Media Relations Process at CWU

Andrew Morse <Andrew.Morse@cwu.edu>

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To:**Executive Leadership Team** <ExecutiveLeadershipTeam@cwu.edu>

Dear Colleagues,

As part of CWU's ongoing effort to streamline our communications with the news media, would you please share this message with your directors and department chairs about the university's established protocol for interactions with media organizations, both on campus and outside the university. There have been a couple instances recently where university employees have spoken to the media without prior coordination with Public Affairs and elevated the risk of sharing incomplete or inaccurate information.

Last fall, Public Affairs implemented a system in which all media inquiries go through our communications lead, Dave Leder. When a department or work unit receives a request directly from a reporter or editor, they should inform Dave, who requests pre-interview questions, helps coordinate interview times, and prepares talking points. When Dave receives a request from a reporter or editor, he asks them for pre-interview questions and then reaches out to the appropriate contact(s) on campus before introducing them to the reporter.

By working through a single point of contact, Public Affairs can ensure that everyone speaking on behalf of the university is disseminating information that is both accurate and consistent. Please take this opportunity to work with your directors and department chairs as we seek to improve our media relations protocols this spring and in the future.

Please let me know if you have any questions.

Thank you,

Andrew

CWU

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Strategic Comms / Media Relations Point of Contact

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Wed 10/12/2022 1:24 PM

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Dear Partners,

Public Affairs has undergone key staffing changes in the strategic communications and media relations areas the past few months. The purpose of this message is to assure you are informed about the current point of contact for strategic communications and media relations at the university.

For writing and editing support—including CWU news and feature requests, Crimson & Black magazine, campus event promotions, media requests and outreach, open records requests, and emergency communications—please reach out to David Leder, Public Affairs Writer and Editor, by email at David.Leder@cwu.edu or by phone at 1518. Most of you have worked with him over the past several years, and he will either help complete your request or put you in touch with one of our other team members.

As you know, all media relations requests to any campus department or unit must be referred to Public Affairs as the university's point of contact for media inquiries; David will coordinate with campus departments or units, as appropriate, to generate a response on behalf of the university.

My first month at CWU has been wonderful, and I am so happy to be a part of this community. I look forward to working with all of you as we build an even brighter future together.

Thank you,

Andrew

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The Observer Policy Manual

Mission

Central Washington University is committed to providing opportunities for the free and open exchange of ideas both inside the classroom and through the Observer, its student-run weekly newspaper. As a publicly funded, government institution, Central is committed to upholding the values of the First Amendment. That entails granting student managers and editors complete editorial freedom so they can maintain the integrity of the Observer as a vehicle for free inquiry and free expression.

Student editors and managers have the corollary responsibility to govern themselves and operate the newspaper in a professional manner, consistent with standard newspaper practices. Student editors will have the authority to accept or reject any material (except advertising) submitted for publication, and editors have the authority to determine how all news material is handled and presented. Their guides in this endeavor will be the "Code of Ethics" of The Society of Professional Journalists, and instruction they receive in related courses, notably COM 468 (Observer) and COM 478 (Advanced Newspaper Editing/Observer). Editors are also encouraged to take COM 460 (Communication Law) and COM 333 (Communication Ethics.) These courses provide guidance in practical newspapering and discuss ethical and legal issues.

Student staff members are instructed and expected to consult with the adviser when questions of ethics, taste, legality, etc. arise. It is not the intent of this provision to exert prior censorship on Observer content, but to fulfill the university's role as publisher in a professional way.

Responsibility for timely production of each issue also rests with the student staff. It is the adviser's responsibility to help establish procedures and plans and to provide practical advice (as opposed to participation, except to the degree that students ask for it on occasion).

The Observer is a laboratory newspaper, tied to two for-credit classes in the Communications Department, Com 468 and Com 478. It is staffed by students and published weekly during the regular academic year except finals week and vacation periods. Instructional and advising responsibility is assigned to the Communication Department; one member of the department faculty serves as adviser to the publication. Specifically, the Observer is intended to:

      1. Provide practical journalism training for interested students.
2. Fairly and impartially report news of the university and the larger community.
      3. Provide a needed communication link between elements of the university community.

Code of Ethics

The Observer is also governed by the Society of Professional Journalists' Code of Ethics, with some additions:

Seek Truth and Report It

Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.
Journalists should:

- Test the accuracy of information from all sources and exercise care to avoid inadvertent error. Deliberate distortion is never permissible.
- Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
- Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.
- Always question sources' motives before promising anonymity. Clarify conditions attached to any promise made in exchange for information. Keep promises.
- Make certain that headlines, news teases and promotional material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight incidents out of context.
- Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.
- Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.
- Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story
- Never plagiarize.
- Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
- Examine their own cultural values and avoid imposing those values on others.
- Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
- Support the open exchange of views, even views they find repugnant.
- Give voice to the voiceless; official and unofficial sources of information can be equally valid.
- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context. Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.

Code of ethics, contd.

Minimize Harm

Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.
Journalists should:

- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.
- Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.
- Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.
- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.
- Show good taste. Avoid pandering to lurid curiosity.
- Be cautious about identifying juvenile suspects or victims of sex crimes.
- Be judicious about naming criminal suspects before the formal filing of charges.
- Balance a criminal suspect's fair trial rights with the public's right to be informed.

Act Independently

Journalists should be free of obligation to any interest other than the public's right to know.
Journalists should:

- **Avoid conflicts of interest, real or perceived.**
- **Remain free of associations and activities that may compromise integrity or damage credibility.**
- Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if they compromise journalistic integrity.
- **Disclose unavoidable conflicts.**
- Be vigilant and courageous about holding those with power accountable.
- Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.
- Be wary of sources offering information for favors or money; avoid bidding for news

Be Accountable

Journalists are accountable to their readers, listeners, viewers and each other.
Journalists should:

Code of ethics, contd.

- Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.
- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.

- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which they hold others.

Letters & Editorials Policy

Each issue of The Observer is to carry a notice stating that the views expressed are those of the writers and are not necessarily those of the newspaper staff at large, the student body, the faculty or the administration, and are certainly not to be considered as official views of the university. Editorials and columns, accordingly, will be identified with the writer's name.

As a matter of policy, letters to the editor will be encouraged and printed as space allows. Such letters must bear the name of the writer and any other information needed to verify the source, although such information need not be published. Letters may be edited for length, style, spelling, grammar, taste and potentially litigious elements. Letters that attack people will not be published.

Selection of editorial staff

Near the end of each quarter, staffers are asked to submit an application if they are interested in a position on the editorial staff in the following quarter. Candidates for EIC will be interviewed by the Student Media Board and selected by the SMB. Then the EIC, in consultation with the adviser, selects the section editors. The EIC, in consultation with the section editors and the adviser, selects the section assistants and the senior reporters. The EIC has the final say.

Eligibility for editorial staff

Students wishing to be on the editorial/paid staff must have a GPA of at least 2.4 in the quarter they apply, as well as a cumulative GPA of 2.4.

Job Responsibilities

As the Observer is in the communication business, both staffers and editors need to be reachable at all times. If you are to be absent or out of contact, you are responsible to alert everyone affected, beginning with your immediate editor and/or the editor-in-chief. If you have supervisory or production responsibilities, you also need to appoint someone to act in your stead. *If you miss a production cycle for any reason other than a documented illness or death in the family, you will not be paid for that cycle.*

Editor-in-chief

The Editor-in-Chief of the Observer directs the paper's editorial content, oversees policy and has final responsibility for all news and editorial content. The Editor-in-Chief is also the primary supervisor for the section editors. He or she – either with or in consultation with, the adviser – will **Job**

Responsibilities EIC, contd.

conduct an in-person performance review of each section editor at the five- and 10-week marks and will submit copies to the adviser.

NOTE: A student may serve a maximum of three quarters as editor-in-chief. The position will be filled by the Managing Editor or the News Editor if the Editor-in-Chief is unable to serve.

In addition, the editor-in-chief:

1.   Leads staff meetings on Tuesdays and Thursdays and editors' meetings on Thursdays.
2.   Oversees production each Sunday through Wednesday.
3.   Selects all stories for and oversees design of Page One each week.
4.   Writes all lead editorials; assigns secondary editorials as needed.
5.   Edits and lays out opinion pages
6.   Verifies all letters to the editor before publication.
7.   Selects editorial cartoon for publication each week.
8.   Checks copy and layout of all sections.
9.   Ensures delivery of page PDFs to printer by deadline.
10.   Selects all section editors and assistant section editors, in consultation with adviser.
11.   Consults with section editors and assistant section editors to devise a division of duties that is both equitable and that reflects the strengths of each editor and their assistant.
12.   Works to resolve disagreements and disputes among editors and staff members and to build staff morale.
13.   Evaluates all section editors and assistants at the five- and 10-week marks, in consultation with the adviser.
14.   Trains editors and staff members as needed, in consultation with the adviser.
15.   Critiques staff members' work, helps staff members learn proper journalistic techniques to avoid repetition of errors.
16.   Cooperates with the adviser to develop publication guidelines and production schedules and promotes their enforcement.
17.   Alerts the faculty adviser to sensitive news stories.
18.   Reports regularly to the faculty adviser concerning problems or suggestions.
19.   Assigns duties to the Managing Editor and the section editors.
20.   Checks articles for possible infringement of editorial policy, libel or invasion of privacy.
21.   Is the final authority on the use of photographers for specific assignments when page or section editors needs' clash.
22.   Has the final say on whether or not to accept a late advertisement.
23.   Officially represents the publication on and off campus, endeavoring at all times to promote good will for the publication.

24. Answers inquiries and complaints from the public.
25. Maintains regular, posted office hours -- at least one hour per day, Monday-Thursday.

Managing Editor/Online Editor

1. Has the primary responsibility for the Observer Online, working closely with the section editors to ensure at least one fresh story each day, and overseeing the staffers assigned to the Online section, who are responsible for any breaking news and who are responsible for updating the Observer's social networking sites.

Job Responsibilities ME/Online Editor, contd.

2. Develops a weekly schedule of what content will be updated each day for the Online Edition, working closely with the section editors and their reporters.
3. Is the final editor/poster for content and accompanying headlines and visual media that is first posted online, after it's read by the reporter's section editor and at least one copy editor, and after any visual media has been edited by one of the visual editors.
    4. Checks public e-mail and voicemail boxes daily, forwarding story ideas to appropriate editors.
    5. Checks University PR, University Bulletin, Campus Activities, Student Life and other sources of general campus news daily, forwarding story ideas to appropriate editors.
6. Assists section editors in copy reading, proofreading, headline writing and page makeup as needed.
7. Writes some of the more important stories and editorials.
8. Assists the editor-in-chief in seeing that all published material abides by the Observer's guidelines.
    9. Follows instructions handed down by the editor-in-chief; and relays instructions to other editors and staff at the direction of the editor-in-chief.
    10. Notifies business manager when supplies are needed.
11. Assumes full responsibility if the editor-in-chief is absent or ill.

News Editor/Assistant News Editor
    1. Coordinates, plans and supervises news coverage of campus and vicinity, with final responsibility for story selection, design and headlines for inside news pages.
    2. Consults with the Editor in Chief to determine which of the following duties will be assumed by the Assistant News Editor and which duties will be assumed by the News Editor.
    3. Has final responsibility for supervising News staff and assigning all News stories.
4. Keeps abreast of meeting times and places for campus governing bodies such as the Board of Trustees, President's Advisory Council, Faculty Senate, ASCWU-BOD, Services & Activities Fee committee, United Faculty of Central, etc., assigning reporters as needed for regular beat and spot news coverage.
5. Attends Editors Meetings.
6. Attends staff meetings and meets with section reporters during last half of class.
7. Consults with the photo editor on photo assignments, relaying all news stories needing photos and providing information about the stories and the reporters assigned to those stories.

8.   Conducts first "content edit" of every News story on Sunday nights. Must call the reporter to discuss the story if there's anything more than minor edits. For major edits, reporter will have until 6 p.m. Monday to re-submit the story. Once the content editor has cleared the story, they should turn it over to the Copy Desk.

9.   Designs and proofs the inside News pages, sharing those duties as assigned with the Assistant News Editor.

10.   Writes News headlines, sharing those duties as assigned with the Assistant News Editor.

11.   Proofs all News pages.

12.   Checks cwuobservernews@gmail.com daily for story ideas submitted by reporters and the public, forwarding those ideas to the appropriate section editors and assigning those appropriate to the News section.

Job Responsibilities, News Editor, contd.

13.   Answers inquiries and complaints from the public concerning News coverage.

14.   Compiles the weekly calendar of meetings, campus events, etc., sharing those duties as assigned with the Assistant News Editor.

15.   In consultation with the Assistant News Editor, grades each reporter's weekly work and discusses it with the reporter.

16.   Works with the Assistant News Editor to help train that assistant to be able to assume the News editors duties in the editor's absence.

Scene Editor/Assistant Scene Editor

1.   Coordinates, plans and supervises arts and entertainment coverage of campus and vicinity, with final responsibility for story selection, design and headlines for inside news pages.

2.   Consults with the Editor in Chief to determine which of the following duties will be assumed by the Assistant News Editor and which duties will be assumed by the News Editor.

3.   Has final responsibility for supervising the Scene staff and assigning all Scene stories.

4.   Keeps abreast of all arts and entertainment events, issues and trends, both on campus and in the community. Maintains relationships with the music, art and drama departments and the theater and art gallery managers on campus and in the community, as well as any venues for live music, bars, restaurants, etc. Assigns reporters as needed for regular beat and spot news coverage.

5.   Attends Editors Meetings.

6.   Attends staff meetings and meets with section reporters during last half of class.

7.   Consults with photo editor on photo assignments, relaying all Scene stories needing photos and providing information about the stories and the reporters assigned to those stories.

8.   Conducts first "content edit" of every Scene story on Sunday nights. Must call the reporter to discuss the story if there's anything more than minor edits. For major edits, reporter will have until 6 p.m. Monday to re-submit the story. Once the content editor has cleared the story, they should turn it over to the Copy Desk.

9.   Designs and proofs the Scene section front and inside pages, sharing those duties as assigned with the Assistant Scene editor.

10.   Writes Scene headlines, sharing those duties as assigned with the Assistant Scene Editor.

11.   Proofs all Scene pages.

12. Checks cwuobserverscene@gmail.com account daily for story ideas, forwarding those to the appropriate section editor and assigning those appropriate to the Scene section.

13. Answers inquiries and complaints from the public concerning Scene coverage.

14. Prepares arts and entertainment calendar for publication.

15. In consultation with the Assistant News Editor, grades each reporter's weekly work and discusses it with the reporter.

16. Works with the assistant Scene editor to help train that assistant to be able to assume the Scene editors duties in the editor's absence.

Sports Editor/Assistant Sports Editor

1. Coordinates, plans and supervises all coverage of Central sporting events and other sports issues of interest, with final responsibility for story selection, design and headlines for inside

Job Responsibilities, Sports Editor, contd.

news pages.

2. Consults with the Editor-in-Chief to determine which of the following duties will be assumed by the Assistant Sports Editor and which duties will be assumed by the Sports Editor.

3. Has final responsibility for supervising the Sports staff and assigning all Sports stories.

4. Keeps abreast of all sporting events, maintaining relationships with Central's Athletics Department, as well as club sports and "participant" sports (i.e. sports that individuals participate in on their own, whether it's hiking, water skiing or mountain biking.) Assigns reporters as needed for regular beat and spot news coverage.

5. Attends Editors Meetings.

6. Attends staff meetings and meets with section reporters during last half of class.

7. Consults with photo editor on photo assignments, relaying all Sports stories needing photos and providing information about the stories and the reporters assigned to those stories.

8. Conducts first "content edit" of every Sports story on Sunday nights. Must call the reporter to discuss the story if there's anything more than minor edits. For major edits, reporter will have until 6 p.m. Monday to re-submit the story. Once the content editor has cleared the story, they should turn it over to the Copy Desk.

9. Designs and proofs the Sports section front and inside pages, sharing those duties as assigned with the Assistant Sports editor.

10. Writes Sports headlines, sharing those duties as assigned with the Assistant Sports Editor.

11. Proofs all Sports pages.

12. Checks cwuobserversports@gmail.com account daily for story ideas, forwarding those to the appropriate section editor and assigning those appropriate to the Sports section.

13. Answers inquiries and complaints from the public concerning Scene coverage.

14. Prepares arts and entertainment calendar for publication.

15. In consultation with the Assistant Sports Editor, grades each reporter's weekly work and discusses it with the reporter.

16. Works with the assistant Sports editor to help train that assistant to be able to assume the Sports editor's duties in the editor's absence.

Photo Editor/Assistant Photo Editor

1. Coordinates, plans and supervises all photographic coverage for the Observer
2. Consults with the Editor-in-Chief to determine which of the following duties will be assumed by the Assistant Photo Editor and which duties will be assumed by the Sports Editor.
    1. Attends staff and editors' meetings.
    2. Gets photo assignments from editors and discusses photo ideas.
    3. Assigns photos after the Friday meeting.
    4. Selects, crops and edits photos.
    5. Provides editors with all photos for that week's publication by 5 p.m. Sunday.
    6. Oversees cutlines and provides photo credits and cutlines to section editors by 6 p.m. Tuesday.
9. Trains the assistant photo editor to be able to assume all duties should the Photo editor be absent.
    1. Archives all Observer photographs and negatives.
    2. Develops, updates and maintains stock photos.

Job Responsibilities, contd.

Copy Desk Chief

1. Responsible for a staff of copy editors that copy edits all news and editorial copy for AP and Observer style, grammar, spelling and facts.
2. Schedules copy editors for Sunday/Monday/Tuesday evening production so that there are always at least two copy editors at all times during production and on Wednesday mornings
3. Suggests a headline for each story
4. Proofs headlines, stories, graphics, cutlines and advertisements during production on Tuesday nights and Wednesday mornings.

Production Manager

1. Attends week ahead editors' meeting if need be.
2. Assigns and supervises production of all ads.
3. Makes sure all ads running for the week are dummied by noon on Monday.
4. Trains other staff members on the use of computers.
5. Helps maintain computers, printers and other equipment; notifies business manager and/or advisor of equipment problems.
6. Maintains staff box.
7. After paper is put to bed, recycles all proof sheets and puts away all production supplies.
8. Maintains inventory of all production supplies and notifies business manager when fresh supplies are needed in a timely fashion.
9. Assists editors with layout.

10. Attends all staff meetings.

Section editors (all)

Section editors are directly accountable to the editor-in-chief for all material contained in their pages. They are responsible for all story ideas, assignments, page layouts and for ensuring deadlines are met by staff writers

Frequent contacts must be made with the staff writers to ensure their story lines are appropriate, their copy is acceptable and to anticipate any problems that might arise. If a writer appears to be having trouble with a story or has not bothered to make contact, the section editor is then responsible for reassigning the story or assisting the writer before the deadline is missed.

At least four persons must read every story turned in. They are the section editor, two copy editors and either the managing editor or editor-in-chief. Stories must be thoroughly read and edited for style, spelling, punctuation, grammar, syntax, use of transitions, content and accuracy. An initial reading with the writer and section editor in person is advisable, time permitting.

After layouts are printed out, a thorough proofreading is vital to catch all spelling and typographical errors. This is the page editor's and copy desk chief's responsibility; however, writers are encouraged to participate in this process.

Job Responsibilities, contd.

Job Responsibilities, contd.

Editors are expected to explain all significant editing changes to reporters BEFORE the story is published. Extensive rewriting is discouraged, because it offers such a huge opportunity to make stories wrong. If a story must be rewritten, editors are to do it in concert with the reporter whenever possible. NOTE: errors in published copy will be reflected in editors' final grades.   .

Staff Reporters

1. Staff reporters must attend class periods on Tuesdays and Thursdays unless cleared for a time conflict with the section editor and adviser.
2. Staff reporters must attend section staff meetings as scheduled by their section editor, unless cleared in advance.
3. When receiving assignments, staff reporters must communicate with their editor to help shape the story idea and make sure they understand the focus and scope of the story.
4. Staff reporters research the story and conduct interviews for the story.
5. Staff reporters must have a minimum of three human sources per story.
6. Staff reporters must strenuously avoid interviewing friends or communication department majors unless those people are intimately involved with the story.

7. Before submitting the story electronically, staff writer must double check all facts and quotations -- from the spelling of names to the accuracy of quotations -- with their notes, supporting documents, reference materials such as the campus phone books and web site, and with their sources if necessary.

8. Staff reporters should also print out a hard copy of the story and keep it in case the story is lost in the computer and for comparison to the edited version.

9. Staff reporters must meet with their supervisory editor by person or by phone for the first edit of their story on Sunday nights.

10. On subsequent copy edits, staff writer must institute all suggested changes unless a factual inaccuracy has been inadvertently edited in. Then it should be discussed with the supervisory and/or copy editor.

11. *Staff reporters with questions or objections about how their story was handled must first discuss the problem with their immediate editor before taking the complaint to higher-ranking editors and/or the adviser.*

Senior Reporters

1. Senior reporters must adhere to all 11 duties of a regular staff reporter, plus:

2. Senior reporters should tackle 2-3 ambitious, cover-worthy stories/projects during the quarter. (Provide complete budget lines.)

3. Senior reporters should be ready and willing to tackle last-minute assignments/breaking news that needs to go quickly online and/or in the paper.

4. Senior reporters should be a resource for newer reporters who need advice and help on stories.

5. Work closely enough with the section editor to be able to help out during production if and when needed.

Staff Reporter Job Responsibilities, contd.

Regarding deadlines:

1. Meeting deadlines means turning in copy. The section editor will confirm the story has been received; if you don't get confirmation, contact your editor.

2. If any problems arise in completing the assignment or meeting the deadline, the staff writer is to notify the section editor as soon as possible to get help and/or an alternative story idea.

A completed assignment should pass this test:

1. Research is thorough. (Have all parties been contacted in a responsible manner? Is the story fair and balanced? Is it devoid of the writers' opinion?)

2.   Quotes are accurate and in context. If there is doubt, the source should be contacted again for verification.

3.   All facts checked for accuracy.

4.   The story is thorough and complete, with no missing information or unanswered questions.

5.   The story is written in the correct news writing style, with no misspelled words, style errors or grammatical errors. The story has been spell-checked by the computer.

6.   When turned in, the story is EXACTLY as you want it published. (This does not mean it will not be edited and perhaps changed by editors. It means the story is as close to perfect as you know how to make it.)

Faculty Adviser Duties

The Observer's faculty advisor must:

1) Be on hand for consultation during the weekly editors' meeting

2) Be on hand and/or reachable for consultation during the weekly production cycle Monday and Tuesday nights and Wednesday mornings

3) Be available for consultation with the Editor-in-Chief and section editors throughout the week

4) Conduct a post-publication critique of each week's paper no later than the Tuesday after publication

5) Consult with the EIC regarding staff development topics to be addressed during the Tuesday and Thursday staff meetings/class sessions and help as requested

6) Conduct workshops and training for editors and writing staff as requested by the EIC and/or as the adviser sees the need

7) Consult with the EIC and section editors regarding midterm evaluations and final grades

8) Be available to sit in with the EIC if needed for midterm evaluations

9) Be available to sit in with the EIC for any disciplinary matters

10) Keep in regular contact with the Observer Business Manager/ Communication Consultant regarding advertising and business-related matters

11) Maintain the confidentiality of the news-gathering and publishing process

Proscribed Conduct (all staffers)

1. Before turning in their first story, reporters and editors must sign the Observer's policy on plagiarism and fabrication, indicating they fully understand its details and will abide by them.

2. At no time are staff reporters, editors, advertising sales people or the adviser permitted to

discuss editing decisions – including but not limited to assignment and coverage plans – with sources or persons not directly associated with the Observer. They

should also never share stories or editorials with those outside of the newsroom before the newspaper is distributed to the public, typically on Wednesday nights.

3. Sometimes, sources say they won't give an interview to an Observer reporter unless the reporter first shows the complete story to the source. While it's always a good idea to go over each individual fact and quote in a story with the sources who provided those facts, at no time should a reporter ever agree to or relinquish control over the story to a source. When faced with this issue, a reporter should always consult their section editor, the EIC, and/or the adviser, before responding.

4. Reporters and editors for the Observer should always identify themselves as such when gathering information, and not resort to tricks to get the story.

5. While reporters and editors may attend an event they are covering for free, they should never accept extra passes or other gifts or favors, nor should they ever use their status as a reporter to attend for free an event they are not covering.

6. Observer staff members should never take unfair advantage by using the news or editorial columns as a weapon to avenge a personal grievance or to promote a personal interest or cause; friends, foes, acquaintances and strangers are to be treated on an equal plane of objectivity. Violation of this policy could result in dismissal.

7. Observer staffers should discourage sources' requests for anonymity. Quoting a source by name makes a story much more credible. Readers place little faith in such phrases as "a university official said" or "a BOD member charged." Readers feel this is a dishonest trick to permit the reporter or the publication to write anything it wants to. On occasion, vital information may be obtained only after the source is promised that he will not be quoted or identified. In these rare cases, the reporter must attempt to get that information from a source willing to be identified. If this is not possible, then the reporter must respect the confidence of the anonymous source or not use that information at all. At any rate, the reporter must not break confidences. When faced with this issue, a reporter should always consult their section editor, the EIC, and/or the adviser.

8. **Use of office computers, copy machine, fax, Observer email accounts, etc**. We know many of you barely get to leave the newsroom, so it's perfectly fine for you to do homework or to check, say, personal social media and email accounts on the computers in the Observer newsroom. (Keep in mind, however, that there is no expectation of privacy on these computers or on your Observer-related email accounts; the computers and the email accounts belong to the Observer.) Please also restrict your use of your CWU Observer account to Observer-related business. When it comes to making printouts or copies of homework or any other personal document, however, please do so elsewhere. The copier, printer and fax machines in the newsroom should only be used for Observer-related business. *If you need printouts for Com 468 or 478 classroom sessions/staff meetings, that can – and should – be done in the main Communication Department office. Ask the* **Proscribed conduct, all staff, contd.**

adviser to make the copies or ask the front office secretary or student assistant to do so.

9. *While the ethical issues described above are highlighted here, reporters must abide by all of the tenets of the Code of Ethics, as outlined on pages 1-4 above. Failure to do so could result in an F for the class, dismissal from the staff, and/or dismissal from the Communication Department.*

Disciplinary Action or Removal from Position:

Primary reasons for disciplinary action or termination include, but are not limited to:

1) Failure to perform duties as outlined above
2) Failure to meet deadlines and publish in a timely manner
3) Violation of the Observer's Code of Ethics or its plagiarism and fabrication policy.
4) Commission of any of the proscribed conduct activities as outlined above.
5) Violation of college policies, including those regarding employer/employee harassment or discrimination.
6) Actions that are disruptive to the work environment or to the ability to publish in a timely manner

> · *The exercise of constitutionally protected rights shall not constitute work-related misconduct or neglect of duty. Staff reporters or section editors shall not be subject to arbitrary discipline or dismissal because of student, faculty, administrative or community disapproval of editorial policy or content.*

When problematic issues arise:

1) The EIC will first meet with the adviser and will outline in writing the problem behaviors, neglected duties, and needed improvements.
2) The EIC will meet with the employee to discuss the problems. The EIC and the adviser will give the employee a letter clearly stating the expectations and outlining the improvements that must be made within a reasonable time frame. To continue in the position, the employee must sign the letter as a promise acknowledging what will be worked on.
3) If progress is not made within the specified time frame, the employee goes on probation and has a conference with the adviser. The adviser provides a letter detailing expectations and what is not being done to meet them, and specifying an amount of time to be given for improvement. If that is not met, the student is fired.
4) The student can appeal their firing to the Student Media Board.

If the EIC is the staff member with problematic issues, then:

1) The adviser will outline in writing the problem behaviors, neglected duties, and needed improvements and present them to the Student Media Board.
2) The adviser and a two-person subcommittee of the SMB will meet with the EIC to discuss the problems. The EIC will receive a letter clearly stating the expectations and outlining the improvements that must be made within a reasonable time frame. To continue in the position, the employee must sign the letter as a promise acknowledging what will be worked on.

If any editors or staffers have issues with the Faculty Adviser, then:

1) They should discuss them first with the EIC and the faculty adviser.

2) If the issues aren't resolved, they should take concerns to the chair of the Communication Department, who is the supervisor of the faculty adviser, before going to any administrator outside of the department.

3) If, after meeting with the above, there are still concerns, the next stop is the Dean of the College of Arts & Humanities, with the step beyond that (if issues are still not resolved) the Provost.

Disciplinary Action or Removal from Position, contd.

3) If progress is not made within the specified time frame, the EIC will be fired.

4) The student can appeal their firing to the Student Media Board.

Compensation

Observer editors and assistant editors are compensated for their work on The Observer through a combination of course credit hours and pay. Here are the particulars:

1) EDITOR IN CHIEF:

a. The Editor-in-Chief must register for Com 478.03, Advanced Newspaper Editing, for three hours of credit (up to a maximum of six). The hours of work per credit hour are calculated the same as they are for internships: i.e., one credit hour equals 40 hours of work. So the Com 478 hours total 120 per quarter, or 12 hours per week.

b. The editor-in-chief is also paid for an additional 15 hours of work per week.

c. Together, this puts the total work hours expected at 27 hours per week. History has shown that this is an accurate estimate of the number of hours needed in order to fulfill the expected duties of the editor-in-chief. (Details of which are spelled out in The Observer policy manual.) This total compensation is set so that an editor who

d. meets the qualifications can complete their duties. It is expected that each editor will complete their duties each week as spelled out in the policy manual.

2) SECTION EDITORS (Scene, News, Sports, Photo, Online, layout)

a. Editors must register for Com 478.03, Advanced Newspaper Editing, for three hours of credit. The hours of work per credit hour are calculated the same as they are for internships: i.e., one credit hour equals 40 hours of work. So the Com 478 hours total 120 per quarter, or 12 hours per week.

b. Editors are also paid for an additional 10 hours of work per week, at $10 an hour.

c. Together, this puts the total work hours expected at 22 hours per week. History has shown that this is an accurate estimate of the number of hours needed in order to fulfill the expected duties of a section editor's position. (Details of which are spelled out in The Observer policy manual.) While some students may take longer if, say, they are not proficient in InDesign, others may take fewer hours if they are very experienced. This total compensation is set so that an editor who meets the qualifications can

complete their duties. It is expected that each editor will complete their duties each week as spelled out in the policy manual.

3) ASSISTANT SECTION EDITORS (Scene, News, Sports, Photo, Online)
a.   Assistant editors must register for Com 478.03, Advanced Newspaper Editing, for three hours of credit. The hours of work per credit hour are calculated the same as they are for internships: i.e., one credit hour equals 40 hours of work. So the Com 478 hours total 120 per quarter, or 12 hours per week.
b.   Editors are also paid for an additional 5 hours of work per week, at $10 an hour. Together, this puts the total work hours expected at 17 hours per week for an assistant editor. History has shown that this is an accurate estimate of the number of hours needed in order to fulfill the expected duties of an assistant editor's position. (Details of which are spelled out in The Observer policy manual.) While

Compensation, contd.

some students may take longer if, say, they are not proficient in InDesign, others may take fewer hours if they are very experienced. This total compensation is set so that an editor who meets the qualifications can complete their duties. It is expected that each editor will complete their duties each week as spelled out in the policy manual.

4) SENIOR REPORTERS/PHOTOGRAPHER (News, Scene, Sports, Photo)
a.   Senior reporters must register for Com 468.02 or 468.03, Observer Practicum, for two or three hours of credit. The hours of work per credit hour are calculated the same as they are for internships: i.e., one credit hour equals 40 hours of work. So the Com 468 hours total 80-120 hours per quarter, or 8 hours per week.
b.   Senior reporters are also paid for an additional 5 hours of work per week.
c.   Together, this puts the total work hours expected at 13-18 hours per week for a senior reporter. History has shown that this is an accurate estimate of the number of hours needed in order to fulfill the expected duties of a senior reporter. This compensation is set so that an editor who meets the qualifications can complete their duties. It is expected that each editor will complete their duties each week as spelled out in the policy manual.

5) *MISSING DUTIES*
a.   *Editors and senior reporters who voluntarily miss their duties must make arrangements for other editors/reporters to fill in for them and will forfeit their pay for the week the duties are missed.*

The Observer's Social Media Guidelines

As a student on the staff of The Observer you are a brand representative of our publication. As such you should feel confident and free to engage with readers, our community and the broader journalism community online through The Observer's web sites and social media networks. This interaction is strongly encouraged.

The Observer benefits from the online presence of its students and staff to generate greater interest in and readership of the magazine, to foster relationships with readers and the community at large, and to publicize and generate buzz about stories and events.

With the opportunities of online engagement come responsibilities. Even when you are talking as an individual, people may perceive you to be talking on behalf of The Observer. When you blog, post or tweet about stories, people or events related to The Observer, or on The Observer online or on its social media sites, you represent the newspaper and so do your words and images.

The following are guidelines adapted from national media outlets and journalism associations. They are intended to help Observer staffers and leaders follow best practices in using social media to carry out The Observer's missions. ***Remember that only designated Observer editors and PR reps should speak <u>on behalf of the newspaper</u> online.***

- Be responsible and exercise good judgment and common sense in your posts.

- Post content that serves the benefits and objectives of the The Observer first and foremost.

- Keep your "audience" (readers, viewers, friends & followers) in mind at all times.

- Refrain from comments or images that can be interpreted as slurs, demeaning, insulting or inflammatory.

- Avoid protracted back-and-forth arguments on social media sites. Respond professionally to critiques. Refrain from deleting negative or critical posts unless they are inflammatory, demeaning, insulting or can be interpreted as slurs.

- Keep your integrity: avoid anything that would embarrass you, the publication, your staff or the Communication Department.

- Avoid real or apparent conflicts of interest, particularly on stories you are covering.

·   Be prudent when liking, sharing, friending or following people or causes that may create the perception of advocacy.

·   Sources for stories found online should be vetted to confirm identity.

·   Respect copyright, privacy and fair use. Always give credit where credit is due if you borrow or quote content from others.

·   Keep personal information limited to words, ideas and images that will not reflect negatively on you or the publication.

·   Do not share confidential or proprietary information about staff members or internal business affairs or editorial decisions at the magazine or the Communication Department.

·   Rescind all passwords and admin-level access to Observer online sites when you leave your position. Agree to no longer post *as a representative* of The Observer when you leave the staff.

Remember: There is no privacy on the web! When in doubt, ask your Faculty Adviser, who retains the right to request that posts be withdrawn or comments be reworded if they do not benefit the newspaper. If you are deemed to be disregarding the basic guidelines listed here, you may be subject to disciplinary action, removal from your post or the class, or removal from the department, depending on the severity of the situation.

THE OBSERVER PRODUCTION CYCLE

Monday-Sunday: For stories going online, stories must be emailed to your editor at the agreed-upon time, and you must be available for consultation at an agreed-upon time.

SUNDAY
·   **5 p.m.:** Final versions of stories must be e-mailed to your editor at the agreed upon time, but no later than Sunday afternoon @ 5 p.m.
·   Meet with your editor at the designated place and time, or by phone, to discuss the story. *Have available your notes and any other documents you used as a resource.*
·   **3-5 p.m.** Photo Assignments must be dropped and downloaded with the Photo editor between 3-5 pm.

MONDAY
·   **5 p.m.:** Reporters need to make the corrections discussed Sunday night and e-mail the corrected version to their section editor

·   **5-10** p.m. Editors and/or assistants layout pages and trim stories to fit.

TUESDAY
·   **4 p.m.** All staffers come to class with budget lines and proof they've reached out to sources and started the interview process.

·   **4 p.m.** All staffers come to class prepared to discuss and critique that week's paper. Bring your vote for Best Story, Best Lede, Best Photo, and Best Headline written on a piece of paper. Turn this in before dispersing for your section meetings.

·   **4 p.m.:** Photographers and reporters should confer during class time about photo assignments.

·   **5-finish:** All editing staff finishes laying out pages, writing headlines, proofing stories. Don't leave before final proof sheets are printed out.

WEDNESDAY
·   **8-10:30** Copy editors and any other editors who don't have class give final proofreading

·   **10:30:** Pages are PDF'd to the printer

THURSDAY
·   **4 p.m.** Reporters meet w/ your section editors about current assignments. Bring a lede and an outline. Give an estimated length and any further ideas for charts or graphic elements.

I _____SIGN name

_____PRINT name

Have read and understood the Observer's policy manual and agree to abide by its duties and conditions.

OBSERVER POLICY MANUAL REVISIONS JANUARY 2019

Goal: Certain clauses in this policy manual are no longer relevant in the newsroom. We propose updating these so that they are accurate and fair to the current state of management and staff.

We also feel that certain clauses in this policy manual take power away from the EIC to manage his/her staff effectively. Our proposed changes would allow the EIC to adjust the production cycle, staff positions, and staff hourly pay on a quarterly basis.

SPECIFIC REVISIONS:

- **Pg 5: Revise EIC term limits**
  Under NOTE section at the top:
  Revise to: A student may serve a maximum of three quarters as editor-in-chief unless approved upon by the Student Media Board.

- **Pg 6: Revise emails & contact information**
  Editor Duties #12
  Revise to: Checks assigned email daily (Remove cwuobservernews@gmail.com)
  Add clause that EIC needs to check the cwuobserver@gmail.com under EIC duties

- **Pg 9: Remove production manager section & revise to managing editor**
  No longer applicable to current newsroom standards and positions

- **Pg 18: Remove production cycle dates & deadlines**
  Production cycle subject to change on a quarterly basis.

GENERAL REVISIONS:

- **REVISE ALL TIMES & DAYS.** Times are subject to quarterly production schedules, editor availability, reporter availability, and subject to content of the story.

REVISIONS FOR STAFF PAID HOURS:

- **PROPOSE HOURS SHOULD BE BASED FROM ACADEMIC CREDIT HOURS, NOT INTERNSHIP HOURS**
  Include clause proposing credit hours (above 3) will be factored into pay but will not mandate less paid hours in every situation.

- **Propose "bracket system" of pay for upper and lower positions within staff**
  - Gives incentive for upward movement and improvement in editorial staff and reporters

- - Management would be paid more
    - EIC 15-16 hours/week
    - Managing editor 12-14 hours/week
    - Editors 10
    - Assistant editors & senior reporters 3-5

- **Give EIC, managing editor and adviser ability to adjust hours on a quarterly basis** without approval from SMB (with exceptions). EIC is manager of the newsroom and giving that position the freedom to completely manage staff is reflective of a real-world newsroom.
  - Remove the "Historically, this has proven..." clause. This wording is arbitrary.
  - Staff size changes from quarter to quarter and there may be instances where a smaller staff should be allowed more hours than a larger staff. For example, if there is no copy desk chief in a given quarter, those duties would fall onto the management and therefore those staff members should be paid accordingly for the extra work.

Pulse Magazine Policy Manual

Nov 2012

Table of Contents

Mission Statement

Pulse Magazine is an online lifestyle magazine that provides a chance for students to freely express their ideas and practice the craft of publishing a magazine from the ground up. We are a publication of determined and creative individuals who strive to provide readers with a fresh and edgy voice on topics of interest to them. Pulse is an online magazine and is completely student-run. The responsibility for the publication's content and professionalism falls with the student editor and managing team. The editor has the authority to accept or reject any material for the publication without prior approval of any adviser or professor. The timeline of each production of Pulse Magazine is created and enforced with staff by the editor. The adviser is to help establish procedures and provide practical advice.

Pulse is a convergent publication worth 2 credits in the Communication Department through class COM 446. It is staffed by students and two issues are published per quarter during the regular academic year. One member of the faculty, assigned by the Communication Department, serves as adviser to the publication.

The guidelines for the publication are as outlined in "American Society of Magazine Editors" and "Society of Professional Journalists Code of Ethics," as well as the instruction received in COM 446 (Convergent Publishing) and COM 478 (Advanced Newspaper Editing) which has prerequisites of COM 308 (Writing and Reporting for Print Journalism) and COM 347 (Copy Editing).

Editors are also highly encouraged to take COM 486 (Advanced Journalism Seminar- Magazine Writing offered in fall only), COM 348 (Publication Design) and COM 315 InDesign and Photoshop. Editors should also take COM 460 (Communication Law) and COM 333 (Communication Ethics) to provide guidance on ethical and legal issues.

Student editors, staff and designers are expected to consult with the adviser when questions of ethics, taste, legality, etc. arise. It is not the intent of the adviser to censor Pulse content, but to fulfill the University's role as publisher in a professional way and help the students get as much as possible out of their learning environment.

Lifestyle Content

Pulse Magazine content is centered on the lifestyle of its target audience: college students between the ages of 18-25. Generally the magazine features sections including but not limited to: the local community, health and fitness, fashion or style, food and drink, relationships and varied-topic features.

American Society of Magazine Editors

Founded in 1963, the American Society of Magazine Editors is the principal organization for magazine journalists in the United States. The members of ASME include the editorial leaders of most major consumer and business magazines published in print and online.

ASME has published the Guidelines for Editors and Publishers as a service to its members since 1982, articulating on their behalf principles and practices widely used both in print and online. The guidelines reflect the unwavering view of the 700 members of ASME that editorial independence and clear distinctions between editorial content and marketing messages are in the best interests of publishers and advertisers as well as readers and users.

The ASME Guidelines for Editors and Publishers codify longstanding practices governing the relationship between editorial and advertising content. The guidelines ensure that practices commonly used by editors and publishers to prevent or resolve editorial-advertising conflicts are clearly understood and consistently applied throughout the consumer-magazine industry.

Basic principles include:
- Every reader is entitled to fair and accurate news and information
- The value of magazines to advertisers depends on reader trust
- The difference between editorial content and marketing messages must be transparent
- Editorial integrity must not be compromised by advertiser influence

Best Practices for Magazine Publishing

1. **Advertising and the Cover**

   A. The cover is the editor and publisher's brand statement. Advertising on the cover increases the likelihood of editorial-advertising conflicts. The cover and spine should not be used to advertise products other than the magazine itself.

   B. False covers and cover flaps may be used for advertising subject to these conditions:

   > I. The magazine logo is not used to suggest editorial endorsement (the logo may be used on false covers and cover flaps to identify the publication)
   > II. Editorial content and graphic design are not integrated with advertising
   > III. False covers and cover flaps do not use cover lines and graphic-design elements similar to those used by the magazine itself.

   False covers and the front side of cover flaps used for advertising should always be labeled as advertising. See When to Label Advertising, Section 4, for more information

   C. To prevent the appearance of editorial endorsement, cover stickers should not be used to advertise products.

1. **Magazine and Advertiser Logos**

   A. Magazine logos may be used on pages promoting the magazine, its products and its marketing partnerships, including on the cover of a sponsored section, but cannot be used on the cover or other pages of an advertising section ("advertorial"). *See* Sponsorships, Section 6, and Advertising Sections ("Advertorials"), Section 8.

   B. Magazine logos should not be used on advertising in the magazine to suggest editorial endorsement unless the advertised product or service has received an editorial award.

   C. Advertiser logos should not appear on editorial pages except in an editorial context; that is, editorial coverage of a company and its products and trademarks.

1. **Magazine and Advertiser Graphic Design**

a. Advertisements should not imitate the graphic design of the magazine in which they appear; advertisements should not use type fonts, graphic elements or color treatments that would lead the reader to mistake advertising for editorial.
b. Advertisements that could be mistaken for editorial content, even if they do not mimic the graphic design of the magazine in which they appear, should be labeled as advertising. See When to Label Advertising, Section 4.

2. **When to Label Advertising**

a. Editors and publishers should be aware that under some circumstances, labeling advertising is required by federal law. USPS Domestic Mail Manual 707.3.6.4 (Marking of Paid Reading Matter) states: "Under 18 USC 1734, if a valuable consideration is paid, accepted, or promised for the publication of any editorial or other reading matter in a Periodicals publication, that matter must be plainly marked 'advertisement.'"

The ASME Guidelines also require the following:
b. Advertisements that could be mistaken for editorial content should be labeled, even if the advertisement does not resemble the magazine in which it appears. See Advertising Sections ("Advertorials"), Section 8.
    i. To prevent the appearance of editorial participation, "Advertorial" should not be used as a label
    ii. Labels should appear horizontally at the top of the page in readable type at least comparable in size and weight with body type.
    iii. Labels should not be hidden or disguised.

3. **Advertising Adjacencies**

a. Editors and publishers should avoid positioning advertisements near editorial pages that discuss or show the same or similar products sold by the advertiser (a rule of thumb used by many magazines is, the reader must turn the page at least twice between related ad and edit).

Editors and publishers should also avoid the following:
b. Positioning advertisements for motion pictures, television programs, recordings and similar works near editorial content concerning participants in those works.

4. **Sponsorships**

a. Sponsorships of special issues, editorial inserts, onserts and outserts and special sections and contests are acceptable under the guidelines.
    i. Covers of sponsored sections should be labeled as advertising when they include sponsor logos; advertising content of sponsored sections and related promotions elsewhere in the magazine should be labeled as advertising. See When to Label Advertising, Section 4.

b. Sponsorships may be acknowledged in editorial content, but products or services associated with sponsors or their business partners should not be promoted or endorsed in editorial content.

c. Sponsors should not exercise editorial direction; editorial content should not be shown to sponsors in advance of publication.

d. To prevent editorial-advertising conflicts, sponsorships of regularly published editorial sections, departments and features should not be accepted.

5. **Advertising Sections ("Advertorials")**

a. Advertising sections ("advertorials") are not editorial content, and every page of such sections should be labeled. See Section 4, When to Label Advertising.
   i. The logo of the magazine should not appear on the cover or any other page of an advertising section.

6. **Editorial Participation in Advertising**

a. Editorial staff and frequent contributors should not appear in, or participate in the creation or production of, advertising that appears in their own magazine.
   i. Publications engaged in or associated with the manufacturing or marketing of branded products and services should ensure that advertisements or promotions for their own products and services cannot be mistaken for editorial content.

7. **Product Placement and Integration**

a. Publishers should not accept payment from advertisers to place or promote products in editorial content.
   i. Editors should not create content, place content near advertisements, promote products or cover a public figure associated with an advertised product in exchange for advertising.

See also When to Label Advertising, Section 4.

8. **Invasive or Interruptive Advertising**

a. The members of ASME oppose advertising that disrupts editorial; the acceptance of advertising that compromises the reader experience, including advertising that uses editorial-page white space, should be subject to editorial approval.
   i. Unusual advertising configurations and positions violate guidelines if the distinction between editorial and advertising is not transparent.

1. **Advertiser Review**
   a. Magazine covers, tables of contents, articles, photographs, page layouts and other editorial matter should not be submitted for advertiser review.
      i. To prevent the appearance of advertiser review, advertisements should not directly refer to editorial content, including specific articles or page numbers.

D4. Paid Links

a. Paid or sponsored links may be embedded in editorial content as long as they are identified as such with a distinct label or design.

b. Collections of paid links should be visually distinct from editorial sidebars. If the unit contains links from multiple sources, the name of the sponsor or the destination URL should be readily apparent for each link.

D8. Blogs and Social Media

The ASME guidelines also require or recommend the following for blogs and social media:

a. The same rules that govern other content on the site apply to content created by bloggers. Marketing messages in blogs should not be integrated with editorial content.

b. Bloggers should disclose in their blogs any commercial relationship they have with an advertiser or marketer mentioned in any content they create.

c. Editorial social media are intended for editorial promotion and community activities only. Editorial staff and frequent contributors should not cover subjects or endorse products in social media in exchange for advertising.

D9. Tablet Media

Mobile versions of magazine content designed for tablets (including the iPad and Android tablets) should adhere to the same general guidelines that govern print magazines and magazine websites. The chief goal is transparency: Users should be able to distinguish easily between content produced by editors and content delivered on behalf of advertisers.

The ASME guidelines also require or recommend the following for tablet media:

a. Because many apps do not display adjacent pages, it is especially important that advertisements should not use typefaces, design elements and color schemes similar to those used on editorial pages. Users may otherwise mistake advertising for editorial.

b. Advertisements should not use on-page navigational controls that resemble those used for editorial content. For example, if a magazine uses a uniquely designed interface to control a slide show, an advertisement that includes a slides show should use a different control interface.

c. Advertisements that take over the user interface should include a prominent "Skip" or "Close" control.

d. To ensure that interactive advertisements meet the technical standards of the magazine, editorial staff must receive advertising materials in advance to allow for quality assurance review.

Violations and Sanctions

The guidelines are intended to enhance the value of magazines for readers and advertisers. Violations of the guidelines not only compromise the editorial integrity and commercial value of the magazines in which the violations appear but threaten those of other publications as well. ASME monitors publications edited by members as well as nonmembers for violations; readers and publishers also frequently notify ASME of apparent violations.

The Guidelines Committee of the ASME Board of Directors meets regularly to review possible violations; major issues are referred to the full board. Members of ASME are invited to attend committee and board meetings to discuss violations. Editors and publishers of magazines found to be in violation of the guidelines are notified in writing. ASME does not publicly comment on the business and editorial practices of members unless the issue is a matter of public debate or of widespread concern to editors and publishers. Repeated and willful violations of the guidelines will, however, lead to public sanction and disqualification from the National Magazine Awards.

Society of Professional Journalists - Code of Ethics

Seek Truth and Report It

Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.

Journalists should:

- Test the accuracy of information from all sources and exercise care to avoid inadvertent error. Deliberate distortion is never permissible
- Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
- Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.
- Always question sources' motives before promising anonymity. Clarify conditions attached to any promise made in exchange for information. Keep promises.
- Make certain that headlines, news teases and promotional material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight incidents out of context.
- Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.
- Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.
- Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story
- Never plagiarize.
- Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
- Examine their own cultural values and avoid imposing those values on others.
- Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
- Support the open exchange of views, even views they find repugnant.
- Give voice to the voiceless; official and unofficial sources of information can be equally valid.
- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.
- Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.

Minimize Harm

Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.

Journalists should:

• Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.

• Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.

• Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.

• Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.

• Show good taste. Avoid pandering to lurid curiosity.

• Be cautious about identifying juvenile suspects or victims of sex crimes.

• Be judicious about naming criminal suspects before the formal filing of charges.

• Balance a criminal suspect's fair trial rights with the public's right to be informed.

Act Independently

Journalists should be free of obligation to any interest other than the public's right to know.

Journalists should:

• Avoid conflicts of interest, real or perceived.

• Remain free of associations and activities that may compromise integrity or damage credibility.

• Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if they compromise journalistic integrity.

• Disclose unavoidable conflicts.

• Be vigilant and courageous about holding those with power accountable.

• Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.

• Be wary of sources offering information for favors or money; avoid bidding for news.

Be Accountable

Journalists are accountable to their readers, listeners, viewers and each other.

Journalists should:

• Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.

• Encourage the public to voice grievances against the news media.

• Admit mistakes and correct them promptly.

• Expose unethical practices of journalists and the news media.

• Abide by the same high standards to which they hold others.

Job Positions
Adviser

The responsibility of the adviser is to develop the class syllabus, develop a list of assignments and tests, and approve the calendar of due dates in conjunction with the editor-in-chief; monitor the progress of each issue's development, creation and promotion and give feedback to editor-in-chief and staff; and give final grades for all students based on the suggested grades from the editor-in-chief.

- Meet with the editor-in-chief at least once weekly and be on hand for consultation; attend class sessions at his/her discretion and in consultation with the EIC.
- Be on hand and/or reachable for consultation especially during the week the issue goes live (twice a quarter).
- Be available for consultation with the Editor-in-Chief and managing team throughout the week.
- Conduct a post-publication critique for each issue, no later than 1 week after.
- Conduct workshops and training for editors and writing staff as requested by the EIC.
- Consult with the EIC regarding midterm evaluations and final grades.
- Be available to sit in with the EIC if needed for midterm evaluations.
- Be available to sit in with the EIC for any disciplinary matters.
- Continue working with Pulse staff and Observer business team regarding Pulse budget and timesheets.

Editor-In-Chief

The responsibility of the Editor-In-Chief is to strategize, develop and organize the production of each issue. The editor will oversee, work with, and coordinate the assignments of the magazine staff in consultation with the adviser. (See Compensation) Ideally, this should be a year-long (3 quarters) position.

- Lead/Teach class during the scheduled time, twice per week for 50 minutes. This includes preparing how to best use class time in consultation with the adviser.
- Oversee production of two issues per quarter, on deadline.
- Approve and commission stories for each magazine issue.
- Oversee design of magazine, making sure the look and feel is consistent.
- Mentor writers (with help from adviser) as they report and write articles.
- Edit all articles and layouts.
- Check copy for grammar and spelling errors.
- Write an Editor's Letter for each magazine issue.
- Work with designer to install multimedia links to each issue.
- Ensure PDF is posted to the web before assigned deadline.
- Select managing team which can include associate editor, assistant editor, creative director, designer(s) and advertising and promotion coordinator(s), with input from the adviser.
- Consult with managing team to divide duties to reflect the strengths of each member and make sure each member is timely in completing their duties.
- Evaluate every managing team member after each issue is published (twice per quarter).
- Train editors, staff writers and staff designers as needed.
- Critique staff writers' and staff designers' work and help them learn proper writing or designing techniques.
- Cooperate with adviser to develop publication guidelines and production schedules and promote their enforcement.

- Report regularly to the faculty adviser concerning problems or suggestions.
- Have the final say on whether or not to accept any late work.
- Represent the publication on and off campus, endeavoring at all times to promote good will for the publication.
- Seek out opportunities for increasing Pulse's budget (on-campus funding, advertising...) and Pulse's profile on and off campus (participation and submission to college associations and awards).
- Answer any questions, concerns or complaints from the public.
- Be available for contact outside of class for the staff members.
- Check article content for violation of plagiarism rules set forth by Central Washington University.
- The Editor-in-Chief has the final decision on all content and design questions.

Students wishing to be Editor-in-Chief must have a GPA of at least 2.4 in the quarter they apply, as well as a cumulative GPA of 2.4.

Associate Editor & Assistant Editor

The expected responsibilities of the Associate Editor and Assistant Editor are to work in conjunction with the Editor-in-Chief to assist in the production of each issue of *Pulse* and to help edit content. Editors must have been a *Pulse* staff writer for at least one quarter prior to obtaining the position. Among their duties, individually assigned each quarter by the Editor-in-Chief, are to:

- Help select and commission story ideas.
- Help staff writers improve their articles and provide the best visuals (this may include photography).
- Help staffers meet deadlines on assignments.
- Proof all articles at least one time for content, grammar and spelling and errors, as well as for violation of plagiarism.
- Assist with layout and design portions of the entire magazine, and help review/critique design before publication.
- Assist in the promotion of the magazine (on and off campus, on and off line) by contributing ideas, brainstorming strategies and carrying out efforts.
- Attend all class sessions or provide an excused absence to the EIC.

Graphic Designer/Creative Director

The Creative Director is in charge of the visual creation and layout production of the magazine. The director's main task is to create the overall magazine design concept and oversee the layout. The director will collaborate primarily with the editor-in-chief, and will collaborate with staffers, including overseeing design staff. The director will manage photo shoots in coordination with staff. Ideally, this should be a year-long position. Skills and tasks include:

- Strong computer (Mac) skills and in-depth knowledge of InDesign and Photoshop.
- Help Staff Designers with InDesign upon request.
- Pitch concepts for layouts and mock-up design ideas to Editor-in-Chief, work with management team to perfect layouts.

- Understand photography concepts; take photographs upon request; Photoshop photo submissions to make useable for final design.
- Make sure the graphics, text and feel of the magazine are consistent throughout.
- Be able to work creatively and in a timely and organized fashion under deadline pressure.
- Put the proof of the magazine issue together and give to the Editor-in-Chief by deadline.
- Attend all class sessions (if enrolled in Com 446) or provide an excused absence to the EIC.

Advertising Coordinator

The Advertising Coordinator(s) responsibilities include sales and creation of advertising for the magazine. The coordinator will work with the Editor-In-Chief and the adviser in developing an accounting system, network and sell advertising to community businesses with a high degree of customer service, and work with magazine designers in providing graphic design for ads when necessary.

- Sell advertisements for *Pulse* online magazine.
- Develop a advertising plan including:
    - What are our goals? How will we reach those goals? How are we going to measure those results?
- Schedule appointments with local businesses to sell ad space.
- Build and maintain relationships with clients.
- Bill advertisers, collect payment and keep track of sales through accounting system.
- Keep track of all minutes and meetings for quarter.
- Submit a post-production report.
- Attend all class sessions (if enrolled in Com 446) or provide an excused absence to the EIC.

Social Media/Promotion Coordinator

- Launch and manage social media presence on sites light Facebook and Twitter.
- Build online communities and increase readership.
- Ensure proper messaging is being executed online that will help reach company objectives (working with advertising coordinator(s)).
- Support and protect brand by making sure that positive messaging is maintained in community and establish consistency of messages.
- Manage online discussions by listening to what the users are saying, reading discussion forums, and responding in a timely manner to the users needs.
- Regularly monitor and track discussion topics for management team.
- Check and manage Facebook and Twitter accounts.
- Prepare reports on online statistics.
- Increase *Pulse* presence on CWU campus through advertising, promotional activities, SURC tabling, etc.
- Attend all class sessions (if enrolled in Com 446) or provide an excused absence to the EIC.

Staff Writers

- In coordination with Editor-In-Chief, research and generate ideas for stories.
- Write and edit briefs and features.
- Actively contribute during class discussions, brainstorming and suggesting ideas.
- Check details and make sure every article is 100% accurate and sourced where needed.
- Proofread the work of other writers upon request, giving comments, feedback and suggestions.
- Provide visuals or work with an assigned photographer to provide visuals for every story, on deadline.
- Work with design staff and Creative Director to proof the designed version of stories.
- Meet strict deadlines.
- Follow SPJ Code of Ethics.
- Attend all class sessions or provide an excused absence to the EIC.

Staff Designers & Photographers
- In coordination with Creative Director, design magazine concepts.
- Execute magazine production using InDesign and Photoshop.
- Assist with photography and executing photo shoots.
- Coordinate with staff writers on article design layouts and visuals.
- Attend all class sessions or provide an excused absence to the EIC.

Deadlines & Publication Schedule
Meeting deadlines means turning in assigned work by the assigned time and day. This includes work that is e-mailed in. Any problems regarding the completion of the assignment or meeting the deadline, staff members will be notified and appropriate deduction from the grade of that assignment will follow.

Pulse Magazine is expected to produce two (2) issues per quarter. Generally, the first issue should come out about midway through the quarter and the second issue the week before finals.

Compensation
Editor-in-Chief
The Editor-in-Chief is compensated by hourly pay in addition to credit hours. Each credit hour is equivalent to 40 hours of work. The Editor-in-Chief gets three (3) school credits plus 10 hours per week at $10/hour. The expected workload is 22 hours a week (12 compensated by credit, 10 by pay).

Other Positions
Associate Editor, Assistant Editor, Creative Director, Advertising Coordinator(s) are positions to be chosen by the Editor-in-Chief and are unpaid, except the two (2) credits in which they are registered in COM 446. Upon consultation between Adviser and Editor-in-Chief, an additional credit (or, budget allowing, up to 5 hours of paid work per week) can be offered to individuals.

Disciplinary Action or Removal from Position
Primary reasons for disciplinary action or termination include, but are not limited to:
- Failure to perform duties as outlined above.
- Failure to meet deadlines and publish in a timely manner.
- Violation of the Code of Ethics.
- Violation of college policies, including those regarding employer/employee harassment or discrimination.

- Actions that are disruptive to the work environment or to the ability to publish in a timely manner

The exercise of constitutionally protected rights shall not constitute work-related misconduct or neglect of duty. Staff reporters or section editors shall not be subject to arbitrary discipline or dismissal because of student, faculty, administrative or community disapproval of editorial policy or content.

When problematic issues arise:
1. The EIC will first meet with the adviser and will outline in writing the problem behaviors, neglected duties, and needed improvements.
2. The EIC will meet with the employee to discuss the problems. The EIC and the adviser will give the employee a letter clearly stating the expectations and outlining the improvements that must be made within a reasonable time frame. To continue in the position, the employee must sign the letter as a promise acknowledging what will be worked on.
3. If progress is not made within the specified time frame, the employee will go on probation and have a conference with the adviser. The adviser will provide a letter detailing expectations and what is not being done to meet them, and specifying an amount of time to be given for improvement. If that is not met, the student will be fired.
4. The student can appeal the firing to the Student Media Board.

If the EIC is the staff member not abiding with items 1-4 above, then:
1. The adviser will outline in writing the problem behaviors, neglected duties, and needed improvements and present them to the Student Media Board.
2. The adviser and a two-person subcommittee of the SMB will meet with the EIC to discuss the problems. The EIC will receive a letter clearly stating the expectations and outlining the improvements that must be made within a reasonable time frame. To continue in the position, the employee must sign the letter as a promise acknowledging what will be worked on.
3. If progress is not made within the specified time frame, the EIC will be fired.
4. The student can appeal the firing to the Student Media Board.

Amendments to this Policy Manual

Amendments to this Policy Manual are to be made by the Adviser in consultation with the Editor-in-Chief and all amendments must be ratified by a simple majority vote of the active membership of the Student Media Board. An updated copy of the Policy Manual should be distributed to the active membership within a week of the enactment of any amendment.

Publication Standards

- Each week your story will be posted on the CNW Facebook and YouTube pages.
- Your story will NOT be posted if it doesn't meet standards which include correct audio levels, no wiggly video, no black flashes, etc. The story must also have a Facebook introduction or it won't be published. The story must be complete to be published.

Social Media Guidelines

As a student on the staff of CentralNewsWatch you are a brand representative of our publication. As such you should feel confident and free to engage with readers, our community and the broader journalism community online through CNW's web sites, and social media networks. We strongly encourage this type of interaction.

CNW benefits from the online presence of its students and staff to generate greater interest in and followers of our newscast, to foster relationships with readers and the community at large, and to publicize and generate buzz about stories and events.

With the opportunities of online engagement come responsibilities. Even when you talk as an individual, people may perceive you to be talking on behalf of CNW. When you blog, post or tweet about stories, people or events related to CNW, or on CNW sites online, you represent the newscast and our Facebook page with your words and images.

The following are guidelines adapted from national media outlets and journalism associations. The intent is to help CNW follow best practices in using social media to carry out CNW's missions. Remember that only designated CNW management and PR reps should speak on behalf of CNW.

- Be responsible and exercise good judgment and common sense in your posts.
- Post content that serves the benefits and objectives of the newscast first and foremost.
- Keep your "audience" (readers, viewers, friends & followers) in mind at all times.
- Refrain from comments or images that can be interpreted as slurs, demeaning, insulting or inflammatory.
- Avoid protracted back-and-forth arguments on social media sites. Respond professionally to critiques. Refrain from deleting negative or critical posts unless they are inflammatory, demeaning, insulting or can be interpreted as slurs.
- Keep your integrity: avoid anything that would embarrass you, the publication, your staff or the Communication Department.
- Avoid real or apparent conflicts of interest, particularly on stories you are covering.
- Be prudent when liking, sharing, friending or following people or causes that may create the perception of advocacy.
- Sources for stories found online should be vetted to confirm identity.
- Respect copyright, privacy and fair use. Always give credit where credit is due if you borrow or quote content from others.
- Keep personal information limited to words, ideas and images that will not reflect negatively on you or the publication.
- Do not share confidential or proprietary information about staff members or internal business affairs or editorial decisions at CNW or the Communication Department.
- Rescind all passwords and admin-level access to CNW online sites when you leave your position. Agree to no longer post *as a representative* of CentralNewsWatch when you leave the staff.

Remember: There is no privacy on the web! When in doubt, ask your Faculty Adviser, who retains the right to request that posts be withdrawn or comments be reworded if they do not benefit CNW. If you are deemed to be disregarding the basic guidelines listed here, you may be subject to disciplinary action, removal from your post or the class, or removal from the department, depending on the severity of the situation.

Central NewsWatch Winter 2022 Reporter's Handbook

Written by ⌊ I ⌉ - Edited by ⌊ I ⌉

<u>P. 1 – Story Ideas</u>

Finding news isn't much different for a television reporter as it is for a print reporter, but there are some important things to consider.

Unlike with print, we are a visual medium. We don't create images; we capture images and let them speak for themselves. So, in the hunt for a story, you should be looking for something that will provide ample video/audio opportunities. There are ways to turn a non-visual story into a visual story (which we will get into later), but the more visual a story idea is, the easier it will be to cover.

To make the distinction between a "visual" and "non-visual" story idea:

Visual: "A man builds desks for local elementary school students studying at home" – You can get lots of awesome video of this man in his workshop.

Non-visual: "Kittitas County pushes tax deadline back a month" – At its core, this idea does not lend itself to visuals. You cannot take video of taxes. However, there are ways to make it visual. You just have to look at the tangible impact of the news. Find a subject (a local taxpayer) and capture how they are being impacted.

Our expectation at CNW is that your story ideas cater to our medium. We won't consider them during our pitch meetings if they don't.

Story ideas should also have the following elements:

(Tier 1 – Each story should have at least one of these elements)

1. <u>Timeliness</u> – Story subjects should always be relatively recent to when you're covering them. Hard news – like a COVID outbreak – needs a story published as soon as possible because the implications change hour by hour, day by day. We do not publish old news.

2. <u>Proximity</u> – We cover news that is relevant to our audience: CWU students, Ellensburg residents, and Kittitas County residents. When coming up with an idea, keep in mind how the news impacts our audience (Terri call this the "WIIFM"). For those working from out of town, please take this concept into serious consideration.

3. <u>Impact</u> – Stories need implications -- good, bad, small scale, large scale. We do not produce "how-to" or "self-help" videos. We are journalists. So, what we cover must have an element of cause-and-effect.

(Tier 2 – Important, but not essential)

4. <u>Conflict</u> – Not all stories need conflict, but all conflicts need to be stories -- well, except private ones, of course.

5. Human Interest – Stories about a person's struggle or triumph tend to be popular. With most package stories, look to contextualize the topic by putting focus on an impacted individual.

6. Prominence – Stories that revolve around people with influence are GREAT for business. For instance, last quarter, former Secretary of Defense Jim Mattis accepted an honorary scholarship from Central and was in town for a brief period. We could not cover it because the school's PR team hates us, but any time a celebrity is involved with something local, it's news.

7. Uniqueness – There is a dual meaning to this: 1. We should not be covering things that are overly predictable (like the weather) 2. Wacky and/or bizarre things (like a jet skiing squirrel) make great stories.

Where to find news?

Listed below are some places to find news here locally:

- Kittitas County Community Connect Facebook: https://www.facebook.com/groups/KittitasCommunityConnect

- Ellensburg Community Connect Facebook: https://www.facebook.com/groups/1733116300335816

- Ellensburg School District: https://www.esd401.org/ -- Follow press releases and bi-weekly meetings

- CWU Event Calendar -- Central Washington University Calendar | Central Washington University (cwu.edu)

- Kittitas County Website: https://www.co.kittitas.wa.us/ -- Follow press releases and Board of County Commissioners meetings.

- Ellensburg Website: https://www.ci.ellensburg.wa.us/ -- Follow press releases and City Council meetings.

- Ellensburg Downtown Association: https://ellensburgdowntown.org/

- CWU Board of Trustees: https://www.cwu.edu/trustees/ -- Follow meetings

- ASCWU: https://www.cwu.edu/ascwu/ -- Follow meetings

P. 2 – Story Structure

Terri provides examples of all the different types of stories in her blog. I suggest reading through that to get up to speed.

Since we aren't doing telecasts until later in the quarter, we will mainly produce package stories to start. There are a couple of ways to go about it:

❖ **Package w/o standup – Runs: 1:05-1:30**

This is a basic voiceover package where the reporter doesn't appear on camera. Here's an example.

❖ **Package w/ standup – Runs 1:10-1:40**

A "standup" is when the reporter speaks on camera briefly – addressing the viewer. Generally, this is done to provide information when the reporter doesn't have adequate footage to pair with what they are talking about. It can also be used as an opportunity to get creative and illustrate the point of their story. Watch what this student reporter does at 00:58 of his package.

Unless you're producing an AIL, you shouldn't do more than one standup in a package. A standup can run during the middle of your story (a standup bridge) or at the end (a standup close), but never alone at the beginning. If you do a standup at the beginning, you also have to incorporate a standup close.

❖ **"As if Live" (AIL) package w/ opening & closing standup – Runs 1:30-1:50**

An AIL has the purpose of making it appear like the reporter is "live" covering an event in-person. This is done by incorporating an opening and closing standup. Here's an example.

Avoid doing an AIL if you're reporting from home because it diminishes the purpose. However, sometimes it's necessary if you don't have enough footage.

❖ **Package Feature Story – Runs 1:30-1:50**

Features take a less "newsy" approach to storytelling. With these, you can be craftier with your writing so that you can highlight character. Here's an example.

You can do a standup if your story calls for it, but the best features generally don't have them.

(Note: For this quarter, story lengths are concrete. We most likely won't publish a story if it's over time – especially if it surpasses 2:00.)

Here are a couple of key terms and rules of TV storytelling:

- "Sound on tape" (SOT) = These are soundbites from interviews. In a script, indicate SOTs in ALL CAPS TEXT.

- Nat pop = Natural sound from camera footage that is emphasized. We love nat pops. Use them whenever you can. This story makes great use of nat pops. Indicate these in ALL CAPS as well

- **SOTs should be short and used to illustrate emotion,** not to convey information. Keep them in the ballpark of 5-12 seconds. Never go over 20 seconds.

- Typically, don't use more than two SOTs from the same source in a story. If you're doing a feature, then it's okay.

- Don't cover more than two main topics in your package. You don't have much time, so only talk about the most important information. The more you introduce, the more convoluted the main topic gets.

- You have to simplify things. Don't be scared of cutting complex or wordy information (show, don't tell). As long as you still capture the main idea of what your sources convey and don't misrepresent or otherwise defame them, you're solid. You can flesh out information in your web copy.

- Include a SOT or Nat Pop within the first 15 seconds of a package story.

- Start your story with your most interesting video and build the story from there.

- Or start with what's new. Avoid telling a story in chronological order.

- WRITE TO THE VIDEO – If you say dog, we should see a dog, not a field filled with wildflowers.

- Short sentences (15-20 words or less), using conversational language with short-syllabled words.

- Write in active sentence structure, not passive.
  - This has nothing to do with past tense/present tense/future tense

- Generally, you don't have to introduce a source before running their SOT because they'll have a lower third graphic. However, if a source is a key player in your story. or you need to establish a source's level of expertise, introduce them in narration before running the SOT.

We will write our stories in **the Rundown Creator producing software.**

Each week, we will create a different rundown. Find them in the upper-left dropdown menu.

A full story is divided into three segments in a rundown:

1.) **ANCHOR INTRO** – When we do a full newscast, this is what you will write for the anchors to say so they can transition into your package. Since we aren't doing many full newscasts, an anchor intro will be used as the social media caption for your story. Regardless, the writing style doesn't change. They should be 2-3 short sentences, running for about 10 seconds of airtime.
2.) **PKG** – This is where you write your full package script.
3.) **TAG** – If we are doing a full newscast this is where you would write either an as-if-live standup or an anchor tag which adds additional information to close out the story. You do not have to write a tag unless we are doing a newscast. Again, they should be 2-3 lines, running for about 10 seconds of airtime.

When your story is ready for review, copy and paste all three segments into your designated google doc: (FULLNAME – CNW SCRIPT/WEB COPY)

Here's what this story looks like: https://www.youtube.com/watch?v=CElGSKBlCFo

P. 3 -- Reporting

Reporting can be the most daunting aspect of this whole process. In addition to lining up interviews, you also have to find video to complement those interviews. But don't sweat. If you know what to look for and you're willing to step outside your comfort zone, reporting is fun.

Some general rules for reporting…

- ❖ 2-3 sources per story.

- ❖ Find a diverse selection of sources. If you're covering a topic that revolves around multiple groups of people, represent each group in the story. Say, for instance, you're coving a homeless shelter. Talk to the homeless shelter's leadership along with the people they are assisting.

- ❖ Don't be a mouthpiece for an organization/government. Talk to them. But talk more to the people they're impacting. For every professional, talk to two average Joes (as long as they play a role in the story, of course). Also, be critical—fact check.

- ❖ Do not interview your friends or fellow DJ majors. We will make an exception if you're interviewing someone vital to an important story. But in most cases, just don't. Do your job and meet new people.

- ❖ Make sure the person you're interviewing has the right credentials to speak about a topic. Example: If you're doing a story on NCAA athletes, don't talk to a club sport athlete and pass him off as an NCAA athlete.

- ❖ Go into an interview with a plan. Have a checklist of topics you want to cover. Have a list of specific questions you need to be answered. Don't move from question to question – be thinking, be critical, ask follow-ups. Ask open-ended questions that allow the interviewee to reflect: "How does this situation make you feel?" Ask closed-ended questions to clarify details: "How much money was laundered exactly?"

- ❖ As soon as you're assigned a story, reach out to your sources and line up interviews. You never know how long it's going to take them to get back to you. That's why it's effective just to call them if you can find a phone number.

Tools of the trade

You need the following items to be successful as a reporter…

1. A camera or video recording device that is capable of shooting **1080p 30fps HD footage.** Most modern cell phones (iPhone, Android, Samsung) and DSLR cameras have this capability.

2. A lavalier (aka a "lav") that is compatible with both your video recording device and computer. Have one with decent length (about 3-7 feet long).

   Wear it like this on camera ☐

   (Try to hide the wire).

3. A tripod or some kind of camera stabilizer.

4. Formal attire for when you appear on camera. Whenever our reporters are on camera, we should look professional. You can wear a blazer over a dress shirt (tie optional), a fashionable coat over a tie and dress shirt, a well-fitted polo (no CWU or sports team branding), etc.

Video/Audio

Video and audio are the most important elements of our stories. They are what separate us from our competitors in the print industry. So, we need to make sure we are doing our best to fully realize those elements in our stories.

Watch these two stories and focus on how the videographer frames these shots:

- Seattle CHOP protests (0:00-2:30)
- Feature about a school music program

You have two different types of stories here: hard news and a feature. Both stories, however, take a similar approach to visuals.

- Dynamic angles (low and high).
- Depth of field (look at how the buildings are framed).
- Moving subjects.
- Close-ups (Look at that awesome guitar shot)
- Footage of signage
- Camera movement
- Using the rule of thirds

All of these shots emphasize what the reporter is saying. As a viewer, they maintain your attention. **We want to maintain our viewers' attention.**

Audio is just as important, if not more so. At a national collegiate press convention this past fall, a tenured broadcast reporter said, "Your viewers should be able to piece together a story from the audio alone."

Notice in those two stories how the Audio pops? You can still hear it even when the reporter is providing voice over. This effect gives the viewer a sense that they're with the reporter at the scene. It's a little detail that goes a long way (hence the importance of having a shotgun mic).

When you're out in the field covering your stories, make sure you're getting as much footage (b-roll) as you can. Shoot everything that may pertain to your story – people, signage, landscapes, architecture, cars, machinery, etc.

Not all interviews have to be filmed in a particular way. Sometimes it adds charm to a story when the reporter interviews a subject while they're doing a task – sitting in a chair, shooting a basketball, balancing on a slackline, etc. However, in all interviews where a subject is just standing in front of the camera, the subject should be framed according to the rule of thirds. It should look like this…

Point #1.) It doesn't matter what side of the frame they're on as long as they line up with those invisible intersecting lines.

Point #2.) It's a profile shot – from the navel-up. Leave a little bit of headspace.

Point #3.) Position yourself next to your camera and have them talk directly at you. They shouldn't be looking at the camera.

Shoot at a low ISO setting to avoid grainy footage. Shoot at a 1920 x 1080p (pixels) diameter, 30 frames per second, 1/60th shutter speed. Also, always Make sure your camera is focused.

(You won't have to worry about some of these things if you're shooting on your phone).

Make sure you have the authorization to film people and locations. Anything on public grounds is generally fair game (review Washington recording laws or ask Terri if you have any concerns), but it's ethical practice to first receive consent before filming. If you're interviewing someone, the first thing you should do is get them on camera providing you consent to record them – this is to avoid legal troubles. **Do not publish a recording of a private conversation or interaction without consent.**

You can film people on the street even if they don't want to be filmed. But if they have a good reason for not wanting to be on camera, don't film them.

✓ Protestors chanting: "F*** the pope"? (Film it)

X Someone receiving food donations who doesn't want to be ridiculed for it? (Don't film it)

✓ A parent acting belligerent at a little league game (Film it)

X A person in witness protection who doesn't want to be found (Don't film it)

Working during COVID

With COVID, some people will be more comfortable doing a Zoom interview. Our priority is to conduct in person interviews, however, when unpractical doing them over Zoom might be the only solution. Interviews can also be done over the phone, but only when an interviewee doesn't want to use Zoom. **We always want video of them talking – so ask specifically for a Zoom interview.**

Enable recording in your profile settings. You can save a recording to your (local) computer or to the Zoom cloud. Saving to the cloud does not always work.
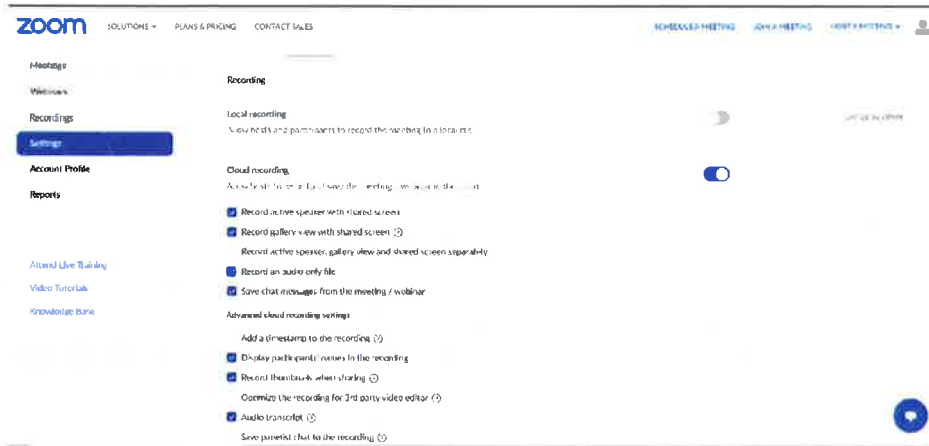
(When you set up a meeting)

| Video | Host | ⦿ on | ○ off |

| | Participant | ⦿ on | ○ off |

| Audio | ○ Telephone | ○ Computer Audio | ⦿ Both |

Dial from United States of America   Edit

Meeting Options   ☑ Allow participants to join anytime

☐ Mute participants upon entry ☒

☐ Require authentication to join

☐ Breakout Room pre-assign

☑ Automatically record meeting in the cloud

☐ Approve or block entry to users from specific regions/countries

Zoom interviews should look like this ⬆

The interviewee should be in the middle of the frame, looking straight at the camera. If they're using Zoom on their phone, make sure they have the phone turned **horizontally** so that the dimensions are 1920 x 1080.

Getting other media for events:

If you're unable to attain video yourself, ask your sources to shoot video for you. Tell them exactly what you want – write out a list of shots and describe how they should look. And again, make sure they shoot with their phones turned **horizontally** so that the dimensions are 1920 x 1080.

You can also find media (video, images, audio) from external sources online and use it as long as you receive consent from the source itself. Say, for instance, someone posts a video on Facebook that you want to use. You can as long as they permit you to do so.

Public records -- such as a video recording of a city council meeting -- don't require consent because they are in the public domain.

Anything in the public domain is fair game. That goes for media on the internet as well.
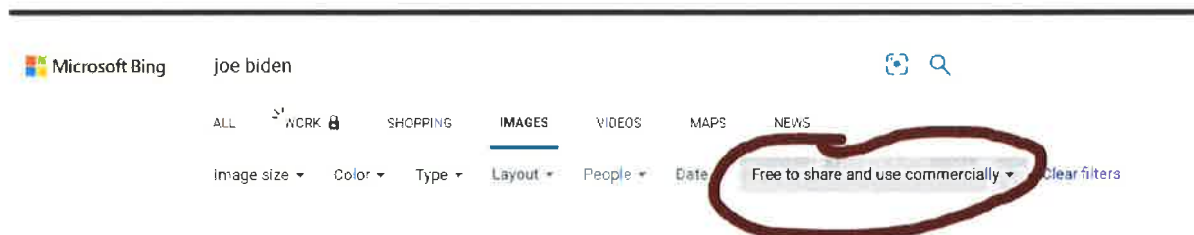
If you're showing media that isn't yours, attribute in small text...

Ex. "Video courtesy of Ginger Toomey," "Video source: Wingard Appliance," "Source: City of Ellensburg."

Depending on the context, screenshots of documents (and their text) or social media posts don't have to be attributed. Public domain images being used for graphics also don't need attribution.

The less video you have at your disposal, the stronger your use of graphics will need to be. There is always something you can do to fill airtime... **Your last resort is to ask a colleague to go shoot video for you.**

Every one of us is busy balancing school, work, home life, and the uncertainties of a global pandemic. Please do not make it someone else's burden to perform your responsibilities unless it's absolutely necessary for our content's quality. This is why we stress the importance of coming to pitch meetings with a well thought out story idea.

p. 4 – Putting it all together: Video and audio editing

The last step in your weekly responsibilities as a reporter is to take your script, and all the media you've accumulated, and cut it into a story.

You'll need the following items...

Adobe Premiere Pro 2020 (Free courtesy of the Communications Department)

Adobe Audition 2020 (Free courtesy of the Communications Department)

A portable hard drive (Not free, but optional).

Over the course of the quarter, you will accumulate a lot of video and audio files. These files will slow your computer down to a snail's pace if you save them to its internal hard drive. A portable hard drive, where you can keep your CNW files, will spare you many headaches.

Bandicam Screen Recording Software (free)

CNW graphics folder on Canvas (Free)

Narration

As has already been stated in this handbook, broadcast is a show-don't-tell medium. Meaning: Video is the most important element.

Narration is not essential for telling a broadcast news story. Theoretically, you could make a full-length package using only video, natural sound, and SOTs. Watch this King 5 story about a sidewalk musician. The reporter says one line of narration – which he probably could've cut out – in a 2:30 minute package.

The point here is that we want to strive to make stories that don't rely heavily on narration — because frankly, the ones that do are boring.

However, that being said, narration is an important element of news stories when it's needed. Hard-topic stories generally need more narration than feature stories because the information isn't coming from one person's perspective. **We use narration to condense information, introduce people, introduce SOTs, highlight key facts, and bridge topics.**

NBC Nightly's Kate Snow is one of the best reporters working today. Something that always sticks out in her stories is the narration. This is her story from the Harvey Weinstein trials. Pay attention to the tone she uses, the pace of her speech, the emphasis she puts on certain words, and the conciseness of her sentences.

A news voice…

- Is conversational yet professional
- Has intonation -- speech rises and falls to emphasize certain words or phrases (with purpose)
- Has a tone that matches the subject matter its discussing (How you talk indicates to the viewer how they should feel about what you're talking about)
- Is clear and easy to understand -- void of extra breaths or noticeable breaks in speech

The Basics of Premiere Pro

There's a lot to unpack with Adobe Premiere Pro. That's why you'll be doing a tutorial to get familiar with the basic controls. In this section of the handbook, we will focus on the aspects of Premiere Pro that you should be aware of as a reporter that won't be covered in the tutorial.

To start a new project: open Premiere and hit the "New Project" button ☐ a panel will pop up, make sure you have the following information inserted:

- Name your project with the story slug
- Have the file save to a safe location (like a portable hard drive)
- Renderer: Mercury Playback Engine GPU Acceleration (OpenCL)
- Preview Cache: None
- Video: Display Format: Timecode
- Audio: Display Format: Audio Samples
- Capture Format: DV

Hit "ok."

After opening a new project, the first thing you should do is import (ctrl + i) all of the media you plan on using (video, narration audio, CNW graphics from Canvas, etc.).

Drag and a video file (it doesn't have to be any particular one) from your media cache – in the lower left-hand corner -- onto the timeline. Then go adjust your sequence settings to make sure they're correct.

Sequence > Sequence Settings...>

- Editing mode: Custom
- Timebase: 30.00 Frame/Second
- Frame size: 1920
- Horizontal: 1080
- Vertical: 16:9
- Pixel Aspect Ratio: Square Pixels (1.0)
- Fields: No Fields (Progressive Scan)
- Display Format: 30 fps Timecode

Hit "ok," and you're good to go.

Let's fast forward: You have cut together your story, and it is ready to be exported. Before you do this, first **render the entire project.** Go to the sequence tab > "Render In to Out."

Then, after that is done processing, go to the "File" tab > "Export"> "Media..."> This will pull up the "Export Settings" tab. Have the following settings entered:

- Format: H.264
- Preset: Facebook 1080p Full HD

You can change the file output name by clicking on it in the tab. Just make sure whatever you name it, you tack on .mp4 at the end.

When the settings are correct, and you're ready to publish, hit "Export."

CNW Basic Graphics

There are a couple of basic graphics that we use in all our stories. This is what they look like and how they should be used:

Note: Safe margins – The position measurements below are what they would be on Windows 10. If you're using IOS (Mac) or any other software, you need to determine your graphic placement based on the Premiere Pro "safe margins."
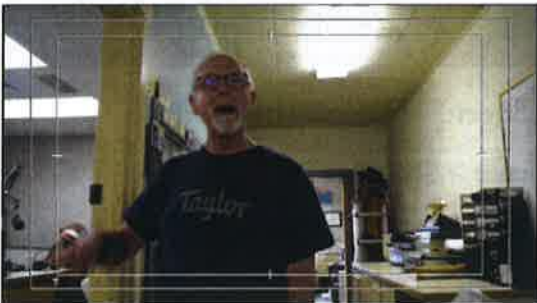
To activate this feature, click on the wrench icon on the bottom right of the playback window. Then click in the scroll down menu "safe margins"
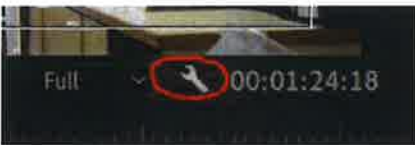
Place your graphics according to how they are picture in subsequent sections below.

CNW BUG – The bug is essentially a watermark for our stories. It should remain on screen for the entirety of the story unless it's blocking something important.
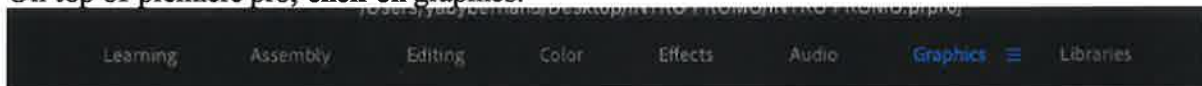
Position: 1615.0 / 927.0, Scale: 57.0.

LOWER THIRD NAME TAG – This is used to identify a person talking on screen. It should only appear on screen for the first 3.5 seconds of a person's SOT. Do not add any effects to this graphic.

Instruction for the lower third:

On top of premiere pro, click on graphics:

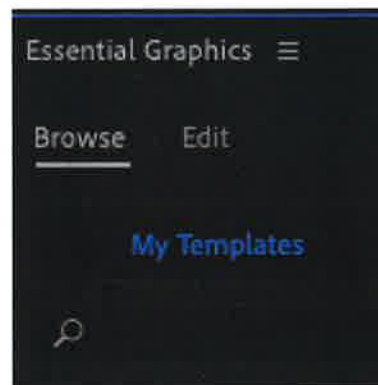Then this screen will appear on the left-hand side. Click on "browse":

Then search for <u>sports lower third,</u> then drag it on your timeline.

Then adjust the scale and size:

Scale: 70.0

Position: 615.0 / 695.0

You may need to adjust the tag if it is obstructing something important in your video, such as an interviewee's face. If you need to push it lower, don't worry about the safe margins.

After you do that, go on the left-hand panel and click on edit. Type in your source name and their title (This should indicate their relevance to your story) in the text box. Their name should be Verdana Regular Tᴛ, and their title should be Verdana Regular TT:
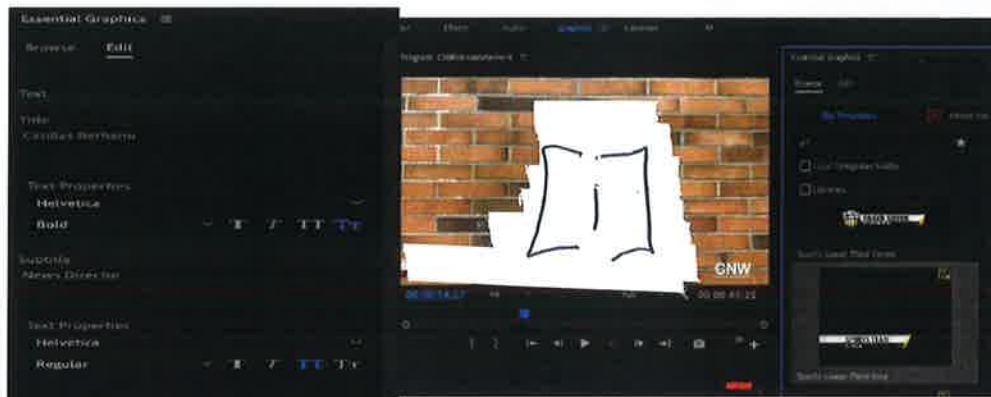
Then change the coloring by clicking the secondary color tab and adjusting it to a dark red. The highlight and title color should be black:

ON-THE-PHONE INTERVIEW GRAPHIC – If you ever have to do an interview over the phone, and there's no video to accompany the said interview, the screen should look like this:

The graphic stays on screen the entirety of the SOT.

- Get an image of the interviewee (preferably a profile shot) and scale it to about medium size.
- Use the same name tag graphic as described before but scale it to accompany the picture in the middle of the frame.
- Add the phone image (found on Canvas) to the end of the name tag. Make it taller than the width of the name tag like so ☐
- Use the plain red background (found on Canvas).

SOCIAL MEDIA GRAPHIC – Every story posted online should be capped with our social media graphic (found on Canvas). Attach it to the last clip of the full story and add both a "Dip to black" transition (Effects > Video Transitions > Dip to Black > Drag and drop between two

clips) and an audio crossfade transition (Effects > Audio transitions > Crossfade > Constant power > Drag and drop on the Social Media Graphic's Audio).

Sound Mixing

We want our sound to be clear and consistent. Not too loud, not too quiet. Chances are the sounds you record on your devices won't sound great when initially put into Premiere. So, you may have to tinker with them a bit.

Make sure every audio clip on your timeline has the right channel settings. Check by right-clicking on each audio clip > "Channels..."> Settings should be checked off like this:

Volume levels of audio should max out between -6 (never above -- you don't want the meters turning red) and -12 decibels (dB), although sometimes you may have to go by ear.

To adjust audio levels, go to the Effects tab in the top left-hand corner > "Audio Clip Mixer."

When you have natural sound occurring simultaneously with narration, make sure the narration has a higher dB level so that the nat sound isn't distracting.

Each audio track has a mixer, as you can see in this photo. Adjusting the mixer will only affect the clip you've highlighted on a specific track, rather than the entire track.

Nat pops should be prominent and abrupt.

If you're using nat sound from multiple clips that are cut together, add a "constant power" crossfade audio transition between the clips (right-click where the clips intersect on the timeline > "apply default transition"). Doing this will create a smoother transition of sound. Do this also when you cut from narration to a SOT – the SOT will start almost simultaneously as your narration ends

Miscellaneous Editing Rules/Tips

We don't want to put creative limitations on you with editing because we want to foster new ideas. However, there are some aspects to editing that we want to keep consistent across our entire staff:

❖ Basic b-roll shots shouldn't be on screen longer than 3-5 seconds. When you have prolonged narration, mix in a couple of different shots (if you have some) of what you're talking about.

❖ Again, make sure **you are writing to the video.** If we see something on the screen, you should be talking about it or something related to it.

❖ Using full screen (horizontal) video/images is important. But if you're going to use media

that was shot vertically with a phone, you need to apply a blurry border effect and then list the media's source in the lower left-hand corner of the frame.

To create a blurry border, first set the vertical media to scale (right-click on the clip > "scale to frame size"). Then copy the clip and paste a duplicate on the V2 media

track – make sure both clips are lined up exactly. Then increase the scale of the V1 clip so that the entire frame is filled. Apply a "Gaussian Blur" effect to the V1 clip (Adjust blurriness in 15% in the Effects panel).

Do this for interviews shot vertically as well.

❖ Avoid "talking head video" – this is where a person is on-screen talking in an interview like manner, but the reporter is narrating over the top of them. Typically, we are forced into doing this when we are trying to introduce a person in a story but don't have any other b-roll. A way to get around this is to make a subject-object-subject cut:

(Introduce the person using the interview footage) "Traffic committee head Jimmy Ford says…" (Cut to b-roll shot) "…parking tickets fund more than just county salaries" (Cut to: interview footage again but run the SOT).

Here's a visual example (00:28-00:42).

Doing this ensures that we aren't lingering on talking-head video. Also, notice that the name tag goes on the SOT part only.

❖ Ideally, we want to keep SOTs as short as possible. But we can't control how a person talks. In many circumstances, a person will say something in 20 seconds that they probably could say in 8 seconds if they didn't use filler words and expressions. We need to make sure we don't include filler in our stories. There are a couple of ways to slim down SOTs without unethically doctoring them:

1. Cut to b-roll and insert audio

- This is a much sneakier and less jarring way to cut down a SOT. What you do is run the first couple seconds of a SOT on screen, then make what's called an "L cut."

Unlink the interview's video and audio clips and cut out a portion of the video clip. Fill in the missing spot with b-roll footage. With b-roll on screen, you can insert the other half of the SOT you wanted to jump to.

Make sure, however, that the SOT your inserting sounds like a natural continuation of the one it's proceeding and is ethically representing what the interviewee was trying to say.

2. Split two related SOTs with a "dip to white" transition.

- Terri doesn't like us doing this, so try not to make a habit of it. If two parts of a long SOT work well together in context, combine them using the "dip to white" transition effect. Make the transition short (like .5 seconds) that way it appears like a flash – this indicates a passage of time. It should look like this (1:45-1:54).

3. Insert a reaction shot to hide a cut

-   With us conducting many interviews over Zoom, another tricky way to disguise a split SOT is to film yourself during the interview and use that shot to make an L cut. This can be a shot of you looking at your computer reacting to what the interviewee is saying. When the doctored part of the SOT starts, cut back to video of the interviewee.

❖ Don't cut or start a person's SOT while they are talking. Make sure SOTs are full sentences.

❖ When you use still images, incorporate frame movement to make them appear like video.

Watch this story by ABC News. Notice how the stills are slowly zooming in? Panning up and down? Believe it or not, this small effect makes a big difference in the story's visual quality. Without those subtle movements, the first part of the story would just be a slide show. They make the images kinetic – simulating video.

Creating this effect is super easy in Premiere. This video explains it pretty well. Set "keyframes" at the beginning and end of a still image clip. Your beginning keyframe is where you want the frame to start, and the closing keyframe is where you want the frame to move to. You can use keyframes to make an image expand, shrink, pan left, pan right, etc.

To set keyframes, first put your cursor at the begging of a clip (or where you want to start the animation during the clip). Use the scale or position controls in the Effects panel to

set where you want the animation to start. Then click the stopwatch icon (if it's blue, a keyframe is set).

Then put the cursor at the end of the clip and adjust the scale or position controls to where you want the animation to finish. A closing keyframe will be set automatically.

When animating still images, you want to make the position/scale change small because if you set a large change with short 3-5 second clip, the animation will be too fast. With stills, we only want subtle movement.

With still images that are shot vertically, apply the blurry border effect (just like with the video) and have the main image either expand or shrink in the middle of the frame.

Motion Graphics

If you understand how to use keyframes, you can make all sorts of animations to fill airtime. As was mentioned before, the less footage you have, the more you will have to get creative with graphics.

Watch these two stories that rely heavily on motion graphics:

U.S. Breaks Record For Daily Covid Deaths, Hospitalizations | NBC Nightly News - YouTube

FDA Review Finds Pfizer's Covid Vaccine Is Effective | NBC Nightly News - YouTube

Notice how the graphics emphasize the reporters' narration – they highlight statistics, quotes, key points. These graphics come from a news organization with one of the highest production values in the world. Still, for as clean and professional as they look, you can make almost the exact same thing in Adobe Premiere using transparent images and keyframe animations.

Do we expect you to make professional-grade motion graphics for your stories? No. However, we want to make the point that you can do things to make up for not having footage. A lot of it is a product of your own creativity and willingness to solve problems. There's a tutorial on YouTube for pretty much anything you might want to make.

Strive to make what you saw in those two stories. Good motion graphics incorporate all of the following features:

- Quick movement (not too quick)
- Movement that emphasizes the subject or the reporter's narration

- Movement that complements b-roll that, by itself, would appear mundane.

[2]TEASER VIDEO TITLE GRAPHIC + CNW THEME – Every week, you will be expected to send 10-15 seconds of video for a teaser of your story along with a title. The title should give a general idea of what your story will be about. Every teaser will **have a sliding title (cutline) graphic at the beginning** and **the CNW theme (found on Canvas) playing in the background**. Max will be making the teasers to post the Tuesday after videos are submitted for the week.

This information is to help Max remember how those teasers are made. Feel free to read it but you don't have to.

Get the **"Lower Third newswatch" graphic** (found on Canvas) > Apply to the track above the first main clip of your tease > Scale it to 150.0 > Starting position keyframe: -475.0 / 700 > Skip forward 1.25 second into the main clip > Add an end position keyframe: 965 / 700 > Apply a film dissolve transition effect to the 1.25-second effect > Apply text (position: 850.0 /605.0, Scale 75.0, Font: Verdana) with a film dissolve transition (have the effect start while the lower third graphic is halfway done).

Make your ending keyframe (965.0 / 700.0), then apply a film dissolve transition effect (Duration: 1.25 sec)
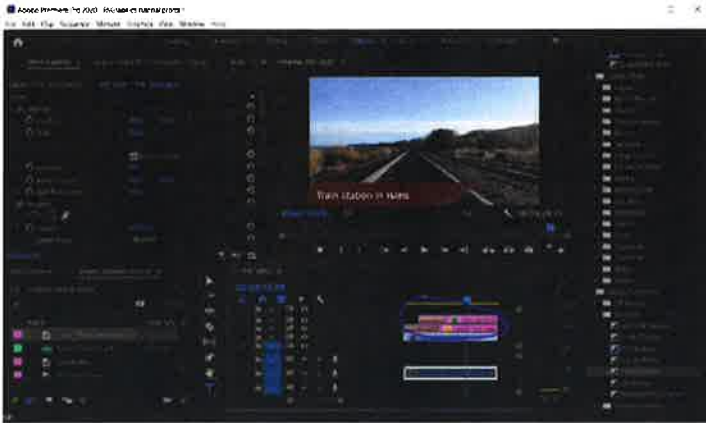
The full graphic should look like this on the timeline. (Correction: Do not add a "Film Dissolve" effect to the sliding red graphic, only to the text)

CWUR 7-80-020 Security and Safety on Campus Procedures

This procedure is provided pursuant to CWU Policy 2-40-240

(1) Purpose

Central Washington University strives to provide a safe and secure campus environment to students, faculty, staff, and visitors. CWU wants our community to be informed of safety and security related issues and resources that are available. Certain individuals and/or departments have duties related to security and safety on campus.

(2) Authority and Responsibilities

CWU complies with the Crime Awareness and Campus Security Act, commonly referred to as the Jeanne Clery Act (Clery Act) which is contained in Section 485 of the Higher Education Act. This Act requires certain institutions of higher education, including Central Washington University, to have procedures and take specific measures relative to campus security, safety and crime reporting.

The president has explicit authority in all issues and incidents related to campus safety and security. As such, the president may, as deemed necessary, take immediate action or appoint a designee to ensure the safety and security of the campus and community, and to implement the CWU Emergency Operations Plan (CWU EOP). These actions include, but are not limited to:

• ordering any disciplinary action,

• restricting access to university facilities or personnel,

• ordering the issuance of a notice against trespass,

• closing university facilities, and/or

• taking other action as permitted by law.

(a) Admissions - Admissions will provide all prospective students information on the CWU Annual Security and Fire Safety Report.

(b) University Police and Parking Services (UPPS) - UPPS is authorized by RCW with complete police authority, including arrest powers. The police chief/director of UPPS is responsible for keeping the president apprised of emergent situations or matters. UPPS is responsible for:

- all police service and criminal investigations and reports on the Ellensburg campus
- tracking and compiling crime statistics and disclosure as required by law
- preparing a daily crime log and daily fire log and making logs available to the public
- taking anonymous reports from those not wishing to provide their identity

- coordinating with Kittitas Valley Fire and Rescue to ensure that fires, arsons and fire related activity and statistics are documented and reported
- providing, receiving and working cooperatively through mutual aid and assistance with other neighboring law enforcement agencies including; the Kittitas County Sheriff's Office, Ellensburg Police Department, Washington State Patrol, Kittitas Police Department and the Cle Elum, Roslyn and South Cle Elum Police Department
- meeting formally and informally on a regular basis with other law enforcement and criminal justice agencies in order to share information and resources
- sharing radio networks and record management networks with the Ellensburg Police Department, Kittitas County Sheriff and other entities
- sharing and working cooperatively with student conduct officers and staff within the Student Success Division by sharing information about students involved in violations of law and/or student conduct policies
- providing security and crime awareness programs and information to students, faculty and staff of CWU, and
- ensuring that Clery reportable offenses and referrals given to student conduct are appropriately tracked and documented for Clery statistical purposes.

(c) Health and Counseling – When notified by a student/patient that they have been a victim of a crime, health and counseling personnel will inform the student of the procedures to report crimes on a voluntary, confidential basis for inclusion in the annual disclosure of crime statistics.

(d) Housing - Housing will have a procedure which allows residential students an opportunity to identify an emergency contact. Residential students will also be made aware of CWU missing student procedures and offer residential students the ability to identify a person to contact if they are deemed as missing.

(e) Human Resources - Human resources will provide prospective employees information on where to obtain the annual security and fire safety report. HR will also identify campus security authorities (CSA) and updating selected job descriptions to reflect that they are a CSA.

(f) Public Affairs - Public affairs will review and assist the Clery Compliance Officer in drafting and disseminating the Annual Security and Fire Safety Report. Public affairs will work closely with university police when the emergency notification system CWU Alert! and Desktop Alert! require activation. Public affairs staff is trained on how to activate this system.

(g) Student Success – Student Success will track and document Clery reportable offenses and will provide that statistical information to the Clery Compliance Officer for accurate reporting.

(h) Wellness Center - When made aware of a crime, the Wellness Center will inform the student of the procedures to report crimes on a voluntary, confidential basis for inclusion in the annual disclosure of crime statistics.

(3) Reporting Crimes, Emergencies, Fires or Other Concerns

(a) How to Report a Crime or other Emergencies - students, faculty, staff and visitors are encouraged to promptly report all crimes, fires and public safety related incidents to the University Police Department by calling 911. Kittcom, the consolidated 911 center for numerous public safety agencies in Kittitas County, is capable of dispatching CWU Police, Fire and Medical services to Central Washington University. To report non-emergency or public safety issues call Kittcom at 509-925-8534.

Blue light phones are placed across campus and can be utilized by pushing the "call button". These phones are answered by Kittcom who can dispatch emergency responders.

University Police will look into all calls dispatched or received by them, and respond as appropriate. If the crime or incident occurred off campus, Kittcom and/or the university police will identify and coordinate with the agency that has jurisdiction over the incident.

(b) How to Report Other Concerns - concerns or requests for repairs for lighting or structure and building maintenance should be reported to the facility maintenance division by calling 509-963-3000. Concerns such as student behavior not rising to the need of police involvement, can be reported to the dean of student success by calling 509-963-1515 or through the intranet by clicking on "Report Behaviors of Concern" and completing the form. Keep in mind this system is not monitored 24/7; in an emergency call 911. Concerns regarding an employee should be reported to human resources by calling 509-963-1202.

(c) Notifying the CWU Community – The chief of police or designee will be responsible for issuing any emergency notification or timely warning. The public affairs department will assist with content and dissemination of the message to all or segments of the campus community depending on the situation.

The chief of police may opt not to send a notification if the notification would compromise efforts to assist the victim, contain or respond to the incident or otherwise mitigate the incident. The president will be advised in these instances.

A member of the public affairs department will be assigned as the "public information officer" (PIO) during an emergency. The PIO will be responsible for communicating with the president and providing follow up or updates to the campus and greater community as the incident progresses or is mitigated.

(d) Timely warnings - CWU Police Department may issue a Timely Warning if an event or situation arises, either on or off campus that, in the judgment of the chief of police, constitutes an ongoing or continuing threat to the campus. This warning may be done through email or intranet postings, and may be included on the University Police and/or CWU website.

(e) Emergency Notifications - CWU has an emergency notification system that is maintained by information technology services and operated by the university police and public affairs. This system has 3 basic components: CWU Alert sends email messages, text message and telephone calls to members of the campus community; Desktop Alert! sends a computer message to all CWU owned desktop computers that are "on" and connected to the network; and Alert Update, an email update notification system for those who subscribe by entering their email address.

In the event of a significant emergency or dangerous situation involving an immediate threat to the health or safety of students or employees, CWU Alert! will be activated through established procedures. CWU Alert! will be tested at least once annually.

(4) Clery Act

Clery Act requirements are complex and require coordination across campus and at all levels. In order to gather and disseminate the required information and comply with this act, individuals and departments across campus work together. The president identifies the individual responsible for overall Clery Act compliance. This person will utilize other individuals or a committee in order to coordinate CWU's compliance.

(a) Clery Compliance Officer - The police chief/director of UPPS is the Clery Compliance Officer and is responsible for:

- Ensuring that the University maintains compliance with all requirements of the Clery Act.
- Collecting and recording crime statistics including those reported to CSA's.
- Preparing and submitting required documentation to the Department of Education.
- Preparing and disseminating the Annual Security and Fire Safety Report.
- Making the daily crime log and fire log available to the public.

(b) Annual Security and Fire Safety Report - The annual Security and fire safety report contains all required information specified in the "Handbook for Campus Safety and Security Reporting." This report is disseminated to all students, staff and faculty by October 1 of each year. The report is also available at the university police department.

A notice of the annual security and fire safety report's availability, including a description of the report's contents, and the opportunity to request a copy of the report will be provided to all prospective students and employees upon request.

(c) Crime and Fire Log - University police maintains a daily log, written in a format that can be easily understood, to record crimes and fires as required under the Clery Act. If there is clear and convincing evidence that the release of that specific information may jeopardize an ongoing criminal investigation or the safety of an individual, cause a suspect to flee or evade detection, or result in the destruction of evidence, the university police department may withhold log

information This information shall be disclosed once the adverse effect is no longer likely to occur.

The crime log must include the following information:

- The incident number, nature, date and time the crime was reported, date and time the crime occurred, and general location of each crime; and
- The disposition of the complaint, if known.

The fire log must include the following information:

- The date the fire was reported, the nature of the fire, the date and time the fire occurred, and the general location of the fire; and
- The fire log will only contain information on fires occurring in on-campus residential facilities.

Crimes will be recorded in the daily crime log within two business days of the report of the crime. Dispositions will be updated as needed for the period of 90 days after the crime is reported to the university police.

The daily crime log is available on the university police website, http://www.cwu.edu/police/. A hard copy of the daily crime log is available for view at the police department during normal business hours.

(5) Missing Residential Students

If a member of the university community has reason to believe that a student who resides in on-campus housing is missing, he or she should immediately call 911. The university police will generate a missing person report and initiate an investigation.

If the investigation determines that the student is missing and has been missing for 24 hours, the university police will notify local law enforcement as required. University housing, upon notification by university police, will notify the emergency contact, if one has been provided.)

If the missing student is under the age of 18 and is not an emancipated individual, CWU will notify the student's parent or legal guardian immediately after the university police has determined that the student has been missing for more than 24 hours.

In addition to registering an emergency contact, students residing in on-campus housing have the option to identify an individual to be confidentially contacted by university personnel in the event they determined to be missing for more than 24 hours. If a student has identified such an individual, CWU will notify that individual no later than 24 hours after the student is determined to be missing. Students who wish to identify a confidential contact can do so through the university housing.

(6) Sex Offender Registry

The Revised Code of Washington identifies the Kittitas County Sheriff's Office (KCSO) as the agency responsible to oversee, register and administer the sex offender program. By law, KCSO is required to notify CWU Police when a registered offender identifies as being enrolled at CWU. CWU Police have no obligation or authority to register or classify sex offenders. When notified by KCSO, university police will assess the information and determine who will receive the necessary information as allowed by law.

Sex offenders are categorized with the following levels:

Level I

The vast majority of registered sex offenders are classified as Level 1 offenders. They are considered at low risk to re-offend. These individuals may be first time offenders and they usually know their victims.

Level II

Level 2 offenders have a moderate risk of re-offending. They generally have more than one victim and the abuse may be long term. These offenders usually groom their victims and may use threats to commit their crimes. These crimes may be predatory with the offender using a position of trust to commit their crimes. Typically these individuals do not appreciate the damage they have done to their victims.

Level III

Level 3 offenders are considered to have a high risk to re-offend. They usually have one or more victims and may have committed prior crimes of violence. They may not know their victim(s).

Notifications – CWU Police will assess the level and determine distribution of relevant and necessary information as allowed by law.

The Washington State Legislature, in passing RCW 4.24.550, described its intent as follows:

"The legislature finds that sex offenders pose a high risk of engaging in sex offenses even after being released from incarceration or commitment and that protection of the public from sex offenders is a paramount governmental interest. The legislature further finds that the penal and mental health components of our justice system are largely hidden from public view and that lack of information from either may result in failure of both systems to meet the paramount concern of public safety. Overly restrictive confidentiality and liability laws governing the release of information about sexual predators have reduced willingness to release information that could be appropriately released under public disclosure laws, and have increased risks to public safety. Persons found to have committed a sex offense have a reduced expectation of privacy because of the public's interest in public safety and in the effective operation of government. Release of information about sexual predators to public agencies and, under limited circumstances, the general public, will further the governmental interests of public safety and public scrutiny of the criminal and mental health systems

so long as the information released is rationally related to the furtherance of these goals. Therefore, this state's policy as expressed in RCW 4.24.550 is to require the exchange of relevant information about sexual predators among public agencies and officials and to authorize the release of necessary and relevant information about sexual predators to members of the general public."

General notification guidelines for the three levels may include:

Level I – Low Risk –

- Dean of Student Success.
- Director of Housing – if student resides on campus.
- Director of Human Resources – if person is an employee.
- University Police officers and all other CWU PD staff.

Level II – Intermediate Risk

- All LEVEL I notifications.
- President.
- Provost.
- Chief of Staff.
- Notice to affected university unit (such as department, instructors, library) with notice that this is for staff information only.

Level III – High Risk

- All LEVEL I and LEVEL II notifications.
- Community flyer distributed to departments via inter-office mail.
- Community flyer distributed to residential halls for posting.
- Posted on University Police website.
- Posters may be posted in public areas of campus.

Further information and identity of certain sex offenders can be obtained by contacting the Kittitas County Sheriff's Office or visiting their website.

CWUP 2-20-070 Student Records - The Family Educational Rights and Privacy Act (FERPA)

CWUP 2-20-070 Student Records Policy (The Family Educational Rights and Privacy Act)

The Family Educational Rights and Privacy Act (FERPA) of 1974 is a federal law governing access to student education records. FERPA stipulates conditions for release of information from education records and affords students the opportunity to review and seek revision of those records. Central Washington University (CWU) accords all the rights provided by the law, and reserves for itself the right to use and release student education records under the conditions specified by the law.

(1) Education records, as defined by FERPA include admission, academic, financial aid, and placement records, and other information directly related to students, with the exception of records created by the university police for the purpose of law enforcement, student health records that are created and used solely in connection with the provision of health care, employment records that relate exclusively to individuals in their capacities as employees, and alumni or other post-attendance records. FERPA regulations apply only to records held for institutional use concerning students who enroll at the university; they do not govern records of applicants who are denied admission or who choose not to attend the university. Nor do they govern records kept by a university official that are the sole possession of the maker and are not normally revealed to anyone else except a temporary substitute (e.g., temporary reminder notes).

FERPA stipulates that institutions may not disclose personally identifiable information contained in education records without a student's written consent, except under conditions specified by FERPA. Information is considered personally identifiable if it contains a student's name or the name of family members, a student's local or family address, an identification number, or descriptions or data sufficient to identify an individual.

FERPA permits access to student education records for school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic, research, or other staff position (including those in law enforcement and health care); a person serving on the Board of Trustees; or an individual or organization with whom the university has contracted to serve as its agent or to provide services in support of its operations (examples include attorneys, auditors, collection agents, and the National Student Clearinghouse). Student employees, students serving on official committees, and students serving in other positions in which they assist a university employee in performing her or his official tasks are also considered school officials. A school official has a legitimate educational interest in a student education record if the official needs to review the record in order to fulfill her or his professional responsibilities or official tasks.

With certain exceptions allowed by the law and listed below, no persons outside the university shall have access to, nor will the institution disclose any information from, a student's education record without the written consent of the student. FERPA permits information to be released

from education records without written consent of the student to the following officials and agencies:

(A) Officials of other institutions to which students are applying to enroll

(B) Persons or organizations providing financial aid

(C) Individuals and organizations charged with oversight of the university, or of federal or state programs in which the university participates

(D) Accrediting agencies

(E) Parents of any student under the age of 21, regardless of the student's dependency status, in cases where the student has violated laws or university rules governing alcohol or controlled substances

(F) Persons as directed by a judicial order or lawfully issued subpoena, provided the university makes a reasonable attempt to notify the student in advance of compliance (unless directed by judicial authorities not to disclose the existence of an order or subpoena)

(G) Any person where there is an articulable and significant threat to the health or safety of a student or other individuals

(H) An ex parte court order obtained by the United States Attorney General (or designee not lower than an Assistant Attorney General) concerning investigations or prosecutions of any offense listed in United States Code (USC) 18-2332 or an act of domestic or international terrorism as defined in the USC 18-2331

With the exception of alcohol and drug violations, CWU does not release information from student education records to other individuals, such as parents, without the written consent of students.

FERPA permits the university to release information concerning crimes of violence and non-forcible sex offenses (statutory rape or incest) committed by its students. Victims of an alleged crime of violence or non-forcible sex offense may be informed of the final results of university disciplinary hearings concerning the allegation. When a student is an alleged perpetrator of crimes of violence or a non-forcible sex offense and the university concludes with respect to that allegation that the student has violated university rules, the university may release to the public the name of the student, the offense committed, and the sanction the university imposes against the student.

FERPA further allows student education records to be released to individuals or organizations performing research on behalf of, or in cooperation with, the university. When education records are released for research purposes, FERPA requires the university and its research partners to implement procedures to safeguard their confidentiality. In addition, records released for

research must be returned or destroyed when the research is completed, and research findings may not be presented in a manner that makes it possible to identify confidential data from an individual's education record. Central Washington University releases information from student education records to outside researchers only under the conditions specified by FERPA and only to those that agree in writing to safeguard the confidential information contained therein.

At its discretion, Central Washington University may publish or release directory information in accordance with the provisions of FERPA. Directory information includes student name, university and permanent home address and telephone number, university email address, a photograph, dates of attendance, class, major fields of study, previous institutions attended, awards and honors (including honor roll), degrees conferred (including dates), participation in officially recognized sports and activities, and heights and weights of members of athletic teams. Students may withhold directory information by logging into the MyCWU portal. Once logged in, students can navigate to Campus Solutions > Self Service > Student Center>Personal Information>Privacy Settings, and 1) select "Edit FERPA Restrictions" button 2) select the "Restrict all information" or "Release all restrictions" box, and 3) Select "Save" 4) Click the OK button. Students may contact Registrar Services for assistance. Requests for non-disclosure of directory information will be honored until the student removes the FERPA/Directory Restriction from MyCWU.

By selecting the FERPA restriction to Directory Information on MyCWU student account, the student has indicated that no information can be released regarding their student record. The FERPA restriction takes precedence over any "Release of Information" forms that the student may have submitted. Therefore, if applicable, the university will no longer be able to discuss the student records, including account information, with any individual that the student may have previously indicated the university could release information to.

With the FERPA restriction in force, the student must come in person with picture identification before any CWU office can release any information. If the student calls a CWU office the individual will not be provided any information over the phone. CWU employees will only be able to respond, "We do not have any information available". In addition, if the student makes the CWU honor roll, their name cannot be published on the web or in their hometown newspaper.

FERPA provides students with the right to inspect and review information contained in their education records, to challenge the content and accuracy of those records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if they disagree with the decisions of the hearing panel. The Student Success Office has been designated by Central Washington University to establish procedures by which students may review their education records.

Students wishing to review their education records should submit a written request, clearly specifying the records of interest, to the official responsible for maintaining those records. The Student Success Office will assist in identifying the appropriate official. The responsible official will then make arrangements for the student to inspect the records within forty-five days of the request, and will notify the student of the time and place of inspection. Students may have copies

made of their records with certain exceptions (e.g., students may not have a copy of academic records for which a financial "hold" exists, or a transcript of an original or source document produced by another institution or by a person not employed by CWU). Copies will be made at the student's expense at prevailing rates, which are listed in the Office of the Registrar. Students located at one of the Centers may mail the request to the Student Success Office located in Ellensburg.

Only records covered by FERPA, as delineated in the above paragraph defining "education records," will be made available for inspection. (However, students may have their health records reviewed by their own physicians or may request a copy of their medical record.) Furthermore, the university is required to withhold from students the following sorts of records: financial information submitted by their parents, confidential letters of recommendation to which students have waived their rights of inspection, and education records containing information about more than one student. In the latter case, the institution will permit access only to the parts of education records that pertain to the inquiring student. The university in not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975, provided those letters were collected under established policies of confidentiality and were used only for the purpose for which they were collected.

Students who believe their education records contain information that is inaccurate, misleading, or held in violation of privacy rights or other rights, may ask the university to amend a record. In such cases, the student should write the university official responsible for the record, (for example if the dispute is over a grade, the student would contact the professor) identify the parts of the record the student believes should be changed, and indicate the reasons it should be changed. If university officials agree with the student's request, the appropriate records will be amended. If the university decides not to amend the record as requested by the student, the student will be notified and advised of her or his right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing. FERPA confers the right to challenge grades only in cases where the grade has been mis-recorded. However, CWU has other procedures for appealing grades.

Student requests for a formal hearing must be made in writing to the Student Success Office, who, within a reasonable period of time after receiving such a request, will inform the student of the date, place, and the time of the hearing. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearings by one or more persons of their choice, including attorneys, at their own expense. The hearing panels that adjudicate such challenges are appointed by the Student Success Office. The decisions of the hearing panel will be based solely on the evidence presented at the hearing and are final. They will consist of written statements summarizing the evidence and the reasons for the decision, and will be delivered to all parties concerned. If the decision is in favor of the student, the education records will be corrected or amended in accordance with the decision of the hearing panel. If the decision remains not to amend the student's education record, the student has a right to insert a statement in her or his record commenting on the information therein. This statement will be maintained as a permanent part of the record and must be included when the record is disclosed to an authorized party.

Students who believe their FERPA rights have been violated may also file complaints with The Family Policy Compliance Office, U. S. Department of Education, 400 Maryland Avenue S.W., Washington, DC 20202-4605 (https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html).

[Responsibility: Office of the Registrar; Authority: Provost/VP for Academic & Student Life; Reviewed/Endorsed by Provost's Council 02/04/2014: Cabinet/UPAC; Review/Effective Date: 03/07/2014; 2/20/2019; Approved by: James L. Gaudino, President]

CWUP 2-10-160 Suspending Operations (Emergency Closure)

(1) Emergency Closure – The president of Central Washington university, pursuant to <u>WAC 357-31-260</u>, may suspend operations of all or any portion of the institution whenever it is determined that the public health or property or safety is jeopardized and/or is advisable when an emergency occurs. Emergency conditions and other situations under this policy shall be deemed to be temporary and shall exist only until normal operations can be resumed. A period of suspended operations may not exceed fifteen (15) calendar days without approval of the director of the Washington State department of enterprise services.

Whenever it is necessary to suspend all or any part of the university's operations, the following procedures shall apply:

(A) Should a situation occur that makes it necessary for the institution to suspend work operations, the university layoff procedure may be suspended among the affected employees. The suspended operations/emergency closure procedure will not be utilized to circumvent the institution's layoff procedure among employees not affected by the emergency condition. When possible and practical, the university will select the most senior employees, by class, to work in an office or department that continues to provide essential services during such a period.

(B) When possible, staff whose positions are affected by suspended operations / emergency closure will be given prior notification of this action. The president, or designee, will notify employees regarding suspended operations by use of one or all of the following methods:

1. Written internal communications (e.g. memo, e-mail, internet);
2. Personal notification by the affected employee's supervisor or other personnel in the supervisory chain; OR
3. Local media.

Communications will describe the situation, anticipated duration, if known, and will, to the extent possible, state if essential employees are required to report to work. Employees not designated as "essential" shall not report to work during a period of suspended operations. Employees who are not required to work shall call their immediate supervisors, or designee, daily thereafter for further instructions.

(C) Employees who have not received prior notification of suspended operations as described above and who report to work shall receive two (2) hours pay for the first day that this condition exists. Employees who are not required to work shall not remain at work.

(D) If the campus, center, or administrative office is on a delayed opening of two hours or less or the campus, center, or administrative office is closed at or after 3:00 p.m. and before 5:00 p.m., the president or designee may approve compensation for lost time. If the campus, center, or administrative office is on a delayed opening of more than two hours or the campus, center, or administrative office is closed prior to 3:00 p.m., the president or designee may approve

compensation for up to two hours for lost time and the employee must use appropriate leave for all additional hours as described in section CWUP 2-10-160(1).

(E) The following options are available to employees to account for time lost due to the emergency closure:

1. Compensatory time or paid leave: Accrued compensatory time must be submitted before any other paid leave. Once all accrued compensatory time is exhausted, or if none is available, the employee may submit available vacation leave, holiday equivalent time, or a full day increment of personal holiday. Once all compensatory time or other paid leave is exhausted, or if none is available, the employee may submit accrued sick leave up to a maximum of three days in a calendar year. OR
2. Leave without pay. OR
3. Options identified in Collective Bargaining Agreements.

The chief human resources officer may petition the director of the Washington State department of personnel for approval of a special premium pay allowance due to hazardous working conditions encountered by employees required to work during the period of suspended operation.

(F) In the event the emergency conditions exist only in a specific office or area of the university, the university shall attempt to provide the released employee(s) with work in another office or area. Employees so assigned shall not receive a reduction in pay.

(2) Emergency Closure and/or Cancellation of Classes at the Ellensburg Campus

(A) Should emergency conditions force a closure and/or cancellation of classes the president or designee will notify each of the vice presidents and the police and parking services office. In order to verify the source of notification, the president or designee will be requested to disconnect and wait for a return call from the campus police dispatcher at his/her home or office number.

(B) Public affairs is the official source for public notification.

(3) Emergency Closure and/or Cancellation of Classes for university centers collocated on community college (host institution) campuses.

If the host institution closes its facilities for emergency reasons, classes at the center located at that institution will be canceled.

(A) The director of operations for university centers will notify the provost of the decision by the community college to close. After notification to the provost and president, the director of operations for university centers will notify public affairs, who will contact appropriate media for public dissemination of information regarding the cancellation of classes. A media notification from some community colleges may also indicate closure of the respective university center.

Faculty, staff and students are encouraged to register for text alerts to receive immediate notification of these closures.

(B) When a site director independently determines an emergency exists and the center should be closed, the site director will contact the director of operations for university centers, who will then contact the provost who will consult with the president or designee. If the president or designee agrees that the center should be closed, the provost will notify the public affairs office. At some locations, notification of closure will also be disseminated through the community college media network.

(4) Open for Business - Inclement Weather or Hazardous Conditions Procedure

The president or designee (after consultation with the appropriate Executive Leadership Team officers and with input from the chief of campus police and the chief human resources officer may declare that the university is open for business but that inclement weather or other hazardous conditions has affected the operation of the institution. Once the declaration is made, the chief of staff or designee is responsible for notifying the Executive Leadership Team officers.

Examples of the types of conditions could be snow or ice affecting the county or city roads, high wind or expected high wind, moderate earthquake, fire, chemical spill, or flood, etc.

(A) Decision to implement procedure BEFORE Working Hours;

1. Public affairs will notify the local media that the university is open for business. Each vice president will ensure that employees are notified via the division's telephone tree.
2. Employees designated as "essential" and performing an "essential" service will be expected to report to work.
3. All other employees may decide whether or not to come to work or charge the time to accrued leave or leave of absence without pay as described in CWUP 2-10-160(1).

(B) Decision to implement procedure DURING Working Hours

1. Each vice president will ensure that employees are notified via the division's telephone tree.
2. Employees designated as "essential" and performing an "essential" service shall remain at work.
3. Non-essential employees may go home if they so desire. If employees designated as "essential" are allowed to leave work, with supervisory approval, the employee will be considered "non-essential" for the period of time covered under this procedure. Non-essential employees who choose to leave must use appropriate leave as described in section CWUP 2-10-160(1).