





# MAESTRO

*Work together as a team  
and think like the reader.*

**T**HE MAESTRO CONCEPT IS AN APPROACH TO INTEGRATING WRITING, EDITING AND VISUAL COMMUNICATION. THE CONCEPT GROUPS COPY EDITORS, WRITERS, PHOTOGRAPHERS AND DESIGNERS IN THE PROCESS OF CREATING A PUBLISHABLE SPREAD. “THINK LIKE A READER” IS ONE THEME OF THE CONCEPT. EVERYONE ON THE TEAM BRINGS EXPERTISE TO THE STORY AND KNOWLEDGE OF WHAT MAKES THE TOPIC RELEVANT TO READERS.

**¶** THE GOAL OF THE MAESTRO CONCEPT IS TO FIND AGREEMENT ON THE BEST WAY TO PACKAGE THE STORY, PHOTOS, ART AND GRAPHICS FOR THE READER.



# BUCK RYAN

Creator of the maestro concept



BUCK RYAN,  
EXECUTIVE DIRECTOR OF THE FIRST AMENDMENT CENTER AT THE

UNIVERSITY OF KENTUCKY, IN THE MID-80S, WAS THINKING ABOUT HOW PUBLICATIONS MIGHT PACKAGE STORIES AND ORGANIZE STAFFS MORE EFFICIENTLY. HE NOTED THAT NEWSPAPERS OCCASIONALLY SET UP AD HOC TEAMS OF SPECIALISTS TO DEVELOP BIG STORIES OR IN-DEPTH COVERAGE. HE WONDERED WHAT PUBLICATIONS WOULD BE LIKE IF THEY WENT PAST AD HOC GROUPS AND STARTED WORKING IN TEAMS REGULARLY. ¶ HE FIRST INTRODUCED THE MAESTRO CONCEPT IN 1991 AT THE *PHAROS-TRIBUNE* IN LOGANSPORT, IND. FROM THERE, RYAN HAS INTRODUCED THE CONCEPT TO MORE THAN 25 NEWSPAPERS IN THE UNITED STATES AND AT NEWSPAPERS IN SWEDEN, BRAZIL, JAPAN, POLAND, PORTUGAL AND SPAIN.



Oxford High School (Miss.) adviser Beth Fitts talks with Stephanie Little and other staff members of *The Charger*. Fitts said the newspaper just won a Gold Crown from the Columbia Scholastic Press Association and All-American with five marks of distinction from the National Scholastic Press Association. "The maestro method is a big part of that," she said. Photo by Robert Jordan, University of Mississippi.

## TUNE IN

*to storytelling possibilities that result from the marriage of verbal, visual elements*

Da-da-dum, da-da-dum, da-da-dum-dum-dum.

The "William Tell Overture" it's not, but the most lyrical way of telling and illustrating a story it is.

Take it from the "maestro."

In the past decade, accurate storytelling through journalism has been rediscovered and reinvented. No longer do the 5Ws and H presented in a summary news lead suffice in the reporting of real journalism to a new era of "get real" audience members. Readers of "Generation Next" demand virtual reality in virtually everything from television shows mandating on-the-spot marriages and fear challenges to breathtaking computer games and live role-playing adventures — complete with costumes, props and realistic scenarios. Readers want to be in on the action from the comforts of their living room easy chairs and from behind their personal computers. This is not an age of nonreaders. This is the time of readers with high demands.

And now live interaction is the name of the game for journalistic reporting. Think of it as making beautiful music together.

Even Beethoven would not turn a deaf ear to the solid reasoning behind using the maestro method of content coverage and presentation, enlisting the energies and talents of a writer/reporter, editor and designer/photographer to combine their ideas into a concise, creative package with sidebars and infographics that tell an accurate story in both verbal and visual terms.

Commonly referred to as WED (Writing, Editing, Design), an ensemble of three journalists enlist this method of reporting, which has been traditionally used to cover special package presentations for daily newspapers, in high-school newspaper center spreads or for in-depth looks at pertinent social issues. Newspaper and yearbook responses in coverage to the Columbine shootings, the Oklahoma City bombing and more recently

BY TERRY NELSON



to the aftermath of the terrorism of 9-11 and safety issues all point to successful and enlightening uses of the team effort.

The maestro method of reporting hits all the right notes.

Three individual journalists brainstorm about potential sources, angles, questions, approaches to coverage, sidebars, infographics, photographs and illustrations. All three tag team it to the interviews with the reporter at the helm. During the interview, perhaps the editor sees a good angle to photograph. Maybe the photographer/designer discovers a sidebar story possibility while listening to the interviewee. All three journalists start envisioning the design and identify a center of visual interest.

Following the interview, members of the maestro team communicate: What do we know? What do we need to know? Where do we go next? Do we have the strong visuals to reinforce the strong words? Do we have an informative and interesting sidebar or infographic?

A business section front from the *Sun Journal* in Lewiston, Maine, was a collaborative effort with photographers, designers and reporters working together. "We do our best work collaboratively," said Tim Frank, managing editor of design. "In fact, our monitors are arranged so that they face inward so we can easily turn around and help each other. Photography and design are involved in all long-term development right from the start. We try to visualize the finished product and try to develop all the right parts. The planning saves us a lot of effort at the end of the project."

How will the headline be written and designed to form a natural bridge between the picture and the words? The reporter then writes the story and any verbal sidebars. The photographer presents photographs for discussion, selection and editing considerations complete with informative captions. And the editor reviews the entire package on accuracy, attractiveness and readability.

If two heads are better than one, think what a cornucopia three must be. In 1995, the format of the Indiana High School Press Association's "Editors' Workshop" underwent a transformation to teaching this concept of maestro packaging for newspaper and year-book students. That first summer, Dennis Cripe, the executive director of the organization, was pleasantly surprised as he witnessed the superior journalism that rookie teams of three and four students could produce in a short period of time.

"We continue to be surprised at how well students handle maestro. Kids have no problem relating to the basic idea that is central to the maestro: finding the best way to tell the story in words and pictures. The team approach gives students the chance to pre-plan and work together to develop the story and design around a central idea," Cripe said.

"I'm more convinced now than ever that the maestro is a great tool not only to create interesting packages but also to show students a way to exercise solid leadership in their schools."

Faculty director of the IHSPA Leadership Workshop since 1995, Denise Roberts, adviser at Greenwood High School (Ind.), has watched the evolution of the maestro usage as a teaching tool in a workshop as both a journalistic and conflict management experience.

"This year we didn't do some of the early legwork of providing suggestions for story topics and sources," Roberts said. "We let the students learn the frustrations and experience the joys of finding their own topics and people to interview."

She added, "I'm sure the process was more difficult for the students than in past years, but in the end they understood what it takes to produce a great story package — and the results were great."

During the first two years of the American Society of Newspaper Editors initiative to help high-school journalism teachers begin or improve existing journalism programs in urban and rural areas where publications programs are not strong, team leaders at Ball State University in Muncie, Ind., have included experience in using the maestro method of coverage for teachers and students in their program. This year broadsheet-page packages ranged from more serious subjects, such as the treatment of international students at the university following the events of 9-11, to the lighter topics, such as the popularity of cigars and of the summer arts and theatre programs.

Each of the 35 teacher participants took part in a three- or four-person WED team, and each of the packages was completed in a short period of time, with better content and presentation than any single work would or could have been — both in the written and visual form.

"I have used the maestro project concept since I got back from BSU last year. I was even able to use it with my Journalism I students .... It was perfect on-the-job training,"





Ryan Yates, editor, hands out papers at a critique and brainstorming meeting staff of the Oxford High School (Miss.) newspaper, *The Charger*. Photo by Robert Jordan, University of Mississippi.

said April Lynn, a 2001 ASNE participant.

“In using the maestro projects, students were able to use their creativity .... One group decided to investigate a nationwide clothing chain and their hiring practices. The students enjoy the topics and their freedom.”

As Lynn and others have experienced, it is easy to see how well the WED method of reporting can translate easily to the classroom of beginning reporters.

With the amount of preparation, research and planning that occurs through this team effort, sound journalistic practices, such as coaching, story clarification and photo pre-visualization, become a natural part of the process. The maestro team is also a natural way for beginning journalism students to become better verbal and visual reporters, via the mentoring built in with this maestro practice. The camaraderie of the practice also helps bolster shy, reticent beginning reporters. Rather than being on the firing line “alone,” they have the backing of at least two others.

However, as Gary (Ind.) adviser and 2002 ASNE participant Larry Vallem noted, “Having maestro groups works fine as long as all the members of the maestro group are responsible and do their parts. If not, then the group has to make up

for the one weak member because they still have a deadline.”

Advisers and editors may consider this occupational hazard a minor one because the work must still get done on time and in better shape than a single reporter could muster. In addition to special reports and center spreads benefiting from such a process, virtually every story and spot coverage can be approached with a team effort. Sports pages could come alive with features and personality profiles, how-to special reports and in-depth analysis of athletic budgets, athletic injuries and state regulations. News coverage could delegate club and class news to smaller, well designed column formats and make room for packages of issue-oriented coverage from a variety of viewpoints.

Advisers should consider the beauty of assigning a WED team not only with a variety of talent but also with a mix of students from varying socioeconomic backgrounds, sex and ethnicity. It is also rewarding to think about bonding that could emerge from remixing those teams each issue of the newspaper or every deadline of the yearbook so all staff members get to know one another. The maestro system helps eliminate boredom and complicity while making for better staffs and better publications.

The educational possibilities are

increased as well.

Journalism teachers and advisers could structure their programs so that each grading period the journalism student could serve a different role on the WED team — creating photographers who could also write; writers who could also visualize possible presentations, editors who understood the work they were editing because they had performed under deadline pressure themselves.

Consider the possibilities in yearbook journalism.

Instead of naming the traditional student life, clubs, academics, people and sports editors, the staff could be divided into writers, editors and designers, with either specialization in areas throughout the year practiced, or a rotation enlisted here as well. Yearbook staffs could meet every week or two, similar to their newspaper counterparts, to redefine and update the contents of the ladder — based upon the contents of the year, and not from a prescribed, predetermined ladder.

Talk about a revolution.

Needless to say, the maestro method of coverage is preferable as well as possible for all publications: students teaching students, improved communications across the class barriers, conflict resolution and problem solving, diverse coverage in both visual and verbal terms. Sounds like a win-win journalism proposition for both the readers and the staffs. Put away that bottle of Prozac or Tylenol at the opening of this school year (#27?), and pull out the baton.

An adviser can be the guest conductor in a symphony of improved, insightful, accomplished student journalists. All it takes is a little time in the practice room and the power to turn on the readers to the music of playing beautiful journalism together. Listen as the music crescendos, ending with timpani rolls and cymbal clashes. ■

# MAESTRO SUCCESS

*Student journalists wield new power using multidimensional approach*



ONE OF THE MAIN ADVANTAGES TO A TEAM APPROACH IS THAT RELATIONSHIPS ARE FORMED, NOT ONLY IN THE SENSE OF THE INTERVIEW BUT ALSO THE PHOTOGRAPHY AND SEARCH FOR ALTERNATIVE WAYS TO TELL THE STORY.

Over the years, we've sent maestro teams into Franklin (IN) to interview, photograph, design and produce tabloid pages on a variety of subjects. One team interviewed Sam Valentine, who had celebrated his 100th birthday the month before the workshop. The team spent two hours with him. One student member of the maestro team continued to write to Sam for months after the workshop. The same sort of relationship occurred with Clyde and Eloise Lindesmith, who married, divorced and married again – another subject developed by a student maestro team.

One of the main advantages to a team approach is that relationships are formed, not only while preparing for the interviews but also while planning for photos and searching for alternative ways to tell the story. Also, it's a multi-dimensional approach that subjects respond to positively.

The second advantage our staff has noticed is that the stories have more depth and a stronger focus. We handle the same stories, but teams do them better. When a

team interviewed Happy and Pappy, two clowns in town, there was a central story. But there was also a sidebar about how long it takes to put on a clown's face along with an info/graphic about the cost of such transformation. There's better story depth because all maestro teams focus on "why the reader should care." They let that concept guide them into all sorts of ways to tell the story. The maestro approach opens the possibilities and serves the reader in a more entertaining and useful way.

Last June, we took 10 maestro teams to the Indy zoo for an afternoon. One maestro team could find nothing until a half hour before we were to leave. An older couple passed this group of students wearing a T-shirt with the picture of their grandson on it. There were two dates — a kind of memorial shirt. The team approached the couple in a professional manner and found out that the grandson, a Warren Central High School student, had been gunned down in a drive-by shooting a few years earlier. The team cultivated a story about

the grandparents and added background stories about school violence.

The maestro approach also maximizes the potential to make stories more "interactive." Maestro teams learn to look for ways to move readers to action if possible. It may be something as simple as an info box about how to contribute to "Girls, Inc." or what to take with you if you decide to attend an upcoming event.

But the "action boxes" along with a varied style of storytelling, which focuses on the reader's questions, tend to show up in both the story and the design. There's a more unified, reader-friendly feel and tone to the work. There's a new mindset that says, "Don't think stories. Think packages."

Students seem to have no problem understanding this advantage. By relying on one another and participating in the journalistic package each step of the way, students sense a new power. Their work has impact, and student journalists comprehend that they can make a difference. Perhaps this is the most important advantage of all. ■

## TEAMWORK

THE DAYS OF ASSEMBLY-LINE JOURNALISM ARE LONG OVER. NEWSPAPERS HAVE TOO MUCH COMPETITION WITH ELECTRONIC MEDIA TO NO LONGER TAKE VISUAL STORYTELLING SERIOUSLY. IN MANY CIRCUMSTANCES (SEPT. 11 COMES TO MIND), VISUAL JOURNALISTS AREN'T EVEN PART OF A TEAM. THEY ARE THE TEAM. STRONG VISUALS ARE OFTEN THE DIFFERENCE BETWEEN WHAT MAKES A REPORT GOOD AND WHAT MAKES A REPORT GREAT.

FROM BONITA BURTON, BUSINESS DESIGN DIRECTOR • SAN JOSE MERCURY NEWS

BY TERRY NELSON



# A TOP PAPER

*'Merc' among best-designed papers; designers credit teamwork with success*



THE SOCIETY OF NEWS DESIGN NAMED THE SAN JOSE MERCURY NEWS ONE OF THE WORLD'S BEST-DESIGNED NEWSPAPERS IN 2002.

During the judging at the 23rd Annual "Best of Newspaper Design" competition, the Society for News Design named papers from all over the world the "World's Best-Designed." Judges chose the winners from a field of 349 entries from 26 countries. The competition, co-sponsored by SND and Syracuse University's S. I. Newhouse School of Public Communications, recognizes excellence in newspaper design, graphics and photography.

The "World's Best-Designed Newspapers" with a circulation of 175,000 or more are the following periodicals:

- *San Jose Mercury News*, Calif. (Daily category)
- *The Virginian-Pilot*, Norfolk, Va. (Daily category)
- *The Independent on Sunday*, London, England (Non-daily category)
- *Die Zeit*, Hamburg, Germany (Non-daily category)

The *San Jose Mercury News* has always played a lead role in the areas of storytelling, because of (their staff members') dedication to newsroom collaboration between photojournalists, reporters, designers and editors. Over the years I've noticed the rich display of typography that accompanied stunning photojournalism that takes storytelling to a new level of communication. Collaboration is one of the most important things journalists can use to come up with the best packaging solution.

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Beyond having top-notch designers, one reason they succeed is because the entire paper understands the need for proper presentation. Matt (Mansfield) had mentioned before that the paper will open things up for them when news breaks, which isn't always the case at other major dailies. Now, obviously, adding a few more pages to the A section doesn't magically solve your problems. Matt and his staff dive right into these situations and don't seem to let up until they're satisfied with the design.

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Have you ever gone to the supermarket





# GOOD DESIGN

*Smart packaging provokes thought, emotional response*

looking for a jar of peanut butter and wandered around for hours because you couldn't find a sign that pointed you to the right aisle? Or struggled with the cap of a medicine bottle? That's what bad design does to consumers: it frustrates them and makes them less likely to come back again. Good design attracts, detains and surprises readers. It helps them understand why they should care about the information they're being exposed to. Smart packaging also provokes thought or elicits an emotional response.

Newspapers could learn a lot about visual pacing from magazines. Short, quick-hit stories are always highly read, but the closest many newspapers come is long columns of briefs. I'd work more 4-inch stories onto section covers and mix story structures inside as well. Magazines also do a better job simplifying infographics, which are too often over-done by newspapers. Readers favor narrative tables of content over bare index boxes (influenced by the Web). But many papers ignore that fact because well-written summaries are labor-intensive. My current pet peeve is promo boxes/sky boxes that never change in shape, size or content. A lot of papers underestimate how powerful they could be in grabbing readers.

Papers could benefit from having a sense of humor more often. I'd love to read a daily newspaper with an unabashedly witty personality along the lines of *The Onion* or *Maxim*.

**BONITA BURTON**, business design director  
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# GOING TO GET MARRIED

*Group writing, editing and design  
for a successful union*

The point of modular design, grids, 1 pica internal margins, maestro teams and other innovations is obvious — to invite readers to consider and participate in the story so they absorb the emotions and interact with the ideas. It sounds simple, but don't be fooled.

To achieve true marriage of elements on a page or spread or in a section takes hours of planning. However, don't let the planning discourage you. It will be overwhelming at times, but working as a team to entice the readers to immerse themselves in the subject should be your goal for every layout.

To achieve a consistent marriage of elements throughout your publications, it is imperative that editors, writers, designers, artists and photographers work together. Lots of planning meetings are essential to make that happen. On even the most experienced staffs, however, the process will rarely work without any glitches. But when you schedule and protect the planning time, you will be surprised how well it can work. And when it does, there is no better feeling.

## **MEETINGS MAKE THE MARRIAGE WORK**

What plagues publication staffs is lack of planning. You have to find meeting times when your key players are available. Then you must schedule followup meetings to check the status of assignments and keep lines of communication open among editors, writers and photographers. What is decided at a meeting on Tuesday could totally change by Thursday. Publications suffer when staffs fail to make the writer aware of what the photographer is doing, or vice versa. Planning and communication are critical.

Editors who find themselves



## **FOUR STEPS TO A HAPPY MARRIAGE OF ELEMENTS**

1. SCHEDULE PLANNING MEETING WITH SPREAD EDITOR, DESIGNER, WRITER, PHOTOGRAPHER AND OTHER STAKEHOLDERS.
2. BRAINSTORM FOR CONCEPT OF THE SPREAD. TOPIC IS BASEBALL. THEME IS THAT THE TEAM WON LEAGUE. NOW TURN ALL THAT INTO A SPREAD CONCEPT.
3. ONCE CONCEPT IS IN PLACE, BRAINSTORM INDIVIDUAL COMPONENTS OF PHOTO, HEADLINE AND COPY WITH EMPHASIS ON MARRIAGE OF ELEMENTS.
4. SCHEDULE REGULAR "CHECKUP" MEETINGS. DEAL WITH CHANGES, MISSED PHOTO OPPORTUNITIES, NEW STORY ANGLES, ETC.

constantly criticizing their writers and photographers should take a look in the mirror. Condemning others means they're not doing their job either.

Writers and photographers need clear directions. Meetings with input among all staffers involved in the production of a spread will help them accomplish this goal.

The initial meeting should consist of brainstorming for the concept

of the layout. The editor in charge of the pages should send the writer out to contact sources and start looking for a pre-angle to help the editor decide the best way to cover the topic. One dominant story and a sidebar? Several smaller copy/photo packages? Interactive coverage? All, and more, are options.

Once the group has made a decision concerning the type of coverage, the editor, writer and photographer must strive for the perfect marriage of elements. Dialog will include design and headline ideas from the editor, potential story angles from the writer and possible photos, especially the dominant, from the photographer.

Contributors, all of them, must put aside their egos to advance a single concept through the use of design, headlines, photographs and copy. The marriage of these elements makes life easy for readers.

In a staff's quest for the perfect marriage of elements, students must be ready for changes along the way. This is where frustration and disagreements can mount. For example, a photographer may come up with a wonderful concept for a photo, but is it a concept the writer and designer can match and advance as well? Is there a potential marriage? Do the writer and photographer have equally good but different concepts at work? If so, the editor will need to make a decision, and no doubt, someone's feelings will be hurt. Nobody said marriage would be easy.

Keep lines of dialog open. Even if formal meetings are not scheduled, informal discussions should happen regularly. Remember, planning and communication are the keys to a successful marriage. ■

BY PETE LEBLANC



**CONCEPT**

This is a club spread about a new group on campus, the Bowling Club. In meetings, yearbook staff members brainstormed and came up with the idea to try to create a fun tone on the spread, as the club had quickly become one of the most popular on campus. Club members gathered a few Friday nights a month at local bowling alleys and always had a good time. At the time the writer and photographer were given their stories, all they really knew is that they were out to create a spread that conveyed how much fun students were having.

**PHOTO**

Though the spread editor and writer had not yet collaborated on marriage elements, especially between the dominant photo and headline, all involved parties were working on the same page and on the same concept — to convey the idea of how much fun the students were having at the Bowling Club field trips. The photo of the students bowling the ball underhanded with their backs facing the pins clearly conveys that this club is not so much about the competition as it is about going out and having a good time with friends.

**HEADLINE**

The main headline is a perfect fit, both verbally and visually, with the dominant photo. Playing off the phrase “we were laughing so hard we were rolling over backwards,” the word bowling replaces rolling to link the concepts of the photo and headline together. The reader doesn’t miss a beat.

**SUB-HEADLINE**

The subhead reads: “As one of the most active clubs on campus, the Bowling Club provides student outlet to share bowling, food, friends and plenty of laughs.” It reinforces and clearly explains the concept of the spread.

**COPY**

The copy block begins:  
 “Show me the meaning of being lonely,” said sophomore Savannah Raley, singing along to an a cappella version of this Backstreet Boys song with other members of the Bowling Club as they headed for Country Club Lanes on Feb. 27.  
 This was one of the trips the Bowling Club took to Country Club Lanes. They tried to go bowling every other week to Country Club Lanes or other bowling alleys in the Sacramento area. The trips included games of bowling, all-you-can-eat pizza, and all-you-can-drink soda. Headed by Adviser Tim Liegerot, this club had a lot of fun throughout the year.

**THE CONCEPT**

Journalists must separate the topic and theme of the spread from the concept of the spread. For example, let’s say we’re talking about the varsity baseball spread. Baseball is the topic. The theme of the spread is that the baseball team won the Capital Athletic League championship.

The concept is the engine that will drive your coverage. It will help student journalists decide stories, story angles and which photographs to take. They should not leave these choices to chance.

It will be impossible to cover the entire year in one story. Let a scoreboard and highlight sidebar packages speak to that. The goal is to come up with an original concept.

On a baseball team, for example, let’s say there is one player, not the best player, but a good player, a shortstop who is a transfer student from Puerto Rico. Without this player, everyone on the team agrees that a Capital Athletic League title would have been out of reach. After weighing several options for a dominant story, this is the one that the staff selects.

A concept is developing now.

Our school has a player from another country and a team that won a championship in large part because of him. The key in developing the concept is narrowing the focus.

It will be difficult to come up with unique, concise concepts if the focus is too broad. A story about the entire team with brief details about 10 players will not read as well as the specific story, and it won’t cover as well either. Conceptualizing will be much more difficult.

In this example, maintaining a narrow focus has helped the spread editor come up with a headline concept: Field of Dreams. This may or may not work, but there is a concept at work now. The headline concept is playing off the novel and film of the same name. The word dreams ties into both the championship season (the team had dreams of winning) and the player’s journey to his new country.

The editor has directed the writer to ask how this player ended up coming to the continental U.S. Was it a dream? Was it a dream for his entire family? If this angle works, the photographer has been directed to take an environmental portrait of the shortstop on the baseball field, the field of dreams. Depending on the angle of the story and where the writer plans to go with his lead, the player's parents might be invited to be part of the photo shoot.

The concept can change at any point, but editors, designers, writers and photographers must work together.

## THE PHOTOGRAPH

Too often our photographers are given little direction when they are sent out on assignments. They need more than, "Make sure you shoot some horizontal and verticals." It is important to bring photographers into the brainstorming process. They can be some of the most creative people on the staff.

Work with photographers closely, especially when it comes to a dominant photo. Work through the process of creating a spread together, sharing headline and story concepts and brainstorming for ideas.

Remember, in most cases, the dominant photo on a spread is what will initially grab the interest of a reader. It is the lead of the spread, the dominant element. Designing beautiful pages will be difficult without having beautiful photos.

## THE HEADLINES

Headlines come in two styles: main headlines and subheads. A well-written main headline for a yearbook spread should consist of a phrase that will draw the reader's attention to the spread, making them stop and actually read the story. Use subheads for informational content. This approach allows editors to be creative with the main headlines. However, beware: strong story angles are needed to write catchy headlines. The headline concept must be married to other elements. ■



## CONCEPT

This is a student life spread about students' need for speed. Despite several warnings and the potential tragedies that could occur, students are attracted to fast cars and fast motorcycles. Editors wanted to present a balanced spread, contrasting this popularity, due at least in part, to films such as *Fast and the Furious* and *Gone in 60 Seconds*, with the risks. Much time and energy was spent finding the students most involved in these speedy ventures.

## PHOTO

The assignment given to the photographer was to take an action shot depicting speed. Editor, writer and photographer met; the concept of the spread was clear: speed. The spread editor already had a headline concept in mind and shared the concept with the photographer before the photo was taken. This can sometimes help a photographer, but a page editor should never limit what a photographer is shooting. If a better photo opportunity comes along, that might be the driving force behind a new spread concept. In this case, the planning paid off.

## HEADLINE

Because of the popularity of the film, *Gone in 60 Seconds*, the headline concept worked perfectly. Remember, great main headlines have layers. This one is used in conjunction with read-in subhead to create a double meaning of sorts.

## SUBHEADLINE

The subhead reads, "Despite the fact that 14 percent of teen deaths were caused from driving accidents, no one could tell us to slow down. Our need for speed

outweighed the fact that we could be ...." Read before the main headline, the subhead brings facts to the concept of contrasting why students drive fast despite the fact that it could kill them.

## COPY

The copy reads

It started with a love for cars and turned into a time consuming hobby. Senior David Jones was a street racer, and it became obvious when he pulled into the car filled high-school parking lot on his black and maroon 1998 Honda CBR 600F3 motorcycle with Bridgestone BT010 tires while sporting the HJC helmet and Alpine Star gloves.

Jones used to go down to the racetrack with his friends just to look at the sporty race cars that were so abundant. Then one day Jones decided to try it for himself, and he loved it. He decided that he could have more fun on the street than at the racetrack, and so his hobby began.

Jones is the featured rider in the dominant photo.