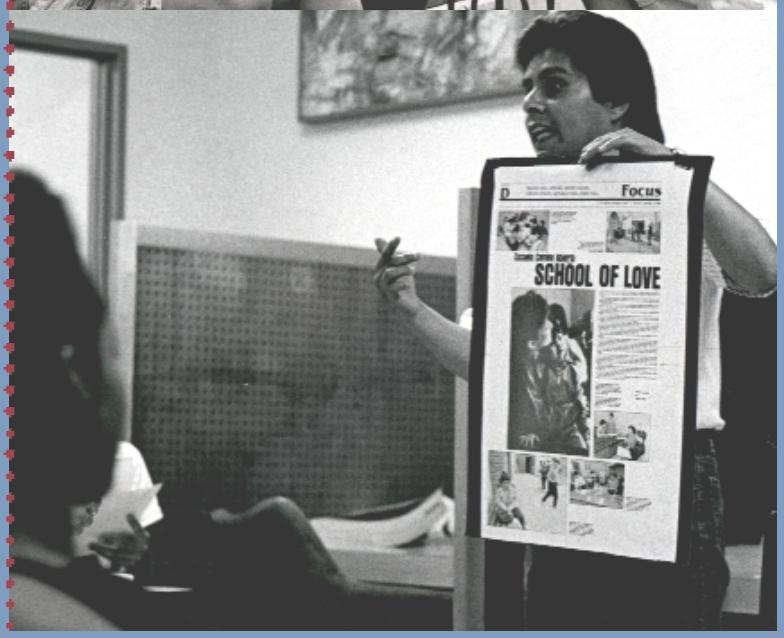
How To Run A Summer Journalism Workshop For Minority High School Students



DOW JONES
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NEWSPAPER FUND INC.

How To Run A Summer Journalism Workshop For Minority High School Students

The Dow Jones Newspaper Fund wishes to thank the directors of the high school journalism workshops for minority students who attended the 1993 workshop conference at Kansas City for their participation and contributions to this booklet.

Cover photographs

Top: Students at the University of Texas at Austin workshop tour the *Austin American-Statesman*, 1989
Center: Juan Gamboa interviews a Trenton couple about the presidential election for the Rider University workshop, 1992
Bottom: Ramon Tejada watches elementary pupils multiply with their fingers at a school for migrant workers' children during the Rider University workshop in New Jersey, 1992.

INTRODUCTION

THE DOW JONES NEWSPAPER FUND began planning for the first Urban Journalism Workshop in 1967, before the National Advisory Commission on Civil Disorders issued its report to President Lyndon B. Johnson. Paul Swensson, executive director of the Newspaper Fund at the time, says the urban workshop was closely connected to the teacher workshop program started when the Fund began in 1959. Swensson's work with Black teachers and some of their students who served as "guinea pigs" at a workshop at Savannah State College in 1964 helped him realize this. Incidentally, Wanda Lloyd of USA Today, then a high school student, was one of those guinea pigs.

Swensson recalled that along with D.C. high school teacher Kathleen Zellmer and Robert Blanchard of American University, he saw the cities' racial makeup changing, with them their schools and school newspapers. Because of Zellmer's zealousness and because it was a natural, the first project went to Washington, D.C. He said the board of the Newspaper Fund agreed that he could go "play in the sandbox" to reach Black youngsters and encourage them to pursue journalism. The project at American University was born. The first workshop paper was aptly called *The New Voice.*

What did the Kerner Commission's Report say about hiring Black journalists?

> It is not enough, though, as many editors have pointed out to the Commission, to search for Negro journalists. Journalism is not very popular as a career for aspiring young Negroes. The starting pay is comparatively low and it is a business which has, until recently, discouraged and rejected them. The recruitment of Negro reporters must extend beyond established journalists, or those who have already formed ambitions along those lines. It must become a commitment to seek out young Negro men and women, inspire them to become – and then train them as – journalists. Training programs should be started at high schools and intensified at colleges. Summer vacation and part-time editorial jobs, coupled with offers of permanent employment, can awaken career plans.

The Commission proposed an Institute of Urban Communications that would have at least four initial tasks. Number 2 was the recruitment, training and placement of Negro journalists. It said, "There will have to be changes in career outlooks for Negro students and their counselors back to the secondary school level."

That institute never materialized. Programs, however, for the expanded view of racial and ethnic minorities in the nation are legion. Still the progress is incremental.

And here we are, 25 years and 26 summers after the first workshop taking a closer look at what the Fund has done, what it should do and where it's going to go.

For the first time in its 25-year history, the High School Workshop program assembled directors to take a closer look at how the program works and to offer more detailed guideposts to others who might be running a workshop or considering it.

While many fine high school journalism workshops are offered each summer, the Fund-supported minority workshops are imbued with an added dimension of purpose: To attract and inspire students of color to seriously consider pursuing a career in newspaper journalism.

Linda Waller, Deputy Director
Dow Jones Newspaper Fund

Dow Jones Newspaper Fund
High School Journalism Workshop Conference
August 9 and 10, 1993
Kansas City, Missouri

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ISSUES AND ANSWERS

Should the workshops continue to be exclusively for so-called minority students?

Most agreed the program should be focused on minority students in keeping with the mission of bringing more minorities into the field by "invigorating" minority kids to go back into their schools and work on publications.

Funabiki would like the flexibility to experiment with improving multicultural understanding by including a small number of non-minority students in the SFSU program. Williamson suggested school-year press days as a vehicle for increasing multicultural sensitivity.

Blake, who opened his program this summer, and others said it was important that no minority students were excluded in order to open the program to non-minority students.

Should we do away with the term minority and come up with something else?

At least two programs represented use the term "multicultural" for their workshops. Yet "minority" seemed to be a term that still has the same meaning across the board.

Woods cautioned that rigid racial classifications may have to be reconsidered in the future because of increasing numbers of multiracial people.

What about the urban angle? Are we forsaking inner-city youth for suburbanites?

Several directors expressed frustration with efforts to attract students from inner-city schools. Some

suspect teachers withhold the information from students. Although most said they do not recruit in the suburbs they get a good number of applications from students in those schools. Some said the high school workshop directory was helpful as a resource for directors and in attracting students to the workshops.

One group of publishers interpreted "minorities" as "Black" and "inner-city" and was dissatisfied with some of the choices in one of the programs; they questioned whether the program should benefit suburban minority youth. The value of including suburban and rural minorities needs to be explained patiently. Publishers should be told to commit to formalized followup relationships with students who attend the workshops if they expect tangible payoffs. Newspapers should take the responsibility for mentoring these students.

What else can newspapers do? Can we get them to do more and give more? What about universities?

The Fund should help workshops lobby newspapers, provosts, deans, etc. with specific, personalized mailings as requested by workshop directors.

Who are we recruiting and where are they going after the workshop? What are realistic expectations for entry into journalism? How do we keep in touch with them?

It seems a low number of students are going into journalism. Tom Simonet of the New Jersey program lamented his statistics. O'Donnell said 10 percent out of 600 students each year may be a good return on the investment of Newspaper Fund, newspaper and college contributions to the program.

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Planning and Funding Your Workshop

By Ron Chen
The Wall Street Journal

Minorities journalism workshops funded by the Newspaper Fund are a diverse group. On the other hand, they have one thing in common; all run on money.

In thinking about how much money you'll need to set up a program, it's good to know the three largest variables are:

• The mix of money and in-kind services that you can count on. For example, if a local publisher is willing to print the student-produced newspaper, you'll need less cash in the bank to operate.

• The scale of activities. Generally, the more field trips, the more costly the program.

• Number of participants. The more students you sign up, the more money you'll need.

It's good to remember that the Newspaper Fund guidelines call for two-week workshops with a minimum of 15 students, with a preference for residential programs. Based on the experiences of various workshops across the country, per-student costs run anywhere between $500 to $1,800. Using the 15-student minimum, we end up with a program cost of $7,500 to $27,000.

Here's a breakout of the major components of a typical program. Again, remember that the actual cost will depend on the level of in-kind services that is provided:

Support Staff. This includes the program director, writing coaches, residential advisers, a layout/graphics person and a photographer. In some cases, staffers are drawn from the local college or school where the program is based; other programs rely heavily on the support of the local newspapers that may release one or more newsroom staffers for a limited time period. The mix will depend on the individual program. Residential advisers may be college students or workshop alumni: they may be paid $250 a week, plus free room and board. Total instructional costs run from $2,000 to $6,000.

Room and Board. Most programs are based at a local college. The costs can vary quite a bit depending on the school's dormitory facilities and the food services available. Most often, a flat fee is set for room and board, so those costs are a known quantity before the program begins. Recent funding proposals show costs of anywhere between $4,000 to $6,000.

Transportation. This will depend on how many field trips and off-campus activities are involved. Although public transportation should be used, in some suburban and rural settings, that's impractical. Some programs rent their own vans for the two weeks; others depend on the private cars of the staff people and/or school vans. Some programs operate with minimal cost in this area; others require about $1, 000 in the budget.

Printing Costs. Student newspapers, a required part of the program under the Fund guidelines, can go anywhere from eight-page publications to ones with full color and 30 pages. Some papers have a press run of 1,000 or fewer copies; one publication has a run of as much as 40,000 copies. In some cases, the local newspaper will run off the student paper at no cost; other workshops have to hire a local commercial printer. Costs here range from $0 to $1,000.

Once you have figured out the scale of the program and the amount of in-kind help you can rely on, you'll have a better idea of how much funding you need to raise.

With the Newspaper Fund contribution as a start, most programs turn to local newspapers for the additional funding needed to operate. In past years, the Newspaper Fund generally frowned on contributions from non-newspaper sources. However, the Fund now encourages programs to look for funding wherever they can find it, provided that the contributions are made with no strings attached. ◆

Recruiting Techniques That Work with Males

By Diane Hall
Florida A&M University

Each year at Florida A&M University, strong efforts are put forth to recruit bright, talented minority students for the Minority High School Journalism Workshop. While major strides are made to attract all minorities, particular interest is given to attracting males and other minorities such as Hispanics, Asians and Native Americans.

The special attention is given males because traditionally we attract small numbers to the workshop which is no doubt consistent with the fact that historically, males are lowly represented on high school publication staffs. This low male representation is not connected in any way to ethnicity. It's strictly a gender concern. As chief recruiter for our School of

Journalism, Media and Graphic Arts, this lopsided situation is obvious to me as I visit various schools around the country and observe the female-dominated publication staffs.

At FAMU, we send workshop information packets to almost 1,000 high schools, addressing the packets to guidance counselors, language arts department heads and, of course, publication advisers.

While keeping a watchful eye out for eager minorities as defined by the Equal Employment Opportunity Commission, close attention is also given to gender. This year, we had, in the first place more male applicants, 12, than ever. Then, careful observation was given to the talents of the young men. That is, the focus was not only on their writing skills and potential but also on their strengths in areas such as graphic design, production and photography.

In addition, desire and enthusiasm were measured based on their essays and reference letters as well as their total application packet. The result of this approach was the selection of nine young men.

I might add, however, that originally eight males and 12 females were selected. The final nine came about because when after sending out the selection announcements, I did not receive a confirmation from one of the "first eight." I then selected an alternate who also is a male. The Thursday before the workshop was scheduled to start, this member of the "first eight" returned his confirmation form stating that he would be indeed participating. (By the way, I had called each of the original 20 but this young man's number had been disconnected but the letter announcing his selection was sent anyway.)

Realizing the challenge we face in recruiting males, I couldn't dare turn this "first eight" nor the alternate away. Thus, the nine males (seven Blacks, one Asian and one Hispanic). Specific emphasis was also placed on Native American recruitment. Inroads were made by working with Native American contacts in the Tallahassee community, in the state office of Indian Affairs and in communities in south Florida. These efforts were not as fruitful this year but we have great expectations for next year. ◆

Sound Recruiting and Selection Determine Program's Success

By Minabere Ibelema
Eastern Illinois University
and Don Williamson
The Seattle Times

Recruitment probably should start in January, but planning and printing of all materials should begin in September or October. These workshops live and die on recruitment and selection. Having a sufficient pool of applicants is essential to creating workshops that have desired levels of both the talent and diversity. While schools would seem to be the most logical place to recruit, they often do not produce the kind of results one would expect. It can be a real mistake to focus recruiting on high school journalism teachers. Students of color often are not in journalism classes and journalism teachers frequently do not know youngsters would be good workshop candidates.

It is important to find someone in a particular school – counselor, principal, vice principal, coach, English teacher, etc.—who knows students of color and can provide access to potential applicants. That usually turns out to be the greatest resource inside a given school. Support from the school district, school superintendent and/or school board is helpful. But nothing beats the personal contact and gentle – or not so-gentle – urgings of a teacher or staff member who has daily contact with the youngsters you want to recruit. It also helps, however, to have workshop posters and applications prominently displayed in schools.

Buying ads in high school newspapers at the peak of your recruitment effort gets the word out and so does sending staff members from newspapers and/or university sponsors into the schools to make a pitch for applicants. It helps if the in-school presentations are lively and done with young people in mind. Copies of past workshop papers, video or slide presentations and interesting anecdotes all work. The best visual and audio aids, however, are past workshop participants who can talk the language of students. If there are no workshop alumni in a particular school, you might try arranging to have a former participant included in your school visitation team. While applications and posters may be sent to all schools in your participation area, the greatest payoffs usually come from concentrating on schools that have significant percentages of students of color (at least 10

percent). It also helps for the newspaper or newspapers sponsoring the workshop to run house ads that highlight the program and give information about when and how to apply. Any additional coverage in the form of news stories or articles by local columnists is a plus in attracting applicants.

It is important that the selection committee have a good grasp of the community or communities where recruitment is taking place. That knowledge should mean posters and applications appear in churches, youth organizations, community action programs, libraries, YMCAs, YWCAs, Boys and Girls Clubs and other places where potential applicants congregate. Identifying community contacts who will push the program to youngsters at these various teen-gathering sites is also important. It can be invaluable to have someone students know and trust provide encouragement by saying "I hear that's a good program, why don't you apply, you'd do well." Making presentations at these sites may be helpful, if there is a special event going on that ensures a significant number of participants or if time can be set aside for you during a regular meeting.

It also pays to remember that parents and adult relatives are prime motivators for what children eventually do. Sending recruitment materials to civic or fraternal organizations or men's or women's clubs can get a parent or aunt or uncle or even a neighbor on the case and generate additional workshop applicants. Getting on community radio and television talk shows, getting mention in local ethnic newspapers or various community newsletters also helps. But word-of-mouth by youngsters who have actually participated in a workshop is probably the best seller and alumni should be encouraged to be vocal advocates of the program. Local chapters of professional and college journalism organizations can also be helpful in locating applicants and in helping to spread the word. The application deadline should be mid-April so there is adequate time to evaluate applications, interview students and notify participants by early May.

SELECTION

Sorting out who gets picked from potential applicants can be less of a problem if adequate selection criteria have been developed. It is important to get as much of a sense of the applicant as possible from the application. That begins with questions that gauge the interest and experience levels of the youngster, as well as his or her academic performance and future goals. The application should, however, not be formidable or forbidding. Use lots of white space, use art work or pictures if at all possible.

Ask for a high school transcript. Get two letters of recommendation from people not related to the applicant who have known him or her for more than a year. Make sure there is an area to mark ethnicity, sex, age, grade level and home phone number and address. Ask about school and after school activities.

It is helpful to ask that a picture be attached. When the interview process begins, a picture helps you remember one student from another. That's a real concern after interviewing anywhere from 25 to 40 students and trying figure out who said what and who wrote what.

A real help is an autobiography that talks about how the student sees himself or herself. It should include some goals, a reason for wanting to be in the workshop and what a student thinks he or she will bring to, as well as take away from, the workshop.

A second essay that requires some critical thinking on a topic of timely import is also valuable. It should allow a student the opportunity to do some actual reporting and put together his or her ideas in a cogent manner. Other writing samples of the student's choice – poetry, short stories, class assignments, essays – also give beneficial insight. The best applications should result in personal interviews with applicants and members of the selection committee. It should be a formal interview and parents should be invited for the first portion of the interview to ask any questions they have about the workshop. The interview session should also include a grammar test to be given before or after the actual interview.

Questions during the interview should be designed to give as broad a picture as possible of the applicants – what they like and don't like, where they get their news, what makes them happy or angry, why they want to be in the program, what they see themselves doing in five years or 10 years, etc. All applicants should receive a letter that says whether or not they will be interviewed. All students interviewed should receive a letter letting them know if they have been selected. A phone call should be made to all applicants who are selected to ensure they will be in the program.

Students often come into the program expecting to be in a large group (50 or more). As with all unfulfilled expectations, this might lead to negative perceptions, sometimes unexpressed. Therefore, as early as possible in the interviewing process, make clear to the applicants that the program is purposefully limited to 15-20 students in part to limit the cost and in part to ensure that students get maximum attention from instructors and tutors. ◆

Operating the Workshop

BY JON FUNABIKI
San Francisco State University
AND LAURENCE O'DONNELL
Dow Jones Newspaper Fund

THE MAJOR advice in the guidelines still stands:

Use the first week of the workshop to include most of the lectures, training, guest speakers so that you can free up the second week for reporting, writing and editing of stories that will appear in the newspaper.

You might want to break up journalism instruction into small segments, such as:

- Writing ledes
- Organizing information
- Taking notes
- Interviewing skills
- Copy editing
- Headline writing
- Stylebook
- Attribution
- Accuracy
- Ethics

Make sure to include enough "ice breaker" activities the first and second days to help the students get to know each other. Assigning the students to interview each other for biographies that later are printed in the newspaper is one good way for the students to quickly learn about each other.

Some workshops use the day-time hours for the more formal classroom / learning activities, while using the evening for more informal, relaxed activities such as meeting journalists and discussing career plans. The evenings also become times for intense writing, editing and newspaper production. Evenings also can be time for recreational, social or cultural activities, such as attending a play, baseball game, etc., if it doesn't interfere with the central mission of the workshop (teaching journalism and producing a newspaper).

The adage "an idle mind is the devil's workshop" proves true, especially in a residential program. Keep the students busy, busy, busy. Give them deadlines and make them accountable. Some workshops tell the students that they should treat the program like a job: They are given assignments and they are expected to complete them, on time. No excuses.

Build in activities that enable the participants to blow off steam: Volleyball games, talent shows, hikes, etc.

Be sure to to temper your "tough guy" image with plenty of positive strokes. Use compliments, prizes and awards ("most improved lede writer") to encourage the students to excel. Even tiny items (key chains, pencils with the newspaper's name, etc.) can be used as prizes to reward students for meeting deadlines, going out of their way to help another student, etc. Keep the vibes positive.

Similarly, incorporate variations and "surprise" into the program. Young people get bored by constant routine. Substitute pizza nights for the routine of dorm food; use different classrooms, buildings and outdoor settings for meetings; plan "surprise" events that aren't included on the written program. This might be a night at the movies or a special guest speaker that the students weren't expecting.

Plan challenging visits early in the program (a visit to a scientific lab, for example).

To help improve copy and production flow, stagger deadlines so that you can close pages or sections of the newspaper in sequence.

Don't forget the basics: checks on accuracy, spelling, facts, fairness, writing on deadline.

Provide opportunities to allow students to learn and participate in editing, design and layout. In some workshops, students do all of the copy editing / design and production of the newspaper under the guidance of professionals. Because of time and staff limitations, other workshops have professionals or college students do the bulk of the design and production and have the workshop participants take classes on fundamentals of design. Still other workshops offer a hybrid version of these two concepts.

Require students to start the day reading a newspaper, then do news checks.

Consider including a short segment on writing problems (grammar, punctuation, etc.) taught by a good teacher. Also give the students AP Stylebooks or grammar / punctuation guidelines, and teach the students how to use the books.

Make arrangements with the local or college library to give the students instruction in basic library research, Lexis, Nexis, etc.

LECTURES/SPEAKERS/PRESS CONFERENCES

Utilize mock press conferences on the spot during class sessions, then immediately ask students to write a lede or a short story based on the press conference.

Speakers can be found in a wide variety of places: Newspaper staffs, members of the Asian American Journalists Association, National Association of Black Journalists, National Association of Hispanic

Newspaper Fund photo

Robert Woods of the University of Missouri at Columbia listens as Richard Holden, executive director of the Newspaper Fund, makes a point.

Journalists, Native American Journalists Association. Also consider speakers who represent successful minorities in unexpected roles such as in science, business, or minorities who break stereotypes, such as an Asian American athlete.

Organize press conferences with real public figures in a way that each student asks a different question and uses it in his/her own story assignment.

Writing

Prepare and use "drills" so there is no empty time in your schedule. Keep them busy. Drills and worksheets can be found in college and high school journalism textbooks. Some obvious topics: lede writing, headline writing, what's wrong with this story. Or they can be developed in advance by workshop staffers. Ask newsroom colleagues to help out. Make it a lunch-time activity at the office. This can be fun.

At San Francisco State University, we developed a "think pad" that helps students think out their story ideas, narrow the focus and find a new angle. The think pad asks students some of these questions: What's the basic idea behind your story? Why is this important? What's new and different about your idea? Who are the people you will interview? What angle will you take in writing the story? Why will readers be interested in this story? We found that when the students used the think pad, they quickly learned to find a focus for their story.

Tips for reporting and writing about people of color and other groups can be found in a variety of sources. The American Society of Newspaper Editors 1993 booklet on Newspaper Content Audits "Covering the Community" lists a wealth of industry groups that can help balance coverage and attack stereotypes.

Assignments

There are a wide variety of ways to develop story assignments for the newspaper.

See the University of Missouri's "reporting blitz" for an innovative strategy. *(See page 13.)*

In advance of the workshop, the staff develops a theme that can be used as a focus for all assignments. A theme could be religious beliefs, for example. Interviews and site visits are set up in advance. Early on in the workshop, guest speakers come in to talk about their religions. This becomes a "scene setter" that helps the students understand the theme and develop story ideas. The "blitz" takes place on one day, when the students fan out at a certain site to do their stories.

Consider giving students specific story assignments as a part of the reporting blitz, but be open to the possibilities to encourage them – of creating their own story ideas.

Provide adequate staffing for the blitz coverage, and make sure to think about the logistics (transportation, meals, restrooms, emergencies, etc.).

Take advantage of local resources: businesses, sports teams, professional groups, museums, cultural sites, interesting neighborhoods, local history, etc.

Make sure that you have a list of "experts" and other sources who can be called upon for interviews.

Provide background clips (newspapers and magazines) that students can use in their story assignments.

Seek a mix of writing assignments: short news items, longer feature pieces, profiles, breaking news.

Develop potential story assignments before the workshop begins. Find out what events might be taking place in your area that could yield a story or feature. If your workshop is taking place on a college campus, check with the campus to see what special programs or classes might take place.

Ask writing coaches and staffers to shadow students on their interviews and take notes; this can be very useful in editing and fact checking.

Field Trips

Check out local cultural centers for special programs/activities for field trips and story

assignments such as a play by an African American theater group or an exhibit dealing with Asian American history. Arrange interviews with the actors, playwright or curator. This can help participants learn more about their own culture or the culture of others and demonstrate the parallels between the need for diversity in journalism and other professions and endeavors.

At San Francisco State University, we use cultural events and other field trips as a means of fostering cross-cultural understanding and to help students gain a better understanding of their own communities. Bay Area Multicultural Media Academy students have attended plays by Black and Latino theater groups and interviewed the actors and playwrights. They have visited the former immigration center at Angel Island where Chinese immigrants were detained during the 1920s and 1930s. They also have covered neighborhood community forums such as program on dealing with gang violence in one of San Francisco's neighborhoods.

Field trips can be used to introduce students to careers that traditionally have shunned minority participation such as science and math.

Similarly, a field trip to a manufacturing or food processing company can introduce students to the world of business. If the owner of the business is a person of color, he/she can also serve as a role model.

On the closing day, ask the students to write thank you letters to their sponsors, guest speakers, the people they interviewed, etc. The PR will pay off next year, and the students learn a valuable lesson: how to say thanks.

The "lull" after the publication of the newspaper is a good time to sit back and:

- Critique the newspaper.
- Critique the program.
- Talk about college and career plans.
- Listen to a financial aid officer give advice on scholarships.
- Discuss other journalism activities the students could get involved in.

The Workshop Newspaper

Many of the workshops borrow journalists from newspapers to serve as "writing coaches" or "editors." It's important to get people who have the ability to work with young people and minorities. It's also important that they have the time they need to work with the students. Nothing can be more disruptive than a writing coach who has to leave early or miss a day because his/her editor has assigned a last-minute story. In making arrangements with the newspaper, bargain hard with the publisher, editor or managing editor to make sure you have a strong commitment from the newspaper.

Plan how coaches will be used – one-on-one versus working with a cluster of students. But be sure to have the same coach and student working together so that there is continuity.

Be realistic in your ambitions. Base the size and scope of the workshop newspaper on an honest assessment of the equipment, money and staff that is available. You want to guarantee success. On the other hand, don't underestimate your capabilities. That could be boring for the students and staff.

Plan to involve students in editing, graphics, photography and layout; recruit students with this goal in mind.

On Program Expectations

Make sure that everyone on staff knows what the rules are. Be tough from day 1; it's easier to get softer as the workshop proceeds. You can let up after you've built up trust and respect between workshop staff and participants. But if you show that you're a weak disciplinarian at the start, some students will take advantage of you.

Also, make sure that the parents know the rules and understand that you are serious about them.

Remind the students early and often that there is only one real punishment that can be meted out to participants who fail to follow the rules: dismissal from the program.

As difficult as it may be, successful workshop directors have learned that they may have to send a student home in order for the program to succeed. ◆

Set and Stick By Tough Disciplinary Standards

By Joseph Blake
Philadelphia Daily News

Establishing tough standards for our Urban Journalism Workshop is something that comes easy because we don't have the time to be disciplinarians so we really don't try.

However, we do lay down certain rules and emphasize they must be followed or face the real possibility of being dismissed from the program.

We also mention in the application itself that this program is not for the faint of heart or those longing to

languish for two weeks in a pseudo-professional program that's more full of itself than real work and opportunity.

We reiterate this at the interview, the first day of the program, and at least 3,672 times over the first couple of days.

After that, they have no excuse for not knowing the rules or adhering to the standards we set.

The following are a few basic rules and regulations we give in order to keep the standards high and the behavior problems at a minimum.

Dorm And Social Life

- No one is allowed to leave campus for any reason without an escort or permission from an instructor.
- No one outside the program is allowed in the room(s) of any UJW student and vice-versa.
- No UJW student is allowed in another UJW student's room after 11 p.m.
- No alcohol, drugs or sex.
- Loud and unruly behavior in the dorm is not tolerated.
- No visits from family or friends without first clearing it with the UJW director.

Classroom and Reporting Behavior

- Gentleman wear ties when we're on the road, young ladies dress as if they were going for a job interview.
- Accuracy is a must. Students are constantly urged to check and re-check the spelling of names, places and the strength of any fact.
- Insubordination is simply not tolerated. (They are here to learn, not "diss" the staff with flippant comments and fast lips.)
- Each instructor has three students they are primarily responsible for, and take notes at every interview to act as backup for the student.
- Every student is encouraged to use the computer to write, and discouraged from writing out their thoughts in longhand and transferring them to the computer.
- Students are required to be in the classroom ON TIME all the time. There is no wake-up call in the morning. ◆

Planning Activities That Accent Multiculturalism

By Jon Funabiki
San Francisco State University

Our experience with summer workshops began in 1990, when San Francisco State University's Journalism Department created the Center for Integration and Improvement of Journalism. The workshop was one of our first projects. Our model was a two-week workshop operated by one of the department's faculty for the past few years. In addition, I previously had helped out with the San Diego workshop, which was sponsored by the California Chicano News Media Association, and was acquainted with people who operated workshops in Los Angeles and Sacramento. We took over the administration of the project in 1990, and in 1991 received our first Newspaper Fund grant.

Although operated by the Center, the project receives great assistance from individual journalists, news companies and groups such as the Asian American Journalists Association, Bay Area Black Journalists Association, California Chicano News Media Association and National Association of Hispanic Journalists.

We also utilize Bay Area Multicultural Media Academy as a recruiting mechanism for *YO*, an independent teen newspaper, which is published by Pacific News Service and co-sponsored by the Center.

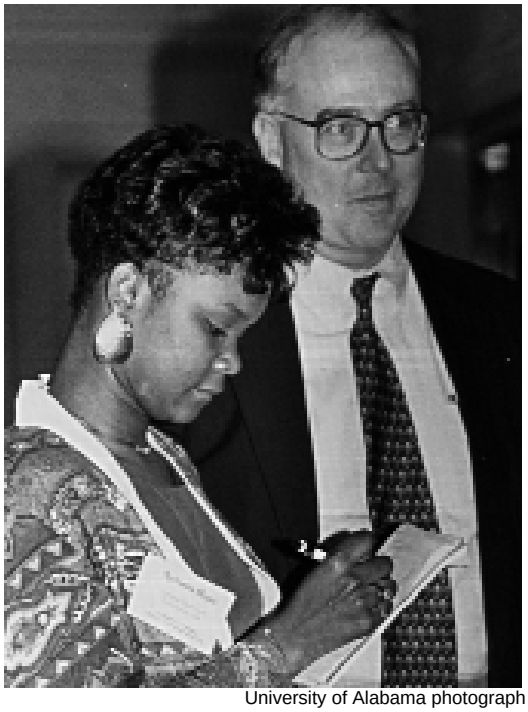
Regarding multiculturalism, the most important aspect of what we do is to set a tone of inclusivity, rather than exclusivity. We emphasize that every person – whether a student or a journalist – is a unique individual who brings his or her own perspective, knowledge, ideas and, even, assumptions and prejudices into the newsroom. The newsroom can't perform its role adequately if it doesn't reflect society and if its journalists – all of its journalists can't recognize and deal with diversity. We want our BAMMA participants to learn something about journalism, each other's cultures and the news media's weaknesses in covering people of color and other poorly represented groups. This message is repeated throughout the program.

This is one reason why we renamed the program. The department had called it the "minority summer journalism workshop." But "Bay Area Multicultural Media Academy" more correctly reflects the message of inclusiveness, diversity and understanding that we seek. We want this tone in every aspect of the program: Recruiting, staffing, curriculum, field trips, etc.

RECRUITING

Like other workshops, we utilize the traditional forms of recruiting – mailers, fliers, posters sent to high schools, journalism organizations and community groups.

In addition, a student assistant has been hired to make campus visits during the regular school year. The student assistant contacts journalism teachers and asks whether she can visit. Depending on the school and the teacher, she can tailor the presentation to emphasize the workshop, journalism as a career or diversity and the news media. The student assistant also has developed some class activities for the high schoolers to do. If a teacher requests it, the student assistant can also arrange to have a local journalist, Center staff member or a department faculty member to attend. During most presentations, the student assistant shows a short video that was produced for us by KRON-TV that shows what journalists do and why diversity is important to the news media. Working and student journalists of color appear on camera.



University of Alabama photograph

Nytosha Mims takes notes while interviewing a source during the Urban Journalism Workshop at the University of Alabama at Tuscaloosa.

As another recruiting mechanism, we also host an annual conference for high school journalists. Multiculturalism is always a major theme.

STAFFING

In addition to Center employees, additional instructors, editors, production editors and residential assistants are hired for the program. Most of these are part-time student assistant positions. We make sure we have diversity reflected in the BAMMA staff, because the staffers serve as instructors and role models. The breakdown of the 11 staffers involved this year was as follows: white, 4; African American, 2; Latino, 2; Native American, 2: Asian American, 1. There were six females and five males.

Eleven journalists/educators served as guest speakers or workshop leaders: white, 5; African American, 3; Latino, 2: and Asian American 1. There were eight females and three males.

CURRICULUM

After orientation, the very first event for BAMMA participants is a "game" that forces them to go through a cross-cultural experience. The game is called "Bafa, Bafa," and produced by Simile II of Del Mar, Calif. The participants are divided into two groups, the Alpha and Beta cultures. The two groups are taught new cultures (one group is "touchy feely" and patriarchal, the other is a trading culture and speaks a strange language). Members of the two groups visit each other for a short time. By doing this, they experience culture shock. The game leads to a discussion of cultural understanding and misunderstanding and how culture can impact the work of the journalist.

We have found that this experience is extremely beneficial. The game works because: 1) it's interactive; 2) it allows all participants to experience both the dominant and the minority culture; 3) it enables the students to connect abstract theories about cross-cultural relations with their own personal experiences; 4) it leads right into journalism.

We usually work into the curriculum one or more lectures/workshops that deal with diversity and the news media. This year they included:

- A talk by Professor Erna Smith on her study of how bias skewed television coverage of the Los Angeles riots and how journalists failed to ask the right questions.
- A talk by Cathy Buckley of the *Contra Costa Times* about how people from different backgrounds can develop story ideas that other journalists would miss.
- A talk by me on stereotypes and other problems in the news media coverage of Asian Americans, based on an annual project we do with the Asian American Journalists Association. This leads to a more general discussion of news coverage of people of color.

Guest appearances by journalists of color usually veer into a discussion on diversity, the journalists own battles in fighting discrimination, etc.

Other curriculum steps we have taken to make diversity a constant theme of the workshop:

We encourage students to tackle diversity-related

issues in their story assignments.

• The BAMMA reading list includes tips on writing sensitively about African Americans, Asian Americans, Latinos, Native Americans, Gays/Lesbians and People with Disabilities.

FIELD TRIPS/STORY ASSIGNMENTS

Each year, we try to build in field trips, story assignments and other events that expose students to each other's cultures. We hope that this will stimulate interest and cross cultural understanding. To do this, we tap into news events and the eclectic offerings of the San Francisco Bay Area's community, arts and cultural activities.

In 1993, the program included:

• Attending the opening night reception for Teotihuacan, an exhibit of art and artifacts from the pyramids in Mexico, at the M.H. de Young Museum of Art. The event was attended by many members of San Francisco's Latino communities.

• Viewing an exhibition by African American photographer Carrie Mae Weems at the Museum of Modern Art. Weems specializes in images that utilize stereotypes of African Americans to force viewers to think about stereotypes.

• Touring the Angel Island immigration center, the "Ellis Island of the West," where millions of Chinese immigrants were detained for questioning during the early l900s.

• Attending a community meeting in the Mission District, one of San Francisco's heavily Latino neighborhoods, where residents discussed ways to reduce gang violence.

• Covering the annual Lesbian and Gay Freedom Day Parade.

• Attending a "hip-hop" dance.

In the past, we have taken the students to see plays put on by African American and Latino theater groups. ◆

The Reporting Blitz Requires Strong Theme Development

BY ROBERT WOODS
University of Missouri

A WORKSHOP theme should be developed before making decisions about the reporting blitz. Development of the next workshop theme actually begins during the previous workshop. Everyone involved with the workshop from the director, to staff, to the students should be solicited for ideas about future workshop themes. Ideas can quite literally come from anyplace, anyone, at any time.

We at the University of Missouri School of Journalism attempt to focus on news stories that are normally given short shrift in mainstream news publications. For example, in our area, the *St. Louis Journalism Review* maintains a list of top 10 news stories that were ignored by the national press during the year.

Next, we consider the same elements that make any subject newsworthy:

Timeliness. This is tricky because themes are usually decided upon well in advance of the actual workshop date. Generally, we try to select a theme that is currently in the news and likely to be of major concern for the foreseeable future. What's the hot topic in your neighborhood?

Proximity. We look to localize national news stories that affect the lives, welfare, or future of our target audience and are of importance to workshop participants.

Prominence. We try to develop themes that will allow us to contact important or well-known members of the community as information sources.

Significance. The theme must be relevant to the audience. As a result of our reporting on the theme the audience must learn something or have some need addressed.

Conflict/Controversy. Human conflict is interesting. In it we see ourselves. The theme should allow freedom to explore conflicting events and persons in a human and personal manner.

Human Interest. Theme selection should also allow for odd, unusual, or novelty stories. Often times these stories provide unique insight into complex issues.

Finally, the theme should be broad enough to generate at least a dozen or more solid story ideas. Undoubtedly, additional stories will reveal themselves as students begin to report on the issues involved. They should be encouraged to look for these hidden angles. Conversely, the theme should not be so large as to make it unmanageable or unwieldy. The scope of the theme will depend on the number of workshop participants and staff, their ability, time constraints, financial/logistical resources, and availability of information.

Previous workshop themes of the AHANA Journalism Workshop at the University of Missouri included: Keeping the Faith: Religion in a Changing World; The Hidden Minorities; Promise and peril: A

Tale of Two Cities; and Telling the Story of America: Minority Journalists.

The Blitz

The reporting blitz is an opportunity for workshop participants to have a hands-on experience which comes closest to a "real world" scenario for working journalists. The blitz is a one- or two-day trip to a specific location (or locations) to cover in-depth issues or events that directly relate to the workshop theme.

The reporting blitz has become the linchpin and capstone of our workshop. Once a theme has been selected, we begin initial coordination for a blitz location. Once again, we rely heavily upon the collective wisdom of workshop staff or supporters for possible locations.

For example, last year our workshoppers traveled to a ranch in southeast Missouri at the invitation of the Thunderbird Society, Native American cultural preservation group, to report on Native American culture and practices in Missouri. The year before that, they traveled to East St. Louis to report on the decline of that city's urban areas. For the first time, this year we split our students into two groups. One group traveled to Independence, Mo., to cover various factions of the Mormon church while another group went to Camp Sabra, a Jewish recreational camp in Missouri's Lake of the Ozarks region.

Early coordination is the key to success. Develop resources by contacting experts in the area being reported on. Nearby universities and colleges are good starting places. Local newspapers and broadcast news operations normally keep contact lists as well. Libraries will also keep information on state and local agencies. Don't overlook community resources such as local Red Cross chapters, Planned Parenthood centers, etc.

Take into consideration that the blitz area should be fairly accessible, and should provide enough activity to keep a number of young, inquisitive journalists occupied for a day or two, without exposing them to any dangerous situation. Sources should be available to talk with students at the blitz location. There should also be items of visual interest for photojournalists. Travel, food and sleeping arrangements must also be coordinated. Often times a host organization will offer to provide lunch, barbecues also work well. If the blitz location is at a ranch or rural area, sleeping bags in a barn are always an option. You are only limited by your imagination when it comes to planning and executing a reporting blitz. ◆

Issues to Consider When Staffing the Workshop

By Joseph Blake
Philadelphia Daily News
and Robert Woods
University of Missouri

The task of any workshop director is a crucial one in that he/she must have certain skills in order to make the workshop not only successful, but an enjoyable experience for both the staff and students.

The following are some of the attributes every director should have in order to make their jobs easier and the program run as smoothly as possible.

- Good political skills including leadership, adaptability, and a sense of humor.
- The ability to handle several tasks at one time.
- Foresight.
- Patience is a must. Also tolerance of certain trends and beliefs exhibited by students (no matter how bizarre or pathetic) should not be taken seriously unless they are disruptive.
- Someone willing to sacrifice their personal life for two weeks.
- A willingness to go the extra mile as a matter of course.
- Self motivated.
- Confident.
- Most importantly, someone who genuinely believes in the mission of UJW and is not involved strictly for personal gain or advancement.

Assembling a Multi-Racial Staff

A multi-racial staff should be an essential component of any UJW program. Such a staff not only enhances the mission statement, but is an example for the students of how different people can work together toward a common goal.

Most importantly, however, workshop staff members should be knowledgeable and competent in their respective areas.

And remember: Recruiting is an ongoing process that begins during the workshop and continues into the next year and no opportunity to recruit should be overlooked.

The following are a few suggestions on where to find such staffers:

- The sponsoring newspaper(s).
- The college your program is associated with.

• Professional journalism organizations such as National Association of Black Journalists, National Association of Hispanic Journalists, Asian American Journalists Association, American Society of Newspaper Editors, Native American Journalists Association and the Society of Professional Journalists. Each organization should have a chapter in your city or area.

• Journalism programs at local colleges and universities. Not only faculty, but students are very helpful especially if used as dorm staff.

• Be sure to check out alumni from nearby UJW programs.

• Check the local high schools for a teacher who heads a journalism program or puts out the school newspaper.

INSTRUCTORS

Instructors should represent a mix of professional journalists, college professors, and public school educators with journalism backgrounds. Additionally, other professionals may participate in the workshop providing instruction in a specific area of expertise, i.e., communications law, computer operations, college admission/financial aid procedures, and/or aerobic exercise.

• Journalists serving as instructors should be utilized to provide workshoppers with guidance concerning specific news-related tasks.

• College professors can also be used in this fashion, additionally, they may possess expertise in an area that may qualify them as expert sources.

• High school teachers could be used to teach grammar, sentence structure, or provide local historical context regarding an issue or theme.

The following factors may help you in selecting workshop instructors:

• Is the person the most knowledgeable one available to discuss the topic with workshop participants?

• Can the person effectively communicate ideas, concepts, and information to workshop participants? Does the instructor use visual aids or other means to attract and hold student interest?

• Is the instructor able to provide resource/hand-out materials to workshop participants?

• Can the instructor provide an outline of the covered material to assist students in following the presentation?

• Is the instructor available to serve as a resource during the duration of the workshop?

• Can the instructor cover the topic within the time allotted in the workshop schedule?

WRITING COACHES

Writing coaches could be comprised of journalism students, teachers, reporters and members in good standing involved in such organizations as mentioned earlier.

The following are a few qualifications that would make for an excellent writing coach:

• Ability to communicate effectively.

• Patience.

• A strong sense of commitment.

• One who understands the mission of the program.

• Technical expertise, i.e., how to write a lead, knowledge of the inverted pyramid, grammatically astute.

• Broad knowledge of different styles of writing.

• Computer literate.

• Experience with data gathering and research.

• Ability to offer advice on interview techniques and basics of reporting. (Age, name, profession, etc.)

• Flexibility. Should be able to recognize and adjust to different skill levels of students. ◆

Creating a Mini-Internship Experience at the Workshop

BY MINABERE IBELEMA
Eastern Illinois University

WHILE MOST workshops have regular sessions during both weeks of the program, the Eastern Illinois University workshop uses the second week for internships. Students are assigned to intern at sponsoring newspapers – six in summer 1993 – and it works out to two to three students per newspaper. Students are 'bused' daily to the papers by hired drivers, usually regular journalism majors. The students are assigned to mentor reporters who take them out on assignments. They are asked to write their own versions of the stories for comparison and critique. Sometimes, they are assigned separate stories, which occasionally get published. About 7 p.m. – after the students have returned to campus – they hold a round-table discussion of that day's experience.

Having the students go on internships the second week has obvious advantages. A major drawback, however, is that it cuts deeply into time for instruction and workshop newspaper production. One way out is to turn to the age-old lore about two birds and a stone.


YOUTH PERSPECTIVES
Student journalists hit the road for experience
Outlook
DIVERSITY IN SEATTLE
YOUSA.
Taking a new look at rights for the 90's
Workshopper '93
Workshoppers have good time doing hard time!
Live and let live
Out of BOUNDS
School policy sidelines looking across glance

Workshop newspapers represented at the conference from top left this page are: *Back Talk*, *Philadelphia Daily News*/Temple University; *Urban Pioneer*, University of Missouri; *Golden Gater Jr*., San Francisco State University; *Minorities Review,* Rider University; and *Voices of Tomorrow*, Howard University, center. On page 16, from top left, *Youth Perspectives*, Eastern Illinois University; *Urban Outlook*, *Seattle Times*/University of Washington; *You S.A.*, San Antonio College; *Workshopper '93*, Florida A&M University.

Students are required to work on a community-life feature along with their other internship activities. And they devote all of the fourth and final day of the internship to the feature. (The fifth day is for editing and production on campus.)

Communication with the newspaper executives and mentors is critical to make it all work. Of course, the internship has to be arranged in advance of the workshop, with as much detail worked out about the students' activity in the newsroom as possible. Follow-up calls a day or two before the internship are advisable. At this time, the workshop director or an aide should request confirmation that the students have been assigned mentors, that the mentors will be in the newsroom when the students arrive, and that specific arrangements have been made to engage the students in reporting assignments or newsroom orientation soon after they arrive. Students generally don't experience a lag in activity in subsequent days, but it is helpful to call to check or ask the students to confirm the next day's schedule before leaving the newspaper each day. This is especially necessary when, as often happens, editors rotate students among several mentors. ◆

Doing the Business Side Of an Urban Newspaper Workshop

BY DON WILLIAMSON
The Seattle Times

THE FIRST THING to note about this article is the title. We no longer call ourselves "journalism" workshops. There are jobs, careers and concerns critical to the future of this industry that go on daily outside of the newsroom.

Including the business aspects of newspapering in the summer workshops presents opportunities for young people who may not want to be journalists, but would be tremendous assets to the industry.

There is also the real concern that if newsrooms are woefully lacking in the number of professionals of color, the so-called business side is in even worse shape. The same rationales that exist for diversifying newsrooms exist for getting youngsters of color interested in advertising, circulation, finance and promotion.

The first and most important component of a good business-side workshop segment is the commitment and involvement of any newspaper department that gets involved. Newsrooms have been doing these workshops for years and the buy-in by management and staff is almost second nature.

But it often is necessary to build that kind of support in other departments. It isn't always easy. It took three years before the advertising department at *The Seattle Times* signed on as an active participant in the workshop.

The first year of that involvement was a pilot project which did not involve any money changing hands. Advertising students received instruction in their specialty, while journalism students did their thing in separate classrooms.

Whenever possible, the two groups were together, but most non-social and non-orientation activities required separate classrooms and activity schedules. There are some dangers there, but we'll address them later.

SPECIAL CURRICULUM

A curriculum has to be developed for the ad students, just as is done for the j-students. They have to learn what advertising is, why it exists, what it does and what it's supposed to do and how to do it. There should be sessions on selling, on marketing, on customer relations, on ad production and all things necessary for a good ad executive to do his or her job.

A committee from the ad department should sit down and brainstorm about how they do their jobs, what skills are required and what basic information high school students will need to actually develop and sell an advertising concept. The results should be broken down into classes, field trips and practical experience.

This should not be all classroom lecture any more than it is for the j-students. Students need to visit large and small ad agencies, see professionals in action, actually make sales presentations and go through the agony of rejection and the elation of closing a deal with a satisfied client.

There should be ample opportunity to see how ads and ad presentations are put together at the newspapers involved in the workshop. There should also be some sense of how different advertising works

in different mediums – TV, radio, billboards, direct mail, etc.

Layout, telephone sales, the fundamentals of selling and dressing and talking before the public are all a part of what should keep ad students hopping just as much as their journalism counterparts.

Laying the Groundwork

Some preparation has to be done before the workshop. Local advertisers have to be contacted and brought on board. They will have their ad departments or their ad agencies work with students, view student presentations, accept or reject students, concepts and sign off on an acceptable final proof. Finding willing clients will not be as difficult as you think. Seattle Times ad executives pitched the idea to a few of their clients. 'Yes' response came back so quickly that we never used the 500 promotional pieces we had printed to solicit prospective advertisers. It's a tax-deductible, low-cost way to get involved with a great community program and gives advertisers visibility – depending on your paper's distribution.

As stated, no money changed hands the pilot year of the program (1992). Students worked with advertisers and had to do and redo concepts and designs before ads ran in the student newspaper.

The next year's advertisers paid $1,000 a piece to have their ads in the student paper. Several were companies that had enjoyed the free experience so much that they were willing to pay for it this time around.

This is the second year of paid advertising and finding advertisers was even easier than the first time. It's good to hold a luncheon after all the advertisers are on board to go over the ground rules and make them feel a part of the process. This year we're also having a sponsor's night during the workshop so advertisers can meet all the students.

Even though advertisers have signed on and paid up, the students have to produce in order to make their sales and make it by deadline. To make things even more realistic we also set it up with a few malls or business districts for the students to make cold calls. It's a great experience and also brings in a few extra dollars.

Money Talk

Let's take a minute to talk about the money generated from advertising. Every cent goes into scholarship for students in the program. We select

Advertising students in Seattle's Urban Newspaper Workshop designed and even appeared in some of the ads they sold for *Urban Outlook.*

students –- journalism and advertising – based on their workshop performance and award them the money. It's also like the real world in that the ad people bring in the money that goes to editorial folks.

Not one penny goes to operate the program. That's an issue to fight for. The newspapers and universities involved have a commitment to these programs and they should continue to fund them. If we start paying for the program with ad revenue, that could mean a leaner program one year or even no program if ads don't sell.

The argument could be made that funding the workshop with ad revenue would be even more realistic. But this also violates the spirit and could defeat the purpose of why we do this in the first place.

So, what are the down sides? It's important that j-students and ad students all feel that they are in the same program and are a team. That's why it's important to have as many opportunities for joint activities as possible and to schedule in daily review and preview sessions so youngsters from one group can see and hear what the other group has been doing.

It's also important to put some life into the ad segment. Make sure that the ad students get to meet

some interesting people, visit some glitzy businesses or ad agencies, or hear from some high-powered business types so that it isn't just the j-kids who meet mayors and police chiefs and the like.

One other caution is to make sure that the schedules for both groups are packed. If it seems that the ad students are having it easy, all the students will notice it and it will severely damage the team concept.

Making this work calls for innovation and creativity and a serious buy-in from your ad department. But it can be fun and fulfilling and create a pretty healthy scholarship fund for your students. It's also an important and necessary piece of completing the diversity puzzle that will make newspapers better serve readers and advertisers.

Stay tuned, plans are under way to include circulation and finance in upcoming workshops. ◆

Follow-up Activities and Successful Tracking of Workshop Participants

By Barbara Hines
Howard University

After all is said and done, what happens to our workshop participants?

That's a question with a critical answer. Often we must justify these workshops to our funders, to the newspaper industry and to our universities. Knowing a little about your graduates can help in many ways.

In 1987, I discovered that there were many similar kinds of workshop activities being sponsored by groups whose support I needed. Many of the organizations did not know what the other groups were doing. To remedy that situation, I convened a first meeting at Howard University of what became the Capital Area Youth Journalism Exchange (CAYJE). Participants included the Asian American Journalists Association, National Association of Hispanic Journalists, National Association of Black Journalists, Washington Association of Black Journalists, National Press Foundation, Southland Corporation, the Freedom Forum, the American Newspaper Publishers Association (now NAA), Youth Communication, the *Washington Post* and *USA Today*.

My hope was that we could all work together and strengthen the individual programs and provide a wider network for student participation. The common dream we shared was to make a difference, and often it is hard to make a difference when you just have one chance to do so. We created a mailing list of the people who attended, and each agreed to add those names to any mailing that was sent by their organization.

A Plan for Progress

CAYJE developed a list of activities sponsored by participating organizations and their requirements, which we have continued to expand. We could see a natural progression for the students who would become part of these programs.

For students in grades 9 and 10, we suggested participation in:

National Association of Hispanic Journalists (NAHJ) Workshop
WHMM- TV Workshop
Washington Association of Black Journalists (WABJ) Workshop
Scholastic Press Days (Maryland / Virginia / DC)
University of Maryland or American University summer workshop

For students in grades 11 and 12, we suggested:

NAHJ Workshop
WHMM Workshop
WABJ Workshop
Washington Capitals and / or Bullets Press Day
Howard University Summer Multicultural High School Workshop
Young DC (city-wide teen newspaper)
Scholastic Press Days (Maryland / Virginia / DC)

For students in 12th grade, we suggested these activities:

Apply for Scholarships:
- American Society of Newspaper Editors
- Freedom Forum
- Project Excellence
- NAHJ
- AAJA
- NABJ
- Howard University / Annenberg
- University of Maryland / Banneker
- SPJ
- Capitol Press Club

WABJ

Participate in Washington Capitals and / or Bullets Press Day

Write for *Young DC*

Participate in Scholastic Press Days (Maryland / Virginia / DC)

For students in college we suggested these activities:

Internships

Job Fairs

Scholarship Competitions

Counseling activities

TRACKING

How did students find out about these activities? Once a student had been identified as someone interested in newspapers, their name was added to a computerized database. I had already constructed such a database the first year that I directed the Dow Jones Newspaper Fund workshop. There are actually three files: **DJNF Workshop Participants**, **Prospects** and **Schools.** These lists were done using *My Mail List*, a program which is available in Macintosh or IBM format. Each year I add the names of the students who participated in that year's workshop to my **DJNF** list. If the student had previously been on the **Prospect** list, I delete their name so that they will only be listed in one file. When the Washington Association of Black Journalists wants to recruit for its winter program, I simply print out a set of labels from both files. Any database / mail program can be used, like FileMaker Pro, Microsoft Works or Bulk Mailer.

What information is found in these files? I established the following fields of information that I felt were necessary to maintain in the **DJNF** file:

Social Security Number

National Origin

Name

Address

City, State, Zip

Phone

School

County of Residence

Year of Participation

Graduation Date

Notes

The notes field gives me space to record scholarship information, awards, and other information that could be useful in grant proposals or publicity materials.

The second file, **Prospects**, is limited to name, address, school name and national origin, if I have access to that information.

The third file, **Schools**, is a file of school names, addresses and telephone numbers found in the Washington metropolitan area. The list is divided by secondary / middle / elementary schools. The secondary list includes both public and private schools and the name of the journalism teacher / newspaper adviser, when available, and a school telephone number. On request, CAYJE participating organizations can obtain a set of mailing labels with this information, usually within a day or two, or a print-out of the information.

Maintaining the files takes time. One of the incentives to maintaining the database is the Dow Jones Newspaper Fund's requirement for updated demographic information on previous workshop students that must be included in all grant reports / requests. It's not necessary to have duplicate lists in a geographical region; here's where a university or professional association could help. Many schools have work study students who can perform the list maintenance; some companies will provide this assistance as a donation to your organization.

CORRESPONDENCE

The importance of corresponding with workshop participants cannot be overemphasized. Perhaps, the workshop directors could write the participants two to three times each year. Greeting cards could be mailed at holiday times.

The director could read local high school newspapers and send notes of encouragement to students who have written outstanding stories or taken outstanding photos. Often times, local newspapers encourage personal stories from readers. We could encourage workshop participants to enter such writing contests and outstanding teen contest sponsored by newspapers and other organizations.

NEWSLETTERS

A newsletter can be used as a means of tracking your students, as well as providing visibility for your efforts. With the increased availability of desktop publishing, a newsletter can be an economical way of helping students to keep in touch with your program. Many design programs like QuarkXPress, PageMaker or Ready, Set, Go make it fairly easy for you to come up with a newsletter. This spring, students in the public relations sequence at Howard have prepared a newsletter called *Outreach,* which will be published

four times a year. Another approach could be to have two to four participants from the workshop write and edit the newsletter.

Information for the newsletter includes career hints, news about former participants, scholarships, internship news and any industry or personal information that will aid in the student's development.

Newspaper Jobs/Internships

If we are going to have an impact, we have to get the folks in the news business to agree to sponsor students as interns during the school year and summer. Many don't want to think about working with high school students – the thought of it unnerves them. But research tells us that a significant number of students (particularly minority students) begin to make their career choices as early as junior high and middle school. *The Journalist's Road to Success* is an excellent starting point. Check with your local college or university for regional listings of opportunities.

Reunions

A perfect time to sponsor a reunion is during the workshop. This allows previous participants to become acquainted with participants from that year's workshop.

Christmas holidays and spring breaks might be other good times to organize such events because many previous participants would be back in town. These reunions should continue the bonding which began during the workshop.

The late Robert Knight of the University of Missouri was legendary in his desire to get graduates to attend reunions. He would hold an annual reunion as part of the National Association of Black Journalists convention.

At Howard, we've tied our reunion to the Communications Conference and Job Fair where we invite former workshop participants to serve as speakers at the conference. We also invite local high school students to attend the program to meet our graduates and to network.

Scholarships

If there's a way to get scholarship funds for your students, DO IT. The lack of effective financial aid is the major roadblock for getting our kids to colleges and universities and on their way to a career in the newspaper industry.

Some workshops get local press clubs or media organizations to donate scholarships. Cash prizes for outstanding stories is another way to honor excellence.

We've approached it two ways: First, each year two workshop graduates are selected to serve as counselors. (They must be over 18 years of age and in college). These positions pay $500-$600 for the two-week period. Second, if a high school student wants to work as a news aide for the *Community News*, our department lab newspaper, the position pays $100 per week (for 20 hours) for 10 weeks.

Still other workshops based at colleges offer tuition scholarships for the workshop's outstanding student.

School Press Days

Special events like School Press Days provide another way to introduce students to the news business. Many colleges and universities have scholastic press associations (state, regional and national). You can tie into their program, or have them offer a special day. In some cases, arrangements could be made for workshop participants to attend free of charge.

Surveys

If you have the database established, it should be fairly easy to conduct a survey of workshop graduates by printing out a set of mailing labels, duplicating the survey and distributing it (via mail or phone). Holidays are a good time to send surveys (in spite of the demands of the postal system!) because students are home from college. Phone surveys also provide continuity and visibility. ◆

--W.B. Daugherty contributed to this article.

Howard University
Multicultural High School Journalism Workshop Survey
(Formerly Urban Journalism Workshop)
1993

Dear Friend:

During the past eight years, you attended the High School Journalism Workshop at Howard University, sponsored by the School of Communications, the Dow Jones Newspaper Fund and other media organizations.

Because we are interested in the progress you have made in your chosen career, I hope that you will take a moment to complete this survey and return it in the postage paid envelope. **Your response is important and will help us as we plan for future programs.**

If you have any questions, please call Dr. Barbara Hines, workshop director, at 202-806-5122. Thank you for your help!

Your Name _____

Your Address _____

Your City_____State _____Zip Code_____

I attend/graduated from_____
(High School or College)

If attending college, I'm majoring in _____

I graduated from college and am employed (where)
_____

I am going to do post-graduate work (where)_____
and study _____

Did you receive any awards/scholarships or financial aid for college?_____ Please list any that were in journalism or communications_____

Are you doing or did you do any internships? _____ If so, where?_____
_____

What memories do you have of the journalism workshop?_____
_____
_____

Would you be interested in a newsletter or reunion of workshop participants?
_____

Return to ***Dr. Barbara Hines, Department of Journalism, Howard University, Washington, DC 20059***

Sample Instrumental Materials from the San Antonio College Workshop
W.B. Daugherty, director

EIGHTH ANNUAL WORKSHOP

JOURNALISM requires much of you. However, each of you has what it takes to succeed in this profession:

- A BRAIN to reason and think logically about questions
- A VOICE to ask questions
- THE ABILITY TO OBSERVE

Interviewing

In your interview, ask questions that can be answered with quotable material. Try to take down as many direct quotes as possible. But this is not all you are looking for in the interview. You are also looking for the following items:

Information

Books and magazines are OK for looking up facts and figures, but by the time they're in print they are dated. You will be a better writer if you use information that has never been published anywhere before and is from a local authority on the subject. For instance, assume you were doing a story about the effect of videotapes on students' book reading and book report writing. You would want to select English teachers as your LOCAL AUTHORITIES. Facts, figures, observations, guidelines and similar data cannot be more current than when they are gained directly from a person who knows the situation.

Anecdotes

Exciting writing is built on exciting anecdotes, so the interviewer is always listening for them. A really sharp interviewer also listens for clues to experiences that could make lively anecdotes. (See page 4) Then the interviewer directs the subject to "give me an example" or "tell me about a time when that actually happened." Often an anecdote will illustrate something about the interviewee such as his/her loyalty, bravery, persistence or a quality which a "little story" can illustrate. These must be carefully "mined."

Description

Observe nonverbals—body gestures, facial expressions, paralanguage (the way something is said), artifacts (what the person is wearing), movement—of the interviewee. About 70 percent of total communication is nonverbal. Thus, if you are to tell the complete story, you must provide the reader with the complete story.

Environment

Bulletin boards, desk tops, pictures on the wall, file cabinets, etc., How does the sunlight stream into the room? And how does all this relate to the interviewee?
Avoid using description just for description's sake

Use direct quotes

— if the interviewee's language usage is particularly picturesque
— when it is important for written information—especially interpretative information—to come from an obviously authoritative voice. You must make sure the reader KNOWS the interviewee is an authority.
— to answer the questions "why, how or so what?" Use a direct quote after a summary statement that needs amplification, verification or example. Remember the readers and try to frame questions they would want answered. Know all you can about the interviewee before you begin: What has been written about the person before?

Interview preparation

Write out questions but don't be a slave to them.
Plan possible angles from the topic to be discussed. Speak the language of the interviewee without appearing ridiculous or insincere.
Be ready to check results or figures with other sources. Study the situation upon which the interview is based—such as a concert being prepared, a production being planned,
Remember the time you have and pace questions accordingly; save really tough questions until last.
Accept all facts and other data professionally. Do not argue or show undue shock or surprise.
Find the key which unlocks the interviewee's personality.
Keep questions as brief as possible, but try to frame them so the interviewee will not answer simply "yes" or "no."
Never ask anyone anything you would not like to discuss under the same circumstances.
Verify doubtful statements. Remain alert for unusual angles, unexpected slants and new facts which may change your approach.
Pronounce the name of the respondent correctly and use it from time to time during the interview.
Write the story while the information is hot.
Avoid promising to print remarks in certain ways.
Do not promise to let the interviewee read the story before it is published.
Let the interviewee know you know something about him.

This is called "priming the interviewee." It goes like this: Mr. Jones, I understand you recently appeared in a movie about a takeover by people under 30. Do you believe this could actually happen?

You should not take everything at face value; check it out. Some interviewees are masters at "pulling wool" over a reporter's eyes.

Don't give advice or engage in gossip or petty conversation.

Don't be afraid to ask what you need to ask; reporters have a ticket on the "front row of life."

nonverbals

Improve your sense of observation and allows you to SHOW rather than tell about your subject. Approximately 70-80 percent of total communication is nonverbal.

Body motion

This category includes gestures and other body movements, including facial expressions, eye movement and posture.

Paralanguage

This includes voice qualities, speech habits, inflection, volume, tone and other verbal actions such as laughing, hissing, growling, etc. It is not WHAT is said, but HOW it is said.

Space

This includes human use and perception of physical space; may be referred to as "our bubble."

Artifacts

Things with which we surround ourselves such as clothing, jewelry, eyeglasses. These artifacts may offer meaning in a writer's work — signs of wealth, poverty, power, age or other abstract words.

Touch

Handshakes, embraces, pats on the back, punches all have meaning when applied to a situation in a story.

Color

Our use of color tells much about ourselves; however, we are not always in control of the colors which are in our environment. Advertising designers should carefully choose color in magazine and television advertising.

Time

The way human beings use time may speak volumes about them.

In this example from Esquire magazine, note body gestures, facial expressions, paralanguage, touch

Trump raises his right arm and waves to the crowd like a presidential candidate, which he once pretended to be as a ploy to generate publicity for his first book. Then the fight fans spot Marla and start cheering for her.

"Mar-la! Mar-la!" they begin to chant.

Trump stops in his tracks and lets the pleasure of the frozen moment wash over him. He used to be insanely jealous of his ex-wife Ivana's celebrity, but he regards Marla's notoriety as being entirely his own creation.

"Can I make a star or what?" he gloats.

Marla grits her teeth in a drop-dead grin.

"Oh, thank you, Donald," she replies, caressing his arm.

Then she turns and purrs to a friend, "If I was nothing before, how come he went after me?"

Another excerpt from the same story shows even more nonverbal information:

Marla arches her brows and purses her thin red lips to effect the half-smile of a pinup model.

"Donald just loves to do this." She sighs and rolls her opalescent eyes.

Why study nonverbals?

Allows you to control the use of nonverbal communication instead of allowing it to operate unchecked.

Nonverbal communication may be interpreted incorrectly. If you are unsure of the nonverbal, you must ask questions to clarify the misunderstanding.

Knowing about nonverbal communication enables a writer to SHOW things rather than tell about them.

In an interview, the reporter may learn more about a subject by knowing nonverbal communication.

WARNING: Nonverbal communication may be interpreted incorrectly. If you are unsure of the communication you receive nonverbally, you must ask questions to clarify the misunderstanding.

Be discriminating in your choice of description. Also, the reporter should get as much information as possible. It is better to have too much than not enough.

Feature story characteristics:

usually entertain, inform, instruct or advise.
may be any length, ranging from the long feature to the featurette.
are factual and require reporting, but are related to news stories in few other ways.
may (or may not be timely. If they are not timely (called evergreens) they may be used at any time.
may be written in any form or any style as long as the form is appropriate to the content and purpose of the story.
are well organized and written from a carefully worked out outline.
rarely have a summary lead; instead, they are more often begun with a novelty lead — anecdote, scene-setting, descriptive.
not usually cut by editors; thus, the reporter may use devices of the fiction writer, e.g., suspense, surprise, dialogue, description, narration, climax and the like. The ending story is just as important as the lead.
are written with friendly simplicity: short sentences, informal quotations, relaxed style, uncomplicated vocabulary.
use specific nouns, verbs and adjectives to create vivid images, sounds and feelings for the readers. Show them rather than tell them.

Feature writing techniques:

use episodes, anecdotes, scene-setting, original analogies and historical or literary allusions.

Dean Biasucci appears onstage at Manhattan's Lee Strasberg Theater Institute in jeans, white running shoes and a blue Stanley Kowalski T-shirt, his body still, quiet, molded in shadows cast by a shaft of light falling from far overhead.

"You're a football player," his drama coach says, "and you're kicking the last-second field goal that wins the game."

Biasucci lowers his head and stares at a point on the floor. He tightens his lips and clenches his teeth. He arches his back, rises on the balls of his feet and slowly addresses the make-believe ball. He swivels his right leg, lifts his eyes and glares at another point offstage. A weak smile flashes across his face.

"Dean!" snaps the coach. "You call that believable?"

"Sure," Biasucci says.

"Come on! what kicker would react that way?"

"Me."

When not studying Method acting, Biasucci, 28, gets his kicks by methodically booting the ball through the uprights for the Indianapolis Colts.

"I don't allow myself to get too emotionally involved with the outcome of a kick," he says.

—Anecdote from Sports Illustrated—July 15, 1991

use facts, quotes, figures—not off the top of your head.
use the second person (you), if appropriate.
use dialogue, color, characterizations and sensory appeals. Let the reader see, hear, taste or feel.
vary length of paragraphs—short and long.
make ideas concrete by use of specific figures and illustrations that readers understand. A million miles could be "around the world twice" or whatever.
link the conclusion with the beginning—tie back.

Good writers read good writing.

Feature writers, especially, should begin reading for technique as well as information. Read for style of writing. Another suggestion: start a Swipe File containing clippings of good features to be used to start your creative juices flowing. Your collection may be built around these types of feature articles:

sidebar
always goes with a main story; usually expounds upon a part of the main story.

personality features
let the reader SEE the individual in his or her normal environment.

news features
these usually have more news value than normal feature.

human interest
requires more depth than the personality feature.

featurette or brite
short, punchy, single idea usually; often an oddity.

historical feature
requires more research. Good to use for special anniversaries in your school.

how-to-do-it feature
may range from flower arranging to scoring high on the SAT.

informative feature
great to use for new rules and regulations on campus.

humanistic feature
a good way to look at an abstract situation or problem through someone's eyes.

localized feature
will take a city, state, national or world topic and localize with your own campus authorities on the subject.

Characteristics of a good writer:

What interests you may interest others. What you don't understand needs to be explained to others. What you want to learn needs to be taught to others. What you observe and experience involving a news event is "color" and is material for a feature story. Write, rewrite, revise and improve before terming the story "finished." Be willing to investigate from every angle before writing.

Pointers on capturing details:

Gather as much physical detail as possible: dimensions of the room, what the subject wears, what's on the wall, sounds, odors.

Scribble furiously in your notebook many things you may not even need: weather and temperature, descriptions, smells and sounds. Is the aroma of honeysuckle in the air? Is the clock ticking?

Setting the stage:

Organize all your details from your notes. Examine each and review which will best convey what you want to stress in the story.

Once you've set the scene, think of your descriptive eye as a camera that can zoom in for a tight focus, then pan back for a sweeping view of the stage.

The descriptive process:

Avoid judgments. Instead of saying your subject is happy, sad, angry or stunned, try drafting a sentence that begins, "He was so angry that..." Then, after consulting your notes and memory, complete the sentence. Nix the lead-in phrase, and you wind up with something like this... "he hurled a chair across the room and slammed his fist against the wall." That SHOWS anger.

Avoid describing the physical characteristics of your setting or subject with vague modifiers. Such words as tall or short, fat or thin, for instance, will be interpreted differently by people. Strive to describe in absolute terms. This can be done in hard terms (6-feet-4, 200 pounds) or a soft approach (his head brushed the door frame as he bounced into the room).

Developing a writing style:

Choose verbs carefully: Instead of "read carefully" try "scrutinize." Instead of "drank quickly" try "gulped." Instead of "walk decisively" try "stride."

Work for sounds:

Instead of "complain" try "grumble, growl, squawk."
Instead of talk incessantly try "jabber, yak, yammer."

Use modifiers sparingly:

The words "very, really, so, truly, completely and positively" often add nothing but clutter. Instead of modifying a weak word, search for a strong, precise word.

Instead of "very funny" try "hilarious."
Instead of "really eager" try "avid."

Use active voice.

Use present tense to set scene

Avoid cliches.

However, you may want to play with words—take a cliche and rework it to cause the reader to do a double take. Instead of "fame and fortune," you may use "fame and misfortune."

Play with figures of speech

Use similes (verbal comparisons that use like or as), metaphors (verbal comparison, but the relationship is implied rather than stated) or personification (when you attribute human characteristics, feelings or behavior to non-human or inanimate objects.)

Play with words

Creative manipulation of language or the startling turn of a phrase can add zest and originality to your writing.

Use repetition—but use it sparingly. Winston Churchill, John F. Kennedy and Dr. Martin Luther King all mastered this stylistic device.

Create power with parallelism—Christine flicked her long dark hair away from her face, swallowed, twitched her lips only slightly and reached with her left hand to turn the next page of her script. (This device creates a forward-rolling motion in a sentence. But notice each word is parallel, ending with "ed.")

Vary sentence length.

Consider sentence fragments or a single word for emphasis or effect.

A shorter word containing the same information as a longer word or a phrase is almost always more powerful.

A "cobra" has more power than a "snake." "Gossip, prattle and chat" all have more power than "talk."

Replace a verb like "was driving" to "drove." "Is planning" should be "plans."

Replace "to be" verbs with action verbs—Change:
"A grandfather clock was in one corner, three books were on the table and the smell of cigar smoke was in the air."

A mean person can be a bully, wrote rapidly can be scribbled, spoke quietly could be mumbled and kissed lightly could be pecked.

Don't look up longer words just to show your vocabulary.

Important things to remember: Gather more than you will need in the reporting stage; writing will be easier.

EIGHTH ANNUAL WORKSHOP

Writing tips

Emphasizing a date

Adolph Rupp was at Kentucky, Frank McGuire at North Carolina and a 7-footer named Wilt Chamberlain was about to make Kansas a basketball threat.

The year was 1957. (Use research books to find things that happened in that year.)

Everybody liked Ike and Elvis was crooning about a hound dog, when Glenn Wilkes of Mansfield, Ga., left Brewton-Parker (Ga.) Junior College for the head coaching job at Stetson University in DeLand, Fla.

And he hasn't left yet.

(body of the story goes on about Wilkes and his coaching.)

Tie-back Ending: "I enjoy my job every bit as much now as I did when I started. . . Maybe even a little more."

Quote lead

Not considered a good way to begin; however, this is a good example of an acceptable quote lead:

"I have the worst job in the Army."

This is an example of a good quote lead because the reader asks, "What could that possibly be?"

Second paragraph to the quote lead used paralanguage (Tennessee accent) with *body motion facial* gesture (didn't smile):

Chaplain Col. William J. "Bill" Hughes spoke with his trademark, gentle Tennessee accent. But he didn't smile. His new job—in the event of a ground war—will be to minister to Fort Hood families whose loved ones have been killed in action in the Middle East.

Description lead

Penciled sketches of an air strike, complete with renderings of F-14s and Patriot missiles. And on the ground, tiny people run for cover.

That's how 8-year-old Jimmy Zayas pictures war in the Middle East.

Scene-setting lead

Note the present tense.

Like a beauty pageant entrant, (original analogy) Donald Hofeditz struts his vital statistics. He curls his thumb in the waistband to show he's a size 36, down from 40. He pats his stomach where 50 pounds used to rest. And he rubs his chest about his now healthy cholesterol level of 177.

Note repetition—beginning sentence with "he" and then using "and" in the last sentence.

Hofeditz even relishes showing his "before" pictures. The pot-bellied 71-year-old in the early 1980s was unable to cut his backyard grass because of the cumbersome weight.

Notice specifics underlined and notice how the writer does not rush into the main body of the story:

She'd been teaching first-graders for two weeks when it became clear her singing voice alone wasn't going to keep them entertained.

So on a Saturday morning in September, Caryn Plane made a trip to Tower Records on lower Broadway.

After tracking down the children's section in a tiny corner of the Lafayette Street annex, she stared, clueless, at the records: Raffi. Poo-woo Herman. Tammy Grimes. Something called *Baby Read*, with a cover shot of a preschool foursome in diapers crossing the intersection that the Beatles made famous. Plane needed help.

That's when she spotted the two college-age men standing in the aisle next to her, arguing about sublettors' rights. "Excuse me," Plane said. "Do you work here?"

The taller one turned and fixed (good specific verb which shows how he looked) her with a "Do you think I'd have gotten my Air Jordans out from under the dorm room bed to stand in the kiddie section on a Saturday morning if I didn't work here? look. (humor)

The story goes on to talk about the owner of a new record shop in New York.

Anecdote

Notice specifics underlined:

Nine and a half hours before the war began, the telephone rang in Rami Zamani's small apartment in the Bay Ridge section of Brooklyn. Zamani, a 45-year-old construction engineer, lifted the receiver and heard the frightened voice of his sister, 6,000 miles away in Bagdad. Then Zamani's mother came on the line and asked her eldest son to tell her when and if the war would come.

"She was crying for help, basically," says Zamani, a ruminative, full-bellied man who spent his first 25 years in Iraq before moving...

GUIDELINES FOR GRANT PROPOSALS TO THE DOW JONES NEWSPAPER FUND

In order to attract minorities to careers in newspaper journalism, the Dow Jones Newspaper Fund and local news organizations provide grants to nonprofit organizations and institutions for summer journalism workshops for minority high school students.

The board of directors of the Dow Jones Newspaper Fund will closely review all proposals to assure they include the traits that add up to a comprehensive high school journalism workshop for minorities. The proposal must include a detailed plan that covers the following:

- an advisory board and a selection committee that include local newspaper executives;
- a workshop newspaper delivered no later than the last day of the workshop;
- faculty and staff including minority news professionals and journalism educators; and
- follow-up of the workshop graduates.

A. ANATOMY OF A SUCCESSFUL WORKSHOP.

Applicants should be carefully screened. We hope students would recognize that attending a High School Journalism Workshop for Minorities is a privilege provided only to those who qualify and want it most.

The most successful programs have an administrator who coordinates every phase of the workshop – from sending the proposal to the Fund by October 1, to submitting the financial report to the Fund after the program ends, to conducting the follow-up of workshop participants. Usually this person is a full-time staff or faculty member at a university. This job involves work, on and off, year-round. Fund-raising and coordinating workshop logistics with co-sponsoring newspapers and the workshop advisory board is the administrator's primary job.

B. OBTAINING SUPPORT FROM NEWSPAPERS.

Proposals will not be approved without a promise of financial support from newspapers. This support should include general funding, staff for the workshop and executive-level involvement in workshop planning. Executives of co-sponsoring newspapers must be included on the workshop advisory board. A list of advisory board members, plus the workshop faculty, must be included with the proposal.

In all cases, the organization making the proposal must determine how much money would be required to operate a workshop, based on a specific number of weeks for the program (the minimum length is two weeks). Major costs include room and board for at least 15 students, instructional costs and newspaper production expenses.

Once the workshop budget has been prepared, determine the per-student cost.

Monetary support from other foundations, the university or journalism department must be listed separately from cash grants from news organizations. Any non-monetary or in-kind support should be listed separately from cash grants.

News organizations may use three common funding approaches. They are:

1. Grants to the programs as a whole, so all cash grants received locally will amount to at least twice the amount of the grant sought from the Newspaper Fund;
2. Grants based on the per-student cost that would cover the cost of enrolling a specific number of local minority students;
3. Donating the services of staff members as workshop instructors and/or by printing the workshop newspaper.

C. RECRUITMENT AND SELECTION OF PARTICIPANTS.

Emphasis should be placed on recruiting and selecting students who are high school juniors and seniors during the school year preceding the workshop.

Successful applicants should express an interest in journalism as a career, demonstrate good verbal skills and writing ability and know how to type. Those selected should also have the potential to succeed in college.

Each participant must be a minority (defined as U.S. citizens who are Black, Hispanic, Asian or Pacific Islander, American Indian or Alaskan Native). Previous Newspaper Fund workshop participants are ineligible to attend.

Each workshop director must organize a selection committee of at least four people. At least two committee members should be from co-sponsoring newspapers. The committee should require an

application that may include a request for high school grade averages; PSAT, SAT or ACT scores; a writing sample; an essay and possibly verbal skills and typing tests.

Directors of the better workshops schedule interviews with applicants and their parents in early spring. A written application, samples of past journalistic work, test scores, and the interview result in a thorough screening.

A group of 15-20 students is ideal. A workshop of more than 25 students will likely be unmanageable, fewer than 15 students is inefficient. Therefore, we suggest planning to select several alternates for each workshop, anticipating that some students will withdraw at the last minute. In order to involve a minimum of 15 participants, workshops should select 18-20 participants from at least 50 applicants.

Students should be selected by May 1 for a June workshop, May 15 for a July workshop and by June 1 for an August workshop. All applicants should be notified in writing whether they are accepted or not selected.

D. SELECTION OF FACULTY AND STAFF.

The workshop advisory board should handle the selection of sufficient personnel for the program. Whenever possible, journalism school faculty, high school journalism teachers and journalists from the local papers should be used to teach reporting, editing and press law. Workshop participants should have contact with minority professors, newspaper reporters and editors, preferably on a full-time basis, but certainly throughout the workshop.

The director/administrator and his/her staff must have professional editorial experience or an equivalent amount of teaching or school newspaper advising background. The director of the program should not do all of the teaching, but must be on hand to provide support for all sessions. An orientation session for professional journalists on teaching and relating to high school students is strongly recommended.

E. PLANNING THE WORKSHOP.

1. The core planning group should schedule regular meetings to work out workshop details. Educators and newspeople instructing in the program should be available for planning sessions. Workshop details include teaching the basics, lectures, field trips, press conferences, reporting assignments, recreation, housing and meals. Students should receive the workshop schedule with their acceptance letters.

2. Each workshop should be residential and last a minimum of two weeks. Daytime, non-resident workshops usually do not have the cohesiveness of residential programs. However, non-resident or commuter programs, offered for four to six weeks have been effective in some areas. College campuses are the best possible places for the workshops because of the academic atmosphere and the availability of dorms and cafeterias.

3. Each workshop must publish a newspaper, which should be printed and delivered the last day of the workshop so students and instructors can critique it.

4. Professional newspapers should be asked to donate the time of minority staffers to teach substantive academic content sessions. The presence of minority professionals full-time during the workshop and the express commitment of local papers to this program will be key factors considered by the Newspaper Fund while reviewing grant proposals.

5. Workshops should strive to have both male and female instructors. Also, at least one workshop instructor should be young enough to provide a viable role model for the students.

6. All residential workshops must provide an adult female dormitory counselor for female participants and an adult male dorm counselor for male participants. It is strongly suggested that workshop instructors live-in with students and serve as dorm counselors. Dorm security, meals, and other workshop logistics must be planned. Directors are expected to check into their local or school requirements for liability insurance and make arrangements for possible health emergencies.

7. Workshop directors should contact journalism teachers and English department chairpersons, as well as principals and guidance counselors of public and private high schools in the workshop's geographical area, for recruitment assistance. Often, in schools with no journalism program, English teachers can identify talented minority students with an interest in writing and journalism. Minority news organizations, professional and community groups and churches also can help in recruiting.

8. Students and instructors should critique the workshop newspaper together the last day of the workshop. Students' progress should be evaluated throughout the program, and the students should be

asked to evaluate the workshop experience.

9. Directors should plan an end-of-workshop activity such as a banquet, short ceremony or both. At that time each participant can be recognized with a certificate of completion. Parents, newspaper editors, workshop donors and university officials should be invited to attend.

F. OPERATING THE WORKSHOP.

1. Daily workshop schedule – Workshop classes should begin no later than 9 a.m. and the daily schedule should continue until 5 p.m. Live-in workshops should provide evening instructional activities for week nights and Sunday night. Curfew should be no later than 10 p.m and room lights should be out no later than 11 p.m. Recreation time can be worked into the schedule for weekends and for short afternoon or evening periods during the week. If the director lives off campus, a workshop instructor (or responsible adult hired to supervise the students) must be present and on hand at all times.

2. Speakers – These can be newsmakers and professional journalists. Students should be required to take notes on speakers' remarks and be encouraged to ask questions in press conferences and write articles for their newspaper about them.

3. Field trips – These should have a specific journalistic purpose related directly to the workshop. Students should take notes and write stories about their field trips, unless a field trip is specifically for recreation, such as a concert or a ball game.

4. Lectures – Lectures are a necessary part of every workshop, but they should be kept to a minimum. Hands-on experience is more important than a heavy lecture schedule. For example, combining a lecture on lede writing with students writing ledes in one hour will maintain student interest better than a one-hour lecture.

Effort should be made to include short sessions on press law, ethics and a history of American journalism. If it is possible, short slide shows or videotapes about these topics can be used.

5. Writing – Students should write every day of the workshop, except when they are involved in the actual production of the workshop newspaper. Some workshops give students two short writing assignments each day, while others have students write as many as 10 longer stories during the two weeks. During non-resident workshops, students can be expected to do some writing at home, although supervised writing time is preferred. At least one bylined story from each student should appear in the workshop paper.

Students should have numerous opportunities to work with professional editors or reporters on a 1-to-5 professional-student ratio.

Professional journalists should teach writing and critique students' writing. One workshop had news professionals visit every afternoon to work with a small group of students throughout the two weeks. This kind of individualized instruction is invaluable. Often, a co-sponsoring paper will allow a reporter or editor to spend an afternoon or two teaching. The Fund expects that students will learn news, feature and editorial writing, as well as headline writing, layout and copy editing.

6. Assignments – An excellent way to direct writing assignments is for the students to report and write stories on a youth-oriented theme for the workshop paper. The workshop advisory board should determine the theme in advance, but the director and faculty can allow students to select related story topics. As often as possible, speakers, field trips, and story assignments should be related directly to the workshop theme. The best newspapers come from workshops where the students report on actual events in their cities, sometimes accompanying professional reporters on stories. This kind of experience is excellent for providing "live" copy for the workshop newspaper on substantive issues and events.

7. Workshop newspaper – The workshop newspaper will be a reflection of what the students learn.

The students must be involved in the complete production process. This includes not only the reporting, writing and editing of stories, but also photography, page design and layout, headline writing and a chance to work on newsroom computers. Workshop directors should make arrangements with a printer that can print the lab newspaper overnight and deliver it the morning of the last day of the workshop.

8. Workshop equipment – Computer terminals and cameras should be available for student use. Desktop publishing software provides an up-to-date experience and valuable skills for students who can return to their school newspapers with enhanced abilities. If the college campus does not have the equipment, the director should arrange for students to use (or at least learn the rudiments of) computers for writing and editing at a local or sponsoring newspaper.

G. FOLLOW-UP ACTIVITIES.

The most successful summer workshops have been followed by organized journalism activities during the school year, which help to make the program truly comprehensive. Some co-sponsoring newspapers hire students as stringers for high school news and sports following the workshops. Newsletters, career surveys, on-campus reunions and press days are among the best ways to keep in touch with former participants.

SAMPLE WORKSHOP SCHEDULE

FIRST WEEK
Sunday
3-5 p.m. Students arrive and register
5-6 Get acquainted dinner or barbecue
6-7 Introductory session
7-9 Students interview each other and write interview stories
9-11 Free time (refreshments provided)
11 Curfew. ALL STUDENTS IN ROOMS
12 LIGHTS OUT

Monday
7:30-9 a.m. Breakfast, newspaper reading and critique
9-11 Speaker on journalism basics
11-12 Writing session; stories assigned
12-1 p.m. Lunch
1-2 Introduction to AP Style, copy editing
2-5 Field trip or press conference
5-7 Dinner
7-9 Supervised writing; critique first night's work
9-10 Free time (dance, swimming)
10 Curfew. Students must be in dorm.
10:30 Students must be in room
11 Lights Out

Tuesday
7:30-9 a.m. Breakfast, newspaper reading and critique
9-11 Reporting for lab newspaper
11-12 Writing session; stories assigned
12-1 p.m. Lunch
1-5 Telephone interviews and writing session
5-7 Dinner
7-9 Supervised writing session
9-10 Free time (dance, swimming)
10 Curfew. Students must be in dorm.
10:30 Students must be in room
11 Lights Out

Wednesday, Thursday and Friday
Same as Monday or Tuesday. Some of the 9-11 a.m. slots can be set aside for teaching sessions if the newspaper's deadline permits.

Saturday
Most of the day should be curricular. Perhaps an important field trip or assignment could be planned. The evening should be free for a movie, a party or other social gathering.

SECOND WEEK
Sunday

Plans should be made so studetns who want to go to church may do so. The remainder of the day should be free from work for the students, except some kind of social activity might be planned, such as a picnic, hike or outing. Two to three hours in the evening should be set aside for a supervised writing session.

Monday
By this time, students should have almost all of their information for stories. It is suggested that the bulk of the guest speakers visit in the first week and the second week be set aside for students to write and rewrite their stories under supervision and with help from visiting professionals. Short lectures might be worked into the second week, but emphasis should be given to getting the copy ready for the workshop paper.

Tuesday
Introduction to video display terminals. Fundamentals of laying out a newspaper. Headline writing. Finish writing stories.

Wednesday
Finish writing sotries. Being work on lab paper – writing heads, pasting up, etc.

Thursday
Work on lab paper all day. Lab paper should ber printed this evening or during the night.

Friday
Morning session: evaluation of lab paper.
Feedback from students about workshop. Lunch or evening banquet: presenation of writing certificates and Best Writing Award. Students leave for home.

–DJNF