Student Media Procedures Manual

Daytona State College
2019-2020

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Visit us online at:
www.DaytonaStateInMotion.com
See the tab at top for Aeolus literary magazine information
Mission Statement

In Motion is committed to the pursuit of truth, to creating an open dialogue for discussion and debate and to a fair and independent student press. We exist to inform, educate and to entertain the Daytona State campus community. The newspaper is dedicated to the idea of diversity in the newsroom and serves to provide an atmosphere where student journalists can learn the skills needed to become ethical, inquiring and objective members of the media.

In Motion is a student newspaper in every sense of the word. The staff is composed entirely of students. Editorial decisions are made by students, with input from staff and faculty advisers. Editorial decisions should reflect the collective will of the entire editorial staff and not that of a single editor. The philosophical and ethical standards of the student newspaper should reflect those of mainstream, for-profit publications. The right to publish carries a heavy burden of fairness, accuracy, balance and relevance.

How In Motion Operates — The paper publishes monthly during the fall and spring terms. This goal cannot be achieved without adherence to a series of strict deadlines for each issue. First deadlines are those for columns, editorials, cartoons and feature stories, followed by news stories. Photography and advertising come next. The graphics/design department (the folks who lay out the paper) faces the final deadline. Pre-press production takes place at the Daytona Beach Campus, in the Lemerand Student Center, Building 115, room 218F. The final layout is turned into a PDF, then transmitted electronically to our commercial printer. A final note about deadlines: Postponing deadlines by even a day can cause huge delays in publication and has a negative effect on ad revenues,. as well as the sense of professionalism we are trying to instill.

Branch Campus Involvement — Although editorial offices are located in Daytona Beach, In Motion is published for all campuses. Branch campus involvement is strongly promoted. These campuses represent great potential for market (advertising) growth and are an underdeveloped resource of talent. Arrangements can be made for branch campus students to submit stories, even if they do not have transportation to the Daytona Beach campus.
The editing process

Many writers, especially beginners, dread the editing process. They fear their hard work will be ignored and their cleverly crafted prose drowned in red ink.

Many editors provide just cause for this fear because they approach the necessary job of correcting and clarifying with all the tact of a great white shark in a feeding frenzy!

Although editors and writers are inevitably bound for some degree of conflict, there is no reason why the relationship can't be respectful and mutually beneficial. Writers and editors need each other. Many good story ideas never fully develop because the editor and the writer don't understand why they need each other.

Once the seed for a story has germinated, it is the editor's job to encourage and assist the writer in developing it. Beginning writers need to be coached on the kinds of questions to ask sources, then coached again on how to string those responses into a coherent story.

It is the writer's job to put something down on paper and keep an open mind for improvements when the story is ready for editing. The best editing is done when the writer is present. Good stories almost write themselves if editor and writer work together.

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*In Motion*
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*History* — The student press has been active at Daytona State College since the 1960s. For many years, the student newspaper was called The Bagpiper to reflect the college's intercollegiate athletics programs, which have a Scottish highlands theme. At some point during the mid to late 1980s the Bagpiper ceased to publish and there was no student newspaper at the college.

The student voice was once again heard at DSC in 1991, when a group of students published the first issue of In Motion under the guidance of Bruce Cook, Student Life Director and co-adviser of the newspaper. The first issue was a four-page, 8 1/2 x 11 newsletter which has evolved into a four-color tabloid-sized monthly. In Motion became one of Florida’s first online, electronic state/community college papers in 2002. Our URL is www.DaytonaStateInMotion.com

*Purpose* — The purpose of In Motion and Aeolus, the literary/arts magazine, is to serve as a practical learning experience for students, particularly those interested in careers in multimedia journalism, photography, advertising, graphic arts, electronic media, marketing, public relations or related careers. Lessons learned as a staff members, however, can apply to a many careers, including law, education, business and politics.

A secondary purpose of the paper is to serve as a student forum for the expression and debate of important social ideas at Daytona State and in the world. Aeolus is a showcase for student work, including that in the interactive media, graphic and fine arts, photography and English departments. Not everything submitted is accepted and we try to avoid entire issues with forced rhyme poems or images too graphic in nature. Like all publications, we keep community standards of decency in mind.
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Nuts and Bolts of News Writing

Accuracy must be the paramount concern of all news-gathering organizations. Without accuracy in reporting, the readers have no trust in the publication. A beautifully crafted lead and clear development of a story about the murder of a college student has no value if the name of the victim is misspelled or their age is wrong.

These kinds of errors can lead to serious legal problems for a publication. There is no room for error, especially in crime stories. The adage, “When in doubt, look it up or leave it out,” remains an editor’s best motto.

The writer is the first line of defense against errors. Questions should be carefully framed and answers accurately and fairly represented. There is nothing wrong with asking a source to repeat something if you do not understand or did not completely capture what was said the first time.

Editors are the second line of defense. Editors should never be afraid to ask even the most mundane questions, such as name spellings and job titles. According to the Associated Press, stories that generate the greatest number of libel lawsuits are “run-of-the-mill.” The last line of defense are copy editors who put the paper to “bed.”

Leads, the introductory paragraph of a story, are critical to story appeal. They set the tone. If the lead does not capture the reader’s interest, the story will be ignored. In general, leads should summarize the story in 30 words or less.

Leads must give the reader enough of a taste for the story to make them want to take another look. Many beginning writers overlook the most newsworthy or interesting aspect of the story in the lead and include it in a later paragraph. This is called burying the lead. Editors should look carefully for this flaw and work with the writer to breathe new life into the lead. Keep leads tight — less than 30 words.
Recruitment

In Motion is considered a co-curricular activity, which in this case means that it is associated with various courses, but it is not produced as a class project. Any currently enrolled college credit, vocational credit or certificate student may submit articles for publication.

Those interested in a media career, or in improving their writing, are advised to enroll in Journalism 1100 or RTV 2104, respectively, the writing for newspaper and broadcast courses on campus. The Mass Media and Pop Culture class, MMC 1000, is an overview of media and a required course for most communication majors.

Some instructors encourage their students to submit to In Motion. Editors should seek out and make friends with these instructors, many of whom teach English, Speech, Interactive Media and Photography. Students enrolled in Journalism 1100 are required to submit articles. Students enrolled in courses, such as journalism, photography or graphic design may be eligible to substitute course work for In Motion submissions.

Other contributors do so on their own. On campus promotions, such as flyers, In Motion house ads, open houses at the college and classroom visits are other common ways of reaching students and building staff. Word of mouth is another recruiting method that should not be overlooked. Staff should encourage their friends and classmates to contribute. For newcomers to the staff, it is mandatory that they meet with the adviser to go over their first submissions together.

In Motion’s Market Niche — Because we are a student publication, a majority of our news coverage focuses on students and student-related issues. Faculty and staff are other primary sources, not only because of their professions, but because they are readers too. Not all news coverage is based on what happens at DSC, but it does reflect the interests and concerns of In Motion’s readership.
Many things that happen off campus effect the lives of students, faculty and staff. Good writers and editors look at local, state, national or world news from the perspective of how it effects their readers. This is the key to developing stories that students, faculty and staff will want to read.

*How Stories are Born* — It has been said that journalists write the first draft of history. While there is truth in that statement, news really has no beginning and no ending. News and feature stories, like history, are constantly being updated and rewritten. By the time a news story appears in print, something about the story has probably changed. That's why circumstances surrounding the story are really as important as the actual story. The best news and feature stories are those that tell us what happened, but also help us understand why it happened and how it might impact our lives in the future. Writers and editors should talk to each other and their sources about “future impact” events. This is how good stories are born.

*Staff Meetings* — Editors are **required** to attend all staff meetings, which are scheduled on a weekly basis. Writers and contributors are encouraged to attend, but the meetings are not mandatory for them. The Editor and Managing Editor set the agenda and coordinate staff meetings, with their advisers help.

Staff meetings are for sharing information on the status of the production, making important announcements, generating story ideas and assignments, and as time allows, for professional development such as workshops, guest speakers and so forth. Meetings should generally last about an hour, although some may last only 30 minutes, while others may take two hours. Among professional development opportunities for staff members are trips to statewide and national journalism conventions, largely underwritten by In Motion.
Problems In Reporting

- Not enough sources. Every story must have a minimum of three sources.
- Leaving holes (unanswered questions) in stories.
- The “wrong” sources. Avoid interviewing friends and do not interview newspaper staff members.
- Making it difficult for sources to contact you. Sloppy note-taking and interviewing without doing your research.
- Not recognizing news values, reader interest and manipulation by sources.
- Giving interviewees a copy of your manuscript before publication (only read excerpts in question and only when necessary to clarify quotes or points).
- Procrastinating on assignment — not writing things down right away. Not getting enough information, background and quotes. Not getting your source's phone number for a follow-up.
- Not appreciating contacts. Remember your please and thank-yous.
- Making promises you can't keep.
- Letting your notes get “cold” … not writing the story right away or at least reviewing your notes.
- Not asking the source, “Is there anything I missed?”
- Not keeping an organized, hard copy list or Rolodex with contacts of people who can point you in the right direction.
- Not putting STUDENTS in stories, especially their quotes.

In Writing

- Not staying objective (editorializing)
- Being inaccurate (Don't make mistakes! Inaccuracy erodes our credibility)
- Not attributing/overattributing (Don't attribute if you are the source, if you are a witness or if something is independently verifiable, part of history, can be found in an encyclopedia or the dictionary.)
Awkward quotes, routinely using one-sentence quotes (direct or otherwise).

Weak leads (dull, cliché, confusing, wrong angle).

Using synonyms of “said,” to an extreme such as “conceded,” “exclaimed” and “claimed” or worse, “opined,” “grinned,” “laughed.”

Using too much present tense in stories (as a rule, use present tense in headlines, past tense in news stories) or the passive tense — for example, “she said she would have been willing to…” Better: “She said she was willing to…”

Starting with an old date (tuck it into the story if it is important, but don’t start with it).

Writing paragraphs too long.

Not knowing how to use partial or indirect quotes.

Not attributing when you paraphrase quotes.

Writing stories that are too short.

Not using journalistic style (AP style).

Leaving “deadwood” in stories and not eliminating superfluous words.

Writing stories you have biases about.

Not convincing readers that you tried to get “both” sides of the story. (Generally, there are always more than two.)

Not being fair and objective.

Not letting readers make up their own mind.
Libel & invasion of privacy

Libel is a pressing issue for journalists, but most successful lawsuits in recent years have been over privacy issues.

With the advent of intrusive recording devices, and our global society, we must be especially cautious.

How to Reduce Libel Risk
⇒ Ask yourself how you would react if story were about you.
⇒ Make sure story and quotes are in context.
⇒ Is a balanced picture of the issue accurately represented?
⇒ Remember, mundane stories typically cause the most trouble.
⇒ Ensure headlines and cutlines match the proper stories, photos.
⇒ Complaints should be dealt with quickly, politely and fully.
⇒ Print corrections prominently and in a timely manner.
⇒ There is no substitute for accuracy.

“Protected” Speech — Privileged Comment
Absolute privilege — Judicial, legislative, public meetings. Participants in these activities are protected from libel/slander.
Qualified — Reporters covering these activities enjoy limited protection, depending on circumstances and stature of person.
Fair Comment — Opinions on matters of public interest or importance, but must be fairly reported, factual, accurate. Public officials must prove actual malice and that a reporter knew it was false and had a reckless disregard for the truth.
Right of Privacy — Public official vs. private citizen. Invasion of privacy vs. legitimate news coverage. What is a “reasonable expectation” of privacy?
Student Newspaper Job Descriptions

In case you wondered...
What the Editor in Chief does...

Staff

♦ Supervises production.
♦ Helps hire/terminates all staff members, with recommendations of section editors and advisers.
♦ Refines job descriptions.
♦ Evaluates staff performance each semester.
♦ Approves staff contributions to other publications that are noncompetitive with In Motion.
♦ Works with advisers to assure workload/payment are satisfactory.
♦ Issues probationary warnings when necessary.

Content

♦ Makes coverage plans.
♦ Handles all ethical issues, such as sensitivity, libel, obscenity, anonymity and legal issues, with help of advisers.
♦ Chairs editorial meetings.
♦ Ensures effective beat coverage.
♦ Establishes and enforces deadlines.
♦ Oversees paper production days.

Communication

♦ Helps update the Procedures Manual, with staff and advisers.
♦ Handles complaints by the public.
♦ Represents In Motion to the public.
♦ In a pinch, does everything no one else wants to do.
♦ Meets with the administration to introduce themselves.

The Managing Editor...

Production

♦ Helps supervises production.
♦ Works with printers, drivers, helps designers troubleshoot color page processing.
♦ Works with advertising to find out how much space is available for editorial content..
♦ Ensures proper operation of office technology, such as computers, phones, printers, disk space, etc.
♦ Works with designers to ensure consistency of design.
♦ Recruits staffers, contributors from campus.
♦ Updates the story budget.

Staff

♦ Fills temporary staff vacancies.
♦ Makes recommendations for hires/fires.
♦ Handles inter-departmental disputes or refers them to the EIC.

Content

♦ Helps writers and enforces coverage

Communication

♦ Fills in for the EIC when necessary.
♦ Ensures deadlines are met.
♦ Ensures staff attendance at meetings.
♦ Helps plan fun stuff for staff to do.
College Media Association Advisers’ Code of Ethics: Those who advise college and university student media have an obligation to provide, by their example and teaching, the highest ethical and professional standards possible.

The adviser serves as:

- A professional journalist, who has the skills and education requisite to teach all aspects of that particular medium.
- A professional educator, who must explain and demonstrate, commend and critique and lead students to understand their role and responsibility as journalists learning and applying their craft; and a professional manager, who can provide sound fiscal and technological guidance to the staff in running business and production operations.

The adviser's personal code includes:

- A dedication to the necessity for media to be accurate, fair, factual, unbiased and honest.
- A deep conviction that the adviser's role, by law, is to guide and advise, but not to censor or prohibit.
- An unyielding commitment to defend and uphold the student's Constitutional rights under the First Amendment to a full and vigorous freedom of expression without fear of prior restraint.
- The integrity to reject any situation or instance which might be construed as a conflict of interest to advising duties or which might violate the high ideals of journalism.
- A determination to uphold the truth in dealing with students, colleagues, administrators, suppliers and the public.
- A commitment to instill in staff members the need to be as professional as possible through accurate reporting, meeting deadlines, thorough coverage, editorial opinion labeled as such and based upon verified fact and a recognition of the public's right to know the truth; and an open door for consultation and advice when needed.

The adviser teaches by example, by having a strong personal ethics code, by possessing journalistic skills and professional experience in the areas advised and by being an understanding counselor who instills the highest ideals possible in media staffs.

What Advisers look for in the Editor in Chief

- They care about journalism
- They are dependable, meet deadlines
- They are hard-working
- They assemble the best team possible
- They know their campus
- They read and keep up with the news

- They communicate well with others
- They know good/bad writing when they see it.
- They see the big picture
- They use good judgment
- They are quick to respond to inquiries
- They are politically astute

In Motion
(To qualify for a tuition scholarship or compensation, editors must maintain a minimum 2.5 GPA. Students should check with Financial Aid to verify their status and eligibility.)

**Editor, Managing Editor & Design Editors**

**Qualifications** — Must have completed the college-level basic journalism course, JOU 1100, or be able to document equivalent educational or professional experience.

**Duties** — Overall management of newsroom staff, including coordinating staff meetings; assigning story and sometimes photo ideas to staff members and stringers; editing copy; writing headlines and laying out pages. Troubleshooting final production, which falls on the last Friday of the month. The Design Editor must burn a copy of the paper monthly to be stored in our archives.

**Editorial/Opinion Page Editor**

**Qualifications** — Must have completed the college-level basic journalism course, JOU 1100, or document equivalent educational or professional experience.

**Duties** — Edit all copy and write headlines for editorial page, including editorials, letters to the editor, editorial cartoons and any guest columns; perform any other editorial duties as assigned by editor or co-editor.

**News/Copy Editor**

**Qualifications** — Must have completed the college-level basic journalism course, JOU 1100, or document equivalent educational or professional experience.

**Duties** — Edit copy as assigned by managing editor; perform other editorial duties assigned by editors. Ensures coverage of the monthly Board of Trustees meeting.

**Photo Editor**

**Qualifications** — Must have completed the first semester of Daytona State's photography program, or be able to document equivalent educational or professional experience.

**Duties** — Review and edit all photos for publication; assign photo ideas to staff members and stringers; shoot news and feature photos as assigned. Be familiar with both traditional and digital cameras. Maintain archive system for photos used.
Features Editor

Qualifications — Must have completed the college-level basic journalism course, JOU 1100, or document equivalent educational or professional experience.

Duties — Coordinates and produces lifestyle coverage for the feature pages. Edits copy and performs other editorial duties assigned by editors.

Arts & Entertainment Editor

Qualifications — Must have completed the college-level basic journalism course, JOU 1100, or document equivalent educational or professional experience.

Duties — Coordinates and produces A&E coverage for the feature pages. Edits copy and performs other editorial duties assigned by editors.

Sports Editor

Qualifications — Must have completed the college-level basic journalism course, JOU 1100, or document equivalent educational or professional experience.

Duties — Coordinates and produces sports coverage for the feature pages. Edits copy and performs other editorial duties assigned by editors.

General Assignment Reporter

Qualifications — Must demonstrate competent newsgathering and English writing skills as determined by the managing editor and newspaper adviser.

Duties — Covers stories as assigned by editors. Areas of coverage include but are not limited to student clubs and organizations, college administration, technologies division, arts and sciences division, college sports and campus crime.

Web Master/Multimedia Editor

Qualifications — Must demonstrate competent design and Web-based skills as determined by the managing editor and newspaper adviser.

Duties — Ensures prompt posting of the current issue of In Motion on our website via Word Press. This includes art, stories and advertisements, as well as working with staff to cover breaking news. Works with editor to produce posters and other ways of informing the campus of Web coverage. Promotes site and oversees corrections, as well as archives, analytics, multimedia such as polls, video and podcasts. The website is not a duplicate of the print edition. It should feature interactivity and be updated often.

In Motion
Daytona State Photojournalist policies

Working as a photographer at a college newspaper is a great challenge and experience for anyone interested in photojournalism. But to gain the experience and knowledge of a professional photographer, you must follow standards and rules.

To attain professional standards and to avoid any major conflicts between photographer and editor, we have set some basic requirements for all photographers to follow. It is hoped these requirements will not be taken as a burden, but rather as guidance toward a higher level of photography, which is in everyone best interests.

Working Procedures

Assignments will be given by the photo editor in cooperation with photographers. Unsolicited materials such as feature shots and stories of Daytona State student life-related activities are strongly encouraged. Because space is limited, there is no guarantee prints will be published. For any assignment, the photo chief has the final word as to what will be offered to the editor and designer to run in the paper or on the Web. If possible, photo editing will be done in cooperation with the photographer and a selection can then be made.

DEADLINES

With exceptions granted by the editors, photos are to be entered onto the computer a week or more prior to publication. Contact the editor if problems occur. Deadlines will be set at In Motion’s weekly meeting. The Designer and Editor in Chief have the right to crop or edit photos, but major alterations should be coordinated through the Photo Editor and not made arbitrarily. We are a team, above all, remember!

Technical Requirements

Photographers should save images as both a TIFF and JPEG, for hard copy and online paper, respectively. For the hard copy of the paper, resolution for images should be 300 dpi Grayscale TIFFS for black and white photos. For color, they should be 300 dpi CYMK TIFFS.

IT IS IMPERATIVE that photographers save their color images as CYMK, NOT RGB. Failure to do so has a terrible effect on the paper’s reproduction and means a delay in our going to press while the problem is corrected.

The following information must be provided to editors in typed, not handwritten form, either in the computer, via e-mail, metadata or hard copy:

- Name of photographer
- Location and date of photograph. SLUG PHOTO WITH SAME SLUG AS THE STORY: P (for Photo) P-TrusteesMeeting (number photos if there are more than one) P-TrusteesMeeting1, P-TrusteesMeeting2
- Names of subject(s) appearing, from left to right (for groups of 6 or less).
- Detailed information for a picture cutline/caption.

In Motion
PHOTO CONTENT/ ETHICAL CONSIDERATIONS

No pictures are “forbidden,” but maintaining an ethical standard in shooting is important for the credibility of the photograph. In a world where the use of pictorial manipulation is rapidly growing, it is important to know the difference between a “true” news photograph and an illustration. So think about when you shoot, that the credibility of yourself and the photograph is on the line. Always remember, when using old photographs it is important to say when the photo originally was taken or to note “In this undated photo…” then describe the image.

All photos, with the exception of those furnished for publicity purposes (including those on the Web) must have a creditline. All photos must have cutlines, also known as captions, and all people must be identified to the best of your ability. In the event it is a large group photo, obviously it would be ridiculous to identify everyone. In that case, a generic cutline should be used. Which is why large group photos are best avoided, as are ribbon-cuttings, grip-and-grins and other clichés.

COPYRIGHT/LEGAL ASPECTS

Most newspapers and magazines assume full copyright on pictures assigned by them. In Motion will only assume one time printing and archival rights with all rights revert to the photographer after publication. The print(s) become the property of the paper, with rights to reprint only in In Motion. Negatives belong to the photographer. We are not a photo service. Any member of the public requesting a copy of a photo can contact the photographer of the event and arrange a price. We do not reproduce photos that have not run in the newspaper. Photographers are strongly warned that offering contact sheets and the like to the public can be time-consuming and not particularly rewarding, financially, so think carefully before agreeing to such an arrangement.
HOW TO TURN IN STORIES

1. Font: TIMES NEW ROMAN, 10 point type. Use the same font all the time, including your suggested headline (You can use capital letters to distinguish it from the rest of the text).

2. SINGLE space text. Manually space each paragraph five spaces.

3. Always write at least 250 words for every story. It is easier to “fix” a story that is too long, rather than one too short. **Three original interview sources should be included in every story.**

4. Avoid long, dense paragraphs, then SAVE the document as Rich Text Format.

5. PLEASE, turn in the stories when they are due. Remember that the graphic designers need the stories on time to lay out the paper.

6. Slug (title) your story with a simple word or two, indicating the section it will run in: N=News, F=Features, S=Sports, etc. SLUG PHOTOS THE SAME AS THE STORY: P (for Photo) P-TrusteesMeeting (number photos if there are more than one) — P-TrusteesMeeting1, P-TrusteesMeeting2

If you have any problem with the story contact your adviser or the current editor: ext. 3686 or consult your staff phone list. **Generally, first-time writers for the paper who do not meet their deadline and who do not have a good reason for missing it will not be invited to write for In Motion again. Editors who miss deadlines will be dismissed and replaced on the staff. Editors must lead by example.**

**A FINAL NOTE:** Always let editors know where and when you can be reached if they have a question about your story, photo or cutline/caption. You can put that information at the top of your story or within the photo itself. Ask the Photo Editor how to do that if you do not know. It is customary for some editing or photo cropping to occur. If there are problems or errors inserted into your story, the adviser and editor should be notified in a calm and rational matter. These things happen in the haste of deadlines. It is not the end of the world, but is cause for concern and caution. It’s a good practice to file stories early and to sit with the editors as they go over your work. That lessens the chance for miscommunication and mistakes. **Stories that must be held-over due to lack of space, should run in the next edition or online.**

In Motion
In Motion Page Proof Checklist Layout & Design

Page 1
■ Are teasers on front page correct?
■ Is the Volume/Edition number updated on Page 1?
■ Are jumplines used and are they correct? Does the story continue correctly?

Opinion page
■ In Mind question is free of typos?
■ Staff box is updated and on a News or Opinion page?
■ No ads on the Opinion page?

Photos/cutlines/creditlines
■ No “flopped” photo (photos that are flipped)?
■ No photos with people facing off the page?
■ Photos are the appropriate size?
■ Are cutlines written in present tense? Are they accurate?
■ Creditlines accompany all original art, photos, illustrations? (Promo pics do not need)
■ Cutlines/creditlines are in proper font (Bold, 12 pt. For cutlines and 9 pt. For creditlines.) Proper credit is given to the correct photographer!

Headlines
■ Are heds accurate and in present tense when possible?
■ Heds are the proper size/font (big heads for large stories, small for…)

Ads
■ Are ads stacked from bottom to top?
■ Ads are not bunched up together, but spread consistently throughout paper.
■ Color ads are on color pages.

Typography
■ No ragged or “dog” legs of type because of improper photo placement?
■ Are page numbers/dates in folio correct? Is type proper size (at least 16-18 pt.)
■ No spaces between byline and start of story? Byline spellings correct?
■ Stories are of a consistent font (10 pt.), except copyblocks, sidebars?
■ Reverse type is fine, but don’t overdo it. Use a sans serif font. Screens should be 10%.

Content
■ Avoid rewriting stories to make others’ stories sound as if you wrote them!
■ Check stories for word usage, grammar, punctuation, accuracy. (No commas before “and,” no semicolons, no exclamation points, unless in a quotation.
■ Does story conform to AP style? Stylebooks are on the shelf.

In Motion
FINAL CHECK-OFF LIST FROM THE PRINTERS

SPELLCHECK! SPELLCHECK! SPELLCHECK! Doublecheck ads to make sure they are on a color page if they are color and vice-versa for B&W. Are they legible???

ALL FONTS must be INCLUDED with the job. Postscript fonts have screen fonts AND printer fonts. TrueType fonts just have screen fonts. Without fonts we CAN’T OUTPUT YOUR JOB. Don't forget to include all fonts used in Illustrator files.

PLEASE do not have type overflow boxes showing. (Definition: Text overflow — a single paragraph that is too large to fit in a single column or box will result in text overflow and the Text Overflow icon displays at the bottom right of the text box.) If this symbol is showing, you may have text missing.

High resolution photos
Black and White photos should be 300 dpi Grayscale and saved as TIFFs. Color photos should be 300 dpi CMYK and saved as TIFFs. (NOT RGB) RGB photos will not output correctly. The only time you need to save a file an EPS image is when you are making clipping paths or duotones. Otherwise save all scans as TIFFs.

High resolution lineart should be scanned between 300-600 dpi Bitmap. (These do not need to be placed in white boxes in Quark).

Illustrator files: Convert all fonts to outlines. By doing this you will not have to include fonts used in Illustrator. However, you cannot edit your text. If you do not convert to outlines don’t forget to include fonts used in Illustrator. Include all placed artwork and photos used in Illustrator.

To check color breaks, run out lasers with separation turned on. You should get 1 (one) laser on Black and White pages and 4 lasers on 4-Color pages (CMYK).

If you have questions, please call the printer (number is on the staff phone list) and someone will be happy to assist you. Ask for pre-press production.

Postscript: We now send the paper via e-mail. To do so means converting the InDesign document into a PDF, then compressing it. The printer is available to help with that too. Re-check ads after compression because they may be altered.

Designers must burn a disc copy of InDesign and a PDF for our archive.
Submission guidelines

Articles must be student (preferably Daytona State-oriented pieces.)
(250 words = approximately 1 double-spaced page)
1. Opinion (250-600 words), includes:
   - Humorous
   - Campus politics
2. News (250-600 words)
   - Students who make the news outside the campus
   - Local, national or world news affecting students at DBCC
   - Humorous news from around the world
   - Campus Life
3. Features (300-700 words)
   - Profiles of special individuals or groups on campus
   - Articles that can make a student's life a little easier
   - How-to articles
   - Articles that publicize campus services
   - Theme-oriented feature stories that examine national issues through students' perspectives
4. Campus Briefs (less than 100 words per brief)
   - Humor on campus
   - News affecting the clubs or students on campus
5. Arts & Entertainment
   - Music, Film, Book Reviews (250-600) words
   - Must be well-researched, intelligent articles saying why the critic did or did not like the piece that they reviewed.
   - A concert preview is preferable to a review — A preview gives current news about the band or individual
6. Sports (250-600 words)
   - News regarding any of the DSC teams in action
   - Features spotlighting an outstanding DSC sports figure

General Submission
   - Please submit stories as e-mail attachments (Word .doc or .RTF, not .WPS or text-only) Submit by writers’ first deadline to get into that month's publication
Train Yourself

The Seven Steps to Higher Learning

By Richard Koch Hernandez
Deputy photo director, San Jose Mercury News

Step One: Treat Yourself Like a Dog
When a dog does a good thing you give it a treat, something to eat, stroke it, make it feel good and really get that positive reinforcement going. So after you finish watching that 30 minute tutorial on how to edit in Final Cut Pro via YouTube, or any number of tutorials from Lynda.com, treat yourself to that Krispy Kreme or go buy that new Moleskin notebook you've been eyeing.

Step Two: Start Yesterday
Serious, no one is going to train you. Nobody cares about you (well, maybe your momma, but that's about it). You have to invest the time and energy into yourself, by yourself, for yourself. Hurry up because the person next to you started yesterday.

Step Three: Be Ready
When you're searching for creative ways to learn something, keep that Moleskin notebook handy at all times. You never knew when an opportunity to learn something new will strike. For example, I love to watch documentary films and I often learn new camera or editing techniques while viewing.

Step Four: Overwhelm Yourself
There's no better way to learn anything than by total and utter immersion. First, start at the beginning, find the Dummies for Dummies version of whatever you want to learn. When I really wanted to teach myself Flash, I went off the deep end. I found every Flash tutorial Website known to man. I also discovered the best training books and local classes. For example, I'm kinda strapped for cash (who isn't these days, right?), so the classes and books were out, but I did find the books at the library. And when my newspaper wanted to treat me to a class for all the hard work I'd been doing lately, I immediately knew which one and signed up before they could change their mind. Now when I need help with some actionscript or want to download a free file, I know where to find it quickly to meet my deadline.

Step Five: Roll Your Own
When you are going through any tutorial — book, online, DVD — never use their examples. Use your own assets. If you are learning how to build a dynamic slideshow in Flash, use your own images or those from the photo staff that way when you are done you have a project to send to your friends or use for work. It's always more motivating and satisfying when your finished product has your assets, not just some random bouncing ball on the screen, just your newspaper's logo for example.

Step Six: Be Your Own Coach
You know that voice in your head, use it to motivate yourself. For example, the discussions in my head go something like this, "You Suck" "No I don't, I'm awesome!" "Hammie that intern critic or ego monster must use it to your advantage.

Step Seven: Find a Mentor, because being your own coach kinda sucks
Remember, there's always someone smarter than you and usually they're nice enough to teach you a thing or two. Remember, the more you know, the more you can create.

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In Motion
In Motion editorial policies

Anonymous Sources — The use of anonymous sources opens the door for a challenge to the credibility of a story. Do not give readers or sources the opportunity to challenge the truthfulness of your story. If handled properly, information obtained from an off-the-record source often can be attributed to an on-the-record source. Only those approved by the editor and adviser can be used in the campus newspaper.

Appointments — Serving on the staff of the student newspaper is an exclusive privilege of currently enrolled Daytona State students pursuing a course of study. The term of office for the co-editor or managing editor and the business manager shall be one calendar year. Usually the EIC, ME or business manager may not serve more than one consecutive term of office, but exceptions are made on a case-by-case basis.

Conflict of Interest — Newsroom staff members are prohibited from reporting or editing stories concerning the activities of campus organizations to which they belong. However, individuals representing various campus clubs and organizations may submit columns highlighting clubs and organizations may submit columns highlighting club activities and events. A reporter or editor should consult the newspaper adviser whenever a conflict of interest question arises.

Courtesy — Try to remain courteous and polite with news sources no matter how evasive or impolite they may become. Be persistent and assertive, but respectful.

Crime Stories — Use extreme caution in reporting and editing crime stories. The vast majority of libel suits involve the handling of court and police news. When in doubt, review the AP Libel Manual and consult the newspaper adviser.

Deadlines — All personnel are expected to meet their agreed upon deadlines. Contact the editor immediately if problems arise. Second chances are rarely given to those who blow off their stories. Editors who file late stories or art are subject to dismissal.

Dismissals — Students who violate college or newspaper policies will be subject to dismissal from the staff of the newspaper, as will those who are repeatedly negligent in their job duties, as established by the advisers and Editor in Chief.

Dictionary — For the sake of consistency, Webster’s New Collegiate Dictionary will be consulted for spelling and punctuation issues not covered in the AP Stylebook.

Editors — News editors of the student newspaper may not serve simultaneously as Senators in the Student Senate Association.

Editor's Notes — Editor's notes should be used sparingly, especially in response to letters to the editor. We do not write editorials in response to letters to the editor.
Editorials — Staff is encouraged to submit editorial ideas to the EIC and managing editors. These will be discussed and decided upon during staff meetings. The opinions expressed on the editorial page are not necessarily those of Daytona State or the Board of Trustees.

Gifts — A reporter or editor of the student newspaper may not accept gifts from news sources. Gifts of food or perishables should be shared with the staff.

Impartiality — Impartiality is the hallmark of a professional journalist. Always try to gather as many facts and differing opinions as possible. Be careful about discussing your own opinions concerning an ongoing story with your sources.

Letters to the Editor — All letters to the editor must be signed by the writer and include the writer's phone number and address. Editors should verify the identity of the letter writer before publishing the letter. The writer's phone number and address will not be published. Anonymous letters to the editor will not be published.

Libel — Chapters 1-5 of the Associated Press Libel Manual are required reading for reporters and editors. It is recommended that all newspaper staff members read these chapters. See the newspaper adviser for more reference materials on libel.

Moonlighting — Newspaper staff members must notify the newspaper adviser of any employment activities, including freelance work, related to their respective positions on the student newspaper.

Newsroom access — For security reasons, the newsroom is locked when not in use. The editor, ME, advisers and the Student Activities secretary have keys to the newsroom and can let you in. There is a code for the door provided to editors.

Obscenities, profanities and vulgarities — Do not use them in stories or advertisements. If a profanity is part of a direct quotation and there appears to be a compelling reason to use it, consult the newspaper adviser.

Public records — Florida's Public Records and Open Meetings laws provide guidelines on access to public records and meetings. It is recommended that editors and reporters become familiar with these laws. Consult the newspaper adviser for the “Government-in-the-Sunshine” manual published by the First Amendment Foundation.

Pursuit of News Stories — Reporters and editors enjoy no special privileges to cross police or public safety barricades. Members of news organizations enjoy no special exemptions from the law.

Rape/Sexual Crimes — Although it is not necessarily illegal to publish the name of a
rape victim, editors and reporters choose not to, to protect the victim from further harm and intrusion. In some cases, such as incest, publishing the name of a rape suspect may identify the victim. See "Crime Stories" entry.

**Style** — The newspaper will use Associated Press style except where noted in the newspaper's own stylebook. Most exceptions occur in the areas of “academic degrees” and abbreviations and capitalizations associated with academia. The preferred reference to our school is either The College or Daytona State. In deference to space limitations and journalistic style, we may also refer to it as DSC.

**Tape Recording** — Tape recording a conversation without the knowledge and consent of the people being recorded is a third-degree felony in Florida. Reporters should consult the newspaper adviser before tape recording an interview. Always ask permission before recording a telephone interview and get it on the tape.

**Imposters** — Students who work on the newspaper staff are trained in journalistic standards to avoid legal pitfalls and other considerations. Those who falsely present themselves as staff members will be reported to Judicial Affairs since such actions endanger the newspaper’s credibility and sometimes, its ability to sell and collect advertising.

**Advertising Policies**

**Alcohol Ads** — The student newspaper reserves the right to reject ads which encourage the consumption of alcoholic beverages.

**Cigarettes/Gambling** — The student newspaper does not accept cigarette product advertising or that which encourages gambling.

**Deception** — The student newspaper reserves the right to reject ads deemed deceptive or fraudulent, including those that promote gambling.

**Drugs** — The student newspaper reserves the right to reject ads which appear to promote goods or services related to the use of illegal drugs.

**Political Advertising** — The student newspaper reserves the right to reject political advertising which is deemed to be libelous or defamatory.

**Prurient Interests** — The student newspaper reserves the right to reject sexually exploitative materials of any nature.

*Just as mainstream newspapers do, student publications may reject advertising without cause or even if they simply feel it may offend their readership.*
Dr. Louise Reid Ritchie is an associate professor in the print journalism program at Florida A&M who holds a doctorate in clinical psychology and has been a reporter at The Washington Post, the Detroit Free Press, and Associated Press. She has consulted on writing and diversity issues and won the Knight Ridder Excellence Award for Community Service.

Following are points to remember and helpful tips on maintaining and improving your student newspaper's content, staff and organization.

1. **Establish a tradition of legacy.** Display information about former newspaper staff members who have achieved professional success in a variety of journalism and non-journalism fields. Invite successful graduates back to assist as mentors, critiquers, and workshop leaders. This will remind staff members that their hard work pays off.

   Make it the norm that staff members attending off-campus journalism training opportunities transmit what they learned to other staff members. Therefore, many people can benefit from one person's experience.

2. **Encourage students to apply for journalism internships and scholarships.** Seek out, post and distribute information about scholarships and internships, then individually encourage staff to apply. Internships will make students stronger staff members. It's amazing how easy working for a weekly campus newspaper seems after working for a weekly or daily professional newspaper. Scholarships will enable them to devote time to the paper even if you can't afford to pay them.

3. **Express the expectation that the newspaper will improve each semester,** and that doing so reflects well on all of the present and past editors.
Teach student editors that part of their job is finding and training their replacements. Assistant editor positions can be training positions, especially if the assistant editors have specific responsibilities, instead of just shadowing" editors. For instance, an assistant features editor could compile information about campus events.

Tell editors that if they do their jobs well, the next set of editors will be even better than they are, and that improvement will reflect positively on the original editors' competence. If you don't do this, the editors may compete with or sabotage their successors instead of helping them.

4. **Teach editors to do most of their editing “up front,” when work is assigned.** Help them learn to clearly explain their requirements and to avoid using jargon with inexperienced staff members. For instance, “Check this press release out and arrange for art,” is a meaningless instruction for many newbie staffers, who also may be too embarrassed to ask for an explanation. Staffers who don't understand their assignments may be too embarrassed to return.

5. **Help editors learn to teach their staffs basic skills by bringing them together as a group for training.** This is far less time consuming than having editors teach their staff members individually which, typically, is what they struggle to do. Encouraging editors to team teach these workshops with you, other faculty, or professional journalists allows the editors to grow, too.

6. **Editors should avoid rewriting reporters' copy, except when there is no alternative.** Instead, editors should allow reporters to make the changes. Following these guidelines prevents reporters from becoming upset because mistakes have been added into their copy or because their work no longer looks like their work. It also conserves editors' time.

7. **Teach editors to let staff members know when and why their work isn't used.** Professional journalists understand that breaking news stories may crowd out less important articles. But student staffers, who have worked hard, may quit when they eagerly pick up the newspaper expecting to see their story but find someone else's article instead.

8. **Teach writers that being asked to rewrite stories or get additional information is routine, even for professional journalists.** Encouraging students to "shadow" professional journalists in to talk about their careers can help students learn this. It's also important to inform writers and editors that even work that was done for journalism classes may need to be rewritten to meet the school newspaper's needs.
9. **Establish a welcoming atmosphere so that the newspaper isn’t perceived as a clique.** New volunteers should be quickly introduced to the rest of staff (including the advisers and immediately given something to do.

   This is especially important at the semester's beginning, when new students and newly inspired majors shop for activities. If you don't give them something to do immediately, they usually will find another organization to join.

   Even inexperienced new volunteers can help with fact checking, developing source lists, or checking the campus bulletin boards for flyers that could lead to stories.

10. **Write new students inviting them to join, giving them specifics about how working for the newspaper will help them gain job skills.** Send journalism majors letters citing scholarships, internships and awards that staff members have obtained. To encourage students who lack confidence, also explain that the staff offers training to students without experience. Then host training sessions the first week of classes.

11. **Realize that your job is to help students to learn, not to smother them or to do things for them.** Watching students struggle, you can be tempted to edit, write or otherwise solve their problems. But if you do that, your students won't learn to behave professionally. For instance, if your newspaper has been filled with copy editing errors, it would be better for you to offer a mandatory copy editing workshop instead of insisting doing a final read before the paper is printed.

   It would be even more helpful if you and the editor in chief or copy editor conducted the workshop or you brought in a professional journalist to teach.

12. **Recruit for staff positions all year.** Don’t assume that just advertising at semester's end is enough. Seek out students who have any of the following characteristics: a willingness to work hard, extreme interest in journalism, good skills, good grades, journalism experience, and leadership experience.

   *Interest in journalism and a willingness to work hard are the most important items on the list. It's true that students need to have good skills and good grades to be effective as editors and to survive as editors.*

   But if students know that you think they have editor potential, they can be motivated to raise their grades and hone their skills, especially if you match them with a mentor or send them to a campus agency that can help.

   Students lacking journalism or leadership experience can, by actively being involved in the paper, develop those skills in a matter of months.
13. Celebrate student successes.

Display examples of their good work, post announcements listing what scholarships, internships and journalism contests they've won.

Give certificates (inexpensive to make, impressive to display) or T-shirts recognizing student accomplishments. Host end of the semester celebrations in which all staff are recognized for their achievements.

A potluck lunch or dinner can be an inexpensive way of doing this. Give lots of awards, including awards recognizing the contributions of some of the inexperienced but hardworking newcomers.
Ideas for covering the campus

1. Enrollment changes.
2. Construction on or around campus that affects students.
3. Student government activities.
5. New curriculum or changes in curriculum.
6. Transferring procedures to a four-year school.
7. Changes in admissions to area four-year schools.
8. Class attendance policies.
9. Clubs and organizations' events coverage.
10. Guest speakers on campus.
11. Drug use/abuse on campus and in athletics.
12. Are fire codes up to par on campus?
13. Focus on an academic area on campus: automotive classes; advantages of public speaking classes; nursing program, etc...
14. Board of Trustees activities (your college's governing board) and decisions--its role on campus.
15. Allocation of funding — possibly through student activities (where do student fees go?).
16. Your school's accreditation with a national educational auditing firm — will your school pass the test? .
17. Illiteracy on campus — what is your school doing to solve the problem?
18. How your school celebrates certain holidays: Black Awareness Month, Hunger Awareness Month, etc .
19. Use of the campus cafeteria — is the food up to par?
20. Scholarship opportunities — who gets them and why?
21. Effectiveness of security on campus.
22. Raising money: how the administration goes about seeking donations/fund raising.
23. Add/drop policy on campus— What percentage of students drop classes and why?
25. Your college library. How effective is it?
26. Self-paced courses on your campus. How do they work?
27. Homelessness in the campus population?
28. Critical thinking — the latest theories in education.
29. Does the college have a mission statement? A master plan?
30. Graduation costs.
31. Campus crime statistics.
32. Job placement and career planning on your campus.
33. Internships for college students.
34. Student development — what your college does to help its faculty update knowledge/skills.
35. Your college's image in the community.
36. Transfer-backs — students from four year colleges who transfer back, or to the two year school.
37. CLEP tests — how to test out of some classes.
38. Your college's president — what's his/her story?
39. Rain and classes — who attends; who doesn’t; and why.
41. Computer usage on campus -- the trend in all disciplines
42. The IRS and you, the student, paying taxes.
43. Peer tutors on campus — how to use them.
44. Social issues and their influences on students: domestic violence, AIDS, other diseases, illiteracy.
45. Textbooks — book store changes vs. actual cost, buy-back period.
46. Parking fines and other debts incurred on campus.
47. Avoiding stress during mid-terms and finals.
48. Targeting older students at the two-year college.
49. Use of and fairness toward adjunct faculty.
50. Special services offered to learning disabled.
51. Handicapped access — does your college pass the test?
52. Increasing demand for foreign languages in degree programs.
53. Plagiarism — policy on campus
54. Volunteerism — A new trend nationally, how about on your campus?
55. Brainstorm with your staff and ask around campus — student, faculty, administrators — they all can give you great ideas for news coverage.
56. Is skipping a class easy?
57. Do students really make use of school facilities?
58. What are the big athletic rivalries in your conference? Why?
59. What pressure from outside groups or from the community is placed on the sports coaches?
60. How does the right to privacy apply to students?
61. Photo essay? Student art work.
62. What kinds of students have been arrested at your school? Why?
63. Are coaches violating recruitment rules?
64. What are student reactions to a new movie release that seems to be catching on?
65. How important are PSATs, ACTs and SATs in getting into college?
66. As one means of incorporating other-than-staff opinion in your publication, lobby faculty to get students to write letters to the editor as an in-class assignment.
67. How much potentially salvageable garbage does the cafeteria kitchen dispose of?
68. Is the faculty lounge a semi-private, off-limits club? Why or why not?
69. What kinds of movies attract the largest crowds of young people? Have you checked with local movie-house managers?
70. In your area, are there special schools for the handicapped, the blind, the deaf?
71. Has morality really changed over the last 20 years? Have you talked with alumni from 20 years back to get their ideas?
72. Do you know of any historical people who have story to tell?
73. Are there any nationally or locally prominent people to interview?
74. Who really runs the school on a day-to-day basis?
75. Have you explored the following in depth:
   Depression: What cause it and how is it avoided?
   Anxiety: Ways of easing it?
   Conflict: Does it exist at home, in school, among peers?
79. What are some future expectations for the future growth of the college?
80. What are the major fund-raising activities of the administration?
81. Are your classes challenging? Why or why not?
82. Have you surveyed sophomore graduates to gauge possible future careers they plan?
83. Have you checked with the librarian to uncover information about new and interesting titles your library is shelving and/or ordering? How is it dealing with the Digital Age?
84. What are some of the more unusual services of the library?
85. What are some of the most common names at the college?
86. How much of a markup does your bookstore charge?
87. Any special out-of-school awards given to students lately?
88. What irks teachers and students about themselves?
89. Is a given athletic team more optimistic than usual? Why?
90. How many homeless students are there? What kind of life do they have trying to stay in school without a place to live?
91. What are the most popular colleges students apply to? Why?
92. What really is good sportsmanship?
93. Do any athletes plan to pursue a professional athletic career?
94. Do calculators hurt or help in a classroom?
95. What do athletes do to psyche up before the game?
96. How much sleep is not enough? How much sleep is too much? How much nightly sleep does the average student get? How about people who take naps? Do naps help? Why or why not?
97. Have you done an in-depth on the various clubs and activities available on an extracurricular basis?
98. What students have been involved in auto accidents this year and why?
99. What clubs does your school lack? Why? How does a student go about getting one started?
100. If students could vote today in the presidential election (senatorial, gubernatorial, etc.), who would they vote for? Take a poll and find out
101. Have you explored the problem of boredom?
102. What pressures do students put on teachers? What pressures do teachers put on students? Why?
103. What are the possibilities for summer and holiday employment?
104. Is child care readily available for students?
105. Profile student performers.
106. How is your college's recycling program progressing?
107. Are training rules necessary for athletes?
108. Peer pressure: What are its effects on the students?
Orientation Issue Ideas

2. Campus Safety.
3. How to prepare for the first day of class
4. Classes that can increase your chances of success.
5. What professors expect of students.
6. Important financial aid information.
7. Important rules and regulations.
8. Important dates to remember.
9. People on campus you should know.
10. Important campus resources.
11. Career planning resources.
12. College survival tips.
14. Finding a place to live.
15. How to pick a roommate.
16. Where is everything? A guide to where classes, resources and such can be found on campus.
17. Parking solutions for problem campuses.
18. Where can you go for low-cost medical care?
19. Campus programs that offer cheap alternatives to students (the dental cleaning program, car repair shop, cosmetology, etc....)

The way in which a reporter starts a lead — usually the introductory paragraph — often indicates what element of the story they consider important newsworthy. Asking which one of the 5Ws and an H is most important because the answer tells you how to begin a lead.

Even so, there are numerous devices writers use to create fresh, unusual and different leads. Following are some tips on leads:

Making a point

Some leads make one point:

Three men were wounded early Saturday in a shootout outside a Debary nightclub, police said.
Some link two independent, but related points:

DAYTONA BEACH — City officials deny spying on Daytona State College President Thomas LoBasso — despite rumors circulating on campus — reports that both officials and LoBasso called “ludicrous.”

Some leads summarize a series of related points:

Rescue workers today pulled three Daytona State College instructors from an avalanche of paper created when students turned in all written assignments as requested in class. The surprise of such a sudden turn of events also sent 60 other instructors to Halifax Hospital, where they were treated for shock and released.

The Rule of Thumb for how many points to include in a lead is keep it simple. In general, leads should not exceed 28 to 30 words.

Label leads

Beginning reporters, fearful of selecting the wrong information for leads often make the mistake of writing label leads, leads that contain no useful information:

Daytona State conducted registration Wednesday. Twenty-five students are enrolled in JOU 1100.

The angle

What point to include in a story and lead are decided primarily by the reporter, in conjunction with a knowledgeable editor. Any points made in the lead must be followed up on in subsequent paragraphs. This is the story's angle. It is the reason why you are writing the story.

A lead that talks about an arrest for drunken driving cannot switch in midstream to details of how that person was sentenced for the crime. If the angle is about sentencing a drunk driver, the lead must reflect that fact.

Zingers

Some leads grab a reader's attention with a snappy or clever phrase, often a play on words. In general, they should be short and have a punch:

The Mafia is not an equal opportunity employer.

Often, zinger leads consist of two brief paragraphs. One that sets up the joke, followed by the punchline:

The U. S. Postal Service has added something to the snow, rain, sleet and gloom of night that it says will not stay its couriers from their appointed rounds.

It is called nuclear war.

“A good lead is like an attractive skirt: short enough to catch your attention and long enough to cover the subject.”
Writing winning leads

Anecdotes

Reporters can interest readers by telling the story of one or more people whose experiences makes the subject vivid:

On a sunny morning in April 1967, Ron Perla found himself on ski patrol perched atop a block of snow, many hundreds of yards wide, that was itself perched above a long, slick ski run.

Suddenly, the snow gave way under his weight, touching off an avalanche. Beneath thick blankets of powder, Perla was carried a half-mile down the Utah mountain at about 100 miles per hour. He fell unconscious. Rescuers later told Perla they had dug him out of an icy tomb — the fingers of his left hand were all that had shown above the snow.

In the years since the spill, Perla has retained a respect for avalanches that borders on awe.

“The power that soft, white snow can have during an avalanche is just astounding,” he said, recalling why he joined a small band of men and women who have devoted careers to avalanche science.

Scene setters (or the You Are There lead)

Good writing communicates the feel of an event. Some leads, called scene setters or descriptive leads, draw readers into the story by painting a picture for them:

Emma and Alfred Mitchell are surrounded by broken beer bottles, crumbling cigarette packages and other trash. But even when trespassers start grass fires, the couple never complains.

They can't. The Mitchells are buried in Mount Prospect Cemetery.

Quotations

Although it is considered bad form and laziness to start a lead with a quote, sometimes a reporter finds a subject so articulate or a quote so juicy that it works:

“Real jobs,” said Gerald Detoia, with a touch of awe and hope. “They say that they have real jobs here.”

The 20-year-old Detoia has had enough in recent months, enough combing through the classifieds, pounding the pavement and trying to track down people, who say they know people who know where a job might open up. Finally, he stood at a door with a sign saying “real jobs” tacked up.

Unfortunately, he stood in line with hundreds, and later thousands of others as word spread that Marriott Hotels Inc. was hiring a complete staff.
From the Associated Press

Leads that read

1. **Keep leads tight** — Leads written on a 60-space, 12-point computer screen may not look long to the reporter who writes them, but when they are set into 10-point type in a 2-inch column, they appear dense and unattractive to readers, who will typically avoid them when browsing the newspaper:

   Leads written on a 60-space, 12-point computer screen may not look long to the reporter who writes them, but when they are set into 10-point type in a 2-inch column, they appear dense and unattractive to readers, who will typically avoid them when browsing the newspaper.

2. **Keep leads bright, capture the drama**
   Author Edna Buchanan, a former Pulitzer Prize-winning crime writer for the Miami Herald, says a lead should cause a reader to “spit out his coffee, clutch his chest and say to his wife, ‘My God, Martha, did you read this?’”

3. **Here are some examples:**
   **Matthew Schofield, Knight Ridder Newspapers**
   Before Toma Petre’s relatives pulled his body from the grave, ripped out his heart, burned it to ashes, mixed it with water and drank it, he hadn’t been in the news much.
   That’s often the way it is with vampires here in Romania. Quiet lives, active deaths.
   **H. Allen Smith, New York World-Telegram**
   Snow, followed by small boys on sleds. That’s the forecast for tomorrow.
   **Rick Bragg, Associated Press:**
   After the explosion, people learned to write left-handed, to tie just one shoe. They learned to endure the pieces of metal and glass embedded in their flesh, to smile with faces that made them want to cry, to cry with glass eyes. They learned, in homes where children had played, to stand the quiet. They learned to sleep with pills, to sleep alone.
4. The “Golden Words”

Writing instructors constantly nag students to write simple subject-verb-object sentences that “read” in this logical form: Who or what (subject) did what (verb) to whom? (object). A more memorable form is the “golden words” formula, which requires the writer FOR THE FIRST THREE WORDS to state the who or what of the sentence. The reason for this is if readers are uncertain of what you are writing about, how can they follow the logic of the lead?

5. The active voice

That something happened is an important part of the news, but who did it? Is almost always the most interesting element. Leads need to be in the active voice, which makes it clear that the subject did something (active voice), rather than something was done to/by the subject (passive):

**Passive:** Six men suspected of arson Saturday at a Shaw Avenue Burger King restaurant were arrested by police Tuesday.

**Active:** Police arrested six men Tuesday as suspects in an arson fire at a Shaw Avenue Burger King restaurant.

**P:** Six classrooms were damaged on the Daytona State College campus Saturday by a herd of stampeding giraffes.

**A:** Stampeding giraffes damaged six classrooms on the Daytona State College campus Saturday.

6. Match words with “tone”

Journalists prefer simple words, but they prize the specific word over the general word. What, for example, does “interesting” mean? Be specific. Beyond that, journalists choose words that are in harmony with the thought being expressed.

**Example:** A man was beaten and his car was stolen Sunday after a youth gang whom he had asked for directions to the airport attacked him, according to police.

**Better:** A Canadian tourist who stopped to ask a gang of youths how to get to the Daytona Beach airport, was pulled from his car, beaten bloody and left unconscious in the 200 block of International Speedway Boulevard Sunday, as the gang drove off in his rental car, police said.

7. Hard leads vs. features

If it’s news, go for a straight summary lead that conforms to these suggestions. For features, you may want to build on the theme of the story.

8. When you’ve mastered these tips, break all the rules!
Quick Style

Numbers
Spell out one to nine
10, 11, 96
18 years old
An 18-year-old
6 feet, 2 inches tall
5 cents
1,500 or $1,500
$2.4 million
(round up/down)

Punctuation
"Drop dead," she said.
She said, "Drop dead."
Single quotes within quote marks or for headlines
The team's defense (singular)
The Jaguars' defense (plural)
Red, white and blue
(no comma before and)

Put quote marks around:
Titles of books, plays, songs, poems, films, radio and TV shows, short stories

No quote marks around:
Newspaper and magazine names, reference works, classical music works

Do not use postal abbreviations for states, use Associated Press style.

Quick Style

Time and Abbreviations
8 a.m. Tuesday, Sept. 3
September (no numerals)
IRS, INS, FBI
National Organization for Women (1st reference)
Do not put acronyms in parentheses following first reference

Names
Florida State University
(1st reference)
FSU (2nd reference)
East, West, South
John K. Jones, 18

Places
1200 W. Forest St.
12 N. Circle Drive
West Jones Street
Mobile, Ala.

Titles
No courtesy titles, except for clarity
Dr. Kent Sharples
President Kent Sharples
Kent Sharples, DBCC president

Style changes so consult your AP Stylebook when in doubt!!!!
Questions to ask

- Turn generalities into specifics
- Clarify
- Dig out what isn’t being disclosed
- Get the real significance of the story

The questions:

What is the evidence?
How do you explain it?
Who specifically?
How many?
How much?
Why?
Why not?
Where exactly?
Compared to what?
What is the basis for that?
Says who?
What does he have to hide?
What does that mean?
Where can I get more information?
Who is responsible?
Is there a solution?
Has this happened before?
How does a person sign up, enroll, join, etc.?
What is his/her background?
What caused it?
Who are involved?
Who is sponsoring it?
Who discovered it?
How long has this condition existed?
Where did that data (those figures, etc.) originate?
How can I check on that?
Why at this time?
Where will the money (funds, grants, etc.) come from?
Who will profit (or benefit)?

Who will share?
Why has it been changed?
How old?
What are the consequences to this person if he gives an honest answer?

AND OF COURSE...
HOW DO YOU SPELL IT?
Toward headline excellence

Participants were given a set of headlines. On one side were heads we've run and on the other were alternatives. In a session led by Chief of Copy Desks Alex Cruden, participants made their choices and discussed what qualities were superior.

Conclusions:

- We liked clarity.
- Fresh diction is great. Not only the content but the language itself should convey a sense of discovery, of what's special about a story.
- Being specific is good, but if a figurative phrase will strike more chords, then use it. And move, accurately, away from the literal and toward the conversational.
- Tone is important, even in news headlines. For full accuracy and impact, the headline's tone should match the stories and should be in tune with reader expectations. For example, don't be cold when people die; don't be analytical when we should be helpful or entertaining.
- Change the spex when we can't say what we should.
- Request a label if that will allow a headline to then communicate.
- Write from the reader's point of view, not the institution's.

Four readers came to a session, by invitation, to help us with headlines. Recruiting and Development Editor Joe Grimm enlivened the session by casting it as a game show, “The Head Is Right.” He showed one headline at a time, without stories, and asked: What do you think the story is about? Would you read it?

Demographically wide-ranging, the panelists were all Free Press readers for at least 15 years (some starting in childhood). Their reactions led to these conclusions:

- Without clarity, headlines fail. We need to be clear both in using language and in saying what the story is about.
- Clarity is better than cleverness, compression, sophistication or simply good intentions.
- Don't try too hard — just tell the story.
- Headlines that convey human spirit or achievement get a lot of readership.
- Lively language helps, but don't try to oversell.
- Very familiar abbreviations are OK, especially within context.
- Less-familiar names need a lot of context.
- Headlines that convey news so clearly that one doesn't
• Headlines that convey human spirit or achievement get a lot of readership.
• Lively language helps, but don't try to oversell.
• Very familiar abbreviations are OK, especially within context.
• Less-familiar names need a lot of context.
• Headlines that convey news so clearly that one doesn't need to read the story are greatly appreciated.

In Detroit, don't use “Metro” unless a reader can quickly tell what it means. Each of the four panelists thought it meant something different: Metro Beach, Metro Airport, metropolitan Detroit and a Metro-park. Other cities have their own peculiarities.

A group can come up with great headlines, even on stories that aren't written yet, Free Press Sports Editor Gene Myers showed. In many instances of big coverage, we can predict the two or three possible outcomes. So, in advance, let's come up with the special ways to say it. Play off the readers' expectations. Methods:

• Create a file in the computer for all to contribute to
• Hold an informal meeting
• Have people look at the page on a Mac
• Invite headlines from outside the department

Look at the big art and write accordingly.

This information was obtained at: www.freep.com/jobspage
The Detroit Free-Press guide for student journalists.

Important Note: Headlines are written in either “Up” or “Down” style. In Motion employs the “Down” style, meaning only letters that would normally be capitalized are capped, instead of every word (with the exception of prepositions and conjunctions.

Real Headlines Gone Wrong
Grandmother of eight makes hole in one
Deaf mute gets new hearing in trial
Police begin campaign to run down jaywalkers
Two convicts elude noose, jury hung
Milk drinkers are turning to powder
Farmer bill dies in House
Prostitutes appeal to Pope
Panda mating fails — veterinarian takes over
Squad helps dog bite victim
Autos kill 110 a day, resolve to do better
Smokers productive, but death cuts efficiency
Cold wave linked to temperature
Man fatally slain

Here's a great link to practice your head-writing skills and much more:
http://www.editteach.org/
More on Headlines:
♦ Don't stretch a point or be too cutey in heds.
♦ Go for full heds, not those that fall way short of the count.
♦ Cutlines should also be full. Leaving one word to a line is known as an “orphan.” Avoid it at all costs.

A movie-ing plea:
Film more in Fillmore

Two Old Pols Knew
the Art of a Bargain

By JACK VALENTI
Controversy rages in Washington, but
the president would say with a mocking grin, "Well, Mr. President," came The Voice, trying in vain to suppress a chuckle, "I have vowed to speak the truth so I had no choice in the matter." Much laughter. They both knew who they were and why they were leaders. They were two warriors who had knighted a hundred battles against each other. They knew the game, how it was played no quarter was asked or given.

This headline is too much of a stretch in an attempt to be clever
This headline is too short for the ‘count,’ which is the length of the column
This is an ‘orphan’ cutline
10 tips for better captions

By WILL ST. JOHN
Detroit Free Press staff writer

- Use more of the words provided by the photographer. He or she was on the spot, and what was noteworthy there may create immediacy with the reader.
- Use your other headline idea. That is, the one you had while looking at the picture, as if the photo were to be on a magazine cover.
- Use more from the story. Especially consider good quotes.
- Use what you would put into a liftout.
- Build your caption from the most powerful verb you can find. And get that verb early in the caption.
- Build your caption from the most visual noun you can find. And get that noun early in the caption.
- Add what happened right after the photo was taken.
- Pack the caption with facts that show how the event was special.
- Use the caption to refer to other material.
- Be willing to ask for more space, if need, but also less space, if that makes for a more powerful presentation.

What it was about
- Early involvement
- 10 caption tips
- Turbo editing
- From desk to management
- Heads up
- Resources
- Look of success
Advertising Agreement

I, the undersigned, do hereby agree to advertise in the Daytona State College newspaper *In Motion*. In signing, I agree to the terms and conditions outlined below.

Rate: Local ___ National ___

<table>
<thead>
<tr>
<th>02 (Feb)</th>
<th>1/8</th>
<th>1/4</th>
<th>1/2</th>
<th>FP</th>
<th>08/09 (Aug/Sept)</th>
<th>1/8</th>
<th>1/4</th>
<th>1/2</th>
<th>FP</th>
</tr>
</thead>
<tbody>
<tr>
<td>03 (Mar)</td>
<td>1/8</td>
<td>1/4</td>
<td>1/2</td>
<td>FP</td>
<td>10 (Oct)</td>
<td>1/8</td>
<td>1/4</td>
<td>1/2</td>
<td>FP</td>
</tr>
<tr>
<td>04 (Apr)</td>
<td>1/8</td>
<td>1/4</td>
<td>1/2</td>
<td>FP</td>
<td>11 (Nov)</td>
<td>1/8</td>
<td>1/4</td>
<td>1/2</td>
<td>FP</td>
</tr>
<tr>
<td>05 (May)</td>
<td>1/8</td>
<td>1/4</td>
<td>1/2</td>
<td>FP</td>
<td>12 (Dec)</td>
<td>1/8</td>
<td>1/4</td>
<td>1/2</td>
<td>FP</td>
</tr>
</tbody>
</table>

Name: ______________________

Ads @ $_________ = $ _________

Additional = $ _________

Address: ______________________

Additional = $ _________

Discount    = $ _________

Phone: ______________________

Contact Name: ______________________

Total Due = $ _________

Advertiser’s Signature: ______________________ Date: ____________

*In Motion* Representative:

Additional Notes:

TY  INV1  INV2  INV3  PIF?  NC?  ML
Who we are...


Florida Leader magazine gave In Motion a 1st runner-up for best college paper in 2004.

The staff competed on a national level at the annual College Media Advisers event in New York City, 2007-15.

In addition to its website, the paper is keeping pace with technology by adding multimedia podcasting and video streaming.

Make checks payable to Daytona State College NOT In Motion

Daytona State College campus newspaper, on the racks or online:

www.DaytonaStateInmotion.com

2019-2020

Call us today for all your advertising needs! Same low rate for online and print placement!

For ad placement call:
386-506-3686
or the adviser at 506-3131
P.O. Box 2811
Daytona Beach, FL
32114-2811

Editorial offices:
Lernerand Student Center,
Bldg. 115, room 218F
1200 W. International Speedway Blvd.,
P.O. Box 2811
Daytona Beach, FL 32114
Phone: (386) 506-3686
E-Mail: InMotion@DaytonaState.edu
In Motion

State College NOT io In Motion

An old clocks T5 Temp clock

Internet: 500, 500, 500, 500
Phone: 500, 500, 500, 500
Fax: 500, 500, 500, 500
Cell: 500, 500, 500, 500

In Motion does not accept ads or

**Demographics**

We receive many requests for

In Motion does not accept or

The in motion does not accept or

>America's Best Cities

In Motion does not accept or

In Motion does not accept or

In Motion does not accept or

In Motion does not accept or

In Motion does not accept or
Publications Scholarship
Eligibility and Performance Criteria

To be eligible to receive a Student Publications tuition fee exemption scholarship, the following criteria must be met:

- Currently enrolled in Daytona State, college or vocational credit, or certificate program.
- Maintain enrollment in no less than 6 credit hours and no more than 16 credit hours.
- Maintain a minimum 2.5 cumulative GPA during scholarship period.
- Earn at least a C grade in all classes completed during the scholarship period.
- Compliance with all applicable Daytona State policies.
- Complete training/orientation activities as required by a designated publications adviser.
- Submit a completed portfolio to the Assistant Dean of Student Development no later than two weeks prior to final exam week for each scholarship term.
- Compliance with all expectations of your position as defined by the publications adviser.
- Maintain agreed upon newsroom hours and attend weekly news meetings.
- Scholarship candidates who are appointed to fill vacancies that occur after the mid-point of a given semester may not receive the full amount of the scholarship.
- Submit a completed Free Application for Federal Student Aid within deadlines. (Be sure to check with your Financial Aid officer to verify your eligibility. Some scholarships may go directly to loan repayments and not in your hand!)

Student Publications Scholarship Agreement

I, (Please Print Name) _____________________________________________
understand the Student Publications Scholarship Eligibility and Performance Criteria, as explained to me by the Director of Student Activities. I further agree to abide by all of the Eligibility and Performance Criteria. I understand that Daytona State College reserves the right to terminate my Student Government Scholarship if:

1. I fail to abide by the Eligibility and Performance Criteria.
2. The College determines that I have knowingly provided false information on my SGA application.
3. The appropriate College officials find me in violation of the College’s Student Code of Conduct. The appropriate College officials have found me in violation of any applicable College policies.

Signature__________________________________________________________
Student Number_____________________________________________________
Date________________________________________________________________

In Motion
Student Publications Portfolio Contents

The purpose of the Publications portfolio is:
1. To serve as a means of evaluating the scholarship recipient’s performance during the scholarship period.
2. To document activities that meet scholarship performance criteria.
3. To serve as a learning and career resource for the scholarship recipient.
4. The portfolio should contain documents that reflect the scholarship recipient’s involvement and experiences in Student Publications. Because each scholarship recipient has different duties, responsibilities and experiences, no two portfolios will be identical. However, each portfolio will share some things in common. For example, all portfolios MUST contain:
   ■ An In Motion Procedures Handbook.
   ■ A reflective essay and list of accomplishments/duties during the semester.
   ■ A current phone and address list of all publications editors.
   ■ Tear sheets of all stories, photos, screenshots, layouts, etc. that represent the scholarship recipient’s work.
   ■ Copies of any memos or emails that the scholarship recipient received from a designated publications adviser during the scholarship period.

Each scholarship recipient may choose to include additional documentation to reflect performance during the period of the scholarship. Examples of additional documentation would be awards, letters, memos or other evidence of superior performance. If the scholarship recipient spends a considerable amount of time performing duties in the newsroom, a work schedule may also be appropriate. A brief description of duties performed or accomplishments may also be appropriate.

Important note: You must have a current FAFSA application on file in the Financial Aid office to qualify for a scholarship. This must be done long before the end of the semester. If you have questions or concerns about your FAFSA, contact co-adviser Bruce Cook In Student Life
<table>
<thead>
<tr>
<th>Building Number</th>
<th>Building Name</th>
<th>Rack/location</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>Administration</td>
<td>President’s Office-4th floor (25 copies)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vice President’s Office-4th floor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Foundation Office-3rd floor, rm 302</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marketing Office-3rd floor, Info Desk, Advising, Admissions, 1st floor</td>
</tr>
<tr>
<td>115</td>
<td>Lemerand Student Center</td>
<td>Student Life offices, 2nd floor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Library/Writing Center, 3rd floor</td>
</tr>
<tr>
<td>130</td>
<td>Lenholdt Center</td>
<td>Veterans Center &amp; Center for Men &amp; Women</td>
</tr>
<tr>
<td>140</td>
<td>UCF/DSC Joint facility</td>
<td>Reception area downstairs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Admin Office</td>
</tr>
<tr>
<td>150</td>
<td>Business Hall</td>
<td>Downstairs in Lounge area</td>
</tr>
<tr>
<td>200</td>
<td>Nunamann Hall-Bookstore</td>
<td>Inside bookstore/Upstairs, 3rd floor</td>
</tr>
<tr>
<td>230</td>
<td>Goddard Center</td>
<td>Copies on table in front of room 113</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Also on benches throughout building</td>
</tr>
<tr>
<td>300</td>
<td>Greene Center/Credit Union</td>
<td>Downstairs in Credit Union</td>
</tr>
<tr>
<td>310</td>
<td>Lemerand Center</td>
<td>Copies on tables in Fitness Center &amp; on tables in Aquatic Center</td>
</tr>
<tr>
<td>320</td>
<td>Health Sciences Hall</td>
<td>Lounge areas and snack room downstairs</td>
</tr>
<tr>
<td>330</td>
<td>Arts &amp; Sciences Hall</td>
<td>Upstairs on tables &amp; faculty reception area</td>
</tr>
<tr>
<td>400</td>
<td>WCEU-Channel 15</td>
<td>Reception area</td>
</tr>
<tr>
<td>410</td>
<td>Schildecker Science Hall</td>
<td>1st floor by couches</td>
</tr>
<tr>
<td>500</td>
<td>Academic Support Center</td>
<td>Tables—1st, 2nd &amp; 3rd floors lounge areas</td>
</tr>
<tr>
<td>510</td>
<td>Cosmetology Hall</td>
<td>Salon client reception area</td>
</tr>
<tr>
<td>520</td>
<td>Studio Arts Hall</td>
<td>Student lounge &amp; tables at entrance</td>
</tr>
<tr>
<td>530</td>
<td>Photography Hall</td>
<td>Downstairs table, upstairs in room 230</td>
</tr>
<tr>
<td>540</td>
<td>Bailey Hall</td>
<td>Campus Safety/2nd flr English Faculty</td>
</tr>
<tr>
<td>1100</td>
<td>Central Receiving</td>
<td>Copy Center</td>
</tr>
<tr>
<td>1200</td>
<td>Hosseini Center</td>
<td>Reception Desk</td>
</tr>
</tbody>
</table>
Distribution of In Motion on Satellite Campuses

**New Smyrna Campus**
*Building 1* — Instructional Building
Leave copies in student lounge area
and/or with the Administration front desk

**Deland Campus**
*Building 6* — Academic Support Center, upstairs
*Building 5* — Faculty Offices
*Building 7* — In reception area, cafeteria and business offices,
Provost’s Office
*Building 8* — LRC Library
On tables inside in lounge area/rack outside Adult Education Office

**Deltona Campus**
*Building 1* — Provost Office, Academic Support Center, on table on second floor, registration, Nursing offices

**Flagler-Palm Coast**
Administration Building
Student Lounge
Student Activities Center

**ATC**
At the welcome desk in the foyer entrance
In the Faculty Lounge and Student Lounge areas

**News-Journal Center**
On the tables in the Art Gallery and Reception Area
10 Ways to Stand Out From Your Competition

By KATE LORENZ, CAREERBUILDER.COM EDITOR

Job hunting on the Internet is fast, easy and economical. According to a survey of outplaced managers by international outplacement consulting firm Lee Hecht Harrison, more than 40 percent of those who posted their resume or retrieved job listings online got interviews as a result.

Only problem is, with the sheer volume of job seekers on the prowl, it can be hard to get an employer's attention. Most companies today use an Applicant Tracking System (ATS) to scan resumes and weed out irrelevant candidates. The systems use keywords and phrases that describe the required skills, education and experience to place the most qualified resumes at the top of the list. So, how do you make it past the gatekeeping technology? Here are 10 things you should keep in mind:

• Pay close attention to the employer's or recruiter's instructions for submitting your resume on each posting. What format should the resume be in and should it be embedded in an e-mail, e-mailed as an attachment, fixed or mailed? Do they want you to include a position code to help them identify the job you're applying for?
• Don't get labeled a resume spammer by applying for jobs you are not qualified for or by applying for the same job several different times.
• Do post one or more versions of your resume on national online recruitment sites. It gives employers' 24/7 access to your credentials and targets your resume to more jobs.
• Think twice about using a resume distribution service that "blasts" your resume to thousands of recruiters, headhunters and potential employers. The resumes are generic and may not address the actual job qualifications. Corporate recruiters are largely unimpressed at one described these mass mailings as "a lazy person's way of looking for a job."
• All resumes should be accompanied by a brief cover letter or note (it should take no more than two screens to read) that specifies the job you are applying for and tells your credentials. Make sure you use keywords so that search engines will pick up on them. Since most e-mail programs don't have spell-check, you may want to compose it in a word-processing program and copy and paste it into the e-mail message.
• If you've sent your resume to a corporate Web site, follow up once to see if the job is still available and remind the employer that you are interested and highlighting one or two qualifications.
• While fancy resume designs may look attractive on a hard copy, they could pose formatting problems online. Remember to keep it simple. Choose a standard typeface and avoid using any graphics or shading or indents. To enhance readability of your text resume, make sure you left justify all text. Most online sites give you the ability to preview your resume before it is submitted. Make sure you do so thoroughly.
• Never send an unsolicited resume as an e-mail attachment. Fearful of viruses, many companies warn employees not to open attachments from unknown senders.
• Make sure your resume is non-intensive. Scanning technology used by most companies tends to search by nouns, not verbs. For example, instead of writing "managed projects" on your resume, write "project manager."
• You may also want to include a Career Summary section at the top of your resume to allow you to use more of the keywords and jargon that describe your skills and accomplishments. This will increase your chances of your resume making the first cut by the ATS as well as the recruiting staff.

Copyright 2007 CareerBuilder.com.
10 Job-hunting tips from the PR experts

These and other tips can be found at the official Web site for O’Dwyer Co., New York, which for 35 years has specialized in news coverage of the public relations, communications and advertising fields.

1. Instead of wasting months job-seeking, take a minimum wage job or open your own business. There is no need to form a corporation.

2. Bill yourself as a writer able to handle both editorial and PR assignments.

3. Emphasize your Web and computer skills, including graphics and videography know-how.

4. Approach small local businesses and offer to barter your services in trade-outs for food, clothing, travel and so-forth if they have no advertising budget.

5. Have a short, user-friendly name. That shows your business savvy.

6. Listen to local business people and their problems. If you’re asked to do personal chores, such as baby-sitting or picking up lunch for them, do it. Pleasing the client adds up to solid gold.

7. Save direct mail instead of throwing it out. Millions of dollars are spent on their design and content and they might give you some bright ideas.

8. Avoid nationwide PR operations, most of which have sold out to ad conglomerates. The three top companies are often in debt and under extreme financial pressure.

9. Don’t use words like “strategic,” “integrated,” “synergy” or “goals.” Those words speak of the future and merchants want results now. Don’t call yourself a “guru” or “artist.” That’s for your audience to decide.

10. Take lots of writing courses. The most difficult ones will develop your ability to think on your feet, as well as on paper.