This is done just by noting in parenthesis - the length of the act -

For an actuality:

OBAMA: I am the son of a black man from Kenya and a white woman from Kansas. (:10)

And for ambiance:

<<LOUD APPLAUSE — post in the clear for :04 then fade under>>

HOW TO INDICATE NOTES ABOUT PRODUCTION AND MIXING

Typical audio script notation uses italics to note audio production/ mixing plans.

The amendment is not agreed to...

<<crossfade...>>

The amendment is not agreed to...

<<crossfade...>>

Under previous order requiring 60 votes for the adoption of this amendment, the amendment is not agreed to. <<fade under...>>

Change explains here that three pieces of tape should be mixed together:

"Crossfade" indicates one piece of tape fading out as the other fades in

"Fade under" tells the producer to — elegantly — lower the volume on the sound until it's gone

OTHER COMMON MIXING TERMS INCLUDE

In the clear - When sound is in the foreground without competition from any other sound. Used for natural sound or actualities. (E.g. A reporter's mixing instructions might say, "Maintain nat of gunshots in the clear for 4 secs.")

Fade (in, out, up, down, under) - To adjust the volume of sound from low to high or high to low at a gradual pace.

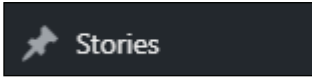


POSTING TO NCHSINKSPOT.COM

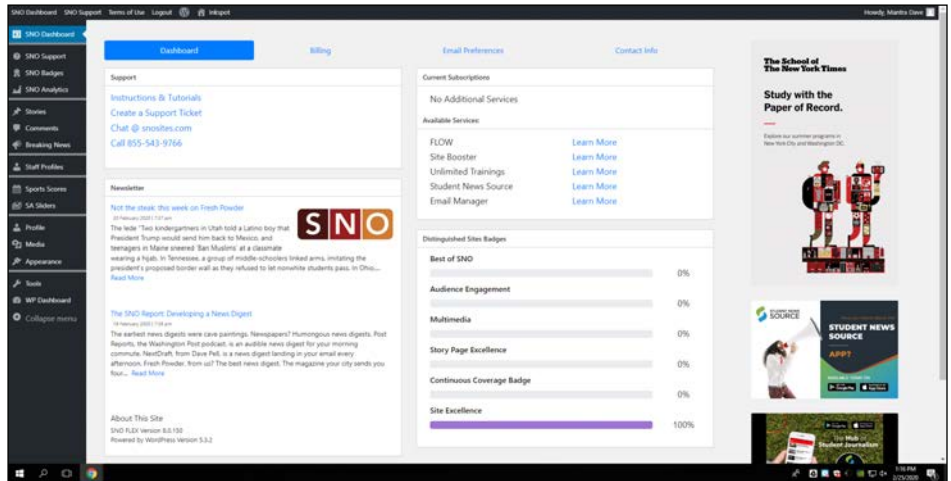
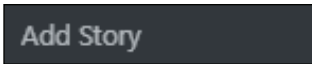
1. Login to [NCHSinkspot.com](https://nchsinkspot.com)

The log in button is on the very bottom of the home page. Your username is your first and last name (eg: Iron Ike)

2. Click on the “Stories” tab on the left sidebar



3. Click on “Add Story” tab



4. Write Headline

Web headlines are straight-forward and matter-of-fact with searchable words. Headlines are written in down-style.

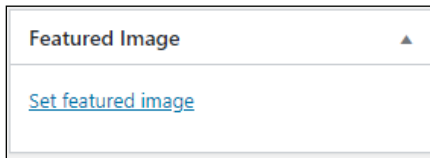
5. Insert Story

Copy and paste your story from wherever you’ve saved it. Make sure the story is single-spaced, make sure there are no indents (tabs), and that you have edited your story thoroughly. Each paragraph should be spaced apart once.



6. Insert Feature Image and Set Feature Image Location

See following pages for detailed instructions for inserting images/image galleries.



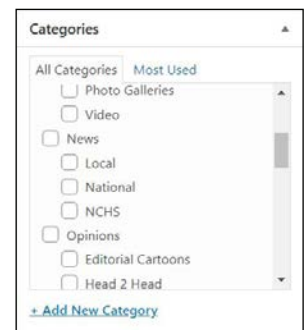
7. Categorize

Check the appropriate category boxes that apply to your story or multimedia piece. Make sure to check the parent and children categories.

For example, if you wrote a news story about an NCHS event, you would check the: News, NCHS.

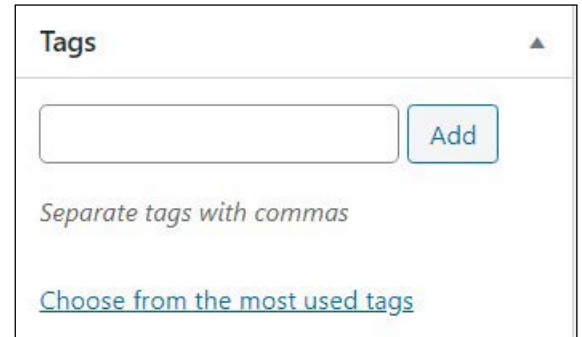
Uncheck “Uncategorized.” You need to complete this step for the story to appear live on NCHSinkspot.com

Check “Showcase” - this places the story in the scrolling carousel atop the web page.



8. Tag

Tag each source, person quoted or mentioned in the story. Include a few words on the topic of the story like “Earth club”, or “Battle of the Bands”, etc.



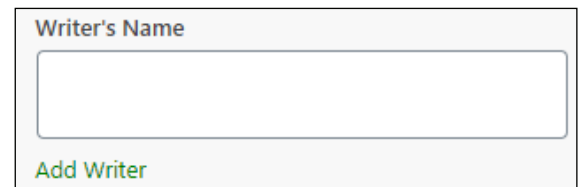
Tags ▲

Separate tags with commas

[Choose from the most used tags](#)

9. Add Writer's Name

This should be the same name you used in your staff profile. Click “Add Writer” if this story was written collaboratively.

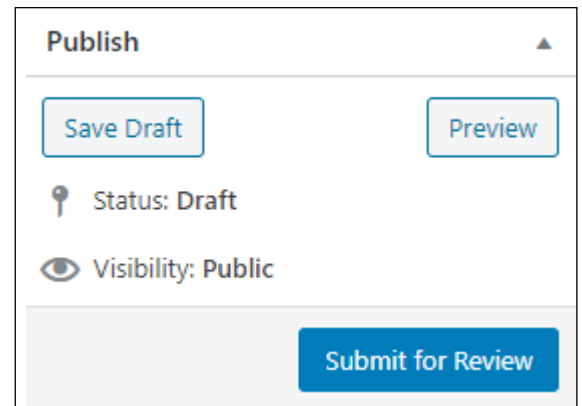


Writer's Name


[Add Writer](#)


10. Click “Submit for Review”

If you don't, the person who approves stories will not know there is a story they need to publish. This is the most important step.



Publish ▲

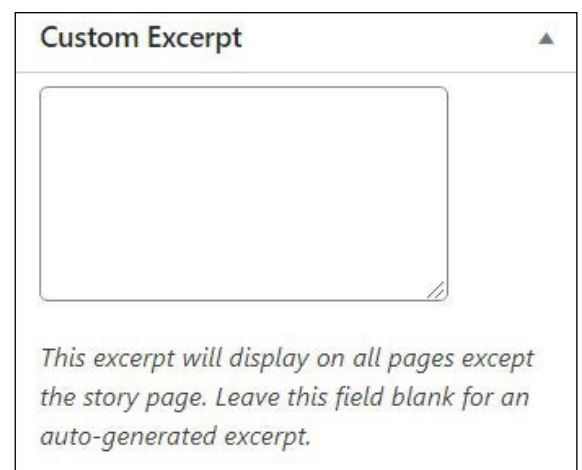
 Status: Draft

 Visibility: Public

ADDITIONAL STEP FOR MULTIMODAL/NON-TEXT STORIES

Create Custom Excerpt

This text will display on all pages except the story page. This provides a preview on the homepage and category pages.



Custom Excerpt ▲

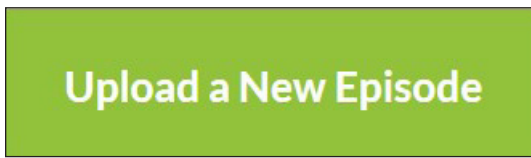
This excerpt will display on all pages except the story page. Leave this field blank for an auto-generated excerpt.

NOTE

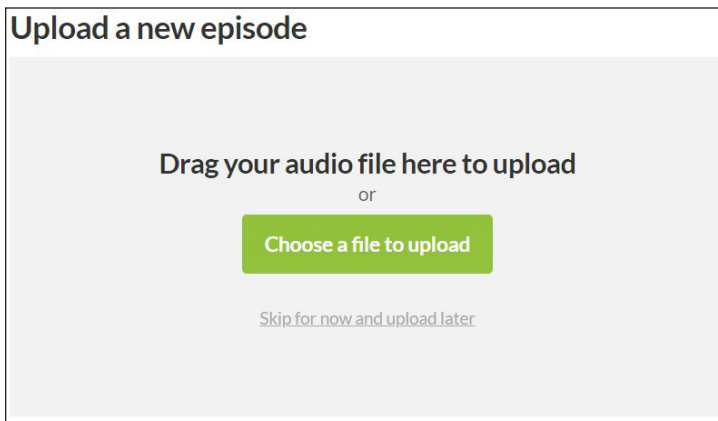
You can click “Preview” at any point to see what your story will look live visually when live.

Follow the steps below to upload a podcast or audio story to the Inkspot's hosting site.

1. Login to [Buzzsprout.com](https://buzzsprout.com)
2. Click **Upload a New Episode**



3. Drag your audio file into the **Upload a New Episode** box or click **Choose a File to Upload** and select the appropriate audio file



4. Type the episode title using the following format - Series Title: Episode Number - Episode Name
 - Use Upstyle - capitalizing all words with the exception of articles, prepositions, and conjunctions
 - For the episode number - spell out the word, do not use the numeral**Example:** Social Buddies: Episode Two - Sledding and the Forge



5. In the **Episode Description** box, write a 2-3 sentence summary of the content of the episode. Identify the hosts, the guests, and the topics of discussion. This essentially is where you are marketing the audio to the audience. This is information can be used in the Custom Excerpt section when uploading to NCHSinkspot.com.



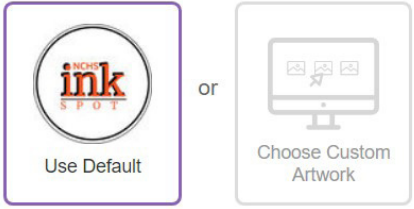
Example:

The Social Buddies sit down with three high school seniors to learn about their zodiac signs and take a trip to search for Chris Rock who was in town filming an episode of 'Fargo.'

6. Choose **Episode Artwork** - use the

podcast series sig logo by selecting **Choose Custom Artwork** and uploading the image. Podcast artwork is located: *Newspaper Drive-Graphics-Inkspot Graphics...-Sigs*

Episode Artwork



Between 1,400 and 3,000 pixels square (jpg or png)

You may use the default Inkspot circle logo if this is a one off episode and not part of a series.

7. Enter the numerals for the season and episode number

Season # <input type="text"/> 1, 2, etc.	Episode # <input type="text"/> 1, 2, etc.
---	--

8. Under the **More Episode Settings** option you may add additional information such guest names and tags. Tags are descriptors that help search algorithms identify the podcast's content.

More Episode Settings

The items below are optional and don't have to be completed. Also, some can have impacts on how your episode displays so be sure to understand what they do before setting them.

Artist / Guest

Summary

Will show in place of the description in some apps.

Custom Episode Webpage

Updates share links to point to your own webpage.

Tags

Separated by a comma.

9. Click **Save Episode Details**.

Save Episode Details

10. Determine when you would like to publish - leave unpublished, immediately, or schedule for future. You can make an unpublished episode live at anytime by returning to the individual episode page.

When do you want to publish?

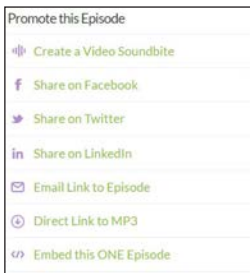
- Leave Unpublished**
Manually publish when you're ready.
- Publish Immediately**
Goes live after processing is complete.
- Schedule for future**
Pick a date and time for release.

Episode is **Not Live**

Publish: Mar. 03, 2020 @ 5AM [Edit](#)

Publish

11. Select **Embed This One Episode** from the Promote this Episode sidebar on the lower right-hand side of the page.

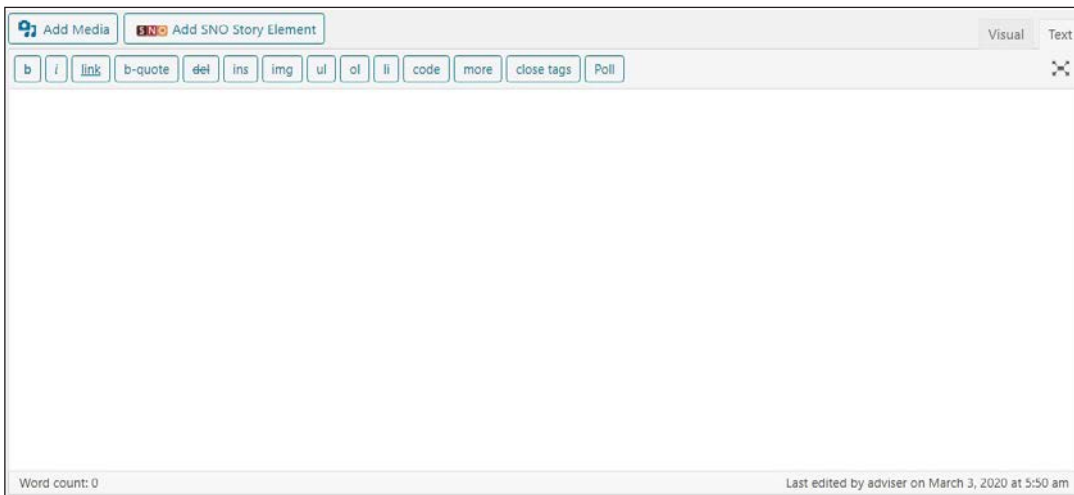


12. Click **Copy Embed Code**

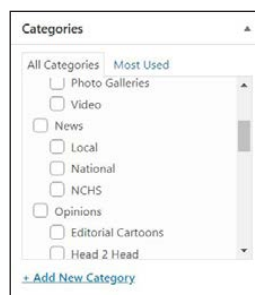
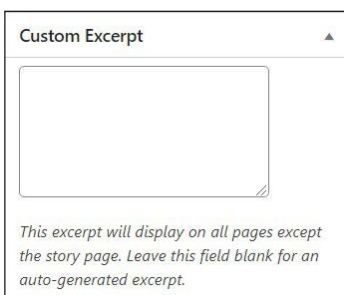
13. Log in to NCHSinkspot.com and click the Text tab at the top right of the story box. Paste the embed code into this space. To center the embedded podcast player type <center> before the embed code and </center> after the embed code.

14. Complete the steps for [Uploading a Story to SNO](#)

- Make sure to copy the podcast episode description into the **Custom Excerpt** box
- The headline should follow the title formatting from Buzzsprout with [podcast] added at the end



- Categorize the story as **Multimedia** and **Audio**



AUDIO STORY TYPES

AUDIO SCRIPTING

Truth be told, not every broadcast radio script looks the same, but there are elements every script should share in order to make sure nothing goes wrong in the editing or mixing process. The script's purpose is to communicate with the talent (those who may be doing the reading of lead-ins) and producers who may be editing the audio. This should provide a sense of the basic components of a podcast/radio script.

The real-life example is a story by NPR Congressional Correspondent Ailsa Chang about "regular order."

First listen to the NPR audio story "McConnell's Call For 'Regular Order' May Not Mean What It Used To" attached in the Google Drive, then look at the excerpts below to see how it was scripted.

THE LEAD-IN

The lead-in as the name implies leads into the piece, this is designed for "talent", the on-air or in-studio anchor, to read. Since the anchor most likely did not do the reporting, or compose the story themselves, some notations are made in text to help guide the anchor. The lead-in should only be 1-3 brief sentences to introduce the story to the

It's a phrase you'd normally hear only from Congress nerds. But it's increasingly common in conversations about the Senate this year. The phrase...is REGULAR ORDER. When he became Senate Majority Leader, Mitch McConnell promised he'd restore what he called "regular order" in that chamber. But Democrats have been accusing him of violating regular order ever since. NPR's Ailsa [EL-suh] Chang breaks down what this mystical phrase means and WHY it matters.

audience.

Notice the capitalized phrase "REGULAR ORDER" and "WHY" - the reporter is indicating that the anchor reading the lead-in should emphasize those words.

The script also offers a pronouncer — [EL-suh] — which is critical for any names for which the pronunciation is not obvious. Write out the word phonetically and note which syllable should be stressed.

Punctuation is also important within the lead-in since it guides the anchor's pacing.

THE BODY OF A PIECE

The body of a piece is composed by the "By-line" - that is the reporter who is actually compiling the piece, doing the reporting on the street.

The body is divided into two distinct portions: **tracks** (the reporter's narration) and **acts** or "actualities" (the words other people are saying). In the script itself there are a few commonly accepted ways to differentiate the two. Here change does it simply by bold-facing her acts and including the speaker ("McCain" for example).

Another approach is to set off acts by enclosing the transcribed text using brackets [].

TERMINOLOGY

Tracks or trax - the reporter's narration

Actualities or acts or ax - the words of other people

Ambiance or ambi - this is background sound that adds detail to the story, but is not the focal point, it should not distract from the act or track

Natural sound or nat - this is sound that is the focal point, it is often an auditory attention getter and should be the forefront of the audio if it is being used.

When you listen to senators talk about "regular order" – it sounds like this fabulous, amazing thing. For Republican John McCain of Arizona, regular order is about getting stuff done.

McCain: Regular order leads to a conclusion, a final vote.

For Democrat Ben Cardin of Maryland, it's about reaching across the aisle.

Cardin: It's respect for each member of the Senate, and the traditions of the Senate, where we try to reach some common ground, a broader consensus.

Ambient and natural sound are notated by enclosing a brief description of the sound in a set of double arrows << >>.

HOW LONG IS THAT ACTUALITY?

It's a good idea to indicate how long each actuality is and how long you'd like the ambience to be heard. This will help you time out your piece and ensure the producer mixes your piece properly.

This is done just by noting in parenthesis - the length of the act -

For an actuality:

OBAMA: I am the son of a black man from Kenya and a white woman from Kansas. (:10)

And for ambience:

<<LOUD APPLAUSE — post in the clear for :04 then fade under>>

HOW TO INDICATE NOTES ABOUT PRODUCTION AND MIXING

Typical audio script notation uses italics to note audio production/ mixing plans.

Change explains here that three pieces of tape should be mixed together:

The amendment is not agreed to...

<<crossfade...>>

The amendment is not agreed to...

<<crossfade...>>

Under previous order requiring 60 votes for the adoption of this amendment, the amendment is not agreed to. <<fade under...>>

"Crossfade" indicates one piece of tape fading out as the other fades in

"Fade under" tells the producer to — elegantly — lower the volume on the sound until it's gone

OTHER COMMON MIXING TERMS INCLUDE

In the clear - When sound is in the foreground without competition from any other sound. Used for natural sound or actualities. (E.g. A reporter's mixing instructions might say, "Maintain nat of gunshots in the clear for 4 secs.")

Fade (in, out, up, down, under) - To adjust the volume of sound from low to high or high to low at a gradual pace.



ANNOUNCING TIPS

BEFORE THE BROADCAST

1. Research a night or two in advance in order to become more familiar with teams, players, etc.
2. Find a method that works for you, makes memorizing/distributing information easier
3. Gather background information from players, coaches, something like that
4. Make yourself familiar with rules of the sport you're broadcasting
5. Talk to your partner sometime before the game
6. Make sure you can pronounce the names. Even the last people off the bench.

ANNOUNCING THE GAME - OPENING

1. Create a plan with your partner so they know what to expect
2. If you struggle with intros, write yours out
3. Do not mention all of the things you researched in the first 10 minutes of a broadcast, spread it out throughout the game
4. Set the stage: Who's playing, the lineups, where at, records, who's heading what direction, even who's wearing what
5. Find the theme of the game, or establish a storyline. Whether it's a rivalry game, playoff, something else, and stick with that theme throughout the entirety of a broadcast
6. Get your notes and player names into a position where you can easily see them

ANNOUNCING THE GAME - DURING THE ACTION

1. Talk about your background gatherings periodically throughout games, preferably during slow moments
2. Show enthusiasm in your calls, from the big plays to the highlight reel ones, match the play's excitement
3. Mention co-announcers name often to give off that conversation feel in your broadcast
4. Don't just read off stats, but say them in a way where it sounds as if you already know them
5. Keep a constant tone in your voice
6. Avoid asking your partner questions, such as "What do you think the Knights need to do to win this game?" while their losing 2-1 with 15 minutes left in soccer
7. Don't use words like "Here" or "There", can be left out of your call
8. Try to not guess what the call is on the field, wait for the ref's official call
9. Stay away from apologies

ANNOUNCING THE GAME - PLAY-BY-PLAY

1. Don't say the players numbers when making a call. Ex: "And number twenty Collins makes the play!"
2. Expand your vocabulary. Ex: Made shot in basketball: Puts it in, bang, knocks it in, lays it in, banks it in, etc.
3. Consistently mention time and score, even if it's shown on screen
4. When the action picks up (like when basketball has it on offensive end, or soccer team has it in the opposing team's half and is attacking), play-by-play takes over
5. Remind the audience who they're listening to

ANNOUNCING THE GAME - PLAY-BY-PLAY

6. Match the flow of game with your style. Basketball=Fast. Baseball=Slow
7. Lead into color commentator to get them more involved. Ex: "Adam, this Knights team just can't seem to get any long possessions going."
8. If you don't know player's name after key moment, fill the space with team name until you find out who it was

ANNOUNCING THE GAME - COLOR

1. After a score, or during a slow moment, color announcer takes over
2. Color includes: Key stats, interesting information you brought in, analyzing the previous play, how the game has played out
3. Don't say "but" - what follows usually isn't worth saying

-
4. Once PbP gets done with call of a score or key moment, break down what you saw in the previous incident
 5. Have fun in your analysis, what audiences enjoy most in color commentators nowadays
 6. Try not to correct your partner every time they get something wrong

HOW TO IMPROVE

1. Do as many broadcasts as you can
2. Doing sports that you're not comfortable with are the ones that help you grow the most
3. Listen to professionals, and how they handle every situation
4. Practice on your own. Ex: Mute the game, and call it yourself
5. Tune into your fellow students' broadcasts, and those you've done in the past, and learn from them
6. Ask questions, reach out to people
7. You never know everything, you can always keep improving no matter what level you're at





HOW TO CREATE A MULTIPLATFORM DESIGN

If you are a web designer, you increasingly find yourself designing graphics to appear on multiple platforms (like Instagram, Facebook, and Twitter...) or for viewing on a variety of screens (tablets, laptops, phones...). Thus requires a design to be laid out with different height (H) and width (W) dimensions, since each platform, device, app has its own unique HxW specifications.

Photoshop provides an ideal environment for dealing with designing graphics with multiple dimensions. To improve the design process, Photoshop uses **artboards** which provide a flexible canvas on which you can lay out designs with different dimensions. For example, while designing a website, you can use artboards to view designs for different pages side-by-side and how they will appear on different devices or to generate images for different social media platforms (**Figure 1**).

ABOUT ARTBOARDS

Artboards help streamline your design process by giving an infinite canvas on which you can lay out designs for different platforms. While creating artboards, you can choose from a wide variety of preset sizes or define custom artboard sizes. Artboards are useful even if you normally design for just one screen size.

You can think of an artboard as a special type of layer group. An artboard clips the contents of any contained elements to its boundaries.

The hierarchy of elements in an artboard is displayed in the Layers panel, together with layers and layer groups (**Figure 2**). Artboards can contain layers and layer groups, but not other artboards.

Visually, artboards serve as individual canvases within a document. Any layers in the document not contained within an artboard are grouped at the top of the Layers panel and remain unclipped by any artboards.

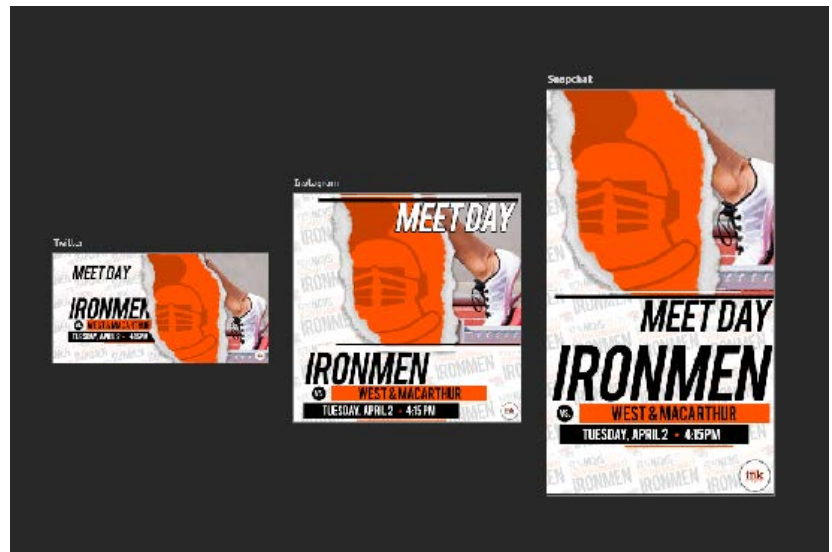


Figure 1: Artboards laying out a similar design for multiple social media platforms.

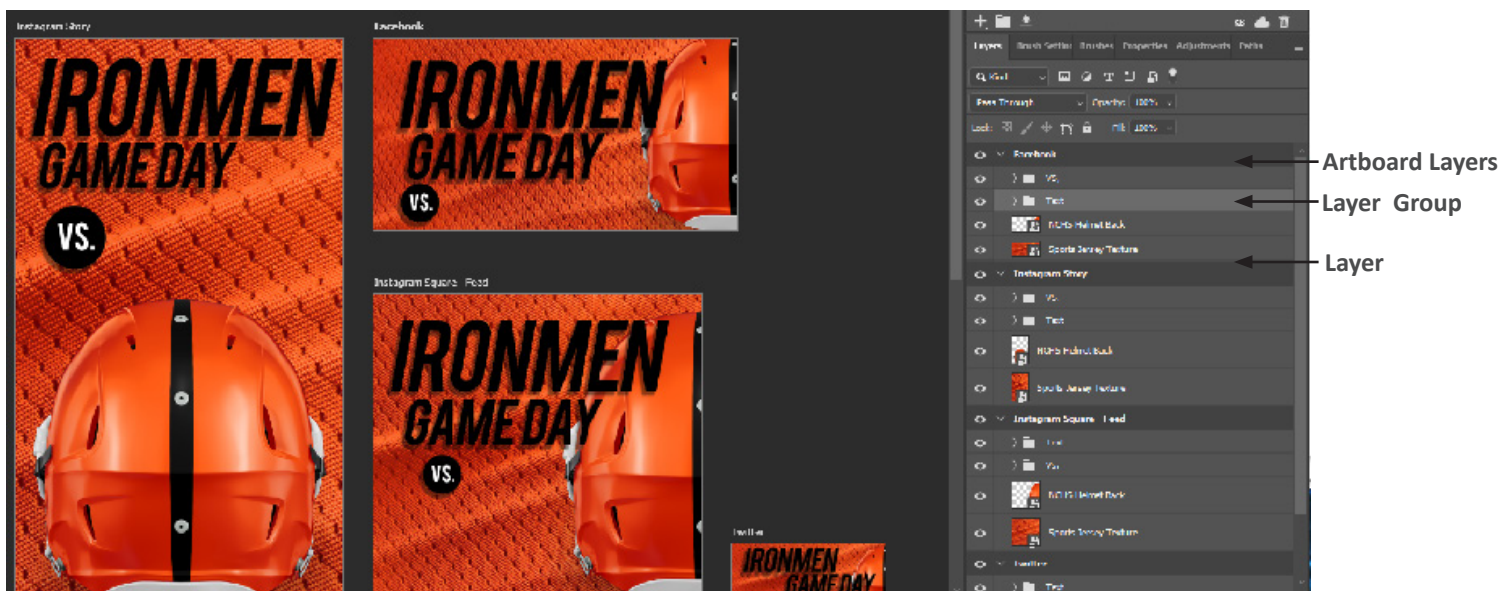


Figure 2: Artboards and layer hierarchy.

GETTING STARTED

In this guide, you will be practicing multi-platform design. The tutorial's asset files are located in the following location: **Newspaper Drive > 0. Files for In-Class Work > Choice Board Files > Photoshop Tutorial 2.**

NOTE: Make sure you are using Google Drive File Stream to access the Newspaper Drive. This will streamline how you download and save files to the Drive.

To use the files - **Right Click** and **Make a copy of that folder** for your self. Do not work with the originals, but save a copy to your student work folder. To see an example of what the finished product will be, open *football-responsive-layouts-completed.psd*.

CREATING AN ARTBOARD

The following steps describe a typical process when using Photoshop artboards to create a multi-platform design. The design process described here uses previously-prepared assets (art files, images, logos) located in the newspaper drive. In the future we will introduce how to use Smart Objects to make this process easier.

TO CREATE AN ARTBOARD

1. In Photoshop, select **File > New**. The New document dialog box opens (**Figure 3**).
2. In the **New** dialog box, specify a name for the document. For example, *football-responsive-layouts*.
3. There's a wide range of 35+ Artboard Size presets built into the top menu bar (**Figure 3**). But for now, we will be adding a custom-sized Artboard to this document.
4. This layout is for Twitter - Set the **Width** to 506 pixels and the **Height** to 253 pixels. A quick Google search will help you find up-to-date and recommended social media image sizes. Use the dropdown menu next to resolution if you need to change the dimension unit of measurement.
5. Check the **Artboards** box next to the orientation options.
6. Click **Create** to create the document. The individual artboard opens in the Photoshop document window.
7. Double-click the layer name for **Artboard 1** in the Layers panel and enter a new name. For example, name it *Twitter*, to reflect the intended screen layout.
8. Press **Enter** (Windows) or **Return** (Mac OS) to rename the layer. The artboard label is updated (**Figure 4**).

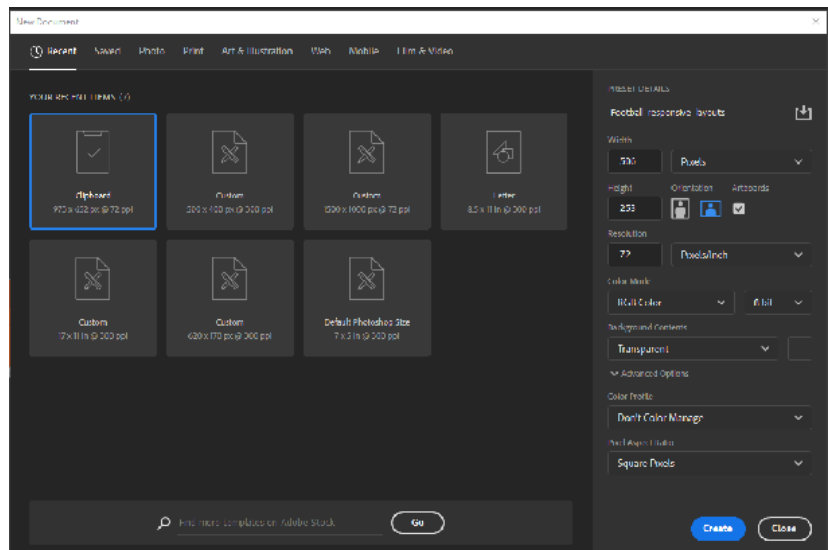


Figure 3: New document dialog box. Make sure to check "Artboards" box.

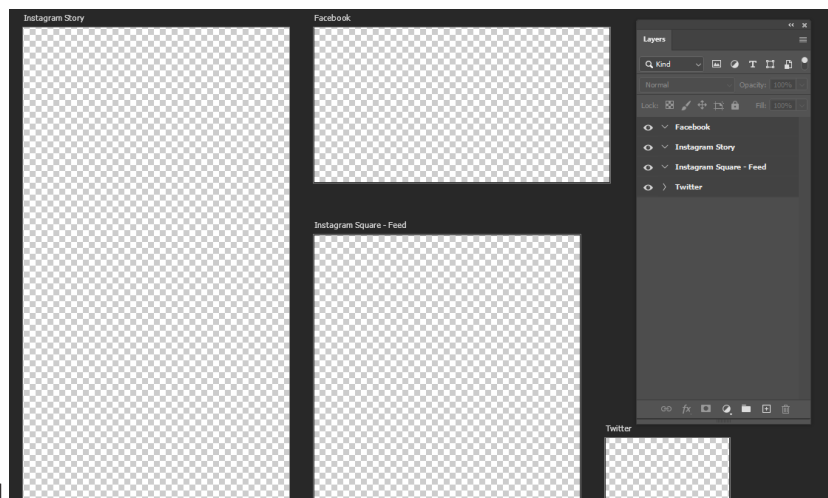


Figure 4: Four artboard with different dimensions, labeled for appropriate social media accounts.

9. In the **Tools** panel, click and hold the icon to select the **Artboard tool** (Figure 5).

10. Make sure **Smart Guides** are visible and active. If not, select **View > Show > Smart Guides**, and then select **Show Smart Guides** and **Snap To Smart Guides**. Smart Guides help you align shapes, slices, selections, and artboards. They appear automatically when you draw or drag a shape.

11. Draw another artboard on the canvas to the right of the first and use the Smart Guides to top align the artboards.

NOTE: When the Artboard tool is selected, + icons appear beside artboards. You can also use these to add new artboards to your document. This will duplicate the dimensions of your preexisting artboard.

12. Resize the new artboard by entering Width and Height in the artboard tool options bar (Figure 6).

Here are the dimension you will need:

Twitter: 506 px x 253 px

Instagram Feed (square): 1080 px x 1080 px

Instagram Stories: 1080 px x 1920 px

Facebook: 1200 px x 630 px

NOTE: If your dimensions are not in pixels (px) **right click** on the ruler at the top of the workspace to change your unit of measurement. If your Ruler is not visible use the hotkey combo **ctrl + R** or **View > Show > Ruler**

13. Create all four artboards and then in the Layers panel, rename them. The four blank artboards are ready for layout content (Figure 7).

14. Save the file - **File > Save**

15. Then, since you have just created a template for social media graphics dimension save a copy of the file by selecting **Save As**. Save the file as: **File > Save As social_media_responsive_layout_template.psd** in your student work folder (Figure 8).

16. Open your original File: **File > Open > football-responsive-layouts.psd**

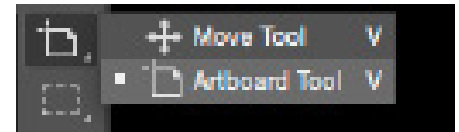


Figure 5: Four artboard with different dimensions, labeled for appropriate social media accounts.

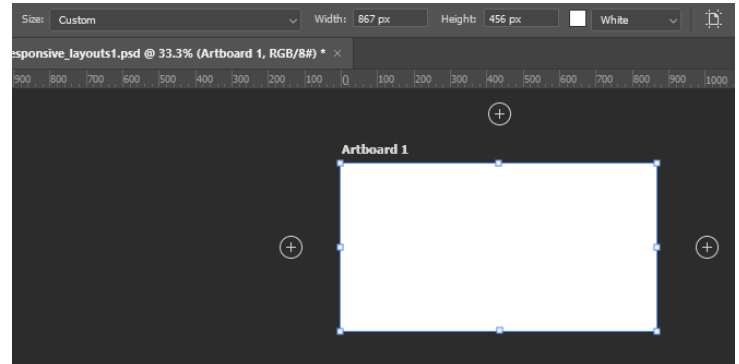


Figure 6: Artboard options bar, visible after drawing a new artboard using the artboard tool.

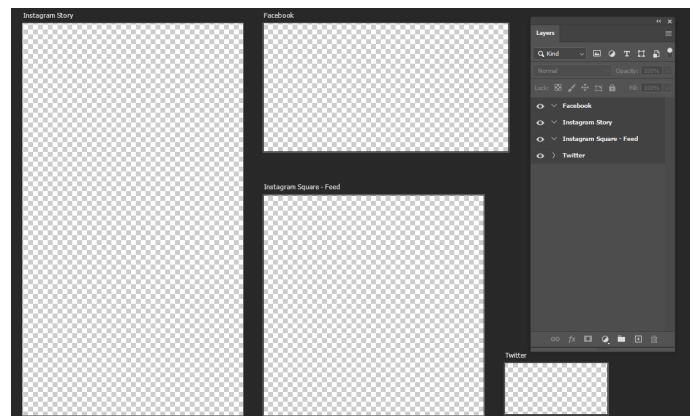


Figure 7: Four blank artboards with different dimensions, labeled for appropriate social media accounts.

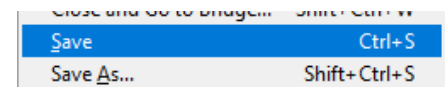


Figure 8: File Save (Ctrl+S) or clicking the Save button saves the file you were working with... Save As lets you save an existing file under a new name, creating a new file.

TO PLACE IMAGES, USE DRAWING, TEXT, AND SHAPE TOOLS

PLACING IMAGES

1. Select the *Sports Jersey Texture.jpg* image from the asset folder (**Figure 9**) and drag it onto the Photoshop workspace. The image will appear on whichever artboard you have selected in the Layers panel.

Alternative: Choose File > Place, select the asset you want to place, and click Place.

2. Resize the image to fill the entire artboard proportionally (**Figure 10**). To scale the image, drag a handle on the bounding box. When positioned over a handle, the pointer becomes a double arrow. **NOTE:** Newer editions of Photoshop (2019 and beyond) resize proportionally by default. Otherwise you may need to hold the **Ctrl, Shift, or Alt keys** while resizing (depending on which version you are using.)
3. To accept the scaling or placement of the image, click the Commit button in the options bar, or press **Enter** (Windows) or **Return** (Mac OS).
4. Complete this process for each artboard. Placing the background texture on proportionally on all four artboards (**Figure 11**).
5. Repeat the process of placing an image, this time using the file *NCHS Helmet Back.psd* - only place it on one of the artboards.
6. Resize the image to proportionally fit the artboard (**Figure 12**).
7. Save the progress you've made on the file. It is important to save frequently to protect against file loss if Photoshop unexpectedly quits. Make sure you know where you are saving the file and that you are not overwriting templates.

Google Drive File Stream (G) > Shared drives > NCHS Newspaper > 0. Files For In Class Work > Choice Board Files > Photoshop Tutorial 2 - Artboards

Figure 9: Four blank artboards with different dimensions, labeled for appropriate social media accounts.

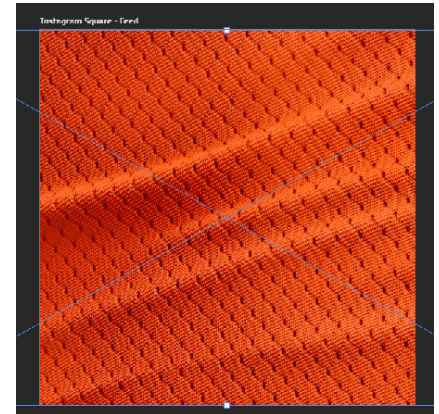


Figure 10: Resize to fill the artboard proportionally

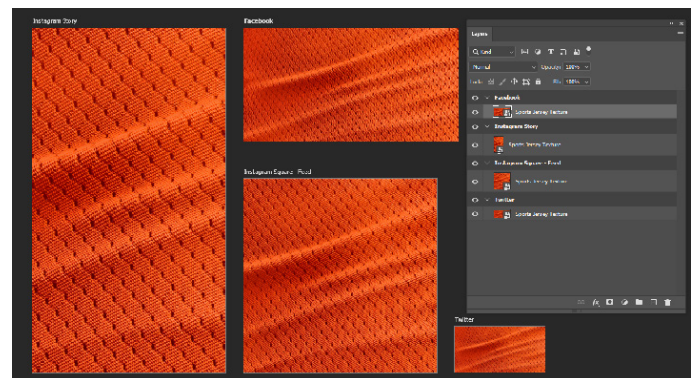


Figure 11: Backgrounds are placed and resized on all artboards - make sure to select each artboard layer to place image onto that specific artboard

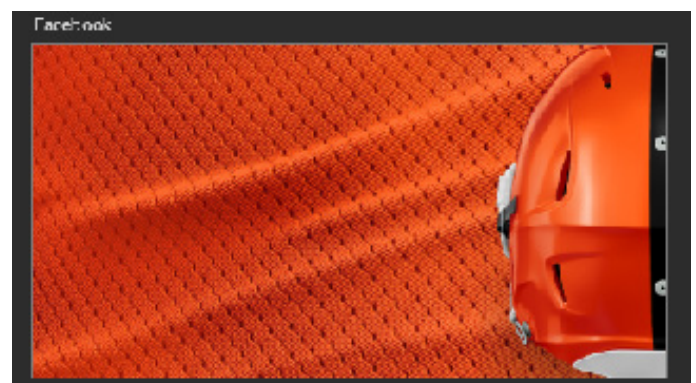
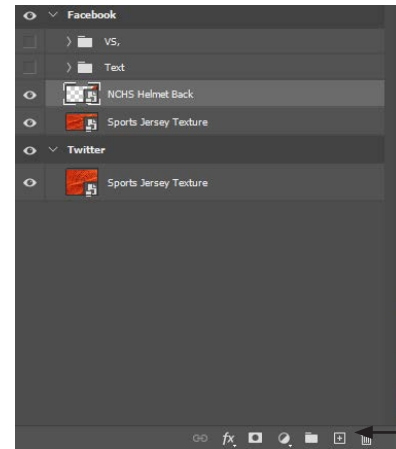


Figure 12: Helmet file placed creatively on the Facebook artboard.

8. On the **Layers** panel, select the **NCHS Helmet Back** layer and drag it on top of the **Create a New Layer** button (represented by the + sign inside of a square.) Clicking on this regularly creates a new blank layer, dragging a preexisting layer on to it will duplicate that layer.
9. You should now have another layer **NCHS Helmet Back**.
10. On the **Layer** panel, select the duplicate layer of **NCHS Helmet Back** and **drag and drop it** onto another artboard (**Figure 14**).
11. Resize the helmet proportionally by selecting **Edit > Free Transform** (Hotkey - **Ctrl + T**) and filling the artboard with the image creatively.
12. Repeat this step so all four artboards have the helmet placed proportionately (**Figure 15**).
13. Save your progress.



Create a New Layer

Figure 13: Use the Create a New Layer option to copy the helmet layer.

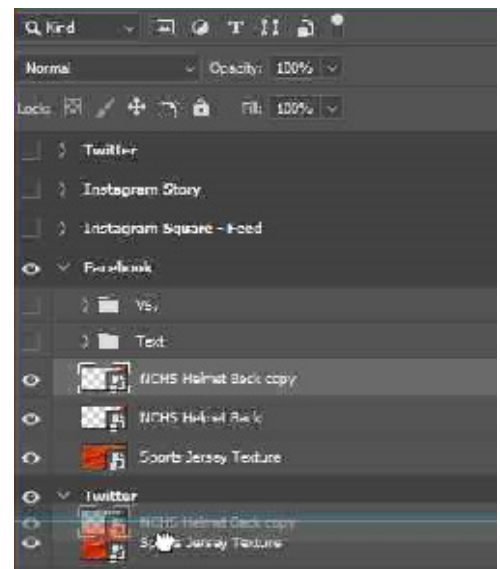


Figure 14: Place the copy of the Helmet layer onto another artboard by dragging and dropping.

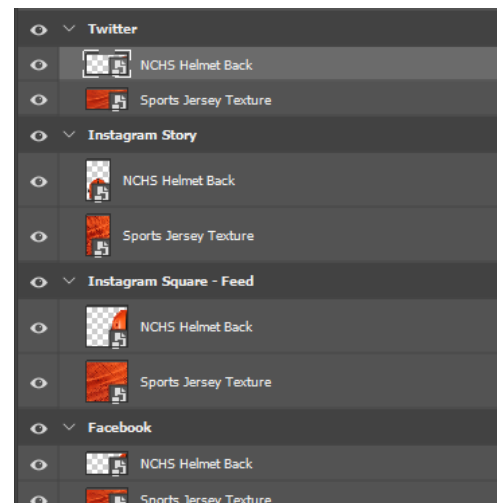
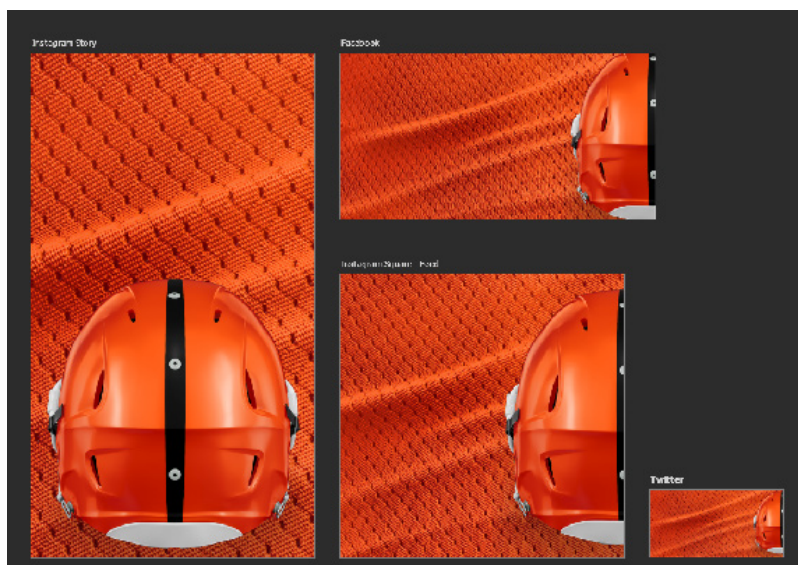
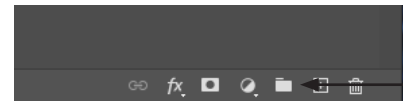


Figure 15: Repeat the duplicating and resizing steps until you have a helmet image on all four artboards.

MAKING GROUPS, USING TEXT, AND DRAWING SHAPES

1. Click the **Folder** icon on the bottom of the layer panel to create a new group. It will be named **Group 1** by default and will appear on the artboard you had selected (**Figure 16**).
2. Edit the group name by **Double Clicking** on the text of Group 1 - name it **Text**.
3. Select the Text tool (the T icon) from the tools panel (**Figure 17**). Click on an artboard where you want an autosizing text block to be located.
An auto-sizing text block expands horizontally as you type and shrinks when you remove text.
NOTE: Dragging the Type Tool is a different function than clicking. Dragging creates a fixed-width text block. A fixed-width text block maintains its size and allows you to control the width of the text.
4. Type '**Ironmen**'. Use the font options bar to apply font and color to the text on the artboard.
5. Use the **Text Properties** panel to change the font, the font size, and to set the font color (**Figure 18**).
6. With the Ironmen layer selected - click the **FX** option on the Layers panel and select **Drop Shadow** (**Figure 19**).
7. With the drop shadow menu open, set the parameters as follows: *Opacity: 44%; Angle: 55; Distance: 17 px; Spread: 11%; Size: 6 px* (**Figure 20**).
8. See **Figure 21** on the following page for an example of how the text may look.



Create a New Group

Figure 16: Click the Folder icon to create a new group

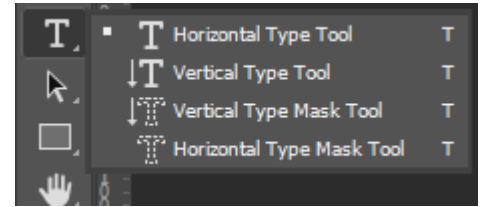


Figure 17: The Type tool sub-menu

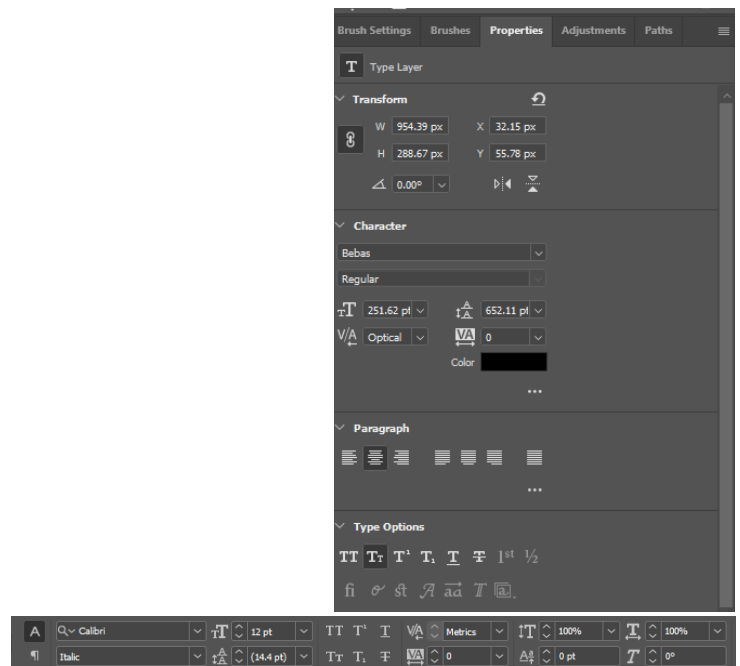


Figure 18: You can access the text options through the Properties panel or the Text panel

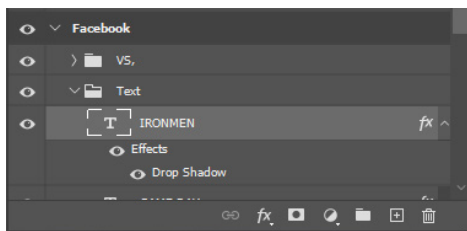


Figure 19: You can access the text options through the Properties panel or the Text panel

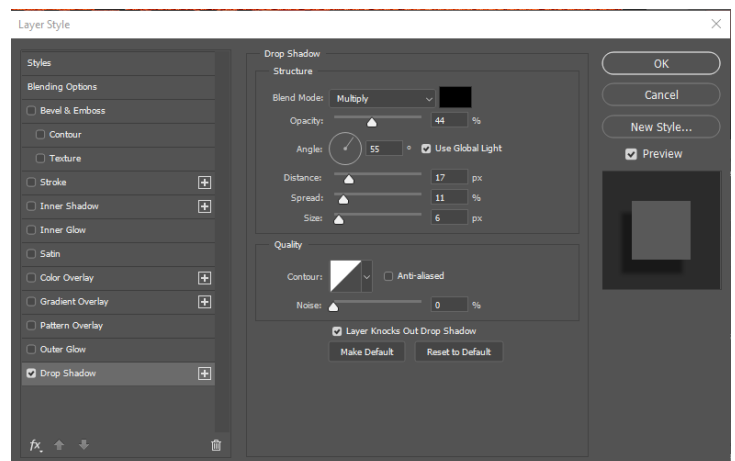


Figure 20: Drop Shadow settings

9. In the Layers panel, select the **Ironmen** layer and **duplicate** it by repeating the drag and drop process.
10. In the Layers panel, **Double Click** on the **T (Figure 22)** next to Ironmen to change the text on that layer. Change the text to **Game Day**. Double Clicking on the word Ironmen on the Layers panel allows you to rename the layer, not to edit the text.
11. Use the **Move** tool (**Hotkey v**) to adjust the placement of the Game Day layer.
12. Edit and adjust the sizing, color, etc. of the font.
13. You can now duplicate the **Text** group by **dragging and dropping** it onto the + icon on the bottom of the Layers panel and **dragging** the new groups onto additional artboards.
14. Resize (**Edit > Free Transform**) and move (**Move tool**) the layers to create a design look you like.



Figure 21: Background image and helmet layer placed, Ironmen text with drop shadow added.

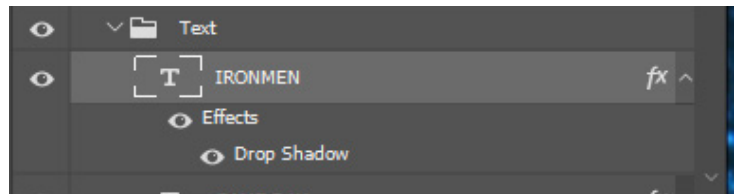


Figure 22: Double click on the T to be able to edit the text.

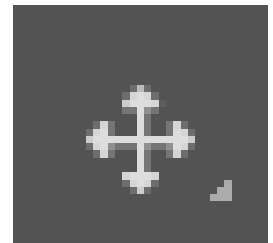


Figure 23: The Move tool.

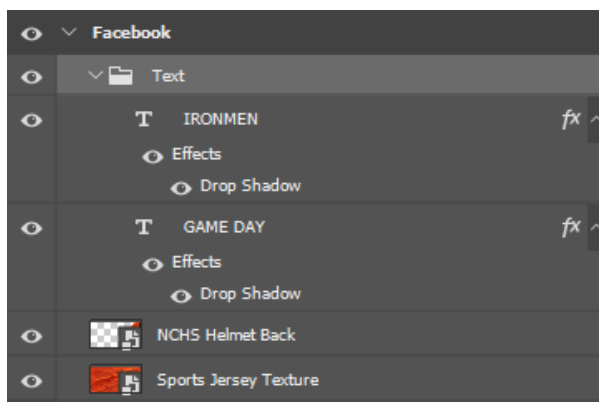


Figure 24: Text group after duplicating the Ironmen layer and editing the text.

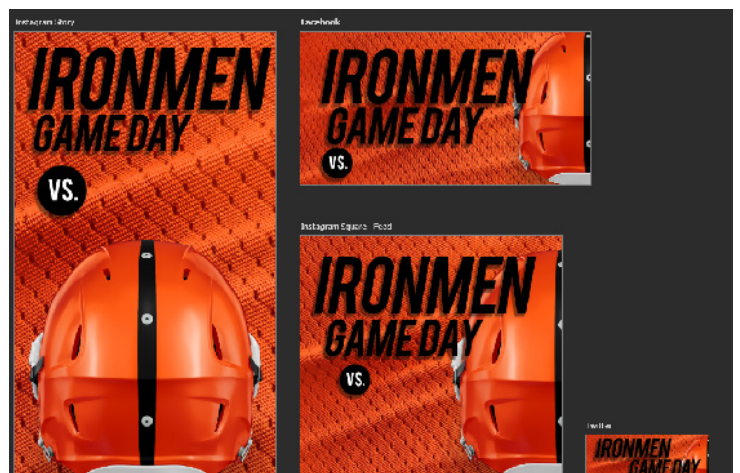


Figure 25: Four artboards completed using the tutorial steps.

INDESIGN

TEXT



ADD TEXT TO A DOCUMENT

Add text to a document by typing, pasting, or placing text from a word-processing app. If your word-processing app supports drag-and-drop, you can also drag text into InDesign frames.

For large blocks of text, the Place command [File > Place] is an efficient way to add text to your document.


When you place or paste text, you do not need to create a text frame first; InDesign will create one for you automatically.

CREATE A NEW TEXT FRAME AND INSERTING TEXT

1. Using the Type tool , click and drag to create a new text frame.
2. Use the selection tool  to double-click inside an existing text frame. The Type tool is selected automatically.
3. Begin typing.

INSERT PLACEHOLDER TEXT

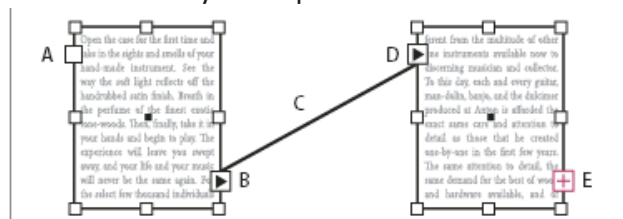
InDesign can add placeholder text that you can easily replace with real text later. Adding placeholder text can give you a more complete sense of your document's design.

1. Use the Selection tool  to select one or more text frames, or use the Type tool to click in a text frame.
2. Choose Type > Fill With Placeholder Text.

THREAD TEXT FRAMES

Text in a frame can be independent of other frames, or it can flow between connected frames. To flow text between connected frames (also called text boxes), you must first connect the frames. Connected frames can be on the same page or spread, or on another page in the document. The process of connecting text among frames is called threading text. It is also referred to as linking text frames or linking text boxes.

Each text frame contains an in port and an out port, which are used to make connections to other text frames. An empty in port or out port indicates the beginning or end of a story, respectively. An black arrow in a port indicates that the frame is linked to another frame. A red plus sign (+) in an out port indicates that there is more text in the story to be placed but no more text frames in which to place it. This remaining unseen text is called




overset text.

- A. In port at beginning of story
- B. Out port indicating thread to next frame
- C. Text thread
- D. In port indicating thread from previous frame E. Out port


indicating overset text

Choose View > Extras > Show Text Threads to see visual representatives of threaded frames. You can thread text frames whether or not they contain text.

ADD A NEW FRAME TO THE THREAD

1. Using the Selection tool , select a text frame, and then click the in port or out port to load a text icon.

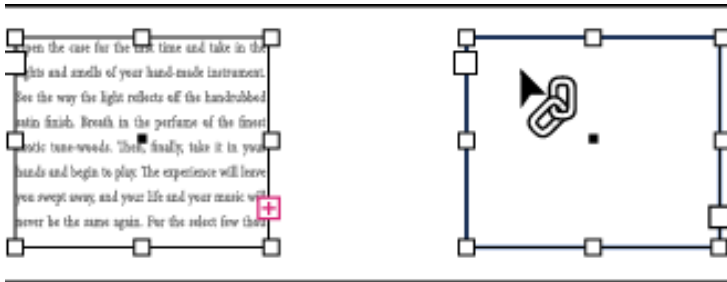
Clicking the in port lets you add a frame before the selected frame; clicking the out port lets you add a frame after the selected frame.

2. Position the loaded text icon  where you want a new text frame to appear, and then click or drag to create a new text frame.

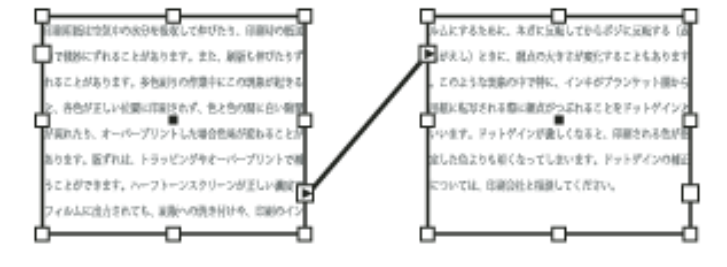
ADD AN EXISTING FRAME TO THE THREAD

1. Using the Selection tool, select a text frame, and then click the in port or the out port to load a text icon.

2. Position the loaded text icon over the frame you want to connect to. The loaded text icon changes to the thread icon.



3. Click inside the second frame to thread it to the first.

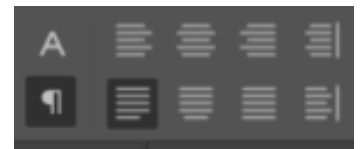


A. Character formatting controls B. Paragraph formatting controls

Specify formatting options.

ALIGN OR JUSTIFY TEXT

Text can be aligned with one or both edges (or insets) of a text frame. Text is said to be justified when it is aligned with both edges. Newspaper columns should justify all text in a paragraph excluding the last line (Justify with last line aligned left.)



WRAP TEXT AROUND OBJECTS

1. To display the Text Wrap panel, choose Window > Text Wrap.

2. Using the Selection tool  or Direct Selection tool , select the object or you want to wrap text around.


3. In the Text Wrap panel, click the desired wrap shape. You mostly will use:


Wrap Around Bounding Box

Creates a rectangular wrap whose width and height are determined by the bounding box of the selected object, including any offset distances you specify.

4. From the Wrap To menu, specify whether the wrap is applied to a specific side (such as the right side or largest area) or toward or away from the spine. (If you don't see the Wrap To menu, choose Show Options from the Text Wrap panel menu.)
5. Specify offset values. Positive values move the wrap away from the frame; negative values move the wrap within the frame.




ADJUST PARAGRAPH INDENT

1. Using the Type tool , click in the paragraph you want to indent.
2. Adjust the appropriate indent values in the Paragraph panel or Control panel. Mainly you will want to indent only the first line of each paragraph. To do so, do the following:




Type the indent value (.0625 inch) in the First Line Left Indent box .

ADJUST PARAGRAPH SPACING

You can control the amount of space between paragraphs. If a paragraph begins at the top of a column or frame, InDesign does not honor the Space Before value. In such a case, you can increase the leading of the first line of the paragraph or increase the top inset of the text frame in InDesign.

1. Select text.
2. In the Paragraph panel or the Control panel, adjust the appropriate values for Space Before , Space After , and Space Between Paragraphs Having Same Style .

FORMAT TEXT

1. Select the Type tool .
2. Click to place an insertion point, or select the text that you want to format.
3. In the Control panel, click the Character Formatting Control icon  or the Paragraph Formatting Control icon .



Control panel

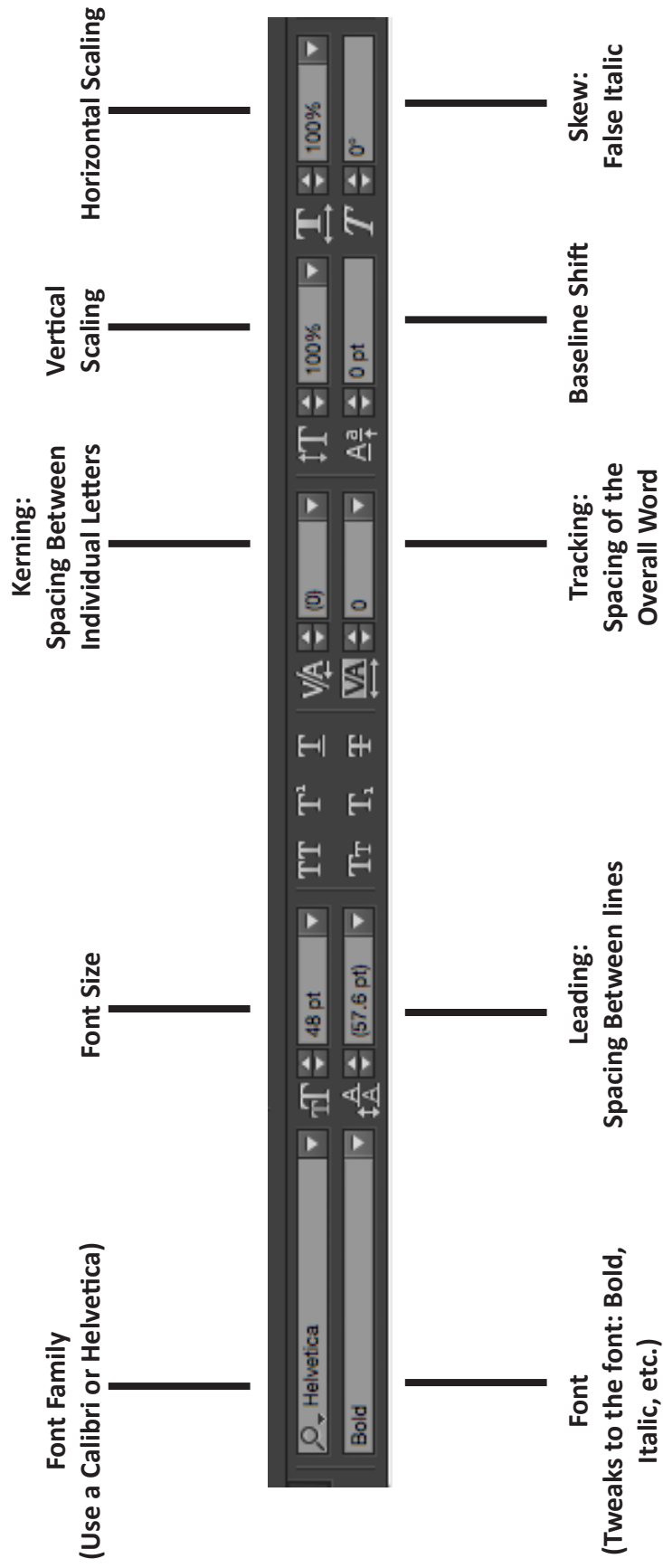
- A. Character formatting controls
- B. Paragraph formatting controls
4. Specify formatting options.

PARAGRAPH AND CHARACTER STYLES

A character style is a collection of character formatting attributes that can be applied to text in a single step. A paragraph style includes both character and paragraph formatting attributes and can be applied to a paragraph or range of paragraphs. Paragraph styles and character styles are found on separate panels. Paragraph and characters



The "T" menu will pull up your text tools in InDesign



styles are sometimes called text styles.

When you change the formatting of a style, all text to which the style has been applied are updated with the new format.

[Basic Paragraph] styles - By default, each new document contains a [Basic Paragraph] style that is applied to text you type. You can edit this style, but you can't rename or delete it. You can rename and delete styles that you create. You can also select a different default style to apply to text.

OPEN THE PARAGRAPH STYLES PANEL

1. Choose Type > Paragraph Styles, or click the Paragraph Styles tab, which appears by default on the right side of the application window.

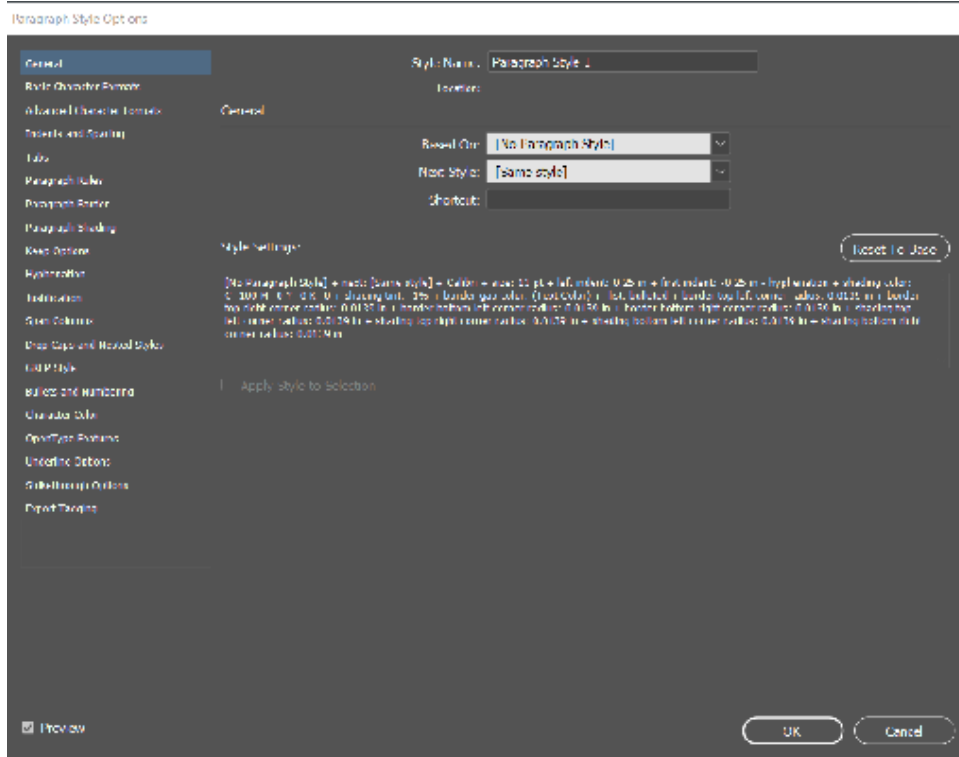
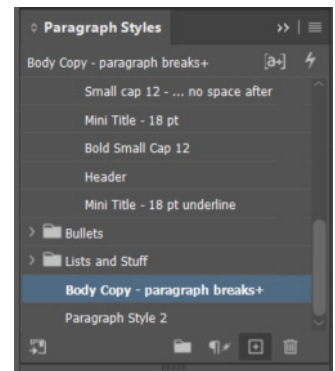
PARAGRAPH AND CHARACTER STYLES

1. To base a new style on the formatting of existing text, select that text, or place the insertion point in it.

2. In the Paragraph Styles menu select Create New Style (the white plus sign)

3. Right click on the new style (Paragraph Style 1)

4. Now you may rename the style and make adjustments to all aspects of the style -- character formats, indents, justification, paragraph spacing, etc.



INDESIGN

GRAPHICS

ADDING A RECTANGULAR FRAME



The Rectangular frame tool is used to insert a graphic object -- it can be selected using the Hot Key F (when the Text tool is not selected).

PLACING AN OBJECT INTO A FRAME

File > Place is the best way to import a graph into a frame. This way you can layout the dimensions of the frame before hand and adjust your text wrap settings without distorting your work.

FIT OBJECT TO ITS FRAME

1. Select the frame of the object.
2. Choose Object > Fitting and one of the following options. You should be using fit content proportionally majority of the time.

Fill Frame Proportionally

Resizes content to fill the entire frame while preserving the content's proportions. The frame's dimensions are not changed. If the content and the frame have different proportions, some of the content will be cropped by the bounding box of the frame.

Fit Content Proportionally

Resizes content to fit a frame while preserving the content proportions. The frame's dimensions are not changed. If the content and the frame have different proportions, some empty space will result.

Content-Aware Fit

Automatically fits an image inside the frame based on the image content and frame size. The frame's dimensions are not changed. To make this as the default frame fitting option, go to Preferences > General and select Make Content-Aware Fit the default frame fitting option.

Fit Frame To Content

Resizes a frame to fit its content. The frame's proportions are altered to match the content proportions, if necessary. This is useful for resetting a graphics frame that you accidentally altered.

Fit Content To Frame

Resizes content to fit a frame and allows the content proportions to be changed. The frame will not change, but the content may appear to be stretched if the content and the frame have different proportions.

TO REMOVE A GRAPHIC FROM A FRAME


If you're removing a graphic or a text frame, select the object with the Direct Selection tool. Or, use the Selection tool to click the content grabber of the image.


To permanently remove the content, press Delete or Backspace.



TO MOVE A GRAPHICS FRAME OR ITS CONTENT

When you use the Selection tool to select a graphics frame, you can select either the frame or the image within the frame. If you click outside the content grabber and drag the selection, the frame's content moves with the frame. If you drag the content grabber, the image moves within the frame.


Do any of the following:

To move a frame together with its content, use the Selection tool  to click the image outside the content grabber.

To move imported content without moving the frame (that is, to pan content behind its frame), drag the content grabber. You can also use the Direct Selection tool  to select and drag the image.

To move a frame without moving its content, click the frame using the Selection tool , switch to the Direct Selection tool , and then drag the center point.

CREATE A FRAME BORDER


1. Use the Selection tool  to select the graphic's frame
2. Use the Stroke panel [Window > Stroke] to adjust the frame's stroke weight, style, or alignment.

The only option on the Stroke Panel that you need to be concerned with most of the time is Weight. Weight specifies the thickness of stroke.

ODDS AND ENDS

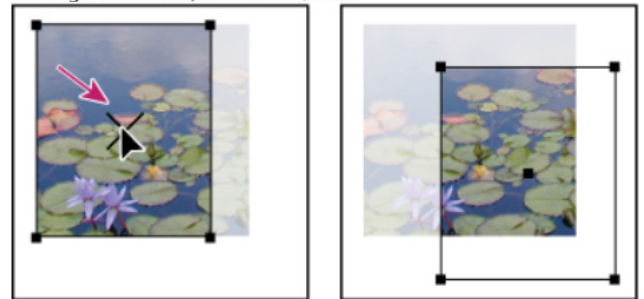
RULES

CREATE A RULE

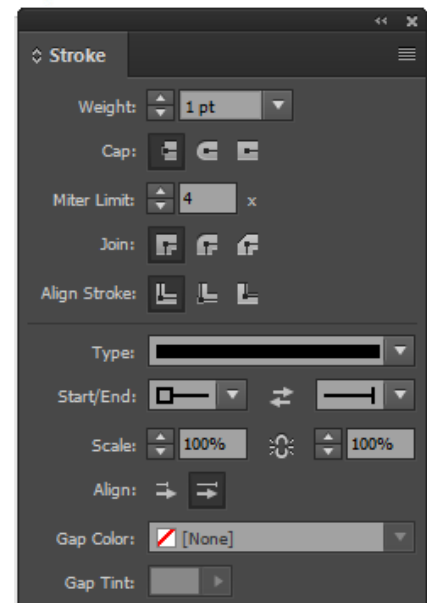
1. Use the Line Tool  to draw a rule -- press and hold the shift key on the keyboard to maintain a straight line.



Moving the content, but not its frame



Moving the frame, but not its content





‘How’s Amanda?’

A STORY OF TRUTH, LIES AND AMERICAN ADDICTION

Eli Saslow - Pulitzer Prize Nomination - *Washington Post* - 30 min read

FARMINGTON HILLS, MICH.

She had already made it through one last night alone under the freeway bridge, through the vomiting and shakes of withdrawal, through cravings so intense she’d scraped a bathroom floor searching for leftover traces of heroin. It had now been 12 days since the last time Amanda Wendler used a drug of any kind, her longest stretch in years. “Clear-eyed and sober,” read a report from one drug counselor, and so Amanda, 31, had moved back in with her mother to begin the stage of recovery she feared most.

“Is this everything I have?” she asked, standing with her mother in the garage of their two-bedroom condominium, taking inventory of her things. There were a few garbage bags filled with clothes. There was a banged-up dresser she had put into storage before moving into her first abandoned house.

“Where’s my good makeup?” Amanda asked.

“Maybe you pawned it with the jewelry,” said her mother, Libby Alexander.

“What about all of my shoes?”

“Oh, God. Are you serious?” Libby said. “Do you even know how many pairs of shoes you’ve lost or sold?”

Amanda lit a cigarette and sat in a plastic chair wedged between the cat food and the recycling bins in the garage, the only place where she was allowed to smoke. This was the ninth time she had managed to go at least a week without using. She had spent a full decade trying and failing to get clean, and a therapist had asked her once to make a list of her triggers for relapse. “Boredom, loneliness, anxiety, regret, shame, seeing how I haven’t gone up at all in my life when the drugs aren’t there,” she had written.

She had no job, no high school diploma, no car and no money beyond what her mother gave her for Mountain Dew and cigarettes. A few days earlier, a dentist had pulled all 28 of her teeth, which had decayed from years of neglect. It had been a week since she’d seen her 9-year-old twin sons, who lived in a nearby suburb with their father, and lately the most frequent text messages coming into her phone were from a dealer hoping to lure her back with free samples: “Got testers,” he had just written. “Get at me. They’re going fast.”

In the addicted America of 2016, there are so many ways to take measure of the pain, longing and despair that are said to be driving a historic opiate epidemic: Another 350 people starting on heroin every day, according to

estimates from the Centers for Disease Control and Prevention; another 4,105 emergency-room visits; another 79 people dead. Drug overdoses are now the leading cause of injury-related death in the United States - worse than guns, car crashes or suicides. Heroin abuse has quadrupled in the past decade. Most addicts are introduced to heroin through prescription pain pills, and doctors now write more than 200 million opiate prescriptions each year.

But the fact that matters most for a chronic user is what it takes for just one addict to get clean. The relapse rate for heroin has been reported in various studies to be as high as 97 percent. The average active user dies of an overdose in about 10 years, and Amanda's opiate addiction was going on year 11.

She believed her only chance to stay sober was to take away the possibility of feeling high, so she had decided to pursue one of the newest treatments for heroin. It was a monthly shot of a drug called naltrexone, which blocks the effects of opiates on the brain and makes getting high impossible. But the shot came with dangerous side effects if she still had opiates in her system. Doctors had told her that first she needed to pass a drug test, which required staying clean for at least two weeks, which meant her appointment for the shot was still four days away.

"Soon you can breathe. You can start getting your life back," Libby said. "That's all just days away."

"Days are forever," Amanda said. "Do you even know how hard it is to go for one minute?"

She had been trying to occupy herself with coloring books and cellphone games, anything to keep her hands busy. Now she picked up a hand-held mirror and began reapplying her makeup for the second time that morning, even though she hadn't left the house in a few days. She had worked as a model in high school, but now her gums were swollen and her arms were bruised with needle marks. She tugged down her sleeves and put away the mirror. Shame was a trigger. Regret was a trigger. She grabbed her phone and looked at the dealer's latest text message. She wondered if her mother was still locking her car keys in a safe. She wondered if she could find a ride into Southwest Detroit for one last \$10 bag: the euphoria when the drug entered her bloodstream, the full-body tingling that moved in from her hands to her chest, erasing pain, erasing fear, erasing sadness, erasing anxiety and feelings of failure until finally the tingling stopped and the only thing left to feel was blissful numbness, just hours of nothing.

One minute - she could make it one minute. She watched a video on her cellphone. She sorted her nail polish and lit another cigarette. Libby came back into the garage, setting off the burglar alarm she had installed a few years earlier, after Amanda had helped a boyfriend steal \$5,000 worth of guitars from Libby's husband.

"I hate that sound," Amanda said. "It brings everything back. It's a trigger."

"I'm sorry," Libby said. "It's our reality."

"Yeah, I know," Amanda said. "And reality's a trigger."



"AND REALITY'S A TRIGGER."

—AMANDA WENDLER

Libby Alexander, left, gives daughter Amanda money for food, sodas and cigarettes. With no job, no high school diploma and no car, she has no money beyond that. In weak moments, Amanda has pawned her belongings.

Their condo was tucked away in a small development surrounded by pine trees and occupied mostly by retirees: no loud noises, no solicitors, no unauthorized visitors allowed beyond the guard shack after 8 p.m. Libby was usually in the living room with the TV on mute. Amanda's stepfather was in the study, playing chess online. It was a place so quiet that Amanda could sit in the garage and literally hear the clock tick. Seventy-two hours left until the shot. Seventy-one. Seventy.

"No way I'm going to make it," she said. She was sweating and picking at her nail beds, and when she said that she might know of a few clinics where she could get the shot right away, Libby agreed to drive her.

They drove out of the exurbs, through the suburbs and into the city. Libby tucked her purse against the driver's side door, where Amanda wouldn't be able to reach it. She relocked the doors as she drove and cupped her hands over the car keys, remembering a time when Amanda had grabbed her keys and refused to give them back unless Libby paid her. For most of the last week, she had been requesting time off from her job as a beautician, afraid of what could happen if she left Amanda alone.

Amanda sat in the passenger seat and stared out the window as they came into Southwest Detroit, passing the overgrown lots and decaying houses where she had spent so much of her adult life. Her first opiates had been a prescription for 120 tablets of Vicodin, offered by a doctor to treat a minor snowmobiling injury in high school. The pills chased away that pain and also the anger left over from her parents' divorce, her depression, ADHD and self-doubt, and soon she was failing out of high school and becoming increasingly dependent on pills. Just one or two to make it through another shift at work, a pawnshop where she stood behind the counter and gave addicts their \$25 loans. Just two more to pass the time spent alone watching TV while her husband, a truck driver, was traveling. Just three or four to get going with the twins in the morning, to feed them, to sing to them, to feed them again, to sit and play all day in a lonely trailer out in Macomb. Just five when it started to feel like she was suffocating, 24 years old, divorced and already so stuck. Just a dose every five or six hours throughout the day to quiet the noise in her head, so why wasn't she numb? Why was 15 pills each day still not enough? If only there was something cheaper, stronger, and so in 2012 a boyfriend had introduced her to heroin, and she had been injecting it into a vein in her forearm twice a day ever since.



Amanda speaks with Jay, a 20-year heroin user who lives under the Detroit bridge where she once spent a couple fearful nights. Amanda's opiate addiction is stretching into its 11th year, and she struggles to stay clean.

Now they drove past the boarded-up trap houses where she'd met dealers and learned how to buy a \$10 bag, until her tolerance grew and she needed five or six bags each day. They continued past the corner where she'd panhandled; and the blocks of abandoned houses where she'd learned how to strip out copper wire and sell it for scrap; and the motel where she'd worked from 4 a.m. to 4 p.m., shooting up before and after each shift, the only housekeeper in a 31-room motel where the rooms were rented in three-hour blocks and the best tips were drugs left behind by customers.

They continued past a decaying apartment tower and then a small Victorian with busted windows. It reminded Amanda of a vacant house where she'd squatted for a while with a dozen other users, a rat-infested place without heat or electricity. She'd tried to make it feel like home, scrubbing the floors with Pine-Sol and hanging a poinsettia wreath on the boarded-up bedroom door. She'd met a girl there who had become like a little sister - a young runaway from Tennessee who was always using too much at once and risking an overdose.

"I want to go find Sammy," Amanda said now, turning to her mother.

"What? Who's that?" Libby said. "What about finding a clinic?"

"This is more important," Amanda said, and so she began to explain how Sammy reminded her of herself, and how they had looked out for each other in the abandoned house. "If she sees I'm doing good, maybe I can convince her to go into rehab."

"This better not be some kind of scheme," Libby said, but she also remembered this side of her daughter from before the addiction - selfless, determined, enterprising, sometimes sneaking extra cash into the loans she handed out to desperate customers at the pawnshop. Maybe helping someone would boost her self-esteem.

"Okay," Libby said. "Tell me where to go."

"Up there," Amanda said, pointing to a two-story building with no windows, no door and trash spilling out from the entryway. Libby pulled over and Amanda jumped out. "How long?" Libby said. "Not long," Amanda told her and then disappeared into the building. Libby tapped her hand against the steering wheel and stared out the window. She could see a sleeping bag and a needle near the building's entrance. She saw something moving on the second floor. "Come on, come on," she said, until a minute or so later Amanda stepped out.

"She's not in there," Amanda said. "Try that next one," and so Libby pulled up to another decrepit house, where a few people were sitting on the porch and others were pacing outside. One of the men waved to Amanda. "Be back in a minute," she told Libby, and then she hurried out of the car.

Libby checked the clock on her dashboard and thought about all of the other times she had watched Amanda disappear. Once she had stolen Libby's car and run off for a week; another time she had gone out to buy a Mountain Dew and then called a few days later from Florida. "Let Go and Let God," was the advice some other mothers had repeated in Nar-Anon group meetings, but instead Libby had gained weight from stress, developed insomnia and started losing her hair. How many times had she filed a missing persons request? How often had she called the police station, and then the hospitals, and then the morgue to ask again for Jane Doe and to describe Amanda's birthmarks and her "Wild At Heart" tattoo?

"This was so stupid. This was a mistake," she said now, banging her fist against the steering wheel. She checked for her keys. She felt for her wallet. It was all there, but Amanda had been gone for seven minutes. Libby sent her a text message.

"This doesn't look good at all," she wrote.

"I'm about to walk back," Amanda responded.

Libby drove around the block and pulled closer to the house. She saw a man digging into his pockets. She saw other people walking up to that man carrying cash. Twelve minutes Amanda had been gone now. Libby drove around the block again, drumming her hands against the steering wheel, possibilities racing through her head. Was Amanda

using? Where had she gotten the money? What had she done to get it?

She felt again for her wallet. She checked again for her keys.

“This is bullshit,” she texted to Amanda, but there was no response.

“Come on,” she wrote, and still nothing.

“So over this.”

“Come on right now.”

She started to circle the block for a third time, and then suddenly there was Amanda, walking down the sidewalk and opening the passenger door.

“What the hell was that?” Libby said.

“What do you mean?”

“Where the hell were you? Where’s Sammy?”

“I found her, and we called her parents, but she decided she didn’t want help,” Amanda said, and to prove it she handed Libby her phone and showed her a seven-minute call made to a number in Tennessee.

“So that was it?” Libby said, staring at her daughter. Her eyes were clear. Her hands were steady. She looked the same as she had when she’d left the car. Another 79 opiate addicts dying every day, but today her daughter wouldn’t be one. A 97 percent chance to relapse, but at the moment Amanda looked clean.

“Okay,” Libby said. “Let’s get the hell out of here.”



Libby heads for home after running errands with Amanda. At times, the mother has resorted to locking her keys in a safe.

She had been an admitted opiate addict for 11 years, five months and 14 days, and on almost every one of those days she had promised to quit. She had tried therapy and group counseling, inpatient and outpatient. She’d run up thousands of dollars in credit-card debt to pay for a wellness retreat in the woods, and she’d slept on a cot in the hallway of a Medicaid addiction center. She had tried flushing away her supply; and erasing every number in her phone so she couldn’t contact dealers; and waiting again on the long list to get into the city’s free medical detox; and showing up at the hospital psych ward to say that she was suicidal. She’d searched for God at 12-step meetings and instead found new dealers. She’d tried methadone and Suboxone, two synthetic opiates used to treat heroin addiction, but instead wound up abusing those synthetics to get high.

She had even tried an earlier version of the naltrexone shot a few years back, and it had helped her stay clean for five months until she relapsed. Maybe this time it would last. Nineteen hours now until her appointment. She lit a cigarette and sat down in the garage. The air was still and the neighborhood was quiet. A group of retired women walked by in visors and spandex, making their usual morning loop.

She had been warned by a doctor that it was normal in the first year of sobriety to feel “bored, flat, depressed, blah, tired, anxious” - a change in brain chemistry that exacerbated so many of the longings that made heroin appealing in the first place. “I’m not seeing what’s so great about being clean,” Amanda already had told her mother once, and in an effort to feel better she had started thinking back to a time when she was 19, hopeful and sober.

For most of that year she had traveled with her husband as he drove long-haul loads. They had made it to 48 states without ever planning beyond the next week. Maybe they would stay for a while in Texas. Maybe they would move up to the Rocky Mountains in Colorado. All that sky. So many possibilities. And then eventually the job had gone away and the road had led them back to Michigan - to the trailer, to the pawnshop, to the pills, to the twins, to a dissolving marriage and a courtroom dispute for custody, and it felt to Amanda like she’d been fighting to hang on ever since.

The walkers circled past the garage on another loop. Amanda stomped out her cigarette and headed inside.

“Seventeen hours,” her mother said, greeting her.

Amanda sat down next to Libby on the couch, where Libby was watching daytime TV and scrolling through Facebook on her phone. Lately, Libby had been spending a few hours each day in a conversation group for addicts’ mothers. It had more than 20,000 members, and Libby came to them for support, advice and most of all for a reminder that the addiction overtaking her house was also ongoing for 1.6 million other chronic heroin users and 8 million abusers of prescription drugs.

“I just got the call,” read the first post of the day. “My son was alone in his hotel room. I can’t breathe.”

“OD #6 but he’s alive,” wrote another mother. “Hospital kept him a couple hours and put him back on the street barefoot in scrubs with a map.”

Libby set down her phone. She looked up at the clock. Still almost 17 hours to go. “These days are like dog years,” she said. She leaned her head against Amanda’s shoulder and kept scrolling through her phone.

“My addict son and his girlfriend were just found passed out at home with their baby crying. When does this nightmare end?”

“Dead in a Walmart parking lot . . .”

“On our way to view her remains . . .”

“My daughter was last seen around midnight . . .”

Libby stood up and walked into the kitchen. How many times had she reworked Amanda’s obituary in her head: a sarcastic sense of humor, a sharp wit, a patient mother of young twins, a woman so disarming that once, when agents from the Drug Enforcement Administration came to confiscate her prescription pills, she wound up dating one of the agents.



Amanda watches television as Libby brings in some cold drinks. In a condo with noise restrictions, the TV often is on mute.

“Do you want a Mountain Dew?” Libby called out to Amanda, but when Libby looked into the living room, Amanda was pacing and talking on her phone.

“What do you mean there’s a problem with my appointment?” Amanda was saying now, and Libby started cursing under her breath.

“I really need this to happen tomorrow,” Amanda was saying, and Libby balled her fists and knocked them against the kitchen counter.

Amanda hung up and told Libby there had been a miscommunication between her Medicaid insurance and the doctor’s office. She said Medicaid needed more time to approve coverage of the shot, and without coverage it would cost more than \$1,000. Instead of getting the shot in 16 hours, she would have to wait five more days.

“That’s not possible. Call back,” Libby said, because she wasn’t sure if Amanda was telling the truth or inventing a reason to put it off. Amanda dialed again. Libby stood close so she could listen.

“I’m seriously worried I’m going to relapse,” she heard Amanda say.

“Please, I’m trying to do good here,” she said. “There’s really nothing you can do?”

“Fine. See you next Tuesday,” she said, and then she hung up.

Amanda walked out to the garage to light a cigarette and Libby followed. “If this is all a big lie, just tell me now,” Libby said.

“Jesus. Can’t you ever trust me?” Amanda said. “I want this shot way more than you.”

“How are you going to make it five days?” Libby said, her tone softening. “You need a plan.”

“You’re the one freaking out,” Amanda said. “What about you?”



Libby and Amanda look at urban sculpture in Detroit. Southwest Detroit had been Amanda's go-to neighborhood for heroin.

Four days left to go, three days, two, and as the hours crawled by until the appointment Libby decided she needed to leave the house. She asked her husband to keep an eye on Amanda and went to have dinner with two of the women she'd met in the Facebook group for addicts' mothers.

For nearly a decade, Libby had avoided talking to anyone about her daughter's addiction, mostly because Amanda didn't want people to know. "How's Amanda doing?" friends and relatives would ask, at every graduation, wedding and baby shower, and what was Libby supposed to tell them? That while everyone else's life was marching along in neat succession, her daughter was still sleeping late in the basement? That she was giving Amanda an allowance for cigarettes and cleaning up her moldy cereal bowls? "She's just fine," was what Libby had always said, until eventually people stopped asking, which felt even worse. So Libby had started spending more time at home, and then more time on Facebook, where she had connected with a group of local addicts' mothers who had become her closest friends.

"How's Amanda?" asked one of them, Mary Carr, as they sat down at a restaurant and ordered drinks.

"Who knows?" Libby said. "Clean? Using? You'd think by now I could figure it out, but I honestly have no idea."

"They're masters of manipulation," said another mother, Dana.

"My rule at this point is don't believe anything," Mary said. "Otherwise you end up feeling naive. I'm done with that."

Mary said that she had bumped into her son a few nights earlier in their neighborhood. He was 27, and he had been homeless for parts of the last 12 years, but lately he had been living with a girlfriend. He looked good and it was nice to see him, Mary said, but later that night he had called her a dozen times, harassing her and begging for money.

"Do you know how many times he's done that?" Mary said. "So I'm finished. For the first time ever, I actually blocked him on my phone."

"See, that's the part I'm no good at," Libby said. "I can't let go. I always think I can save her."

Libby had been a mother for only three months the first time Amanda got sick. Doctors had told her it was just a stubborn cold, until one night Libby went to check on her infant daughter and found her wheezing in the crib. The baby was turning blue. She couldn't breathe. Libby picked her up, blew air into her mouth and rushed her to the emergency room. They stayed in the neonatal unit for the next two months as doctors ran tests to see what was

wrong. Finally Amanda had been diagnosed with a severe kind of asthma, treated and sent home, and for the next year Libby had stood over her crib for a little while each night watching her breathe.

Now she had spent 11 more years trapped in that cycle - expecting her daughter to die, sacrificing her sanity to save her, and doing most of it alone. She rarely talked to her ex-husband about Amanda's addiction; her current husband was patient and supportive, but sometimes, as Amanda's mother, Libby felt that the responsibility was mostly hers. So Libby had gone by herself to heroin awareness rallies at the state capitol. She had forced Amanda to take monthly drug tests and locked her out of the house. She had gone through the medical records Amanda left lying around and cursed out the doctors, pill mills and pharmacists who continued filling her prescriptions. She had tried, most of all, to be loving and patient with her daughter and to remember what so many experts had told her, that addiction was not a choice but a disease, even as Amanda stole her checks and then her credit cards, running up more than \$50,000 of debt.

And then, finally, nine years into her daughter's addiction, Libby had come up with a plan to be done with all of it. She had put on a bathing suit beneath her beautician uniform one morning and driven out of the city toward Kensington Lake. She had been a competitive swimmer as a teenager, but now she was out of shape. If she could swim out for a mile or so, she would be too exhausted to make it back. Nobody would see her. Nobody would hear her. She sat at a picnic table and stared out at the water. She watched a family shove their canoe into the lake. She watched two kids throwing rocks. She sat for hours until the sun descended over the water and then she got back in her car and drove home, resolved to seek help. She met with a therapist, confided in her husband, consulted with a bankruptcy lawyer and started talking regularly with the mothers she'd met online.

"If I cut the cord with Amanda, would she recover faster?" Libby asked them now. "Would it be easier on both of us?"

"There's no one right way," Mary said.

"I worry about enabling," Libby said. "But what if I kick her out and she dies in some abandoned house? How do I live with myself?"

Nobody answered. They sat in silence for a moment and Mary reached for Libby's hand. "You're doing everything you can," she said.

"I don't know where to draw the line," Libby said.



Amanda visits a dentist in Detroit while Libby watches nearby. All of Amanda's teeth needed to be pulled, and she is being fitted for dentures.

“I need your pee,” Amanda was saying to her mother now, on the last day, just hours before her appointment for the shot. She had come upstairs with darkened eyes, a runny nose and a confession.

“Excuse me? You need what?” Libby said.

“I need your pee. For the drug test. Otherwise I’m not going to pass and I can’t get the shot.”

“What are you even saying?” Libby said, and so Amanda began unwinding the lies she had been telling her mother for the past week. That day she jumped out of the car in Southwest Detroit and then disappeared for 12 minutes? She had been trying to find Sammy, but she had also been trying to buy heroin, and she hadn’t been able to find any. The appointment five days earlier that had been postponed at the last minute because of insurance? She had actually canceled it and then made a series of fake phone calls to confuse her mother. That night earlier in the week when she said she was going to sleep over with her twins? She had stayed with them for a while, played with them and taken them to a movie, but then she had found a babysitter and gone to a motel with a friend, where she had gotten high on \$50 worth of methadone, a long-acting opiate that was still running through her body now.

It would be at least two weeks before the methadone was out of her system and she could pass a drug test. In two weeks, Amanda said, “I’ll probably be using and back out on the street.”

Libby started to shake her head and bite her nails, cursing under her breath. “It’s always the same with you, isn’t it?” she said.

“I need the shot now or I’ll never do it,” Amanda said. “I can deal with the sudden withdrawal.”

“I can’t believe you’re even asking me to do this,” Libby said, but she had already decided that she would help Amanda, even if it required going to extremes. Withdrawal might send Amanda to the emergency room, but it was still safer than going back on heroin.

Libby went into the bathroom and came out carrying a small bottle, and they drove together to a clinic wedged between a liquor store and a pharmacy near the Detroit River. Amanda checked in at the main desk and then waited outside the front door, smoking a cigarette until a nurse came out to get her. “There are a few things we need to go over first,” the nurse said, leading her back to a small exam room.

She explained that the shot was an opiate antagonist. She explained that if Amanda still had drugs in her body the shot would cause an immediate and severe reaction: muscle spasms, cold sweats, abdominal cramps, vomiting, diarrhea, fever, impaired breathing.

“When did you last have opiates in your system?” the nurse asked.

“I’m not really sure,” Amanda said, looking down, picking at her nail beds.

“Has it been over 14 days?”

“I think so.”

“No heroin? No Suboxone or methadone?”

Amanda looked across the room at Libby, who stared back at her and nodded. Amanda sat for a minute and thought about telling the truth. Her appointment would be rescheduled. No shot. No muscle spasms or impaired breathing. She would be outside in a few minutes smoking a cigarette, and she could catch a ride to Southwest Detroit and be high within an hour.

“Yes. I’m clean,” Amanda said finally. “It’s probably been, like, 20 days.”

“We’ll need to do a drug test,” the nurse said, handing her a small cup for a urine sample. She said the test was mostly for record keeping.

“Right now?” Amanda said. “I don’t really have to go.”

“That’s fine. You can do it after the shot,” the nurse said.

The nurse left and returned with a long needle. “I’m not ready. I’m not ready,” Amanda said, and then she said to just do it and closed her eyes. The shot was over in 10 seconds. She thanked the nurse, went into the bathroom to



**“I DON’T
KNOW WHERE
TO DRAW THE
LINE.”**

**—LIBBY
ALEXANDER**

Amanda and Libby wait at the clinic, having made it to the appointed day for Amanda’s shot of naltrexone, a monthly injection that makes it impossible to get high.

leave Libby’s urine sample and then hurried outside. She lit a cigarette. She took a deep breath and wiggled her toes and squeezed her arms and rolled her neck and decided she felt . . . fine. “I think I’m actually okay,” she told Libby.

“You’re great. You’re clean,” Libby said. She looked at Amanda with relief and then reached over to squeeze her shoulders. “Twenty-eight days without having to worry about this nightmare.”

“I can’t believe I actually did it,” Amanda said.

“Pretty damn brave,” Libby said, but now as she looked at her daughter she saw that her face was turning pale and there was sweat on her forehead. Amanda’s right leg began to tremble. Her left leg jolted forward and she almost fell to the curb. She dropped her cigarette and crawled into the back seat of the car. “Take me to the emergency room,” she said, and Libby started driving.

By the time they arrived at the hospital 10 minutes later, Amanda was in full withdrawal because of the methadone that had still been in her system. She couldn’t stand, so Libby got her into a wheelchair. She couldn’t steady her hand to fill out the intake forms, so Libby helped do them for her.

“Heroin?” the receptionist asked, because the hospital had already seen 11 of those cases in the last 24 hours.

“Yes,” Libby said, and then added: “Recovering.”

“Okay. Have a seat and wait to be called,” the receptionist said. They sat in the waiting room for five minutes, then 10, then 30. “I need medicine,” Amanda began to moan. “Put me to sleep. Give me something.” She started to tremble and then convulse. Her arms swung wildly and collided hard against her legs. Her muscles cramped, and she slumped in the wheelchair and slid toward the floor. “Can I get some help over here?” Libby asked, but nobody answered. Amanda threw up in the bucket, in a trash can, and then all over the bathroom floor.

“How much longer until we get seen?” Libby asked, and finally after about half an hour a nurse came out to check on them.

“Sorry, ma’am,” she said. “We’ll get to you soon.”

“But there’s no one else here,” Libby said, gesturing around the empty waiting room.

“We have to go by priority,” the nurse said. “People who are having chest pain come before other things.”

“And this isn’t a priority?” Libby said, pointing to Amanda, who now was crying and saying that she needed a sedative, that she wanted to be knocked out. She had vomit caked in her hair and welts rising on her legs in the places where she’d been hitting herself.

“She’ll make it,” the nurse said, looking down at Amanda. “We see a lot of addicts in withdrawal.”

“She needs help,” Libby said, her voice rising. “It’s too much. Can’t you see that?”

The nurse walked away and then a few minutes later a doctor came out into the waiting room. He grabbed Amanda’s wheelchair and started rolling her back into triage. He told Amanda the hospital would take good care of her. He said she would be out of withdrawal and feeling better within three or four days. “Congratulations on Day One,” he said, but Amanda didn’t seem to hear him. Every nerve in her body was on fire. She was sick. She was clean. She was scared. She was feeling all of it now, so many sensations rushing in at once. “Please,” she said, reaching up for the doctor’s arm, tugging at it. “Make me feel nothing.”



THE SECOND BIGGEST STAR IN A REMOTE LITTLE BURG SOMEWHERE IN GERMANY

IN WHICH MATT DAMON SITS
AROUND FOR ELEVEN HOURS
OVER THE COURSE OF TWO DAYS,
DRINKING BEER AND TELLING
STORIES

Esquire Magazine - August 1, 2013
By Tom Junod Photographs By Max Vadukul

Let's face it, the guy is ridiculous.

He's ridiculously handsome. He's ridiculously accomplished. He's ridiculously smart. He's ridiculously kind to those in need of his kindness. He's ridiculously funny. He's ridiculously magnetic, with a ridiculously white movie-star smile and a ridiculously resonant voice-talent voice. Despite his ridiculous sense of ease and casual aplomb, he cannot go anywhere without making an entrance for the simple reason that people who feel ridiculous staring at him feel even more ridiculous not staring at him. All he has to do is smile and open his mouth and he switches on an inner light that turns every head, even Matt Damon's.

Now, just to be clear, Matt Damon is also ridiculous. Indeed, Damon is so ridiculous -- so ridiculously handsome, accomplished, smart, funny, etc. -- that he has been holding forth on the subject of German Holocaust awareness while drinking beer and eating steak on the patio of a hotel restaurant in Germany without sounding ridiculous himself. Damon does this a lot. He holds forth. He drinks beer. He holds forth while drinking beer, often with members of the crew of the movie he happens to be making, which in this case is *The Monuments Men*, the story of the American soldiers charged with recovering the vast stashes of priceless art stolen by the Nazis. Damon's the most social of movie stars, the most easily conversant, and so he holds forth lightly, his knowledge of history just as much a social lubricant as the beer he keeps ordering for the table. He's sitting with a young actor, a military consultant, a script supervisor, and me, and with a ridiculous lack of anything resembling effort he keeps all eyes trained upon him until --

"Ah, he's back!"

It's Clooney. It's the boss. It's the guy who's directing *The Monuments Men* as well as starring in it, and it's the guy whose unabashed incandescence makes Damon's feel suddenly like the light from a sustainable bulb. Did I say Clooney's ridiculous? Clooney's ridiculous. He's back from a weekend in Berlin, nearly three hours away, and he looks as though he just stepped out of the shower. He's skinny, almost gaunt in a T-shirt and baggy belted jeans, but with the elemental sheen of his swept-back gray hair and his gray mustache, he looks like Clark Gable, circa *The Misfits*, which is to say a movie star in any era, America's gift to the world. There's a small lake next to the hotel patio; earlier, Damon had changed places and put his back to it, because on the other side there gathered a host of photographers and German townspeople -- *civilians*. Now Clooney walks over to him and says, "Hey, you folks are the entertainment."

"There are photographers," Damon says, because in the world he shares with Clooney, starstruck civilians are symptoms of a disease; photographers are active agents of infection.

"Yeah, I know," Clooney says. "I saw 'em all. One guy's got a lens like this." He spreads his hands around an imaginary

object the size of a beach ball.

“They’re all back because you’re back,” Damon tells him. “Today, I literally walked out the back door and walked up the street. Nobody was there.”

“They don’t follow you, but they follow him?” I ask.

Clooney leans over slightly and put his hand on Damon’s shoulder. His smile is like the cleaver that chefs use in Japanese steakhouses -- it looks too big and too sharp to handle, but he’s tossing it around for fun. “You have to get your second Sexiest Man Alive,” he says to Damon. “You get your second Sexiest, they follow you like crazy.”

In the forthcoming movie *Elysium* (out August 9), the boy who plays Matt Damon’s character as a little boy looks a lot like Matt Damon must have looked when he was a child. “When I first saw the photos, I thought someone photoshopped Matt’s face on them,” says director Neill Blomkamp. “When Matt saw them, he said, ‘Jesus, that looks like me.’”

In the movie, the boy spends most of his time on earth -- which is, of course, hellishly “postapocalyptic” -- staring into the sky at the enormous wheel of a satellite that provides refuge for the rich, who have abandoned the planet. The satellite is called Elysium, and when the little boy who grows up to become Matt Damon stares at the sky, he vows to get there. He winds up with a shaved head, a shitload of tattoos, a flash drive jacked into his brain stem, and an exoskeleton of body armor screwed into his very bones. He also winds up engaging in the kind of expertly choreographed yet relatively realistic fights Damon mastered in the Bourne series but that the presence of the exoskeleton made challenging -- but get there he does, fomenting revolution in the process.

Blomkamp wrote the movie after his *District 9* turned into one of the surprise hits of 2009. Let Damon tell his story, because Damon likes to tell stories: “When I first met him, Neill said, ‘I grew up in South Africa. I grew up in a nice neighborhood in Johannesburg, but we’d drive a few miles and see poverty as abject as any place on earth. Then, when I was eighteen, we moved to Canada and the experience of moving to the First World so shocked me that all my life, everything I do, all my work, is a rumination on that incredible difference.’”

Now let Blomkamp: “I wanted to make a film that separated rich and poor in a science-fiction way. And I thought it would be really interesting to take a corn-fed American white boy and put him in a Third World environment -- to take someone that America knows well and put him in an America as run-down as possible. And Matt was the right guy for that, not only as an actor but as a *persona*.”



He did not film *Elysium* in the run-down parts of America. He filmed it, as he says, in the “most poverty-stricken parts of Mexico City. I very specifically scouted the areas because I wanted them to be as run-down as possible. That was Matt’s only trepidation -- the security in Mexico City. He’s very game, but the whole thing there is kidnapping, and it’s different with him than it is with you or me. He’s internationally recognized. People know he’s in the country. We had to hire a security firm. Our security guys would run different routes to the set in the morning, do reconnaissance, make sure there were in-and-out routes

everyplace we went.”

Elysium is an interesting movie. But one of the most interesting things about it is that in order for it to exist, it had to be made by people from Elysium. Elysium is not just a metaphor for apartheid or for the growing divide between rich and poor in this country. It is a metaphor for celebrity and the privileges it bestows. Matt Damon plays a man who is willing to sacrifice everything in order to get there, and his portrayal is complicated by the fact that he lives there already.

“Would you like a small beer?” a waitress asks.

“No,” Matt Damon says. “A big beer.”

We are sitting at a table in a hotel lobby two and a half hours outside of Berlin. The table is small and round and high, the chairs tall and wobbly. We are meeting in the lobby because we’re supposed to go out on a journalistic version of a date, Matt and I. We’re supposed to go for a hike and then have a conversation over dinner. But then a waitress comes by and asks the persistent German question: “Would you like a beer?” She is very short, under five feet tall, with jet-black hair and sharp, dark features inked on very white skin. She is wearing the traditional folk costume that every waitress in Germany who works outside a major city has to wear in disconcerting ubiquity. It’s just after five o’clock. Dinner is scheduled for eight. There’s plenty of time for each of us to drink a beer before the hike, even a big beer.

“The thing that I like about Germany is that Germans are so much *like us*,” he says when the beer arrives in tall clear glasses. “It’s not like going to some other countries, where the differences are overwhelming and you walk around in a fog. Germans are so similar to Americans. They’re, like, only 5 percent different -- but then that difference makes *all* the difference. It makes everything that much stranger. You think that everything is going to be *exactly* the same, and when it’s not it seems much stranger to you, and you realize that you must seem stranger to them. It’s clarifying, man.”

Damon is forty-two years old, married, father of four. Along with unfaded jeans, he is wearing black -- a black V-neck T-shirt, big black punk-rock boots, a black ball cap imprinted with a pattern of four black stars. He has short brown hair haunted by a blond ghost. He is a shade under six feet tall, in shape but not in action-movie shape, not in ass-kicking *Elysium* shape. He has what Neill Blomkamp saw in him, what everybody sees in him: a broad, friendly American face, not so much youthful as still boyish, interesting primarily for what can be imprinted upon it -- the tabula rasa of its blue eyes, turned-up nose, and perfectly even white teeth. In the movies, he has the most useful smile since Tom Cruise’s, but whereas Cruise uses his smile to overpower, to silence doubters, and to get out of trouble, Damon uses his to express nuance, as both beacon and shadow. In person, he does the same thing. He smiles a lot, but he has a smile that can operate at cross-purposes with his eyes. Hell, he can smile while turning down the corners of his mouth; more precisely, he can turn down the corners of his mouth and *still* smile, without appearing to smirk or frown. It’s either a trick or a talent, but in any case it’s nearly impossible to do, and it shows why, when Blomkamp says “He’s almost like a regular guy who’s a global celebrity,” *almost* is the operative word.

He is not a regular guy. He is to regular guys as he says Germans are to Americans -- about 5 percent different. For comparison’s sake, let’s say George Clooney is about 15 percent different. Brad Pitt is about 12.5 percent different, and Leonardo DiCaprio has never *been* a regular guy, so he offers no basis for calculation. But Damon is so close to being a regular guy that he can pass as a regular guy onscreen and off. He can be the *same* guy onscreen and off, and so he offers audiences the rarest of combinations -- the satisfaction of reliability and surprise. It was a surprise when he was able to both write and star in *Good Will Hunting*. It was a surprise when he was able to pull off the Bourne series. It was a surprise when he was so funny on Jimmy Kimmel and *30 Rock*. It was a surprise when he wore a thong for Michael Douglas in *Behind the Candelabra*. (“Though I’ve seen Matt’s ass quite a lot, it was nice to get an update,” says his friend Ben Affleck.) But he can be continually surprising in his performances because he is so reliably unsurprising in his life -- because he fulfills expectations instead of confounding them. Matt Damon is a movie star because he always delivers on being Matt Damon. He is a movie star not only because he makes us want

to have a beer with him but also because he makes us think that, alone among movie stars, he might actually want to have a beer with us .

And then he orders his second big beer ten minutes after his first. We never go on the hike. We never go out to dinner. We never even stand up, except for the necessities. As soon as we start drinking, members of the crew and cast of *The Monuments Men* start stopping by. The hotel is a refuge, with tall, black iron gates and security guards with walkie-talkies. Our table is not. When the actor Bob Balaban walks by, Damon says, "Hey, man!" When the lead gaffer walks by, Damon says, "Hey, man!" When a military advisor named Billy Budd walks by, Damon says, "Hey, man!" And he says the same thing to a young actor named Diarmaid Murtagh. Budd is a Brit, a former marine in the service of the Queen, with a silver brush cut, a big hawk nose that casts a shadow on his scorched face, and arms scrawled with fiendish tattoos. Murtagh is an Irishman, with an explosive laugh and an Irish thirst. They're both first-class storytellers, and when they sit with us, they sit with us for the next seven hours. I never get the chance to do a long interview with Matt Damon because Matt Damon is never alone. But that's okay. I've talked to movie stars before. I've never had a chance to hear what movie stars talk *about*, inside the gates of Elysium.

Here's a story. Matt Damon told it. But it's not about Matt Damon. It's about Bono. But it's not really about Bono, either; it's about Paul McCartney. But Damon heard it from Bono. One day, Bono flew into Liverpool. Paul was supposed to pick him up at the airport, and Bono was shocked when Paul *picked him up* at the airport alone, behind the wheel of his car. "Would you like to go on a little tour?" Paul said. Sure, Bono said, because Bono, you see, is a fan of Paul's, in the same way that Damon is a fan of Bono's. "Bono's obsessed with the Beatles," Damon said at the table in the lobby of the gated hotel in the little town in Germany. "He's, like, a student of the Beatles. He's read *every* book on the Beatles. He's seen *every* bit of film. There's nothing he doesn't know. So when Paul stops and says 'That's where it happened,' Bono's like, 'That's where *what* happened?' because he thinks he knows everything. And Paul says, 'That's where the Beatles started. That's where John gave me half his chocolate bar.' And now Bono's like, "What chocolate bar? I've never heard of any chocolate bar.' And Paul says, 'John had a chocolate bar, and he shared it with me. And he didn't give me *some* of his chocolate bar. He didn't give me a *square* of his chocolate bar. He didn't give me a *quarter* of his chocolate bar. He gave me *half* of his chocolate bar. And that's why the Beatles started right there.' Isn't that fantastic? It's the most important story about the Beatles, and it's in *none* of the books! And Paul tells it to Bono. Because he knows how much Bono loves the Beatles."

Now, George Clooney is right -- *People* has named Matt Damon Sexiest Man Alive only once. He is not the biggest global celebrity. He's not the biggest movie star, and it's a matter of debate whether he's the most handsome in Jimmy Kimmel's "Handsome Men's Club." But he's pretty damned close-close enough to be on the inside, close enough to hear the stories, close enough to tell the stories, close enough to tell stories about those who tell the stories. And the stories -- well, they're delicious, sweetened by their exclusivity and by the fact that they're strictly rationed. They're in none of the books, and for good reason: They're occasionally too good to be true.

You want to know what famous people talk about? They talk about you and me, first of all -- the people on the other side of the lake, the people peering inside the window, the extent to which they'll go to get a look or a photograph. Then they talk about one another. Those are the best stories, because they're also performances. Damon is famous for his Matthew McConaughey imitation, but three or four or five or six big beers into the night, he did quick imitations of nearly everyone he talked about. He did Scorsese and Spielberg and Clint Eastwood. He did Russell Crowe and he did Tom Cruise. He did Russell Crowe talking about his relationship with director Ridley Scott--"Rid's the general, I'm the soldier, and when we make a movie, we go to *war!*" -- and he did Tom Cruise talking about the stunt director for one of the *Mission: Impossible* movies who refused to let him climb the side of a building without a stunt double. "I asked Tom, 'Well, what did you do?' And he looked at me" -- and here Damon reproduced the Thetanic fixity of Cruise's stare and the martinet hysteria of his voice -- "and said, 'I *fired* him, Matt.'"

He told the Tom Cruise story for two reasons. Number one, it is a Tom Cruise story. Number two, Damon doesn't climb buildings. He's afraid of heights, and, he says, "That's what stuntmen are for. That's what green screens are



for. But Tom's incredible. I said, 'You have the title. Nobody's ever going to take the title from you. You win.' He laughed. But he also goes, 'It was worth it.' And it was -- for him. It's not for me. I'm way too old to do all my own stunts."

And that's the other thing about the stories famous people tell. They tend to tell stories about people more famous than they are. Matt Damon tells stories about Tom Cruise and George Clooney. He tells a story about Bono telling a story about Paul McCartney. There are rings of fame, like some kind of obverse *Inferno*, and the people inside one ring tell stories about people in another -- the ones who are farther inside, closer to some kind of impossible absolute. It's a form of gossip, sure, and also of adulation, but it's also an education, often the best education they've received. Damon left Harvard without graduating, but he's something of a polymath who, no matter the subject, can tell you what he's learned about it not just from the book he's read but also from the person who wrote the book he's read. He drops names like crazy, but he's not so much a name-dropper as he is a student citing his sources. He talks about talking to Tom Cruise, Jodie Foster, Michael Strahan, Tom Brady, Martin Scorsese, Brad Pitt, Joaquin Phoenix, Emily

Blunt, and his friends Ben and Casey Affleck, but he also talks about talking to Bill Clinton, Jeffrey Sachs, Paul Farmer, Ray Kurzweil, Dave Eggers, and other assorted writers, economists, scientists, and advocates. He has access to them all in the same way that he has access to tables at the most exclusive restaurants, and it no longer matters that he dropped out of Harvard -- fame has become his Harvard. In the globalized world, the false currency of celebrity has turned out to be the only one that resists devaluation, because it has become the price of access and access has become the price of knowledge. We like to think that fame insulates its denizens from the real world. It is painful to contemplate what everyone drinking beer in that hotel lobby seemed to know -- that fame brings the famous closer to the heart of things, or at least closer than the people clustered outside the gate can ever get.

“My mother thought it was child abuse,” he says. “She literally did. She was a professor who specialized in early childhood development, and she thought putting a child onstage or in a commercial or in a movie was child abuse. So when I did *Elysium* with Jodie Foster, I asked her. I mean, she's basically been acting since she was born. I figured if anyone's going to know, it should be her, right? So I asked her. And she sort of smiled and said, 'It depends on the child.'”

Matt Damon was not a child actor. He was a child and then an adolescent enriched by progressive education in Cambridge, Massachusetts -- by Howard Zinn as his neighbor, by Cambridge Rindge and Latin as his high school, by immersive-language study with Mom in Mexico and Guatemala as his summer vacation. But his friend Ben Affleck was a child actor, and acting became the ambitious way Matt separated himself from his mother's ambitions. He not only acted in school plays; he also worked as an extra in Boston and can do an imitation of the guy who was, like, “the king of the extras, because he'd worked on Scorsese movies. And he was like, 'Me and Marty, we're like *this*. I give Marty exactly what he wants.' And I'm sitting at this guy's feet, thinking, *Hey, one day, maybe that could be me.*”

At the time, Affleck was the star, both in school plays and at auditions. But Damon permitted himself to learn from him, and they became not just friends but also a team. “The summer after freshman year in college, we got a job together. I was eighteen. There was a theater in Harvard Square called the Janus. They had only one screen, and Ben and I got a job there. We were ticket takers and served popcorn -- we basically did everything. But the kicker was that

the movie we showed that summer was a movie Ben and I got relatively close on -- *Dead Poets Society*. We got down the line; we got called back. Ben got even closer than I did. And that was the one movie they showed that summer. It was a constant reminder. We'd sit there, these young ambitious guys in our maroon vests, our black pants, our white shirts, and our fucking name tags, watching people coming out of the theater bawling their fucking eyes out.

"It was like, 'Whatever doesn't kill you makes you stronger.' But it underscored the difficulty of breaking in, enough that we were convinced we had to start writing."

Good Will Hunting began as a lark, the fanciful idea of two kids who loved to learn but didn't want to go to school. "We were like, 'Wouldn't that be cool if you could read every book in the world and remember everything you read?'" But it became, Damon says, "an act of desperation." Multiple drafts, written in multiple rented apartments over multiple years, developed by multiple studios: "We had an unlimited amount of time. It wasn't like anybody cared. It wasn't like anybody was waiting to see what we were doing."

But then, of course, it changed everything. The Best Screenplay Oscar changed everything. "Being known as a writer did change the relationships I had with directors. The rap on actors is that they always want to inflate their parts. But when directors know you write screenplays and have a different view of things, you really get invited into the huddle in a much fuller way. And those collaborations end in friendships. That's how it works. It really is all about relationships. If you enjoy working with someone, you'll find a way to work with him or her again. It's human nature."

When Damon was in high school and in college, he had a Mickey Rourke poster on the wall of his bedroom. (Affleck: "I don't remember that. I remember the Michael Jackson.") Mickey Rourke was his favorite actor; he wanted to be Mickey Rourke. And so when he was still very young -- before *Good Will Hunting* made him a star -- and he got the lead role in *The Rainmaker* alongside Mickey Rourke, "I was really excited just to meet him. And then the first day of filming, he pulls me aside and just reads me the riot act. We were shooting in a really bad neighborhood in Memphis -- we had security and everything -- and I'm standing on a street corner and my boyhood idol is *yelling* at me. He's saying, 'Francis Ford Coppola wanted you for this movie -- that's a big deal. That sends a message to everyone in Hollywood that you have a future. So don't do what I did. *Don't fuck it up!*'"

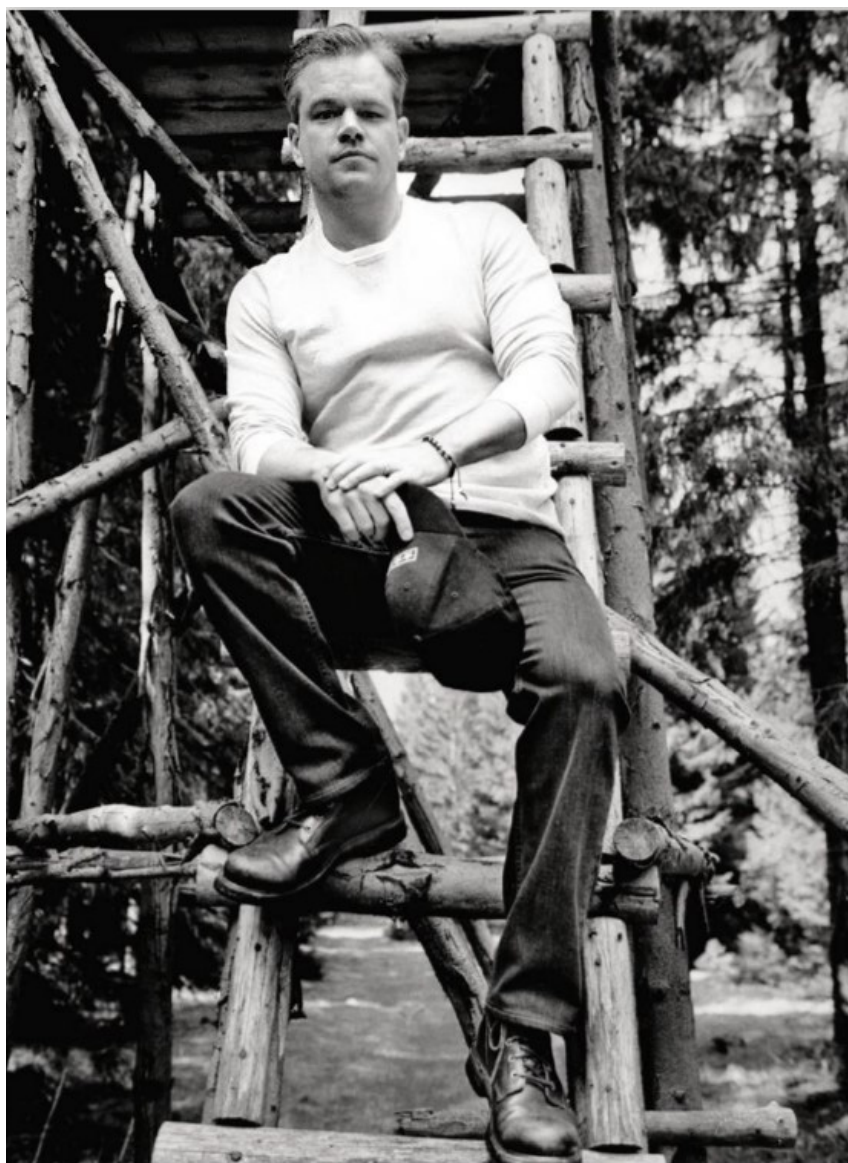
And Damon hasn't. He might give the appearance of being a regular guy, but he hasn't done what regular guys always do -- he hasn't fucked it up. He understands better than anyone else that celebrity is a social contract, and he has fulfilled it to the last jot and tittle. He's passed every possible test of citizenship that fame could offer, and what you understand when you spend time with him is simply this:

He's a member of the club.

There's a young actor with a big role in *The Monuments Men*. His name is Dimitri Leónidas, and he was, until Clooney cast him, a so-called unknown. He's not one of the cast members who walk through the hotel lobby on either night that Damon is drinking beer. But Damon talks about him and says how bright his future is. He doesn't say that his future is bright as an actor, though. He says, "He could be a movie star."

What does that mean, exactly? It's uttered by a movie star, so it must mean something -- it must mean that there are some qualifications for the job, and you don't know what they are until you get it. It must mean that Matt Damon recognizes some kindred quality in Dimitri Leonidas, some degree of difference that only those with their own inexplicable difference can see. It also means that Damon thinks about these things *a lot*. He thinks about stardom and he thinks about fame, not to glory in them but to assess his own degree of difference and dislocation. He talks about *what happened* to him when he became a movie star as though it's irrevocable:

"When it happens to you, it's not that you change. Everybody says you change, and you do eventually. But what happens, almost overnight, is that nothing and everything changes at the same time. You're aware that everything that mattered yesterday still matters today. Everything is the same, and intellectually you understand that. But the world is completely different -- for *you*. Everybody has changed their relationship to you, but you still live in the



same world. So when people talk about the surrealism of fame, that's what they're talking about. That's what it was for me. It's walking into a restaurant and everybody turns their head and starts whispering -- and you're like, 'But I ate at this restaurant last week.' And so the world is still the same -- it's just never going to be the same for me. And that's a real mind-fuck. The world is one degree stranger. It's not like the houses have suddenly turned to gingerbread and you go, 'Oh, it wasn't like that before.' You live in the same house, you go to the same market, you get coffee in the same place. It's just that somebody has hired an unlimited amount of extras and given them very specific directions -- for you. It's as if a director has gotten there before you and grabbed a bullhorn and said, 'Okay, when he comes in, if your name begins with A through M, count to ten and then notice him. N through Z, notice him right away.' It's very strange."

Here's another story. Matt Damon tells it, but it's not about Matt Damon. It's about Brad Pitt. But it is also about Matt Damon, because it's about fame, and Matt Damon is famous. But is he as famous as Brad Pitt? Is he as big a movie star? In some ways, he's bigger -- with the Bourne movies, he created the action franchise that Pitt hopes to create with *World War Z*. But there are measures of stardom other than weekend grosses, indices

of which ring you occupy other than money. One is your degree of convergence with Bono. Another is pain.

"If you can control the celebrity side of celebrity," Damon says, "then it's worth it. I look at Brad -- and I have for years -- and when I'm with him I see the intensity of that other side of it. And the paparazzi and the insane level of aggression they have and their willingness to break the law and invade his space -- well, I wonder about that trade. I remember telling him that I walk my kids to school, and his face just fell. He was very kind, but he was like, 'You bastard.' Because he should be able to do that, too. And he can't."

Damon can. He lives in New York, and he walks his kids to school. Photographers occasionally dog his steps, but generally from a distance, and if he asks them to back off, they will after they get their shots. He can do this because of what he didn't do -- or whom he didn't marry. "I got lucky," he says. "I fell in love with a civilian. Not an actress and not a famous actress at that. Because then the attention doesn't double -- it grows exponentially. Because then suddenly everybody wants to be in your bedroom. But I don't really give them anything. If I'm not jumping up and down on a bar, or lighting something on fire, or cheating on my wife, there's not really any story to tell. They can try to stake me out, but they're always going to get the same story-middle-aged married guy with four kids. So as long as that narrative doesn't change too much, there's no appetite for it."

The narrative, however, is about to change. Damon and his wife, Lucy, and their four children are about to move to L. A., despite knowing they will lose some of their privacy to an entrenched apparatus of snoops. There are a few reasons for this. First of all, Ben Affleck and Jennifer Garner live there, and even though “there are five or six photographers outside their house all the time,” Damon and his family have bought a house on the same street. Second, Damon and Affleck have started a production company, Pearl Street Films, “and we finally just rented offices and it’s like, Let’s get serious.” And third, “Most of our old friends with kids live in L. A., and their kids don’t know me. I don’t like that.” (Affleck: “It’s like being in the neighborhood again.”)

But the fourth and final reason is the most interesting. Damon is buying a house in Los Angeles because he couldn’t buy one in New York. “We tried to find a place for four years and couldn’t find one. We made five offers, and we had two places where we had a verbal agreement, the last of which I absolutely loved. And in both cases, they used my name to sell to someone else. In a lot of transactional situations, fame is a good thing -- people are much nicer to you. But in this case, it worked against me. Or maybe people think I’m an actor, so I must be stupid.”

I drank beer for seven hours with Matt Damon on one night and four hours on another. I learned a lot of things. Because Damon knows the director Doug Liman, I learned that Tiger Woods kept missing the ball in that famous Nike commercial until the camera was turned on, whereupon he bounced it on the face of an iron and then whacked it two hundred yards. Because he knows Casey Affleck, I know that Joaquin Phoenix’s “breakdown” really was a piece of performance art intended for the Affleck-directed documentary *I’m Still Here*, and that David Letterman really was pissed off when Affleck and Phoenix revealed the hoax to *The New York Times* instead of on his show. And because he knows Christopher Hitchens’s agent, I know the last thing Hitchens said before he died.

I found out like this. Damon was talking about going to watch a TED Talk in the company of Paul Farmer, the great physician to the poor and one of Damon’s heroes. They went to see Gordon Brown, the former British prime minister and, as Farmer told Damon, one of the handful of people “who know how the world works.” Damon went and was amazed that every single one of Brown’s sentences was complete and every single one of his thoughts conformed to the shape of a paragraph -- and that he didn’t use a teleprompter.

“Christopher Hitchens was like that,” I said. “I saw him speak once, drunk, and if someone had written the whole thing down, he could have handed it in as an essay.”

“I know his agent,” Damon said, for he is both possessor and habitual proprietor of upstream knowledge. “And he told me Hitchens’s last words.”

We all waited. It was our chocolate bar.

“They were *capitalism fail*.”

When I came home, I discovered that Andrew Sullivan knows the same agent and wrote on the Daily Beast that Hitchens’s last words were “capitalism downfall.” I have no idea which version is correct. But that’s not the end of the story. The end of the story comes the next day, when Damon returns to his hotel room after a morning of filming and is inspired by the words “capitalism fail” to go online and watch a lecture by one of his former professors at Harvard, Michael Sandel. “I took his class twenty-three years ago, and now I’m taking it again,” he says a few hours later on the patio. The same tiny waitress in the same traditional frock asks him if he’d like a beer, and this time he says, “Yes, a large beer” and begins speaking about what he learned from Sandel.

“He was asking about the things that money can’t buy,” Damon said. “He was saying that we’ve gone from a market economy to a market society, where we’re essentially trying to monetize everything. He gave all these examples, like this jail in Santa Barbara where you can pay for a nicer cell and better treatment. The world changes in a fundamental way when you can buy your way out of any situation.”

I mentioned an experience I’d had over the summer, when I took my daughter to a water park we’d been to many times and found it transformed by the availability of a “Fast Pass,” which allows visitors to pay an extra forty-five dollars to go to the head of the lines. “It changed everything,” I said, “because people were now paying to cut the

line, and everybody knew that it was unfair. I knew it, my daughter knew it, and so did the people doing the cutting.”

Damon nodded. “If you really want to know what it’s like to be famous, all you have to do is go to that water park and pay your forty-five bucks. Go to the water park and that’s what it’s like.

“You jump the line.”

Here’s one last story. Matt Damon tells it, but it’s not about Matt Damon. It’s about George Clooney. But it’s not really about George Clooney, either, because Damon wouldn’t be telling it if it weren’t also about Russell Crowe. Damon loves telling Russell Crowe stories, in Russell Crowe’s voice. But the story’s all about the questions of selling out and hypocrisy, so maybe it’s about Damon after all. He’s been wrestling with these things because he recently began lending his ridiculously believable speaking voice to commercials. It frankly seems an unnecessary inner struggle, given that everybody in his business, from Jeff Bridges to Jon Hamm to Denis Leary, is allowing himself to be used as voice talent.

“I know,” he says, “but it’s still a *commercial*. What’s the line that Paul Newman used to say -- ‘shameless exploitation in pursuit of common good’? I tell myself that. I mean, I give all the money to [Damon’s foundation] Water.org. I couldn’t imagine keeping it. But let’s face it -- the money I contribute from the commercial is money I don’t have to contribute from my pocket. One way or another, I’m getting paid. So maybe I’m a big hypocrite.” Of course, Clooney does a lot of voice work, too, especially in Europe. And one day, Damon says, “Russell called him out for doing a commercial in Italy. He called him a sellout -- George, who never got full boat. George, who’s always cutting his deal to work with the directors he wants to work with. So George said, ‘Wait a minute. The only way I could live is if I do this fucking espresso commercial. What the fuck? Why are you attacking me? You’re calling me a sellout? Look at your fucking movies, man!’

“And George is the best prankster. But he doesn’t do anything. He’s furious -- but he sits on it. And then Russell wins a [British Academy of Film and Television Arts] award, and he goes up in front of the BAFTAs and reads a poem he wrote. He goes on for so long that when they show it that night, they edit it. They’re at a party and they’re all in tuxedos and they’re playing the thing back, and Russell sees that his speech is truncated. And he famously grabs the producer of the show and throws him against the wall, and it has to be broken up.

“So the next year, George gets nominated. He’s got *Good Night, and Good Luck* and he’s got *Michael Clayton*, and he’s up for, like, fifty fucking BAFTAs. And he wins one of them. So he gets onstage. But a few weeks before, he was in a bookstore and saw a book by Russell Crowe. It’s called *My Heart, My Song*, and it’s a book of Russell’s poetry.

“So George gets up in front of the BAFTA audience, and they’re cheering him on, and he goes, ‘I hear you like poetry.’ And instantly the place goes dead quiet. Then he just reaches into his tux and pulls out the book, and he goes, ‘*My Heart, My Song*, by Russell Crowe.’ And the place instantly goes wild. He picks a poem to read, and every line people are falling out of their chairs and he’s gotta hold twenty seconds for their laughter.

“And he reads the whole thing and he says, ‘Thank you. Good night, good luck.’

“And he walks off.”

It’s a delicious story, too good to be true. Russell Crowe did, in fact, read a poem at the BAFTA awards in 2002, but not one of his own. He made a CD called *My Hand, My Heart*, but he has never published a book of poems. George Clooney never won a BAFTA until this year, when he won as a producer of Affleck’s *Argo*. Does any of this make the story any less delicious? It does not, because the story’s flavor does not derive from its veracity. It derives from proximity -- from the fact that you are listening to Matt Damon tell it on the patio instead of watching him tell it from the other side of the lake.

The sun’s going down when his BlackBerry pings. He pulls it out of his pocket, and when he looks at it he almost seems to flinch, but it’s the quick jolt of his smile snapping his head back an inch. He’s at a table full of people, but he does not take his eyes off the screen. His face fills with light, and what can be heard, in the sudden

silence, is the voice of a little girl reporting the news from home: the fact that one of Damon's other daughters has lost a tooth. Then we hear what he hears -- "I love you, Daddy!" -- and his smile deepens as his shoulders sag, and we see that look of pride and pain common to every father in the world who has to experience the love of a child from a helpless distance. He can't answer, because what he's just seen is a video that his children made and his wife attached to an e-mail. So he doesn't say anything, just slides the Black-Berry back in his pocket, and for the first time since I've met him, Matt Damon is, for the moment, alone.

There are a few more stories and a few more beers, but the dusk deepens to darkness, and he stands up to go back to his room. George Clooney is long gone, but along and across the lake they are still clustered, and now they wave to him. They have been waiting for him to go before they disperse, and he waves back. They are all Germans, 5 percent different from him, but he is 5 percent different not just from them but also from everyone else. When he turns his back on them one last time, they call "Goodnight" to him, in English.

Who is being described as "ridiculous" in the opening graphs? Who does the reader expect is being described. What type of feature lead is this?

How does the third paragraph establish the newsworthiness/timeliness of this feature piece?

How does this line setup the structure that follows Let Damon tell his story, because Damon likes to tell stories

300 WORD STORIES

AFTER THE SKY FELL

The few drivers on this dark, lonely stretch of the Suncoast Parkway in Pasco County pull up to the toll booth, hand their dollars to Lloyd Blair and then speed away. None of them knows why the old man sits here, night after night, working the graveyard shift.

Well, here's why:

Because years ago, on a freezing winter night at a party in Queens, N.Y., he met a woman named Millie.

Because he fell in love with her brown hair and wide eyes and 100-watt smile.

Because they got married, moved to Staten Island, had a son and worked for decades in Manhattan; she as an accountant, he as a banker.

Because it had been their dream to retire to Florida, and so they saved all their lives to make it possible.

Because, just as they began to talk of leaving New York and heading south, she was diagnosed with breast

cancer, and they spent their time and money traveling to New Jersey, San Diego and Mexico in search of a cure.

Because, in the end, they came to Florida anyway.

Because they finally bought a house in Spring Hill, although she was too weak that day to get out of the car.

Because she died nine days later on Jan. 5, 2002, a day "the whole sky fell," he says.

Because, after she was gone, he found himself alone and \$100,000 in debt.

And so he took a job collecting tolls. The drivers who pass by see a smiling 71-year-old man with blue eyes and a gray mustache who tells each of them, "Have a great night!"

They don't know the rest of Lloyd Blair's story, or that he keeps Millie's picture in his shirt pocket, just under his name tag, just over his heart.

THE END IS THE BEGINNING

He's already cleared out his office, attended the farewell party, listened to the speeches, said his goodbyes.

His three kids have grown and moved on. His gray hairs keep multiplying.

And now, five decades of work are behind him. He's delivered newspapers, sold furs in a farmers market, manned a grocery store register, helped customers in a clothing store, taught middle school English, endured medical school, attended to the sick and dying.

Only a day ago, he was in charge of 200 employees at the Pasco County Health Department. Then he woke up as a 66-year-old man with no job, no obligations, no meetings, no more need for neckties.

What does a man do on the first day of the rest of his life?

This man, on this day, gets up with the sunrise, puts on coffee and reads the morning paper. He packs a peanut butter and jelly sandwich and slips on his hiking shoes.

He drives east into Hernando County. He takes a walk in

the woods with his wife.

And out there among the Spanish moss and the saw palmettos and the haunting cypress trees, he talks about his plans. He wants to write plays and short stories, maybe some poetry. He wants to take his wife to Spain. He hopes for a few grandchildren to spoil.

He wonders if he'll be happy, if he'll find a purpose. He decides he will. "I'll evolve," he says.

It's a Thursday morning. The air is warm. The sun is shining.

He listens to the leaves crunch underfoot. He breathes in the fresh air. He gazes at a lake. He takes his time.

Out here, with nothing but the forest and the future ahead, he understands that there are endings and beginnings.

And sometimes, they look just the same.

FIRST DAY

Outside, it's dreary and raining. The rush hour traffic inches along, a slow procession of drivers staring ahead blankly, wishing they were home.

Inside Labor and Delivery Room 15, the television brings news of a plane accident in Chicago. A winter storm blankets the Northeast. A boy has been murdered in a Tampa park. A local soldier has died in Iraq.

Already David and Anastasia are wondering how they will protect their firstborn from the world outside this hospital room. They worry, as only parents can, how they will handle all that lies ahead.

In the day's few quiet moments - between contractions and nurses checking blood pressure and doctors asking questions - they talk about the daughter who is about to arrive.

Will she know right from wrong? Will she turn out shy? Patient? Compassionate? Will she have blue eyes like her father? Will she grow taller than her mother?

Will she tell them about her first kiss?

THE SECRET LIES IN SUMMER NIGHTS

She can't know the secret just yet. Not at this age. Not now.

So don't tell her. Don't ruin it.

Just let her lie atop the car and wear her 3-D glasses and drink in the movie.

The young couples curled together under open hatchbacks and the old lovers who still come to this place five decades after their first visit - they know the secret.

The mothers and fathers perched in the back of pickup trucks, watching over their children spread out on blankets around them - they know, too.

There are hints of it in the quiet hum of the projector, the neon glow of the snack bar and the candy-sweet smell of pizza and popcorn and fried chicken that mingle in the air.

If she listened closely enough, the warm evening breeze might whisper it to her. If she looked closely enough, the

Will she fall in love, the way they did? Will she have her heart broken, the way they did? Will she have a child of her own someday and worry, the way they are now?

They wonder all this before they have ever laid eyes on her. They have heard only the sound of her heartbeat, and that was enough.

And then the clock ticks past 7 p.m., and the thoughts of the world and its perils slip away. The months of waiting, the days of wondering, the hours of labor - it all fades.

In that moment, there is only this:

One final, painful push.

A baby girl, 6 pounds, 14 ounces, flawless.

Her first cry, innocent and primal.

A mother's weary smile.

A father's eyes filled with tears.

A family beginning.

silver moon and wide open sky unfolding above might tip her off.

But it's better if she doesn't know.

Better just to let her lie there, her hair blowing in the breeze.

After all, she's only 12.

And while summer in Florida brings with it heat and humidity, hurricanes and mosquitoes and soaring electric bills, only the adults of the world must worry about such things.

None of that matters to her. She knows, as all children know, that this season means staying up late and frittering away the days with friends. It means no school and the sun on your face and nowhere to go and nothing important to do. It means freedom, pure freedom.

Some day, years from now, she will realize what the secret was all along: That summer is a gift to the young - a sweet, delicious, too-short treasure.

THE MAN IN THE MIRROR

He's standing there in front of the mirror, dressed in more pink than he's ever worn in his life. He's 17, a senior at Lakewood High School in St. Petersburg.

Josh King can't stop staring into that mirror. The seconds pass. He poses. He pauses.

The boy stares out at the man. The man stares back at the boy.

And there they are.

The man in him paid for this tuxedo - pink shirt, pink socks, pink shoes - with the money he earned mowing lawns. The man paid for his haircut and the tickets to tonight's prom. The man is paying for dinner.

The man in him helps look after his younger brothers. The man will graduate later this month and yearns to escape Florida. He's the one who will head to college in Virginia. He's the one who will study business, then find

LOOKING FOR A LAUGH

Nigel Davis has had plenty of unfunny days.

A father shot. A mother taken by cancer. A childhood in Brooklyn.

He served in the Persian Gulf War, worked in a mail room and waited tables at a Mexican restaurant where he hated singing Happy Birthday to customers.

He's sung in a jazz band and had his heart broken after moving 1,000 miles for a woman.

But always, he's been able to make people laugh. More than anything, he wants to do it for a living. Ask him why, and he says, earnestly, "For those few minutes, they aren't thinking about anything bad."

Tonight, on amateur night at the comedy club, he had five minutes to make the people laugh. He joked about pimps and did an impression of his uncle. None of it brought down the house.

Under the spotlight, with 200 mostly quiet faces staring back from the darkness, his jokes ran dry and his

a job, find a wife, find his way in the world.

And then there is the boy in Josh King.

He's the one who still has baseball trophies on his dresser and a Porsche poster on his wall.

He's the one who feels nervous tonight, the one who will feel a shiver creep down his neck when he picks up his date - a girl he thought was out of his league.

The boy in him will forget to open the car door for her. He will play his music too loud and be too shy to say much during dinner.

The boy in him still doesn't know how to tie a tie. So his father shows him. And as the father slips the tie from his neck and puts it on his son's, he smiles and says, "This is a classic moment."

They both look at the mirror, knowing how soon the boy will disappear.

confidence wore thin. Five minutes, and it was over.

They clapped when he walked off stage, just not as loud as they'd clapped when he arrived.

Now he's outside, pacing the parking lot, too embarrassed to walk back through the door but too full of pride to walk away.

He calls his fiancée on his cell phone.

"I bombed," he tells her. "Yeah, I'm serious. I couldn't concentrate. I missed you."

After they talk, he paces again, alone with his thoughts. He can hear the roars of the audience inside, laughing for someone else.

Another month, on another amateur night, he'll have another chance. Until then, it's back to leasing apartments for a living.

Nigel Davis slips into his car and heads home to the woman who loves him, even on the unfunny nights.

FOR THE FIRST TIME

She wears pink socks with hearts on them and a shirt that reads, "When things get tough, I go to Grandma's."

He wears faded blue jeans and sneakers, has tattoos on his arms and braces on his teeth.

She's pretty in a no-makeup sort of way. He's handsome in an unmade bed sort of way.

She attends an arts school, spends her days painting, writing, dancing. He dropped out of school in ninth grade, has no job and spends a lot of time skateboarding.

"I'm a loser," he says.

But judging by her smile, by the way she kisses him and hugs him and rests her head on his shoulder as they wait for the late-night bus back to Jacksonville, she disagrees.

They've been together since November, almost nine months, longer than either of them has dated anyone else. They like the same music - Nirvana, the Used, From Autumn to Ashes. They like the same restaurant - Famous Amos.

His mom loves her.

CITY DREAMS

Off a two-lane stretch of blacktop, west of Palm Beach and east of nowhere, an old tractor cuts its way through a sugarcane field.

The soul behind the wheel belongs to Keith Davis, born and raised in the small farming town of Pahokee. He shares a cramped five-bedroom house with six other people - his father, a city worker; his older brother, a construction worker; and his brother's wife and three children.

His mother died five years ago from breast cancer.

Keith's home, the only one he's ever known, sits at the edge of the family's 22.85 acres of sugarcane. The Davis men take turns working the field and sell their small yearly crop to a mammoth sugar company in Palm Beach.

The growing season has ended, but the work continues. Keith steers the family's rusted International Harvester 1066 through the fields, cultivating row after row, preparing for next season.

Her mom hates him.

Which makes her like him that much more.

They came from Jacksonville to visit her father in Clearwater. They lounged at the beach, spent a day at Busch Gardens. And now, at 10:30 on a muggy Friday night, they are sitting on the floor of the Greyhound bus station in downtown Tampa.

Around them, other travelers chat on cell phones and slouch in metal chairs, looking bored as they wait for buses to places like Bradenton and Birmingham, Miami and Memphis, Nashville and New Orleans.

The boy and girl pay attention only to each other.

She is 16. He is 17.

They don't have cars. They don't have much money. They don't have the limitless freedom for which teenagers yearn.

But in this dingy bus station, they have something the rest of us probably had once but lost:

First love.

To the west, Lake Okeechobee stretches out like an ocean. To the east, a faraway summer storm is approaching - dark clouds, lightning bolts, the smell of rain.

In the gold light of late afternoon, Keith rumbles up and down the rows slowly, deliberately. He has no other work these days.

Since graduating from Pahokee Senior High School, he's mowed ditches for the city, cut meat in Belle Glade, worked as a security guard and put in a stint with the USDA.

Now he's searching, both for a new job and an escape from Pahokee. The farm boy longs for the city.

"I wanna move away from this town," he says. "Ain't nothin' here for fun. Ain't no girls here."

He wants to move to Orlando, start a family, become a mechanic. He says this a day before his 23rd birthday.

And then he climbs back on the tractor, cranks its roaring engine and heads out to the endless rows of cane.

THE MAN IN THE MASK

Inside the locker room, the drifter drifts to sleep.

He pays no attention to the country music blaring outside, or the bulls pacing restlessly, or the bullriders swaggering in too-tight Wranglers.

They call him Stretch, a wild man, a bullfighter, the American kind, who paints his face clown-like and dresses in red and throws himself willingly into the path of angry beasts who have just bucked cowboys to the ground.

When he was 14, the road called, and Stretch answered. He ran away from home and landed at an Oklahoma rodeo and has lived a hundred lifetimes since.

He's slept at truck stops, on the shoulder of highways, in the dirt beside livestock. He's drunk his share of Jack Daniels.

He's been tattooed a half-dozen times in a half-dozen cities, dipped enough Copenhagen to roof a house with the tin cans. He's been arrested for fighting. He found a girlfriend in Utah named Kasey.

He's stared down a thousand bulls in a thousand nowhere

A CROSS FOR CARLOS

Thousands of drivers pass over the cross every day. They never see it.

It stands under the westbound lanes of the Gandy Bridge, clinging to the edge of Pinellas County.

It rises out of the sandy soil near the seawall and catches the light of sunrise and sunset. But mostly it dwells in the cool, dark, lonely shade.

It stands where a boy once stood, after midnight, 18 and full of life.

He was an only child, a senior in high school, a B student who loved '60s music and dreamed of enlisting in the military.

He studied martial arts. He had a tattoo on his back and a girlfriend named Heather. His friends described him as outgoing, athletic and generous.

He fell in the water that night.

No one had been drinking, they said, just horsing around and exploring the catwalk. A friend named Marc dived in after him, but the current pulled them apart.

towns from Tennessee to Texas, Montana to Mississippi.

The bulls have knocked out his front teeth and broken his arms, ribs, ankles, tailbone, collarbone and kneecap. They've given him more concussions and stitches and joy than he can measure.

"I live kind of different," Stretch says, smiling toothlessly.

Back in Kansas, the family never understood. His dad's a lawyer, his sister a dentist. His brothers turned out normal, too.

But Stretch, well, he lives kind of different. He owns two bags of clothes and probably won't ever own much else, except this: "I'll have a lot of good stories."

And maybe that's enough.

Maybe, unlike so many people, he has found the place he belongs, in the ring with the other untamed souls, kicking up dust and mud.

The drifter opens his eyes.

Showtime.

The friend swam back to shore. A crabber found the boy's body a day later. Some time after the tears and the funeral, someone erected the cross.

It has faded with time. The white paint is chipping. The edges are worn.

But the messages remain, more than 70 of them scribbled on every surface, written in black and blue ink by teenagers wrestling with the death of one of their own.

"Too many memories. I will remember them all. You keep eating ice cream. I'll take care of Homer," wrote Kelly C.

"I'll see you later, #70. Love ya like a brother," wrote James.

It has been five years now. The boy is gone. His friends are grown. But the cross still stands, marked with his name in large letters:

Carlos Monti.

ONE HOUR AT A TIME

He missed Cheyenne's first steps.

Missed her first Thanksgiving. First Christmas. First tooth.

Just the other day, he missed her learning how to slurp spaghetti.

He hasn't held her in six months, hasn't watched her play with her favorite toy shopping cart. He hasn't heard her cry in the middle of the night or giggle in her crib beside the bed he shared with his wife, Cheyenne's mother.

"I've missed everything," he says.

He has measured his daughter's life in hour-long visits, twice a week. They meet in this drab concrete block room, separated always by a thick sheet of glass. She usually wears pink; he always wears orange.

Looking at her feels like looking through the window at a pot of gold, he says. Beautiful and priceless, but always out of reach.

Thomas Herold, 29, has only himself to blame.

He has tangled with the law for years – burglary, marijuana, weapons charges. In October, a year after a massive raid in Pasco County, he was convicted in federal court of conspiring to distribute cocaine.

The world will forever know him as a criminal. But when Cheyenne looks through the window, she sees the man who makes her laugh with his funny faces. She sees the man who presses his lips against the glass, trying in vain to kiss hers.

This morning, at 8:30, the father will stand before a judge and learn his fate. At best, he thinks, he'll get 10 years in prison. At worse, he could get life.

Either way, he'll wake up three weeks from now in some distant federal penitentiary, far from home and far from Cheyenne's deep brown eyes. It will be March 31.

Her first birthday.

INTERVIEW WITH BRADY DENNIS

THE WRITER BEHIND 300 WORDS

Brady Dennis was an overnight police beat reporter for the St. Petersburg (Fla.) *Times* when he started writing “300 Words,” a series of short stories about ordinary people, in 2004. The series would lead to Dennis winning the Ernie Pyle Award for human interest writing. The “300 Words” stories had been run, alongside pictures by *Times* photographer Chris Zuppa, on the front page of the paper’s local-news section, about once a month. To find their stories, Zuppa and Dennis thought of a moment they want to capture, then found the subject who best defined that moment.

Below is an edited version of an article that ran in *The Write Stuff*, the monthly newsletter of *The Charlotte Observer’s* writing group.

How did you come up with the idea of writing 300-word stories?

I wanted to take a chance and offer something in the metro section that readers weren’t used to seeing, something different that would make them slow down and take a breath and view the people they passed each day a little differently. I knew I wanted the pieces to be short -- they never jump from 1B -- and to highlight people that otherwise never would make the newspaper.

A big inspiration for the series, by the way, were the “People” columns that Charles Kuralt had written for the *Charlotte News* back in the early 1950s.

WHAT WAS THE EASIEST THING ABOUT DOING THEM?

The easiest thing was my complete confidence in the people we would find. I believe that each person not only has a story to tell, but that each person has a story that matters. I’ve always felt humbled in the presence of everyday, “ordinary” people who are willing to share their lives with us. Give me them any day over politicians and celebrities.

WHAT WAS HARDEST?

The hardest thing, I suppose, was finding a theme in each piece that was universal -- love, loss, death, change, new beginnings. Something everyone could relate to on a human level. I didn’t think it was enough to say, “Look, here’s an interesting person.” I wanted to capture that person in a moment when readers could say, “I understand. I’ve been there.”

WHAT DID YOU LEARN ABOUT WRITING SHORT STORIES WITH A BEGINNING, MIDDLE AND END?

I learned it doesn’t take 3,000 words to put together a beginning, middle and end. A good story is a good story, no matter the length. And sometimes the shorter ones turn out [to be] more powerful than the windy ones.

That said, there’s a risk of sounding like I’m advocating super-short stories with no traditional nut graph. Not so. I believe no matter how long or short the story, people should know why it is important and worth their time. It’s not enough just to paint a pretty picture. We must strive to tell them something about the world that matters, to be journalists and not simply storytellers. Hopefully, in a non-traditional way, “300 Words” does that.

HAS IT MADE YOU A BETTER REPORTER? BETTER WRITER?

Absolutely. “300 Words” made me a better reporter by forcing me to rely almost primarily on observation. Notice that most pieces contain almost no quotes. I didn’t interview people as much as I simply shut my mouth and watched and listened. We don’t do that enough.

It also made me a more economical writer. With only 300 words to spare, each one had to matter. I’ve tried to apply that rule to the other stories I do, even the long ones. The idea is to cut away the fat and leave only the muscle. As my editor, Neville Green, repeated again and again: “Less is more.” It’s true for most stories we write.

ANYTHING ELSE I SHOULD ASK?

One thing I would offer is my opinion that, now, more than ever, we should be willing to take risks and make reading the paper an unpredictable and interesting exercise. “300 Words” was an effort at that. But there are a million other possibilities, and journalists are pretty bright folks. All it takes is the willingness to risk something new.

HIGH SCHOOL EXAMPLE

300 WORDS: PERFECT 36

Natalie Fitts - Dart News - Kansas City, Mo

Just like any given Wednesday night, junior Shelby Hawkins was scrolling through her inbox when she spotted an email with the subject line “Your ACT Score Report is ready!”

Two and a half weeks earlier, she had walked out of Notre Dame de Sion High School, feeling confident about her first ACT. But despite that confidence, the preparation sessions during various lunch and activity periods, the ACT questions of the day, and test prep books, she never expected to see the number that appeared when she logged into her ACT account.

36.

The best possible score. The score fewer than one-tenth of 1 percent of students earn. Her score.

After she and her mom shared jaw drops and high fives, it was time to share the news. First was a phone call to her older sister. Then calls to the rest of the family. Then

a Moodle message to Ms. Hudson.

Those were the easy ones. Now she had to figure out a way to express happiness and pride to friends and acquaintances without feeling like she was bragging.

So after some thought, she posted a Facebook status later that day about how glad she was “to be done with this experience” without giving her actual score.

But it did not take long for everyone to find out the exact score. With Shelby’s permission, Hudson notified all the teachers of the accomplishing. Shelby knew “the floodgates were open.” Congratulations came from teachers and fellow students alike.

Then came the blurb on the nightly news on Fox 4.

But she hasn’t let her accomplishment and minor fame get in the way of her routine. She is determined to keep doing well in her classes and continue her college search as it was before.



CHARACTER STUDY

PROFESSOR ROLLER COASTER

Martin Lewison said that he has ridden over 1,800 different roller coasters in more than 33 different countries over the last dozen years. Credit... Johnny Milano for The New York Times

New York Times - Sept. 6, 2018
By Corey Kilgannon

"I'll be honest with you," Martin Lewison, 52, told his students on the first day of class on Tuesday. "One of the reasons I took this job is that there's a theme park across the street."

This might seem like an odd way to kick off the semester, even if Farmingdale State College does sit directly across Route 110 from Adventureland Amusement Park on Long Island.

But for Mr. Lewison, an amusement park enthusiast obsessed with roller coasters, there is no ignoring the fact that Turbulence — Adventureland's bright green, plunging, spinning coaster — can be seen from the university's business school.

Mr. Lewison, an assistant professor of marketing and management, walks his classes over to Adventureland for field trips, and works his amusement park expertise into his curriculum. He has created special classes such as Theme Parks and Tourism, and drawn material from his trips as a self-described coaster nut: a serial rider with few peers when it comes to amassing visits to different coasters around the country and the world.

He says he has ridden over 1,800 different roller coasters in more than 33 different countries over the last dozen years, a tally recorded along with other top riders on the website Coaster-Count.com.

The constant travel might seem unaffordable on a public university professor's salary, were it not for the generosity of his wife, Dr. Cheryl Lewison, who shares his coaster affinity and his impressive riding totals.

Dr. Lewison left a corporate law career to pursue medicine, and is now an emergency room doctor at Queens Hospital Center. Her income helps finance the trips.

"I thank my lucky stars every day — I definitely hit the jackpot" in marrying Dr. Lewison, he said. "I remember I told my father that I met a woman who was a lawyer and a doctor. He said, "You marry that girl tonight."

Both grew up riding coasters, but their joint pursuit began in earnest in 2007, about a year into their marriage. Early on, they could rack up nearly 200 coasters a year by hitting jackpot sites like Cedar Point park in Ohio, where they could ride a dozen coasters in one trip. Then they began hitting coasters all over the world.

"He said that when we got to 1,000 coasters, we'd stop," she said, "and conveniently, he forgot."

They visited 125 last year, Mr. Lewison said, and this year's expeditions have ranged from New Zealand to the Jersey Shore. In coming months, they plan on hitting amusement parks in the Middle East and Vietnam, not to mention the Halloween festivities at Great Adventure in New Jersey.

They have traveled to China six times and ridden more than 150 coasters there, said Mr. Lewison, who recently tried planning a marathon trip to a series of obscure Chinese parks involving constant flights.

“But my wife said, ‘We’re going to die in a plane crash and people will say, ‘What were they thinking?’” he said

Mr. Lewison grew up in Englewood Cliffs, N.J., cutting his teeth on smaller rides at nearby Palisades Park — which is long gone — and then on coasters such as Lightnin’ Loops at Six Flags Great Adventure in New Jersey, the Dragon Coaster at Rye Playland in Westchester County, and the Cyclone in Coney Island.

His obsession blossomed by age 13 when he traveled to Busch Gardens Williamsburg, Va., and rode the Loch Ness Monster 22 times in one day, he said.

His coaster craze cooled after hearing about the fire in 1984 that killed eight teenagers at the Haunted Castle at Six Flags, but it resurfaced while he pursued a doctorate in business in the 1990s at the University of Pittsburgh, thanks to the coasters at nearby Kennywood amusement park.

In his Theme Parks class last week, he apologized for not being quite up to speed. Relatives were staying with them in their modest apartment in Forest Hills, Queens, to attend the U.S. Open tennis tournament, he explained, “so I can’t get any work done.”

When Mr. Lewison asked the class about theme park experiences, a student described her recent internship as an operator of the popular Flight of Passage ride at Walt Disney World in Orlando.

“You worked on Flight of Passage?” said a star-struck Mr. Lewison, who explained that he had ridden it during an event held by the International Association of Amusement Parks and Attractions trade association.

After the student regaled the class with a detailed recount of Disney’s strict dress code and other requirements, Mr. Lewison sighed and said, “It’s going to be a good semester.”

He said he had “a pocket full of Adventureland tickets” and that he planned on dismissing the class early because, “I got a date with a roller coaster I don’t want to miss.”

He drove the few short blocks to the park, with a podcast — the Disney Dish — playing in his car. At the park, he said hello to Paul Gentile and Bob Amoruso, two Adventureland executives who he invites to his class as guest speakers.

Mr. Lewison walked over to Turbulence, a German-made coaster he rode the day it opened, May 22, 2015, for his 1,268th official coaster.

He took off his glasses and rode it, arms shooting up during the drops. He was the only person on the ride in a shirt and a tie.

“It’s got a lot of punch for a small footprint,” he said with admiration back on stable land. “I’d travel 3,000 miles to ride something like this.”









NEWS STORY CHECKLIST

HEADLINES

- Follows appropriate headline guidelines for print or online stories
- Follows guidelines for print or online sub-headlines; Sub-headline should clearly outline what the story is about

LEAD

- Has a news lead that includes the 5W's and 1 H
- Information is ordered from most important to least
- When is not the first information provided

NUTGRAPH

- Second paragraph contains a nutgraph, which justifies the story by establishing the new value should care

INVERTED PYRAMID

- Information in subsequent paragraphs is organized from most important information to least important

SOURCES/RESEARCH/INFORMATION GATHERING

- Story should be well researched and all information should be attributed to the proper source
- Information must come from reliable and verifiable sources
- Should have a minimum of three sources
- Sourcing should not be the result of bias
- Sources should be well-informed/experts on the topic
- Sources should offer all sides of the story or add alternative perspectives

ACCURACY & FACT CHECKING

- Details are thorough and factual; there are no errors in content

QUOTES & ATTRIBUTION

- Quotes are interesting and add something to the story
- Fact-based quotes are avoided; facts are woven into the story without a direct quote but with attribution
- Longer quotes are broken up at a natural pause by placing the attribute in the middle
- "Said" comes after the name of the source and is the primary tag used
- First and last name is used on first reference of all sources
- Honorary title is used on first reference to teacher
- Last name only on subsequent references to source
- Students' graduation year is included with first reference

WRITING STYLE & ORGANIZATION

- Strong and effective writing with a clear voice and variety of sentence structures/lengths
- Uses language, style and tone appropriate to its purpose
- Tightly written
- Strong and effective word choice
- Transitions logically to connect the various parts of the story
- Avoids editorializing, sticks to the fact

PARAGRAPH FORMATTING

- Paragraphs should be "bite-sized" or "skinny" (1-3 sentences per paragraph)

AP STYLE

- Check commonly missed AP Style format for dates, money, percents and time
- Edited for sports terms and scores (i.e. our school's score in a game is always listed first)

GRAMMAR & SPELLING

- Story is well edited and spell checked; NO errors, including the proper spelling of all names
- Punctuation is accurate
- Consistent application of capitalization skills
- Grammar and usage are correct and contribute to clarity and style

PHOTOGRAPHY/GRAPHICS

- Story has a photo or graphic to accompany it
- Photo or graphic follows copyright guidelines.
- The photo is a candid, i.e. non-posed photo, that was taken by a student on staff or obtained with permission
- Photo has a caption, which follows caption writing guidelines and gives credit to the photographer

WORD COUNT

- Has a minimum word count of 300 words for an online news brief
- Has a minimum word count of 600-800 words for an online news story
- Has appropriate word count for print based on space allotted for story - i.e. half page stories are 800-900 words

FEATURE STORY CHECKLIST

ANGLE

- The story has a narrow and unique angle (focus)
- The angle reflects a news value and is relatable for the reader (thematic)

HEADLINES

- Follows appropriate headline guidelines for print or online stories (SEO and formatting)
- Follows guidelines for print or online titles, headlines, decks, and sub-head; deck should clearly outline what the story is about

LEAD/NUTGRAPH

- Uses a well-developed feature lead (considering the types covered in class/textbook)
- Lead reflects creativity and captivates the reader's interest
- Form/style/tone of the lead fits with the function of the rest of the story
- Lead is developed with rich description (develops place and character); an engaging narrative; and/or a powerful twist/contrast that effectively teases the reader
- The news value of the story is revealed/unveiled in a nutgraph that is seamlessly integrated into story
- Anecdotes illustrate larger issue; localize the issue

QUOTES & ATTRIBUTION

- Dialogue is used when appropriate/available
- Quotes are used liberally
- Quotes support angle
- Quotes are interesting and add voice
- Fact-based quotes are avoided; facts are woven into the story without a direct quote but with attribution
- Quoted interviewees reveal captivating stories/anecdotes; Sources provide rich, relevant supporting information
- Quotations develop human interest angle and an emotional impact
- Longer quotes are broken up by putting the attribute after a natural pause in the middle of the quotation
- "Said" should come after the name of the source and is the primary tag used
- First and last name is used on first reference of all sources
- Honorary title is used on first reference to teacher
- Student's graduation year is included with first reference
- First name of subject may be used primarily if a

creative choice to enrich the human interest aspect of the story

STRUCTURE/ORGANIZATION

- Form follows function
- Story is organized using formulas such as: LTQ or WSJ or another intentionally chosen arrangement: chronological, compare/contrast juxtaposition, topical
- Transitions are not artificial -- use of word/subject bridges, general to specific, transition-quote formula

SOURCES/RESEARCH/INFORMATION GATHERING

- Story is well researched and all information should be attributed to the proper source
- Information must come from reliable and verifiable sources
- Sourcing should not be the result of bias
- Should have a minimum of three sources
- Sources should be well-informed/experts on the topic
- Observation is a dominant aspect of the reporting

ACCURACY & FACT CHECKING

- Details are thorough and factual; there are no errors in content

WRITING STYLE & ORGANIZATION

- Strong and effective writing with a clear voice and variety of sentence structures/lengths
- Uses language, style and tone appropriate to its purpose
- Tightly written
- Strong and effective word choice
- Transitions logically to connect the various parts of the story
- Literary elements, poetic devices, narrative techniques, etc. are employed
- Precise verbs are chosen

PARAGRAPH FORMATTING

- Paragraphs may be longer than hard news stories but are broken up when the focus shifts

AP STYLE

- Check commonly missed AP Style format for dates, money, percents and time

GRAMMAR & SPELLING

- Story is well edited and spell checked; no errors, including the proper spelling of all names

-
- Punctuation is accurate
 - Consistent application of capitalization skills
 - Grammar and usage are correct and contribute to clarity and style
 - Grammatical rules may be broken for a specific purpose

PHOTOGRAPHY/GRAPHICS

- Story has a photo or graphic to accompany it
- Photo or graphic follows copyright guidelines.
- The photo is a candid, i.e. non-posed photo, that was taken by a student on staff or obtained with permission
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EDITORIAL CHECKLIST

HEADLINES

- Follows appropriate headline guidelines for print or online stories
- Follows guidelines for print or online sub-headlines; Sub-headline should clearly outline what the story is about

LEAD/NUTGRAPH

- Uses a well-developed feature lead (considering the types covered in class/textbook)
- Lead reflects creativity and captivates the reader's interest
- Form/style/tone of the lead fits with the function of the rest of the story
- Lead is developed with rich description (develops place and character); an engaging narrative; and/or a powerful twist/contrast that effectively teases the reader
- The news value of the story is revealed/unveiled in a nutgraph that is seamlessly integrated into story

QUOTES & ATTRIBUTION

- Quotes are interesting and add something to the story
- Fact-based quotes are avoided; facts are woven into the story without a direct quote but with attribution Uses quotes from the interviews to support angle
- Quoted interviewees reveal captivating stories/ anecdotes; Sources provide rich, relevant supporting information
- Anecdotes used to illustrate larger issue; localize the issue
- Quotations develop human interest angle and an emotional impact
- Longer quotes are broken up by putting the attribute after a natural pause in the middle of the quotation
- "Said" should come after the name of the source and is the primary tag used
- First and last name is used on first reference of all sources
- Honorary title is used on first reference to teacher
- Students graduation year is included with first reference
- First name of subject may be used primarily if a creative choice to enrich the human interest aspect of the story

STRUCTURE/ORGANIZATION

- |

SOURCES/RESEARCH/INFORMATION GATHERING

- Story should be well researched and all information should be attributed to the proper source
- Information must come from reliable and verifiable sources
- Sourcing should not be the result of bias
- Should have a minimum of three sources
- Sources should be well-informed/experts on the topic
- Sources should offer all sides of the story or add alternative perspectives

ACCURACY & FACT CHECKING

- Details are thorough and factual; there are no errors in content

WRITING STYLE & ORGANIZATION

- Strong and effective writing with a clear voice and variety of sentence structures/lengths
- Uses language, style and tone appropriate to its purpose
- Tightly written
- Strong and effective word choice
- Transitions logically to connect the various parts of the story

PARAGRAPH FORMATTING

- Paragraphs may be longer than hard news stories but are broken up when the focus shifts

AP STYLE

- Check commonly missed AP Style format for dates, money, percents and time

GRAMMAR & SPELLING

- Story is well edited and spell checked; no errors, including the proper spelling of all names
- Punctuation is accurate
- Consistent application of capitalization skills
- Grammar and usage are correct and contribute to clarity and style

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REVIEW CHECKLIST

HEADLINES

- Follows appropriate headline guidelines for print or online stories
- Follows guidelines for print or online sub-headlines; Sub-headline should clearly outline what the story is about

LEAD/NUTGRAPH

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- Lead reflects creativity and captivates the reader's interest
- Form/style/tone of the lead fits with the function of the rest of the story
- Lead is developed with rich description (develops place and character); an engaging narrative; and/or a powerful twist/contrast that effectively teases the reader
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QUOTES & ATTRIBUTION

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STRUCTURE/ORGANIZATION

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SOURCES/RESEARCH/INFORMATION GATHERING

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- Sourcing should not be the result of bias
- Should have a minimum of three sources
- Sources should be well-informed/experts on the topic
- Sources should offer all sides of the story or add alternative perspectives

ACCURACY & FACT CHECKING

- Details are thorough and factual; there are no errors in content

WRITING STYLE & ORGANIZATION

- Strong and effective writing with a clear voice and variety of sentence structures/lengths
- Uses language, style and tone appropriate to its purpose
- Tightly written
- Strong and effective word choice
- Transitions logically to connect the various parts of the story

PARAGRAPH FORMATTING

- Paragraphs may be longer than hard news stories but are broken up when the focus shifts

AP STYLE

- Check commonly missed AP Style format for dates, money, percents and time

GRAMMAR & SPELLING

- Story is well edited and spell checked; no errors, including the proper spelling of all names
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WORD COUNT

SPORTS WRITING CHECKLIST

HEADLINES

- Follows appropriate headline guidelines for print or online stories
- Follows guidelines for print or online sub-headlines; Sub-headline should clearly outline what the story is about

LEAD/NUTGRAPH

- Lead should follow appropriate story format: hard news or feature
- Game story should quickly provide final score and how it was achieved

QUOTES & ATTRIBUTION

- Quotes are interesting and add something to the story
- Fact-based quotes are avoided; facts are woven into the story without a direct quote but with attribution Uses quotes from the interviews to support angle
- Quoted interviewees reveal captivating stories/ anecdotes; Sources provide rich, relevant supporting information
- Anecdotes used to illustrate larger issue; localize the issue
- Quotations develop human interest angle and an emotional impact
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STRUCTURE/ORGANIZATION

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- Sourcing should not be the result of bias
- Should have a minimum of three sources

- Sources should be well-informed/experts on the topic
- Sources should offer all sides of the story or add alternative perspectives

ACCURACY & FACT CHECKING

- Details are thorough and factual; there are no errors in content

WRITING STYLE & ORGANIZATION

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- Paragraphs may be longer than hard news stories but are broken up when the focus shifts

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MONTHLY MEDIA WORKLOAD

Everyone in room 31 plays a role on the *Inkspot* staff. These roles follow a monthly cycles that repeat themselves throughout the year.

Instead of creating some convoluted system to track accountability, in an effort to create diverse coverage and content and to distribute assignments evenly, the *Inkspot* uses: "The Rule of 3"

Each staffer has three things that they are responsible for on a monthly basis. It's what will drive their daily work, it's what will keep the different mediums afloat, it's what grades will be based on.

You are always free to do more than three items, but the minimum that must be completed at a level fit for publication is three. Unpublishable/incomplete stories do not count toward the requirements.

Column format/content and beats are chosen every sports season - fall, winter, and spring. You can keep that assignment if it's going well or you will be able to make adjustments if you'd like a change.

The requirements can be seen to the right. Please note that each genre and each media has its own unique requirements that need to be met to be published.

Have an idea you'd like to propose? Pitch it.

Each month you are required to:

- 1. 1000 WORDS OF INTERVIEW-BASED NEWS** - a minimum of 1000 words of hard and/or soft news coverage. The word count may be met through a single article: a long-form story, an in-depth expose, a feature profile, etc. or over the course of multiple shorter stories: recaps, previews, gamers, etc. However, each story must interview-based with a minimum of 3 credible sources and have an accompanying feature image and caption. Avoid artificially inflated word counts since publishable journalism requires stories to be concise.
- 2. 1000 WORDS OF COLUMNS/BEAT ARTICLES/BRIEFS** - a minimum of 1000 words in a reoccurring format - either a thematic column and/or a club/sport beat. The chosen genre dictates the article expectations. The word count may be met through a single article: The word count may be met through a single article or over the course of multiple articles. Again, each article must have an accompanying feature image and caption.
- 3. 2 Multimedia Projects** - options include infographics, podcasting, audio stories, video stories, man on the street videos, photo galleries, photo essays, sport/event livestreaming, sport/event livetweeting, etc.

2128 - 2 Weeks - Livetweet boys bball

PRINT PRODUCTION SCHEDULE

WEEK 1

Monday: Generate Print Story Ideas

- Review available stories; generate story ideas

Tuesday: Team Meetings & Maestro

- Develop Flat Plan
- Develop Content Plan
- Stories are pitched - approved
- Stories are assigned
- Work on Maestros - Work on Maestros - determine budget, graphic needs, photo needs

Wednesday: Research, Interview Questions, Initial Reporting, Source Contact

- Writers conduct initial research, generate interview questions, contact sources to schedule interviews

Thursday: Team Meetings & Maestro

- Design/Layout concepts generated; sidebars, infographics, packaging determined
- Writers conduct initial research, generate interview questions, contact sources to schedule interviews

Friday: Flex Day

- Interviewing; writing

WEEK 2

Monday: In-Class Work Day

- Writing, reporting, interviewing

Tuesday: In-Class Work Day

- Writing, reporting, interviewing

Wednesday

- Writing, reporting, interviewing

Thursday

- Writing, reporting, interviewing

Friday: In-Class Work Day

- 1st Drafts Due - end of day

WEEK 3

Monday: In-Class Work Day

- Revisions
- Finalize visuals
- Get visuals from sources/take pictures

Tuesday - Flex Day

- Revisions

Wednesday Copy Draft Due

- Submitted in assigned folder in Newspaper Drive

Thursday: Work Day

- Revisions
- Design and visual work
- Edit content
- Dummy pages

Friday: Work Day

- Revisions
- Design team works on visuals
- Edit Content
- Dummy Pages

Week 4

Sunday: Pasteup & Layout - 3 p.m.

- Finalize pages
- Editor signs off on pages
- People whose content is on that page sign off on page

Monday: After School Work Night - Send paper printer

- Work Night - Review, Edit, Proof and Send finalized PDF in the evening
- Pizza provided
- Editor signs off on pages

Friday: Distribution Day

CONTENT PLAN

The content plan helps to plan the content of a publication and to monitor the production process. In this case it divides content into important areas:

News which may include other highly topical material eg events calendars

Regulars including cover, contents page(s), letters, regular columns etc

Features in this case meaning other editorial not covered above

FLAT PLAN

<https://www.andrewnoakes.com/blog/planning-producing-magazine.html>

Once the space allocated to each editorial item is known, the positions of the items within the publication can be decided – a process called ‘flatplanning’.

Alternative copy ideas:

- Fast fact box
- Bio box
- Preview box
- Quote collection
- List
- Checklist
- Index

COPY PREPARATION

This section explains copy preparation, the workflow and story management process for both online and print stories.

STORY SLUGS

The story slug is the name you give the article to quickly reference it as you are working on it and to identify it as you save it. Before a story has a headline, before it is fully fleshed out - we need to have a way to refer to and identify the story. The story slug identifies the story's topic/angle.

Keep the slug short and specific to the story itself. It should be about 10-12 letters in length.

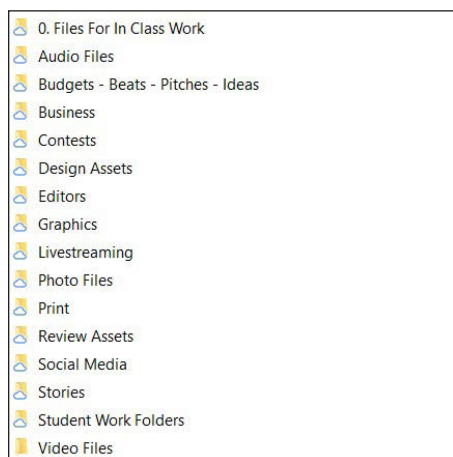
PREPARING COPY & SAVING STORIES

1. Start each story as a Google Doc - title your document with yourlastname_slugline

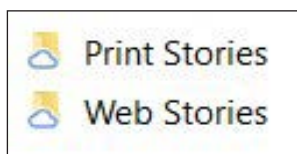
Ike_SBGStudentOpinions

and place it in the appropriate *Stories* folder

0. In Progress Working Drafts - Stories that are incomplete/still in the works
1. To Be Edited - Stories that are ready for comments, edits, feedback
2. To Be Revised - Stories submitted back to you for revision
3. Revised - Stories where revisions/edits have all been completed



1.1



1.2

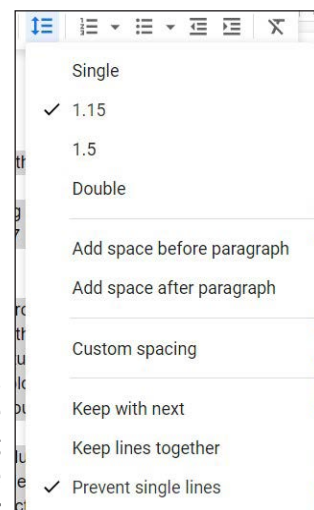
Choose *Print* if the story is budgeted to appear in the print edition of the *Inkspot*

Choose *Web* if the story is budgeted to appear online

Name	Date modified	Type
000. Interview Transcripts and Responses	3/3/2020 8:43 AM	File folder
00. Evergreen - Return to Later	3/3/2020 8:45 AM	File folder
0. In Progress - Working Drafts	3/3/2020 8:43 AM	File folder
1. To Be Edited	3/3/2020 8:44 AM	File folder
2. To Be Revised	3/3/2020 8:44 AM	File folder
3. Revised	3/2/2020 5:44 AM	File folder
4. Ready for Layout Design	3/3/2020 8:49 AM	File folder
5. To Be Published	3/3/2020 8:49 AM	File folder
6. Published	2/15/2020 9:23 AM	File folder

1.3

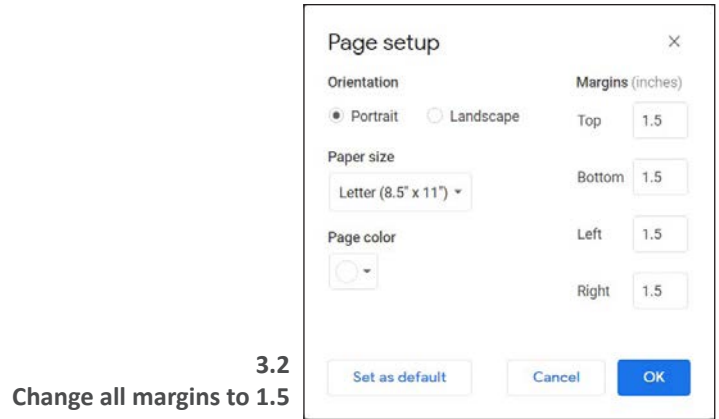
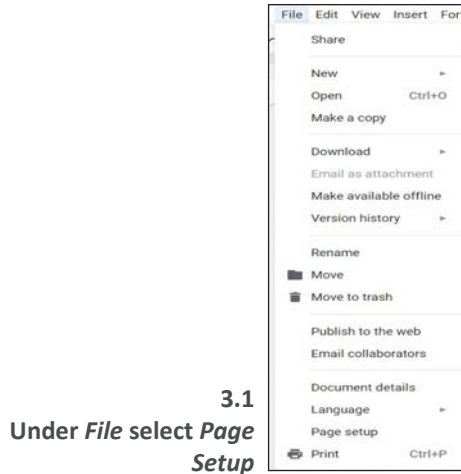
2. Double-space all copy except for slug lines.



2

Select *Double* from the drop down line spacing menu on the Google Docs toolbar

3. Create 1.5 inch margin on either side and at the top and bottom of the page.



4. Leave the top third of the first page blank for instructions to the page designer and teacher comments.

5. On the first page, all copy should be slugged in the upper left corner in the following manner:

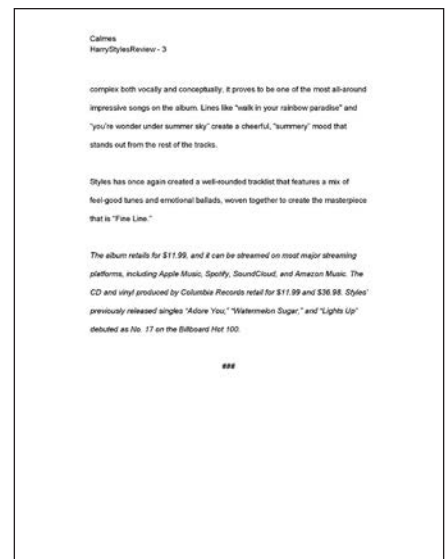
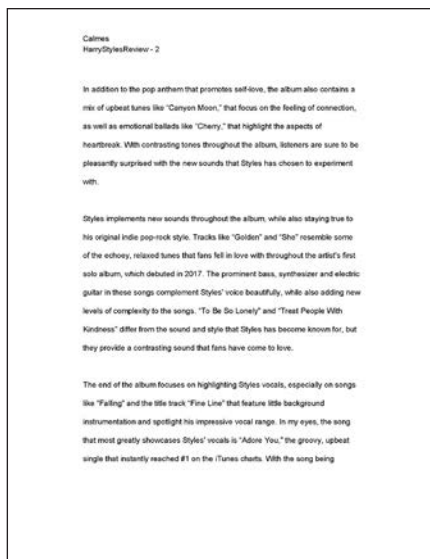
Iron Ike [Reporter's name]
 SBGStudentOpinions [story slug]
 10/14/19 [date story written]
 10/17/19 [most recent story revision date]



6. On subsequent pages, copy should be slugged in the upper left corner following this style:

Iron Ike [Reporter's name]
 SBGStudentOpinions - 2 [story slug - pg number]

7. Type an end sign, "-30-" or "###", at the end of each story to signify that this is a completed draft.



ORIGIN OF THE END MARK “30”

Years ago, *The American Press magazine* compiled a list of 18 sources that have been cited at one time or another:

- In the days before typewriters XXX (Roman for 30) on manuscript copy indicated the end of the story.
- Thirty pica ems was the maximum length line used in early typesetting machines. Thus “30” was the end of the line.
- “Eighty” means farewell in Bengali. An English officer used the figures at the end of a letter to the East India Company in 1785. Adopting the figures for brevity in dealing, the company mistakenly made them “30.”
- The first message sent to the central press office during the Civil War totaled 30 words. The thirty, together with the words “good night,” were placed at the bottom of the sheet by the telegrapher.
- In a wire service office in Los Angeles, a Western Union telegrapher recalls hearing that -30- symbols started with a W.U. operator in Morse Code days. The operator’s name was “THURSTY” and he signed this to his daily file of stories. Other telegraphers picked it up and made it “thirty” and finally “30.”
- Before typewriters, all news copy was written in longhand. To indicate clearly the end of their stories, writers adopted a numerical symbol, which as legend has it was -30-.
- Another possibility is that -30- stemmed from the fact that 30 words were just the right fit in a stick of type in the days when newspaper body type was set by hand.
- The end mark in the early days of newspapering was space. (The mark “#” is still used.) But when typewriters came along, reporters found it quicker to hit the “#” key without going to uppercase. What came out was “3,” and to tie it up more neatly they added an “0” and -30- was born.
- When newspaper stories were handwritten, “X” meant the end of a sentence, “XX” meant the end of a paragraph, “XXX” meant the end of the story.
- A telegraph operator whose number was 30 once stayed at his key sending news of a disaster long after his assistants had fled and until death came to him.
- Years ago in the West, dispatches were delivered by telegraph messenger to the newspaper office. The office closed at 3 a.m. and the operator wrote 3 o’clock at the bottom of the sheet. This was abbreviated to “0,” then became “30.”
- When the Associated Press was established, each member paper was entitled to 30 telegrams a day. Last of the day’s quota was labeled “30.”
- Early telegraph operators had a code for conversation asides on the wire, such as 1 meaning “Wait a minute.” So “30” meant “end of item.”
- The 30 magistrates appointed by Sparta over Athens at the end of the Peloponnesian war were called the 30 tyrants and were overthrown at the end of one year. The end of the tyrants was heralded as “30.”
- When the New York Associated Press began operations its contract called for a night report of 3,000 words. When that amount was reached the figure “3000” showed. This was finally abbreviated to “30.”
- The end or “that’s all” because press wires closed at the half-hour mark, the “30” being used by operators to designate that 30 minutes after the hour had been reached.
- Printing office where a certain number of pages were the usual issue. It took an average of 30 galleys of type to make up the run and each typesetter took a gallery slug in turn from the foreman’s desk. When the one who had No. 30 finished his galley he called “Thirty.”
- An old slug used by journeymen in handset days and means “finished” or “it is done.”
- When men worked “at the case,” the copy was cut into takes and numbered. The man with the last take would place his “30” slug to indicate the article was complete.

PRINT PRODUCTION CHECKLIST

BODY TEXT

- Drop cap at beginning of story
- Italicized first line (see paragraph styles)
- Correct size, font
- Left justified text
- No awkwardly narrow areas due to text wrap
- Orphans and widows eliminated
- Body text on a screened image, color background is legible

OTHER TEXT

- Standard headline: follows par. styles, hyphenation off
- Display headline: varies size, font, weight, arrangement of text in different text boxes
- No more than one novelty font, limited use
- Deck is specific to angle, spans width, hyphenation off
- Byline: correct style, alpha order for multiple authors
- Subheadings: if used, correct style (caps, italics)
- Credits for photos, illustrations, photo illustration: correct style, close proximity to visual, unobtrusive.
- No credits on mug shots.
- Captions: First sentence (present tense) describes action with date, location, titles and full names. Second sentence describes story, why and how, relevance

- Images that are not by us are correctly attributed (Creative Commons = attribution and license, fair use = source, permission = used with permission of

PAGE ELEMENTS

- Page number, date, section are correct
- Folio is for correct side (left/right page)
- If opening spread of section, section header is present
- Square is at end of story, centered on text, color from page
- No trapped white space
- Large blocks of text broken up with other points of entry
- Ran spell check on whole page

VISUALS

- Page has a dominant visual (at least twice as large as next largest image on page)
- Images are in Newspaper Drive, linked correctly
- Resolution of images is 300 dpi
- Images are in CMYK
- Images cropped to correct size (not original size)
- Subjects of photos do not look off page
- Photos are not flipped; unethically altered
- Cutouts: edges are clean, feathered, no cut off limbs, edges

ALT COPY

- Has own title, married to page concept in content, form

- Alt copy text used, not body text
- Alt copy text is standard size
- Includes explanatory blurb or labels
- Survey: size, method included
- Survey: question included as asked, not modified
- Pull quote: turn off hyphenation, include full attribution (title and name), for standard style column style

Once in awhile, new advisers ask me what our workflow is for our class. I tell them that workflows are unique to every program, but they all contain the most valuable parts.

I try to model mine after the newsrooms I worked in. At the beginning of the day, we'd do the story pitch, move on to determining what stories will work for that show, etc.

The following is our production schedule for a monthly, 30-minute show:

Beats – Students are reminded the week before story ideas are due that they must contact their “point person” for their assigned beat (e.g. – principal, district communications director, department heads, coaches, etc.)

Story Ideas – Students are expected to have at least 4 story ideas. I use a handout that goes into more detail because I want them to think about the story a little bit more. As a class, we try to whittle down the stories for that show. If it doesn't get done during class, my producers finish that part up.

Assigning stories – After story ideas, producers then pair people up with the stories, give them a deadline, determine a total running time (TRT) for their story and assign them to the editing computer.

Story Pitch – We'll get together a day or two after the students get their assignments and, after a day or two of collaboration/brainstorming, they'll pitch their idea to the rest of the class. This helps because sometimes other students will have an idea or a couple of contacts for them.

Rough Draft scripts – Rough drafts are usually due one week after they get their story assignment. Producers and the adviser look them over and make sure they're going in the direction that was discussed during the story pitch. They'll also look them over to make sure their writing is clear and adheres to the broadcast style of writing. More peer-to-peer editing than anything else.

Shooting Deadline – We started tinkering with this last year. We implemented it because people were waiting until the last possible second to get things shot. Do we ask ALL of their shots be done by a certain day? No, that's impossible. The deadline for this is your b-roll/first interview deadline. Keeps the kids accountable. It's a work in progress, but it helped us. These are usually due a few days after rough drafts.

Final Deadline – We spread out deadlines over 3 days (usually Monday-Wednesday). That way, there's not a log-jam at the computers. Producers will approve stories and, if there are changes to be made, they will make those recommendations to the reporters for that story. On Thursday, our producers put the show together and on Friday we launch. On that Thursday, we also remind staff about Beat Sheets.

Post-Mortem – When we come back on Monday, we critique the show in class. Over the years, my students have told me that this is the key step in making them better. Do not forsake this to get to the next show!

<https://www.jeadigitalmedia.org/2012/06/15/10-essentials-of-starting-a-broadcast-program/>

:90-2:00
4-6 weeks
12-18 classes

10 hours of work?

Pre-production
Staff meetings
pitch ideas
“must-haves”

48 hour deadline
have a backup plan
contact more than 1 idea
know how to troubleshoot
don't wait

Story selection
Brainstorm
no bad idea
provide feedback
focus and plan

Essential questions
what are some cool ideas people will want to know more about?
who is the target audience?
how long does the project need to be
make people think and have questions (than answer about the subject being discussed)
Initial goals
Is it cliché? Have others done it? anything new?

How do you plan to shoot it
who would be great to interview
where would it be ideal to shoot
do we need to get any permissions before/during shoot
what equipment will we need
what are our other needs: music, other media assets (pictures, additional footage, graphics)

List of schedules, production needs, team responsibilities for each video

Production schedule
3 before me -- 3 readers before I do

Script writing
scout location
practice with equipment
contact sources
practice interviewing
do the production
editing - who is doing what
what dates are available?

log footage

48 hours- connect
72-96 - Interview/b-roll
3-4 classes - log footage/ start script
4-6 - 75% edited project
6-8 - fully edited
3 viewers - critique/feedback

9 - I review

storyboard?
Shot list

2 establishing shots
alternative angles

Deadline 1 - Raw Footage
Interviews, unedited clips, some broll (usually after) - completion points

Deadline 2 - first edit/teacher conference (75% done)
3 student viewers before me

Deadline 3 - final edit/ class critique
plus minus -- well/improvement

Edit interviews first-- best sound bytes
Add Broll after interview soundbites in order
Color correct - sweeten audio
Add titles/text/ bumpers/ lower 3rds

all 3 phases
Time management
mini deadlines
AoCs - areas of concentration
Completion
Revisions
portfolio



CREATE A DEADLINE PLAN FOR WEB CONTENT

For this activity, let's work to assess the types of content created for your website and come up with a deadline calendar for pushing out content consistently.

1. List all the types of content our program creates that could be/is published on NCHSinkspot.com. This can include, but should not be limited to stories, photo galleries, videos and podcasts.
2. What are a couple ideas for how you think breaking news could be covered by our team so important stories can be posted in a timely fashion?
3. What's an idea or two you have that would guarantee at least one piece of content (video, story, photo gallery, etc.) could be posted to the site daily without overwhelming one person or one group?
4. What kind of training would need to take place to make this happen and what kind of resources would we need to make available to everyone?
5. How can we promote internally to our staff what's being viewed and read to let them know their content is being seen and/or shared?
6. Now that you've thought through many of the tough parts of developing a deadline plan for the web, work to make a web content plan for our staff -- including Journalism 1, 2, and 3.

5-6 WEEK PRINT PRODUCTION PLAN

Each class period is 49 minutes, think about breaking that time into 15, 20, or 30 minute chunks to help you plan what a daily schedule should look like going forward. Consider how much time it is reasonable to expect a student to commit to an English class outside of the scheduled 49 minutes to conduct interviews, to research, to write, to report. What can (and should) get done at home? What needs to happen in the lab/in-person?

STEP 1: MAKE A LIST OF EVERYTHING THAT GOES ON

Pitch meetings, Work nights, Evaluation, Distribution; Days off, Late starts, School events, etc.

STEP 2: MAKE A LIST OF EVERYTHING THAT GOES IN

Layout Dummies, Photo Assignments, Story Assignments, Design Assignments, etc.

STEP 3: INCLUDE BIG DEADLINES

Layout Dummies, Photos & Design, Page Completion; First Drafts, Revisions, Final Edits; Send to printer

STEP 4: HAVE SOMETHING EACH DAY

Have something accomplished everyday, no matter how small; take big deadlines and break them into smaller ones with mini-check points and check-ins along the way

STEP 5: BUILD IT BACKWARDS

Start at the end and work backwards -- Determine when the final product should be distributed. When does this mean the pages need to be sent off to print? How many days are needed for final edits? When should work night(s)/morning(s) be scheduled? When do pages need to started? When are drafts due? Figure out where we need to be, then figure out how we get there.

STEP 6: WORK IN LESSONS

Provide time each week for the teacher, editors, and staff to teach each other skills. Provide time for 45-60 minutes of lessons each week.

STEP 7: WORK IN TIME FOR OTHER CONTENT

With the size of our Journalism 2-3 staff there is no reason we cannot produce both a print publication and online content consistently (even without contributions from J1.) Schedule time each week for web and digital content production.

STEP 7: WORK IN FUN

Schedule team building/team bonding; Staff appreciation/recognition into the mix

WORK NIGHT PHILOSOPHY DRAFT

- 1 a month/production cycle
- All staff together at once
- After school until 7 p.m.
- Editors/Leardership meet from 7-7:45
- Once a production cycle; based off of deadlines (usually a week before send off)
- Provide Schedule upfront -- get off work, Athletics are excused
- Student misses - plan ahead, work is done
- Dress up? Theme night?

TITLE/THEME:

CONTENT PLAN

EDITORIAL PAGES:

COVER DATE:

PRINT DEADLINE:

Title	Pages	Staff		Copy	Pics	Layout	Sub	Final
NEWS								
Section Total								

Title	Pages	Staff		Copy	Pics	Layout	Sub	Final
REGULARS								
Section Total								

Title	Pages	Staff		Copy	Pics	Layout	Sub	Final
FEATURES								
Section Total								

Title	Pages	Staff		Copy	Pics	Layout	Sub	Final
ADVERTISING & HOUSE ADS								
Section Total								
				Total Pages				

FLAT PLAN

TITLE/THEME:

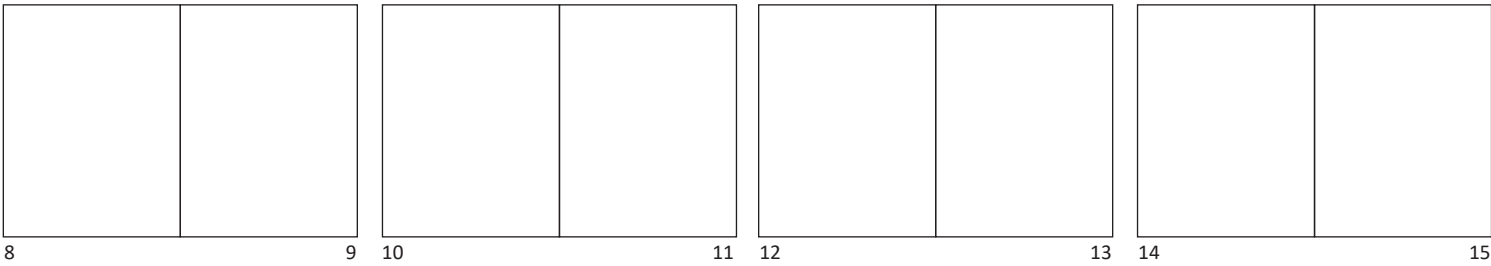
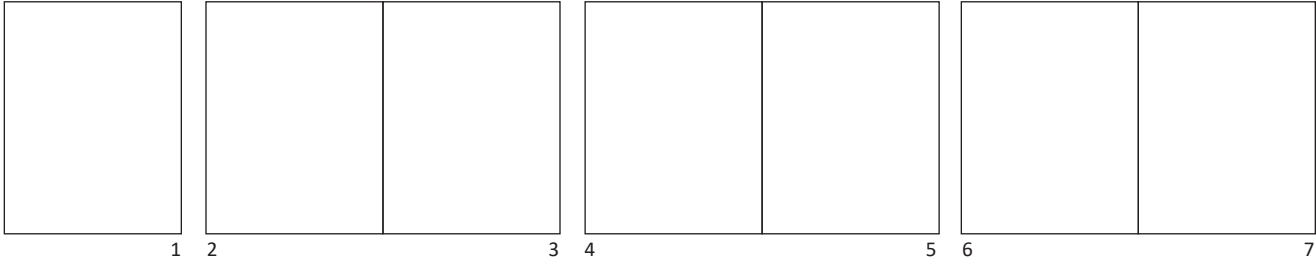
EDITORIAL PAGES:

COVER DATE:

PRINT DEADLINE:

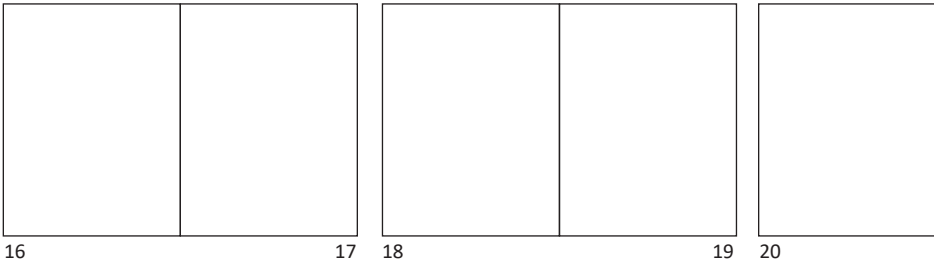
OFC

IFC



IBC

OBC



3.5 PRINT PRODUCTION SCHEDULE

WEEK 1

Monday: Generate Print Story Ideas

- Review available stories; generate story ideas

Tuesday: Team Meetings & Maestro

- Develop Flat Plan
- Develop Content Plan
- Stories are pitched - approved
- Stories are assigned
- Work on Maestros - Work on Maestros - determine budget, graphic needs, photo needs

Wednesday: Research, Interview Questions, Initial Reporting, Source Contact

- Writers conduct initial research, generate interview questions, contact sources to schedule interviews

Thursday: Team Meetings & Maestro

- Design/Layout concepts generated; sidebars, infographics, packaging determined
- Writers conduct initial research, generate interview questions, contact sources to schedule interviews

Friday: Flex Day

- Interviewing; writing

WEEK 2

Monday: In-Class Work Day

- Writing, reporting, interviewing

Tuesday: In-Class Work Day

- Writing, reporting, interviewing

Wednesday

- Writing, reporting, interviewing

Thursday

- Writing, reporting, interviewing

Friday: In-Class Work Day

- 1st Drafts Due - end of day

WEEK 3

Monday: In-Class Work Day

- Revisions
- Finalize visuals
- Get visuals from sources/take pictures

Tuesday - Flex Day

- Revisions

Wednesday Copy Draft Due

- Submitted in assigned folder in Newspaper Drive

Thursday: Work Day

- Revisions
- Design and visual work
- Edit content
- Dummy pages

Friday: Work Day

- Revisions
- Design team works on visuals
- Edit Content
- Dummy Pages

Week 4

Sunday: Pasteup & Layout - 3 p.m.

- Finalize pages
- Editor signs off on pages
- People whose content is on that page sign off on page

Monday: After School Work Night - Send paper printer

- Work Night - Review, Edit, Proof and Send finalized PDF in the evening
- Pizza provided
- Editor signs off on pages

Friday: Distribution Day

15 MINUTE PLAN SHEET

COMPETITOR SCHOOLS

BIG 12 CONFERENCE



**Bloomington
High
School
Purple
Raiders**

*1202 E. Locust Street
Bloomington, Il 61701*



**Champaign
Centennial
High
School
Chargers**

*913 S. Crescent Drive
Champaign, Il 61821*



**Champaign
Central
High
School
Maroons**

*610 W. University Avenue
Champaign, Il 61821*



**Danville
High
School
Vikings**

*202 E. Fairchild Street
Danville, Il 61701*



**Peoria
Manual
High
School
Rams**

*811 S. Griswold Street
Peoria, Il 61605*



**Normal
Community
West
High
School
Wildcats**

*501 N. Parkside Road
Normal, Il 61761*



**Peoria
Central
High
School
Lions**

*11615 N. North Street
Peoria, Il 61604*



**Peoria
Notre
Dame
High
School
Irish**

*5105 N. Sheridan Road
Peoria, Il 61614*



**Urbana
High
School
Tigers**

*1002 S. Race Street
Urbana, Il 61801*

INTERCITY SCHOOLS



**Central
Catholic
High
School
Saints**

*1201 Airport Road
Bloomington, IL 61704
Corn Belt*



**University
High
School
Pioneers**

*500 W. Gregory Street
Normal, IL 61790
Corn Belt*

COURSE TITLES

AGRICULTURE

Intro to Agricultural Industry
Agricultural Science
Agribusiness Management
Agricultural Mechanical Technology
Biological Science Applications in Agriculture Plant Science I
Biological Science Application in Agriculture Animal Science II

ART

Contemporary Crafts
Commercial Art I
Commercial Art II
Drawing & Painting I
Drawing & Painting II
Ceramics & Sculpture I
Ceramics & Sculpture II
Advanced Studio Art I
Advanced Studio Art II
AP Art History
Photography I
Photography II
Yearbook/Desktop Publishing I
Yearbook/Desktop Publishing II
Yearbook/Desktop Publishing III

BUSINESS

Introduction to Business
Computer Applications I
Computer Applications II
Consumer Education
Office Keyboarding Applications
Accounting
Advanced Accounting
Business Management
Sports & Entertainment Marketing
Business Law
Personal Investment & Finance
Innovative Entrepreneurs
Web Design

DRIVER'S EDUCATION

Driver's Education/ Swim PE

ENGLISH

Focused Language Arts I
Focused Language Arts II
Basic ESL

Beginning ESL
Intermediate ESL
Advanced ESL
ESL Basic Writing
ESL IV Advanced Writing
English I
Honors English I
English II
Honors English II
English III
Honors English III
AP English Language & Composition
Senior Skill in English
College Composition & Communication
Senior Literature
Philosophy & Literary Criticism
Creative Writing
Theater I
Theater II
Advanced Acting & Directing
Literature of the Silver Screen
AP English Literature & Composition
Introduction to the Humanities
Advanced Speech
Composition I
Composition II
Journalism I
Journalism II
Journalism III
Introduction to Oral Communication

FAMILY & CONSUMER SCIENCES

Culinary Arts
Food for Thought
Parenting
Educating Young Children I
Educating Young Children II
Housing & Interior Design I
Housing & Interior Design II
Fashion I
Fashion II
Fashion III
Adult Living
Lifestyle Management

FOREIGN LANGUAGE

French I
French II
French III

French IV
AP French
German I
German II
German III
German IV
AP German
Spanish I
Spanish II
Spanish III
Spanish IV
AP Spanish
Spanish Heritage Speakers

MATHEMATICS

Pre-Algebra
Focused Algebra I
Algebra I
Geometry
Focused Geometry
Honors Geometry
Elementary Algebra II
Algebra II
Honors Algebra II
College Algebra
Introduction to Computer
AP Computer Science
Trigonometry
Finite Math
Probability & Statistics
AP Statistics
Honors Pre-Calculus
Finite Math for Business and
AP Calculus AB
AP Calculus BC
Exploring Math

MUSIC

Treble Choir
Men's Choir
Concert Choir
Women's Chorale
Chamber Choir
Concert Orchestra
Sinfonia Orchestra
Chamber Orchestra
Concert Winds
Symphonic Band
Symphonic Winds

Wind Ensemble
American Popular Music
AP Music Theory

PHYSICAL EDUCATION

Health
Swim/PE
Fitness and Sports
Foundations to Fitness
Lifetime Fitness and Exercise
Personal Development
Dance Fitness
Water & Land Activities
Advanced Aquatics
Swim Guard
Lifestyle Management
Unified Physical Education

SCIENCE

Biology I
Honors Biology I
Molecular/ Structural Biology
AP Biology
Chemistry I
Honors Chemistry I
Chemistry II
AP Chemistry
Physics I
AP Physics
Environment Earth
Earth & Space Science
Biotechnical Engineering

SOCIAL STUDIES

English Language Learners - U.S. History
Regional World Studies
U.S. History
International Relations
Human Geography
AP Human Geography
Social Issues
Psychology
AP Psychology
Sociology
Economics
AP Government & Politics U.S.
AP Comparative Government
Western Civilization to 1500
Western Civilization since 1500

Science

Social Science

TECHNOLOGY

Technology Concepts
Digital Media Production
Advanced Digital Media Production
Materials Applications & Process
Introduction to Engineering Design
Principles of Engineering
Civil Engineering & Architecture
Animation & rendering
Advanced Metalworking
Machining Operations
Manufacturing Technology
Cabinetmaking

WORK PROGRAM

Interrelated Cooperative Education

BLOOMINGTON AREA CAREER CENTER (B.A.C.C.)

Automotive Technology I
Automotive Technology II
Computer Maintenance Technology
Construction I
Construction II
Cosmetology I
Cosmetology II
Criminal Justice/ Law I
Criminal Justice/ Law II
Culinary Arts I
Culinary Arts II
Fire Science I
EMT - Basic
Health Careers & Medical
Terminology
Nurse Assistant
Advanced CNA
Metalworking Occupations I
Metalworking occupations II

IJEA CORE CATEGORIES

Open to entries from all media, print and digital publications.

NEWS

BEST NEWS STORY

An article that provides timely information about an event, action, issue or subject of importance to the school community.

The story relies on authoritative sources and is written in a serious, objective manner. The article may focus on the past (a wrap-up or follow-up story), present (breaking news) or future (a preview or advance story). No matter which angle it takes, the article answers the five Ws and H (who, what, when, where, why, how) clearly and concisely.

BEST IN-DEPTH NEWS STORY

A news story that goes beyond surface facts to provide context and background about a subject of importance to the school community.

This should be longer and more heavily researched than a standard news article. The emphasis is on understanding “why” and “how.” Note: Some in-depth articles are a hybrid of news and features. Such articles may be entered in this category or in a Features category, but not in both.

PLEASE NOTE: The same article may not be entered in both the Best News Story and Best In-Depth News Story categories. Nor may the same article be entered in both a News category and a Features category, even though some stories combine elements of both news and features.

FEATURES

BEST FEATURE STORY

A thoroughly reported article meant to entertain or move as well as to inform.

The emphasis is on human interest. Generally less time sensitive than news, the subject matter may be serious or light so long as the writer uses well-observed details, evocative quotes and a distinctive style to bring the material to life. A first-person article that conveys a writer’s experience is acceptable.

BEST PERSONALITY PROFILE

A feature story that focuses on an individual.

The emphasis is on capturing a person’s unique traits and qualities through anecdotes, details and quotes. The article should also include comments from those who know the profile subject.

PLEASE NOTE: The same article may not be entered in both the Best Feature Story and Best Personality Profile categories. Nor may the same article be entered in both a Features category and a News category, even though some stories combine elements of both features and news.

SPORTS

BEST SPORTS NEWS STORY

An article that provides information in a timely manner about the performance of a school-sponsored team, athlete or coach.

The article may focus on a single game or match, a series of games or matches, or an entire season (preview or wrap-up). A story that covers a newsworthy sports-related development off the field of play, such as the hiring or departure of a coach, is also acceptable.

BEST SPORTS FEATURE STORY

An article that takes a human-interest angle on a team, athlete or coach.

The story does not have to concern a school-sponsored team or sport. For example, a feature story about a student who plays for an independent traveling team or who participates in a sport not offered at the school

would be acceptable. The subject matter may be serious or light so long as the writer uses well-observed details, evocative quotes and a distinctive style to bring the material to life. A first-person article that conveys a writer's own sports experience is acceptable.

BEST SPORTS COMMENTARY

A statement of opinion that expresses the writer's viewpoint on a sports-related topic.

The subject matter does not have to concern high school sports, but the topic should be of more than private interest. The tone may be serious or humorous.

PLEASE NOTE: The same article may not be entered in both a Sports category and a News, Features or Opinion category.

OPINION

BEST STAFF EDITORIAL

An unsigned statement of opinion that represents a publication's stance on an issue of importance to the school community.

The opinion must be logically argued and supported by attributed facts. The article should not contain a byline, and it must be clearly labeled as a staff editorial.

BEST SERIOUS COMMENTARY

A statement of opinion that expresses the writer's viewpoint on a topic other than sports.

The subject matter does not have to concern the writer's school, but the writer should make clear why the topic is relevant to the publication's audience. The opinion should be logically argued and supported by attributed facts.

Tone and voice should be thoughtful but not overbearing.

BEST HUMOROUS COMMENTARY

A lighthearted and playful statement of opinion that expresses the writer's viewpoint on a topic other than sports.

The subject matter does not have to concern the writer's school, but the topic should be of more than private interest. The writer has wide latitude for comic inventiveness.

BEST REVIEW

A statement of opinion that expresses the writer's evaluation of any performance, creative work, service or product offered for public consumption.

This includes but is not limited to concerts, plays, movies, television shows, musical recordings, video games and restaurants. Any kind of consumer product or business open to the public may be the subject of a review. The tone may be serious or humorous, but the review must provide specific examples and reasons to justify the writer's conclusions.

PHOTOS

BEST NEWS OR FEATURE PHOTO

A photo that captures a newsworthy event or a subject of human interest other than sports.

The photo may be serious or playful so long as it is not posed. It may stand alone or be part of a story. A cutline must accompany the photo.

BEST SPORTS PHOTO

A photo that captures any aspect of a sporting event.

This includes photos of practices and workouts that lead up to the event. A photo that captures crowd or sideline reactions is also eligible. The sport need not be school sponsored. The photo may stand alone or be part of a story.

A cutline must accompany the photo.

Note: The same photo may not be entered in both the Best Sports Photo and Best News or Feature Photo categories.

ARTS & GRAPHICS

BEST EDITORIAL CARTOON

A cartoon that appears on the publication's editorial page.

The tone may be serious or light. The cartoon may reinforce the point made in the staff editorial, or it may stand alone and express an opinion concerning a different topic. Regardless of its relation to the editorial, the cartoon must articulate a viewpoint about a subject of relevance to the publication's audience.

BEST ILLUSTRATION

A piece of artwork or a photo illustration that accompanies an article other than a staff editorial.

The illustration should serve as the article's dominant visual element. The artwork may be hand drawn, computer generated or computer enhanced. A photo qualifies as an illustration if it has been altered beyond basic Photoshop adjustments.

BEST INFOGRAPHIC

Information presented visually in the form of a computer-generated or computer-enhanced chart, table, diagram, map, timeline or other graphic device.

The infographic should accompany a story rather than stand alone. An infographic that tells a story on its own and does not accompany an article should be entered in the "Best Alternative Storytelling" category.

PLEASE NOTE: The same infographic may not be entered in both the Best Infographic and Best Alternative Storytelling categories.

MISCELLANEOUS

BEST ALTERNATIVE STORYTELLING

A story told in a way that differs from a traditional article.

The subject matter may be news, features or sports. Examples of alternative storytelling formats include stand-alone Q&As, lists, quizzes, "roving reporter" polls, large-scale opinion surveys, bio boxes, and infographics such as timelines, charts or maps. They also include "social stories" in which social media posts are aggregated into a cohesive narrative by using a tool such as Storify. Whatever the format, the alternative item should tell a story on its own without depending on another article to provide essential context.

BEST USE OF SOCIAL MEDIA

A publication's use of social media (e.g., Twitter, Instagram, Facebook, Snapchat) to cover school life and engage with the school community.

To enter this category, a publication must submit the URL or username of a social media platform that the publication's staff uses during the school year. (A single entry would consist of one URL or username.) Emphasis is on how well the publication employs the platform to cover events in real time, post updates, share content, interact with the school community and promote the parent publication. Because a publication does not need a full-scale website to have a social media presence, both print and digital publications are eligible for this category. Note: If a publication has two accounts for the same platform (for example, a general Twitter account and a sports-only Twitter account), each account would be considered a separate entry.

BEST HEADLINE

A headline that draws in the reader through clever wordplay, vigorous use of language and memorable imagery. The headline does not have to conform to a specific format. For example, it may consist of a single line or a combination of a main headline and a deck headline — to mention just a few options. Whatever its format, the headline must accurately convey the substance of the accompanying story.

BEST ADVERTISEMENT

A single advertisement created by students.

The advertiser may supply a professionally designed logo, but students should produce all other elements of the

ad, including photos, illustrations, copy and layout.

BEST MULTIMEDIA STORY PACKAGE

The coordinated use of different media (some combination of text, photos, illustrations, graphics, video, audio) to tell a story about something of interest to the publication's audience.

The subject matter may be news, features or sports. The package should consist of at least one written item (with as many hyperlinks as appropriate) and one of the following: a video (at least 60 seconds) that complements the written item; an audio clip (at least 30 seconds) that complements the written item; a photo slideshow or gallery (at least six photos, with captions) that complements the written item; or an interactive graphic that complements the written item. The written item should be more substantial than just a lead-in to the video, audio, photo or graphic elements. The package will be judged on how well the different media work together to tell the story in a manner that draws on the rich capabilities of an online publication.

IJEA DIGITAL CATEGORIES

BEST VIDEO STORY

A video that tells a story about something of interest to the publication's audience.

The video may be published as a standalone item or as part of a larger multimedia story package. It should not exceed five minutes (under three minutes is encouraged). The video must contain b-roll as well as interviews with more than one person. It should have a title and end credits. Voiceover narration is not required. The subject matter may be news, features or sports. Background music is acceptable, but natural or ambient sound is preferred. Any music not in the public domain must be used with explicit permission from the copyright holder. The video must be available on the publication's website or on a digital channel maintained by the publication, such as a YouTube or Vimeo channel.

BEST AUDIO PODCAST

An audio file that tells a story about something of interest to the publication's audience OR that expresses an opinion (or opinions) about a topic of interest.

The audio file may be published as a standalone item or as part of a larger multimedia story package. If the audio tells a story, the subject matter may be news, features or sports. An audio story should not exceed five minutes (under three minutes is encouraged). Voiceover narration is not required. Interviews with at least two people must be included. All speakers should be named, and credits should be spoken at the end. Background music is acceptable, but natural or ambient sound should be used whenever possible. Any music not in the public domain must be used with explicit permission from the copyright holder. If the podcast is intended for expressing an opinion rather telling a story, the audio should not exceed five minutes if only one person speaks (under three minutes is encouraged). An example of an opinion podcast in which just one person speaks would be a review or a commentary. If the podcast consists of a debate or a roundtable discussion, the audio should not exceed 10 minutes. In the case of a review, excerpts or samples of the work under review should be included, but they must be brief enough to remain consistent with fair use. The podcast must be available on the publication's website or on a digital platform maintained by the publication, such as a SoundCloud account.

BEST BLOGGER

Online statements of opinion that express the writer's viewpoint on a variety of topics.

The blog should appear on a regular basis. The subject matter does not have to concern the writer's school, but the writer should make clear why the topics are relevant to the publication's audience. The tone may be serious or humorous. The voice should be distinctive. If serious, the opinion must be logically argued and supported by attributed facts. If humorous, facts and logic still matter, but the writer has wide latitude for playfulness. For contest purposes, a single entry consists of the URLs of three blog posts by the same writer.

BEST WEBSITE

A website evaluated on its performance as an online publication.

The site is judged on how well it makes use of the rich journalistic capabilities of being online. These opportunities include the ability to: (1) publish immediately and without the hindrance of space limitations; (2) interact with readers; (3) link to outside sources; (4) publish video, audio, photo slideshows, photo galleries, interactive graphics, blogs and other means of storytelling not available in print; (5) solicit and publish reader-generated content; (6) provide an interactive forum for discussion, debate and sustained conversation. The judging emphasis is on user friendliness, ease of navigation, incorporation of good design principles throughout the site (e.g., dominant visual elements, hierarchy, balance, contrast, flow), interactivity (e.g., comment functions, contact and submission forms, polls, quizzes, games), visual richness, media variety, content diversity, openness to alternative forms of storytelling, use of hyperlinks, coverage of breaking news, frequency of updates and efforts at audience engagement.

NOTE: “Best Website” is not the same as “Best Digital Publication.” The former is based on how well a website satisfies the criteria mentioned above. Any website is eligible for this category, including those that belong to hybrid publications. By contrast, “Best Digital Publication” is an award open solely to online-only publications. The award is based on the total points an online-only publication accumulates in all of the various categories for which

IHSA SECTIONAL & STATE COMPETITION

BOTH BLOCK EVENTS

VIDEO NEWS

Teams of one to three students will cover a press conference and then produce a video news segment on it that must be at least 90 seconds long, but no longer than 120 seconds. Students will shoot, interview, and edit footage to produce a video that will be judged on elements that include news value, transitions, audio, and production.

PHOTO STORY TELLING

Photographers will submit a series of three photos with a common theme to collectively tell a story. Photoshop can be used to enhance the images but not alter the content. The submission must include a brief written summary to provide context for the photo story, although the written portion will not be scored.

BROADCAST NEWS

Students will provide their own equipment to create an audio MP3 clip of a 75 second news broadcast with a minimum of two sound bites using live and written information received at a press conference. Recording devices with headphones are allowed in the press conference. Students shall be judged on news value, news judgment and convergence.

BLOCK A EVENTS

NEWS WRITING

Students shall receive both live and written interview information and then write a story based on the information provided. The word limit will be 400 words. Stories will be judged on leads, clarity and accuracy of details, and proper style and mechanics in addition to writing and organization. Recording devices with headphones are allowed in the press conference.

REVIEW WRITING

Students will write a review suitable for publication in their high school newspaper. The word limit will be 350 words. Advisers will be notified on the IHSA website of the genre of material to be reviewed one (1) week prior to sectionals/state.

ADVERTISING

Students will be given two business sheets from which they will design ads to fit certain sizes on provided 8.5x11 sheets. Students may bring rulers, pens, pencils or black felt-tipped pens. They will not be allowed to use color. All artwork in the ad must be original. Entries will be judged based on originality, readability, and the use of a dominant element that grabs attention and sells the product or service.

YEARBOOK THEME DEVELOPMENT (DUO OR SINGLE EVENT)

Students will be given a theme provided at the contest site from which they will develop a colored cover page and black and white title page (not a divider page) with graphics for a high school yearbook. Students may use the following materials: magazines, markers, colored pencils, scissors, glue/glue sticks. Entries will be judged based on basic design principles, creativity and originality.

NEWSPAPER DESIGN

Students will design a front page of a 16-inch tabloid newspaper. Elements will be provided at the contest site. Entries will be judged on a well-balanced design that is appealing to the eye and incorporates basic design rules such as multiple points of entry and good use of headline size. Stories chosen should reflect good news judgment.



The 2018-2019 Inkspot staff members who competed at the IHSA State Journalism competition.

Only the elements provided at the contest site may be used. Adobe Creative Suite programs can be used in this event.

YEARBOOK CAPTION WRITING

Students will receive four yearbook photos from four categories (Academics, Clubs, Sports, Student Life) and a fact sheet with overview information on each photo. Captions should state more than the obvious and further the story of the photo. Students will be judged on creativity, accuracy and AP style on all four captions and a cumulative score provided. Captions should be at least two sentences, but no more than three sentences, and must fit within a provided caption box that meets the prompts requirements for text size, font and spacing.

INFOGRAPHICS

Students will be required to create a graphic to illustrate a given set of statistics for a story that will be provided to them. Entries will be judged on originality, readability, clarity, and adherence to aesthetic control principles. Information regarding the platform and available programs will be posted on the IHSA website. Adobe Creative Suite programs can be used in this event.

COPY EDITING

Students will be provided a newspaper story that they will edit for AP style, accuracy, attribution, correct paragraphing, grammar, spelling and redundancy. Students will be asked to locate and correct all errors. All marks must be made in pencil. Students may use a current AP Stylebook and dictionary for this contest (non-electronic format only).

BLOCK B EVENTS

FEATURE WRITING

Students shall receive both live and written interview information and then write a feature story based on the information provided. The word limit will be 500 words. In addition to well written and organized articles, judges will look for the use of an interesting lead, accurate details about the information provided by the subject, and proper style and mechanics. Students are permitted to use an AP Stylebook and dictionaries (non-electronic format only). Recording devices with headphones are allowed in the press conference.

HEADLINE WRITING

Students will be provided with news and feature stories in which to write six (6) headlines. Dummy sheet will be provided. Students will determine the font size and number of lines. Students will be judged on headline rules, creativity, and accuracy.

YEARBOOK COPY WRITING

Students will be provided a fact sheet from which they will write a copy block suitable for a high school yearbook. The word limit will be 350 words. In addition to a well-written and organized copy, judges will look for accurate details, and proper style and mechanics. Students are permitted to use an AP Stylebook and dictionaries (non-electronic format only).

YEARBOOK LAYOUT: DOUBLE PAGE SPREAD

Students will create a layout for a double-page spread using an online yearbook dummy doc or InDesign. Entries will be judged on good use of and variety of sizes and shapes of all elements, a design that is appropriate for the theme and audience, and use of dominant element and readability of text.

EDITORIAL CARTOONING

Students will be given information on a topic of general interest. After reading the material, students will be asked to design an editorial cartoon supporting or opposing the proposition. Judges will look at a simple and clear editorial statement as well as evidence of artistic ability and a creative approach. Students may bring rulers, pens, pencils or black felt-tipped pens, but final entries must be submitted in black ink and all artwork must be original.

EDITORIAL WRITING

Students will be given information on a topic of general interest. After reading the material, students will write an editorial on the topic using their ideas to support or oppose the proposition. The word limit will be 350 words. Entries will be judged on the quality of the arguments and writing, organization, and proper style and mechanics. Students are permitted to use an AP Stylebook and dictionaries (non-electronic format only).

SPORTS WRITING

Students who compete in the sports writing contest will write a game story or have interview information on a person who is involved in sports and then write a story based on the material. The word limit will be 400 words. In addition to well-written and organized articles, judges will be looking for the use of an interesting lead that pulls the reader into the story, accurate details about the information given by the subject, and proper style and mechanics. Students are permitted to use an AP Stylebook and dictionaries (non-electronic format only).

AP Stylebook and dictionary/thesaurus (non-electronic format) may be used in all categories. No other texts or documents may be used.

SNO AWARDS

BEST OF SNO BADGES

The Best of SNO reviewers like good journalism — engaging, concise, and relevant. Whether local or global, stories should provide a larger context and provoke discussion. Save “you,” “me,” and “I” for editorials and opinion pieces only. Your work should be polished and error-free. Most importantly, your stories should stand out from the crowd.

- Stories must be 300 words in length with the exception of video submissions.
- Stories must have a featured image, and that featured image must have a caption with at least 10 words and photo credit.
- Stories must have a byline with the writer’s first and last name.
- Stories must be submitted within 90 days of being published.



AUDIENCE ENGAGEMENT BADGE

- Two different social media accounts need a combined 1,000 followers
- One must be updated daily (school days) for a month
- Website must get 5,000 page views and 1,000 unique visitors in a month-period



STORY EXCELLENCE BADGE

To earn this badge, a news staff must submit eight fully-developed stories from the current school year that go beyond the text to enhance the reader’s experience - including three non-standard story templates.

- Elements beyond the story itself (pictures, videos, pull quotes, polls, etc.) promote/enhance a story’s content and prevent long blocks of text.
- The story pages are formatted with no large blank spaces, missing or extra paragraph breaks, strange fonts, odd symbols, etc.
- The story pages have photos that display at a proper resolution and do not appear to be oddly cropped or doubled.
- Each photo and video or other element (such as graphics or illustrations) on the story page has a full captioned and is credited.
- Every story contains contextual hyperlinks to related or explanatory content.
- The story page template used fits the content of the story (i.e. Briefs should not be on the long-form or full-width templates).
- A long-form, Grid and Side-by-side story must be submitted.
- The story page template has been built properly (i.e. Long-form, Grid and Side-by-side stories should include a container and chapters).



CONTINUOUS COVERAGE BADGE

To earn this badge, a news staff must update their site regularly and demonstrate a commitment to timely online journalism. Three stories need to be submitted in each of the following categories: developing coverage, quick coverage, and sustained coverage.

All stories are:

- fully-developed and interview-based.
- published over time rather than all at once.
- about the same ongoing news event in your community.
- linked together to give the reader context to a developing story/coverage.
- from the current school year.



DEVELOPING STORIES REQUIREMENTS

- Three stories that are linked together to develop, dig-into, and further an ongoing news event in the school/ community.

QUICK COVERAGE STORIES REQUIREMENTS

- All three stories are fully-developed, interview-based stories with a connection to your community.
- The stories are published within two days of the event.
- All three stories are from the current school year.

SUSTAINED STORIES REQUIREMENTS

- The stories are fully-developed.
- The stories are published twice per week over the course of four weeks.
- The stories are from four different categories on the website: news, sports, features, opinion, etc.
- The stories are from the current school year.

MULTIMEDIA BADGE

To earn this badge, a news staff must submit at least three videos that each tells a story (not broadcast or recap-type video), three slideshows and three podcast episodes published during the current school year that meet standards of excellence in multimedia production.



VIDEO REQUIREMENTS

Content

- Subject of each video lends itself to a good video opportunity (motion, sound, etc.) and a compelling storyline.
- Each video contains at least two interviews.
- Reporter voice-over is only used to bridge elements within the story and move the story forward.

Camerawork

- Each video uses a combination of wide shots, medium shots, and close-up shots.
- Each video uses three different camera angles.
- The footage is steady and not shaky.
- Panning and zooming are used purposely for emphasis.
- All shots have a clear visual focus.
- Backgrounds behind interviewees are appropriate and relevant for topic

Audio/Sound

- Each video uses natural sound.
- If music is used, it is with permission or under license and is credited correctly.
- The sound/voice quality on each video is clear and not lost in background noise.

Editing

- Length is appropriate for telling a story (90-150 seconds).
- Individual shots/clips are edited together to move the story forward.
- Technical quality of lighting doesn't detract from the story.

SLIDESHOW REQUIREMENTS

Content

- Each slideshow has 8-15 unique photos (no duplicates or similar subjects). Slideshows with more than 15 photos will not be considered.
- Each photo is captioned and credited.

Photography

- Each photo has a clear subject.

-
- Each slideshow contains a mixture of close-up, medium, and wide shots.
 - Each photo demonstrates purposeful composition and skillful technical quality.

Editing

- Each photo is optimized for web display (horizontal crop and sized to at least 900 x 600 pixels) and is not blurry or pixelated.

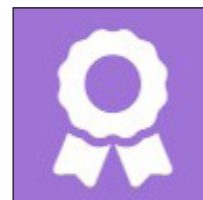
PODCAST REQUIREMENTS

- Episodes should be interview-based
- All music is used with permission or is free-use and credited correctly
- Each episode contains an intro and outro
- Episodes should be 5-15 minutes in length
- Episodes contain a title and brief description
- Any music or background noise does not detract from the speakers
- Audio is edited together for a seamless transition between them

SITE EXCELLENCE BADGE

DESIGN

- The homepage has an image header.
- The header image is high resolution, appropriately sized, and fits the homepage.
- The homepage has little to no trapped/unplanned blank space.
- The homepage has a cohesive design/style using no more than three different widget styles.
- The homepage is customized to replace Showcase Carousel and Teaser Bar displays with widgets.
- The site has a customized favicon.
- The homepage has a distinct color scheme featuring no more than three colors and the colors are complimentary.
- The homepage features no more than two fonts.
- The publication uses either up style or down style exclusively for all headlines.



IMAGES

- No more than 30% of images are from creative commons.
- Photos, including ads, display correctly without appearing to be oddly cropped, edited, or broken.
- Photos are consistently sized.
- Photos are original or press release.
- Non-original photos are either used with permission or under fair use and credited appropriately.
- The majority of stories on the homepage have photos and at least half of the stories on the category pages have photos.
- All photos are captioned and credited.

CONTENT

- Categorization of stories is managed in a way that prevents obvious repetition of stories on the homepage.
- All links on the navigation bars are active and link to current content.
- There is a staff page for the current school year that has individual staff profiles that link to the work of each staff member.
- All staff profiles include a photo.
- There is an About page that has been updated with information for the current school year.
- The social media icons, when present, link to active social media accounts.
- There are no obvious spelling or grammatical errors.
- Stories on the homepage are no more than 4-6 weeks old.



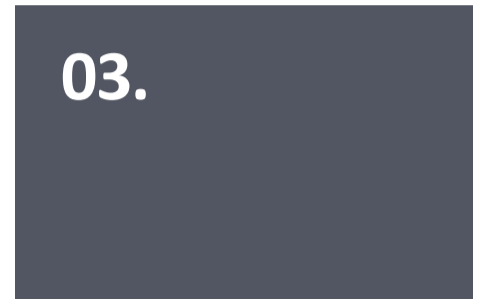
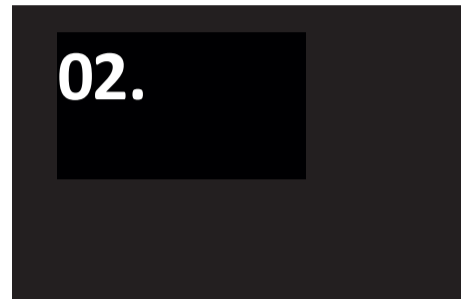
Inkspot Brand Guidelines

Brand Color System

Primary Colors

Explanation:
The *Inkspot* has three official colors: Red, Black and Gray. These colors have become a recognizable identifier for the Alpha Studio company.

Usage:
Use them as the dominant color palette for all internal and external visual presentations of the company.



Brand Color Codes

Explanation:
A palette of primary colors has been developed to comprise the official *Inkspot* color scheme. Consistent use of these colors will contribute to the cohesive and harmonious look of the *Inkspot* brand identity across all relevant media.

Check with your designer or printer when using the corporate colors and that they will be always be consistent.

COLOR CODE: ORANGE

Print Color Codes
CMYK: C001 M078 Y093 K000

Web Color Codes
RGB: R255 G081 B000
Web: #FF5100

COLOR CODE: BLACK

Print Color Codes
CMYK: C090 M078 Y062 K096

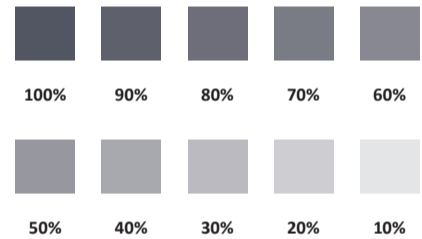
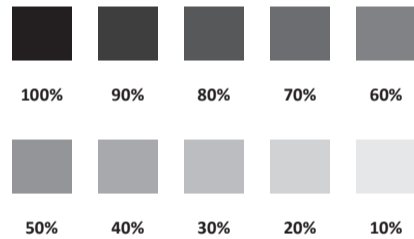
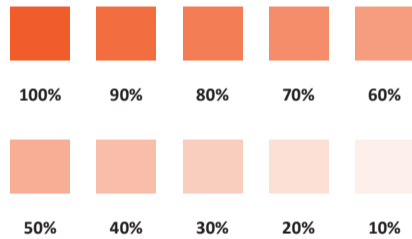
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RGB: R000 G000 B000
Web: #000000

COLOR CODE: GRAY

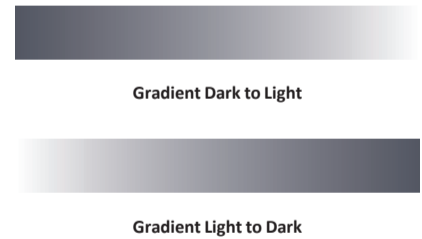
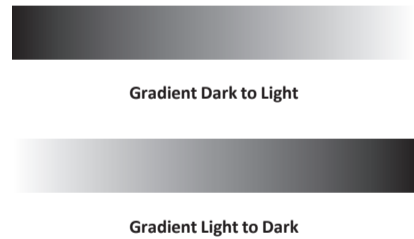
Print Color Codes
CMYK: C063 M053 Y040 K030

Web Color Codes
RGB: R091 G092 B103
Web: #5B5C67

Color Tones



Color Tones



Secondary Color System

Explanation:
The secondary colors are complementary to our official colors, but are not recognizable identifiers for the *Inkspot*. Secondary colors should be used sparingly, that is, in less than 10 percent of the palette in one piece.

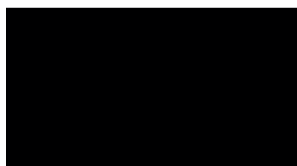
Usage:
Use them to accent and support the primary color palette.



COLOR CODE: IRON GRAY

Print Color Codes
CMYK: C063 M052 Y041 K032

Web Color Codes
RGB: R090 G091 B102
Web: #5A5B66



COLOR CODE: BLACK

Print Color Codes
CMYK: C090 M078 Y062 K096

Web Color Codes
RGB: R000 G000 B000
Web: #000000



COLOR CODE: LIGHT GRAY

Print Color Codes
CMYK: C043 M034 Y020 K004

Web Color Codes
RGB: R157 G159 B179
Web: ##9D9FB3