

Volume

5

UNBOUND

your life. your voice. your world.

Operations Manual

UNBOUND

Operations Manual

The **unbound** Operations Manual outlines all major procedures and policies for **unbound**'s management and functioning. All staff members are expected to be familiar with the Operations Manual. Changes to the Operations Manual are the Editor-in-Chief's responsibility, yet no major change in policy or procedure is to be made without the consultation of the **unbound**'s staff as a whole.

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History of UNBOUND

*One of the unique attributes of the **unbound** news magazine is that it is more than a publication – it is a virtual start-up company.*

Journalism students have had an opportunity to learn about Web design, and students from other technical disciplines have had an opportunity to learn about journalistic values and ethics, through the publication of **unbound**.

Created by a group of students at The College of New Jersey in the spring of 1996, **unbound** is an on-line magazine containing stories ranging from health, art and business-related topics. The students, who were members of professor Kim Pearson's magazine writing class and Elizabeth Mackie's graphic design class, founded **unbound** on the belief that self-empowerment and self-liberation can be achieved through one's own actions and involvement. Since then, **unbound** has evolved into an ongoing project that is maintained by students and volunteers with faculty direction and support. Yet **unbound** remains dedicated to the original goal.

In the spring of 2002, professor Kim Pearson and managing editor, Melissa Steiger, began to pursue the recognition of **unbound** as a campus organization at The College of New Jersey. This would entail participation in activity fairs, allotment of a budget and accessibility to a weekly meeting room and time as well as other services. Prior to fall 2002, **unbound** was maintained primarily by journalism students and a few students in other disciplines who were sought out to aid in the production of the site. As a result, increased publicity of **unbound** to students beyond the journalism discipline through activity fairs and Campus Life recognition would bring **unbound** into the new wave of on-line journalism and a new realm of publication. **unbound** was officially recognized as a campus organization by The College of New Jersey's Department of Campus Life on October 9, 2002.

Organization Description

unbound is an organization aimed at meeting the needs of young adults by offering an unbiased forum in which to express ideas, opinions and voices. At **unbound**, new

views, forms and beliefs are explored and examined through articles in one of six categories: features, business and government, health, lifestyles, opinions and arts and entertainment. In the spring of 1998, the news section was eliminated and business and government were combined into a single section.

Demographics

unbound's audience is very similar to the people who produce the magazine. It is designed for free-thinking, innovative individuals who are seeking a voice. It is written and produced by young adults in a tone that speaks to their peers rather than at them. The core audience is aged 18-25, is mainly students at The College of New Jersey, and is otherwise eclectic in lifestyle, attitude and values. Secondary audiences include faculty, staff and alumni of The College of New Jersey.

Job Descriptions

Editors are encouraged to bring their own skills to the job yet job descriptions exist merely as guidelines for approaching a job.

The job descriptions were written by staff members in the fall of 1997 and revised in the fall of 1998. They were revised yet again in the fall of 2002 and again in the spring of 2003 for the purpose of updating the roles of editors and production members due to the status of **unbound** as a campus organization. The newest revisions were completed in the fall of 2003 after **unbound's** staff had experienced official organization status for one semester.

These descriptions exist as a guideline and ideas for approaching these positions. As **unbound** changes, these roles will be continually changing. These guidelines may or may not reflect the current positions.

Please take advantage of the job descriptions, but remember they are merely guidelines for approaching a job. Each editor is encouraged to bring his or her own skills to the job. The staff should modify job descriptions to fit the changing state of **unbound**.

The staff of **unbound** shall consist of the Editorial Board, Editorial Advisory Board and General Staff.

Editorial Board

The Editorial Board will consist of the following positions: editor-in-chief, senior editor, managing editor, business manager, production manager, layout designer, public relations manager, section editors, copy chief, copy editor, and photo and art editor.

Editor-In-Chief

This is one of the most demanding positions on the staff of **unbound**. The editor-in-chief is responsible for the overall management of the entire editorial and production

process. The person in this position should be in constant contact with the entire staff, especially the senior editor and managing editor.

Duties include:

- Developing and maintaining the assignments, routing list, and production schedule (with the managing editor and senior editor).
- Final editing of stories, teasers and headlines.
- Decisions when differences in opinion arise amongst the staff.
- Performance evaluations of the staff (if necessary).
- Continual development and maintenance of the Operations Manual from the experience and suggestions of the staff as a whole, as well as from the level of technology available from year to year.
- Continual updating of the Writers' Guidelines.
- Promotion of the magazine.
- Contributing an editor's note for the current issue.
- Keeping close communication with all staff members.
- Adhering to the policies and procedures of the magazine as set forth in the Operations Manual and ensuring that all other staff members adhere to these policies.
- Organizing materials so they are clear for the staff and allow for the smooth operation of the magazine.
- Representing the magazine at school and community functions when necessary.
- Training new editors and staff members.

Senior Editor

The position of senior editor of **unbound** relies heavily on the ability to take on a lot of responsibilities and work on a deadline. Additionally, the senior editor must be able to keep track of the work of other editors and ensure that they are on task.

Being senior editor involves reading all of the stories in the issue. The senior editor also oversees all headline and teaser writing. Since these are most likely the first things the reader sees, they are of particular importance.

The senior editor also holds the major responsibility for training new editors and writers. This includes, not only showing them the job but also working directly to assist newer staff members with their first tasks.

Some skills that are particularly helpful in this position include:

- An ability to pick out the important elements of a story.
- An ability to make stories flow logically.
- An ability to recognize libelous statements should they appear in a story.
- An ability to suggest new ideas for stories that need updating.
- An ability to work on a deadline.

There are also several skills necessary for maintaining the staff of **unbound**. These include:

- An ability to communicate well with all staff members.
- An ability to get people excited about **unbound**.
- An ability to sense unrest or the potential for a problem.
- An ability to handle problems diplomatically.
- A respect for individual differences and ideas.
- A positive attitude.

Every senior editor's term is going to be different. However, one thing remains the same: the senior editor is in the middle of things.

Some duties include:

- Overseeing all headline and teaser writing.
- Training new editors and writers.
- Cooperating with the Editor-in-Chief in the final editing of stories.
- Overseeing copy flow.
- Overseeing Copy Chief and Copy Editor.
- Generating and maintaining an **unbound** Style Guide with Copy Chief.

Managing Editor

The managing editor is responsible for the internal affairs of the magazine. However, this can be taken in many different directions. The managing editor is not directly responsible for editing, but he or she is in charge of making sure that the editing process is smooth and deadlines are met. He or she is not directly responsible for coming up with and implementing public relations strategies, but is responsible for making sure that they do happen and for helping with them as needed.

The managing editor is necessary in case of a crisis and for help in making editorial decisions. The managing editor is also necessary for overseeing the production side of **unbound**.

Previous jobs performed by the managing editor have included:

- Keeping track of communication among all editors.
- Establishing a rapport with editors and serving as a resource when problems arose.
- Helping to organize the production schedule and deadlines and ensuring these deadlines were met.
- Attending editorial meetings and voting on decisions, which affect the future of **unbound**.
- Presenting **unbound** to other organizations and future staff members.
- Maintaining the **unbound** code of ethics.
- Supporting, training and supervising the production staff.
- Supervising technical consultants.
- Supervising **unbound**'s business operations.
- Obtaining related links and other media for articles.
- Obtaining photo credits if necessary and directly overseeing the photo team through contact with photo editor.
- Approving all photos before they are sent to layout/production.

This position requires a person to have thorough communication since he or she must serve as an intermediary between all aspects of the magazine while dealing with issues that may arise from the outside. He or she must be easily accessible and willing to do whatever is required of the editor-in-chief.

Communication and computer skills are a must, as well as a basic knowledge of the processes involved in the interaction between **unbound** and the SFB. Previous experience with and a good working knowledge of the day-to-day operations of **unbound** are necessary.

The position of managing editor is a flexible one and can be largely defined by the editor-in-chief.

Business Manager

Due to **unbound**'s new status as a campus organization, records must be kept of **unbound**'s finances. Therefore, it is the responsibility of the business manager to maintain financial records. In addition, the business manager will compile the annual budget for **unbound** and serve as a liaison to the Student Finance Board. All responsibilities include the following:

- Maintaining **unbound**'s financial records.
- Compiling **unbound**'s annual budget plan.
- Serving as **unbound** liaison to the Student Finance Board.
- Granting final approval of all monetary transactions.

A copy of the SFB's current manual will be furnished to the business manager upon his or her entry into office for reference concerning the specifics and proper procedures of his or her responsibilities.

Section Editors

The following is a general description of the responsibilities of a section editor. Some duties, of course, will vary from section to section. Of course, each section has its own personality and the editor's job will change depending upon what section he or she is working with. However, an effective section editor should do the following:

- Make sure the article belongs in his or her section. This means having a firm grasp on what the section is about. The section editor has some degree of freedom to mold the section as he or she would like. However, the senior editor and editor-in-chief should approve all changes. If an editor is not certain that a story fits in his or her section or would like to reassign a story, the editor-in-chief and senior editor should be consulted.
- Pay close attention to the routing list. Routing lists are circulated every time there is a deletion, addition or reassignment. Following this list will help prevent section editors forgetting about a story in their sections.
- Work closely with an assistant editor if one is assigned. Editors should communicate at least twice a week with their assistants. It is often easiest to do this via e-mail.
- Check stories for typographical errors, grammar, style, content and flow.
- Fact-check all stories and reaffirm attribution. As of spring 1998, there are writers' guidelines (later in this manual). Any story that does not adhere to them should be rejected, with possible suggestions to the writer for resubmission.
- Participate in staff meetings.
- Suggest ideas and participate as needed in public relations.
- Stay in close contact with copy editors and let them know the editor's expectations for the section. *It is important that copy editors and section editors work together to help maintain the integrity of stories.*
- Follow through on assignments from the senior editor. This usually means answering a story question or writing teasers.
- Alert production of any specific graphic and link requests early in the editing process.
- Be responsible for all story headlines, teasers and related links.
- Maintain contact with writers.

Copy Chief

The position of copy chief is essentially two roles. The copy chief holds ultimate responsibility for the staff of copy editors and also serves as a liaison between the copy department and the rest of the **unbound** staff.

The main duties include:

- Assign and maintain copy-editing assignments for copy editors. This requires constant knowledge of the routing list so that assignments may be adjusted as the list changes.
- Receive all edited stories from copy chief and read them very carefully. Take into account the suggestions of both the copy editors and the section editors.
- Monitoring all stories' progression throughout the editing process is essential!
- Pass the finished stories on to the senior editors for final approval and editing.
- Developing and maintaining an **unbound** Style Guide with Senior Editor.

During production, stories are constantly cut from and added to the routing list. The copy editor must be able to make the necessary adjustments in light of these changes.

The most important thing in the job of the copy chief is communication. It is crucial to maintain communication not only within the department, but also with all other departments. Copy needs to know what everyone is doing and everyone needs to know what copy is doing.

The most important roles of the copy chief are these:

- Meet all deadlines.
- Keep in close contact with everyone.
- Never be afraid to ask for help.

Copy Editor

The copy department is the keystone of production. Every story passes through the copy department. Therefore, communication is vitally important to this department. Copy editors work under direct assignments from the copy chief. Copy editors are the first to receive and proofread articles. Responsibilities include:

- Editing of assigned copy load
- Maintenance of Associated Press style
- Reporting to section editors (instances often arise whereby other editors must be consulted or informed of editing problems and difficulties).

- Proofreading for spelling, accuracy of grammar and punctuation. Proofreading for overall style and consistency in accordance with **unbound** specifications.
- Fact-checking submissions for correct names and other information.
- Watching for omissions made by section editors to ensure that nothing important has been eliminated.
- Writing headlines, cutlines and teasers if needed and/or assigned.

The position of copy editor is a demanding responsibility. Organization and communication skills are among the qualities all copy editors should possess.

Production Manager

The function of the production manager is to oversee the on-line aspects of **unbound's** production. This entails, but is not limited to:

- Coordinating with the copy editors, layout editor, managing editor and editor-in-chief to develop a production schedule.
- Recruiting Web experts and/or graphic designers for any style changes or specialty graphics that are necessary for the issue.
- Coding articles into HTML.
- General maintenance of the **unbound** site, including archives and forum.
- Maintenance of the staff page and **unbound** archives.

The production manager will work most closely with the layout editor, assisting him or her with design if necessary and helping transfer written layout concepts into HTML. This does not mean that the production manager must be proficient in HTML (although it will help). Ideally, there will be a staff of design and HTML experts able to help in this process.

The production manager should report (verbally or in writing) at least weekly to the editor-in-chief and managing editor regarding the progress of production. He or she should also keep in contact with whoever is editing the articles during the production process to make sure the stories are being sent along as swiftly as possible.

The production manager must also serve as the liaison for the production team. This includes:

- Meeting regularly with production team members.
- Assigning team members to certain sections of the site.
- Overseeing progress of team members.
- Training team members if necessary.
- Creating story template for members to use.

The responsibilities of team members will be altered as the magazine changes. Therefore, the responsibilities of the production manager may change as well.

Layout Designer

The layout designer of **unbound** works closely with the photo editor and the production manager. He or she is in charge of the overall look of the magazine. It is this person's job to make decisions as to how the magazine will be linked together and where photos and graphics will be placed. If necessary, and if within an individual's skills to do so, the layout designer and production manager can be one in the same.

Section editors provide some links. The layout and photo departments as well as the senior staff may suggest others.

The photo editor and layout designer work together to determine which articles need artwork. They must then decide how this artwork will be obtained.

Artists and graphic designers must be given plenty of time to complete their work. New graphics especially take time. Graphic designers and artists are difficult to find; professors in the art department may be a useful resource for helping with this.

The layout designer meets with all of the section editors to discuss the layout of their articles. Web pages are set up for each section where the layout designer and photo editor may post photos, graphics, artwork and links. Section editors should then have plenty of time to comment on the graphic aspects of their section.

The layout designer also works closely with the production manager in the weeks prior to the upload date. Formatting articles around photos, etc. is not easy and the production manager will need help. Layout helps the production manager format the entire magazine into HTML.

The last few weeks of production are the most hectic for the layout designer. Key to the position is pacing. Unfortunately, this pacing depends heavily on the efficiency of the rest of the staff. It is crucial that the editors and other members of the production team know the status of the photo editor's efforts to generate graphics.

Additional duties include:

- Responsibility for the overall look of **unbound**.
- Placing all photos and graphics.
- Generating graphic ideas with Photo and Art Editors.
- Maintaining and testing related links listed with each story.
- Formatting articles into HTML with Production Manager as needed.

Photo Editor

The photo editor is one of the most unlimited positions on the **unbound** staff. This editor is responsible for coordinating with other staff members during the entire production process.

The editor finds photos, graphics and art to correspond to the articles in the current issue. The editor has a lot of freedom and creativity in choices. Photos, graphics and art may be commissioned by the editor or downloaded from the Internet. It is best to commission original work for use in **unbound**, but if downloading is necessary, the owner of the piece must be contacted by e-mail or letter to receive permission before it is used. The photo editor is responsible for maintaining this correspondence along with the Managing Editor. Additionally, the original source, artist or photographer must be credited for his or her work.

The entire gathering process runs throughout the production process. There must be constant contact with the section editors for both ideas and approval of graphics. The photo editor should read over all articles early in production in order to generate ideas.

Once gathered, work that is not already in a computer format should be scanned and uploaded into the **unbound** account. These should then be posted on the appropriate page so that other staff members can view them.

Every article in **unbound** should have some graphic elements. Longer stories will require more to visual support to sustain reader interest.

The photo editor should be in constant contact with the rest of the production staff, especially layout, to report on the graphic status of articles. Other staff members should be consulted as early as possible if any articles are proving to be particular problems. The photo editor is also responsible for serving as the liaison to the photo team. This includes:

- Meeting regularly with photo team members.
- Assigning responsibilities for team members, which may involve assigning certain sections or stories to team members.
- Maintaining direct contact with team members should any problems arise.

Public Relations Manager

The public relations manager is in charge of all promotion of **unbound** both on campus and in the greater community. Additionally, the public relations manager is responsible for promoting **unbound** within the large on line community. This can be broken down into three major focus groups:

Campus:

The major focus of PR efforts should be within the TCNJ campus community because the content, attitude and image of **unbound** are intended to appeal largely to students. The campus needs to be made aware of **unbound**'s existence.

- Utilize campus media — The Signal, WTSR, the Media and Arts Coalition, The Journal.
- Student organizers — announcements about **unbound** at organizational meetings.
- Promotional materials — includes fliers, posters, banners, direct mailing, “countdown” fliers.
- Campus-wide e-mail — this is to correspond with the upload date to notify students and faculty of the new issue of **unbound**.
- Internet — maintain a link on the TCNJ home page, links on other campus sites.
- Interaction — at the **unbound** site as a means of tracking interests.

Alumni:

We want to keep alumni updated and in contact. Establishing alumni interest in and support for **unbound** will make it easier for current staff members to stay connected after graduation.

- Direct mailing sent through the alumni office.
- A link to **unbound** from the alumni web site.
- E-mail contact.

Larger Community.

unbound is a quality publication that needs to be introduced to a wider audience. We want it to be recognized outside of the campus community as a quality publication worthy of respect and recognition.

- Internet — continue to submit **unbound** to numerous popular search engines and e-zine databases. Consider inserting “meta-tags” which will make **unbound** recognizable by more search engines.
- The media — press releases to local newspapers and companies and to potential future employers as appropriate.
- E-mail to other college and student on line publications.

- Special event/reception — to correspond with **unbound**'s upload. Possibly a campus event, but for potential employers, alumni and college administrators, as well.

Public relations managers have the responsibility of setting their own deadlines and adhering to them strictly. Information will come from other management, but the PR manager works primarily independently. He or she is strongly encouraged to consult with the rest of the staff for ideas, suggestions or refinement of ideas. Most public relations projects will also require the assistance of other staff members. The PR manager should never be afraid to consult with the rest of the staff.

In addition, the public relations manager must also serve as the liaison for the public relations team. This includes:

- Meeting regularly with public relations team members to brainstorm.
- Assigning responsibilities for team members.
- Maintain direct contact with team members should any problems arise.

Editorial Advisory Board

The Editorial Advisory Board shall consist of a panel of faculty members and local volunteers with expertise in areas including, but not limited to journalism, graphic design, business management and law. A chairperson shall serve as **unbound**'s designated faculty advisor. Other members of the panel shall be selected by the Editorial Board.

Responsibilities include:

- Being available for consultation on legal, technical and practical issues. Additionally, members of the Editorial Advisory Board shall see the magazine prior to its upload and are expected to communicate any necessary changes to the Editorial Board.
- Members may only intervene without the agreement of a simple majority of the Editorial Board in matters where inaction would result in legal repercussions for **unbound**. Members of the Board may offer suggestions on any aspect of the magazine. However, direct intervention is limited to each member's area of expertise.

The Editorial Board and faculty advisor(s) will invite candidates to become members of the Editorial Advisory Board.

General Staff

unbound's general staff membership is open to all students and alumni of The College of New Jersey, regardless of expertise or major. Responsibilities of the general staff shall vary based on the talents of the individual and the needs of the Editorial Board. In general, volunteers will fulfill any of several roles.

Writers

Duties include:

- Generating story ideas and articles for the magazine.
- Submitting written inquiries to section editors for all story proposals.
- Instituting individual discretion in accepting assignments or story ideas generated by an editor.
- Submitting all correspondent fact-checking material with submitted articles.
- Exerting a flexible attitude regarding section editors' suggested revisions and changes.

Teams

Beginning in August 2002, **unbound** implemented "teams" as part of the general staff. "Teams" were created for those interested in working with **unbound** beyond being a writer but without the responsibility and time invested in an Editorial Board position. Those who are involved in any of the "teams" have a variety of tasks that they can participate in for **unbound**.

Photo Team

The photo team is responsible for working with the photo editor to find/obtain photos for all of the articles in an upload. This may include searching the Internet for photos or taking your own photos as requested by section editors. All photo team members report back to the photo editor.

It shall be the duty of artists, photographers and graphic designers to:

- Be contracted by the Editorial Board as necessary to assist in creating the visual elements of **unbound**.
- Generate illustration for assigned articles.
- Request as-needed assistance with **unbound's** publicity design.

Public Relations Team

The public relations team is responsible for working with the public relations manager to brainstorm ideas for publicity. It is also responsible for implementing these plans. This may include: creating/distributing flyers, writing press releases, contacting organizations, and more. All public relations team members report back to the public relations manager.

Production Team

The production team is responsible for aiding the production manager and layout designer in production tasks. This may include converting articles and teasers into HTML coding, updating links, assisting in archiving, and aiding with layout design. All production team members report back to the production manager.

Technical Consultants (if needed; these tasks can also be undertaken by members of the production team, or the production manager him/herself.)

The duties of technical consultants include:

- Request assistance with **unbound**'s computer-related needs.
- Maintain technical equipment and Internet connections.
- Be responsible for general software and equipment upkeep.
- Be available for assistance with specific questions regarding HTML translation of articles and graphics.
- Assist in training production staff in HTML and proper computer equipment usage.

Section Descriptions

Unbound is comprised of six sections: features, business and government, lifestyles, opinions, arts and leisure and health.

There are six sections articles fall into in the magazine. These sections are: features, business and government, lifestyles, opinions, arts and leisure and health. Guidelines were composed to mandate what types of articles belong in each section of the magazine. As with job descriptions, section descriptions are only a guideline and should be updated as the magazine changes.

Features

The Features section consists of human-interest stories or articles that don't fit in any of the other sections of **unbound**. Feature stories tend to be longer and contain more detail and description than hard news stories. The Features editor should feel comfortable deleting large blocks of text or changing paragraphs around (without changing the author's style and meaning) in order to make the story as concise as possible.

Business and Government

Business and Government was created in the spring of 1998 as a merging of the Business section, the Government section and some aspects of the News section. The News section itself was eliminated because a magazine published periodically during the semester cannot remain current on news issues.

Stories in the Business and Government section need to be relevant to news in federal, state, or local government (e.g. social services, elections, campaigns, political viewpoints, school board information, etc.), or to news in the corporate world, including careers, higher education, international business, and, of course, the world of entrepreneurship. Stories pertaining to business, such as tips to financial success, career advice, or profiles of companies are also welcome.

Lifestyles

This section examines primarily people and trends. The subjects presented in the articles should be a hot topic when written, and have the capacity for a long shelf life. We hope these articles will provoke and open intellectual boundaries. **unbound** is more than a passive experience. We want our readers to pursue the ideas and experiences that these articles offer. An article that is poorly written or demeans a reader's intelligence is not acceptable. Editors must exercise judgment at all times.

Opinions

The Opinions section gives writers the opportunity to take a stand on their beliefs and personal feelings towards a particular subject. The opinions need not be two-sided and can reflect just the writer's thoughts, ideas and reasons for having their opinions. Opinions should be supported by documentation, quotes from experts in the field and research. They should not just be statements of the writer's point, but should be a well-organized argument. Opinions articles need not be restricted to the views of a single author, either. In the past, **unbound** has published point-counterpoint articles in which two writers argued opposing sides of an issue. Roundtable opinion articles would also be appropriate.

Arts and Leisure

Arts and Leisure was created in the fall of 1999 to replace the Arts and Entertainment section, which replaced the earlier Reviews section. Since **unbound** is currently published twice a semester, having specific movie reviews, etc. is not very practical. Instead, those stories fall under the new, broader heading of "Arts and Leisure." This heading also allows for the inclusion of sports stories.

Arts and Leisure is a section that covers a wide variety of subjects. All of the topics that are considered under "art" (which people have a hard time agreeing on anyway) and all things considered "entertainment" (the same goes here). The goal of the section is to both entertain and inform readers about trends and personalities in music, television, film, books, movies, theater and other forms of entertainment. This may include reviews, critical essays, profiles and interviews. Past articles have included an examination of the Anne Rice phenomenon, reports on the current popularity of swing and Latin Rock and a report on book clubs that included tips on how readers could create their own.

Health

The Health Section of **unbound** magazine deals with the human mind, body and spirit. Awareness is the key. Our purpose is to educate our audience on various mental

and physical diseases (treatments, control), nutrition and fitness and lifestyle choices. But we are not restricted to just these topics. We are concerned with human well being. Past health articles have dealt with Fibromyalgia, circuit training and home HIV testing.

Editorial and Production Procedure

Adherence to an editing and production procedure is essential in order to serve our audience in a timely and professional fashion.

At the beginning of each production term, the publisher will submit stories to the editor-in-chief and the senior editor for assignment to the section editors. Once assignments have been made, the managing editor will develop a routing list with the stories' authors, slugs and assigned sections. A copy of this list will be circulated to the staff when it is first compiled and any time changes are made.

The senior management will develop a production schedule. These deadlines will be circulated to all staff and strictly adhered to unless special circumstances arise. Any specific concerns should be addressed to the senior management.

Section editors will edit stories and work closely with the senior editor, copy and production. This part of the editing process should last approximately three weeks. At the end of this period, stories will be submitted to the copy chief along with any specific graphic requests.

The copy chief will assign the stories to the copy editors for the second stage of editing. After approximately two weeks, the stories will be returned to the section editors. This is only for a final review and should not require more than one week.

Stories will then be submitted both to the senior staff for final editing and returned to the writers for final approval. Writers should read their stories to ensure that no factual errors have been created in the editing process. Senior staff should receive headlines, teaser copy and links with all stories at this time.

Approximately one week later, the stories should be passed from the senior staff to the production staff. The production staff may request a day to have the entire staff read through the HTML versions of the issue to check for spelling and grammatical errors.

The production staff will need at least ten days to complete the upload of the final issue. This upload date should be determined at the time the rest of the production schedule is created.

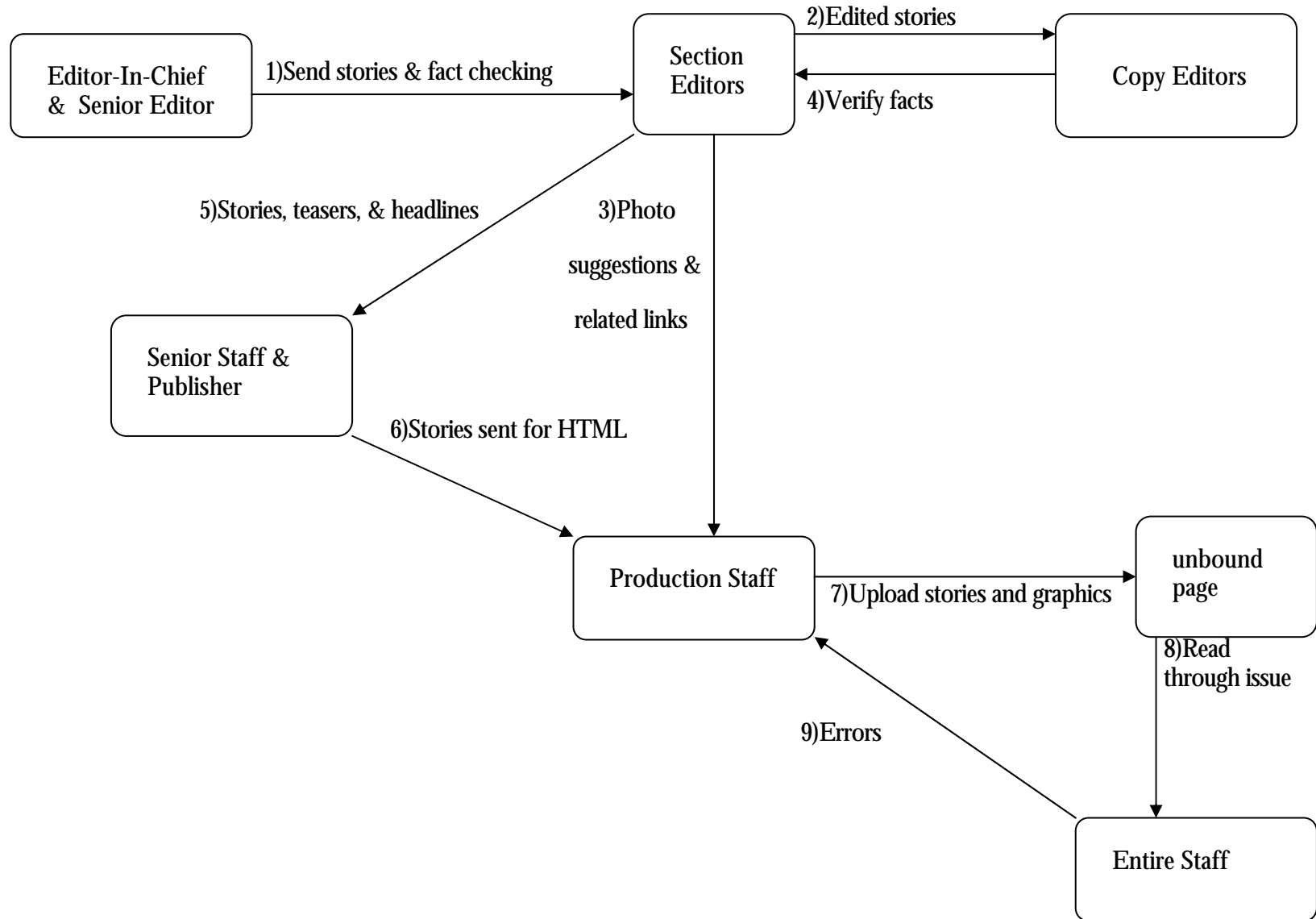
Included is a flowchart of the production procedure.

Production Procedure Detailed Outline

1. Editor-in-chief and Senior Editor assign and send stories and fact checking material to section editors→
2. Edited stories move from section editors to the copy editors→
3. Any photo suggestions are sent to production at the same time→
4. Stories return from copy editors to section editors. Facts should be rechecked→
5. Stories move from section editors to senior staff and publisher. They are also returned to the writers at this time to verify all facts. Headlines and teaser copy are due to the senior staff with each article→
6. Stories are sent to the production manager and layout editor for coding into HTML→
7. Stories are uploaded into the UNBOUND account and graphics are added→
8. Entire staff reads through the issue for previously unnoticed errors and functional problems→

All errors are forwarded to the production staff so they may be corrected.

Production Procedure Flowchart



Personnel and Style Policies

*Personnel policies, relating to the election of Editorial Board members and meetings of the staff, and style policies ensure that **unbound** follows a mandated set of guidelines.*

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ersonnel and style policies serve as the official document for the purpose, membership, structure and procedures of **unbound** relating to elections, meetings, style and e-mail.

Personnel Policies

Election

While membership in **unbound** is not refuted to those students with little or no experience, Editorial Board candidates must have at least one semester's staff experience on **unbound**. Candidates for the Editor-in-Chief, Senior Editor or Managing Editor positions must have at least one semester's Editorial Board experience.

All members of the new Editorial Board shall be elected by the previous terms Editorial Board.

The following procedure will be implemented in the election procedure:

- All candidates shall submit a letter of intent no later than one week prior to elections.
- Two weeks prior to the deadline for submitting letters of intent, the date of elections and all contested positions should be posted.
- Candidates must be available by telephone, in person or via e-mail to answer questions during the election.
- All candidates must be confirmed by a simple majority (1/2 + 1) of all editors.
- Any editor who cannot attend the election may grant proxy voting privileges to another voting member of the board. Requests for absence must be addressed to the Editor-in-Chief in writing one week prior to elections, and should be accompanied by the appointment of a proxy.
- All elections shall be open to the public.

- In the event that a position remains unfilled after elections, the Editor-in-Chief may appoint an interim editor to serve in that position for a period of no more than three weeks.
- Elections to fill vacant positions may be held at any time during the year provided that they are announced before the deadline for submission of letters of intent.

Meetings

Although most of **unbound**'s dealings are done via e-mail, weekly meetings are necessary during the production cycle to maintain the schedule and that everyone is on task.

The procedure for meetings is as follows:

- The Editorial Board and General Staff shall meet once per week during regular production cycle.
- The Editorial Advisory Board shall meet once per production cycle.
- The Editor-in-Chief or Editorial Advisory Board chairperson may call additional meetings as needed.
- All other members of the Editorial Board may request that the Editor-in-Chief call an additional meeting, to be held at his or her discretion.
- The time and date of all meetings shall be announced at least two days before the meeting is to take place.
- All editors are expected to attend all Editorial Board and General Staff meetings. All requests for absence shall be directed to the Editor-in-Chief.
- The chairperson of the Editorial Advisory Board is expected to attend at least one half of all Editorial Board meetings.

Style Policies

unbound will follow the standard Associated Press guidelines as published in the *AP Handbook and Libel Manual*. We also adhere to the standards of the *Newswatch Style Guide* and our own *Reference Guide for the Creation and Editing Online Materials*.

When referring to **unbound**, the magazine's name should be in all lowercase letters. Neither **unbound** nor the **unbound** Institute are to be italicized.

E-mail Policy

All communication that does not occur in-person is conducted over e-mail. It is, therefore, vital that all staff members actively maintain an e-mail account. This does not mean just having an account. Staff members should check their mail every day unless special circumstances arise. This address must be made available to all other staff members. Correspondence requiring a reply should be attended to immediately. When necessary, messages should be saved for future reference.

Staff Covenant and Performance Evaluation

*In order to publish **unbound**, all those involved must be respectful to each other, in attitude and in duty.*

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variety of attitudes and opinions are expressed in the articles in **unbound**. As a result, staff members must be sensitive and respectful to those whose ideas may differ from their own. In addition, staff members must respect each other in their duties. Unsatisfactory conduct or performance will be reprimanded accordingly.

Staff Covenant

All **unbound** staff members will be expected to:

- Respect each other
- Respect each other's ideas
- Try to understand each other's differing perspectives
- Try to be non-judgmental
- Try to let everyone who wants to speak at least once before speaking a second time
- Understand that this is to be treated as a professional experience and act accordingly (i.e. call in absences).
- Try to be honest but tactful
- Realize that there are no silly questions
- Recognize that this magazine relies on a group effort and uphold the responsibilities of our positions

Performance Evaluation

Senior management has the right to request a performance evaluation of a staff member displaying unsatisfactory conduct or performance. The request must be made in writing and the behavior must be thoroughly documented. The publisher will serve as the judicature. At the review, both the senior management and the student in question will answer inquiries. Based on this review, the publisher may take one of four actions:

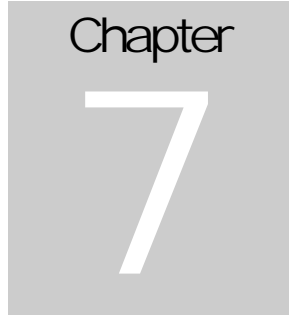
1. Dismiss all charges.
2. Penalize the staff member by deducting points (if **unbound** remains within the confines of the classroom).
3. Place the staff member on probation.
4. Reassign the staff member's position.

A staff member on probation will undergo another evaluation no later than three weeks subsequent to the implementation of the probationary status. At this review, the staff member's performance will be re-evaluated and one of three actions may be taken:

1. Remove the staff member from probation.
2. Extend the probationary period.
3. Penalize the staff member by deducting points and/or reassignment.

Reassignment

In addition to reassignment following a performance evaluation, staff members may be asked to work with other departments if needed. Reassignment is a part of everyone's job description.



Computer Procedures

***unbound's** status as an on-line magazine means that computer procedures must be followed not only in production but also in daily communication among the staff.*

Because **unbound** is an on-line magazine, it is necessary that all staff members work on obtaining some proficiency working on a computer. Most importantly, all stories will be passed from staff member to staff member over e-mail. It is, therefore, necessary that everyone be able to perform some simple manipulation of files within, as well as into and out of, e-mail accounts.

Copying stories into e-mail

1. Open the story file in the word processing program.
2. Under the "edit" menu, choose "select all." This will highlight the entire text of the story. (You may also highlight the text you wish to copy into email by selecting it with your mouse).
3. Under the "edit" menu, choose "copy."
4. Open your e-mail account.
5. Enter the compose message command.
6. Move the cursor to the body of the message.
7. Under the "edit" menu (in the e-mail program) choose "paste." If you do not have an "edit" menu in your email program right click in the body of your message composition window and choose paste.
8. If you are working in a Unix system (like Pine), you will need to replace all quotation marks and apostrophes in the story at this time. If you are working with the school's SquirrelMail, Hotmail, Yahoo Mail, AOL, or a similar program, this step may not be necessary.

Sending a file as an attachment

1. Open your e-mail account.
2. Enter the "compose message" command.
3. Click the "attach" or "insert file" button (it may look like a paperclip).
4. Browse for the file you wish to attach and click "open."
5. Proceed to add addresses, subject, and your message in the body of e-mail as you would do normally.
6. When finished click "send."

Transferring a file into your e-mail account (PC Version)

1. Open the FTP program.
2. Enter your login information and password.
3. Click on “connect”
4. In the left-hand window, change it to the directory you would like to remove the file from.
5. In the right hand window, change it to the directory you wish to move the file into.
6. Click on the arrow between the windows which points from the left to the right.

Transferring a file out of your e-mail account (PC Version)

1. Open the FTP program.
2. Enter your login information and password.
3. Click on “connect”
4. In the right hand window, change it to the directory you would like to remove the file from.
5. In the left-hand window, change it to the directory you wish to move the file into.
6. Click on the arrow between the windows which points from the right to the left.

Using Pine to convert an e-mail into an HTML file (for production staff)

Stories will be sent to the production staff in the text of an e-mail. However, it is not necessary to copy and paste this text in order to get it into an editable file.

1. Open the e-mail message.
2. Press “E” to export the file.
3. Type in the file name you would like to save it to.
4. Quit pine.
5. Type “edit <filename>”
6. Delete the e-mail header and insert necessary HTML tags.

Saving images for the Web using Adobe Photoshop

In order to keep the load time of our site within a manageable time frame, it is necessary to save all images that will appear on the Web site in a format and file size suitable for Web viewing.

1. Open the image you wish to be used on the Web with Photoshop.
2. In Photoshop, from the “File” command, click the “Save for Web” button.
3. Under settings, choose either .gif, or .jpg for file type, and medium or high for quality.

4. Click “save” and choose a destination for your new Web image.

Creating Web pages with Dreamweaver

The Web design program Dreamweaver can be used to create and edit Web pages for the **unbound** site. For instructions on using Dreamweaver, consult the production manager or layout designer.

Standard letter for requesting permission to use graphics, etc.

This letter should be signed by the managing editor and sent from the **unbound** account. All requests should be cc'd to the managing editor, production manager, layout editor and photo editor. Responses should be directed to the managing editor. All requests and responses should be saved both in e-mail files and on hard copy.

Example letter:

To whom it may concern:

I am writing on behalf of **unbound**, the on-line news magazine of The College of New Jersey. My name is <managing editor's name> and I am the managing editor of this publication. On your Web site, we have found some graphics that we would like to include in our upcoming issue. I am writing to request permission to use the following images: <insert file names>. <if you feel it is necessary insert a brief description of the graphics as well as the context in which they will be used>

Please let me know what we must do to obtain permission to use the images and how they should be credited in our publication. If you would like more information on **unbound**, please see our publication at <http://www.tcnj.edu/~unbound>.

Please contact me at your earliest convenience at <managing editor's e-mail address>@tcnj.edu. Thank you for your time and consideration.

Sincerely,

<managing editor's name>,
Managing Editor, **unbound**

Code of Ethics

*The **unbound** Code of Ethics shall serve as a guideline of proper behavior for all members of its staff.*

Unbound is a webzine created, designed and updated each semester by students in Professor Kim Pearson's classes. **unbound** was originally founded during the spring 1996 semester at Trenton State College, on the belief that self-empowerment and self-liberation can be achieved through one's own actions and involvement.

Since its inception, the college has changed its name and **unbound** has evolved into an on-going project, maintained and managed by students and community members dedicated to the original goals. To that end, the following code of ethics should serve as a guideline to which all staff members can look for advice and guidance when ethical and moral questions arise.

This code of ethics should be a living document. All staff members should have a copy; it should be discussed at a staff meeting at the start of each semester; all new staff members, including solicited volunteers, should be introduced to the code as a part of their orientation. It should be revised as needed and compared to other codes for completeness.

As the Internet is an evolving medium, **unbound** should take into account any relevant precedent and law. The Internet is a crazy, jumbled mishmash of information and content with minimal governance. Each day, unwritten guidelines and self-imposed rules are introduced, and **unbound** should attempt to take them all under just consideration. **unbound** should pave the way and serve as a model of Internet ethics and conduct.

- Gifts

During the course of reporting or editing, gifts should not be accepted. Any gift should be returned to the sender or sent to a charity (the **unbound** staff should designate an official charity). If the gift is of no significant value, the staff member may retain the gift or designate it the property of **unbound**.

- Free tickets, free passes or discounts

Free passes, etc. may only be accepted if the journalist in question is specifically covering the event for legitimate purposes.

- Ownership of books, records or other products submitted for review

Any materials given to **unbound** for review become the property of the **unbound** archives and not any individual staff member.

- Membership in other campus media organizations

To avoid a conflict of interest, a staff member may not hold two or more similar positions on two or more campus news, public information or public relations mediums or organizations. Staff members should report their memberships to other media organizations, regardless of position, to the publisher on the first day of class.

This is not to say that students may not hold positions or may not be involved with other campus media organizations, but that positions of high power or influence with other organizations may constitute a conflict of interest.

- Membership in non-media campus organizations

Staff members may not cover a campus organization they belong to or participate in any editorial or business decisions regarding that organization. Staff members may provide story leads about the organization to which they belong, but may not report or attempt to encourage privileged coverage. Staff members should report their memberships to their supervising editor or the publisher on the first day of class.

- Outside activities, including political

Political involvement, holding public office off-campus and service in community organizations should be considered carefully to avoid compromising personal integrity and the integrity of **unbound**. Any staff member involved in specific political action should not be assigned to cover that involvement or to edit any related stories.

- Conflicts of interest

In general, conflicts of interest should be avoided. Staff members should conduct their personal and academic lives in a manner that will not lead to conflicts of interest. If a conflict arises, or if a staff member is not sure if a conflict has arisen, he or she should seek advice and/or guidance from the publisher or an executive editor.

- Harassment

Harassment can be any number of offensive, annoying and/or suggestive comments, gestures, noises, threats and/or actions, but for the purposes of **unbound**, the focus is on e-mail harassment.

Since e-mail is used for the bulk of communication within the organization, it should be levelheaded and even-tempered. If a conflict does arise that cannot be settled through this medium, the involved staff

member or members should conduct their communications personally, perhaps with the aid of a publisher or executive editor.

The e-mail medium is not especially conducive to emotion and words can easily and often be misconstrued. Try to avoid this as the permanency of e-mail communications can be later used against the perpetrator or perpetrators.

Moreover, any conduct construed as harassment should be reported to the publishers, whereby appropriate action will be taken.

- Plagiarism of words, art and other materials

Plagiarism is prohibited and is illegal if the material is copyright protected. For the purposes of this code, plagiarism is defined as the word-for-word duplication of another person's writing and shall be limited to passages that contain distinctively personal thoughts, uniquely stylized phraseology or exclusive facts.

A comparable prohibition applies to the use of graphics. Information obtained from a published work (or the Internet) must be independently verified (if possible) before it can be reported as a new, original story.

Proper credit and attribution should always be given when using anything obtained from an independent source and **unbound** should always attempt to notify the owners of work used for upload.

- Fabrication of any kind

The use of composite characters or imaginary situations or characters will not be allowed in news or feature stories. A columnist may occasionally use such an approach in developing a piece, but it must be clear to the reader that the person or situation is fictional.

- Photo illustration

Set-ups or posed scenes may be used if the average reader will not be misled or if the caption or credit line tells readers that is a photo illustration. Editors should not knowingly alter a photo or attempt to use misleading graphics when illustrating an article.

- Scrutiny of a public person's life

Conflicts exist between a person's desire for privacy and the public good or the public's right to know about a public person's life. Persons who freely choose to become public celebrities or public servants should expect a greater level of scrutiny of their life than a private person — even a private person who is suddenly involved in a public situation.

unbound staff members should make judgments based on the real news value of the situation, common sense and decency. Reporters and photographers should not badger a person who has made it clear that he or she does not want to be interviewed or photographed.

Publishing intimate details of a person's life, such as their health or sexual activities, should be done with care and only if the facts are relevant to the story and reflect in a significant way upon the person's public life.

- Profanity, vulgar words, explicit sexual language

The primary audience of a college publication is adults and profanity can be used to convey reality. Profanity is a part of everyday conversation, but not generally used for scholarly writing. Use discretion. Don't use profanity for the sake of using profanity, but rather to express a certain mood or for emphasis.

- False identity, stolen documents, concealed recording, eavesdropping

In the ordinary course of reporting, no **unbound** staff members shall misrepresent themselves as anything other than representatives of the publication.

In extraordinary circumstances, when an editor judges that the information cannot be obtained in any other way and the value of the information to the readers is important, the editor may authorize a misrepresentation.

Staff members may not steal or knowingly receive stolen materials. Except in situations judged by an editor as extraordinary, a staff member shall not record an interview or meeting without the interviewee's permission or the obvious placement of a recording device (not hidden) at the start of the interview or meeting in which case the interviewee or newsmaker does not object and is aware of the presence of the recording device.

- Granting and preserving confidentiality of sources

A reporter should not promise confidentiality to a source without the permission of the supervising editor or publisher. Confidentiality should only be given if there is a real danger that physical, emotional or financial harm will come to the source if his or her name were revealed.

The editor and publisher should have all the facts and the source's name before the decision is made. The editor and publisher should know of any laws pertaining to confidentiality and disclosure before a decision is made.

A reporter should make every attempt to get the same information from another source who agrees to be named since the goal is to attribute all information to a specific source for stories.

- Anonymous sources

Generally, anonymous sources are not used in stories. Information that comes from an unnamed or unknown source should not be used unless it can be verified through another, known source. If two independent sources verify the information and both are unnamed, the editor or publisher may decide to publish the information with careful consideration of the need for immediacy and the news value of the information.

Anonymous sources may be identified generally as one associated with an agency to give some degree of credibility to the information. The danger exists that the reader may not believe the information if sources are not given and the publication's credibility may thereby suffer.

Also, in certain instances, story subjects' names may be altered for purposes of confidentiality. In such cases, it should be noted with an asterisk that relevant names have been changed to protect the subjects' identities.

- Corrections

An inaccuracy is never knowingly published. If any error is found, the publication is obligated to correct the error as soon as possible, regardless of the source of the error,

Because **unbound** is an online magazine, the possibility exists for an error-free publication. Please notify editors of any errors, no matter how mundane.

- Ownership of work

Since **unbound** does not financially compensate writers for their submissions, the publication retains no ownership of any articles yet retains the right to edit submissions as necessary. Once an article is submitted to **unbound**, the publication has the right to reprint the article only with the consent of the author. Any relevant research, notes, tapes and other materials used in composing articles must be presented with the submission for use in fact-checking procedures and cannot be returned.

Articles, photos and other materials may be used by **unbound** staff members in other publications or classes, but **unbound** requests notification. Conversely, **unbound** will accept work produced for other media, but retains permission to adapt the work to the Internet medium.

unbound also retains rights to unlimited use of the work, and may use any excerpt thereof in promotion or advertisement of the publication.

- Prior restraint and review

Editors and reporters should never grant a subject, organization or individual prior access to an article. Doing so avoids any implication of prior restraint.

Quotations and technical material may be read back to sources for accuracy, but changes should be limited to information pertaining to the inaccuracies.

- Contests, honors and awards

Awards presented to the staff as a whole or to the publication generally become the property of the publication, and can be found in the **unbound** archives. Individuals who win awards for work published in **unbound** may accept the award and retain ownership of it.

- Five important questions for reporters and editors

1. Why am I reporting the story?
2. Is the story fair?
3. Have I attempted to report all angles?
4. Who will the story affect?
5. Can I defend my decision to report the story?

-- The **unbound** Code of Ethics has been adapted from the "Model Code of Ethics for Student Journalists," by Albert J. Deluca and Tom E. Rolnicki. Adapted by B.S. Hershberg spring 1998.

Writers' Guidelines

*The Writers' Guidelines shall serve to advise writers of **unbound's** expectations of them.*

Unbound is a forward-thinking magazine written mainly for young adults. This does not mean we want juvenile subjects or immature prose. We are looking for intelligently written stories that provoke thought and ask questions of the readers. Stories can be submitted for any of the following sections: Business and Government, Opinions, Features, Lifestyles, Arts and Entertainment and Health. Stories can also be submitted for the editors to decide on placement.

Format

Queries should be submitted to the Editor-in-Chief along with a detailed outline and/or proposal. Completed stories will be considered at the editors' discretion.

Stories should be submitted in word-processed format and include the author's name, phone number and e-mail address. A thorough source list including phone numbers or e-mail addresses should also be submitted. This should not be a term paper — stories should be reported using legitimate sources and quotes whenever possible. All relevant information for checking the article for accuracy should also be included. This includes transcripts and/or tapes of interviews and photocopies of written sources. Any stories without this information will not be considered. Submissions cannot be returned.

unbound accepts submissions from everyone. Writers do not have to attend the college to contribute. We want strong, passionate writers who want to contribute to the best of journalism.

What we do not want:

- autobiographical material (unless it is substantially backed up with real sources and is a timely, interesting topic)
- poorly written, dull prose
- clichéd metaphors

- dated material (**unbound** is published biannually. Material MUST be timeless or written without specific dates.)
- graphic pornography or language (**unbound** is proud to accept edgy material, but in the interest of taste, reserves the right to keep the material within context. We will not accept material intended only to shock.
- works of fiction

For the future ...

The following is a list of ideas and suggestions compiled by future staff members. Many ideas were approved of by the staff but could not be implemented for one reason or another.

Please examine and carefully consider these changes whenever possible:

1. Split up the Features section into Sports, Travel, Profiles, etc.
2. Section editors should assign stories for the next issue during their term. These stories may then be teased in the current issue. This also allows for a smoother flow of copy from the start of a term.
3. **unbound** as a student organization or non-profit entity on campus.
4. Create an editorial advisory board consisting of people with backgrounds in web site development, graphic design, advertising, marketing, libel law, government, fundraising and finances. There should also be a physician or person with knowledge of the medical field. The board will advise and consult with the editors on content and story assignments.
5. AWARDS: Consider the Golden Circle Awards (See Professor Pearson for details.)
6. Experiment with various story formats: roundtable pieces; discussions; Q&A interviews.
7. Incorporate sound and video clips into stories. Explore other means of taking full advantage of the flexibility of the medium in which we work.
7. Promote the use of the forum as a place for discussing issues raised by the stories in the current issue.
8. Apply for grants and other outside funding.
9. Establish **unbound** on an independent server. In the very near future, **unbound** will max out the space allocated to it by the college. Already, in 1998, the account was expanded to accommodate the spring 1998 issue. This merely delayed the inevitable

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