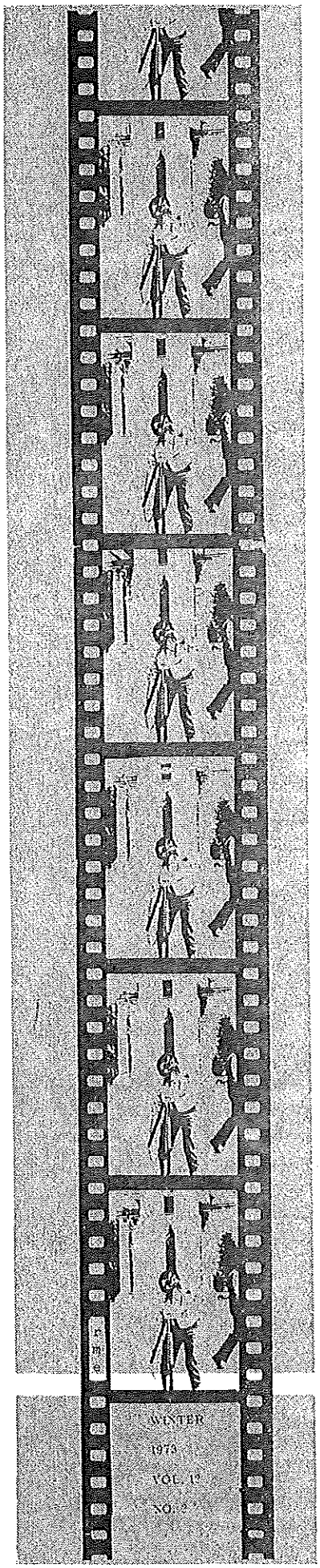
college press review



A BASIC GRAMMAR OF PHOTOGRAPHIC COMPOSITION

by Robert B. Rhode 3

college press review

PUBLISHED BY THE NATIONAL COUNCIL

OF COLLEGE PUBLICATIONS ADVISERS

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SUBSCRIPTION RATES: $10 yearly.

Vol. 11, No. 2, Winter 1973. Published three times during the academic year by the National Council of COLLEGE Publications ADVISERS at Eastern Kentucky University, Richmond, Kentucky 40475.

A Basic Grammar Of Photographic Composition

By ROBERT B. RHODE

Attempts to translate a visual language or method of communication into the verbal often seem to produce more frustration than enlightenment. We tend, for example, when we write or talk about composition in photography to restrict it; we hem it in with the artificial abstractions of words. Pictures and words both communicate, but they do not necessarily communicate the same things. It is even difficult to say what composition is. We can say it is the combining of parts to produce a whole, but it is really more complicated than that because we are seeking an arrangement of often ambiguous elements to evoke complex but significant meanings.

Another difficulty can be illustrated by comparing composition in photography to composition in writing. Rules of spelling, punctuation, and grammar help us clarify meaning but alone they do not unlock the door to truly distinguished writing. In pictorial composition, too, there are some guides, although less precisely defined than spelling, punctuation, and grammar. These guides can be a help, sometimes, in visual communication, but used alone they are also frustratingly inadequate for producing that universally sought great and distinguished message for all minds in all times. Any rules of composition supply only a small part of the answers the photographer is seeking; the rest of the answers must come from his own sense of what is right, what is fitting. Each particular task in photography, as in writing, demands its own particular solution.

Having acknowledged these limitations, we might begin our "grammar" for photographic composition with, first, the recognition that man looks for meaning and, second, with recognition of photographic expression as communication and in that sense a language with which man attempts to express meaning.

Thus, the photographer must begin with the ability to see, by which we mean full and specific visual awareness. He perceives, with his eyes, but he also thinks; he looks for meaning, often making decisions in a split second. It is the focusing, organizing intelligence behind the lens that provides the meaning.

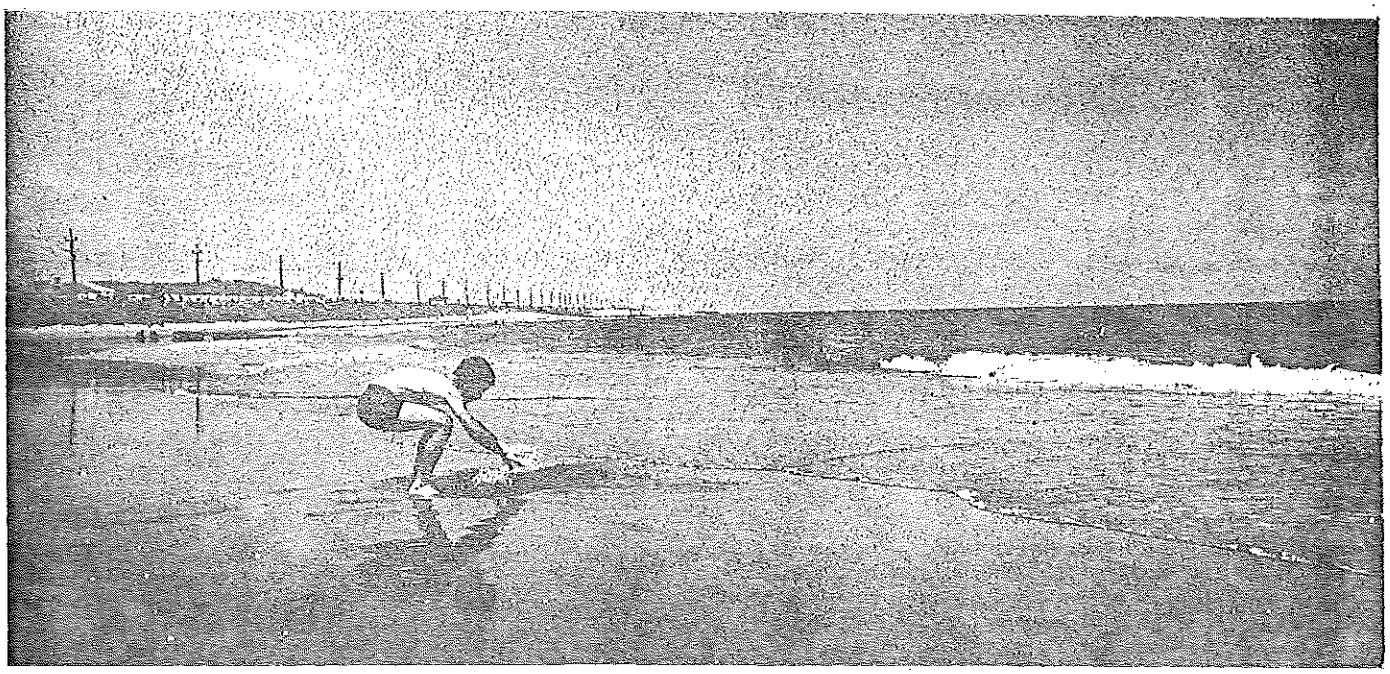
CROPPING THROUGH THE viewfinder by moving in or using a long focal length lens captures the simplicity of a spontaneous pose.

COMMON VOCABULARY

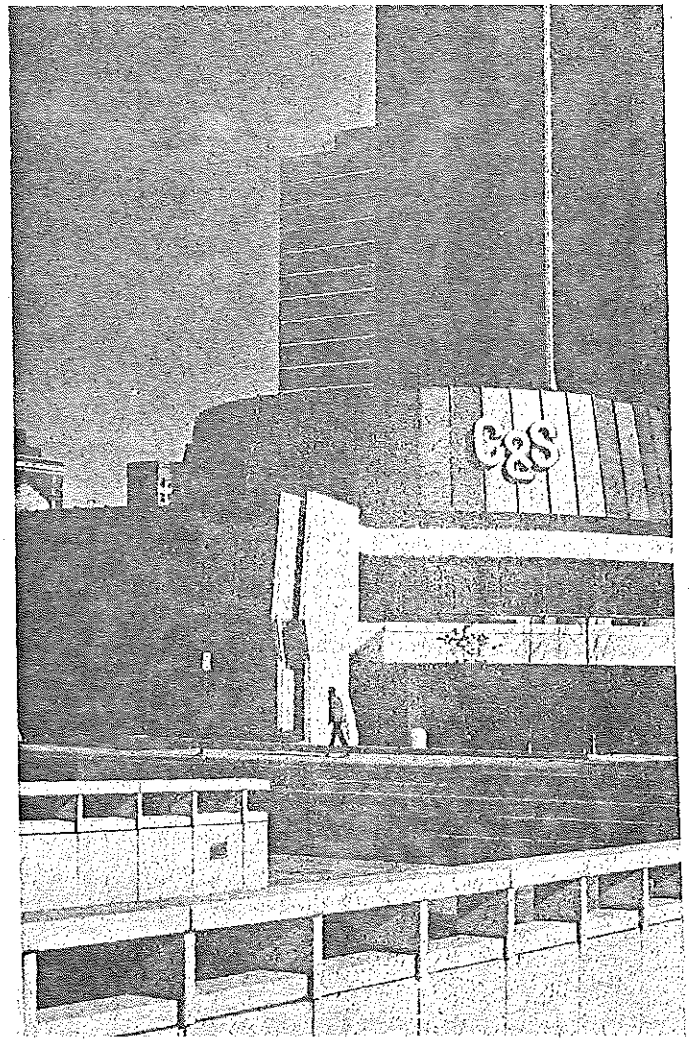
A language is made of symbols that form a commonly shared vocabulary. (If unshared there could be no communication.) In photography symbols translate three dimensions into two, light into tones of black, white and gray, and motion into forms without movement. The symbols of photography give us images in which solid things look solid, smooth things look smooth, rough things look rough, transparent things look transparent, soft things look soft.

The symbolism of photographic expression is extensive. We need to reduce it to manageable dimensions for discussion, always remembering that we are not trying to eliminate anything, only trying to get a usable grasp on the problem. Having mastered the basics, then, as in writing, we can let our sense of the appropriate guide us more freely, even to ignoring studied and mastered "rules."

The author is a professor of journalism at the University of Colorado. He is also co-author of INTRODUCTION TO PHOTOGRAPHY, and PRESS PHOTOGRAPHY. Prof. Rhode also helped to organize the Photojournalism Division of the Association for Education in Journalism.



TONES, LINES, SPACES combine to compose the visual message.



CAMERA'S VIEWFINDER UNCOVERED a point of view that gave order to what first seemed a chaos of lines and geometrical forms. Patience added the dimension of human interest and scale.

In photographic seeing what are we looking for? We are looking for the meaning expressed by lighting and for the meaning expressed by the relationships between figures and objects.

CREATES SYMBOLISM

Light, obviously, makes objects visible, but more than that light defines the nature and quality of objects and the atmosphere around them. We cannot accurately assess the meanings we see in objects without considering the source and the nature of the illumination that makes them visible in the first place. It is light that creates the symbols of the photographic vocabulary: space, shapes, lines, textures, patterns, colors, blacks, whites, grays, sharp images, blurred images. Light can strengthen some of these, weaken others, extract from chaos the order from which meaning comes. So study light if you would learn effective photographic composition.

But the symbolism that light creates for us can be so vast as to be confusing; let's try to get a manageable list of symbols. Let's, quite arbitrarily, reduce the list to space, line, and tone. From these we can get the visual characteristics, which in turn can be arranged with order, balance, rhythm to give meaning.

In considering space we must first of all recognize that pictures have borders and here lies a drastic difference between human vision and the photograph. The borders of a photograph fence things in, often quite tightly. We must use the borders to help communicate meaning. The borders are there, whether we approve of them or not. And we don't make the effective border; we find it, through the viewfinder.

Space, too, has a great deal to do with the perspective exhibited by the picture and the relationships between various parts of the picture. Here space works closely with line

and tone. Think of perspective not as a technical device used to trick the eye into seeing a third dimension in a two-dimensional space, but as a symbol in photographic composition that will help to achieve dramatic emphasis.

And think of lines as both real and imaginary (or psychological). Real lines define space and forms, separate one form on our retinas or on photographic film from other forms. But in the visual composition we are conscious also of imaginary lines created by a pointed finger, by a pattern of forms, by the direction an imaged face is looking. Lines define space and form and give a sense of depth and movement.

TONAL CHANGES

Tones of the image tell us what is hard, what is soft, what is textured, what is smooth. Tonal changes tell us "here is a shadow"; the line between object and shadow tells us about the object's shape and volume.

So if space, line and tone form our basic (and admittedly it is very basic) vocabulary of the photographic language, then how do we use them in composition? A single photograph might be compared to a single paragraph in writing. A well composed paragraph has a central point or theme to which all words and sentences contribute. A well composed photo has a single major point (center of interest if you prefer that terminology) to which all elements within the photo contribute.

The space of foreground is included because it adds to the meaning; if it does not, it should not be there. And how much of that foreground space do you really need? Foreground space in a photograph is often like a paragraph's introductory sentence, a sentence that says little, is only a sort of clearing of the throat as the writer tries to find his way to what it is he really wants to say.

Does the space above the horizon line serve your intended meaning? What is the difference in meaning if space between two persons is great, or small?

MOVEMENT FEELING

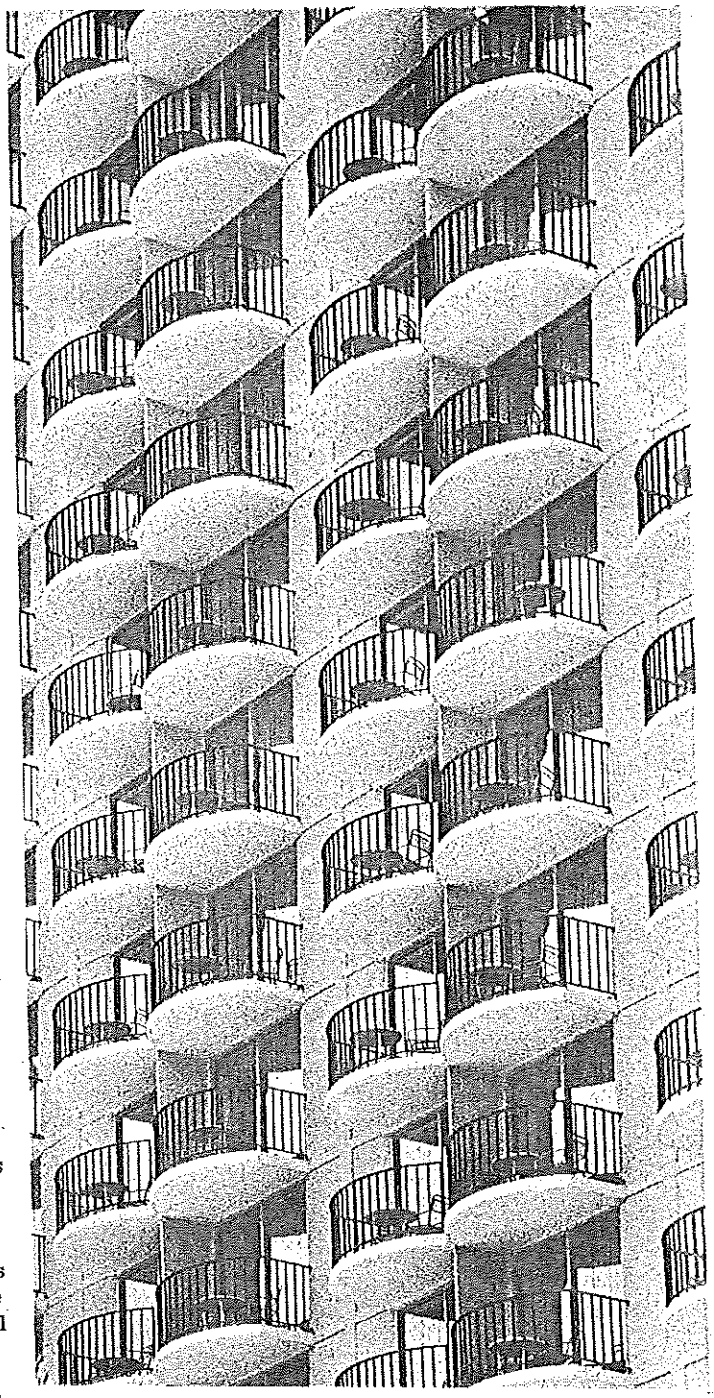
Do lines within the image (look to the image in the viewfinder) impart a feeling of movement or of quietness? Does the pattern of lines say tall, or short, or flat? Do the lines (and tones) say round and soft, or sharp and hard?

What do the tones say about atmosphere?

Apply your knowledge of photographic technique and tools (depth of field controls, interchangeable lenses) to get the symbolism you want in the finished print. And over it all apply your own judgment of rightness or fitness.

Unity is a major goal and unity can come from:

Simplicity, achieved with point of view, often a close point of view, but know your subject; simplification and elimination uncontrolled by understanding of the subject produce photographs that distort, mislead.



TWO DECISIONS--LENS focal length and camera position produced a visual commentary of a pattern of lines and tones.

VISUAL REPRESENTATION

Repition of symbols: space, line, tone.

Contrast in tones, to separate forms that unseparated create ambiguity.

Selective focus, for emphasis.

Angle of view, for meaningful relationships of images.

Composition forms parts into a unified whole for some purpose. In photojournalism the purpose is communication of mea..ing not limited to narration (telling what happened) but including the meaning of evoked emotion as well. Photography is visual representation of what is known and felt about the world. Like other artists, photographers seem to want to express emotions and feelings. Art (including photography) is the language of emotion.

The Student Film

by STEPHEN LAMOREUX

Sometimes it seems that student films tend to be either filmic or frantic, and in that they're no different from commercial films, probably, but for the sake of the viewer, possibly something should be done about it.

The filmic film has a positive connotation to the artist, but not necessarily to the journalist, because the connotation is that of a film wherein the pictures carry what story there is if any.

The frantic film, on the other hand, is story-dominated, to the point that the pictures are after the fact. The viewer is given a large hunk of philosophy, or controversy, to chew, and then before he has it firmly in his mental molars, he's given a larger portion, and so on, so that quickly he has no way out other than to throw his receiver into neutral and to listen to the music.

As journalists we tend to imply to the student that a film should advance an idea, convey a situation, uncover a problem or make a prediction. We deal essentially in the nonfiction film. It's a very difficult project.

CONFLICT PERSONIFIED

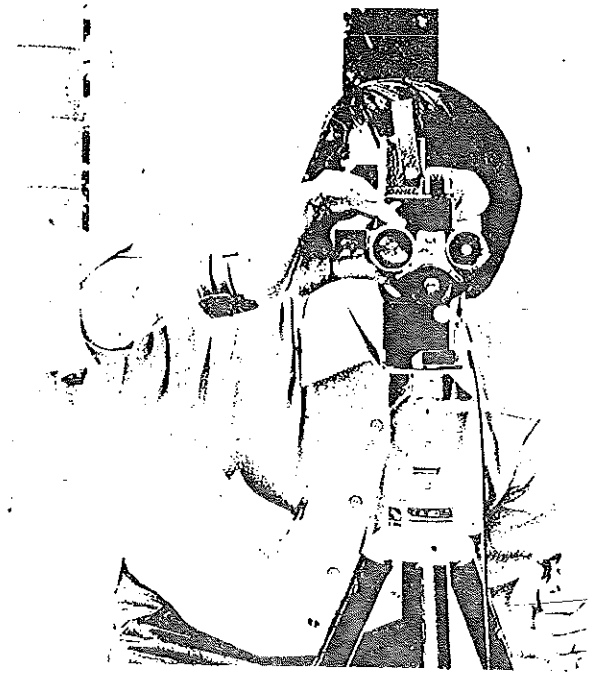
The trouble with such film is that it's based on two entities--the word-man, picture-man conflict personified. It's a marriage wherein one partner often is far from liberated; it's a marriage seeking a divorce; it's arranged by a committee oftentimes, and it's subject to all of the jealousies, ego trips and money problems besetting the newlywed.

All too often the pre-marriage counseling is one-sided, to strain the analogy a little farther. Quite often there's superb instruction in film techniques, editing, cameras, but almost nothing on the other side of the split page script--the story.

A student comes to the university without much choice as to emphasis in his film program, and more often than not, he's subjected to little in the way of instruction as to what he's going to say, and to many hours of instruction on how to say it. 1

Whether one agrees with this thesis or not, one can't deny that the quality of the filmic part of the production has increased steadily. We seem to have achieved film quality, and now it seems that possibly some emphasis should be put on story. Until now it seems to have been assumed generally that filming was the most difficult aspect, while the verbal contribution was unimportant or was the easiest.

Prof. Lamoreux teaches courses in photojournalism and chromajournalism at Colorado State University. A former photo editor, the author also has 15 years of reporting and editing experience on weekly and daily newspapers.



THE RELIABLE 16mm is a favorite with student filmmakers

It's absolutely futile to debate comparative value: it's necessary, though, I believe, to acknowledge that there is value to story. Of course one can point to highly successful films in which the visual dominates to advantage, and to others wherein the verbal carries the load successfully. But the real triumph, the project that leaves the teacher and the student with that rare sense of fulfillment, is what I call an "increment" film. In it, the marriage is a happy one; the words are superb, the pictures are superb, and out of the two arrives an increment -- the completed project gains something that word-dominating or picture-dominating films do not have. This increment is possibly the only justification one can have for teaching a technical subject in a liberal arts setting. Incidentally, it's the thing that makes a success out of a dramatic movie: it's not so much quality as completeness.

AND THE MESSAGE?

What the film teacher is sometimes faced with is the budding Stanley Kubric who asks only for a loaded camera and the opportunity to express himself. This student shouldn't be shrugged off. He should be given the loaded camera, and a loaded typewriter too.

The resultant first film, assuming that we'd stressed the technicalities, would unabashedly deal with "life", philosophy nuggets by the handfull, pollution and pornography -- and the typewriter would be used to insert on the right of the page under AUDIO: "Music up. Bridge Over Troubled Water or something from Zappa or ....."

And the message? "It's up to the viewer," or "If you can't see it, so much for you." True objectivity.

The journalistic approach gets rejected. Too crass. Dull. He prefers to deal with creative reality, and creative reality--until the glorious novelty of film wears down--gets by with two or three lines of copy per film.

But then he might discover John Stuart Mill. Eureka! Here's fitting copy ready for the color processor. Suddenly the typewriter would come out of storage and deliver:

VIDEO	AUDIO
11. Man scratching his head Bar chart, showing 66%	Why is it, then, that there is on the whole
12. Crowd shot, India	a preponderance among mankind
13. Scales, balanced	of rational opinions
14. Man slipping on earmuffs, snow blowing	and rational conduct?
15. Man scratching his head	If there really is this preponderance--
16. Hold, man scratching h.	which there must be unless human affiars are, and always have been,
17. Fade to Rock of Gibraltar	in an almost desperate state--
18. Fade to R. of G. disappearing under mushroom cloud	it is owing to the quality of the human mind,
19. Fade to brain on scale, cornucopia in background	the source of everything
20. CU (zoom in) on cornucopia, hold	respectable to man
21. CU matched cut, finger, Rodin's Thinker.	either as an intellectual
22. Hold Rodin, fade to	or as a moral being,
23. Man scratching head, then crotch	

So now he's discovered story, but how do you convince him that his film is a living divorce?

Fortunately, he believes in Marshal McLuhan, even if you don't.[2] "McLuhan says," you point out gently, "that you may be mixing your hot with your cool here and are as lukewarm as Australian beer."

"Really?" he answers. "I didn't know that Australian beer wasn't cold." So you're off to a flying start at communication theory, standing up. (As it happens it's usually safe to quote McLuhan while standing because like the Bible, he can be counted upon for a supporting opinion.)

"Sit down," you say, "and let's talk about it."

"Schramm says," you say gently, "that on one side of the paper you're at the dispositional level, and on the other side, the representational. . ."

With a little thought on your part it seems that instead of several stand-up sessions in the cutting room during the term, possibly a formal class in the theory and practice of script writing might get past the administration.

INCREMENTAL OVERLAP

What needs to be said is that pictures generally (unless they're in a technical progression series) tend to evoke emotion, and insofar as we involve with them, we respond.[4] Words, on the other hand, spoken from the script, can evoke emotion, can explain the technicalities to some extent and can deal with abstracts in a way that pictures can not -- but there is an area of incremental overlap.[5]

If one has a fine collection of strong pictures, generally they speak for themselves. For the increment, words should support, not dominate. Messages should match, not compete. Film, student or otherwise, needs "cool" language, and the cerebal increment must build gradually. This means that an involved idea can be presented, but slowly, and herein lies the task of the instruction.

CU, Man scratching his head. Fade to black.

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1. Cocklereas, Chuck, and Mahaffey, Bill. THE ALPHA & THE OMEGA. Technical Photgraphy, May, 1972. 250 Fulton Ave., Hempstead, N.Y. 11550.

2. I don't, as to movies. He tends to lump electronic media and movies, i.e., not separating them into the written and and visual components. Movies to him are visual versions of the novel, are full of content and are "hot" per se. TV, on the other hand, is an involvement media, therefore cool. The non-literary movie to my mind is closer to McLuhan's conception of television than of his movies definition. See UNDERSTANDING MEDIA, Signet Printing Q3039, McGraw Hill Book Company, Oct. 1966 pp. 23, 27. See p. 57 on media as "make happen" agents rather than "make aware" agents. See p. 82 on the difference between the inclusive and participational spoken word over the specialist- written word; p. 174 on the photo's use for collective and individual postures and gestures as toward printed language's bias toward the private and individual posture. Ch. 29, on movies, does acknowledge the picture-text relationship but not in terms of hot and cool.

3. Schramm, Wilbur. THE PROCESS AND EFFECTS OF MASS COMMUNICATION. U. of Illinios Press, 1954. p. 11.

4. McLuhan, op cit, p. 252. "Film...in an instant...presents a scene or landscape with figures that would require several pages of prose to describe. In the next instant it repeats and can go on repeating, this detailed information. The writer, on the other hand, has no means of holding a mass of detail before his reader in a large bloc or gestalt. As the photograph urged the painter in the direction of abstract, sculptural art, so the film has confirmed the writer in verbal economy and depth symbolism where the film cannot rival him.

5. Schuneman, R. Smith, ed. PHOTOGRAPHIC COMMUNICATION, Hastings House, New York 10016, 1972, p. 19et seg. Wilson Hicks' theories on words and pictures - words are discursive, pictures "explosive," or. they present their message cumulatively, not progressively.

Teaching Photojournalism To Large Classes

By Dr. DON R. MARTIN

(Editor's Note: Don Martin's article is not intended as a "how to" guide for setting up a mass offering in photography, but rather as an illustration of what one man can do---given a little imagination and a lot of nerve.)

INTRODUCTION

A course in basic photography is always an important course on most campuses. For example, Indiana University (a school of 30,000 students) offers it in three different departments: Fine Arts, Journalism, and Instructional Systems Technology (A-V). New Mexico State University (a school of 10,000 students) offers it only in the Department of Journalism and Mass Communications. Yet, we have an enrollment today of 180 students in J-264, a two-hour course in fundamentals of photography. This is usually the cut-off enrollment reached midway through registration. We always turn away students.

HISTORY OF J-264 AT NEW MEXICO STATE UNIVERSITY

Previously this course was taught once a year in the fall semester to a maximum of 40 students. It was limited because of two one-man darkrooms, which were scheduled nearly 24 hours a day seven days a week. The class closed out at registration on the first day. In the fall of 1970, when I arrived, I taught J-264 to 45 students. (see Figure 1) In spring, 1971, I had 65 students, and at the summer session I taught 46. By fall, 1971, we had 143 students in three sections. Two of these sections were taught Monday evening (6pm until 8pm; 8:15pm until 10:15pm), and the third section was taught Tuesday morning from 9 until 10:45. This past spring, I had 186 students, again in three sections. This summer there was one section with 78 students. At present, our only reason for holding the enrollment below 200 students is the lack of classroom space and the utilization of the darkroom, which is at full capacity.

OBJECTIVES FOR J-264

The objectives for this course are for the student to be able to (1) operate still cameras and equipment, (2) take, develop and print black-and-white pictures, (3) understand some history of photography and photojournalism and to know its importance to today's photojournalist, (4) gain an understanding of the role of photography in modern mass media, and (5) understand the power and value of a good news picture.

Dr. Martin, an assistant professor of journalism at New Mexico State University, deliverek a version of this article at a photojournalism session at the 1972 Association for Education in Journalism Convention.

COURSE OUTLINE FOR J-264

The students are given two hours of lecture each week. Subjects covered include history of photography, camera and exposure meter operation, darkroom procedures, film and its uses, photographic paper, composition, cropping, use of filters, artificial lighting (flash and flood), mounting and presentation techniques. Evaluation of the student is derived throughout the semester, plus one non-returned salon-mounted print to be turned in at the end of the semester. Two scheduled quizzes are given, and a final examination includes (1) practical excercise in the darkroom, and (2) a written examination covering material learned throughout the course. The seven assignments are:

1. Submit one 5X7 print making a visual statement about the New Mexico State University campus. This print should be of sufficient quality and story-telling ability to be used in a typical college catalog.

2. Submit one 5X7 print in which a single person is dominant. It should reveal some aspect of the person's mood or personality. There should be a complete story told here--telling why the person is expressing the mood.

3. Submit one 5X7 print showing a person or persons (if these persons act as one--such as a group of musicians or cheerleaders) in context for possible use in a newspaper article about that person or group. The picture should tell who the person is and tell what he is doing or is interested in.

4. Submit one 5X7 print with two or more persons doing something together under artificial lighting (flood, flash, or available light). These people should have something in common, and the pictures should definitely tell a story.

5. Submit one 5X7 print showing the subject in motion. Be sure the motion is obvious in the picture--and make sure that the same result could not have been obtained if the subject were standing still and posed.

6. Submit one 5X7 print which could be used as a news picture. Quality of the print and story-telling ability will determine the grade on this assignment. The subject matter can include any of the above assignments--or spot news.

7. Prepare one print for display purposes. This may be a print used previously in one of the six assignments--or a totally new print. This print should represent your best work for the semester. The quality of the mount, titling and print will be graded--not the subject matter. This print will not be returned.

Submitted with each of the above assignments are a proof sheet and negatives, which are evaluated and returned to the student.

THE DARKROOM

Scheduling the darkroom is normally the largest single problem in a course of this type. Most schools usually assign a specific hour for each student to use the facility, or assign a block of time for one particular class. On paper, this appears to be feasible, but in reality we have to accept something that as teachers of photography we have known all along, i.e., the individual differences of students. They do not all work at the same pace.

New Mexico State University uses the mass-production approach. An unlikely alternative, of course, would be to drop the darkroom experience. But, this would be rather like teaching swimming without a pool, or driver training without a car. The heart of the darkroom operation at N.M. S.U. is located in Milton Hall in a room 20 feet by 30 feet. It contains one film developing room, one film fixing room, seven enlarger stalls, a common print developing area, washing area, and drying area.

OPERATION OF THE DARKROOM

The secrets of the success of this program are:

(1) Scheduling: The darkroom is open from 7am until 11pm seven days a week during the semester. No student or class is assigned a particular time slot. It was found, as was expected, when assignments were due on Fridays at 5pm, 57 per cent of the students utilized the darkroom on Thursdays and Fridays. Interestingly enough, almost one quarter of them utilized it on Mondays and Tuesdays. The low period of usage was on Sunday.

Student use by the hour on an average day showed that the evening hours from 6pm until 11pm were utilized by 63 per cent of the students. The least utilized time period was from 7am until 9am, when only three per cent used the facility.

Maximum darkroom usage throughout the semester is concentrated in the second two weeks (by students "getting their feet wet" in photography); during the three days preceeding each assignment due date; and during the last week-and-a-half before final turn-in date.

Average time per student visit during the second week of the course was two hours, 45 minutes. This peaks during the sixth week at three hours, and drops back steadily to the 12th week, when the average student spends just under two hours in the darkroom. Usage during the last three weeks of each semester increases, as those photographers who "put off until the last minute" squeeze into the darkroom to print all of their assignments. This usage pushes the average time spent upwards to two-and-a-half hours.

(2) Security: To minimize vandalism, easels, enlargers, trimmers, etc., are bolted to cabinets and countertops. Graded photographic papers are used to eliminate loss of Polycontrast filters. Enlarger lenses are glued in to prevent removal. Plastic Kodacraft developing tanks and aprons are utilized instead of the more popular and expensive stainless steel reels and tanks. Campus Police check darkroom occupants against a class list provided by the instructor. Non-listed people are removed. These checks are carried out at least once each evening,

(3) Finances: To relieve the financial strain on the department, as well as to eliminate storage problems for hundreds of bottles of chemicals (three per student), a five-dollar ($5.00) per semester darkroom use fee is charged each student. This fee covers cost of all chemicals used for film developing and print making, use of equipment, wear and tear on equipment, and replacement of stolen equipment. Any surplus at the end of the semester is used to purchase new equipment for student use. Students provide all other necessary supplies.

(4) Production Techniques: Film developing and fixing processes are segregated into separate rooms because of regular chemical pollution when developer and fixer were kept together in each room. We changed the rooms into a developing only room and a fixing-only room. A student develops his film in one room, then pours the developer back into the bottle. He next fills his tank with water and goes to the fixing room. He empties the water and fixes and washes the film. No cases of pollution have occured since this change was made.

THE INSTRUCTOR AND SUPPORT PERSONNEL

Probably the first prerequisite in terms of personnel for an approach such as this is a very understanding department chairman who allows the instructors extra time for office hours, grading of individual photos and maintenance of the darkroom. The instructor, himself, must have the patience of Job, and understanding and sensitivity for the beginner. His primary function is to be accesible to students whenever possible. Last, but not least, he should believe in this approach and have a sincere desire to make it work.

If one is fortunate, and finances allow it, student tutors, working under the direction and guidance of the instructor, are invaluable in aiding the neophyte photographer at the begining of the course. A student (often from a work-study or similar program) may also be used to check the darkroom on a daily basis to replenish or replace chemicals, check enlargers, bulbs, safelights, and other equipment.

There are some problems which are inherent in this type of approach. Most of these deal with the obvious, that of human nature. There is always that percentage who want to get back their darkroom-use fee. Nevertheless, problems are not as numerous as they could be. I would list four: (1) lack of consideration for one's fellow student, (2) vandalism, (3) theft of negatives and equipment, and (4) legal liability.

We have touched on several of these points previously in this discussion. The main solution, I hope , is not to work into the journalism budget a full-time monitor for the darkroom. Another alternative, which is obviously not the answer, is to raise the use-fee.

At present, because of the large size of the lecture sections, we are tentatively considering televising the lecture in lieu of giving the same two hour lecture three times. This would also be a good precaution to insure that the same material is covered with all students.

CONCLUSION

In summary, I contend that a large-group approach is workable. It has proven to be effecient and popular, and it has lost neither content nor quality.

Writing Descriptive Cutlines

By JOHN J. PFEIFFENBERGER

Although it would be somewhat difficult to consider cutlines as an art form, the picture identifications are too often treated by reporters, photographers and editors as a necessary evil.

Too little consideration is given cutlines, and as a result, reporters and editors sometimes are junking a form of communication which should receive as much attention as does the article or the choice of picture.

Proper use of the cutline in newspapering can add an extra bit of spice, another morsel of information and may even offer a little more challenge. Writers, have a responsibility to make their work readable, interesting and informative. Why do they forget this when they come to the cutline?

SAY SOMETHING

How can we produce better cutlines?

Just as in article writing there are a number of opinions on this but at least two are of major importance and can help us reach this goal of better lines of making the cutline short (readable) and making it say something new.

A long cutline often can lose readers just as a long article might scare off potential readers. And if our work isn't read, why bother writing it?

Because there are generally two types of cutlines, we have to consider this objective from two different approaches.

Some pictures run on their own merit or stand alone with no relating article. And others run as additional material with an article. With this latter approach, the picture may dominate the article, or be simply subjective. But in either case, the cutlines should be consistently effective.

EYE CATCHER

Because pictures, according to many readership studies, attract the reader's eye quicker than most headlines or stories, use that fact to good advantage and since the picture is seen quicker, it's only logical to conclude that the cutlines grab readers.

For cutlines on pictures with articles, we don't want the reader to be scared away from the story. If the lines are interesting, you have a better chance of pulling them into the story.

Don't lose readers by being evasive or vague. Get to the point of the picture quickly and be brief. Also, to make your articles begin actively, make the cutline active, too. (see Example 1).

A number of newspapers have guidelines as to length of cutlines to run under pictures. This suggestion may be a good standard to follow. One and two column cutlines should be no more than four or five lines. Any picture larger should not exceed three or four lines.

LICENSE TO RAMBLE

Simply because a picture is multi-column, the cutline writer isn't given a license to ramble. He already has additional space because of wider column width. Long lines under wider pictures are even harder to read than the lines under smaller pictures. Keep the reader in mind.

There is no need to get all the information into the cutlines if you also are writing a related story. And if you find the cutlines too long, you probably should be writing a related story. It apparently is worth it.

Cutlines, with a story, should be only long enough to

(Example #1)

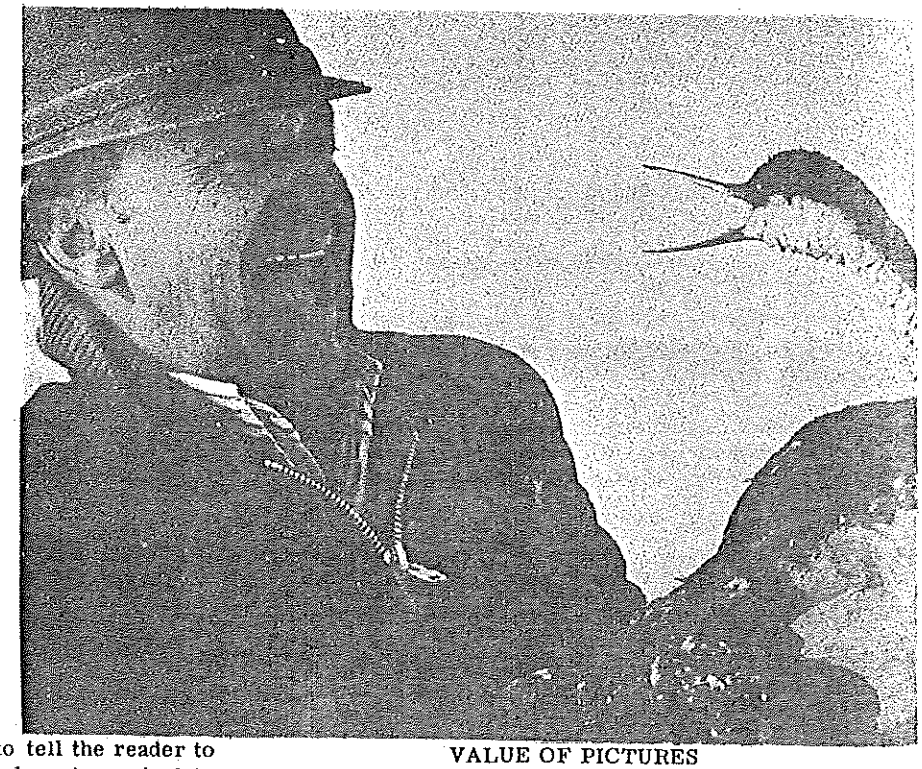
POLICE FATALLY SHOT and killed an apparent bank robber this noon just west of Loveland. The man held the police at bay for about 20 minutes before Patrolman John Teeples (left) raised his gun and shot the man. Teeples prepares to wrestle the gun away from the man, lying in the snow, while another officer Art Hoy holds his gun on the man. Officer Gary Bress is also pictured.

THE BERTHOUD NATIONAL Bank was robbed by a lone gunman late this morning. His getaway was blocked by Loveland police and after holding the local police at bay for about 20 minutes, the robber was shot and killed by Patrolman John Teeples (left). Teeples prepares to wrestle the gun away from the man, lying in the snow while Officer Art Hoy stands ready with his gun. Officer Gary Bress is also pictured.

(Example #2)

HAVING A GOOD LAUGH after the rescue are James Anstett and a Western Greeb. The bird, and a number of others, were chopped out of Lake Loveland today by Anstett, who said, "He couldn't see them die."

A FREED GREEB or a loose goose? A dozen Western Greebs became frozen into Lake Lovelandthis week during a long sub-zero spell. James Anstett, who lives next to the lake, actually took his life in his own hands by venturing out onto the lake a couple hundred yards and chopping the birds out. After it was all over, the two seemed to be having a good laugh.



explain the picture. There is no need to tell the reader to "See related story." It should be the layout man's duty to relate the photograph and story.

Cutlines-only photos present a different problem: getting the story told entirely but briefly. Again, be active, concise and precise. In Example 2 the first top cutline is written as if the photo accompanies a related article. The second cutline, on the other hand, is written as if the picture stands alone.

DOUBLE AUDIENCES

Photos can serve double audiences: in the town where the newspaper is circulating, and possibly on a regional or national basis as a wire service photo. A good hard-news picture or a feature photo can be used by the campus paper with an adjoining article, and wire service might be interested in the same picture along with a brief idea of the story.

News stories, generally, lose readership importance when the distance increases between the reader and the source of the story. But, a photo, because of the human interest element, can be as interesting to someone in a city 500 miles away as it is to readers in the town in which the story originates. In Example 3, the top cutline was written for the home town folks and the bottom lines were written for wire service use.

The cutline that appears with an article also should provide the reader with additional information. Don't repeat something he is going to read or has already read in the article. We are wasting both our time and his time.

It is necessary, of course, to tie the two parts of the story--article and photo--together but don't be unnecessarily redundant. However, there is a possible problem that can result from following this advice, such as the time when a layout editor is forced to leave out the photo and go only with the article, or vice-versa.

The author, a journalism graduate from the University of Wyoming, is the city editor of the Loveland (Colo.) REPORTER-HERALD. He received top honors for the best news photography in 1972 from the Colorado Press Association.

VALUE OF PICTURES

This particular practice is no longer too common. But the value of pictures is often underplayed by some copy desk or layout editors in relation to articles. Most copy desk persons have at one time been only writers and often times don't value photos. Thankfully, this practice is changing. Photo value is real and editors are finally realizing it.

On the other hand, if this problem does exist, you run the risk of leaving out information that is contained in the cutline but not the story. Avoid this by using as much feature information in the lines as possible. Keep the hard facts for the story. Don't say the fire damage was $100,000 in the cutlines and leave it out of the story; instead, you could say the firemen were on their fourth alarm of the day but all the other alarms were false.

Make our readers realize that they are missing something if they fail to read the cutlines and make them read the story by raising their interest but not satiating their appetites.

Never belittle the reader. He's not dumb. Don't say things like "pictured above is" or "in the above photo. . .". The reader knows we are talking about the photo accompanying the lines, unless we say "exotic blonde" and the picture shows an unexotic black roots housewife.

CONFUSING LINES

Also don't lose the reader with confusing lines, especially on identifications. Make the idents as clear as possible.

Again, readership studies have shown that the reader's eye enters the picture from the upper left hand corner and circles the picture in a clockwise motion heading for the center and eventually the cutlines.

Therefore, if we must run pictures of groups of people, identify them in rows from left to right starting with the top row. This procedure is the logical place to start because it is where the reader first looks. Don't confuse him by starting on the bottom row and at the right.

When possible, use descriptive identification. "Mayor John Green, with the checkered shirt, greets the guests of the city" is much better than Mayor John Green (second from left) greets. . .". The reader identifies the mayor much

quicker this way, and he doesn't have to figure out which is left and then which is the second from the left.

INTEGRAL PART

The action in the photo is always in the present tense. Although, you may say in a story that "Dave Jones scored his 10th touchdown of the season Sunday," in a cutline "Dave Jones scores his 10th touchdown. . ." and always will.

You should consider the photo by-line. There are a number of ways newspapers handle this but making it an integral part of the cutline seems to be the easiest method: ". . . occurred Wednesday. (Times photo by Gary Black.)"

With this style, the by-line can be set right along with the cutline. A separate by-line placed immediately below the picture and above the cutline makes for extra work in setting the line. In makeup work this process is just another thing to get lost in the backshop.

Finally, if the cutline impact is taken for granted the inevitable typo will bring home the message. Cutline errors can be just as spectacular as headline errors, although headlines usually because of sheer size take all the honors. [1] But pictures with words add impact, what the late Wilson Hicks [2] called the third effect, the increment (Mrs. X and her Sin John Board the Plane for Honolulu).

MALE CHAUVINIST

And, the male chauvinist is at his most piggish when attempting the cutline, according to certain feminist writers.

"Whether she is a princess or a waitress, a congresswoman or a secretary, a woman cannot escape the stigma of her body in the news column, " writes Pam Sebastian Kohler.[3] "Photos are the most blatant example..."

She noted that a picture of Princess Caroline of Monaco was on page one of the first edition of the Kansas City Star and that the cutline read: "Now 15 years old and already an attractive young woman is Princess Caroline..."

Never, avers Ms. Kohler, does the Star run a sultry page one photo of Prince Philip, with a cutline stating "lissome Prince Philip suns in a revealing bikini swimsuit."

(Example #3)

A REAL SMOKE EATER is Bob Jackson, volunteer fireman of Loveland, Colo. Jackson aided in putting out a fire that destroyed a mobile home near that city Wednesday then stood by and enjoyed a cigar. The fire was the third mobile home fire in three days near Loveland. All destroyed the homes; but none caused any injuries.

A REAL SMOKE EATER is Bob Jackson, volunteer fireman in Loveland, Jackson enjoys a cigar after helping fight a fire that destroyed a mobile home west of the city today.

REFERENCES

1

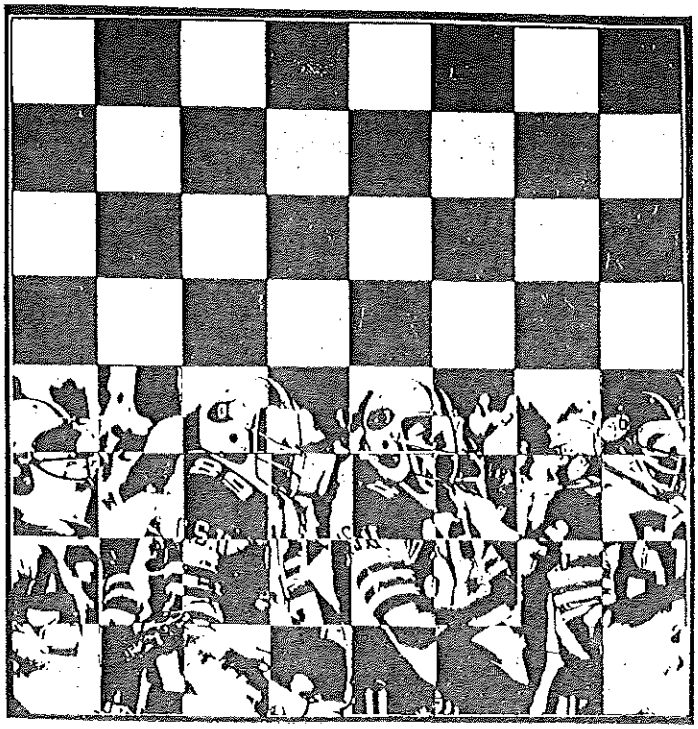
In Colorado this year, "blooper" awards went to newspapers that ran headlines relating to Julie Eisenhower taking tripe to China, and to a Black Angus that won first prize. Unfortuneately, the "g" was left out of Angus.

2

Hicks, Wilson. "Words and Pictures," Harper & Brothers, New York, 1952.

3

"Objectivity ends at the hemline." Quill, October 1972, p. 25.

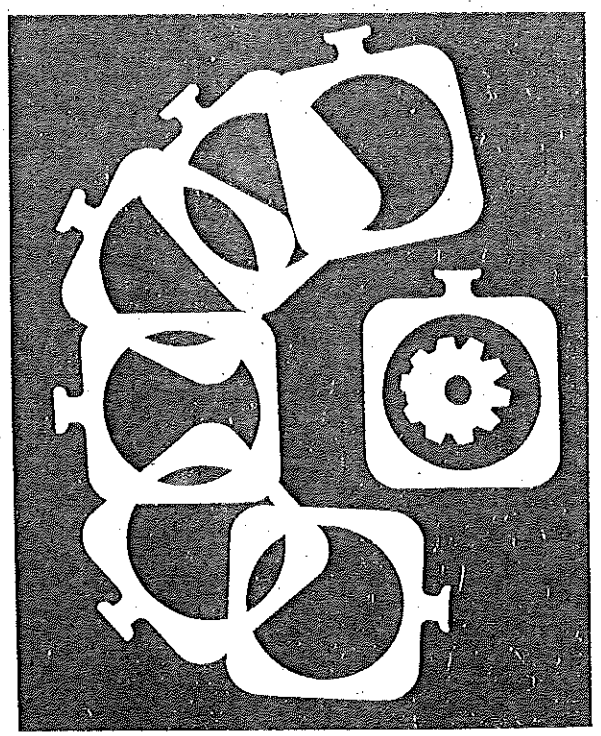


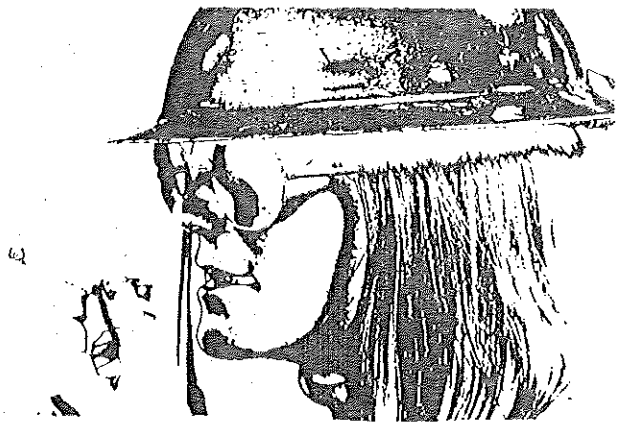
Using high contrast photographs, where no greys appear, direct lines, tone lines and even double or triple lines can be applied. In this process the photograph is first separated into discreet units, and then put back together, often with one of the units being printed in color. The photographer, starting with a direct line and a negative of a direct line, combines the two here to create a "statement" about games people play.

Creating Special Photographic Effects

By Mark S. Leising

A camera-less photograph or photogram can be created by the placement of objects on the photographic paper during an exposure to white light.





In solarizations the emulsion of the photographic paper is subjected first to the image-producing light, and after a partial development, then to a reversing light. The paper in this technique is exposed to light passing through or around objects. Solarization was used in this picture to eliminate distracting details and to give the photograph an appearance of unreality.

A former yearbook editor, Mr. Leising is the head photographer for the Fort Collins COLORADOAN.

Photography Is Too Expensive?

By DAVID A. GILBERT

"It's too expensive" is a common excuse to avoid setting up a photography program in a small college. It is a hollow excuse.

A photography program can be as expensive as you let it be. Or it can be a skinflint, patchwork outfit that still produces fine photographs for student publications, college pulic relations and classroom visual aids.

Yet it is a lamentable fact that many students who could use photography in their careers have little or no chance to gain the necessary training and requisite skills to do so. It doesn't have to be that way.

A college can make a solid begining for about $150. It may be a bare start, but the return on that small investment can be enormous.

PRIMITIVE DARKROOM

When I started in photography at the age of 11, I didn't have even $150. But I made out okay. Some of my practices may not be applicable to a college photography program, but they illustrate what you can do with a little imagination, scrounging and a few pieces of equipment.

I souped my film in a sauce pan at night behind some heavy overcoats in the bathroom closet. For an enlarger, I used my father's slide projector, inserting my 35mm negatives into a cardboard slide mount, projecting them on a piece of photographic paper fastened to the bathroom door with adhesive tape. Print processing was done in my mother's glass baking trays. A safelight was fashioned with a string of Christmas tree lights with all but the red bulbs removed.

The disadvantage of thisprimitive set-up is that progress is limited by the facilities and equipment. Without a source of guidance, without exposure to "proper" methods and basic theory, advancement in the science and art of photography is slow and frustrating.

Still, it is better than leaving all the processing and theory to the drugstore photo counter. Even in my primitive darkroom, the creative excitement and successes were all mine. And students should not be deprived of them with the excuse that photography is "too expensive".

TECHNICAL EXPERTISE

Three problems must be solved if a college without much money is intent on setting up a photography laboratory. First, really good prices for solid, respectable equipment must be found. Second, the equipment and space must be used to permit the maximum number of students to benefit from the limited facilities. Third, instruction and guidance must be supplied to student photographers so they do not reach the limit of their capabilities where progress ends.

Even if a college's photography program is severely limited by budget or lack of qualified instruction, the training and experience offered there is superior to the frustration of "going it alone" or copping out at the drugstore. Under a good instructor's supervision, an incredible amount can be learned in a spirit of cooperative exploration.

Just look at the advantages. A class and instructor can study student work and analyze what makes good photographs effective. They can explore and discuss the patterns of composition that make some pictures pleasing or rob them of impact. Insights of some students can play on the feelings of another to produce an exciting, instructive atmosphere.

And if there is a lack of technical expertise, there are several fine elementary textbooks which can help both students and instructors over the early hurdles. Among them are INTRODUCTORY and PUBLICATIONS PHOTOGRAPHY by Dr. C. William Horrell and Robert A. Steffes; and a bit more technical, PHOTOGRAPHY by Phil Davis. These are spiral backed loose leaf books with plenty of step-by-step illustrations and diagrams. Another fine begining book is INTRODUCTION to PHOTOGRAPHY by Robert B. Rhode and Floyd H. McCall. Although the photography processes are not as thoroughly illustrated in this book, its true value is found in its appreciation of aesthetic and artistic uses of photography.

SOLID FOUNDATION

Starting from ground zero, a college can offer photography to ten or twelve students for about $150. A laboratory can be established to handle student publications, public relations and other tasks at a basic level. As additional equipment is obtained, class size can be increased . But effectively, one camera and one enlarger can be used by only ten students.

Sure, there will be limitations. And a budget that tight will require the person in charge to develop a keen eye for scrounging. But it will provide a solid foundation which can be added to as funds are available.

That $150 will buy you a camera, processing equipment, an enlarger and other bedrock apparatus. You will be set up to take photographs, develop film and print enlargements quickly and expertly.

GREATEST ENEMY

It will not build you a darkroom. But almost every building has a relatively light-tight area with running water and electricity; and that is all that is required. A janitor's closet would work fine, in most cases. The cleaner the room is, the better; the greatest enemy of quality photography is dust and grime.

Prof. Gilbert teaches basic courses in writing and photography at the University of Wyoming. He received his M.A. in journalism from the University of Colorado.

The $150 will buy this:

One 35mm camera with built in light meter.
One good quality enlarger with a 50mm lens.
One darkroom thermometer
One film developing tank with plastic apron.
Print processing trays.
Safelight bulb.

To complete this photographic set-up at this price, you will have to provide this:

A watch with a sweep second hand.
At least four dark-tinted , reclosable quart bottles.
sponge
Clothespins or other clamps
A dark, dust-free room with water and electricity.

Let's take a closer look at those three problems that must be solved before this leanly financed undertaking can be succesful. The first and greatest problem is to find and take advantage of the best possible prices on adequate equipment.

CONTROVERSY ERUPTS

Of course, every institution has its own purchasing regulations. Some require purchasing orders, bids, and other red tape. If your college allows you to purchase equipment yourself rather than going through all that paperwork, and if you live near a metropolitan area, you probably can find the necessary equipment for less than $150.

If you must adhere to purchasing red tape, or if you do not live near a city, you might spend a bit more. But the list is reasonable, if skeletal; and in most cases, the price can be met.

A person intent on setting up a photography operation from scratch might think about forming a club. A vigorous photography club can raise money and take advantage of sales, discounts, and used equipment offers that may be prohibited by a more bureaucratic college. And such a club might be able to work an exchange: darkroom space in exchange for photographs for student publications and promotion campaigns.

A look at each item on the shopping list is in order. The first purchase, and the one which raises the most questions, is the camera. Controversy erupts. Should it have a built-in light meter to avoid having to purchase two separate pieces of equipment? Just how cheap and simple can a camera be and still do the work needed? What film size should it be? These are complex questions; and if you can spend a little extra money, or if you can scrimp elsewhere, you would be wise to spend that extra cash on a good camera.

MINIMALLY ADEQUATE

There are several minimally adequate cameras for less than $60. Among them are Kodak's Instamatic 314 and Instamatic 414, Bell and Howell Autoload 340, Minolta Autopack 500, Olympus Quickmatic EEM and Yashica EZ Matic. All these camera use 126 cartridge film--35mm in size, but giving square rather than rectangular negative. All have built-in Cadmium Sulfide light meters. All have zone focusing devices.

But again, they are minimally adequate. They all have serious shortcomings, not only in their capabilities but in their usefulness in teaching and learning photography. A much better camera all-round, would be a 35mm range finder or single lens reflex with full shutter speed and aperture controls. An independent light meter is valuable in teaching exposure control and determination. So if there is a little extra money to be found anywhere, the camera is the place to spend it.

Perfectly adequate cameras of this sort can be purchased for $80 or $90, though most have built-in light meter and nearly all have the split image rangefinder type of focusing. If you are free to take advantage of photo store sales, ads in your newspaper's classified section, or to buy used equipment, you will be able to beat these prices handily.

Get to know the photo dealers in your area; they can tip you off on good buys, give valuable advice, technical assistance, and other fringe benefits. On a threadbare budget, you must not be too proud to accept anything offered to you.

And at the risk of being redundant, let it be said that the finished photograph cannot be much better than the negative permits it to be. So make sure your camera will do the job you ask of it.

The other major item on your shopping list is an enlarger. Be sure that the lens and the proper negative carrier (either 35mm or 126) are included in the cost. And be sure it is a condenser-type rather than a diffusion enlarger. The condenser will generally give you a brighter image to focus, render a sharper, more contrasty print, and will permit larger blow-ups. It will, however, accentuate scratches and dust on your negative.

EQUIPMENT BARGAINS

Dozens of adequate enlargers are offered for less than $90. Among them are Accura 35, Vivitar J-35, Durst J35, Spiratone D356, Bogen 22 Special, Spiratone Doublogram and Simmon Omega A-3. All come with a 50mm lens, negative carriers and condensers. All are mounted on a baseboard and all are light enough to be carried easily. They accept 35mm negatives. Enlargers for larger film sizes generally cost more.

Again, if you are able to take advantage of sale prices and used equipment bargains, you will be able to get these or better machines for lower costs. But even on a purchase order and bid system, most of these enlargers can be purchased for less than $90.

The other items on your list are very inexpensive, and you might be able to scrounge them rather than pay for them.

The thermometer should read fairly accurately from about 60 degrees fahrenheit to about 110. This will enable you to measure temperatures for regular photographic processes as well as for mixing chemicals. It should be submersible and not easily broken. Normally you could buy a fine one in a photo store for about $1.50.

The least expensive film developing tank is made of black plastic, and comes with a plastic apron rather than a film reel. It should be absolutely light-tight and should have a top vent which allows pouring of chemicals in and out. They can be purchased for about $4.

Print processing trays should be at least 8 by 10 inches and a couple of inches deep. They do not have to be made specifically for photo work. In fact, you can save a lot of money by using cheap plastic trays sold in the kitchen supply sections of most department stores. Don't buy metal ones; most corrode quickly when exposed to photo chemicals. The plastic or nylon ones you buy should be dark colored, preferrably red. This will minimize the danger of reflection from unwanted light in your darkroom. These trays should cost less than $1.50.

And finally the safelight bulb. A bug repellant light will work if it is not too close to the processing trays and enlarger. Most of them are too bright. A very inexpensive 15-watt red or amber lightbulb can usually be purchased for less than 50 cents.

If you are careful and use your canny instinct for a good buy, you can get all these things for $150. And you will have a basic, but adequate photo laboratory set-up. Through the next months or years, as money becomes available, there will be additions to your basic equipment.

AN ENLARGER TIMER

The first thing you should add is an enlarger timer. This device permits you to precisely measure the exposure of your prints and turns the enlarger light on and off automatically. They can be purchased for less than $15.

A good darkroom timer that measures minutes and seconds and has an alarm system, is another worthwhile addition to aid in timing film and print processing. A regular kitchen timer can be used, however, for a few dollars more you can buy one that is much more precise.

If you run into a bundle of money, a better camera would be the most advantageous addition to your equipment list. Most of the enlargers listed above will print 2 1/4 X 2 1/4 negatives if you buy the proper negative carrier. But it might be wise to stick with the 35mm size when you buy a new camera.

Let's look at the second major problem you must solve before you are in operation. The equipment and space must be used to involve the maximum number of students without creating conflicts and crowding.

REALISTIC BEGINNINGS

This can most easily accomplish this by establishing a course in photography and limiting enrollment to an efficient number. Ten to twelve students is a realistic beginning. While some are working in the darkroom, others can be shooting film. There is another important advantage to establishing a class. We have discussed putting together a $150 set of photo lab gear. But to hold it together is another problem. Inevitably there will be maintenance and repair costs. There will also be supplies to buy, paper, chemicals and film. If a photography class is offered, a laboratory fee can be charged to help cover these costs.

An instructor would be wise to establish firm operating regulations for the students. A clear and consistently followed check-in check-out roster will help prevent loss of equipment. As much as possible, the responsibility for maintaining and protecting the photography lab should belong to the students. But usually some official structure and organization helps.

Offering a course of instruction in photography will help solve the third problem too: a constant supply of guidance and education so that progress does not falter. In addition to the texts listed in this article, it helps for students to be exposed to collections of fine photographers' works. They can get ideas, learn techniques of lighting and establishing moods in their own pictures. A scheduled class permits and encourages the exchange of insights and sensibilities that are so important in getting photography off a merely mechanical plane.

The excitement of photography tends to be contageous and an instructor should be prepared to withstand heavy pressure to enroll more students. But, often, it is this very popularity that gives the impetus for expansion of photography programs. It is a wise photography program leader who encourages students to be visible, to enter contests, put on exhibits, get photos in print and do public relations tasks for the college administration.

Photography tends to use money in an ever-increasing spiral. It can be as expensive as you let it be. It seems that the more equipment and capabilities you have, the more you want. This is ultimately the balance that all photographers must set for themselves. But expense is not an adequate excuse for never getting started. With wits and a few dollars, with a collection of excited and motivated students involved, you can start something in your college that will have great value, not only to the students but the school as well.

Back To The Typewriter

By GERALD C. STONE

New Journalism in America's newspapers is not on the decline. It can't be on the decline because it was never on the rise. Don't bother looking for official notice of its demise in the obit columns....it was never in America's news.

Subjective journalism in newspapers was a ruse, a bit of philosophical flimflam concocted by professors who gave up teaching objective reporting and sold advocacy at a discount to classes of eager young students. There was a bargain on journalism degrees wrapped in revolutionary theory but those who bought found the merchandise had no exchange value at the personnel office or the newsroom.

It couldn't have happened at a worse time, during the big job crunch of 1969-71. Jobs were hard to get in a newsroom where an editor had his pick of hungry Ph.D's in English, and he wasn't about to trade one of those for a wide-eyed radical armed with subjective journalism and anxious for a chance to change the world. Even now, when the job market is loose (Editor & Publisher, Help Wanted, October, 1972: "prize winning weekly....has opening for Editor. Excellent starting salary, fringe benefits. Will consider recent J-School graduate.") the newsroom editor isn't interested in a reporter's ideology at the expense of solid reporting - writing ability. The best way still to train journalists is to send them back to the typewriter.

It may have begun this way: The professors became enamored of the writing of Truman Capote, Gay Talese, Tom Wolfe, Norman Mailer and the host of others who were producing a different kind of novel and who were going a step further than depth reporting in the nation's magazines. They were prolific, bold and because many were associated with journalism, they seemed to be heralding a new kind of writing which the professors mistakenly thought could be accepted by newspapers.

LENGTH IS A FACTOR

The new journalists actually could not use their special talents in newspapers because of the inherent length of subjective writing. A complete objective news article may be presented in only one or two paragraphs, but to convincingly get across a special point of view without consciously lying, the writer must draw the reader into the story; the reader must be willing to devote the necessary time it takes to get involved. And that is one of the primary differences between the two forms. Few newspaper readers are going to stop for a 12-column article because the newspaper is just the wrong medium for that kind of depth.

New journalists also empahsize telling the full story. They say advocacy loses honesty if the complete story is not presented. And this too takes more time than the newspaper reader is prepared to spend. In Mailer's Convention piece for the July "Life" it takes Aquarius more than seven magazine columns to get to the convention hall. If you are prepared to sit with the magazine for two hours, fine, but who will do that with the morning news at the breakfast table? The windy length of subjective journalism makes it unfit for newspapers. Face it, advocacy reporting even turns off campus press readers. Nobody wants that kind of masticated overwriting in daily newspapers.

Yet when the new journalists wrote, academicians mulled over the form and content of the subjective technique, recognizing it would delight students whose desire for social change was not being met through pound-the-typewriter journalism teaching. Who could blame them in 1969 when they looked from the rostrum at the rows of beaded and bearded begining reporters? It seemed as though the journalism class was a kind of recess between the morning picket line and the afternoon riot. Gadzooks! Most of the campus revolutionaries appeared to be J-majors.

SUBJECTIVITY

Mario Rossi, a recruiting night editor of the Syracuse Herald-Journal, has written in N.Y. Press/Publisher that the nation's editors are wise to the subjective motives of bearded, long-haired applicants. He seemed to imply an editor could almost measure a reporter's subjectivity by the length of his hair. I have known crewcut lads in cowboy boots who would have written a fine advocacy piece if they weren't taught differently at the basic reporting level. Editors, beware, wild hair is only a part in the issue. The kinks can be combed out in basic reporting, but the teacher has to be willing to take the time and trouble to do it. Most were not willing when the fascination with subjective journalism began.

THEORY SUBSTITUTED

If acquiescence was the spark, the fuel was laziness on the part of these professors. Only laziness or foolishness could have caused the kind of cop - out that proceeded from believing subjective journalism would be adopted by newspapers. The professors decided to substitute lectures on the new journalism for the tooth-and-nail tutelage of basic reporting..... simply because it is easier to talk theory than to train reporters.

So today, the hottest item in journalism education is the textbook on new journalism--take your choice of authors, length, breadth or depth--there are dozens of them. My contention is that they may have their place in some advanced classes, senior level or graduate school, as a history of the flash-in-the-pan phenomenon that raised such hell in the early 70's, but they are not to be considered a substitute for the long and tedious hour the student needs to spend on objective reporting and writing in the basic courses. There is no acceptable substitute for an hour in class spent in front

Prof. Stone is director of the news bureau at Northeast Louisiana University. The former reporter received his B.A. and M.A.J. in journali from Louisiana State University.

of a typewriter wrestling with a straight news story.

Northeast Louisiana University is no bastion of journalism education. In fact, we're in the minor league for journalism; call us rinky-dink. But our graduates get jobs even before they get diplomas and they hold their jobs until they're ready to move up. I like to think it's our bread and butter program ....we don't have time or talent for the frills.

I teach basic reporting in a way that angers the student, pressures him and forces more than 20 per cent of his numbers out of the curriculum entirely. If he can't write a two-page typewritten story without serious grammatical errors, he won't get past the first three weeks. Beyond that, I teach the course the way I was taught it, and if someone doesn't cry openly in class sometime during the semester, I know I'm not doing my job...(I was the one who cried when I took the course).

We begin with the "Associated Press Stylebook," using it as an out-of-class workbook with the first four chapters being assigned at two-week intervals and a quiz at the end of each section. The textbook is now Harriss and Johnson's "The Complete Reporter" with its brief explanations and patterned story types. (Curtis MacDougall's INTERPRETATIVE REPORTING still provides some lecture notes.)

But the beauty of the course is Nicholas N. Plasterer's ASSIGNMENT JONESVILLE, A NEWS REPORTING WORKBOOK, published by the Louisiana State University Press. This dandy little teaching device is a 200-page paperback with 15 lead assignments which can be written and critiqued in class, and 75 story assignments in the form of reporter's notes on the modern mythological community of Jonesville. The workbook also contains a city directory and newspaper morgue plus maps of the city, county, and circulation area.

Plasterer is an artist. The story assignments take a good student about 30 minutes of reading, verifying and typing in news story form; a weak student may work an hour. Verifying is a must because the reporter's notes are frequently inaccurate: Paul T. Sanford, principal of Jonesville Central High School, is really Paul T. Sandford in the city directory; without checking the city map, a parade route for a homecoming story would lead the floats backwards down a one-way alley; and without looking in the library section, the student doing Philip V. Richardson's obituary never finds out the man is a former mayor of Jonesville. Grading at a letter-grade per major error it doesn't take long to instill in the basic reporter a need for accuracy and checking facts.

TEACHES DEADLINE WRITING

Besides offering some of the less-dramatic essentials of daily newspaper reporting, Jonesville teaches deadline writing. The August 12th issue of Editor & Publisher cited a survey of recent J-grads on daily papers who lamented not having deadline pressure in their coursework. If there are typewriters in the basic reporting class, Jonesville assignments are excellent for in-class writing. After the first few weeks of using Jonesville workbook, I borrow a photo lab darkroom timer--the kind with a sweeping second hand and loud buzzer--and give the class about 45 minutes to do an assignment. I forego a lecture period, but I'm convinced these timed assignments are the best training the begining reporter can get.

In other begining assignments several speeches are devised and actually delivered to the class in longer timed exercises, and the students do a personality feature, an interview and rewrite assignment. In all, it is demanded the class stick to basics: verify all information; attribute all controversial statements; shun first and second person; and avoid editorializing at all costs. I know some teachers are giving more imaginative teaching assignments. Some have individualized telephone headsets and can answer each reporter's questions from a soundproof control room. Some bring guests into class to give speech exercises on current topics. Others use individualized tape recording facilities, closed-circuit television, panel interviews and other techniques to stimulate interest while still demanding the student learn the important basics.

The cop-outs, though, have given up such orthodox methodology, substituting in the begining classes lectures on government and society, inviting cub reporters from the local newsroom to discuss beat problems and assigning reading in advocacy and other stylistic journalism. All of these subjects have a place in journalism education, but I contend none of them can substitute for the basic reporting skills, a year of which would not be too much. First make writers and capable reporters, then they can develop their own style; teach them the accepted way first, then let them experiment.

Anyone who has ever tried to teach basic reporting knows most students will make dozens of advocacy errors without priming from the instructor. If the student doesn't learn the right way in his beginning courses--if it isn't drilled into him and practiced--chances are he's lost to good journalism; he won't make it past two months in the newsroom of America's dailies. As much as editors value graduates who really want to be journalists (and they do), they know there is no substitute for disciplined news reporting. No newspaper editor will risk his job on a charge of bias in the news columns, and no self-respecting editor will keep a graduate reporter who hasn't been properly trained in reporting.

Those who may have worried about a coming era of advocacy journalism in America's newspapers can breathe easy. It's not around the corner and it won't be.

HERE'S HOW TO CONTRIBUTE AND USE THE ARCHIVES. . .

The Student Press in America Archives is a collection of materials concerning the rights and freedoms of editors on college and university campuses. The archives is especially interested in obtaining original issues of published material which caused controversy or action. Interpretation and backgrounders are also needed.

Journalism undergraduates and graduate students, scholars, and advisers may peruse materials by showing college identification at the Utica College Library Reference Desk, Utica, New York. Advisers or interested persons desiring specific data for pernament use may write to Prof. C. Behrens, curator, Student Press in America Archives, Utica College, Utica, New York 13502. Xerox copies will be made at a cost of six cents per page (8 1/2 X 11.)

The College Press In '72

By HERMAN ESTRIN

The collegiate press reflects the hopes the anger, the joys, the thoughts, the hang-ups, the anxieties, the accomplishments, and the frustrations of the collegians. During 1972, the college editors, regardless of the size or background of their college or the university, wrote about these concerns. To learn them, this writer pursued over two hundred college newspapers throughout the country and found ten major items which the editors published.
They are as follows;

1. A BOLDER USE OF ADVERTISEMENTS. In the advertisement section, students included such ads as abortion information and assistance, male contraceptives, alcoholic anonymous, narcotic addicts rehabilitation, pre-cana conferences, grope, (gay rights of people everywhere), Tampax tampons, term papers researched and professionally typed, rose wines, beer, draft counseling, pregnancy counseling, among others.

2. A COMMITMENT TO PEACE. Students editors spoke out against the war in Vietnam and deplored its continuance. Some of the headlines indicate this commitment to peace.

Students Work for End to Asian Wars
Marches Fill Streets
War against War
War and People March On

One editorial read:

.....each of us is partly responsible for the actions of our government in Southeast Asia. Had we awakened to the horror of this war sooner and protested more vigorously, perhaps bombs would not be falling on civilians in Hanoi this moment. The weight of the dying and the dead rests on all our shoulders.
We must act. WE MUST ACT NOW!

Dr. Estrin teaches English and journalism at Newark College of Engineering. Currently, he is president of the New JerseyAssociation of Teachers of English.

3. A COMMITMENT TO THE COMMUNITY. More than ever before, collegians are surely involved in the community to tackle the problems which surround them. Many students have accepted a personal commitment and responsibility for helping to create an environment in which new attitudes, concepts, and ideas can emerge and develop.

What specifically have the collegians done for the community? Let's read these headlines from their newspapers

Vets to Hold Christmas Party for Kids, (Crippled Children's Hospital)
Bona students participate in 'Labor of Love' Aid mentally retarded children
Tau Delts Start a Scout Troop at Cerebal Palsy Center
One Hundred Students Donate Blood for Boys Suffering Hemophilia
Students Help Kids 'Experience'
Stevens Involved in Hoboken

The primary service is the teaching of reading and language skills to Hoboken's large Spanish-speaking population; yet the course offerings have included landscaping and dramatics.
The Interfraternity Council Report of Newark College of Engineering stated:

Today's active college students seek involvement with contemporary problems such as drug abuse and urban education, planning and recreation.

We must direct the efforts of fraternity members toward these areas of concern, with the purpose of aiding the educational system in developing today's college students into better students.
To be specific:
The Alpha Phi Omega Fraternity at Newark College of Engineering invited sixty students from an urban school to visit the College.

After the students returned to their school, the principal sent this letter:

The children's faces when they returned from their tour of the college were something to behold. They showed me the bags of gifts as if they were filled with pure gold. But the thing they raved about the most was how nice everyone was. They couldn't seem to get over the fact that the college students put themselves out so much just for them.

4. STUDENTS' EVALUATION OF THE FACULTY. One of the major points of controversy in many college communities is the question: To what degree should students regulate the substance and the quality of his education? The answer to this question is a faculty and course evaluation by the students.

Concern for these evaluations are evidenced by these headlines:

Humanities Program to Be Evaluated by Students
Senate Sets Faculty Evaluations
New Faculty Evaluation Questionaire in Works
Tau Beta Pi Evaluate Instructors: Program to Improve Teaching Techniques

Many students published the results of the faculty evaluation and set forth these goals of the publication:

a. To provide the students with a guide to the teaching methods of faculty.
b. To provide the faculty with objective feedback of student opinion regarding their teaching methods.
c. To stimulate the discussion of teaching methods between faculty and students.
d. To promote faculty-student relationships.

5. A CONCERN FOR RELEVANT COURSES IN THE CURRICULUM. In response to the students' cry for reform in the curriculum and for "relevance," colleges are experimenting more and are introducing new and unusual courses. Subjects like weaving and yoga have crept into curriculums. At many colleges students have selected, prepared, and even taught some of these courses - on prisons, ecology, peace, women's liberation. At an engineering college a headline read:

Alumni Ass'n Offers Free Course In Social Competence: Conversation Dancing, Speed Reading, Tennis, and Horse-Back-Riding.

6. JOB SECURITY. Almost all collegians want a job after graduation. In some professions, namely engineering and teaching, jobs were scarce this year. As a result, newspapers featured such articles as:

Teacher Demand in Australia

Engineering Week..Job Opportunities in Jersey

Can't Wait for Jobs to Come to You

Another prominent vocational feature was the Recruitment Schedule for the week. The items included the date, the agency, the specific time and the place for the interview.

7. A CONCERN FOR THE RIGHTS OF STUDENTS AND OTHERS. The campus newspapers throughout the years have championed students' rights and the rights of others. The following heads indicate the kinds of rights they have advocated:

The Felon's Right to Vote

The Right to Divorce

The Berrigan Case

The Returning Vet

The Black Artist Strangled in America

Diejueno Indians are Vanishing

8. A PERMISSIVENESS REGARDING SEX. The '72 newspapers have no hang-ups concerning sex. Sex is treated casually, frankly, and relevantly. Some papers run syndicated columns of "Hip Pocrates" and the "The Doctors Bag" which are questions and answers about sex and incidentally about drugs and alcoholism. Specifically, these columns discuss masturbation, breast size, venereal disease, abortions, douching, contraception, male and female homosexuality, and sexual intercourse and its problems as youth see them.

One college has established a "Center for Human Sexuality" designed for contraceptive and abortion referral.

Another college has a "Human Sexuality Center" to increase students awareness in all areas of human sexuality including birth control, abortion, homosexuality, marriage and family planning, general body hygiene, and veneral disease. (Rider News, 3/10/72.)

Collegians have found that Sex Forums draw SRO-crowds. "The crowd exhausted the topics of: abortions, birth control methods, venereal diseases, "virginity-hunting" when men looked for prospective wives, and sexually aggressive women. (Metropolitan, 4/9/72.)

One college headlines: Intervisitation Rules Approved by Senate, and stated:

The official definition of cohabitation for the College now is: A state of existence between two or more parties is illegally inhabiting another party's dormitory room.

At the University of California at Santa Barbara, Nexus, the university paper, presented a frank account of venereal diseases as seen in such heads as:

"V.D. - how to make sure if you think you've got it".

"The V.D. fight: Is Isla Vista turning the tide?"

"Gonorrhea seems milder than it is"

"Syphillis gets worse as it stays longer"

"The Word," the student newspaper of Burlington County College (N.J.), had a page devoted to V.D. treatment, written factually by a female reporter.

A candidness concerning homosexuality on the campus is evidenced in such headlines as:

"Love is Gay Experience for Everyone"

"Gays, straights discuss love"

"Social oppression of Lesbians"

Thanks were given by the "Argo" staff of Richard Stockton State College to the Committee for Abortion Information and Referral of Ventnor, New Jersey, for "Nine Methods of Birth Control." This information listed in columnar form, the method, the effectiveness, its cost, the side effects, the doctor's involvement, and the manner in which the method is used.

In collegian newspapers the topic of "Abortion" is discussed in feature articles, in questions and answer form in "The Doctor's Bag" and "Hip Pocrates" and in paid advertisements; however, "The Bona Venture" (St. Bonaventure University), ran this story:

"Right-to-Life group conducts drive"

Controversy surround an anti-abortion display placed in the window of the University Center Book store by the Olean Right-to-Life Committee.

The display, part of an anti-abortion drive which included a march and rally in Olean, featured color photographs of aborted fetuses.

Another unusual feature story in "The Bona Venture" (4/28/72), was "How to be raped without really trying."

The lecture was one of the best attended all year. The two hour lecture combined humorous anecdotes with his serious subject of how to handle yourself when you are being attacked.

9. A PRESENTATION OF WOMEN'S LIBERATION MOVEMENT ON THE CAMPUS. Many newspapers wrote articles reacting to women's liberation:

Faculty women discuss sexism

Career Woman vs. Marriage: Which Is the Good Life?

Women's Changing Roles

Panel Discussion Hoboken Feminism

What Is the Women's Movement?

10. AN INTEREST IN THE ARTS. Some papers presented an entire supplement of 'The Arts;" however, most papers had a single page devoted to the arts. Student wrote reviews and reactions to the latest records, provocative motion pictures, operas, ballets, books, concerts, television and radio attractions, and even belly dancing.

Three other observations are noticable in the collegiate press in '72:

a. The many facets of counseling. In their columns, many papers offered counseling services, which included personal, vocational, alcoholic, medical, drugs, academic, sexual, draft, and term paper counseling.

b. A movement towards ecology. In their papers, students advanced their ideas concerning ecology and discussed noise and water pollution, recycling, food facts, food fraud, herbicides, and soil and beach erosion.

c. A decline in the use of obscenities. During this year the use of obscenities in campus newspapers declines. Most upset by their use was the faculty, not the students. Many editors admitted that the obscenities have lost their shock value. Others claimed that the use of obscenities in the collegiate press indicated an immaturity of the writer.

In addition to these popular items of the collegiate scene, college newspapers wrote about security and vandalism on the campus, more effective teaching, tenure of professors, salaries of staff and professors, parking problems, pass-fail grades, the "new religion" and students participation in curriculum planning and in college governance. In summary, the collegiate press in the seventies has produced a forthright, candid approach to the real problems, concerns, and interests of its readers - the student body. College editors responsible, sophisticated, knowledgeable, provocative, and at times daring - offer their readers an informative, stimulating, timely press.

The Student Press Of Costa Rica

BY JIM CARTY

The University of Costa Rica is undertaking the most ambitious publishing program for students and alumni of any Latin American school.

The venture centers around UNIVERSIDAD which means university in Spanish. It is the only weekly produced by a Central or South American educational institution.

Invariably, the editors meet their Monday editions in a Hispanic-American world atmosphere where student journalists often interpret manana as "maybe someday" rather than tomorrow. In contrast in many other hemispheric countries, most school publications rarely meet deadlines of the less frequently scheduled monthlies, bi-monthlies, or quarterlies.

DIRECTION PROVIDED

UNIVERSIDAD, a four-column tabloid published on newsprint, was begun during the 1970-71 academic year. Issues reflect careful planning and balance of article types and subjects for the 10,000 students. The material is written and edited in a near professional manner.

Direction is provided in part by the journalism school, a relatively new department started in the Law Faculty in 1968. The editorial staff includes Otto Apuy, President of the Association of Student Journalists.

Headquarters of the national university is San Jose, the capital city of about 150,000 residents. It also is the seat of EDUCA or Editorial Universitaria Centroamericana (Central American Univeristy Publishers).

Appropriately, these two new communication thrusts originated in one of the most cultured nations in the region.

One article of UNIVERSIDAD proudly commented that 30% of the national budget is devoted to education. These funds exceed military allocations.

RATIONAL PRESPECTIVE

In this land, where 50% of the people are under 16, the 85% literacy rate is one of the highest in the Americas.

Yet UNIVERSIDAD laments that 19.15% of the countrymen have not attended school. An interpretative called for measures to teach them to read and provide continuing adult education.

UNIVERSIDAD is not characterized by hate-centered, anti-gringo crusades or anti-North American straw men scapegoats as are many student papers of other countries.

Perhaps, the rational perspective and policy, based on appreciation of different ideological viewpoints, reflect the political maturity and stability of Costa Rica.

ASSUMES POWER

The country achieved independence Sept. 15, 1821. The modern political era began in 1889, and subsequently saw two major interruptions in constitutional government.

One started in 1917 and lasted 30 months. The most recent, of 18 months duration, commenced in 1948.

Editorials in the liberal UNIVERSIDAD calmly call for additional national progess and a continuation but peaceful transformation of democracy along socialistic lines.

Writers have pictured several aspects of Chilean life since Salvador Allende became the hemisphere's first Marxist to assume power in a democratic election.

JUSTICE THEME

One article, strategically placed in the top half of page one, stressed that 80 Chilean priests affirmed that socialism has more value than capitalism. It was a low-key report.

Costa Rica is predominantly Catholic like other Latin American countries. UNIVERSIDAD contains numerous interviews of religious leaders. In comparison, the student press of secular institutions of other hemispheric countries largely ignores the church, its views and activities.

Frequently, articles and editorials of UNIVERSIDAD affirm the compatibility of democracy, socialism, and Christianity.

A full-page article traced the historical development of Marxism. A story dealt with a round table discussion by University Socialist Youth group of relationships of Christianity and politics.

The social justice theme is repeated in the periodical. In an interview, the Brazilian bishop, Monsignor Candido Padin, contended that it is not subversive to combat injustice.

PROTEST MOVEMENT

Staff members seem interested in discerning trends and presenting them realistically rather than from any party or partisan viewpoint that distorts or manipulates facts. For example, in an interview, the 30-year-old Chilean poet, Jaime Quezada, declared that youth of his country read and write poetry regularly. He added that Pablo Neruda, renowned Marxist poet from his country, has little influence on the young poets of Chile.

A follow-up feature on Quezada commented on the style and content--that is themes and implications--of two of his books. They were the prize-winning LAS PALABRAS DEL FABULADOR (The Words of the Creator of Fables) and POEMAS de las COSAS OLVIDADES (Poems of Forgotten Things).

The literary critic, Issac Felipe Zaofeifa, feels that Quezada possesses the qualities and abilities of Neruda and Ga-

Prof. James W. Carty, Jr., is chairman of the Department of Communications at Bethany College in West Virginia. He also has taught in several Latin American countries.

briela Mistral, Chilean writer and one of two Latin Americans to win the Nobel Prize for Literature.

A subsequent article interpreted trends in Quezada's alma mater, Catholic University of Santiago de Chile.

EDUCATIONAL EMPHASIS

Other concerns of student editors relate to school administration. One article, accompanied by six photographs, reported on a student protest movement designed to obtain reform of the law faculty, including resignation of the Dean. But an editorial praised him and called for the twin goals of retaining him and changing personnel policies.

In an interview, Professor Teodoro Olarte Saenz, Vice Dean of Sciences and Literature, called for higher learning to avoid turning out mass men.

Another staff member, Dr. Victor M. Aroyo, called for an increase in the number of full-time teachers. Most Latin American schools are manned by part-time educators.

One article dealt with the educational emphasis in the country's constitutions of 1847 and 1848, and another treated the university reform of 1957. The National University was re-established in March, 1941. The country's first, the University of Saint Thomas, existed from May 3, 1843, until Aug. 20, 1888, a period of 45 years.

DRAMATIC TECHNIQUES

Many interviews of UNIVERSIDAD related to cultural activities of students, faculty, and administrators.

An example was a feature about Alfredo Cataniza, Argentine actor and Visiting Director of the University of Costa Rica theater for 1971-72. He explained his plans to bring South American dramatic techniques to Central American setting.

His interview was written in the typical Latin American newspaper approach. It alternates questions and answers in a deadening pattern which lacks unity and stress.

QUOTES ALTERNATED

However, most interviews in UNIVERSIDAD use a different style. The first section, covering about one-third of the space, provides a dry recital of biographical facts in a chronological order. In the interview proper in the second portion, direct and indirect quotes are alternated.

Rarely does any staffer of UNIVERSIDAD become emotional, as is commonplace in periodicals of several schools of other Latin American countries.

An exception was a first-person report by a politcal science major and an accompanying editorial. He is Carlos Corero Madrigal, who gave a chronological account of a visit by him and eight other students to investigate conditions of banana workers.

OFFICIAL BRUTALITY

The editorial charged that 80 policemen destroyed his cameras and stripped him to the waist, helping to induce a heatstroke. Official brutality was implied strongly, but the only evidence cited was being forced to take a truck ride.

The article and editorial, both vague and poorly written, failed to clarify basic issues or their implications of this labor situation. No background information was provided relating to the plight of workers or their expressed hopes.

Two articles on the U.S. noted student and clerical protests against this nation's continued presence in Vietnam.

Infrequent sports articles deal with features on soccer players.

Most editions are devoted to interviews, editorials, interpretatives, features about hard and soft news, and photographs. There are few advertisements.

FEW ADVERTISEMENTS

Paragraphs include 5 to 10 long, but smooth-flowing sentences in generally well-written articles. Typography is above average and certainly more functional and pleasing than most commerical dailies and weeklies in Latin America.

When straight news style is occasionally used, it is handled ineffectively. An example was the report of the 13th Congess of University Students. Some reporter took an advance press release and simply changed the verb tense from future to past. He had a first day lead on a second day story and did not indicate any resulting actions, resolutions, or quotes of addresses of the assembly.

In summary, UNIVERSIDAD, is one of the first rate school publications of Latin America. A prior student publication, UNIVERSITARIO (University Student) appeared less frequently and dealt with similar issues although in less depth and sophistication.

TEXTS SCARCITY

The university prepares other excellent publications.

The magazine, ASOCIACION de EGRESADOS, (Association of Graduates), was launched in November, 1968. One issue contained lengthy, interesting profiles of the school's presidents from the first to the current one.

Two other alumni publications were commenced in 1968. They are ALMA MATER, a 10-page periodical printed on book stock, and NOTICIAS y COMENTARIOS (News and Commentaries), a four-page news-letter of the Development Office.

The university largely circulates its publications to students, educators and other public opinion leaders with Costa Rica, a country about one-half the size of Virginia.

However, Editorial Universitaria Centroamerican (EDUCA) distributes books published by that school and other universities of Central America.

The Director, Lopez Vallecillos, of El Salvador, works with university press supervisors in coordinating and planning projects.

EDUCA also plans to publish about 200 books within five years. Subjects include the history, literature, socio-economic and political areas of Central America, scientific books, and translations from languages other than Spanish.

Latin American schools have a scarcity of texts, especially journalism books. So students should benefit from this concerted venture.

For the first time in Central American history, books will be sold systematically and simultaneously throughout the region.

The five countries of the isthmus have many cultural and economic ties, as the Central American Common Market, and quarrel as do relatives.

The editorial efforts can help the people overcome tensions and achieve greater unity, economic progress, and political maturity.

Use of the Mass Media on a College Campus

By John W. Windhauser and Dan L. Lattimore

Does the college newspaper provide the main news coverage for its readers? Should a college newspaper provide coverage of community news?

Many college newspapers in recent years have started reporting local news events happening off-campus. This type of news coverage reflects a responsibility on the part of student editors that may not be needed. But, a study of mass media usage of students and faculty members at Colorado State last year indicates that the college newspaper is the main source of news for its student readers. And, the college editors' responsibility in reporting news of off-campus events is much bigger than would be anticipated. The study also showed many significant differences between student and faculty respondents in their use and appraisal of the mass media.

Located in the city of Fort Collins, Colorado State has a student enrollment fo 16,000. Although the university emphasizes agriculture, forestry and engineering, it offers at least a masters degree in almost every major academic field. Colorado State has one daily student newspaper with a free circulation of 14,000 and one FM radio station. The COLLEGIAN, the campus paper, is a tabloid with an average of 20 pages per issue, and the campus radio station, KCSU, broadcasts from 12 to 16 hours a day, depending upon staff fluctuation.

Approximately half of the Colorado State student population lives off-campus in Fort Collins, a city of 43,000, which has one small daily newspaper, a free weekly newspaper, two AM radio stations and one FM radio station. Fort Collins lacks a television station, but television viewers have good reception from the one Cheyenne, Wyoming station or the five Denver stations. Radio listeners also have good access to out-of-town radio stations.

Separate random samples of student and faculty populations were chosen. Interviews were completed with 270 college students and 89 faculty members. The completion rate for the students was 84% and 59.3% for the faculty. Respondents were asked about their mass media utilization for the preceding 24 hours and their appraisal of them. They also were asked how well they thought different groups, including the Colorado State media, were performing their function. The survey indicated that the students felt the Collegian was doing the best job of all the campus groups, and the faculty respondents, on the other hand, gave this credit to the Colorado State administration.

Our results in Tables 1 to 3 show a highly significant use of the COLLEGIAN by students for daily reading, news and reliability. The faculty sample results indicated a higher expected use but a lower reliability rating of the media when compared with the student sample.

Table 1 shows media use by student and faculty respondents at Colorado State. The student sample percentages differed significantly from the faculty one for listening to KCSU radio and watching television for an hour or more each day. Most of the other differences favored the faculty group.

But more important than these differences are the student and faculty percentages of exposure to the media. While 69% of the students and 63% of the faculty reported having read the COLLEGIAN, more than 75% of these groups spent less than 15 minutes with it. More faculty members (84%) than students (55%) read the COLLEGIAN on campus rather than at home.

Additionally, almost 95% of the faculty and 64% of the student group read a daily newspaper, besides or in addition to the COLLEGIAN. Almost all of this newspaper reading by the faculty group was with the COLORADOAN, the Fort Collins daily newspaper, while almost all of the student group read a Denver paper. When a second daily newspaper was read by these respondents, it was almost always one of the two daily newspapers of Denver. More than 80% of both these groups spent more than 15 minutes with each daily newspaper they read and almost all of this reading was done in their home or dorm room.

Half an hour or more generally was spent by the faculty respondents in reading a current news magazine, while the student group results indicated more than 15 minutes with one. The faculty sample percentages for reading a news magazine were significantly higher than the student one.

Both faculty and students use the radio heavily everyday for news and entertainment, but only 12% of the students and 7% of the faculty listen to the campus radio station. Students tended to use the radio more for entertainment and the faculty sought news from it. When these two groups listened to a radio station, were significantly higher than the student one.

Although there was a small percentage of the student sample watching television, their viewing time was almost twice as long as the faculty one. Almost 80% of the television viewing by students and faculty members was on a Denver television channel.

Obviously, much of these results imply a strong use of the Denver media at Colorado State. While this use is not surprising, it reflects a concern for the limited use of the Fort Collins media,

TABLE 1

Media Use of Colorado State Students and Faculty Respondents in Per Cents

	Students	Faculty	Sig.
Read Campus Daily Newspaper	69	63	---
Read Other Daily Newspapers	63	94	***
Read Two or More Daily Newspapers	20	55	***
Read Current News Magazine	54	70	***
Listened to Campus Radio Station	12	7	***
Listened to Other Radio Stations	84	76	---
Listened to Radio News	68	75	*
Watched Television	63	75	***

*Difference Significant at .05 Level
***Difference Significant at .001 Level

TABLE 2

Average Ratings of Information Sources for Obtaining News

	CSU Campus		Fort Collins		Colorado		National & International	
	(S=Students; and F=Faculty)							
	S	F	S	F	S	F	S	F
Collegian	5.18	4.29***	4.10	3.09***	3.50	2.52***	3.23	2.25***
Coloradoan	2.07	3.99***	2.72	5.01***	2.40	4.17***	2.23	3.63***
Guardian	1.58	1.72	1.82	1.81	1.64	1.51	1.51	1.33
Other Newspapers	2.71	3.12	2.48	2.99*	4.86	5.15	5.12	5.33
Interpersonal Sources	4.70	5.01	4.35	4.23	4.07	3.38**	3.91	3.11
KCSU Radio	2.00	1.74	2.01	1.76	1.92	1.64	1.79	1.56
Other Radio Stations	2.92	2.99	3.14	3.05	4.85	4.35*	5.00	4.42***
Magazines	NOT APPLICABLE		NOT APPLICABLE		2.43	2.11	4.30	4.60
Television	NOT APPLICABLE		NOT APPLICABLE		3.38	2.67	3.92	3.14

*Difference Between Averages Significant at .05 Level.

**Difference Between Averages Significant at .01 Level.

***Difference Between Averages Significant at .001 Level.

(NOTE: Ratings are on a 7-point scale, with 7 as always, 1 as never and 4 as the middle or the neutral response. For example, the 7 response would be "always" for getting news about the CSU campus, the Fort Collins community, the State of Colorado or national and international events, and a 1 rating would be "never" for using the source.)

except for the campus newspaper. Unlike the faculty sample, which had a high readership of the Fort Collins daily newspaper, the student group was just the opposite.

It is clear in Table 2 that the biggest differences in mass media usage between students and faculty respondents exist mainly in their selection of newspapers for obtaining information. The student sample favored the COLLEGIAN and the COLORADOAN was preferred by the faculty. These two media patterns of obtaining information about the Colorado State campus, the Fort Collins community, the state of Colorado, and national and international events are statistically significant.

Other significant differences showed that student sample preferred interpersonal sources and other radio stations, mainly Denver ones, for getting information about the state of Colorado. The use of other radio stations also was significantly higher as an information source of national and international events.

Besides having a clear-cut preference for the COLLEGIAN, our student respondents rated the COLLEGIAN substantially higher than the faculty for reliability, as shown in Table 3. Of course, these ratings could simply mean that the student respondents had more of a personal identification with the campus newspaper than the faculty group. But, whatever the situation, the editors of a campus newspaper cannot neglect the fact that their student readers consider the paper a reliable source of information.

All of these differences further support the need of a campus newspaper to report local community news and to provide some news of state, national and international events. This finding isn't critical for the faculty group because of their exposure to more media than students and for longer periods of time with the serious news media. But for the students, it could be considered a critical part of their daily news exposure.

Whether the student newspaper satisfies its reader with news is one question that is not answered with this data, but our results do strongly indicate that the editors of a student newspaper have a definite responsibility of covering a variety of news events for their readers, especially students. Should a college newspaper avoid this responsibility, then we could conclude from this study that a large portion of the students definitely will lack news exposure of off-campus events on a regional, state and national scope.

TABLE 3

Mean Scores of Media Reliability by Student and Faculty Respondents

	Students	Faculty	Sig.
Collegian	4.11	3.17	***
Coloradoan	3.91	4.00	
Guardian	3.12	3.09	
Other Newspapers	5.27	5.21	
KCSU Radio	3.82	3.23	*
Other Radio Stations	4.93	4.31	***
Television	5.25	4.50	
News Magazines	5.47	5.03	**
Other Magazines	4.65	4.67	

*Difference Significant at .05 Level

**Difference Significant at .01 Level

***Difference Significant at .001 Level

(NOTE: Ratings are on a 7-point scale with 7 as highly reliable, 1 as highly unreliable and 4 as the middle or the neutral response. For example, the 7 response would be "highly reliable" for receiving information and a 1 rating would be "highly unreliable" for the information source.)

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Student Press In America

By DARIO POLITELLA

(Editor's Note: Here is the Preface to the 3rd biennial edition of the Directory of the College Student Press in America, compiled by Dr. Dario Politella, UMass., for NCCPA. It tells what the volume is all about. Published by Oxbridge Publishing Co., Inc., 150 E. 52nd St., New York 10022, it will appear this Fall at the following schedule of prices: regularly at $15; prepublication at $12.50; and to NCCPA members, $7.50.)

"A compendium of everything that anyone needs to know about the college student press in America."

This ambitious goal was set for the third edition of the Directory. The result is a revised format and expanded, updated information elicited from student editors, faculty advisers and college and university presidents among today's 2,700 accredited institutions of higher learning.

Ever since the first edition of the Directory appeared in a paperback format of some 200 5X7 - inch pages in 1967, the volume has gained wide acceptance as THE authoritative means for reaching the vehicles of communication on the campuses. From a first edition covering some 650 campuses, to a Directory listing 1,058 in its second edition, the current volume lists 2,014 campuses.

There are almost 9,000,000 college students in America today. They provide a significant market for commerce, politics, public service and education. They are much sought-after by those practitioners of the communciation arts who need efficient channels to the young adult marketplace.

NEW POWER POTENTIAL

Local and national advertisers, particularly, would be hard put to reach the $21,000,000,000 market of the affluent young students, were it not for the availability of student print media on the campus. And in this first year of the 18-year-old vote in a presidential election, the campus media has assumed new power potential.

No one really knows how many publications there are on the campuses. But this most recent compilation of the Directory indicates that there may be as many as 5,768. Projected totals are based on educated estimates derived from current listings from three out of every four of the 2,700 accredited institutions of higher learning recorded by the Federal Office of Education.

For the first time, the Directory offers overviews of its listings, in the form of 17 tables which summarize the individual data of the 2,014 campuses responding to requests for information. One result is an appreciation of the extent of student publications operations. An example is the fact that there are more student newspapers published in the United States than commerical dailies: 2,538 as opposed to the 1,809 counted by the 1972 Ayer Directory of Publications.

Other statistics indicate that the year 1972 finds the yearbook in crisis, with 137 of them reported as having been discontinued since the appearance of the 1970 edition of the Directory. In spite of this loss, however, the Directory shows a net decrease of listing of yearbooks from 1545 in the 1970 edition, to only 1519. The discrepancy is accounted for by the fact that more complete information is being received from administrators who are conscious of the value of the printed Directory.

At the same time that yearbooks are showing a decline in numbers, the Directory records almost 25 per cent increased budget expenditures, from $9,081,000 recorded in 1970 to $11,236,000 for 1972. Here again, much of the increase may be due to the fact that more complete information is being received.

SPECIAL INTEREST PRESS

Meanwhile, Directory data also records a new phenomenon in the magazine arena. A burgeoning minority students' press is manifesting itself, particularly on the coasts, where racial and religious minorities are gaining funds from student activities fees to produce their special interest press.

So that among the 919 magazines the Directory records as being published to circulate 1,699,800 copies at budget cost of $1,912,200 a year, are such as The Drum (Black students' literary magazine) published at the University of Massachusetts-Amherst.

At the same time, special interest student newspapers are being published at UCLA: "Nommo" for Blacks; "La Gente for Chicanos; and "Ha'am" for Jewish students. And at UCal Davis, it's "The Third World News" for Black students there.

The Directory has also dredged up other memorabilia that will serve the bibliophile, as well as the feature-writer. Under the classification of "cleverness" is the name of the literary magazine of Dawson Junior College in Montana: "Dawn Coyote." Unfortunately, it died.

And another obituary is being written for "The Real Thing" of Wayne State College, Nebraska. It didn't sell , either.

Another bit of intelligence is hopeful, however. While yearbooks are in crisis among the campuses, the staff of David Lipscomb College, Tennessee, "Backlog" reports that when it went out to sell the 1,000 books it needed to meet its budget of $13,000 , this year, the response was sales of 1,250 or 25 per cent over its goal.

MORE QUARTERLY MAGAZINES

But the fact remains that campuses more and more are re-

Dr. Politella is an associate professor of journalism at the University of Massachusetts. A former NCCPA president, he has about 300 articles to his credit.

porting that quarterly magazines are supplanting the traditional annual. And campuses like Southern Illinois University report doubt that the "Obelisk" will survive another year. The Brigham Young University "Banyan" is also moribund, the Directory is informed.

Such is what the Directory is all about.

As for the method involved in gathering and projecting data, the reader should know that every available source was exhausted during an intensive four month period in 1972 to collect as complete and authoritative information as possible.

Using the 1970 edition of the Directory, the presidents of all available institutions were mailed a listings form that solicited up-dating of information, as well as new data. The mailing was duplicated to the faculty-adviser members of the National Council of College Publications Advisers. More than 2,600 forms were mailed in late Spring 1972. Tabulation were compiled with replies from 2,014 campuses and mailed to the printer in late August.

Although every care was taken to insure the most detailed information, many respondents neglected to fill out the listing form completely. Therefore, where current information was not available, the latest data included in the 1970 edition of the Directory is included.

FUTURE EDITIONS

To make the Directory as simple as possible to use, a total of 17 tables have been included - an increase over the 7 appearing in the 1970 editions. The tables synthesize the statistical information which is listed for each campus, in alphabetical order, by states. All the information that has been made available to the Editor is included in each campus entry. Even though some listings may be only partially completed, they do not neglect any intention on the part of the Editor. The periodicals listed without descriptive material are included because the Editor believes that even partial information is better than no information at all.

And one hopes that pertinent sources will be inspired to supply more complete information for succeeding editions.

To project as complete an image of the vast student press campus that is growing on the campuses, The Directory has been composed of 12 parts:

1. THE PREFACE - rationalizes the existence of the work and explains the method of gathering data and projecting it.

2. THE TABLES - summarize the basic tables.

3. BIBLIOGRAPHY - the most complete periodicals reading list for the student journalist, his advisers and administrators.

4. COLLEGE PRESS GROUPS - listed by state and region for those who would join for professional fellowship and/or exchange of information.

5. DIRECTORY of HIGH SCHOOL PRESS GROUPS - listed by region, state, and area for those who would make contact with the stuff of student staffs.

6. DIRECTORY of JOURNALISTIC SOCIETIES - listing the national honorary and professional organizations of interest to the campus journalist.

7. DIRECTORY of SCHOLASTIC PRESS ASSOCIATION - a listing of national organizations which arrange annual conventions and workshops and of critical services.

8. DIRECTORY of SUPPLIERS, VENDORS, AND SERVICE GROUPS - a list of those merchants and purveyors of services who provide the wherewithal for student publications productions.

9. DIRECTORY of HEADS of JOURNALISTIC STUDIES DEPARTMENTS - especially helpful to researchers and to seekers after journalism education and information.

10. THE DIRECTORY ITSELF - an alphabetical listing, by states, of historical, typographical, financial, and other statistics about student-produced newspapers, yearbooks, and magazines. The magazines listed include art, general, humor, literary, and others.

11. INDEXES - of the three basic classifications of publications are also included.

12. DIRECTORY of NCCPA SPEAKERS - and another first is this listing of speakers on campus journalism subjects, who are willing and available to visit campus groups on speaking engagements.

The Student Press Archives: A Beginning

By JOHN C. BEHRENS

A faculty colleague called me one night recently to tell me that he has stopped by the Utica College Library as I had suggested and browsed through the student press archives.

"You know," he remarked with more excitement in his voice than he normally displays in class, "that's fascinating stuff!"

His reaction isn't common...in fact, it's possible that many college publication advisers, unaware that the National Council of College Publications Advisers sponsors such a repository, would offer the same comment after reading the materials. But I hope that peripatetic advisers traveling the New York State Thruway this summer will not only become acquainted with the collection but with the curator, too.

Actually, the archives is entering its second year. It began in the spring of 1969, a product of NCCPA's Commission on the Freedoms and Responsibilities of the College Student Press. At the time it consisted of one incomplete case study in the back of my filing cabinet. Today, there are approximately 20 cases organized and catalogued in folders at the Utica College Library Reference Desk. And a student assistant and I are working on three to five new studies every week, collating the materials on 8 1/2 X 11 sheets. To date four colleges have requested materials and approximately 50 persons have examined the contents of the repository.

OBTAINING INFORMATION

In January, I published the first list of materials. The response was so good that another is planned for the fall. But I felt that advisers need more solid information about the cases already deposited and another publication, a more formal type of communication,was created called ON RECORD. Thanks to the help of my media practicum class and financial assistance from the council, ON RECORD has been written, edited, and is camera ready. You can obtain a copy from your district chairman after May 1. Its purpose is to discuss recent cases and give the adviser background information on student press issues throughout the nation.

The biggest task has been soliciting information and materials. Some advisers, it seems, are either far busier than I am (in addition to teaching 12 hours, I am coordinator of college publications) or would rather not have others read about their campus publication success and failures. Last year, I sent out nearly 200 letters concerning cases involving press freedoms. Since January, 1970, I've written 30 more letters.

Response, only 25 replies.

But we have obtained help from unexpected places. One college president, for example, sent me materials about one case. I had the feeling he had in turn, requested the information from an adviser to whom I had written several months earlier. And then there have been lengthly responses from student editors. The most cooperative people, however, have been campus information officers who have offered material even when the issues involved were probably quite sensitive to their bosses.

Another problem is following cases until they're terminated by agreement of the contesting parties or settled by court action. The case of the Rochester Institute of Technology publication, RIT REPORTER, is an example of the latter. Thanks to RIT Information Director John C. Moore, Jr., I obtained copies of the issue that contained photos which according to Rochester law enforcement officials, desecrate the American flag and violated the New York Business Code. Several members of the editorial staff were arrested. The incident occurred in the spring of 1969 and we're collecting opinions and awaiting a decision to be handed down by the court.

RECORD ACTIONS

Much of our material comes from such publications as EDITOR & PUBLISHER, QUILL, QUILL and SCROLL, college exchange newspapers, New York TIMES, COLLEGE PRESS REVIEW, and alumni magazines. The item of interest is clipped and follow-up letters are drafted asking for original materials and background information. A good illustration of the extent of our search is the recent investigation of underground press by the Vermont Senate. I first saw the story in a one paragraph filler in the TIMES. I wrote a letter to the clerk of the Vermont Senate for a copy of the resolution involving the investigation. We're not attempting to add more materials.

The purpose of the archives is to record the actions of editors and reactions by those in authority toward the campus print media regardless of the responsibilities or irresponsibilities of the act. Editors' responsibilities are frequently determined by peer groups, not by what is recorded in the archives. As a result, our topics range from the case of Columbia FREE PRESS in Missouri to the contempt proceeding against the editor of the Clarion State College newspaper in Pennsylvania.

IMPROVEMENT

In his report "Guidelines for the Student Press" last December, Dr. Dario Politella listed 43 instances of potential student press freedom cases during the 1968-69 academic year. I've identified another 25 since fall of 1969 and there may be more. By recording them along with all available materials on each case, we have a better chance of improving the body of knowledge needed so desperately by campus editors and advisers.

It won't be done, however, without your help. . .

Prof. Behrens, an associate professor of journalism is coordiantor of journalism studies at Utica College of Syracuse University. Besides three books, he has had more than 125 articles published.

BOOK REVIEWS

FUNDAMENTALS OF NEWS REPORTING
By Ralph S. Izard, Hugh M. Culbertson and Donald A. Lambert.
188 pp. Dubuque, Iowa, Kendall & Hunt

FUNDAMENTALS OF NEWS REPORTING, like countless other basic reporting books, is limited by the scope of its subject matter. Have innumerable scholars and newsmen failed to deal adequately with the fundamentals of news reporting? Unlike many of their counterparts, Ralph Izard, Hugh Culbertson and Donald Lambert have excelled in their uncommon treatment of basic reporting guidelines designed to provide the beginning reporter with cogent, competent advice.

The cajoling, city-editor preachments concerning personal improvement, accuracy, writing style and professionalism accentuate important aspects of newspaper reporting in a way that will not be quickly forgotten if they are reinforced even slightly by the learning process.

The authors take a common-sense approach to newspaper language, but they manintain that even though rules of newswriting are flexible the beginning reporter must be his most severe critic until he has mastered the rudimentary aspects of grammar, sentence structure, identification and attribution. In essence, the authors prescribe never-ending self-criticism by the reporter because these rudimentary aspects rarely are ever mastered, and that prescription would probably be greeted with the resounding applause from every copy editor.

INVERTED PYRAMID EXPLAINED

Inverted pyramid style and the summary lead are explained from a theoretical and practical standpoint. Practical application of inverted pyramid construction remains a will-o'-the-wisp for many weeks in beginning reporting courses. Students may grasp the theory, but may often have difficulty applying the concept. The authors provide enough plain-language explanation and illustration regarding the technique so that even the most befuddled beginning reporter could master the basic ideas and make the transition from classroom to news room.

Izard, Culbertson and Lambert offer a passionate, pointed and precise analysis of one of the most basic fundamentals of good news reporting--factual, concrete description. The authors make it clear that accuracy should be the shibboleth of reporters--enough mistakes can creep in elsewhere. Guidelines on accuracy, completeness and speed by the reporter are prefaced by a reminder of the reporter's quest for perfection and adherence to responsibility and by Joseph Pulitzer's famous but repetitious admonition, "Accuracy, accuracy, accuracy."

COPY PREPARATION INCLUDED

While the ineptitude of reporters and copy editors and the gremlins of the composing room take a heavy toll in daily, semi-weekly and weekly newspapers, there is no way to mollify the inexorable inadequacy of mistakes in print. In this light, one of the book's illustrations used to enhance the necessity of accuracy is ironic. The story concerns Roy Howard when he was president of United Press and his premature release of news that World War I was over. The moral of the story emphasizes that not even reasonable care and good intentions can relieve the sting of an inaccuracy. It is a moral that is dramatically underlined because the date of Howard's famous blooper is cited as Nov. 7, 1819--99 years before the actual armistice and generations before Howard was even a sprig on his family tree.

Chapters on mechanics of copy preparation and spot news provide instructions on simple but important aspects of news reporting the novice can easily assimilate and utilize. However, a chapter focusing on speech stories, man-on-the-street interviews, press conferences and panel discussions seems superficial. While it is doubtful the novice would appreciate illustrations of many of the finer points, supplementary reading in these areas would be necessary. Occasionally the keen edge of wisdom and experience is dulled by loose translations, and the cursory treatment of these types of news stories loses something in translation.

The fine art of conducting interviews is painted in broad strokes by the authors. Their treatment is concise but compelling. The interview is one of many aspects of news gathering that does not follow a precise, structured pattern. However, the more the beginning reporter understands the variables involved, the better he can adapt and improvise when the unpredictable happens.

Izard, Culbertson and Lambert take two sensible approaches in their treatment of feature writing. First, they emphasize the importance of each reporter utilizing his wit and imagination--there is no substitute for wit and imagination in writing provocative, reader-pleasing feature stories. Second, the authors refrain from listing irrefutable truths regarding features. The thrust of the chapter points to the notion that flexibility is the key--the key that insures that no one has a lock on the rules of successful feature writing.

NEWS JUDGEMENT EXAMINED

The age-old riddle of news judgment is examined in the book's penultimate chapter. With a little help from the Westley-MacLean model of mass communication, the authors succeed in introducing the beginning reporter to vital issues in gathering and disseminating news.

Interpretive reporting is explained in its historical context, departing from some elements of Libertarianism and moving toward some implications of the social responsibility theory. A clear understanding of that theoretical background is essential to realize the need for interpretive reporting. Interpretive reporting can be a catalyst of immense value to a campus, community or nation. As the book implies, its potentially explosive chemistry should not be juggled about by the unsure, somewhat nervous hands of beginning reporters.

In similarly noble fashion, this concise intelligent, passionate book enables beginning reporters to take a look around and to dodge the all-too-heavy traffic of misguided words.

J.D. FULLER
Texas Christian University

THE INFORMATION MACHINES
BY BEN H. BAGDIKIAN
New York: Harper & Row, 1971, 360 p., $8.95 (Hardback)

Ben H. Bagdikian's The Information Machines attempts to look at the history of news and information and to speculate on the future of man and the ultra-modern communications system.

While the book, says the author, does not draw a blueprint for the future of the news, it does consider the most likely technologies that will change the way the next generation receives its news. In addition, it looks at what difference it makes in human affairs to have daily events reported rapidly, at the audience for news in the United States, and some peculiarities of news in this country. It reports some of the research done on the social, economic, and technological forces that shape today's news in print and in broadcasting. Finally, the book speculates on what the new technical systems will do to the content and for of news in the United States during the remainder of this century.

Bagdikian tells us that the ultimate significance of the news system is not economic, technological, or organizational. He says:

It is social. News is the peripheral nervous system of the body politic, sensing which sights and sounds shall be transmitted to the public. More than any other single mechanism, it decides which of the countless billions of events in the world shall be known to the generality of men. Having done so, it alters men's perceptions of the world and of themselves: the more rapid and vivid the communication, the greater the alteration.

FUTURE PREDICTED

Like most of the writers in this field, Bagdikian predicts a good future, saying that by 1979 most homes will receive their television programs by cable. However, the significance of cable is not its ability to duplicate existing television programs, but its potential for two-way communications between home and a vast array of information services. The twenty-channel cable, as the author points out, has forty thousand times more capacity than telephone wires. However, the Bell System will have its Picturephone, capable of being hooked into the home computer to handle a multitude of daily household affairs.

In the chapter on "Information Machines and Political Man" Bagdikian states in the past political information has been restricted to the highest levels of leadership and leaked down to the lower strata. With the new technology leaders and their constituents may receive the information at the same time, thus, causing some important things to change in their relationship:

First, social reaction time is accelerated speeding the pace of developments for both leadership and electorate.
Second, the dependence of lower echelons on higher ones is decreased and power bases exclusively on initial possession of information is destroyed.
Third, leadership may find itself at a disadvantage in responding to demands for action. Where incoming messages stimulate fast reactions, and both leaddership and constituancies get the information at the same time, large institutions are by nature less volatile than small organizations, and will usually react more slowly.

SUBURBAN WEEKLIES GROW

Looking at the print media, he sees a growth of the suburban weeklies. They are needed to give the reader information in his neighborhood area that he can not get from the metropolitan paper. With the addition of many more times information to choose from, the larger papers will give less and less space to the small events of the suburbs. Today, maintains the author, the audience for the news media is "first a collection of people with money to spend and only second a specific collection of citizens with private and public problems to solve." Bagdikian states that in the future this order may be changed.

In the chapters on the print news system Bagdikian makes two note-worthy predictions: that the editor or gatekeeper will receive so much information that he will have to make his editorial decisions rapidly and based on indexes and abstracts of the news from the computer, and that print will not die out. One of the reasons that we will have print despite the predictions of some is that "a permanent record will always be wanted, to permit comparisons with past and present, and to let different indiciduals interpret for themselves..."

The discussion of the broadcast media shows the lack of real news coverage done by the individual stations. Most of them rely on the wire services or phone-ins for their news, and the newsman probably is primarily an announcer or an ad salesman. The inadequacy of the FCC is exposed by the author as he describes how the Renewal Branch works. The four people that make up the branch have to review all the logs from stations at the time of license renewal. They have to check 250,000 pages of logs or 7 million entries each year. Bagdikian concludes that even if the logs were good measures of the stations' performance during the last license period, the small staff cannot analyze 7 million entries. In the future the problem can be solved by having the logs filled out on forms that can be scanned by the computer.

After the discussion of the broadcast and print media, the author asks the question, "Who Pays for the News?" The answer is the consumer. What he pays for now indirectly, he may have to pay for directly in the future. The fact that the consumer will pay for what he wants and refuse the rest will change the nature of daily information as we know it today.

In summary, Bagdikian's book says that in the future the information machine will give us so much news and so fast that it will change our whole system. We will have to be defensive and selective. Bagdikian in closing leaves the reader with this warning:
The information machines will do what they are instructed by their human masters. But from then on the roles will be reversed and the machines in their impersonal efficiency will thenceforth become the teachers of a generation of human beings.

ROBERT H. McGAUGHEY III
Murray State University

COMICS AND THEIR CREATORS
BY MARTIN SHERIDAN
New York: Luna Press, 1971, 304 p., $4.00 (paper)

A reprint of the 1944 edition, this volume unfolds the stories behind the popular comics of the 1930's and 40's. From "Mutt and Jeff" through the family comedies, the girls' strips and adventure thrillers up to early animated cartoons, Comics and Their Creators includes 100 reproductions of comics and biographies of the artists who made them famous.

Sheridan has successfully compiled a readable volume of American cartoon memorabilia.

By MAX SHIVELY
Ohio University

News Notes

Editorial Advisory Board Established for College Press Review

Beginning with this issue of the COLLEGE PRESS REVIEW, an addition of a nine-member editorial advisory board is among the major staff reorganization changes. Other staff editorial changes include the appointment of an editor, two associate editors, a publications manager, and a book review and news notes editor.

JOHN W. WINDHAUSER

At the recommendation of the Executive Committee of NCCPA, Prof. J.W. Click, president of NCCPA, has named John W. Windhauser of Colorado State University as editor. Prof. Windhauser, who is completing his doctorate at Ohio University, holds a B.S. from Tri-State College and an M.A. from Ball State University. Manuscripts and other editorial correspondence should be sent to Prof. Windhauser at the Department of Technical Journalism, Colorado State University, Fort Collins, Colo. 80521.

JOHN C. BEHRENS

John C. Behrens is one of the two associate editors of the magazine. He is coordinator of journalism studies at Utica College of Syracuse University and an associate professor of journalism and public relations.

In addition to teaching, he has been a professional free-lance writer for the past eight years and has had more than 125 articles and three books published. His MAGAZINE WRITER'S WORKBOOK has just been released.

After receiving his B.S. in journalism from Bowling Green State University, Prof. Behrens earned an M.A. from Penn State University. He has worked on five midwestern dailies and the Pacific Stars and Stripes and currently he is a consulting editor to Grid, Inc. Last November he was elected to a five-year term as curator of the Student Press in America Archives.

GLEN A. W. KLEINE

The second associate editor is Glen A. W. Kleine. Currently, he is an assistant professor of journalism at Eastern Kentucky University where he teaches journalism courses in writing and editing. He also is associate editor of PHOTOLITH magazine and national president of Alpha Phi Gamma, journalism publications honorary.

Before coming to Eastern Kentucky in 1967, Prof. Kleine taught journalism and social studies and advised student publications in junior and senior high schools in Missouri. While a Missouri teacher, he edited a weekly education newspaper that was circulated to about 90,000 St. Louis students.

Beginning his newspaper career as a reporter and copyreader on the Columbia MISSOURIAN, he worked for two years as a staff member of the St. Louis POST-DISPATCH. He was editor of the COLLEGE PRESS REVIEW from 1970 to 1972.

He received his B.S. in social studies education and an M.A. in journalism from the University of Missouri.

LARRY L. STUDY

Larry L. Study of Ohio University will serve as the new publications manager of the COLLEGE PRESS REVIEW.

A faculty member in the School of Journalism at Ohio since 1971, he was general production manager of the Ball State DAILY NEWS at Ball State University. He received his B.S. in business and an M.A. in journalism from Ball State University.

DAN L. LATTIMORE

Editing the news notes and book reviews sections for the magazine will be Dr. Dan L. Lattimore of Colorado State University. Before coming to Colorado State in 1971, he had teaching assignments at the University of Wisconsin and Texas Christian University.

Dr. Lattimore began his journalism career as an editorial assistant for the All Church Press in Texas and was editor of a religious newspaper while he was a student at the University of Wisconsin.

He received his B.A. in journalism and economics and an M.A. in economics from Texas Christian University and has a M.R.E. in religious education from Southwestern Seminary and a Ph.D. in mass communications from the University of Wisconsin.

ANTHONY GALVAN III

The new production manager of the COLLEGE PRESS REVIEW is Anthony Galvan III. A 1973 technical journalism graduate of Colorado State University, he works in the Office of Printing and Publications at Colorado State. He has taught photography at Colorado State and has worked as staff photographer at the University of the Americas in Puebla Mexico.

EDITORIAL ADVISORY BOARD

The major function of the editorial advisory board will be to help the editor evaluate manuscripts. Normally, each manuscript submitted to the COLLEGE PRESS REVIEW will be read by the editor and at least one member of the board. The members of the board include:

RALPH T. BELL

Ralph T. Bell, chairman of the Department of Journalism at Loyola Uni-

versity, is one of the nine editorial board members. His teaching specialties are editing, feature writing and reporting.

Formerly on daily newspapers in Texas, Prof. Bell has held a variety of editorial positions from reporter to editor before coming to Loyola in 1967. At Loyola he is one of the main advisers to student publications. He received his B.A. from Rice University.

KENNETH S. DEVOL

Kenneth S. Devol is the author of the MASS MEDIA AND THE SUPREME COURT: THE LEGACY OF THE WARREN YEARS, and chairman of the Department of Journalism at California State University in Northridge. A member of the California State faculty since 1961, he became chairman of the journalism department in 1969.

He completed his undergraduate and graduate work at the University of Southern California, receiving his Ph.D. in 1965. Dr. Devol did additional study in journalism law and ethics at Stanford University in 1969 under a fellowship from the National Endowment for the Humanities.

Besides being listed in Who's Who in America, Dr. Devol's other honors include being named the outstanding college newspaper adviser in the West in 1965 by NCCPA. Additionally, his 1971 book on the Supreme Court was named one of the most significant books in journalism for 1971 by Kappa Tau Alpha in the annual Frank Luther Mott Research competition.

L. LOYD EDMONDS

L. Loyd Edmonds has had 16 years of experience in the business, advertising and production areas of student publications at the University of Texas at Austin. Working as general manager of Texas Student Publications during that time, he has occasionally taught advertising courses at the university.

Presently the Second Vice-President of the NCCPA, he has served in various positions in the Austin Advertising Club, the Southwestern Journalism Congress, and the Texas Daily Newspaper Association. In 1967 he was the recipient of the NCCPA Distinguished Business Adviser award. He received his B.B.A. from the University of Texas.

STEPHEN P. LAMOREUX

Stephen Lamoreux teaches courses in photojournalism and script writing at Colorado State University. He has been a faculty member of the Department of Technical Journalism since 1965. Previously, he taught at Idaho State University for five years and three at Washington State University. While at Washington State, he authored a right of privacy bibliography.

After his student publications editorship at Idaho State University, he had reporting and editing assignments on newspapers in Colorado, Idaho and Washington between 1948 and 1965. He also was a reporter and news editor for a radio station in Pocatello, Idaho.

He received his printing certificate and a B.A. in journalism from Idaho State University and an M.S. in journalism and political science from the University of Oregon.

LOUIS E. INGELHART

Dr. Louis E. Ingelhart is chairman of the Department of Journalism at Ball State University and director of the University's student publications program.

Beginning his career in professional journalism before World War II, he has had experience in newspaper, radio and magazine work. Following the war he became active in educational public relations. Part of his public relations experience includes serving for three years as chairman of the public relations committee of the American Association of Colleges for Teacher Education. Dr. Ingelhart was a fellow of the Education Foundation of the Public Relations Society of America.

Among his honors include being named outstanding college newspaper adviser by the National Council of College Press Advisers, and recognizations of his student publications activities by the Columbia Scholastic Press Association and the National Scholastic Press Association. He received his Ph.D. in journalism from the University of Missouri.

LILLIAN A. LODGE

Lillian A. Lodge is the associate editor of the JUNIOR COLLEGE JOURNALIST and first vice-president of NCCPA.

She teaches journalism courses in editing and makeup and advises the yearbook at Miami-Dade Jr. College where she has been a faculty member since 1971. Prior to that she taught for four years at Ocean County College.

Prof. Lodge has been an active member in NCCPA and the National Junior College Association and is chairman of the NCCPA Committee on Professional Standards. She received a B.A. from Glassboro College and an M.A. from the University of Wisconsin.

REID H. MONTGOMERY

A professor of mass media law, Dr. Reid H. Montgomery is a faculty member in the College of Journalism at the University of South Carolina and is secretary-manager of the South Carolina Press Association.

Formerly on South Carolina newspaper staffs, Dr. Montgomery was chairman of the journalism department at Winthrop College and director of student affairs at Florida State University. Currently, he is the editor of the SOUTH CAROLINA NEWSPAPER and SCPA INFORMATION BULLETIN.

He received his B.A. at Wofford College, an M.A. at the University of South Carolina and his Ph.D. at New York University.

W. MANION RICE

Director of the Journalism Service Center at Southern Illinois University, Dr. W. Manion Rice is another member of the editorial advisory board. He worked for 10 years in various editorial and advertising capacities on four weeklies in Missouri, Illinois and Pennsylvania before coming to Southern Illinois in 1959.

Dr. Rice was president of Pi Delta Epsilon, the national publications honorary, and currently is executive secretary of that organization. He received his B.J., A.M. and A.B. from the University of Missouri and his Ph.D. from Southern Illinois University.

GUIDO H. STEMPEL III

Dr. Guido H. Stempel III is acting editor of JOURNALISM QUARTERLY and a member of the Board of Editors of JOURNALISM MONOGRAPHS. He has been a frequent contributor to COLLEGE PRESS REVIEW and was research director for NCCPA for five years.

He is director of the School of Journalism at Ohio University where he has been a faculty member since 1965. Prior to that he taught for eight years at Central Michigan University and two at Penn State University. Dr. Stempel received his A.B. and A.M. in journalism from Indiana University and his Ph.D. in mass communication from the University of Wisconsin.

NATIONAL COUNCIL of COLLEGE PUBLICATIONS ADVISERS CONSTITUTION and BYLAWS (Revised, 1972)

PREAMBLE

TO ASSOCIATE college and university publications advisers, and others whose prime professional duties are in closely related areas, into an organization whose aims are to elevate standards for the effective guidance of the student press:; TO OBTAIN the best thinking on the many problems of this highly specialized field and to share such information; TO USE these ideas in the best interests of preserving the responsible function of the college press as free enterprise; TO PROMOTE a broader understanding of the problems faced by the adviser and thereby assist him in gaining recognition as a leader in the campus community; TO INSURE, by responsible guidance, the growth of student publications as a medium for the education of future citizens of a free society; WE DO HEREBY establish this constitution of the National Council of College Publications Advisers.

CONSTITUTION

Article I - Name and Purpose

Section 1. This organization shall be known as the National Council of College Publications Advisers.
Section 2. The purpose of this organization shall be to promote, assist, support, and conduct educational activities in connection with the process of preparing, publishing, and maintaining college or university student newspapers, yearbooks, magazines, or other appropriate media; to improve and make more meaningful and significant current and future college publications; to encourage student participation and to assist in the process of developing necessary skills; to exchange ideas; to assist in disseminating information to college publications advisers and their associates; to help educate college administrative personnel in the values of a strong and responsible collegiate press; and to promote the growth and continued expansion of all student publications as a medium for the education of sound citizenship in a democratic society.

Article II - Membership

Section 1. There shall be three classes of membership: active, associate, and honorary.
Section 2. Active membership shall be restricted to persons who are performing duties as advisers, supervisors, or directors of editorial, business, or technical phases of student publications operations in college or universities and others whose prime professional activities lie in closely related areas. Active members shall pay annual dues and shall be entitled to vote and hold office.
Section 3. Associate membership shall be extended to persons who do not qualify for active membership but whose profession or business bring them into close contact or association with any one of the various phases of student publication operations. They shall pay annual dues, but shall not be elgible to vote or hold office.
Section 4. Honorary membership may be conferred upon any person by majority vote of the executive committee. Honorary members shall be named for life and shall pay no dues, have no vote, nor hold any office.
Section 5. The executive committee shall have final authority to accept or reject applications for active or associate membership.

Article III - Officers

Section 1. Officers shall be a president, vice-president, vice-president for district affairs, and executive director.
Section 2. The president and vice-president shall be elected for two-year terms in odd-numbered years.
Section 3. The vice-president for district affairs shall be appointed by the president under whom he will serve.
Section 4. The executive director shall be appointed by the board of directors and confirmed by the membership in convention for a term of six years in even-numbered years.
Section 5. (a) An Election Committee composed of three active members shall be named by the president at the close of the annual meeting in even-numbered years. This committee shall prepare a slate of candidates to be submitted to the executive director.
(b) The board of directors can nominate one set of officers at-large.
(c) Ballots shall have spaces for write-in candidates for all offices.
Section 6. The executive director shall prepare a ballot and mail it to each active member at an appropriate time. The Election Committee shall be responsible for counting ballots thirty (30) days from the date of mailing and certifying election results. A majority vote shall elect in all cases.
Section 7. The executive director shall inform the board of directors and the successful candidates of the election results. Each newly elected officer must immediately inform the executive director in writing of his willingness to take office at the next annual meeting.
Section 8. In the event the president is unable to serve, the vice-president shall become president. In that event, the board of directors shall elect a new vice-president.
Section 9. The executive director shall be compensated in an amount and manner determined by the board of directors.
Section 10. The executive director shall be the administrator of the organization maintaining national headquarters. He shall offer counsel and guidance to other officers, administrative heads, and members in developing and maintaining organizational policies and activities. He shall maintain adequate records, be business manager and treasurer, issue newsletters and other informative communications, and perform other duties assigned him by the president, executive committee, or board of directors.

Article IV - Administration

Section 1. Ultimate legislative and judicial authority of this organization is vested in the annual business meeting.
Section 2. The annual business meeting shall be held at a time and place determined by the board of directors.
Section 3. Each active member shall have one vote at the annual business meeting.
Section 4. The board of directors shall consist of all officers (specified in Article III, Section 1) and administrative heads (specified in Article IV, Sections 7, 8, 9). It shall perform all functions required of it by the constitution, bylaws, and annual meeting and shall have all powers of the national meeting.except those of amending the constitution and bylaws and any others expressly reserved to the annual meeting. The board shall meet at least once between annual meetings.
Section 5. The executive committee shall consist of all officers specified in Article III, Section 1 plus the immediate past president. It shall exercise those powers delegated to it by the constitution, bylaws, annual meeting, and board of directors, and it shall have power to make emergency or urgent decisions between annual meetings and meetings of the board of directors.
Section 6. The president shall be chairman of the board of directors and of the executive committee.
Section 7. Administrative heads appointed by the president shall include Awards Chairman, Director of Research, Placement Bureau Director, Director of Public Relations, Convention Program Chairman, and such other administrative heads the president deems desirable and warranted. No more than seven of these shall be voting members of the board of directors.
Section 8. Administrative heads appointed by the executive committee shall include the Editor of the official periodical, Editor of the membership directory, Curator of the Archives, and such other administrative heads deemed appropriate by majority vote of the executive committee.
Section 9. Administrative heads appointed by the vice-president for district affairs are the district chairman, subject to approval by the executive committee.
Section 10. The president is empowered to appoint standing or temporary committees, but not beyond the expiration of his term of office. Duties of these committees shall be outlined or limited by the president.
Section 11. Long-term appointments of administrative heads, committees, commissions, and similar bodies may be made by majority vote of the executive committee.

Article V - Finance

Section 1. The board of directors shall be responsible for overall budgeting. All expenditures shall be subject to approval by the executive director.
Section 2. Each active and associate member shall pay dues as established in the bylaws.

Article VI - Amendments

Section 1. Any member may propose an amendment to the constitution by submitting it in writing to the executive director.
Section 2. Amendments to be considered by the annual meeting shall be submitted at least sixty days before that meeting. The executive director shall distribute them by mail to all active members at least thirty days before the meeting. A two-thirds majority vote of active members present and voting shall be required to amend any part of the constitution.

Section 3. Amendments may be ratified by mail between annual meetings if such urgency is certified by majority vote of the executive committee. In this event, a mail ballot shall be distributed to each active member. Ballots shall be counted thirty days after mailing to the executive director. Two-thirds of those voting shall be required for ratification of any such amendment.

Section 4. Notice of ratified amendments shall be published in the Newsletter.

BYLAWS

Bylaw I - Member Classification

Section 1. To be classified an active or associate member, the individual must have fully paid his dues for the current fiscal year.
Section 2 Only active members may vote, hold office, or be administrative heads.

Bylaw II - Finance

Section 1. Dues for active and associate members shall be $10 per year.
Section 2. The fiscal year shall begin July 1 and close June 30. Bills for membership dues shall be mailed in March or early April.
Section 3. No person shall be kept on the mailing list longer than four months after his membership lapses.
Section 4. Methods of raising revenue, other than annual dues, must be approved in advance by the executive committee.

Bylaw III - Publications

Section 1. The board of directors shall establish such publications it deems advisable to further the interests of the organization and accomplish its purposes.
Section 2. The official periodical shall be the College Press Review.
Section 3. The executive director shall edit and publish a newsletter between issues of the College Press Review.

Bylaw IV - Archives

Section 1. The Archives of the Student Press in America shall be an official function of this organization. The archives shall be maintained by a Curator, appointed by the executive committee for terms of office determined by that committee.

Bylaw V - Placement Bureau

Section 1. A Placement Bureau shall be an official function of this organization, administrated by the Placement Bureau Director.

Bylaw VI - Membership Directory

Section 1. A membership directory shall be published periodically, as authorized by the board of directors.

Bylaw VII - Directory of Student Press

Section 1. A Directory of the College Student Press in America shall be compiled and published as agreed with directory publisher, provided that expenses of compiling shall not exceed royalties from the publisher.

Bylaw VIII - Awards

Section 1. An Awards Committee each year shall select one or more members for a Distinguished Adviser Award to be presented at the annual convention.
Section 2. Persons outside the advising field may be selected to receive Distinguished Service Award for enduring contributions to college student publications. This award is to be made only when deemed appropriate.
Section 3. All awards shall be subject to approval by the president and executive director.

Bylaw IX - Duties of Officers

Section 1. The president shall preside at all meetings of the organization, board of directors, and executive committee. As chief executive, he shall supervise the work and activities of the organization and shall initiate such measures as he deems advisable for the welfare of the organization. He shall serve until his successor takes office. Other duties are specified in Article IV, Sections 6,7, and 10 and Bylaw VIII, Section 3.
Section 2. The vice-president shall be an administrative assistant to the president and perform such duties as mutually agreed with the president. Such duties may include heading a short-term project, and chairing an ad hoc committee.
Section 3. The vice-president for district affairs is responsible for selecting and appointing district chairmen, subject to approval by the executive committee; maintaining a flow of information to district chairmen; receiving feedback from district chairmen and channeling it to the appropriate officers and administrative heads for use in increasing effectiveness of the organization; promoting membership throughout the United States; fostering district and state meetings, workshops, and other activities; and generally overseeing a program of effective functions on the district and state levels.
Section 4. The executive director shall perform the duties specified in Article III, Sections 6,7, and 10; Article VI, Section 2,3, and 4; Bylaw II, Section 3; Bylaw III, Section 3; and Bylaw VIII, Section 3.
Section 5. The immediate past president shall serve on the executive committee and board of directors, and as a special adviser to the president.

Bylaw X - Duties of Administrative Heads

Section 1. District chairmen shall promote memberships, plan and coordinate appropriate services and events such as meetings, workshops, and newsletters, and appoint state chairmen and coordinate their activities within their districts. District chairmen shall act as liaison between members and the board of directors and shall offer guidance and counsel to officers and other administrative heads in developing and maintaining organizational policies.
Section 2. Editor of the College Press Review, operating withing his budget, shall publish three issues of the periodical each year. He is in charge of soliciting contributions, selecting and editing them, handling all relations with the printer, and distributing the magazine. He shall maintain files of the publication and other records appropriate for his position.
Section 3. Curator of the Archives shall perform duties specified in Bylaw IV, Section 1, under policy established by the board of directors.
Section 4. Editor of membership directory shall gather biographical sketches and photos voluntarily submitted by members and edit them into a publication issued approximately once every two years.
Section 5. Director of Research shall coordinate research efforts of NCCPA members in the area of the college student press. He shall determine major issues that should be researched and propose these through appropriate channels. As feasible, he shall conduct such research he deems appropriate and encourage other agencies to conduct research appropriate to them.
Section 6. Placement Bureau Director shall operate the placement bureau in accordance with policy established or approved by the board of directors. He shall collect user fees and maintain his own account. He shall submit reports periodically, voluntarily and as requested to the executive committee and an annual report to the annual meeting.
Section 7. Convention Program Chairman shall be responsible for all arrangements for the annual convention, including topics, and speakers and panelists for them; meeting, hospitality and exhibit rooms; luncheons; equipment; and other arrangements attendant to the convention.
Section 8. Awards Chairman shall establish the mechanism for selecting award recipients, appoint a representative nationwide committee, and make final decisions on award winners, subject to Bylaw VIII.
Section 9. Liaison with other Press Associations shall maintain NCCPA's contact with other national, regional, and state professional collegiate, scholastic press associations and shall offer guidance and counsel about these associations to the officers and other administrative heads.
Section 10. Director of Public Relations shall be responsible for formulating, gaining approval for, and executing a comprehensive public relations program to maintain and advance the position of NCCPA among college and university administrators, publications advisers, publications editors, professional journalists, and others interested or involved in college student publications. He shall use all appropriate media and call upon skilled members to execute the program. All plans and expenditures are to be personally approved by the president.
Section 11. Other administrative heads or committees that may be appropriate from time to time include Business Manager or Advertising Manager of Publications, and Directors for Two-Year Colleges, High School Relations, and Publications.

Bylaw XI - Amendments

Section 1. Any member may propose an amendment to the bylaws by submitting it in writing to the executive director.
Section 2. Amendments to be considered at the annual meeting shall be submitted at least sixty days before that meeting and shall be distributed by the executive director to all active members at least thirty days before the meeting. A majority vote of active members present and voting shall be required to amend any bylaw.
Section 3. Amendments may be ratified by mail between annual meetings if certified appropriate by the executive committee. In this event, a mail ballot shall be distributed to each active member. Ballots shall be counted thirty days after mailing by the executive director. A majority vote of those voting shall be required for ratification of any such amendment.
Section 4. Notice of ratified amendments shall be published in the Newsletter.

Bylaw XII - Parliamentary Authority

Section 1. Robert's Rules of Order (Revised) shall be the parliamentary authority for all matters of procedure not specifically covered by the Constitution and Bylaws of this organization or by special rules or procedures adopted by this organization.

GUIDELINES

Junior College Journalism Association
Association for Education in Journalism

REPORT ON THE JOINT COMMITTE ON STANDARDS AND EVALUATIONS FOR TRANSFER OF JUNIOR COLLEGE JOURNALISM CREDITS

This report represents several years of effort by many people, both from the senior institutions represented by the AEJ, ASJSA, AASDJ and ACEJ and from the member institutions of the Junior College Journalism Association.

STATEMENT OF OBJECTIVES

This proposal for evaluation of junior college journalism courses has been undertaken by the Junior College Journalism Association (JCJA) in cooperation with the Association for Education in Journalism (AEJ) and with the assistance of many interested associations, including the American Society for Journalism School Administrators (ASJSA), the American Society of Newspapers Editors (ASNE) and others. Its purpose is to raise the standards of junior college journalism where mutually beneficial and to make it possible for senior institutions to accept those journalism units proposed for transfer from community college journalism programs.

Heretofore, many four-year college journalism program administrators have been adverse to accepting community college journalism units toward the journalism degree, fearing inferior journalism instruction at that level.

These guidelines include an informal evaluation plan whereby community college journalism programs can secure assistance in meeting the desired standards. It is JCJA's belief that the four-year journalism administrators, so assured, will be more willing to accept transfer journalism units.

At the same time, by establishing guidelines for adequate instruction, curriculum and resources, these guidelines will strengthen community college journalism programs, a goal which may be conveyed to junior college administrators and assist journalism teachers in their planning.

Thus, the major objectives of this program are:

a. to foster high standards of junior college journalism education;
b. to encourage equitable transfer of junior college journalism credits;
c. to enhance the general compatibility of junior and four-year colleges in journalism education.

These guidelines encompass:

a. junior college journalism programs and objectives;
b. courses and their content;
c. instructor qualifications;
d. instructional facilities.

CONSULTATION

This evaluation service, which will be by invitation of the junior college administration only, and at minimal or no cost, promises great returns to the transfering student. The new and fledgling as well as the established program can profit from the input received as a result of these communications.

The advisory group, preferably to be composed of a representative of a two-year journalism program, a representative of a four-year journalism program and a professional media representative, might be considered as an advisory board or council to the junior college journalism program.

It should be stressed that the consulting (evaluation) standards are based on qualitative performance, not on the size of the program.

A school interested in the evaluation services would contact the JCJA Executive Secretary who would assist the junior college administration in making the necessary arrangements. To minimize or eliminate costs, members of the advisory group must be from regional school and media. (Importantly, the faculty of the program being visited retains the right, working through the administration of that college, to reject any member of the evaluation group.)

The consulting process would involve state or regional two and four-year journalism organizations where they exist and where they choose to participate.

The report of the evaluation would go only to the junior college administrator and to the journalism staff of the junior college.

JCJA recognizes state or regional certification where it now exists. A program of this type is now being considered in the California junior-senior college system and excellent cooperation (with a five-year pilot plan underway) exists in Texas between the two and four-year journalism programs.

States or regions would be encouraged to establish organizations in order to better determine regional considerations and conditions. These state and regional standards also would be considered by the evaluation consultants.

INSTRUCTION

Basic to quality junior college journalism instruction are certain standards for those teaching the courses. None of these listed standards are retroactive.

JCJA's basic guidelines are: (a) the instructor should have the masters degree, with the M.A. in the field of journalism/communications being considered ideal; (b) as a minimum standard, if the instructor's M.A. is not in journalism/communications, he should have 18 hours of college journalism course work OR compensatory professional experience in the journalism profession OR teaching experience in journalism OR an equitable combination of the above; (c) with these minimal standards, the instructor is encouraged to secure professional experience in the media in the career field in which he instructs and also to continue his education through additional course work. The instructor is encouraged to gain the equivalent of a minimum of six months of full-time paid employment in the professional media.

WORKLOAD

Establishment of the workload of the junior college journalism faculty member should be made with full consideration of publication sponsorship duties.

Advisership to any regularly-issued publication should be equated in terms of released time from teaching. Size and frequency of publication should determine the number of released credit hours; but even for the small, less frequent publication, the minimum released time should be three semester hours or the equivalent in quarter hours. The total workload of the junior college journalism faculty member should not exceed the prevailing average teaching load among teachers in other disciplines.

RANGE OF COURSES

The junior college seeking to transfer its journalism courses toward the journalism major and senior institution should seek to establish strong standards for the courses offered.

The range of courses that are recommended for transfer to senior colleges toward the required journalism curriculum may represent thirty-three percent of the sequence of journalism courses required by the senior institution for the journalism major, or 12 transferable credit hours (or the equivalent in quarter hours), whichever is greater.

The 12 transferable credit hours may be selected from the following introductory mass communications (survey course), reporting I, reporting II, basic editing, photojournalism, basic advertising, introduction to public relations, supervised publications work, introduction to broadcasting, or other, depending upon local need, the meeting of guideline standards, and regional or state agreements.

To clarify this point, this list of courses is intended only to identify those that might be taught in the junior college. This does not commit the four-year institutions to accept all of these courses on transfer. Any transfer of credit would be worked out by the several two-year and four-year institutions. Those statements are intended to be guidelines only in this working paper.

In all of the courses to be considered for transfer in the subject matter involved rather than as journalism elective hours, the instructor or a college faculty representative shall be present and in charge of all course contact hours.

RESOURCES

The consultants will use their own judgement in the recommendations for equipment in a junior college journalism program, considering the rate of equipment increase, the equipment base and basic references and resources available to the journalism program from other areas of the institution.

Minimum suggested guidelines include:

a. a phone in the newsroom (reporting/editing lab) for checking on story facts;
b. one typewriter per student in each laboratory or newsroom reporting situation;
c. basic references including dictionary, style book, thesaurus, campus directory, phone directory, atlas, quotation source book. These references to be located in the area of the reporting/editing lab.
d. representative newspapers for study and comparison;
e. in the event that copyreading and headline writing are offered, wire copy should be available for student use; if photography is offered, cameras and enlargers should be available for weekly use by each student enrolled;
f. basic requirements would also include a publication outlet for student produced news copy.

Submitted by the JCJA Articulation Committee
Lillian A. Lodge, Miami-Dade Jr. College
Thomas Kramer, Los Angeles Pierece College
Delbert McGuire, Colorado State University

Approved unanimously by the AEJ Executive Committe, Annual Convention, Southern Illinois University, Carbondale, Ill., August 23, 1972.

For Contributors

The COLLEGE PRESS REVIEW welcomes general essays, discussions, commentaries, case studies, and research articles on student publications and related areas. Manuscripts on high school or college journalism education, and contemporary journalistic issues also are invited. All manuscripts accepted are subject to non-substantive editing.

All contributions are evaluated by the editors and other readers. Contributors may query the editor about his interest in a possible article, but his acceptance of one can be made only upon a completed manuscript.

After you submit a manuscript to the COLLEGE PRESS REVIEW, it normally will take several months before you will know of its acceptance or rejection. Acknowledgment of receiving your manuscript usually will take about a week.

No methodological or essay restrictions exist for the acceptance of manuscripts nor are there academic qualifications for authorship. The COLLEGE PRESS REVIEW welcomes student contributors, but it is advisable that they should have their manuscripts evaluated by a faculty member before they are submitted. Acknowledgment of a faculty member who advised a student contributor should be in either a footnote or an identifying paragraph. Other acknowledgments of financial aid, special editorial assistance, etc., should be included in an identifying paragraph by all contributors.

To provide anonymity, contributors should attach a cover page with their manuscript giving their authorship, background, and institutional affiliation. The title of the manuscript should be the only other identification on the manuscript pages itself.

Two typed copies of each manuscript should be submitted to the COLLEGE PRESS REVIEW. The first copy should be typed on white bond paper, and the second one may be a carbon, Xeroxed, or another duplication form. Do not staple the manuscript. Rejected manuscripts are returned only when postage accompanies the manuscript.

Manuscripts should not exceed 2,500 words nor be less than 500 words in length. Most contributions average about a 1,500 word length. When appropriate, several illustrations should accompany the manuscript.

In preparing tables, examples, and illustrations, a separate page should be allotted for each one. Location notes about these items should be included, e.g. "Table 3 About Here," at the appropriate place in the manuscript. All figures should be drawn on white paper with black ink. The original drawings along with a duplicate copy should be sent with the manuscript.

Photographs and similar half-tone materials can be reproduced in the COLLEGE PRESS REVIEW. They should be submitted on normal paper stock with a high black and white contrast. The photograph submitted should tell a story with its cutline.

All references to monographs, articles and statistical sources must have footnotes. Footnotes are to be used only for substantive observations. They should merely enable the reader to seek the source used. Long divergences in the reference notes should be avoided.

For style usage contributors should consult such general works as A MANUAL FOR WRITERS OF TERM PAPERS, THESES AND DISSERTATIONS by Kate L. Turabian (University of Chicago Press). Generally, the COLLEGE PRESS REVIEW uses the informal "down" style.

college press review

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APPLICATION TO RECEIVE NCCPA PLACEMENT BUREAU LISTINGS

Name _____

Address _____

_____

The Placement Bureau sends listings of openings for student publications advisers and journalism teachers to its registrants. When requested, it sends registrant's data sheets to inquiring colleges and universities on a confidential basis. The institutions then can contact persons in whom they are interested.

Fee for Placement Bureau is $3 for NCCPA members and $6 for all other persons.

To register, send this form and a complete resume or data sheet with your fee payment to the Placement Bureau Director.

____I am an NCCPA member and am enclosing a check or money order for $3.00.

____I am not an NCCPA member and am enclosing a check or money order for $6.00

Mail to Peggy Whitt, Director
NCCPA Placement Bureau
Northern Oklahoma College
Tonkawa, Oklahoma 74653