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Change?

How do you change the format of your publication without losing your readers, your students or your mind?
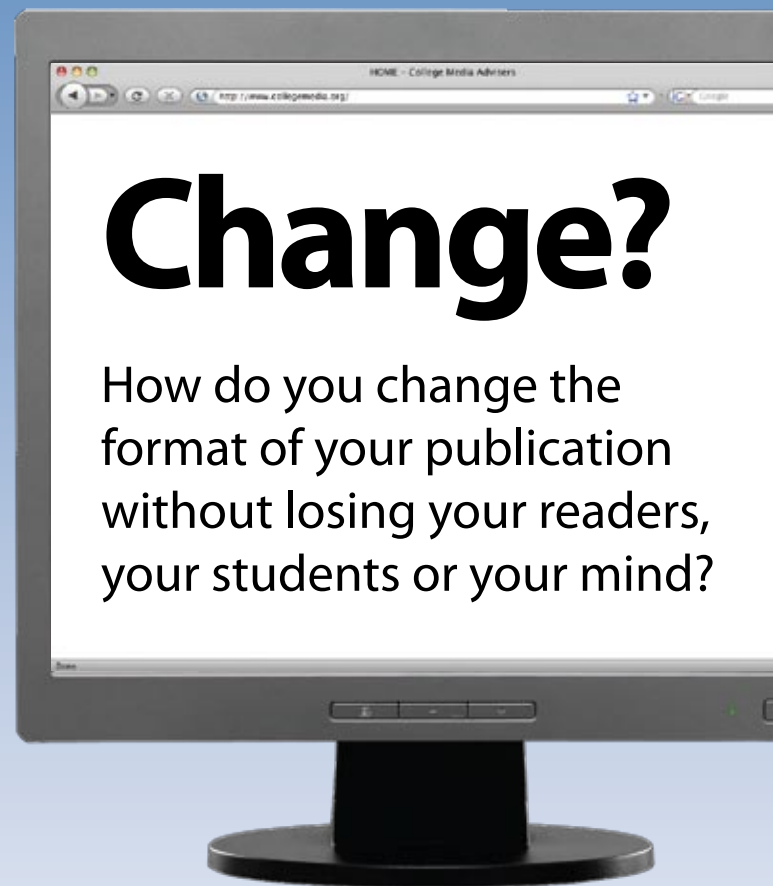
INK STAINS ARE SO LAST CENTURY

Read about the challenges faced when papers lose the paper and go online only

ALSO>>

Going Weekly Without Going Weak

Check out these tips and techniques to ensure a successful transition

Seismic Shift

Read an editor's account of changing formats under challenging conditions.

↻ Editor's Corner

In the spring quarter of 1971 at Valdosta State College, my Spanish 101 class spent several afternoons fumbling with the basics while we sat outside under the tall palms that dot that picturesque campus. For several weeks, bomb threats at the same time and day of our class and, oddly enough, only for our building, had forced us outdoors. The series of threats had immediately followed the expulsion from the class of a student who often monopolized discussions with questions relating to a pending trip to Guatemala — one can only guess his purpose — but I don't recall anyone being alarmed by the evacuations or that there was much discussion about cause and effect. No arrests were ever made, and we took the whole thing as a lark.

I wouldn't anymore. As this issue of the magazine takes shape, classes have resumed at Northern Illinois University, where a couple of weeks earlier a former grad student fatally shot five students and wounded 15 more before killing himself.

Sandwiched between the killing sprees at Virginia Tech last spring and at NIU, two freshman were shot by another at Delaware State University last fall in Dover, and three women were killed in a murder-suicide at Louisiana Technical College in Baton Rouge less than a week before the NIU shootings. In the meantime, there were three public school shootings.

By tragic coincidence, an advertising representative for the Northern Star student newspaper was among those killed in the NIU classroom, and another student reporter who escaped unharmed. Their presence led me to worry about what could happen if a disgruntled student with mayhem in mind focused on a student newsroom whose words or actions were the final straw that separated him (or her) from the rules by which the rest of us abide.

Our newsrooms are certainly lightning rods for reaction across campuses, as are their professional counterparts. But most newspapers long ago instituted security measures as tight as Dick's hatband that controlled outside access to their operations. Most college newsrooms, ours included, are so accessible to the public that they might as well be located on the university commons.

Jeff Ferrell, a criminal justice professor at my university and the co-editor and founder of "Crime, Media, Culture," a cross-disciplinary journal, contends that the types of security that would make college campuses perfectly safe would "destroy the whole notion of open education." "What trade-offs are we willing to make?" asks Ferrell. "I don't think we can or want to make them publicly safe."

One thing's for sure, that the college campus is a ripe target for anyone bent on retribution. Our universities may not be citadels, but they have long been, and thankfully so, bastions of tolerance where eccentricity has been celebrated, not scrutinized. But the college experience can also mean that people who don't fit into a groove can quickly feel and become isolated, at least socially, from the swirls of people around them. And the isolation can sometimes lead to alienation.

The best bet to combat the recent horrific developments we've seen on other campuses, says Ferrell, is through student life procedures that can effectively identify, address, and, hopefully, resolve the psychological, emotional or social problems among its community members.

"The single greatest deterrent is campus life procedures, which address the alienation of individuals in a large group," Ferrell says. "The more intimate the relationships, the stronger the social bonds, which are the greatest preventative."

Since 2000, there have been approximately 25 primary school shootings, and at least six on post-secondary campuses. That's six out of approximately 7,000 in the U.S. More graphically, the death toll on those higher ed campuses is 47, with nearly that many wounded. So, do we figure the odds remain in our favor? Or do we try to erect citadels? Or can we find a balance that observes the traditional freedoms of college life but doesn't ignore the ugly downside to those freedoms?

This past fall, our campus radio station was shut down and its staff evacuated after the tone of a crank caller's complaints about the station's music format escalated somehow to the point where there was concern he was coming to the station to confront the staff. Maybe nothing would have happened, although the scenario is certainly over the top for complaints about the sounds of music, and at another point in time the reaction by the station manager and police might have been viewed as an over-reaction itself. Not now.

↻ Robert Bohler, Editor

college media REVIEW

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How to Change Your Publication Without
by Kelley Callaway

CMR Spring 2008

It's all changing. The landscape of college news media hardly resembles what it was even five years ago. Many college programs are finding their ad revenues dropping. Many college administrators are pressuring advisors to find cheaper ways to maintain the status quo. And the industry is encouraging us all to move forward online. In the meantime, some newspapers are converting from tabloid to broadsheet, or from broadsheet to tab. Other schools are increasing the frequency of their publication, and some are even moving to an online-only service. So how do we do we make these changes without losing the identity of our programs, the loyalty of our readers or what's left of our minds?

GETTING ON BOARD

An infinite number of factors must be considered by any program before making any kind of major format change. But the number one consideration any program must consider to successfully switch the format of its publication is also the most difficult obstacle to overcome. Everybody, with the capital "E" must be on board with it.

Whether the change is for economic reasons or to stay abreast of professional trends, everyone concerned needs to buy into the concept, and that means starting with the current staff. Most likely, changes will be made at the beginning of an academic year, but discussions should begin at least six months prior to the switch, so the current leadership is the key to success. Current managers need to accept and champion the change. Otherwise, they will potentially create an environment that opposes the change. And even though they will graduate, that attitude will not. Once created, that environment is almost impossible to change.

To kickstart such a major transition, advisers should consider forming a committee with the current leaders and then some of the students will likely be in key leadership positions in the coming year. This committee should explore the conversion and any other options that might be available. If there's consideration to discontinue a publication because of financial reasons or a lack of support, that consideration ought to include a look at integrating it into another publication.

The purpose of these committees can be served by broadening the membership to include advisors and other administrators with an interest in student media into the committee. People outside of the student media program could add some wonderful insights, and they might come up with some creative ideas. And because they are out of the office, these members are less likely to just be convinced by the student staffers, who bring a short-term experience into the discussion, that one option is better than another. They might be the voice of reason.

Once the changes have been proposed, the focus can shift to whether or not that change is what is best in the long run for the program and the institution. Of course look at the benefits the change might generate, but also consider what will be lost.

EXPLORING YOUR OPTIONS

At Georgia Southern University, the general interest magazine had been declining in quality for years, and students were no longer interested in reading it, let alone producing it. The advertising department could barely sell ads in the monthly editions, and frustrations were high. But instead of dropping the publication, the student media staff decided to convert it to the weekend edition of the daily newspaper that is heavy on A&E, weekend sports advances and little emphasis on hard news. Granted, some aspects of the magazine were lost, but the publication wasn't. And the upshot is that the history of the news medium was preserved, always a major consideration when determining the fate of entrenched publications, rather than taking the path of least economic interest and toeing the bottom line.

In the case of switching from a yearbook to a magazine, or even just dropping the yearbook, the benefits might seem great. Yearbooks cost a lot, and by not producing one, that money can be absorbed in the budget for other projects. But while the benefits seem great, what is lost is great, too. The historical impact of the book, the chronicle of student life in a bound edition, and the presence of class photos are all lost

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when the yearbook takes on a new form or ceases publication. These losses might be worth the benefit, but make sure the committee thoroughly discusses as many ramifications as can be foreseen.

And make sure the students agree with any decision made. If possible, let the students on the committee make the ultimate decision. This might not always be an option, but they will feel much more invested in the conversion process, much more willing to lead the charge if they have left their mark on the process and the decision-making.

While advisers often try to keep the editorial side of a publication insulated from the problems facing the business side, staff members need to be as fully informed about all aspects of the pending changes as possible. The news side is trusted to gather as much information as possible with any story that's covered, it's trusted to filter through the facts and differing opinions to come to a reasonable conclusion. So should the staff as a whole should be trusted to look at the overall situation and assess it fairly.

All the editorial decisions aside, the financial ramifications do have to be considered. How will the proposed change affect ad revenue? And why? It's important to predict what the publications finances will look like a year after the switch. If it's a switch from broadsheet to tabloid, then printing costs should go down. Will your ad revenue go up? If publishing more frequently, will advertisers support the additional expense? In most cases, the advertisers need to be on board almost as much as you must have your students. Advertisers can be a fickle lot, and sometimes they aren't the first people to try something new. And the proposed changes ought to be market

to advertisers in a way that they don't feel abandoned or confused.

As important as the students and advertisers are, whatever change you make to your publication is for nothing if no one is reading it. In forecasting the impact on readers, students, faculty, and staff on campus are the most immediate consideration, but alumni who either read the local publication in printed form or turn to it online should also be taken into account. When the Web site at Georgia Southern was updated to a newier, flashier version, the old links to the yearbook archives were broken, and the staff placed the archive migration last on the list of things to do … that is, until the calls from Alumni Relations started rolling in. Former students really missed having access to the old files, and the university discovered an audience they didn't know they had. And it's worth the time to consider how loyal community readers and parents — don't forget them! — ought to be taken into account in terms of preserving services the might stand to lose.

STAFFING CONCERNS

The committee must also consider the possibility of major internal changes at the publication in terms of staffing. If converting from a print publication to an online only version, job descriptions and the decision-making processes may also need to be revamped. In the case of converting from print to Web or increasing the Web presence, a whole new group of necessary skill sets emerge. No longer are Photoshop, InDesign or Quark the sole coins of the realm. Now, it's also Java, and HTML and content management skills that are also required. Will it be necessary to hire additional staff? And where will they come

from? And who's going to train them? Will there still be a place for the "old school" designers, or will positions need to be eliminated? Or will they be simply redefined?

When Georgia Southern incorporated the magazine into the daily newspaper schedule, the magazine editor's position became confused. In the old system, the magazine staff had final say over the entire publication and a smaller staff. With the new structure, the magazine needed more production help, and a chain of command had to be established with the newspaper that it was now a part of. The magazine editor's job became obsolete once the publications converged, and that job eventually was reduced a section editor's position that answered to the editor in chief of the newspaper. Better to anticipate these moves in hopes of a smoother transition rather than waiting for them to materialize and then having to scramble to address them.

MARKETING THE CHANGE

And switching the size, frequency or format of the publication almost always requires a significant redesign, if not a purely new design. And it needs to be planned months advance of its launch. Once it's ready, it ought to be promoted before it's presented to the public. If it's a change in publication frequency, alert your audience. If a website's being redesigned, the new look can be teased, and changes in flags or logos can head strong marketing campaign.

When the twice-weekly *George-Anne* at Georgia Southern transitioned to a thrice-weekly schedule, the staff created an ad and subsequent t-shirts to promote the change. The shirts said "We're doing it three times a week ... and boy, are we tired." Full page ads ran up until the first week of the new schedule, and the shirts became collectors' items. The publicity campaigns can help create excitement for the new product and build reader interest to achieve the proper justice for the makeover or new launch.

And it's vital to alert other departments on campus that may be affected by the transitions, starting with the archives li-brarians. Most likely they are archiving the efforts of the student media, and they need to know ahead of time whatever changes the staff has made so they can adjust their systems accordingly.

FOLLOWING UP

Once the new format is launched, it's time to start gauging not only readership's reaction to the new product but also the staff's. How are they accepting the new format? Is staffing sufficient? Or are more or fewer positions necessary? What previously unforeseen problems have arisen? After converging the magazine with the newspaper at Georgia Southern, the already poor communication between the two publications became a bigger problem. They were still considering themselves two different staffs, and it didn't help that they had two different offices. To combat some of these issues, the editors decided to move the magazine staff into the long-time newsroom. While this didn't solve all the problems, it did establish that they were one team with one focus, and it opened up the possibility of better communication.

As for the financial end, it's as important as ever to continue comparing current revenues with projections and with the previous year's take. Follow up with other departments affected by the news media, particularly the institution's marketing department and alumni relations. And it's a good idea to consider conducting a campus-wide survey to see how the new and (hopefully) improved publication is being received.

Change is hard. No matter how much preparation has gone into the changes, it's unlikely every scenario will have been considered. But if there's a consensus among staff members, unforeseen issues can be dealt with. A drop in revenue or too many staffers in the newsroom can be dealt with; poor attitudes and a grumbling spirit are much harder to overcome. And while the bottom line and keeping up with professional trends are important, another bottom line is that serving the students on staff and readers is much more valuable. ◡

Kelley Callaway

is the interim Coordinator of Student Media at Georgia Southern University, where as a student she was editor in chief of *The George-Anne* newspaper she now advises. She previously advised student media at Methodist College (now University). She is managing editor for *College Media Review*.

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THINGS TO CONSIDER

BEFORE THE SWITCH

1. What unique purpose does the publication serve?
2. Why are you changing the format?
   a. Is it just a financial decision?
      i. Do you have other options?
   b. Are you following a trend?
      i. Is that trend worth following?
      ii. How long has it been deemed a trend?
      iii. Who deems it a trend?
   c. Will it better serve your public?
   d. Will you lose a type of reader?
   e. Will you gain a type of reader?
3. How will your staffing need to change?
   a. New editors?
   b. New advisers?
   c. What happens to current positions?
   d. Will you be spending more on positions for the new publication than you did for the first one?
4. How will the switch affect your advertising base?
   a. Will prices go up?
   b. Will prices seem to go up?
   c. How do those prices compare to your competition?
   d. Will advertisers feel abandoned or confused?
   e. Make a projection for your budget.
5. What other changes might be able to be implemented at the same time?
6. How will they affect the other areas of your operation?
   a. New letterhead
   b. New logos
   c. New business cards
   d. Will the cost be worth it?

BUY INTO IT

1. Students must buy into the process.
2. Administrators must buy into the process.
3. If appropriate, market the change.

FOLLOW UP

1. Keep up with the change
   a. Routinely ask the staff how the change is affecting them.
   b. Watch the budget.
   c. Check with other campus departments.
   d. Consider a campus-wide survey.

Going Weekly Without Going Weak

By Dan Williams

Critic editor Mary Wheeler was scared.

Things didn't look good for the second issue of spring 2007. Production night was two days away, and stories weren't materializing. Photos? What photos?

A week after struggling to put out the first eight-page issue of the semester, her tiny staff was being asked to do it all over again.

"I didn't think we could fill it up," Wheeler recalls.

She made her decision: abandon the weekly schedule.

Wheeler had turned the biweekly tabloid into a weekly the previous semester and won praise at Lyndon State College, a liberal arts school of 1,400 in northeastern Vermont.   She instituted a crisp, professional design, used color whenever she could, and put talented people in charge of the opinion pages and photos. She sold ads to keep the budget wolves at bay. It was a big semester for news, too, with a murder-suicide in town, a hazing scandal, and a student government teetering on collapse.

Spring semester saw her staff shrink from 10 to five. Two classes that supplied students and stories to the newspaper had lower enrollment. Wheeler lost two designers and took over all layout duties. Her photo editor gone, Wheeler tried to shoot events. She was stretched too thin. Her grades were slipping. Nobody seemed to care how often the paper appeared. The weekly experiment looked doomed, and Wheeler was sad.

"People were expecting (a weekly paper)," she said. "I didn't want people to be disappointed."

Then Wheeler and managing editor Keith Whitcomb did a little math: Putting out an eight-page paper once every two weeks is the same work as putting out a four-pager every week.

"It was one of those epiphanies of the obvious," said Whitcomb, who succeeded Wheeler as editor last fall. "We could just print four pages. It was one of those smack-your-head moments."

The Feb. 2, 2007, issue was indeed four pages and nothing to brag about, but it pushed Wheeler and the staff over the hump. They developed strategies for filling the gaping news hole and never needed to produce another baby *Critic*.

"The response from students and faculty was a big motivation for me to keep it weekly," Wheeler said. "There is that pressure to put out a paper every week. You don't want to go weekly and say, 'Sorry, we want to go back to biweekly.'"

And Whitcomb stuck to the new regimen when he took over.

"I thought to be a successful editor, I had to," he said. "Mary had set the bar very high for me. Bi-weekly would have been a failure." ⟳

Dan Williams

is assistant professor of journalism and English at Lyndon State College in Lyndonville, Vt., where he advises the student newspaper, *The Critic*. Williams began teaching four years ago after a career in print and broadcast journalism that included stints with CNN, Radio Free Europe/Radio Liberty, and United Press International.

Filling the Gaping Hole

If you want to change from a monthly to a biweekly, or from a biweekly to a weekly, you'll have to find ways to fill that doubled news hole.

Tip 1: Link the newspaper to one or more journalism classes. At Lyndon State College, *Critic* staffers take an upper-level, three-credit class that produces the newspaper. Students in a lower-level reporting class supply many of the stories.

Tip 2: Ease in. When *The Critic* changed in fall '06, editor Mary Wheeler spent three weeks on the first issue and two weeks on the second before jumping into a weekly routine. "If we could put out two good papers, we'd think we were up to the challenge," she said.

Tip 3: Pictures are worth thousands of words. Almost every story is worth a photo. A series of good shots can fill a page as a photo spread. Photos add interest – and reduce the amount of space the writers have to fill.

Tip 4: Create heat. Reporting on controversial topics prompts letters to the editor and provides natural follow-up opportunities. *The Critic* received a huge response – good and bad – from a sex-advice column that started in fall 2007.

Tip 5: Publish regular features. Your college probably has artists who can draw weekly cartoon series, and creative writers who can sustain opinion columns. A police blotter will grab the readers' interest. An events calendar is a helpful public service. *The Critic* offers a weekly puzzle page, weather forecast, and ski and snow report.

Tip 6: Network with your rivals. Talk to colleges in your area and arrange to share stories. UWIRE is a free service that connects you to hundreds of college media outlets around the country. Your reporters can upload their stories to UWIRE, too.

Tip 7: Ads. Sell them. If you cannot sell them, consider offering free space to groups at your school. Consider it a public service – one that also serves you by filling the gaping news hole.

Organizational Tips

Keith Whitcomb took over in Fall 2007 as editor of the Lyndon State College *Critic*, and he played a major role in its transition from biweekly to weekly publication. He offers these suggestions for getting the most from a staff with modest numbers, talent or both:

1. **Meet** twice a week rather than once on production night. Use the first meeting to check story status and make reporting and photography assignments for next week's issue; focus on production at the second meeting.

2. **Teach** the design software to the entire staff. Everyone lays out a page; veterans help newer staffers until they find their legs.

3. **Route** stories through a managing editor and abandon all but the most essential section editor positions Unless you have plenty of bodies, an eight-page paper needs a sports editor, but how essential is an entertainment editor or a campus news editor?

4. **Delegate.** Whitcomb appointed a business manager to sell ads, a duty the previous editor handled. He spread distribution responsibilities around.

5. **Recruit.** A club fair at the start of the semester can be a good source of volunteer writers and photographers.

Seismic Shift

When Georgia Southern University student media coordinator Kelley Callaway took over the job mid-year, there was already movement toward changing the format of the newspaper. Here's opinions editor Zac Case's account of how things went downhill (with a happy ending).

When *The George-Anne* newspaper at Georgia Southern University shifted from a broadsheet to a tabloid format, it was a seismic shift. The change of format was triggered partly because of the emergence of two competing commercial tabloids that were cutting into our advertisement base by selling their ads at half our costs, and advertisers were becoming increasingly skeptical about buying advertising in our paper, even though we are the official student newspaper. Also contributing to the change in formats was the university's move two years ago to run a transit system around our expanding campus, so a smaller-sized newspaper made sense for readers on the buses.

But the change-to-tabloid movement was initiated by two key figures who were not around to guide the transition. The adviser who had planted the idea in the staff's collective heads, Bill Neville, retired and therefore wasn't around any more when the staff decided to follow his advice. And, subsequently, the executive editor of the publication, who made the choice to go smaller, never followed through on any of the major ideas and left the newspaper shortly after the change was made.

After the business side of the paper had been discussing the possibility for a few months, the new editor had decided to try the format for the summer publication schedule. But he failed to follow through with the advice of the paper's advisers, and he tried to institute the change on his own, leaving the staff out of many of the decisions. When the majority of us returned in the fall, we felt alienated from the process and disillusioned with the new format and look. Nevertheless, the change was upon us and we had to do the best that we could.

Despite constant advice to plan the redesign of the paper, the editor failed to commit to the process. Looking back, it's obvious to us that a broadsheet layout cannot work effectively in a tabloid format. But since the editor had no other plan, we designed as usual, just on a smaller scale. And, of course, it looked dreadful.

On top of design problems, the various section editors were having difficulties with packaging their stories. Now, we had to instruct our staffers to write and cover stories differently. Stories must be informative, but to the point, in a much shorter fashion than they were used to. Our copy editors had to amend articles to fit the new decree. Moreover, we didn't see this problem coming, so we weren't prepared to teach our staffers how to deal with the change. So, all of the adjustments to stories were being made during layout nights. It was chaotic.

Then, as the staff began to get a handle on the transition, the executive editor left for undisclosed reasons. Now, we found ourselves with a new editor who had no reason to support the tabloid format, a staff who was still trying to grasp the change, and a student body who was confused about what their paper was doing.

However, while all these situations were being blamed on the new format, few seemed to realize it was the lack of planning and initiation by the former editor that caused most of our headaches. The advertising division had taken the time to plan out the new look of the paper, which enabled the ads staff to make the changes swiftly and effectively. The financial aspect of the paper suffered nothing with the switch in format. The advertising staffers very carefully planned out new ad sizes, met often about what the switch would mean for their sales pitches and worked on marketing the change. No one else fared as well.

In retrospect, it is painfully obvious that the lack of preparation and communication made our foundation too weak for an adjustment of this scale. When we look at how easily the advertising staff transitioned, we realize that planning ahead of time, like they had, would have helped us tremendously. However, perseverance is a key attribute to have in any task. And although we could have avoided many of our obstacles, getting through them is the next best thing.

So, after a semester of almost utter chaos, we finally found our footing and started following the advice the previous editor had ignored, the planning and the communication it takes to do that. As for our redesign, we finally started to realize how our newspaper was supposed to look and feel. Of course, a majority of our change occurred after we hired a new editor for our weekend magazine, which was also in need of a new design. The magazine editor did such a great job with his revamp of the aging publication that it raised the bar and challenged the staff to meet these expectations with *The George-Anne.* Key in the end was coming up with a vision for the newspaper and then sharing that vision with the entire staff. Once everyone got involved in the process, it was much easier for us to create a cohesive look for the publication.

Of course, experience is a helpful friend to any endeavor. And because we publish our newspaper four times a week, it allowed us to quickly see our mistakes and make the changes appropriately. The more we listened to the daily and weekly critiques from our advisers, the more focused the design and writing became.

Efforts of this magnitude can be troublesome, but institutions shouldn't shy away from great opportunities that could have tremendous positive effects on their publications immediately and for years to come.

The number one thing we learned was that everyone needed to have been on board and in on the planning. It would have helped us support the original editor. He failed because he did not plan for the switch. But we could have helped with his shortcomings if we had been involved in the decision and the process. Planning is key when you make such an overhaul. But you also have to plan to plan.

Zac Case

is opinions editor at *The George-Anne Daily* newspaper at Georgia Southern University. He is a sophomore journalism major and worked previously as the newspaper's sports editor.
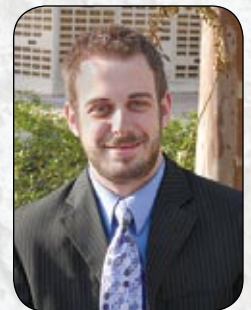
Newspapers post salary gains, experience revenue slowdown

Lillian Lodge Kopenhaver
Florida International University

Ronald E. Spielberger
University of Memphis

College and university student newspapers strive to emulate their professional counterparts in every aspect, from editorial independence to ethical considerations to coverage of their community, in this case the campus community, to financial stability and retention of staff.

The newspaper business is facing challenges and undergoing change, all of which is also reflected in the student press. Fewer papers are being printed; revenues are flat or nearly flat, and salaries are increasing. Student newspapers, though, have other challenges as well; in 2007, as a prime example, fewer editors are being paid for their work, even though salaries, generally, have had moderate gains.

METHODOLOGY

In an effort to provide continuing comprehensive data on salaries and benefit packages for students working on college and university newspapers across the United States, in the spring of 2007, 1,391 non-duplicative questionnaires were mailed to 504 active CMA adviser/members and to 887 student newspapers that did not have a CMA member listed in the 2006 Editor and Publisher Yearbook; 302 responses (22 percent) were received.

This survey replicated one sent out in the spring of 1999, using the same target audience and reported on by the authors in the Spring 2000 issue of College Media Review. Cross tabulations were run on all salient aspects to provide a full picture of staff salaries and newspaper finances and demographics.

DEMOGRAPHICS OF RESPONDENTS

Nearly half those responding (43 percent) are from four-year public colleges, and slightly fewer than one-third (31.8 percent) are from four-year private schools. Two-year public colleges account for nearly one-fourth (24.5 percent); there were two respondents from two-year private institutions.

Nearly half the colleges and universities represented (44 percent) have 1,001-7,500 students; 23.7 percent enroll 7,501-15,000, and 29 percent have 15,001 or more students. Ten schools have 1,000 or fewer enrolled.

More college or university newspapers (40.5 percent) publish weekly than any other frequency" only 14.6 percent publish daily.   Those publishing alternate weeks account for 22.9 percent, while those coming out twice a week number 7.6 percent; those three times a week, 1.7 percent, and those monthly, 11.3 percent.

Papers published weekly show the largest decline in number from 1999 figures, with 48.6 percent falling into that category at that time; those publishing alternate weeks increased from 14.8 percent. Dailies increased from 12.8 percent, while those publishing twice weekly decreased from 12.1 percent; monthlies increased from 8.9 percent.

Of those newspapers published daily, most (79.5 percent) are found at four-year public colleges; the rest are at four-year private schools. Dailies account for 27.1 percent of public college newspapers and 9.4 percent of private school newspapers.

Most of those publishing twice weekly are at four-year public colleges (73.9 percent), where they account for 13.2 percent of the papers. The rest of the twice-weekly papers are at four-year private colleges, where they number 5 percent of papers. All three-times-a-week papers are at four-year public universities; they account for 3.9 percent of the papers published there.

At four-year public colleges, 44.2 percent of papers are weeklies, while at four-year private schools, 49 percent are published every week. Weeklies comprise 23 percent of papers at two-year public institutions, a decrease from 26.5 percent in 1999. One two-year private college paper publishes weekly, and one comes out every three weeks.

Alternate week papers tend to be the predominant type of publication at two-year public colleges (41.9 percent), down slightly from 42.9 percent in 1999; 28.1 percent of four-year private school papers, a substantial increase from 12.3 percent in 1999, and 8.5 percent of four-year public college papers, a slight increase from 1999, also fall into this category.

Of all monthly papers, nearly three-fourths (73.5 percent) are found at two-year public colleges, where one-third (33.8 percent) are published monthly. Of the papers at four-year private schools, 7.3 percent are published monthly; only two four-year public institutions have monthly newspapers.

NEWSPAPER SIZE

Newspapers are transitioning more to a broadsheet format since 1999, with 43 percent reporting that size in 2007 as compared to 35.5 percent in the last survey. One paper prints a tabloid in summer and a broadsheet in fall and spring.

Four-year public colleges and universities have increase significantly their transition to printing broadsheet papers, with 60.5 percent reporting that format, an increase from 42.5 percent in 1999. At private four-year institutions, 29.2 percent are broadsheets, comparable to 1999 figures. Most two-year public college papers are tabloids (72.6 percent), a decrease from 79.6 percent in 1999, illustrating more of shift to broadsheets there, too; both two-year private college papers are broadsheets.

More newspapers (29.4 percent) average 12 pages than any other size, a slight increase from 27.7 percent in 1999. The next most common size is eight pages (27.7 percent), an increase from 23.7 percent in

1999, and then 16 pages (18.9 percent), comparable to 1999. The percentage of those publishing 24 or more pages decreased to 7.4 percent from 12.1 percent in 1999; another 12.2 percent publish 20 pages.

More broadsheet papers (37.3 percent) print eight pages than any other number; 31.7 percent have 12 pages, and 3.2 percent have 24 or more. Tabloids are typically 12 pages (27.4 percent), with 21.4 percent of schools printing 16, and 20.2 percent printing eight. Only 10.7 percent have 24 or more.

At two-year public colleges, most papers are 8 (35.2 percent) or 12 (26.8 percent) pages; 18.3 percent print 16 pages, and two schools publish 24 or more. At four-year public colleges, most are also 8 or 12 pages; one-fourth have 8 pages, and another quarter (25.8 percent) have 12; 14 percent average 20, and 10.9 percent, 24 or more. Overall, these figures represent decreases in the number of pages, which is significant. At four-year private institutions, 35.8 percent publish 12, and 25.3 percent, 8; 13.7 percent average 20, and 6.3 percent print 24 or more. Here, too, larger size papers declined from 1999. The two-year private college papers print 8-12 pages.

NEWSPAPER BUDGETS

Newspaper budgets have generally shown little growth. Fewer newspapers (45.2 percent) have budgets exceeding $50,000 annually in 2007 than in 1999 (50.6 percent). Another 38.8 percent have budgets ranging from $10,001 to $50,000, comparable to 1999. More list $10,001 to $25,000 budgets (25.4 percent) than any other category, an increase from 19.5 percent in 1999.

Fewer than one-third of all newspapers (28.1 percent) have annual budgets exceeding $100,000. This too is a decrease from 1999 when 31.9 percent had that level. Sixteen schools report budgets of more than $1 million, an increase from six schools in 1999, and nine have $750,001 to $1 million, comparable to 1999. All but one of the former are at four-year public colleges, and all but two of the latter, which are at four-year private colleges, are as well. In 1999, only one private four-year college had a budget exceeding $500,000. In this survey, five private colleges do.

Only 15.9 percent of college papers have budgets of $10,000 or less, an increase from 12.7 percent in 1999.

Fewer than one-third (28.9 percent) of four-year public college papers have annual budgets of $100,001-$500,000, a decrease from 36 percent in 1999, while 41.1 percent have less than $100,000, comparable to 1999. More than two-thirds (68.8 percent) of papers at four-year private colleges have budgets of $50,000 or less, an increase from 62.8 percent in 1999. At two-year public institutions, more than two-thirds (68.5 percent) report budgets of $25,000 or less,

TABLE 1 — Operating Budgets by Institution Type

TOTAL BUDGET	PERCENT OF TOTAL FOR ALL SCHOOLS	FOUR-YEAR PUBLIC	FOUR-YEAR PRIVATE	TWO-YEAR PUBLIC	TWO-YEAR PRIVATE
$1,000–10,000	16.1	3.9	25.0	24.7	50
$10,001–25,000	25.4	14.1	27.1	43.8	0
$25,001–50,000	13.4	9.4	16.7	15.1	50
$50,001–75,000	8.7	7.8	11.5	6.8	0
$75,001–100,000	8.4	10.9	7.3	5.5	0
$100,001–250,000	9.0	17.2	2.1	4.1	0
$250,001–500,000	6.7	11.7	5.2	0	0
$500,001–750,000	4.0	7.8	2.1	0	0
$750,001–1,000,000	3.0	6.3	1.0	0	0
$1,000,000 or more	5.4	10.9	2.1	0	0

Note: Figures represent percent of total for that type of institution.

also an increase from 66.7 percent in 1999. Both two-year private college papers have budgets below $50,000. No two-year college budget exceeds $100,001-$250,000.

Overall, operating budgets have not made great progress over the eight years since the last study. Growth has generally been flat, and taking into consideration increases in the cost of living, budgets have actually decreased. (See Table 1) In addition, all sources of funding for college newspapers, except general college funds, have decreased since the 1999 survey; these results illustrate more college and university funding and less progress toward financial independence.

Most newspapers (81.5 percent) receive funding from advertising, even though the number is down slightly from 85.2 percent in 1999. However, the amount generated by advertising has increased. More than half (52.4 percent) receive 50 percent or more from this source, up from 47.5 percent in 1999; this is interesting since it may indicate, given smaller page counts, that schools are providing less support. Only a few (8.9 percent or 22 schools) are funded totally by advertising, comparable to 1999. Nearly all of the latter, (90.0 percent) or 20 schools, are four-year public colleges, and the rest, four-year private schools. Of these 22 colleges, 14 have operating budgets of $100,001 or more, and 11 have $500,001 or more.

Of the 16 college newspapers reporting budgets of more than $1 million, four are totally supported through advertising sales. Nearly three-fourths of four-year public schools (73.6 percent) are funded 50 percent or more from advertising; this is an increase from 71.5 percent in 1999. The same is true for 41.7 percent of four-year private colleges, a decrease from 43.1 percent in 1999, and 33.8 percent of two-year institutions, a significant increase from 18.3 percent in 1999.

The next most common funding source is student activity fees; 52 percent receive these subsidies, down from 57.2 percent in 1999. Slightly more than one-third (34.2 percent) of college papers receive half or more of their funding from these fees, up from 31.1 percent in 1999. Sixteen papers are totally funded by activity fees, down one from 1999. Three are four-year public colleges, six are four-year private schools and seven are two-year public institutions. No college paper totally funded by activity fees has a budget exceeding $100,000. More than one-third (39.2 percent) of the two-year public college papers receive half or more of their funding from activity fees, a decrease from 53.1 percent in 1999. So do 30.2 percent of four-year public schools, an increase from 28.3 percent in 1999, and 37.5 percent of four-year private institutions, an increase from 22.2 percent in 1999. One two-year private college paper is funded 73 percent by student activity fees.

General college funds subsidize 37.4 percent of college newspapers, a substantial increase from 28.8 percent in 1999; 31.1 percent receive half or more of their funds from this source, an increase from 20.6

percent in 1999, and 30 papers receive their entire budget from general college funds, a significant increase from 16 papers in 1999. Of those 30 papers, 12 are at four-year private colleges, 17 at two-year public schools and one at a four-year public institution. Only one paper totally subsidized by these funds has a budget exceeding $75,000. A significant number of four-year private college papers (41.7 percent) receive half or more of their budgets from this source, an increase from one-third in 1999, as do those at 47.3 percent of two-year public colleges, a sharp increase from 32.6 percent in 1999. However, only 9.3 percent of those at four-year public institutions fall into this category, an increase from 4.7 in 1999. One two-year private college is funded 80 percent by general college funds.

Subscription sales provide funding for 12.6 percent of college newspapers, a decrease from 24.1 percent in 1999. Most of these (28.9 percent) report only 1 to 10 percent of funding from subscriptions. Another 26.3 percent list 41-50 percent of funding from this source, while 13.2 percent report 91-100 percent funding.

EDITORIAL SALARIES

A majority of student newspaper editors are paid for their work. Of all positions, both editorial and business, percentages range from a low of 15.2 percent for classified ad managers to a high of 74.4 percent for editors/editors-in chief. (See Table 2 and Table 3) However, fewer editors on all levels are paid for their work, even though salaries have generally increased for all categories.

Three-fourths of editors/editors-in chief, receive salaries, a slight decrease from 76.5 percent in 1999. Of those receiving salaries, 57.6 percent receive $500 or less per month, a decrease from 70 percent in 1999. Nineteen editors earn $1,001 or more monthly, a substantial increase from six in 1999.

Four daily editors are not paid; of the remainder, none receives less than $250 a month. More than one-third (40 percent) receive $251-$750; 32.5 percent receive $751-$1,000, and 27.5 percent, more than $1,000. At weeklies, one fourth of editors are not paid; of those paid, one fourth receive $250 or less, and 59.8 percent receive $500 or less. Six editors are paid more than $1,000, an increase from one such person in 1999.

At monthly papers, more than half the editors (58.8 percent) are not paid; of those receiving salaries, all but two earn $500 or less.

Of those editors who are paid, more than three fourths (79 percent) of those at four-year private college newspapers, more than one-third (39 percent) of those at four-year public schools, three-fourths of those at two-year colleges (75.7 percent) and both the two-year private college editors receive $500 or less a month. One-third (33.9 percent) of four-year public and 10.4 percent of four-year private college editors, as well as one two-year public school editor, are paid

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$751 or more; 13.6 percent of four-year public school editors are paid more than $1,000, as are three four-year private college editors.

However, half the two-year college editors receive no salaries; the same is true for 30.2 percent of four-year private college and 8.5 percent of four-year public institution editors.

Slightly less than two-thirds (62.9 percent) of managing/associate editors receive salaries, a decrease from 68.2 percent in 1999; of those paid, 37 percent receive $250 or less per month, a decrease from 45.4 percent in 1999. Four managing editors earn $1,001 or more, while another third (34.9 percent) earn $251-$500.

Five daily managing editors are not paid; of those paid, at dailies, slightly more than one-third (38.5 percent) are paid $101-$500 and 25.6 percent receive $751-1,001 or more. At weekly papers, one-third (34.4 percent) do not pay managing editors; of those receiving salaries, 43.8 percent are paid $250 or less, and 36.3 percent, $251-$500. Managing editors are not paid at more than two-thirds (67.6 percent) of monthly newspapers; of those who receive salaries, 54.5 percent are paid $250 or less.

Of those managing editors who are paid, 43.6 percent at four-year private colleges, as well as 40 percent of two-year public college edi-

tors, 19.4 percent of four-year public college editors and one two-year private institution editor, receive $250 or less a month. Only 17.6 percent of four-year public college editors, one editor at a four-year private institution and one at a two-year public college are paid more than $750. Four managing editors at four-year public colleges receive more than $1,000.

However, two-thirds of the two-year public college managing editors and 42.7 percent of the four-year private college managing editors receive no salaries; this percentage is much smaller at four-year public colleges and universities where only 16.3 percent are unpaid.

More than half (58.5 percent) the news editors also receive salaries, a sharp decrease from 68.6 percent in 1999. Of those paid, 46.3 percent receive $250 a month or less, a decrease from 61.9 percent in 1999, and 19.8 percent receive $501 or more, an increase from 7.7 percent in 1999. Two news editors, both at four-year public colleges, earn more than $1,000.

Nearly half the news editors in all categories receive $250 or less: 72.9 percent at four-year private schools, half at two-year public institutions and one-third at four-year public colleges. In fact, at four-year private institutions, 25 percent receive $100 or less; 31.8 percent at two-year public colleges, 9.4 percent at four-year public schools, and one two-year private college editor are also paid $100 or less a month.

At daily papers, five news editors are not paid; of those at dailies who receive salaries, 38.5 percent are paid $251-$500, and 41 percent are paid $510-$1,000. More than one-third (36.9 percent) of news editors at weekly papers are not paid; of those receiving salaries, more than one half (57.1 percent) are paid $250 or less. At monthly papers, 79.4 percent are not paid; of those receiving salaries, 71.4 percent receive $250 or less.

Nearly two-thirds (61.9 percent) of sports editors are paid salaries, a decrease from 70 percent in 1999; of those paid, half receive $250 or less a month, a sharp decrease from 64 percent in 1999, and 16.8 percent earn $501-1,000 monthly, a significant increase from 5.7 percent in 1999. However, 16.8 percent are paid $100 or less, far fewer than the 25 percent

TABLE 2 — Salaries per Month by Position

POSITION	% SALARIED	$1–$100	$101–$250	$251–$500	$501–$750	$751–$1,000	$1,001 OR MORE
Editor	74.4	3.7	15.3	23.9	15.6	9.6	6.3
Managing/Associate Editor	62.8	5.6	17.6	21.9	10.6	5.6	1.3
News Editor	58.8	10.0	17.3	19.9	9.0	2.0	.7
Sports Editor	61.1	10.3	20.6	19.6	8.0	2.3	.3
Features/Ent. Editor	62.0	12.3	20.0	19.7	7.3	2.3	.3
Campus/Assignment Editor	28.2	5.3	6.6	11.0	3.7	1.3	.3
Copy Editor	53.2	11.0	20.6	15.3	5.0	1.0	.3
Editorial Page Editor	47.5	7.0	17.9	15.0	6.0	1.3	.3
Online Editor	49.2	11.0	18.9	13.0	3.3	2.7	.3
Reporters	35.5	18.3	9.3	6.6	.7	.7	0
Photo Editor	59.5	17.0	19.3	17.9	8.0	1.3	1.0
Photographer	35.0	*	*	*	*	*	*
Advertising Manager	61.3	11.7	12.3	16.0	7.3	6.0	8.0
Business Manager	36.3	4.3	4.3	8.0	4.7	2.7	8.6
Classified Ad Manager	15.0	2.0	3.7	4.7	2.0	1.0	1.6
Advertising Sales Rep**	36.8	10.7	6.4	9.7	5.7	2.3	2.0

Note: figures represent percent of total for that position in all institutions.
*Most photographers are paid on a per-picture basis.
**Represents salaries only.

in 1999. One sports editor at a four-year public college is paid more than $1,000.

Five sports editors at daily newspapers are not paid; 70.5 percent of those who are paid receive $251-$750 a month, and three receive more than that. Nearly two-thirds (64.8 percent) of sports editors at weeklies are paid; of those, 36.7 percent receive more than $251, and 16.5 percent earn $100 or less. On monthly publications, 20.6 percent of sports editors are paid, all $500 or less.

Of sports editors who are paid, nearly two-thirds (61.9 percent) of two-year public college editors receive $250 or less a month, as do 71.2 percent of four-year private and 38.2 percent of four-year public school editors. At four-year private colleges, 26.9 percent receive $100 or less; so do one-third of two-year public school editors, 8.2 percent of sports editors at four-year public institutions, and one two-year private college editor. One sports editor at a two-year public school, two at four-year private colleges, and 26.4 percent of those at four-year public colleges earn more than $500.

Of all features/entertainment editors, 62 percent are salaried, a decrease from two-thirds in 1999; 52.2 percent of those receive $250 or less a month, a decrease from two-thirds in 1999, while 16.1 percent receive $501 or more, and one receives more than $1,000. All but one of these individuals are at four-year public college dailies. Four of the daily features editors are not paid; of those who are paid, three-fourths receive $251-$750. Two editors, both at four-year public colleges, receive $751-$1,000, and one receives more than $1,000. Nearly one fourth (22.4 percent) of features editors at weekly papers receive $100 or less, while 65 percent receive $250 or less, and four earn $751 or more. Only 15 percent of monthly features editors are paid; none earns more than $500.

At four-year private colleges, nearly three-fourths of features editors (71.2 percent) receive $250 or less, and one fourth are paid $100 or less. At two-year public schools, 65 percent receive $250 or less, and 40 percent are paid $100 or less. Features editors at four-year public institutions are paid better, with 40.7 percent receiving $250 or less a month, and only 13.3 percent receiving $100 or less; nearly one fourth (23.9 percent) earn more than $500.

Far fewer campus/assignment editors are paid; only 28.2 percent receive salaries, a decrease from 38.6 percent in 1999. Of those who are salaried, 42.4 percent receive $250 or less a month, a decrease from 58.9 percent, and 18.8 percent receive $100 or less; the latter is a decrease from 24.7 percent in 1999. However, 17.6 percent receive $501-$1,000, an increase from 13.7 percent in 1999, and one individual earns more than $1,000. At dailies, 59 percent of campus editors are paid; more than two-thirds (69.2 percent) of those receive $251-$750. At weeklies, one-third are paid; 58.1 percent of these receive $250 or less. Only four monthly campus editors are salaried;

three receive $100 or less.

At two-year public colleges, 86.5 percent of campus editors are not paid; of those who are, 30 percent receive $100 or less, a decrease from double that in 1999. More than three-fourths (79.2 percent) of editors at four-year private schools are not paid; of those receiving salaries, 60 percent are paid $250 or less. The situation at four-year public institutions is slightly better, with 42.6 percent receiving salaries; nearly one-third (32.7 percent) receive $250 or less. However, 41.8 percent receive $251-$500 and 9 percent receive more than $750.

More than half (53.2 percent) the copy editors receive salaries, a slight decrease from 57.7 percent in 1999; of those paid, more than one half (59.4 percent) receive $250 or less monthly, a sharp decrease from 74.1 percent in 1999. Only 11.3 percent earn $501-$1,000, and one earns more than $1,000.

Most (86.4 percent) of the copy editors at daily newspapers are paid. More than one half of those (57.9 percent) receive $251-$750. Nearly half (43.4 percent) the weekly copy editors are paid; of those, 71 percent receive $250 or less. Only 17.7 percent of the copy editors at monthlies receive salaries; all earn $500 or less.

A majority (82.4 percent) of copy editors at two-year public colleges do not receive salaries; of those who do, 84.6 percent receive $250 or less monthly, and one is paid $501-$750. At four-year private colleges, 45.8 percent receive salaries. Of those, more than three-fourths (77.3 percent) are paid $250 or less, while one receives $750-$1,000. More than three-fourths (79.1 percent) at four-year public colleges are paid; 48 percent receive $250 or less, and 15.7 percent are paid more than $500.

Slightly fewer than half (47.5 percent) the editorial page editors receive salaries, a decrease from 51.9 percent in 1999. More than half (52.4 percent) these individuals receive $250 or less a month, a decrease from 67.9 percent in 1999; 16.1 percent receive $501 or more. All but five of the editorial page editors at dailies are paid; a majority (82.9 percent) receive $251-$750, and three are paid more than $750. At weeklies, 47.5 percent of editors receive salaries; of these, more than two-thirds (69 percent) are paid $250 or less. Only 11.8 percent of monthly editorial page editors are paid; none receives more than $500.

Only 20.3 percent of editorial page editors at two-year schools are paid; two-thirds of those receive $250 or less monthly. Fewer than half (41.7 percent) these editors at four-year private colleges receive salaries, and of those who are paid, nearly three-fourths (72.5 percent) receive $250 or less. At four-year public institutions, 67.4 percent are paid; of these, 40.2 percent receive $250 or less, and 23 earn $500 or more.

Nearly half (49.2 percent) the online editors are paid; of these, 60.8 percent are paid $250 or less, and 6.1 percent receive more than $750. More than three-fourths (79.5 percent) of the online editors at daily newspapers are paid; 40 percent earn $251-$500, and 31.4 percent receive more than $500 a month. More than half (51.6 percent) the online editors at weeklies are paid; of those, more than three-fourths (76.2 percent) are paid $250 or less. Only 20.6 percent of monthly online editors are paid; all earn less than $500.

Nearly three-fourths (73.6 percent) of online editors at four-year public colleges are paid; of those, more than half (53.7 percent) receive $250 or less, and 9.5 percent are paid more than $750. More than one-third (38.5 percent) of these editors at four-year private institutions receive salaries; nearly three-fourths (73 percent) receive $250 or less. At two-year public colleges, 20.3 percent are paid, and 73.3 percent receive $250 or less. One two-year private school editor is paid $100 or less a month.

Photo editors fare better than many other editors, with more than one half (59.5 percent) salaried, a decrease from 67.1 percent in 1999. More than half (52.5 percent) receive $250 or less a month, a decrease from 65.9 percent in 1999. Three photo editors are paid more than $1,000; one is at a four-year private school, and two are at four-year public colleges.

At dailies, a majority (81.2 percent) of photo editors receive $251-$750. At weeklies, nearly two-thirds (63.1 percent) receive salaries; 67.5 percent of those paid receive $250 or less. At monthly newspapers, 20.6 percent receive salaries; nearly three-fourths (71.4 percent) of those are paid $100 or less.

Nearly two-thirds (64.9 percent) of two-year public college photo editors are not paid; of those who are, more than two-thirds (69.2 percent) receive $250 or less monthly. At four-year private colleges, half receive salaries; of those, 70.8 percent are paid $250 or less. More photo editors at four-year public institutions are paid; 81.4 percent of these receive salaries, with 40 percent being paid $250 or less, and 25.7 percent receiving more than $500. Two earn more than $1,000.

Slightly more than one-third (35.5 percent) of all college newspaper reporters are paid, a decrease from 41.6 percent in 1999; slightly more than half (51.4 percent) make $100 or less. Two are paid per story and two earn $751-$1,000.

At dailies, nearly two-thirds (63.6 percent) are paid, and of these, 53.6 percent receive $250 or less a month; 10.7 percent earn more than $750. One reporter at a four-year public college daily makes more than $1,000. At weeklies, nearly one-third (30.3 percent) are paid; 59.5 percent of those receive $100 or less. At monthly publications only 11.8 percent are paid, with half earning $100 or less.

At two-year public schools, most (86.5 percent) reporters receive no pay; of those who do, 70 percent receive $100 or less monthly. The situation is similar at four-year private colleges where only 16.7 percent of reporters are paid; of those, more than two-thirds (68.8 percent) receive $100 or less. At four-year public institutions, nearly two-thirds (62.8 percent) of reporters receive salaries; 75.3 percent of these are paid $250 or less.

Slightly more than one-third (35 percent) of photographers are paid, a substantial decrease from 52.6 percent in 1999; 36.2 percent are paid $10 per published or usable photo, and another 10.5 percent receive $1-$5 per published or usable photo. A large number of papers pay from $25 to $500 a month, and others pay by the hour, between $5 and $7. At both dailies and weeklies, payment of $10 a published or usable photo is most common. At monthlies, no photographers are paid.

At two-year colleges, most photographers are paid $10 or more per published or usable photo; 40 percent at four-year private colleges receive the same. At four-year public schools, more photographers (45.5 percent) are paid $10 or more per published or usable photo.

BUSINESS SALARIES

Salaries of students on the business side are comparable to those on the editorial side, both in the percentage of those paid, which has decreased, and the amount they receive, which has increased. Nearly two-thirds (61.3 percent) of advertising managers receive salaries, a decrease from 71.2 percent in 1999; of those paid, 39.1 percent receive $250 or less, a decrease from 46.6 percent in 1999. Another third (34.8 percent) receive $500 or more a month.

Three-fourths of daily newspapers pay salaries to advertising managers. Slightly more than one-third (36.4 percent) pay $1,000 or more, and 30.3 percent pay $500 or less a month. More than half (58.7 percent) the weeklies pay salaries; of those, nearly one half (49.3 percent) pay $250 or less per month, and 11.3 percent pay more than $1,000. Only 23.4 percent of monthlies pay advertising managers; all pay $500 or less.

At two-year public colleges, 43.2 percent of the advertising managers receive salaries, a decrease from 50 percent in 1999; half of them receive $250 or less. At four-year private schools, 56.3 percent are paid salaries, a slight decrease from 59.2 percent in 1999; nearly two-thirds (61 percent) are paid $250 or less, and two receive more than $1,000. Three quarters of advertising managers at four-year public colleges are salaried, comparable to 1999. More than half (54.6 percent) receive $501 or more. One fifth (20.6 percent) of advertising managers at four-year public colleges receive $1,001 or more a month, as does one at four-year private colleges and three at two-year public institutions.

Fewer business managers (36.3 percent) are paid than advertising managers; one-third of those paid (33.9 percent) receive $250 or less a month, and 44 percent receive $500 or more. Nearly one fourth (23.9 percent) are paid more than $1,000. Of the 45.5 percent of daily business managers who are paid, most (70 percent) make more than $750; 55 percent earn $1,001 or more. At weeklies, 39.7 percent are paid, with nearly three-fourths (72.9 percent) receiving $500 or less. Only 8.8 percent of monthly papers pay business managers, and all receive $250 or less.

Only 13.5 percent of two-year public college business managers are paid; of those, 60 percent receive $250 or less, and one receives more than $1,000 a month. At four-year private schools, more than one-third (36.5 percent) are paid; of those, more than half (57.1 percent) receive $250 or less. Nearly one half (49.2 percent) the four-year public college business managers are paid, with more than one half (58.7 percent) receiving more than $500, and slightly less than one-third (31.7 percent) being paid more than $1,000 a month.

Classified ad sales managers are paid less than any editorial or managerial slot, with only 15 percent salaried, a decrease from 32 percent in 1999. More than two-thirds (68.9 percent) of these individuals are paid $500 or less monthly, and 11.1 percent receive $1,001 or more. Four managers at dailies receive more than $1,000 a month; however, of those 43.2 percent with salaries, more than one-half (52.6 percent) at dailies are paid $500 or less.

More than one-third (36.8 percent) pay advertising sales representatives; 46.4 percent earn $250 or less. Another 27.3 percent receive more than $500, and six individuals make more than $1,000; two are full-time professionals.

Nearly half (47.7 percent) the dailies pay advertising sales representatives; 19 percent make more than $1,000 a month, and 47.6 percent are paid $251-$500. More than one-third (35.5 percent) of weeklies pay these individuals; two-thirds (67.4 percent) of these reps are paid $250 or less, and two receive more than $1,000. Only three reps at monthly papers are paid, all $500 or less.

Nearly one-third (31.6 percent) of four-year private college ad sales reps are paid; of those, 63.3 percent receive $100 or less, and one is a full-time professional receiving $1,000 or more. At four-year public institutions, more than half (55.5 percent) receive salaries; more than two-thirds (67.6 percent) are paid $500 or less, and 5.6 percent receive more than $1,000 a month. One of the latter is a full-time professional. Only 10.8 percent of two-year public colleges sales representa-

tives are paid; half receive $100 or less. One two-year private school advertising sales representative makes less than $100 a month.

More than one-third (35.2 percent) of advertising sales representatives receive 6-10 percent commissions, the most frequent methods of payment; 11-15 percent commission is the next most common for 18.6 percent of reps, followed by 10.5 percent earning 16-20 percent, and 6.5 percent receiving an hourly wage.

At four-year public colleges, a 6-10 percent commission is most common for 41.1 percent of respondents; this is followed by an 11-15 percent commission at 22.4 percent of these schools. At four-year private institutions, a 6-10 percent commission is also most common for 32.2 percent, followed by a 1-5 percent commission for 20.3 percent of schools.

Two-year public college papers most often pay a 16-20 percent commission (31.3 percent); 21.9 percent pay 6-10 percent. One two-year private institution pays a monthly wage. Nearly half (46.3 percent) the dailies pay a 6-10 percent commission, followed by 24.4 percent which pay 11-15 percent. More than one-third (38.8 percent) of weeklies also pay 6-10 percent commissions; and 18.8 percent off 16-20 percent. At monthlies, 1-5 percent, 6-10 percent and 16-20 percent commissions are common.

TABLE 3 — Salaried Positions by Type of Institution

POSITION	PERCENT OF TOTAL FOR ALL SCHOOLS	FOUR-YEAR PUBLIC	FOUR-YEAR PRIVATE	TWO-YEAR PUBLIC	TWO-YEAR PRIVATE
Editor	74.4	91.5	69.8	50.0	100
Managing/Associate Editor	62.8	83.7	57.3	33.8	50
News Editor	58.8	82.2	50.0	29.6	50
Sports Editor	61.1	85.3	54.2	28.4	50
Features/Ent. Editor	62.0	87.6	54.2	27.4	50
Campus/Assignment Editor	28.2	42.6	20.8	13.5	0
Copy Editor	53.2	79.1	45.8	17.6	50
Editorial Page Editor	47.5	67.4	41.7	20.3	50
Online Editor	49.2	73.6	38.5	20.3	50
Reporters	35.5	62.8	16.7	13.5	0
Photo Editor	59.5	81.4	50.0	35.1	100
Photographer	35.0	57.0	20.8	14.9	50
Advertising Manager	61.3	75.8	56.2	43.2	50
Business Manager	36.3	49.2	36.5	13.5	50
Classified Ad Manager	15.0	26.4	8.3	4.1	0
Advertising Sales Rep	36.8	55.5	31.6	10.8	50

Note: Figures represent percent of total for that position at each type of institution.

COURSE CREDIT

A number of schools offer student editors course credit in a variety of options. Slightly fewer than one-third (31.9 percent) of editors/editors-in chief receive course credit, an increase from 24.3 percent in 1999; of those, most (74 percent) receive 1-3 semester hours. With respect to dailies, 13.6 percent offer credit, an increase from 3 percent in 1999. Nearly half (47.1 percent) the monthlies, an increase from 39.1 percent in 1999, also offer credit, as do 35.2 percent of weeklies, an increase from 24.2 percent in 1999. Two-year colleges are most likely to offer credit (48.6 percent), an increase from 46.9 percent in 1999, followed by four-year private colleges (35.4 percent), an increase from 25.3 percent in 1999, and four-year public schools (21.1 percent), an increase from 14.3 percent in 1999. Most common is 1 to 3 semester hours.

Other editorial positions have fewer credits assigned: 27.6 percent, managing editors; 30.9 percent, news editors; 31.6 percent, sports editors; 31.6 percent, features/entertainment editors; 20.9 percent, campus/assignments editors; 27.6 percent, copy editors; 27.2 percent, editorial page editors; 24.3 percent, online editors; and 28.6 percent, photo editors. Reporters fare better, with 38.5 percent receiving credit. All are increases from 1999.

On the business side, the percentages are even smaller: 23.6 percent, advertising managers; 14.3 percent, business managers; and 10.3 percent, classified ad managers.

In almost all cases on both the editorial and business sides, whenever credit is offered, it is 1 to 3 credits per semester. This is more common at two-year colleges and on monthly and alternate weeks newspapers.

Very few papers offer tuition waivers. Waivers are most common for editors/editors-in-chief, (20.5 percent), and less frequent for other editors as follows: managing/associate editors, 11.6 percent; news editors, 8.6 percent; sports editors, 9.6 percent; features editors, 7.6 percent; campus/assignments editors, 4.3 percent; copy editors, 6 percent; editorial page editors, 5.3 percent; photo editors, 9.3 percent; online editors, .3 percent; reporters, 4 percent; and photographers, 3.6 percent. On the business side, waivers are more common for advertising managers, 7.6 percent, followed by business managers, 3 percent; and classified ad managers, ad sales reps and art director, .3 percent each.

Tuition waivers are more common at two-year public colleges and at weekly and alternate weeks newspapers.

SOME PROGRESS, SOME CHALLENGES

Salaries for editorial and business staffs of campus newspapers have increased in 2007, even though fewer editors and business side per-

sonnel are being paid than at the turn of the 21st century. Only by editors and staff members being compensated for their service can campus newspapers move more effectively toward the professionalism of their counterparts in the industry. It is critical that advisers take steps to ensure that those who are responsible for producing the student publication receive salaries commensurate with their responsibilities for their work.

Newspaper budgets also have not increased substantially, except for dailies, many more of which have budgets exceeding $1 million. In fact, the number of dailies has also increased. However, smaller newspaper operations with budgets under $100,000 annually are still the norm and are relatively stable, even though revenue growth is mostly flat.

Other than dailies, the results show a decrease in the frequency of publication of newspapers in general. There are fewer weeklies, and a subsequent increase in the number of those published alternate weeks and monthly.

A very positive trend is that support for student newspaper budgets from advertising has increased, even though the professional press is experiencing a decline in revenue from this source. The results also show that online operations have increased; half the respondents pay online editors at levels comparable to other editorial positions.

Overall, pay scales and compensation for editorial and business staffs are a positive indication of the health of student newspapers, even as challenges face all media today. A full complement of adequately compensated editors and managers, as well as an adequate budget to support a campus paper that meets the needs of its community, is critical to ensure the stability and success of the media operation.

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'Ink Stains are *So* Last Century': The Resocialization of Student Journalists at Online-Only College Publications

Daniel Reimold

Ohio University

Linda Stricker likes to play editor under her bed. As the copy chief for *Speakeasy Magazine,* an online-only news outlet produced by students at Ohio University, the junior journalism major prefers proofing and polishing writers' pieces, answering e-mail queries from staffers, and completing her portion of the Webzine's weekly story budget from her cluttered, distraction-heavy dorm. Specifically, she completes her *Speakeasy* editorial work at different parts of each day, weekends included, tied to her computer in her honors dormitory room, at a messy desk situated beneath her raised loft-like twin bed.

Stricker, in many ways, embodies the new practical reality and larger idealistic spirit of student online news outlets currently leaving their mark on campuses nationwide and into Canada. While completing work in dorm rooms instead of newsrooms, carrying out tasks at random free moments instead of during regular shifts, employing e-mails and instant messages instead of communicating with staff interpersonally, and tossing the chain of command in favor of freshmen and seniors working side-by-side, undergraduate staffers at the growing number of student-run online campus newspapers and magazines are changing the very definition of what it means to be a college journalist and revolutionizing how news at colleges and universities is provided and produced.

The Internet in general has become the principal medium for news intake by nearly a quarter of all Americans, with individuals citing the convenience, interactivity, and normally free price tag as the main factors leading to their preference for online news ("Online news growing as a source" 2006). As the popularity of Internet news escalates, affirmed most recently by a May 2006 Newspaper Association of America study finding an eight percent increase in online news readership during the previous quarter, a majority of professional news organizations are turning to the online medium to provide information and turn a profit, with online advertising reaching its tipping point in the summer of 2006 (Moor 2006; "Newspaper Web sites up" 2006). Young adults, specifically those in their late teens and early twenties, represent the core audience of those "turning away from the news media [of] their parents and grandparents," according to *Newsday* staff writer James Madore, and refer instead to the Internet as their main, and at times only, news source (Glaser 2006)

Along with the undeniable influence of the Internet in the dispersion and absorption of news among the public, researcher Jane Singer (2006) found the online medium was also the main stimulus for a resocialization of sorts occurring among contemporary news staffers. In an extended study of four professional converged newsrooms, Singer (2006) discovered that reporters and editors were updating their notions of what it meant to be journalists, seeing the online arm of their print publications enabling a more timely, "360-degree" scope on important news and forcing them to be better skilled at a variety of storytelling techniques.

Singer's online-centric study bridged a new medium in the long line of mass communications research focused on the production end of the news creation and presentation process. Specifically, research in this vein has centered on outlets' organizational cultures, or the symbolic set of meanings created by journalists in newsrooms that shape the way stories are selected and de-

fined, how deadlines are set, and when a reporter is doing "good" work (Bantz 1997). The news media have long been found to operate within a specific culture, via a series of learned behaviors that tend to basically be absorbed (usually in an unspoken sense) by staffers from day one on the job, partly as the profession's means for ensuring standards are in place to deal with often ambiguous situations that arise from reporting on the complex outside world (Reese 1997).

In this sense, social scientists have declared that journalists inherently "make" or "construct" the news that the public reads, hears or sees (Schudson 1997; Berkowitz 1997). From a content perspective, for example, the stories that make it into a newspaper or nightly news report, according to researchers Gaye Tuchman and Mark Fishman, aren't chosen or fashioned around the actual reality they represent but by how the reality plays out or fits into the professional norms, organizational structures, and deadline constraints of news media outlets' information gathering, production, and presentation divisions (Tuchman 1997).

In an effort to extend these past landmark studies and Singer's more recent contribution on the changing archetypes of converged professional newsrooms, and to better determine the exact nature and extent of new Internet-influenced journalism norms both at the student-level (prior to the potential manipulative effect of what Singer terms "newsroom socialization") and with online-only publications (as opposed to the print-adapted sites at the center of Singer's past analyses), a four-month ethnographic case study was carried out on *Speakeasy Magazine* (www.speakeasymag.com). The daily-updated news and culture Webzine at Ohio University in Athens, Ohio, debuted in April 2005 as an independent offshoot of the school's Online Journalism Students Society. It features a staff of roughly 100 undergraduates, a mix of writers, editors, photographers, and multimedia, public relations and advertising personnel mostly enrolled within the university's E.W. Scripps School of Journalism.

Between January and April of 2006, a qualitative analysis of the Speakeasy staff culture was conducted through attendance of weekly editors' meetings, bi-weekly all-staff meetings, a half-dozen editing and reporting workshops, a pair of all-staff socials, and new staff interviews. Additionally, a private blog kept by the founding editors during the timeframe immediately prior to the site's creation was perused and open-ended interviews were conducted with 21 current and former student staffers, including the three founding editors, all members of the current eight-person editorial board, three copy editors (including both copy chiefs), four staff writers (including two senior writers), and the publication's publicity chair and two directors of advertising.

To buttress this study of a single representative student-run on-line news outlet, open-ended phone interviews were carried out with 23 staff writers and editors at 10 additional online newspapers and magazines maintained by undergraduates at schools large and small, private and public, throughout the U.S. and one in Canada. The sites run by the interviewees are updated either daily, thrice-weekly, weekly, bi-weekly, or monthly and host written, audio, and video content running the gamut from news and opinion to light entertainment, creative writing submissions, and blog-style commentaries. Specifically, interviewed student staffers hailed from the following publications: *The DoG Street Journal* (www.dogstreetjournal.com) at The College of William and Mary in Williamsburg, Va.; *Rampway Online* (www.rampway.org) at Georgia State University in Atlanta, Ga.; *Unbound* (www.tcnj.edu/~unbound) at The College of New Jersey in Ewing, N.J.; *SpartanEdge* (www.spartanedge.com) and *The Big Green* (www.thebiggreen.net) at Michigan State University in Lansing, Mich.; *CentralMania* (www.centralmania.com) at Central College in Pella, Iowa; *Bengal News* (www.buffalostate.edu/bengalnews) at Buffalo State College in Buffalo, N.Y.; *NovaNewsNet* (http://novanewsnet.ukings.ns.ca) at the University of King's College in Halifax, Nova Scotia, Canada; *The Daily Gazette* (www.sccs.swarthmore.edu/org/daily) at Swarthmore College in Swarthmore, Pa.; and *DawgNet* (http://dawgnetnews.com) at Butler University in Indianapolis, Ind.

It was discovered that within a majority of these new journalism ventures the students are literally turning the traditional news-production paradigm on its head: undercutting the hierarchal staff structure present at most established student-news outlets (with top editors and new writers working as equals, most staffers taking on multiple responsibilities, and the wall between news-editorial and PR-advertising completely broken down) by:

- changing the long-established journalistic work routines and communication patterns especially in respect to time and place (with e-mail employed as the main method of conversation and newsrooms scrapped in favor of staffers working individually from dorms at whatever time might be convenient).

- striving to achieve much different overall content goals (such as setting up publications as dialogues with readers, not monologues.

- attempting to serve up alternative content with an edgier, more personal voice than the traditional campus print newspaper).

THE EXPERIENCE FACTOR

For the student staffers who tell it now, the start of *Speakeasy* was the stuff of Hollywood legend. In October 2004, at the annual Online News Association conference, held that year in Califor-

nia's movie capital, a group of Ohio University students formed the basis of the idea that would be *Speakeasy Magazine,* ironically mostly as a measure of disgust at similar proposals being thrown out during a mixed session of students and professionals. As co-founder and former Executive Editor Katie Schmitt (2006) recalled:

> There was a competition where they mixed random people throughout the whole conference– one student in each group with the professionals. The competition was to come up with a Web site for a college town. So all these people, from the president of MSNBC to the heads of ESPN.com, were pitching ideas and they were all horrible. Cara [McCoy, fellow *Speakeasy* creator] and I thought the whole thing was ridiculous. We knew we would do a much better job of creating a site for students. So we sat there and brainstormed while the conference was going on. We came back to Athens and thought, "We are so doing this."

As an alternative to the more established news outlets on campus, including the daily student newspaper *The Post* and the television station WOUB, the first cultural reorganization carried out during *Speakeasy's* start-up in a journalistic sense was the elimination of the learning curve. Instead of requiring new staffers to start at an assistant or general-assignments level, as is the norm at many traditional student news outlets, *Speakeasy* offered students the opportunity to obtain substantial amounts of hands-on experience from the get-go, with nary a prerequisite and literally to anyone who raised her hand. "You have to understand, we didn't have any freaking clue what we wanted to do when we started," said co-founder and former executive managing editor Cara McCoy, currently a web content editor for Washingtonpost.Newsweek Interactive. "It was cool because we kind of had this general swooping idea, a big idea, a master plan of sorts, but we needed other people to step up, tie up loose ends, and make it a reality."

The higher-than-expected turn-out and unexpected intensity of participation at the early meetings has prompted the top editors to continue touting the immediate-experience factor as an enticement to lure new staffers. "We just thought *The Post* was so exclusive," said Schmitt. "You have to put in so much time and work your way through this system of moving up and a lot of times I hear from people who feel like they don't get anything out of it at all. Our take on things is a reversal. We basically say whoever shows up to our meetings is on staff, so we aren't exclusive at all. It's something anyone can do. It's basically, 'Come get experience.' That is our selling point."

In part, the feeling of gaining nearly instantaneous, in-depth experience appears to stem from the level of ownership and investment that is built up within student staffers, making them work harder and delve in deeper because, as Stricker related, "we all feel a part of something." Staff writer April Prior said she had this reaction after getting involved in both Speakeasy and the campus television station. "[A]t WOUB, I definitely feel like I know my place as a freshman," she said. "I go in there and I'm a freshman who doesn't know what I'm doing. With *Speakeasy,* I feel like everyone's on the same level and everyone's on the same page and I feel like I actually make a good contribution."

This staff-wide feeling of indispensability seems to be heightened, interestingly, by the newness and accompanying fragility of the entire enterprise. More specifically, staffers seem to be aware that they are more than mere cogs in a machine that has long produced content a certain way and will go to press daily, with or without them. "Instead of me and Cara just being the figureheads, we've really said to the whole staff since the beginning, 'This is in your hands,'" said former co-executive managing editor Caren Baginski. "Since we've put that sort of responsibility on them, they're going to feel more ownership in what they do and whether or not we're a success. Whenever I feel like I'm allowed an equal share in something, I'll want to do it more than with something I'm just being talked at about or being told what to do."

Student staffers are also granted more freedom to shape their own experiences in respect to how they would like to be involved in the magazine, such as Central College alumna Erika Anthony, who formerly served as entertainment editor for the Iowa-based school's Webzine *Central Mania.* "It's a very individual endeavor," said Anthony in spring 2006. "I don't have anyone under me or over me. I'm the only one responsible for the E-Mania page. I like it. I can do what I want– use the colors I want, load the stories I want, and not the ones I don't want. It's basically total control, which is something not even my own boyfriend gives me."

The freedom aspect appears to come into play most prominently in the story selection process, with a majority of writers brainstorming their own ideas and carving out niches in the beats or areas in which they most want to gain experience, whether it's campus life, sports reporting or penning CD or movie reviews. "I like that I can choose what I want to write about as opposed to being told," said *SpartanEdge* Love & Life Editor Diane Ivey. "My blog is very self-directed. I like the freedom it provides. There's a lot more 'You can say what you want' and a lot less supervision, which I mean in a positive way. If you want editors' help then

they'll give it to you, but it's more like you have to seek it, as opposed to them giving input whether or not you wish to have it." This freedom of pursuing the content with which each individual is most interested is also viewed as a positive for igniting a more lasting passion toward journalism in general. "I think writing what you want to write about is a huge part of journalism," said *Big Green* staff writer Cara Binder. "It's not leaving us to get assigned a story that we have no interest in, like covering a school board meeting or something else monotonous. It lets us fan the flames of what excites the hell out of most of us looking to get into journalism, which is finding out what we most want to know about and sharing that with others."

The main negative aspect of the freedom granted staffers is not that the opportunity for self-direction is present, but that many new staffers don't have the knowledge or skills to know what direction they want to take or the wherewithal to harness the new medium to accomplish their goals. As *Speakeasy* co-executive managing Editor Meghan Louttit shared:

> It's frustrating because I don't feel like people are totally up on the notion that online is the future and you can do anything you want with it, so you can think out of the box. We keep stressing that we're giving them all the freedom in the world to write what they want and a lot of leeway in how they write. You can have video, podcasts, slide shows or graphics. We're really trying to impress that freedom on them. Most people don't seem to understand that or don't know how to fully embrace that or dive right in. Maybe more oversight is needed, in that sense. I don't know.

THINK DIALOGUE

Along with a heightened immediacy and redefinition of what it means to gain journalistic experience and how such experience is proffered and accrued, another main normative shift in the online student news media universe rests in the content aims of the staffers and sites. Specifically at *Speakeasy,* editors frequently remind writers that the news dug up and scrolled down should be "hyper-localized," or completely campus-centric, with features and profiles specifically sought out on people, events, places, and organizations not covered by the traditional media. "If people want news they watch CNN," said *Speakeasy* staff writer Maria Fisher. "For culture and what's going down on the OU campus, that's when they turn to an online magazine." In part, the call for narrowly-located and alternative content is practical– enabling the outlet to fill a niche on campus by catering to students interested in what former Speakeasy copy chief Jen Sickels called

"the more underground, funky, real day-to-day social scene at school," as opposed to the more official, hard-news focus of the campus newspaper.

In turn, this out-of-the-ordinary subject matter also helps to better define the publications as unconventional and lets potential readers be aware of the specific vibe and content they will face every time they visit the sites. In addition, with no real spatial or time constraints, writers are free to explore an array of more off-beat topics that a daily deadline or a story-length restriction might not permit, such as a long profile penned during winter quarter for *Speakeasy* on the student who serves as the school's mascot at sporting events and a write-up last spring on Ohio University's student-run Dance Dance Revolution Society. "We wanted it to be different, off the beaten path, not so much underground but definitely alternative, catering to people who wouldn't normally read *The Post,*" said co-founder Katie Gill. "There's a lot of stuff the paper wasn't covering and while it may not be crazy important to the campus at large, it's still stuff some people would read about and care about but doesn't get any attention." As *Speakeasy* advertising co-director Ellen Cox similarly shared,

> I remember a blog posting about when Bong Hill [a popular social spot on campus] caught fire. While I was reading it, I kept thinking, "This is a news event, but we're not covering it like one." It was a firsthand account, with lots of opinions and more personal than a two-sided, you know, official-sourced news piece. It was a clear example that we are not and never want to be The Post. We don't have the staff and capabilities and the newsroom and the means and the reputation to go out and cover news stories the way The Post does. We're doing things our way and I think in time students will come to know that and appreciate it.

The more underground focus and feel of the site appears to directly couple with a staff-wide passion to break out of the box of traditional news-writing style. In its wake, a more creative, edgy, and personal voice permeates the sites. Editors said that while Associated Press style is still a guiding hand, other rules have been overridden, such as allowing obscenities, conjunctions, first and second-person voice, and abbreviations, and refusing to follow the strict inverted pyramid structures that have steered news stories in past eras. "As young adults, [the name *Speakeasy*] means freedom and the chance to speak your mind," the S*peakeasy* site explains in the "Frequently Asked Questions" section. "Reminiscent of the speakeasies during Prohibition…it embodies a spirit of good times with good friends and being comfortable enough in your own skin to break the rules" ("What's with the name?" 2006).

In part, the traditional-rule-breaking is used to entice students to scroll to the ends of stories, especially given the difficulty of prolonged reading on a computer screen. "I definitely try to write more in Internet-style, to keep people's attentions," said *Bengal News* staff writer Brennan Cooper. "I try to give everything a unique voice. I use more italics and bolding and try to break it up so it's not all just reading and scrolling like you'll have in a newspaper. In online, you've got to be eye-catching to really attract and hold the interest of the viewer, so I'll always try to break things up, even if it means using bullet points in the middle of a story or something else like that."

This attention-grabbing aspect is also at the heart of the decision to infuse most stories on the outlets with the voices of the writers who pen them. The result, editors and writers agree: content with more feeling and individuality that soars above, what former *Speakeasy* entertainment editor Sara Goldenberg called, "that straight news style we've read thousands of times before."

The acceptance of individual voices also serves the larger purpose of attracting writers to take time out to contribute to begin with. "I have one girl who can't write anything but a humor column, so I created one for her, giving her an outlet to write," said *DoG Street Journal* news editor Jenn Sykes. "I had another who likes long flowing narratives for everything she does. I just try to let the writer's voice shine through. If they're going to take the time to write a story, I shouldn't be telling them that there's only one way to do it, because obviously as we're learning more and more there's not."

Along with a greater level of creativity and personality, content on student-run online news outlets reflects an edgier, more in-your-face, non-conformist spirit, staffers agreed. At Michigan State's online student-run news outlet *SpartanEdge,* for example, editors decided to run the controversial cartoons produced in the Netherlands depicting the Prophet Mohammad, prompting demonstrations across campus and a swarm of media attention. "We definitely got a lot of flak and notice from that, including a bunch of write-ups and coverage by local news outlets," said *SpartanEdge* movies & books editor Courtney Bowerman. "Basically, after that incident, for better or worse, people knew we were there. Our decision to post them was good because it kind of reflected who we are as a publication. We're edgy. We're up-to-date. We're snarky." In spring 2006, at Georgia State's *Rampway Online,* editors published a much-talked-about list of "Things That Are Hot and Things That Are Fucking Lame." "We're never out to just make enemies, but we also definitely don't really back down or bow down to anyone," said Allison Young, *Rampway's* director and editor in chief. "We're very liberal and it shows in our writing and how we write and I think that's why we come

across as controversial. We're just trying to serve the student body though, so we reflect them."

From a content perspective, the last journalistic reinvention comes in the efforts of online student journalists to create not just news or media outlets but full-on social networks. "Our philosophy in terms of how we view *Speakeasy* is that it should be a dialogue, not a monologue," said co-founder Cara McCoy. "We want you [the reader] to have your voice…to become involved. And if that's just reading the site, that's OK. If it's logging in and leaving comments on a couple stories, that's even better. If it's writing for us, that's the best." Student-run sites as a whole have implemented a host of high-tech accoutrements and low-tech sounding boards aimed at creating a social center, a hub that fellow students feel is a must to check out daily in order to feel connected to campus life. A number of sites offer readers the opportunity to post their own photographs and blogs, each of which can be searched and tagged by friends and turned into personally-designed e-mail-ready e-cards. In addition, many sites feature real-time weather forecasts, frequently-updated local restaurant menu listings, specials, and hours of operation, and streaming videos, podcasts and MP3 music files containing interviews or snippets of songs, movie previews, speeches or concert performances. "The goal is to make *Speakeasy* the site to log onto for OU students," said Louttit. "We want students to make us their homepage. They can blog whatever they want, post photos, look at their friends' photos from the weekend, and check out the news and what's going on around campus and even see how they can get involved. It's real-life culture, just online."

Along with the technologically advanced features drawing students into the social fold, sites have been designed not just for the readers' eyes, but interestingly also with their voices in mind. On certain sites, along with comment boxes, writers' AOL or Yahoo! Instant Messenger screen names are provided, so readers can chat about the stories they've scrolled through or related topics in real time with the people who have created them. A host of reader-interactive contests and competitions have also been initiated by student online news staffers, in which readers are encouraged to contribute content that will be placed live onto the sites. Through these endeavors, the overall goal is to display a real-time synchronicity with the general student public and to existing as outlets that not only favor reader interaction and input but literally are run by them. As *Speakeasy's* Louttit shared,

> At that 2004 conference in Hollywood, Joe Trippi [who ran the 2004 presidential campaign of Howard Dean that was online-centered] said the Internet is the last place for true democracy. That plays into our decision not to be thought of as a news organization. We want everyone to be on the

same playing field, from the top editors to the writers to the readers…With *Speakeasy,* we can get a sense from students as to what they really want to know about and immediately start pushing those issues and then let them come on and respond…and then we can know what they're thinking and work from there. At any time of day, students can come on and be a part of *Speakeasy* and through us get involved in campus and the community. They can be engaged in a real dialogue.

ANYTIME, ANYPLACE

While readers and creators are being meshed into one great, democratic, concordant mix, a similar synchronicity does not exist from a production perspective, especially in respect to time and place. Besides weekly or bi-weekly pre-arranged staff meetings, students reported that they followed no set schedules for upholding editorial responsibilities, such as the nightly shifts in the newsrooms still adhered to at most traditional campus newspapers. Instead, staffers shared that they completed their work when the mood or inspiration struck them or in-between the myriad of other things popping up during their day.

"I guess a typical week would be– well, I really don't know," said *Speakeasy* staffer Nicole Bonomini. "There really is no typical week. Every week is just so different. Schedule-wise, it changes, even from day to day and article to article. I really fit that part of my life around when a person can meet with me and when I have time with classes and other stuff I have to get done." A majority of students said they worked on at least some tasks for their news outlets every day, whenever they came up, usually for no more than an hour or two if all the separate timeframes were to be totaled, including: answering related e-mails as soon as they receive them; brainstorming story ideas while walking to class or in the shower; obtaining press passes; planning meetings; posting stories online; and looking over story budgets. "It is just nice that I can write or edit a story, find the picture for it, and send it all out in between the 50 million other things I'm doing," said Finley. "Students are nocturnal. They do work when they can fit it in and nighttime works best for us. And as long as we make our deadlines, no one cares."

Top editors at the outlets are also not concerned with where their fellow staffers complete their work, enabling many to choose the comfort of their own dorm or apartment or favorite spot in the school library or public computer lab. "I like working on stories wherever I want," said *Speakeasy* staff writer Maria Fisher. "It

would be a pain to know I'd have to get ready, get everything together and walk or drive to a place where I'll have to suddenly be creative. Another nice thing of being at home is that you can work on a machine or with Internet that you're familiar with and you don't have to learn any new programs or equipment."

While the non-site-specific nature of students' work is in part due to a majority of the outlets' lack of funds or administrative approval to secure on-campus meeting places, staffers also see it as an affirmation of what their online journalistic endeavors are all about. "We had a newsroom last year in this soundproof room with space-age foam on the walls, but no one liked going there," said former *Speakeasy* editor Jen Edse. "It felt very out of the way. I mean, why walk 20 minutes to a newsroom when you can just stay in your room and get the same things done right away? That's what an Internet source is all about. If you have a laptop and wireless, you're ready to work whenever and wherever you want. No more getting your hands dirty in some newsroom. Like our motto says, 'Ink Stains are So 20th Century.'"

Students enjoy the freedom afforded each staff member to individually plan when and where they want to switch into what *Daily Gazette* news editor Lauren Stokes at Swarthmore dubbed "my journalist mode versus my student or fun-party-girl mode." "Most of us work and go to school full time, so *Rampway* has a ton of flexibility," said Rampway staff writer Chelsea Taylor. "Whenever you have time, you sit down and write. Then you click send and you're finished. It's simple and surprisingly efficient."

The positive aspect of such flexibility also extends to students' desires to gain journalistic experience, while not allowing their news work to completely overtake their academic, extracurricular or social lives.

Most student staffers said they were involved in numerous school organizations and activities, outside jobs, and full class-loads, with *Big Green* staff writer Erin Robinson at Michigan State echoing the sentiments of many in sharing "this is more of just gaining experience. For someone like me, who's really busy and has an outside job, it's just a lot better. I get my clips published that I need for internships and still have time to do other things. I have a couple friends who work at the school newspaper and they're working more than 30 hours a week. It's like a full-time job."

The highly compliant work schedule also fits into what staffers say is the modern student's concentration deficiency and multitasking mentality. "I hardly ever get a chance to focus on one

thing," said Michael Newman, who is heading up the *Speakeasy* site redesign. "If I do, I get exhausted. So everything I do is more fluid. Like, when I'm in the moment, I'll work on it. Overall, I'm all over the place. I will literally just go from one thing to the next to the next. It's usually schoolwork first, exec responsibilities for advertising club second, *Speakeasy* third, and then exercise for fun and health fourth, and heck if I have time for a social life, I'll fit that in too."

The main negative aspect cited by many related to such a single-minded focus on being all over the place is a lack of consistency in students' work for the sites, with staffers at times giving only half-hearted efforts or failing to undertake any related responsibilities at all. "The biggest issue seems to be just balancing everything, with schoolwork, other stuff and *Speakeasy*," said Edse. "Some people don't seem to know how to do that. I can't do it sometimes still. I get e-mails from people telling me they honestly didn't have time to get a story done. I understand that people have other stuff to do. I would never tell them they should have been doing stories instead of studying for a test, for example. I just wish they'd feel like *Speakeasy* was more important and would make time to do it instead of just always realizing they don't have enough time to get it done." Additionally, the individual work ethic at times doesn't produce the distraction-free motivation necessary to buckle down and think outside the box. "I definitely see that if you need a push, being in a newsroom or common place where everyone is working will make you want to work too and provide an easy face-to-face sounding board for ideas about the story you're working on," said *Unbound* Health Editor Jenise Beaman.

STAFF INTERACTION

In lieu of face-to-face interaction, the culture of communication within online student news outlets is almost wholly electronic, with e-mail and text and instant messaging cited by all staffers interviewed and observed as the principal and oftentimes only means of inter-staff contact. "Basically, it's just e-mails," said *Speakeasy's* Finley. "It's e-mailing, e-mailing, e-mailing. I spend hours upon hours sending e-mails for *Speakeasy*. Even as I'm talking now, I'm thinking about the next round of them that I have to send out." The reliance on e-mail is seen as aiding the time-and-place-centered flexibility, specifically in not forcing staffers to be in the same room or with the same moment free to take a phone call in order to communicate. "We definitely communicate almost all by e-mail," said *Big Green's* Erin Robinson. "I don't even have phone numbers of people on the staff. I'm

pretty compulsive with checking e-mail. If you're comfortable with being online and are a quick typist, it's freeing, because you can shoot someone a quick e-mail from anywhere and they can shoot one back in the same way."

The use of listservs for mass e-mails and message boards on the back-end of sites for staffers to leave comments and questions also allows for an openness that students said would not be possible in the traditional newsroom set-up. "We're lucky because there are literally never decisions being made behind closed doors," said *Daily Gazette* sports editor Andrew Quinton. "Everyone on the staff is always talking to everyone else. For example, all of the articles are sent to the entire staff through our listserv when they're done so anybody can look over them and make comments or edits. Most of the time people don't make edits, but it's nice to know that you can."

The shortcoming of relying upon electronic communication, staffers agreed, is the slow or nonexistent responses from the receiver. Editors in particular griped that e-mails lessened levels of accountability among writers by enabling them to reply to requests for story coverage or changes in an article draft at their leisure or at times not at all. As Finley put it, "E-mail is slow, OK? It doesn't matter how often you're checking it, which I do every hour. I get e-mails from writers all the time about things I asked them about two days ago. Some staff writers will step up and agree to cover stories and then not follow through and it's so damn hard to track them down and find out what's going on, especially with the main correspondence being through e-mail. It's maddening, almost enough to make me want to harass them by phone."

This accountability gap is most prevalent between members of different parts of the staff, specifically between section editors and the photography crew and writers and copy editors, since editorial oversight is not seen as direct and therefore e-mail messages are often ignored or placed low on the priority scale. "We've been having a lot of problems with photography," said *Speakeasy's* Stricker. "It's tough first to just get them [the student photographers] to confirm they're covering something, especially when the request comes from me and not the head photographers. Then it's still out of my control because I never really know what's going on picture-wise after the fact. They never get back in touch to confirm they've shot a scene and so I end up seeing the final product online just like everyone else, which is annoying."

The e-mail-dependent nature of staff interaction also appears to be the root cause of the most shared frustration among current

staffers: the face-to-face disconnect. Specifically, most students jokingly shared during interviews that, while they constantly virtually communicate with fellow staffers, they would not be able to pick a majority of them out of an in-person line-up. "I honestly don't really know most of the writers' faces," said *Dawgnet* news editor Mary Kvachko. "I know their name, their beat, their writing style, their e-mail address and IM name, things like that, but I wouldn't know to say hi to them if I passed them on the street. People bonding and feeling like a part of a team is still a real issue. There's just something really positive and productive that we're missing, just having everyone in the same room at once, talking, seeing each other, and being on the same page with what's going on."

MULTI-TASKING MENTALITY

A last normative reinvention playing out daily at the student-run news outlets under study is a staff-wide emphasis on editorial multi-tasking, meshing the traditional definition of what it means to be a writer and editor with the online necessity of 360-degree story packaging. Specifically, writers are encouraged to photograph events they cover, editors often write for their sections and keep blogs, and photographers also often double as multimedia personnel, capturing video and audio podcasts for placement online. "We wanted to be extremely open to people's interests and extremely flexible to how they might change," said McCoy. "We wanted to be able to highlight and showcase what people are already good at and also let them get their feet wet with something they want more experience in or have a passion for." Providing students with a wider variety of experiences and broadening the scope of what each position includes is also seen as a necessary part of the larger changing of the guard between old and new media. "Journalism is really starting to move away from specialized tasks and responsibilities to staffers needing to be a jack-of-all-trades type employee, especially with online," said *Speakeasy* co-founder Katie Gill. "It makes me feel better to know that through *Speakeasy* I've had my hands in areas that I haven't even had classes about."

The multitask approach has also broken down the once-sacred wall between the news-editorial and advertising-public relations divisions, with a majority of staffers engaging in activities in both spheres. *Speakeasy* writers and editors engage in a variety of PR, networking, and advertising endeavors, such as chalking a campus sidewalk, posting and handing out flyers, speaking in classes, and manning tables at organization involvement fairs. "It's more personal when we sell it to others, because we really work on it," said Hana Bieliauskas, *Speakeasy* staff director. "We know more

about it. We want to see it get a bigger name, obviously, because it directly affects us. I mean, I want people to read my stuff. I'm emotionally involved with the site and people can sense my attachment when I tell them about it."

The journalism-PR interconnection for staffers is also seen as a positive in providing students not quite sure of their career path with a wider swath of potential experiences, which makes them stronger applicants for future internships and jobs and helps the outlets at the same time. As advertising co-director Cox said, in recounting the first pitch she made to a potential advertiser on the *Speakeasy* site, "I was able to walk in and tell them more about the magazine as a whole. You know, 'Here's our vision and overall goals and how we're planning to get there.' Since I do write articles, it was easy to talk about the editors and staff members and give them both sides of the story– the editorial side with the advertising. It's great that I've got experience now on both sides of the fence. It's the best of both worlds."

CONCLUSION

Overall, whether related to content goals or staff interaction, student journalists at online-only publications seem determined to think outside the box and beyond the traditions of journalism's past. "It's sort of frustrating and exciting at the same time with being a start-up in a still-new medium, because we have to literally come up with solutions and ways of doing things as we go along," said Gill. "We don't have the problem of being an established outlet where it's just been done one set way for so long that questioning it is seen as tantamount to starting a rebellion, so no one changes anything. At *Speakeasy*, we confer and figure out the best way to do something and because we aren't in a set pattern, we can literally figure out the best way and not simply refer to the way it has been forever, good or not."

The subsequent impact such outlets are making on campuses nationwide and beyond is a testament to their embracing of the new and also their ability to provide such innovation with a level of long-term permanence, always with their target audience in mind. "We're trying to incorporate the new technology and the new way people communicate and learn about the world and come together," said *Rampway* director and editor in chief Allison Young. "That's why college students are really responding to us. They've come to realize that we're not going to go away anytime soon, just like the medium we inhabit. Seriously, the online news outlet is here to stay." ↺

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Cover to Cover

by Robert Bohler

Nesvisky, Matt. (2008) Covering Your Campus: A Guide for Student Newspapers. Lanham, Md.: Rowman and Littlefield Publishers, Inc.

One of the best features offered on the CMA listserv is the advice its members offer to colleagues who face problems at their publications or have ventured into uncharted territory or are looking for answers to questions outside their own fields of expertise. Our newspapers are in many boats when it comes to publication cycles, formats, and organizational makeup. They're dailies or weeklies, broadsheets or tabs, campus life or laboratory or independent. They're public or private, and they have student publication boards, or they don't. And some don't even print. Those striking differences don't include the varying experience and backgrounds of their advisers. Sometimes this multitude of variables makes it seems that the only thing advisers have in common is that they advise (however that's defined) student journalists (an equally diverse group) in some sort of student news media (see the above). The listserv isn't for everybody – some figure they already know the answers, every query can't apply to all, and others probably hit the "delete" key until something pops up that does. But the beauty of the listserv is that somewhere, somebody familiar with an adviser's plight will probably offer a workable solution for almost any problem posed.

That safety net is also the strength of "Covering Your Campus, A Guide for Student Newspapers," Matt Nesvisky's reference manual that starts with the news side start-up of a newspaper from scratch and moves on to nearly every possible facet of oversight and day to day management. The manual takes into account everything from the establishment of bylaws and policies and mission statements to the creation of a staff to yes, covering the campus in print and online. The book departs from most textbooks on newspaper management and reporting by telling its story thorough anecdotes and hypothetical situations and mostly from the first-person point of view of Nesvisky, a former journalist and an associate professor at Kutztown University. That approach, like that of the CMA listserv, might wear thin on those who think they already know what's going on, but then again, they won't be the prime beneficiary anyway. The up side is that Nesvisky's anecdotal approach will be more likely than many textbooks to engage the reader who has a real-world and not an academic need for understanding. And the book's conversational style also makes it an asset when it comes to articulating its key points.

The book has its shortcomings from a design standpoint. It contains literally no artwork, no illustrations or clip lists that would help convey information to the reader, and that's a drawback from even when discussing organization formats and do's and don'ts. That limitation is more pronounced when it comes to the absence of illustrations and examples in the sections on headline writing, page design, and web design. Telling somebody what they ought to do sometimes just isn't as good as illustrating it, and even some basic illustration examples would more effectively convey Nesvisky's suggestions to the reader.

On the whole, the guide is well organized and comprehensive, and the story-telling approach and smartly-written section heads help make it a lively read for those in need. "Covering your campus" will not likely appeal to veteran advisers or those who inherit stable publications, but its broad overview should be a big help to advisers who are new to the field and want to stay a step ahead of their student staffs or to veterans who find themselves taking on new and unfamiliar responsibilities. And because staff turnover is an unavoidable hazard of the student newspaper trade, the utilitarian nature of Nesvisky's guide makes it a great investment and reference for newly-crowned editors who want a reader-friendly take on just about everything encountered at a campus newspaper. It covers that. ☁

Robert Bohler is director of student publications at Texas Christian University, where he advises the daily newspaper and magazine, and editor in chief of CMR.

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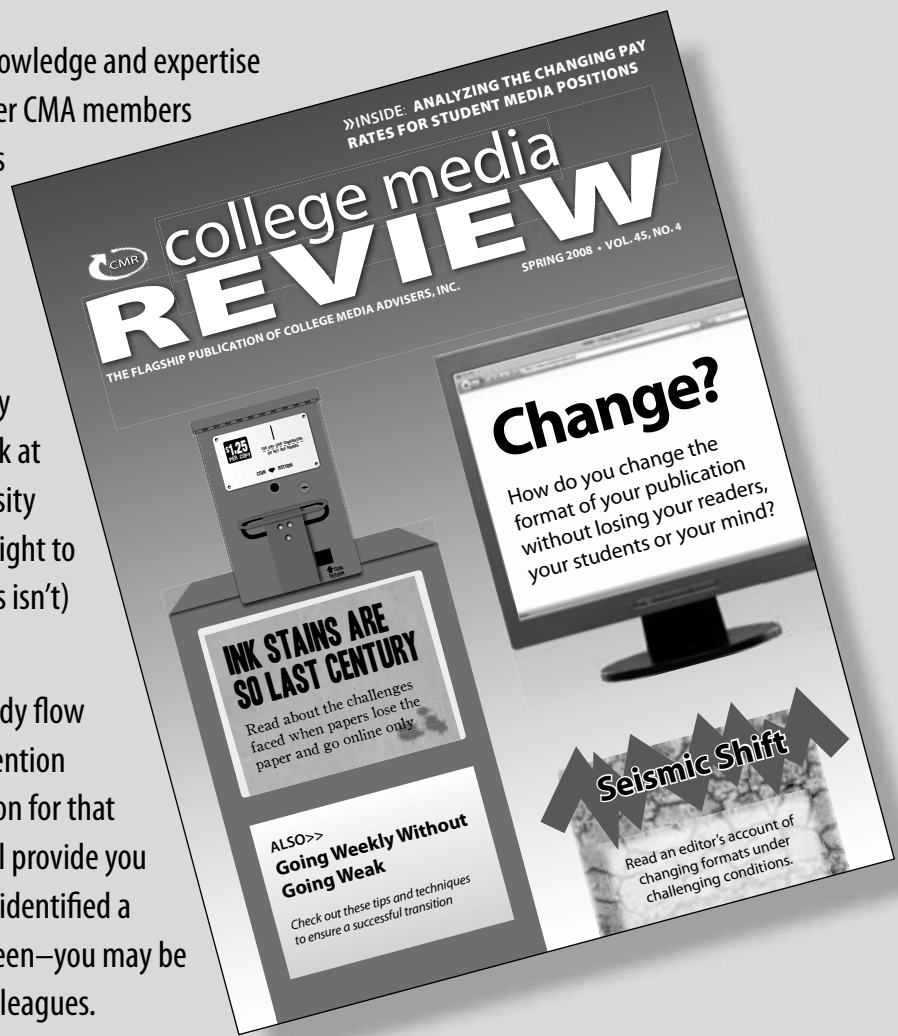
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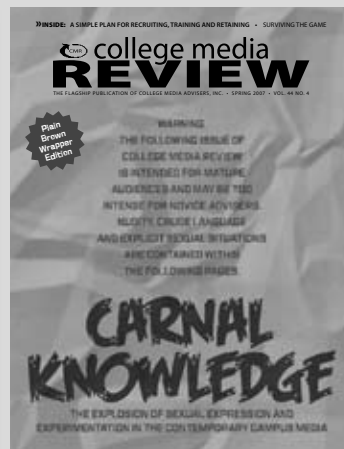
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