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# **Staff Manual**

**PROCEDURAL AND SYTLE GUIDE**

**LAST UPDATED JULY 2010**

# Table of Contents

## STAFF MANUAL - PROCEDURAL AND SYTLE GUIDE

<b>Staff Responsibilities</b>	<b>3</b>
Executive Editors, Section Editors, Managers, General Staff, Other Assignments	
<b>News &amp; How to Write About It</b>	<b>4</b>
What Is News?, Hard News, Briefs, Features, Bad Habbits	
<b>Inverted Pyramid</b>	<b>5</b>
Lead (Lede), Nut Graf, Body	
<b>Commentary</b>	<b>6</b>
Blogs, Editorials, Reviews	
<b>Using Google Docs</b>	<b>7</b>
Setting Up an Account, Formating a Doc, Sharing a Doc, Adding Contacts	
<b>Taking Pretty Pictures</b>	<b>8</b>
Photographic Elements of Composition	
<b>Putting Photos in Their Place</b>	<b>9</b>
Uploading Photos from the Memory Card, Saving Photos to the Drive	
<b>Broadcasting Basics</b>	<b>10</b>
Interviewing, Broadcast Writing, Selling the Story	
<b>Videography Vices</b>	<b>11</b>
Interviews, B-roll	
<b>Elements of Page Design</b>	<b>12</b>
Dominance, Modular Design, Spacing, White Space, Headlines, Bylines and Photo Credits, Captions (Cutlines), Pull Quotes	
<b>Glossary</b>	<b>15</b>

# Staff Responsibilities

## A BASIC OUTLINE OF POSITIONS AND DUTIES

### Executive Editors

**Print Executive Editor** is in charge of running the newspaper. He/she organizes the print production schedule, centerspread topic and overall concepts for the newspaper as well as insures each section is on track during the production process. He/she is in charge of getting the paper to print.

**Multimedia Executive Editor** is in charge of organizing and maintaining the website in terms of its content and design. He/She is responsible for insuring each section editor is keeping his/her section updated and looking after all other pages outside of the six sections.

**Visuals Executive Editor** is in charge of photography, cinematography, soundslides, design, graphics and illustrations for the paper, podcast and website. He/she manages all photographers and their assignments. Photographers must go through him/her to check out a camera or upload anything to the website.

### Section Editors

**Delve Editor** is in charge of assigning stories for and managing the news section in the paper and online.

**Be Heard Editor** is in charge of of assigning stories for and managing the opinions section in the paper and online.

**Sweat Editor** is in charge of assigning stories for and managing the sports section in the paper and online.

**The Scene Editor** is in charge of assigning stories for and managing the features section in the paper and online.

**iFocus Editor** is in charge of assigning stories for, over-seeing the production of and editing video reports.

**Communications Editor** is in charge of establishing and maintaining networking, primary through updating the publications' Facebook and Twitter pages. He/She is also responsible for generating publicity and public relations.

**Design Editor** is in charge of the design aspect of the paper and some content online. He/She handles some of the more complicated graphics and page designs, almost always including the cover and centerspread, and is responsible for checking over the work of designers to insure all pages are designed in accordance with the style guide.

### Managers

**Business Manager** is in charge of organizing ad sales and placing advertisements in the paper and online.

**Copy Manager** is in charge of revising drafts for spelling and grammar before they are published.

### General Staff

**Reporter** writes articles to be published in the paper or online or presented in a video report.

**Photographer** photographs events and people to be published in the paper, online or presented online in a gallery or soundslide. A photographer also captures interview and b-roll video and edits it in collaboration with the reporter.

**Designer** designs pages in the paper, graphics and illustrations.

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### Other Assignments

**Beats Reporter** writes update articles covering a specific sport or club within a regularly-defined timeframe.

**Blogger** writes an editorial blog published online within a regularly-defined timeframe. The blogger's entries may vary but are united by a common theme. (Must maintain blog for at least one semester.)

**Cartoonist** draws illustrations to accompany editorials and sometimes articles where a photo is less applicable.

**Editorialist** writes editorials to be published in the paper or online. He/She chooses the topic and stance.

**Reviewer** writes reviews of movies, music, television shows, books, etc. to be published in the paper or online.

# News & How to Write About It

## THE MAKE-UP OF NEWS AND THE TYPES OF ARTICLES IT FORMS

### What Is News?

Each person's sense of news judgement is different. Experiences, values and interests determine what news has the most value. However, we generally look to a few key aspects to determine a story's newsworthiness:

**Conflict** refers to a conflict between subjects.

**Timeliness** refers to the currency of the news at the time of publication.

**Proximity** refers to the nearness of an event.

**Localization** refers to the ability to take a major news event happening far away and finding a local angle to it.

**Prominence** refers to the newsworthiness of the subject.

**Consequence** refers to the affect of the news on your readers.

### Hard News

Hard news stories are those that are more **timely**. They usually hold significance for the fact that the story has **just happened** or is **happening now**. Like any news story, the goal of the hard news article is to objectively inform the reader about the topic of your story. It is written in a very straightforward manner, **quickly answering the 5 W's and 1 H** (who, what, when, where, why and how). In our publications, we try to write, edit and publish these kinds of stories to the web as quickly as possible. Hard news stories are written in the **inverted pyramid format** (see page 5) and normally run between **300-600 words**. They should also contain **at least four sources**.

### Brief

A brief is very much like a hard news story. In fact, a brief can easily be described as a **shortened news article**. Briefs are generally used in beats, where there is usually not enough new information each week to write a full story. Briefs normally run **150-300 words**; they are to the point.

### Feature

Feature stories are generally **soft news**, meaning they are more timeless. They can relate to news stories that have already broken, where the aim is usually to take a broader or more in-depth look at the story, sometimes by providing more background information or a new angle on the story. Or, features can be **"human interest,"** profiling an interesting person, place, event or activity. All of these types of stories usually go in the paper, and thus have greater time for writing and editing. Feature stories do not necessarily have to follow the inverted pyramid format; they may even be presented in an alternative copy design. Feature stories can frequently run anywhere from **600 words into the thousands**.

### Bad Habits

There are certain words and phrases that should be avoided when writing a story for our publications.

Always attribute quotes with **"said,"** not **"stated," "exclaimed,"** etc. This is editorializing.

When referencing quantity, always be **specific** with a number; do not generalize with words like **"a few," "many,"** etc.

Stories are not written in first or second person. Always use **"he," "she," "they,"** etc.

In sports stories, a team is always referred to by the singular pronoun **"it,"** not **"they."**

**Try to avoid using "FHC."** In some cases you can just use **"school";** your readers will know you mean this school. In other cases it is redundant, and you can leave it out completely.

Leave out your opinions. A story is meant to inform the reader, not give your opinion on the subject. Therefore, it is important to leave out opinionated words and focus solely on reporting the story, attributing all opinions to sources.

Never use the phrase **"when asked," "I asked"** or anything similar before a quote.

**Don't use contractions.**

# Inverted Pyramid

LIKE A NORMAL PYRAMID, BUT UPSIDE DOWN

## Lead (Lede)

The lead (sometimes spelled “lede”) goes at the top of the pyramid. The lead mentions the most **important thing about the story** and begins to **develop the angle**. It must: 1) Mention the most important/interesting news in the story. 2) Be written to grab the reader’s attention and keep hold of it. 3) Begin to develop the angle of the story, depending on the type of story. 4) Be brief - approximately 25-45 words, 1-3 sentences. Out of the 5 W’s and 1 H, three generally yield good leads: **the who lead**, describes who did the news; **the why lead**, describes why the news happened; **the how lead**, describes how the news happened. What, where and when yield poor leads.

## Good Types of Leads

**Hard News/Summary Lead** summarizes the most important one or two news items so the readers can quickly get the information they are looking for. You will use this type of lead almost exclusively on hard news stories.

**Anecdote Lead** tells a brief story, usually over 2-3 paragraphs to tease the reader into reading the story. This type of lead may be used on feature stories, especially profiles.

## Rarely (Hardly Ever) Used Types of Leads

**Quote Lead** uses a quote you have obtained from a source as your way to open the story. This quote must be spectacular, and it must be readily apparent to the reader who the source is.

**Question Lead** uses a question as a lead. This type of lead is the hallmark of a lazy writer and gives the reader an easy way out of the story. “Have you ever imagined what it would be like to be a boxer?” If the reader answers the question in his head “no,” you’ve lost him and all the work you’ll do later in the story is wasted.

## Nut Graf

The second level is the nut graf, which contains the second most important information and develops the angle from the lead. It also tries to answer the remainder of the 5 W’s and 1 H.

## Angle

The direction from which you are writing the story. It is the entrance way to the story, something that your readers will find interesting about your topic and the main topic you are going to explore/explain in your story. Your angle is also going to have an effect on your lead. You want to make sure the two marry together. Questions to ask when trying to figure out your angle: Who is the most interesting subject in this series of events? Through whose eyes will I tell this story? Which stories are most compelling? Who will the readers want to know about? What will they want to know? How can I capture the spirit of this story, not simply the facts? What did it look like?

## Body

The third level presents the remaining information from most important to least important. This information should continue to develop the main angle of the story, as well as possibly introduce any other secondary angles.

## Other Info.

This is the lowest level of the pyramid and contains information that may not be included in the final draft of the story, depending on how much space is allotted in the design of the page. Although this information is not crucial, it should nevertheless be included at the end of the story.

# Commentary Writing

## THE ONLY PLACE WHERE YOUR OPINION MATTERS

### **Blogs**

A blog is a regularly updating commentary centered on a specific topic. For example, a music blog may contain a new entry each week on a band or type of music. The best blogs are written by those knowledgeable and passionate about their topics. Blogging is a major commitment, as bloggers will be expected to update at least once a week for at least one semester. Essentially, a blog is a group of editorials written by the same person all relating to the same topic.

### **Editorials**

An editorial is a persuasive article on a topic of the writer's choice. An editorial usually features a topic the writer is **passionate** and **knowledgeable** about. The usual aim of an editorial is to sway the readers to change their thinking about an issue. The best way to do this is to **support your argument** with facts and sources to increase the validity of your argument. An editorial can be sourced in a similar manner to news articles. An editorial lacking facts and sources will not resonant well with your readers and your argument will be weak. Additionally, an **editorial should not just criticize**; it should offer solutions to correct issues it is criticizing. Editorials cannot contain libel and cannot call out a specific person or group of people.

### **Reviews**

A review is the writer's opinion on a type of media: music album, concert, book, movie, etc. The purpose of a review is to inform the reader about how good or poor you feel the product is. Reviews should **use strong tone words** and **your opinion should be clearly evident** over the course of the review. The review should not simply be a summary of the product; it should mainly be about your thoughts on the product. You must **support your opinions** with reasoning. (You can't just say the album sucks and not give an example why). Without reasoning, the review will not be taken seriously and your reader will not respect your opinion on the subject.

# Using Google Docs

BECAUSE THERE'S NOTHING YOU CAN'T DO WITH GOOGLE

## Setting Up an Account

Google Docs is used for writing and editing your story and as a way for you to get feedback from your editors. To set up a Google Docs account, you first need to go to [docs.google.com](https://docs.google.com). Beneath the login, there is a link that says “**Create an Account.**” Click this to be directed to the required information page. Fill out all of the information, and be sure to use your primary email address. Once completed, you may have to verify your account. Google will then send you a confirmation email to check that the email address is correct. You can confirm this later. For now, go to the bottom of the page and select the “Continue” link. Google Docs will then give you a quick tour of how to get started.

## Formating a Doc

Once you have a Google Docs account, you can add documents in two ways: by **creating a new document** or by **uploading an existing word document**. Either way, your document should be formatting roughly the same way. The title of the document should discribe the story in a few words (slug). The body should look like this:

The Scene - Print (Section and medium your article is for)  
Super trendy stuff (Slug)  
By Brett Novel (Your name)  
Staff Reporter (Your position)

Start typing your story here. Be sure not to use indentations or put extra spaces between the lines. This will make it easier when it comes to formating in the paper or online.

## Sharing a Doc

To share a document, open it and click on the “**Share**” button in the upper right-hand corner. Now, under “**Add people,**” type in the email addresses of the people you want to share the document with. You will always need to share your articles with **Mr. Schott** ([matthew.schott@fhdschools.org](mailto:matthew.schott@fhdschools.org)), the **Multimedia and Print Executive Editors** ([admin@fhctoday.com](mailto:admin@fhctoday.com) and [print@fhctoday.com](mailto:print@fhctoday.com)), **your section editor** ([delve@fhctoday.com](mailto:delve@fhctoday.com), [beheard@fhctoday.com](mailto:beheard@fhctoday.com), [sweat@fhctoday.com](mailto:sweat@fhctoday.com) or [thescene@fhctoday.com](mailto:thescene@fhctoday.com)) and **your copy editor(s)**. The editors will then make corrections and comment on your story, usually within 24 hours. Once you've shared a document, be sure to check your Google Docs account frequently and make the necessary corrections. Editors with initial at the bottom of the Doc once they feel the story is ready to be published. **At least two sets of initials** must be on the Doc before the story can be published, so the sooner corrections are made the sooner it will be initialed and you can publish it.

## Adding Contacts

Because you will be sharing so many documents with so many people over the course of the year, you may want to add the email addresses of the people with whom you will be frequently sharing your documents to your contacts list. Doing this means you will not have to type out the full email address everytime you go to share something; Docs can auto-complete it once you start typing. To add contacts, go to [www.google.com/contacts](https://www.google.com/contacts) and click on the “**new contact**” icon directly below the Google Contacts logo.

# Taking Pretty Pictures

## THE SUBTLE SCIENCE OF PHOTOGRAPHICOLGY

### Photographic Elements of Composition

The Elements of Composition are rules to follow when taking pictures. There are ten main elements that you should be aware of when shooting, but always remember that rules are always meant to be broken. Never limit yourself by always focusing on the elements of composition. Be confident enough to go outside of the boundaries because that's exactly what photography is about.

**The Rule of Thirds** As you look through your camera's viewfinder, imagine there are lines dividing the image into thirds, both horizontally and vertically, essentially dividing your image into nine equal-shaped blocks. Frame your subject at one of the intersection points instead of in the center of the viewfinder. You don't always have to do this; however, it can add interest and balance to a picture.

**Leading Lines** Use leading lines to draw the viewer's eye through the photograph. This is an especially powerful technique to draw the viewer's attention to a focal point. When a photograph controls the viewer's line of sight, it allows the photograph to be more powerful. The leading lines typically bring attention to the subject by going toward it.

**Shapes** The way subjects connect to each other in a photo forms shapes that draw the eye from subject to subject. If the photo composition lacks shape, then the photo becomes too busy and awkward to appreciate. Some shapes are more effective than others; squares and circles tend to be too symmetrical and leave too much empty space around the subjects. The shapes that work best for composition are triangles and diamonds.

**Pattern** While repetition in the humdrum of daily life can at times be a little boring – capturing it in your photography can create an image with real impact. You can use pattern in a few ways. Filling your frame with a repetitive pattern can give the impression of size and large numbers. You can capture the interruption of the flow of a pattern. Or you can also use pattern to highlight a simple object because our brains will immediately go to a simpler image.

**Contrast** Contrast is causing a subject to stand out from the rest of the picture. This doesn't necessarily mean a contrast of color. It could also be a contrast of lighting, tones, texture or emotion. Using contrast is one of the easiest way to bring emphasis to a subject, but it can also be used in a more subtle way. A juxtaposition of elements can create ideas and interest in a photo.

**Perspective** The angle that you shoot from can significantly affect the drama of a photograph. Rather than just shooting straight on, try moving around your subject and shooting from different angles. You want to make the viewer see something in a new way. Also, experiment with shooting from above and shooting upwards. Shooting down can make your subject seem more submissive to the viewer, while shooting up makes the subject seem dominant.

**Framing** A photographic frame is an object that acts as a border or frame for your subject. The frame directs the viewer's attention to a particular subject or point of interest within the photograph. Frames also create perspective and show depth. Frames for photographs come in all shapes and sizes and can include shooting through overhanging branches, shooting through windows, using tunnels, arches, doorways, or people. Your frame doesn't need to go completely around the edges of your image – they might just be on one or two edges of your shot.

**Color** Color can represent and even trigger emotions and moods. Colors like gray or blue can show sadness or depression. Other shades blue and violets can be a peaceful, calming, color that people trust. Red and yellow can add violence or strength to a picture and are even known to make people hungry – think McDonald's. Colors can also add emphasis and help increase contrast in many photos.

**Depth** Adding depth to your photos can give them a three-dimensional look. By having one subject in your photograph sharp and close to camera, and having a blurred second subject or background, you create an illusion of space and depth. However, you don't always have to blur the picture. Using line and space can create depth despite your image being entirely sharp.

**Texture** Texture makes a significant contribution to the expressive qualities of any photograph whether in support of other visual elements or as the main element on its own. Texture gives a three-dimensional look and feel to a flat two-dimensional surface. The clever use of lighting, color and contrast will enhance your photos to achieve a picture that will evoke the sensation of texture.

# Putting Photos In Their Place

## ROADMAP TO SAVING PHOTOS TO THEIR PROPER PLACE ON THE DRIVE

### Uploading Photos from the Memory Card

Once you have completed a photo assignment, you are expected to **upload your photos as soon as possible**. You always want to upload the photos and place them in the correct folder before you begin to edit them. This ensures their safety and frees up memory cards for other photographers.

To do this, remove the memory card from the side of the camera by **gently pushing the top** of the card down. The card will pop back up, and you can then take it. Most cameras we work with use an SD memory card, so you must use one of the SD card readers from the room. Plug the USB end of the cord into a USB port on the computer you are using. If the plug will not go in at first, try flipping it upside down and trying again. **Do not force the plug into the port**. Once the plug is firmly inserted into the computer, slide the memory card into the slot. Most of our card readers have an indicator light on them to show that the card is capable of being read, so check for the light. Next, you will want to go to the Start Menu and select **My Computer**. The SD card should show up under a drive. Select it by doubling clicking the icon. This will bring you to a menu with one or two folders named something similar to “100 Canon”. Select the camera you were using. This will bring up all the pictures on the memory card. (If you do not know, then try opening each folder.) Select your pictures by clicking on the first picture once. Now, scroll down to your last picture. While holding “**Shift**,” click that picture once. All the photos between your first and last one should now be highlighted. Right click one of the highlighted photos and select “**Copy**” from the drop down menu. Now, “**Paste**” your photos to the correct folder on the drive.

### Saving Photos to the Drive

Once you have your photos copied, go back to **My Computer**, and select the **Network Drive (Y:)**. Then, open the **Newspaper** folder. Now, open the folder of the current school year and select the **Photography & Illustrations** folder.

**If your photos are going on the web**, select the **Web Photos** folder. Open the folder that your pictures belong under (Article Photos, Galleries or FHC 180). Depending on the folder, you may need to then locate another folder where your photos belong. Right click inside the folder, and select “**Paste**” from the drop down menu. This will put your photos into the folder. **If the photo is going in FHC 180**, name the photo “month-day-last name” in lowercase (i.e. “8-20-davis”). **If the photo is going with an article**, the photo should be named the exact, full name of the article. However, instead of using spaces, use hyphens (i.e. “plethora-of-mothers-day-gifts”). **If the photos are going in a gallery**, place them in a subfolder with the name of the event that the photos were taken at. When saving photos after editing, you should create another folder within that one named “**Gallery**” in which you save the photos named to their corresponding order in the gallery: the first picture is **1**, the second is **2** and so on. The photos you place in the Web Photos folder should be edited according to their use.

**If your photos are going in the paper**, open the folder named for the month that the issue is distributed in. Then from there, select the **section of the paper** that the photos belong to (Delve, Be Heard, etc.). Create a new folder with the event name, date and your last name (i.e. “New Lunch Options, 8-20, Davis”). If the event was a sports event, be sure to put the opposing team’s name in the folder’s name (i.e. “FHC Varsity Soccer vs. Granite City, 8-20, Davis”). Right click inside the folder, and select “**Paste**” from the drop down menu. This will put your photos into the folder. Create a subfolder, and name it “**Favorites**.” Go through all of your photos and copy your favorite ones into this folder. You should have around **10-15** favorite photos, unless you shot sports, in which case you’re expected to have more. You’re expected to edit each of your favorite photos accordingly.

# Broadcasting Basics

## THE ART OF PRODUCING A BROADCAST STORY

### Interviewing

You should always go into an interview **prepared**; this means having at least a couple questions written down in advance and, for more in-depth interviews, an idea of how the interview will progress. However, this is merely a starting point. Stand or sit so that the **camera is to your right and a little in front of you**. When you first arrive and begin situating the interview, instruct your interviewee to **speak to you**, though he may glance at the camera occasionally. It is not necessary that he repeat your question in his answer, though he may do so if he wishes; however it is most natural. Once the videographer has the camera set up and gives you the ok, ask your source if he's ready and then begin the interview by first identifying who you are interviewing and any other reference notes. Then, start asking questions just like you would for a print or web story. You do not need to write down everything he says, but you may want to jot down a few things: important references, points you'd like to follow-up on, etc. Ideally, **the interview should proceed as a normal conversation**. Listen to answers intently and ask follow-up questions as often as possible. Don't be afraid to take the interview down an unanticipated path if you feel it's worth exploring. Keeping the interview conversational makes it feel less oppressive. Your interviewee relaxes; as a result, the answers you receive are usually fuller and much better. In the end, you may realize you have not asked all the questions you had prepared. You can still ask the ones that you still feel are important, but you may just as easily discard superficial ones if you feel you've gotten all you wanted out of the interview already. Else if you have the dreaded "dead" interview, rather than running through your list of questions and accepting the inadequate two or three word answers question after question, try this: After the interviewee gives a short answer, continue to stare at him as if you expect him to go on. Do not break eye contact. Hopefully, the interviewee will become so uncomfortable that he will begin talking again and expound on his answer.

### Broadcast Writing

Though the same in principle, there are a few differences when it comes to approaching broadcast writing as opposed to writing for print or web. A broadcast story is like a one-way conversation, not an English paper. Don't get too complex in sentence structure or wordy. **Keep it simple and conversational**. Generally, keep sentences concise. Round-off large numbers. **Only use one or two thoughts in a sentence**. Don't flaunt erudite words left and right. Don't be verbose. 1) It's easier for you to read, and 2) It's more comprehensible to the viewer. Remember, you're writing for the ears, not the eyes. Insure sentence clarity. Viewers can't quickly back up and reread a sentence. Sure they can rewind, but that's a pain; viewers are lazy. That's why they're watching this story rather than reading it in the first place. Always identify the speaker before stating a quote. (Use "President Obama said, ..." Not: "... said President Obama.") With broadcast, quote stacking is permissible. You can show one interview and then cut to another without having to write a transition, so long as the quotes address the same idea.

### Selling the Story

You are not "Anchorman, Lord of the News." Don't appear pompous or stiff when you read. Convey warmth and affability, but remain **professional and unbiased**. Yes, it's a fine balance, but it can be achieved. Take your time. Nerves get us going and get us anxious and so we get up there in front of the camera and start talking faster and faster so we can just get it done and get out of there. **Slow it down**. Pace your delivery. **Emphasis key words**. Take pauses when appropriate; this can be an effective attention getter if used correctly. Be able to pronouncing all names correctly and as easily as possible. **Mind your uh's and um's**. A couple won't bother us; just don't start saying "um" as much as a preppy girl says "like". It gets annoying. **Dress for the occasion**. Black tie is optional; just don't come in your Green Day tee and holey, acid-washed jeans. A polo and khakis or skirt and blouse (gender applicable) are appropriate.

# Videography Vices

## TAKING VIDEO TO BE USED IN BROADCAST

### Interviews

There are two basic types of interviews we will conduct, arranged and on-the-spot. **Arranged interviews** are those with main sources and key authorities to the story. The reporter has gone to them and asked to set up a formal interview with them in advance. In most cases, these are conducted with the interviewee **sitting down**. If the source is being interviewed as a principal or teacher, the staff should sit behind its desk with the reporter sitting on the other side next to the camera. Otherwise, use a **location applicable to the story** and have the source and reporter sit in chairs facing each other. (Avoid using rolley chairs with student sources.) Frame the shot so that the source is in the **center of the picture**. For variety, you can position sources more left-center or right-center. **Allow adequate space above the source's head**; don't cut off foreheads or hair (if applicable). If the source is seated behind a desk, capture **some of the surface of the desk**. Else, end the shot just above the waist. The camera should not be zoomed in very far. We want the **camera as close to the subject as possible** (without making the interviewee too uncomfortable). The microphone is situated above the lens on the top of the camera. The closer it is to the speaker, the better the audio is picked up.\* **On-the-spot interviews** are, in a sense, "random" interviews. These are typically **random samplings** where you and the reporter pull people of the desired demographic aside to ask them a generic set of questions; you're looking for thoughts from the "common man." Since these are all usually very brief, they are conducted standing up on location. However, **be mindful of your surroundings**. The middle of the cafeteria or the hall during passing period are bad locations because of the loud background noise (not to mention the number of students tempted to make obscene gestures in the background of the shot). Instead, move out of the cafeteria into the hall and shoot the interview with the cafeteria in the background behind the source or wait for the hall to empty out. In the hall, position the source so that your shot is angled down the hall, **not directly toward the lockers or blank wall**. Frame the shot so that the source is in the center of the picture. Only the lower part of the body should be cutoff; the head, arms and all other parts of the upper body should all be completely visible. Have the shot end a little below the waist so a small strip of the pants are visible. Position the camera as close to the subject as possible, especially when near a noisy area.\*

### B-roll

B-roll is the video we see illustrating the story. In some way, shape or form, it is needed in every story, though the actual subject content can vary greatly. The approach, though, is fairly simple. The challenge is figuring out how to execute it with the subject. **Record each shot for at least 10 seconds or so** before repositioning the camera. Don't stand in one place. **Move in around the room or environment** as much as you can to get a variety of angles and perspectives. There are three key shots to look for: **WS: A wide shot** of the broad subject. Let's say you're filming b-roll for a story about the gross food served at lunch. In this case, the broad subject is the cafeteria in general. Stand along the boarder of the lunch room and zoom all the way out so you can capture as much of the cafeteria as possible. This would be a wide shoot. It has nothing to do with the physical zoom of the camera, but rather the "zoom" of the content. Here, you're not showing any one thing in specific, but rather the subject as a whole. **MS: A middle shot** "zooms in" on the subject content more. In the lunch story, a middle shot would be walking into the cafeteria and focusing in on one specific table where a few people are eating lunch. Here, we begin to narrow the view of the subject. A middle shot is the bridge we use to merge WSs and CUs. Of the three, MSs usually appear most often in b-roll sequences. **CU: A close up** is a very blatant view of the specific topic of the story. In this case, it would be the gross food. So, you look for a shot of some discolored meat or burnt French fries, specific examples of the story's focus, up close and personal. **Many of your shots should be static**. However, if you see a place to get artistic, by all means, spice it up! **Just use discretion not to use motion shots too often**. Motion shots include pans and zooms, usually at a moderate to slow speed. Pans usually work best with WS, and zooms can be used to really highlight a CU. Vertical angling can also be used to gain a unique perspective in a shot. Typically, though, **shots are flat**.

\* Never shoot into natural light. The subject is dimmed greatly and may not be visible at all, even if you can see it on the screen at the time.

# Elements of Page Design

## DESIGNING WITH STYLE

4 • Wired • November 20, 2009

FHctoday.com **C** **F**

# H1N1 fear spreads

Pandemic hits Missouri school districts, may cause school closings



Photo by Zac Hebert

A receiver of the swine flu shot winces in pain as R.N. Bea Hubbard injects the vaccine into his left shoulder. Many recipients waited in line at Hollenbeck Middle School on Tuesday, Nov. 17 to get the vaccination, which required a consent form.

By George Yu  
Copy editor

Schools have closed for a brief time in the St. Louis area. Not even snow and sleet can force most schools to close for an entire week.

This onset is caused by the H1N1 virus, commonly referred to as swine flu. Swine flu originated in Mexico; it quickly spread to the United States.

Even before swine flu came to the United States, schools in Mexico City had closed down. With CDC (Centers for Disease Control and Prevention) Director Dr. Thomas Frieden reporting more than 1,000 swine flu deaths in the United States, only 11 million doses of the vaccine have been distributed.

On Oct. 24, President Barack Obama declared swine flu a national emergency. This declaration gives Secretary of Health and Human Services Kathleen Sebelius the power to grant waivers to hospitals and other medical institutions to improve efficiency.

For example, Sebelius has the authority to allow hospitals to establish off-site areas to treat swine flu patients.

Sebelius is also involved in setting priorities for vaccine distribution.

The first occurrence here at FHCT was at the end of September. The

school district got their first supply of vaccines in late October. These doses went to pregnant teachers.

The next group to receive the shot was teachers with children under six months of age.

After all of the nurses are vaccinated, the doses were made

“One day, we were seeing 100 students. We sent 20 home.”

— Nurse Angie Cherven

available to all district employees.

“I think right now [the district] is just waiting on shipments. When they get them, then they’ll figure out how to distribute them,” said Nurse **Christy Gerling**.

Vaccines are just one instance of preventative measures. “[Custodians] have been doing more cleaning,” said Nurse **Angie Cherven**. “There are also hand sanitizer dispensers.”

These measures have taken place across the district.

As a district, we are encouraging people to stay home if they are

sick and to stay home until they are fever free for 24 hours without the use of medication, cover their cough and wash their hands frequently or use a hand sanitizer,” said District Nurse Coordinator **Janet Stiglich**.

Swine flu has caused an influx of students to school nurses.

“One day, we were seeing 100 students. We sent 20 of them home, and at least six of those sent home had a fever,” said Mrs. Cherven.

Those that are sent home may never inform the nurses of their illness.

“If they leave here with a fever, we don’t always know why,” said Mrs. Gerling.

The swine flu incidents have dropped school attendance rates.

On its worse day, the attendance was 91 percent. The closing of schools due to swine flu will be determined by Superintendent Dr. Renée Schuster and Mrs. Stiglich.

“We will look at each building individually and make an informed decision based on numerous factors,” said Mrs. Stiglich.

This decision, however, will not need to be made in the Francis Howell School District very soon because as the fall season, along with the worst of the flu season, ends, the higher the attendance rates rise.

# Google explores new features

By Megan Berberich  
Senior editor

The name Google has become synonymous with navigating the Internet. “To google” is even a verb in the American Heritage English Dictionary. According to seoconsultants.com, Google has been the most widely used search engine since 2006, and 70.4% of all searches in September of this year were conducted on Google.

These facts show how Google has become such a substantial part of our lives.

Along with the popular search engine, Google has invented “Google Apps.” Google Apps includes 42 applications that span from “Google”, where one can

personalize a homepage, to “Picasa” which is a site meant to upload, edit, and share photos.

One of the newer applications is nicknamed “Google Tunes.” According to the Wall Street Journal, “it is a music search tool that allows users to stream all or parts of songs from the results page via partnerships with other online Internet music providers.”

Users can type in Owl City’s “Fireflies” and listen to the whole song or pieces of the song using Lala or iLike.

Music related to the search can also be found with links to Rhapsody, iReem, and Pandora.

Google has found a way to bridge the gap of searching all over the web

for new music.

“The Music One box is a way to improve the search experience for users,” said Google executives.

Users are quick to hop on the Google Tunes train because as recently as October, Google accounted for nearly 30% of the total traffic to music sites, according to market research firm Hitwise. This is five times more than the second-ranked Yahoo.

Another application on Google is making other companies such as Microsoft more obsolete, it’s called Google Docs.

Google Docs is a free Web-based word processor, spreadsheet, presentation and form application offered by Google.

According to the official Google Docs Blog, “Google Docs allows users to create and edit documents online while collaborating in real-time with others.”

Just last month, the Los Angeles City Council switched from Microsoft Office to Google Docs for its 30,000 personnel, which will in turn save the company \$7.2 million dollars, according to Chris Buckler, a Director of OptimalWorks.

This is the first major company to rely on the Internet as a source to stay connected among clients, and others are sure to follow.

Documents are easily shared through this application among owner and recipient, and documents can be sent from any computer.

Senior **Heather Brown** has found that Google Docs is an easy alternative to using a flash drive and dealing with the extra hassle.

“Google Docs is much easier than bringing in a flash drive. The flash drives only work in some computers and it is very inconvenient,” said Brown.

The convenience is one of the main reasons why Brown is continuing to use this program and suggests Google Docs to others.

“I do not have to remember my flash drive and the internet is easy, and accessible,” said Brown.

With numerous applications and easy file sharing, Google may soon see all other competitors sprinting to stay in the online race.

FOLIO

DOMINATE HEADLINE

SUBHEAD BYLINE

DOMINATE PHOTO

PULL QUOTE

PHOTO CREDIT CAPTION

SECONDARY HEADLINE

## Dominance

Like with writing a story, much consideration must go into laying out a page. You must direct the reader around the page in a logical order. This is accomplished using dominance. Dominance refers to the prominence of the items on the page. The most important, interesting or relevant (and longest) story and its photo are referred to as the **dominate of the page**. The headline of the dominate story should be **larger than any other on the page by at least 10 points**, and the dominate photo should be **at least twice as big** as any other photo on the page. Additionally, dominance can be signified by using a border around the dominate story. This is optionally, though. When the reader

# Elements of Page Design (cont.)

## DESIGNING WITH STYLE

turns to the page, it should be immediately apparent which is the dominate story on the page. The eyes should go there first. If another story or photo is present on the page, it should be off to the side or below the dominate. If three or more stories are present, the headline size or photo size should step down so that the secondary story or photo has dominance over the third level and so on.

### Modular Design

When it comes to design, the word “modular” refers to **rectangular units**. Each article, its headline and its photo(s) should be placed on a page such that you can **draw a rectangle horizontally or vertically** around the three and have a perfect rectangle. This should be true of every “story package” on the page. If you cannot draw a rectangle around each story, its headline and its photo(s) without including content from another story package, your design is not modular. This rectangular grouping is necessary for readers to understand which items go together on a page.

### Spacing

All items on a page should be **no more and no less than one pica apart** in most circumstances in a basic page design. By default, the rulers on the top and right side of the page will measure in picas. To measure a pica, simply zoom in on the document until the ruler is at an appropriate scale to measure one pica. If you move the mouse, you will notice gray lines that appear on both rulers which tell you the position of the mouse on the page. You can use these to note the position of each element and insure they are separate by exactly one pica.

### White Space

White space refers to a blank area of more than one pica on a page. With some more complex designs, if used properly, white space can contribute to the design of the page. As a beginner and with basic page designs, **avoid having white space on a page**. Once you develop an eye for design and you get a chance to create a more complex page design, white space can be used. It is important, though, to **maintain a balance between basic and complex page designs** within a publication.

### Headlines

The headline of a story can easily be the **determining factor when it comes to whether or not a reader reads an article**. A good headline should **capture the reader’s attention** and direct him into the article. When writing a headline, be sure to read the corresponding article and focus on the opening paragraphs (as this is where the main idea of the article should lie). Be sure to give the most general focus of the article and avoid headlines that have multiple interpretations. In the headline, **capitalize only the first word and proper nouns**, and be sure it is grammatically correct (with exception of a period at the end). **Express a complete thought** (headlines should read like complete sentences, with a subject and a verb), but limit the number of words, generally to somewhere from 4-8. Always use strong, present tense verbs. Also, **replace “and” with a comma** (ex. *Play leads to attention, admiration*) and try to avoid using “a”, “an”, “the” or any slang. If quotes are needed (for instance, to indicate a song title or quote by a source) always use single quotation marks ( ‘ ), never use ( “ ). **Never trivialize, downplay, exaggerate or sensationalize the article**. Only present basic, concrete facts.

### Subhead

A subhead is a secondary headline set underneath the main headline in a smaller font size, usually also in a different typeface and/or color. A subhead is **longer and more descriptive** than the main headline, typically used to provide more context to a story when the headline alone is unclear. A subhead is not required on every article. If it is used, it should **only be used on the dominate story** on a page, never on a secondary story.

# Elements of Page Design (cont.)

## DESIGNING WITH STYLE

### Hammerhead

A hammerhead looks similar to a normal headline-subhead layout; however, the name “hammerhead” is given when, instead of two normally structured headlines that read like sentences, the top headline is only one, two or three words that is given context by a subhead (ex. *On the run: Cross country team trains through summer to stay fit*).

### Bylines and Photo Credits

A byline credits the story to its author. The byline is written in the **same text box the article is in**. It consists of two lines. The first reads “By” and then the reporter’s name; **there is no colon after “By”** (ex. *By John Doe*). The second line lists the reporter’s staff position (ex. *Staff Reporter*). After these two lines there should be some space (created by the staff position paragraph style, do not hit “enter” to create the space) and then the article should occupy the rest of the text box. Similarly, the photo credit is **placed below the bottom-right corner of the photo** and is written as “Photo by” followed by the photographer’s name (ex. *Photo by Jane Doe*). **Notice there is no colon and “by” is not capitalized**. The photographer’s staff position is not included in the credit.

### Captions (Cutlines)

Whenever a photographer takes a photo, it is crucial to know the **name and class of any person in the photo**. It is also very helpful to talk to the people about the topic your photo is on; it provides great information to be used in captions (also called a “cutline”). If the photo is of a sporting event, **be sure to know the final score of the game**. It is always better to have too much information than not enough. Captions are written by the photographer who took the photo. Captions are always **two sentences long** and should provide information that may not be presented in the story accompanying the photo. **The first sentence is always written in present tense** and should identify the people and/or describe the action of the photograph. **The second sentence should be written in past tense** and can provide background information or perspective. Avoid stating the obvious, starting a sentence with a person’s name, jokes or editorializing. Try to use active verbs and descriptive adjectives. Be sure to be **specific and very precise**. Quotes from someone in the photo are also always great to have in a caption. Captions run below the photo and the photo credit on the page.

### Pull Quotes

A pull quote is a design element which involves “pulling” a quotation used in a story out into a larger design element. **The quotation is not deleted from the story**, but is duplicated into a standard design, usually set in a larger type-face and/or font and/or color. Pull quotes are used with particularly good quotes used in a story **to draw the reader into the story**. They can also be used to fill space within a story area so that the design is modular.

# Glossary

## JOURNALISTIC JARGON

**Alternative Copy** A type of story written within a layout similar to a photo story. Essentially, it is the combination of a traditional story written in chunks to be designed within a spread of photos.

**Beat** a club or sports team a reporter is assigned to follow and write updates on regularly.

**Body Copy** The basic text styling in which most articles are formatted.

**Byline** The line directly under headline bearing the reporter's name.

**Caption (Cutline)** Text accompanying (usually below) a photo or graphic describing the subject and/or additional information on the subject.

**Editorial** An opinion piece containing the author's personal thoughts and views.

**Editorializing** Putting one's own opinion or information otherwise unqualified or not based in fact into a story without attributing it to a source (and "some people" does not count as a source, only specific names). Example: After an outstanding showing last week, the boys tennis team cruised through conference this week.

**Headline** Usually one to three lines (depending on its width) in a larger font size that spans the article telling what it is about.

**Hammer (headline)** A larger headline (usually one to three words) above a smaller main headline (presented in headline - subhead text style, respectively).

**Illustration** An image handdrawn or created in Photoshop to illustrate a story.

**Infographic** A graph used to present data.

**Inverted Pyramid** Style of writing in which all news articles are written.

**Jump** When a story is split between two pages, denoted by a jump line (text format at the end of the segment on the initial page telling the reader the page number where he/she may continue reading and the jump name) and a jump headline (headline format containing the jump name and page from which the story jumped at the top of the continued story on the jump page).

**Leading** The vertical spacing between lines of text.

**Lede (Lead)** The lead aims to capture the readers attention by bringing readers in with an important and interesting fact to lead into the story. The lead is the first 2 sentences of your story.

**Libel** The publishing of information known to be false, such that it damages or harms the subject's reputation.

**Modular** A design composed of square or rectangular units or sections.

**Nameplate** The style in which the name of the publication appears on the front page of an issue.

**Nut Graf** The nut graf tells the reader the 'gist' of the article and tells the most newsworthy thing in the article for the reader to find out quickly.

**Pica** A unit of measurement, equal to about one-sixth of an inch or 12 points, used in the newspaper.

**Pixel** A unit of measurement, the smallest used in terms of images, used on the web.

**Pull Quote** A quotation/excerpt from an article set out in a larger font in or around the article as a design element.

**Slander** The verbal speech of knowingly false information, such that it damages or harms the subject's reputation.

**Source** A person interviewed by a reporter used in an article to provide information or perspective about the topic.

**Staff Editorial** An editorial representing the consensus of the editorial staff published in a defined area of the paper each issue reflecting an aspect examined in the issue, usually the centerspread content.

**Stroke** An outline or boarder, usually used around a picture or box or to create a simple line or box.

**Subhead(line)** A secondary headline (usually in a different font, size and/or color) beneath the main headline further describing the article.

**Tracking** The horizontal spacing between letters or words of text.

**Typography** The use of words or phrases to create a design.