How to make a college yearbook: the complete guide to the Volunteer yearbook

Johannah Noel Gilman

University of Tennessee - Knoxville

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UNIVERSITY HONORS PROGRAM

SENIOR PROJECT - APPROVAL

Name: Johannah N. Gilman

College: Communications
Department: Journalism

Faculty Mentor: Bonnie Hufford, Journalism
instructor

PROJECT TITLE: How to make a college yearbook: the complete guide to the Volunter yearbook

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: Bonnie Hufford, Faculty Mentor

Date: 5/3/04

Comments (Optional):

Johannah Gilman has put together an invaluable resource work for members of the UT yearbook staff. I want to continue to work with her on this manual. I'm sure it is produced in published, copyrighted format. This will be an impressive addition to Johannah's portfolio. I especially liked the fact each editor wrote a description of his/her job and the responsibilities/considerations connected to it. This gives a realistic picture. Each of these should be identified as Editors/Staffers by the 2003-2004 book. Each contact person named (ie. yearbook rep, student pub director) should be clearly identified by first/last name, job title, phone # and email address. Each handout included in the manual (ie. sample ladder for 2003-2004 book) should be labeled as to its purpose.
Hello and welcome to the Volunteer Yearbook!

The 2004 yearbook staff has created this manual for you to help you understand what we are trying to accomplish at the Volunteer and how to accomplish it. As stated in The Volunteer mission statement:

Our mission at The University of Tennessee Volunteer Yearbook is to present an authentic collection of photographs and articles that captures the unique spirit of each year.

Created by university students, the Volunteer Yearbook chronicles the various aspects of the university including campus life, academics, sports, organizations, and Greeks and recognizes leaders in the scholastic, athletic and artistic realms who achieve excellence.

The Volunteer Yearbook seeks to encapsulate each passing year in an engaging manner while promoting the university and preserving our history and traditions for future generations.

As you begin to create a new book, we hope you can take what we have given to you, and grow from there, making the future books consistently better than the last. The yearbook involves a great deal of work, but in the end, you have created a book that will last forever as a memory book, history book, research guide, public relations tool, and educational resource. Good luck with the book this year!
Sincerely, Johannah
The Editor in Chief is responsible for overseeing the production of the yearbook, coordinating the staff, conducting weekly meetings, and working a minimum of six hours a week in the yearbook office. One year of experience as a Volunteer editor is strongly preferred.

Section Editors are responsible for creating a section of the Volunteer yearbook, training an assistant editor, attending weekly meetings and working a minimum of six office hours a week. One year of experience on the Volunteer staff is strongly preferred.

Assistant Section Editors are responsible for helping their editors in caption and headline writing, photo selection, proofing, attending weekly meetings and working a minimum of six office hours a week. Writing or yearbook experience is preferred.

The Photo Editor is responsible for coordinating photo assignments, cataloging, scanning and tweaking photos, training an assistant editor attending weekly meetings and working a minimum of six office hours a week. Adobe Photoshop experience and one year of photography experience on the Volunteer staff is preferred.

The Assistant Photo Editor is responsible for helping their editor in selecting, scanning, and tweaking photos, as well as attending weekly meetings and working a minimum of six office hours a week. Photography and Photoshop is preferred.

The Copy Editor is responsible for creating the index, proofing and changing spreads in Adobe PageMaker, training an assistant editor, attending weekly meetings and working a minimum of six office hours a week. One year of writing, proofing, and Adobe PageMaker experience on the yearbook is preferred.

The Assistant Copy Editor is responsible for helping the Copy Editor, attending weekly meetings and working a minimum of six office hours a week. Writing, proofing, and Adobe PageMaker experience is preferred.

Writers are responsible for researching, gathering quotes and submitting accurate, well written stories in a timely manner.

Photographers are responsible for shooting photo assignments, taking down names, and submitting the film in a timely manner.
The yearbook serves five major functions on campus. It is a memory book, history book, public relations tool, and educational tool. Understanding these goals should direct the creation of the yearbook, and should give staff members a sense of pride as they know what it is they are creating.

Memory book
The yearbook preserves memories with candid photographs and detailed copy. They capture the personality of the year, and allow readers to remember the people and events of the year.

History Book
Good yearbooks preserve the history of the school by giving detailed accounts of the people, places and events, presented accurately. Our book should cover what happened on campus, what happened in the world around us as related to our school, and what is popular during that particular year.

Research guide
Administrators, historians and class reunion committees use the yearbook as a tool to identify people and to plan events. In 2004 a UT professor used past yearbooks in a history book of Knoxville that he was compiling.

Public Relations Tool
A yearbook is a display of all of the best things about a university. By looking through a good yearbook, a prospective student can see what life at that university is like. In addition, yearbooks that are exchanged with other universities, or are displayed on coffee tables are tools for promotion and communication with the community.

Educational Tool
The yearbook teaches students magazine layout, graphic design, photography, writing skills, business and advertising skills, time management and interpersonal skills. The yearbook teaches students about working together, making deadlines and resolving conflict.
Dear 2005 Editor-in-Chief,

Congratulations! You have been given the great honor of directing the creation of the history book of this university! It is an important tool for this university and for posterity as well. While it may seem at first to be a daunting task, remember that if you have been given this role, you are qualified, and you have a fantastic staff and an entire year to complete the job.

Last year when I found out that I was to be the Editor-in-Chief, I felt excited about the opportunity for me to learn a great deal and to help the yearbook grow. When I actually sat down to begin work on the yearbook, I did not know where to begin. I began to feel overwhelmed and like no one knew how to help me get started. My hope is that this book will help you know where to start and give you an idea of where to go. I hope that you will add to and improve this book during your tenure here.

In addition to this book, I am leaving you with my contact information so that you can give me a call when you have any questions. I will be at my parent's house (615) 383-1382 until June 13th, and will be back from my honeymoon on July 1st. My cell phone is (865) 803-2721, and my email is jgilman@utk.edu – I will let you know when it changes.

The main advice I want to give to you is to carefully choose a positive and organized staff, to get organized and stay organized throughout the year, and to ask for help when you need it. You will soon come to realize that being editor has so little to do with journalism, and so very much to do with helping a group of people to work well together towards a common goal. If you start out with a great staff, your work will be much more productive and wonderful. Also, as you probably already know, have a fantastic support system here in Jane, Linda, Eric, Bill, etc.

Most of all just remember that this is a wonderful opportunity, and if you are organized and positive, your staff probably will be too!

Have a great year!

Sincerely,

Johannah Gilman
As Editor and Chief, your main job will be to get things up and running, and then to manage everything well. Your main key to an excellent book will be hiring an excellent staff. Maintaining consistency through managing the staff well is an essential tool for success. The timeline that I followed in the process was as follows:

1. Select a staff. Review old applications, run ads in The Beacon, ask journalism professors for suggestions, and ask staff for suggestions. Organize the applications and set up interviews. You can do this alone, or ask staff members or the Student Publications advisor to assist you. I suggest using the student pub meeting room and having a list of questions prepared. After interviewing everyone, it is time to choose your staff! Let everyone know who has been chosen, but make sure you alert those who you did not hire as well. Encourage them to work as writers.

2. Set your ladder. Review the previous year’s book, and decide if you want to add to it. Consult the section editors as well.

3. Contact Bill, our Walsworth representative. You will need to meet with him ASAP once school starts. He will help you budget/outline your book, and set deadlines.

4. Establish a night for meetings and begin holding them. You can do this by requesting schedules from the editors and finding the best time for them.
5. At your first meeting, introductions and theme discussions are in order. Deciding the feel of your book is essential to the progress of the book. Make sure you clearly express your policies on office hours, responsibilities and tracking progress.

6. Set the pages that you will cover during the first deadline. Alert staff members to what will be covered, and be available to help the deadlines progress.

7. As deadlines progress, review the progress. In reviewing the proofs you can trouble shoot to see what spreads need to be reworked.

8. When deadline is approaching, make sure you email Bill and ask when he can come to pick up the pages. Once you have completed the deadline, Bill will come and pick up the proofed, converted spreads.

9. After each deadline, I suggest meeting with each staff member to identify problem areas and concerns. This is a major tool in aiding in the contentment of your staff, and in making your yearbook better.

10. Continue this process throughout the entire book. Be an encouragement and help to your staff whenever possible. Make sure they know what you expect of them and hold them to it.

11. At the end of each month, you will need to turn in payroll to Linda. I have included the system that I have used. Have the editors email you payroll info, then compile it and send it to Linda.
12. Direct the design of the cover, endsheets, title pages and theme pages. Bill will let you know when these need to be completed – the earlier the better.

13. Email your staff reminders of meetings and deadlines. You will receive a great deal of email, so get ready! You can’t always reply to all of the email on a daily basis, but just try and keep up (I was not very good at this)

14. Check in regularly with Jane to tell her of progress or troubles. She is such a great help, and will always steer you in a good direction.
Front Page
Theme pages
Theme pages
**Campus Life Divider**
Summer Trips/Intenships
President Shumaker
Welcome Week
Dorm Life
Best Things About Campus
Fashion
Torch Night
SGA for a day
T-Recs Center
The Making of a Float
Homecoming
New Parking Garage
Art
All Sing
Things to take Advantage of
MLK Day of Service
Dance Marathon
Concerts
Carnicus
Speakers
Elections
Elections
The Job Search
Clarence Brown Theatre
Torchbearer
Provost Honors
Spotlight
Spotlight
Spotlight
Spotlight
**Academics Divider**
Freshman Book
Mars
Southern Literature Festival
College of Agricultural Sciences and Natural Resources
College of Architecture and Design
College of Arts and Sciences
College of Business Administration
College of Communication and Information
College of Education, Health and Human Services
College of Engineering
College of Law
College of Nursing
ROTC
College of Social Work
College of Veterinary Medicine
College Scholars
Evening and Online Classes
Honors Program
Advising
Math Tutorial Center and Writing Center
Learning Communities
Black Cultural Center
International House
Study Abroad and National Student Exchange
McClung Museum
New Academic Facilities
Technology on Campus
Undergraduate Academics Council
Graduation
Faculty Recognition
Faculty Recognition
Spotlight
Spotlight
Spotlight
Spotlight
Sports Ladder
Baseball
Basketball regular season
Basketball post
Cross Country
Football
Football
Football
Golf
Swimming
Tennis
Track
Basketball
Basketball
Cross Country
Golf
Rowing
Soccer
Soccer
Softball
Swimming
Tennis
Track
Volley
Cheerleading
RecSports/Club
RecSports/Club
Intramurals
Intramurals
Gameday in the Fort.
Band Involvement
Spotlight
Spotlight
Spotlight
Spotlight
Organizations:
UT Band
Orientation leaders
Student Ambassadors
URHC
SGA
Faculty Senate
Student Alumni Association
Freshman Council
Central Program Council
Issues Committee
Women's Coordinating Council
Black Cultural Programming Committee
SPEAK
College Republicans/Democrats
NAACP
Gamma Sigma Sigma
Silver Wings
Team Vols
American Society of Agricultural Engineers
All Campus Theatre
Black Graduate and Professional Student Association
YACK
The Daily Beacon
Campus Crusade for Christ
Love United Gospel Choir
Catholic Student Association
Reformed University Fellowship
Muslim Students Association
Alternative Spring Break/Alternative Fall Break
The Volunteer Challenge
Spotlight
Spotlight
Spotlight
Spotlight

**Greeks divider**
Panhellenic
IFC
Alpha Chi Omega
Alpha Delta Pi
Alpha Epsilon Pi
Alpha Gamma Rho
Alpha Kappa Alpha
Alpha Omicron Pi
Alpha Tau Omega
Alpha Xi Delta
Beta Theta Pi
Chi Omega
Delta Delta Delta
Delta Gamma
Delta Sigma Theta
Index
Index
Closing DPS
Closing Page
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<th>Alvison Blevins, greeks editor, senior</th>
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<th>Most Enthusiastic</th>
<th>Most Creative</th>
<th>Hardest Worker</th>
<th>Rookie of the Year</th>
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Dear Managing Editor,

Congratulations! You have the best job on the staff! No deadlines, no massive stress, but endless opportunities for promoting the yearbook. Your job is basically to be in charge of raising awareness about the yearbook, however you can. So... this is where your creativity comes into play, as well as your dazzling personality and hard work. This job is somewhat nebulous.

Things that you definitely need to do include:
~ Setting up a table at Senior Salute in the fall and spring
~ Setting up a table in the spring at the Student Publications Fair
~ Mailing out fliers to the parents of every UT student
~ Visiting all of the sororities during the spring semester
~ Sending out fliers to the parents of UT students about senior ads
~ Update the website
~ Send a letter to the deans, directors and department heads
~ Send postcards to people who are in the yearbook
~ Make new forms for yearbook orders

Other ideas of things that I did to help raise awareness:
~ Periodically placing ads in the beacon advertising the yearbook and job openings
~ Creating a display for the UC display case
~ Making snacks for meetings for encouragement
~ Creating more signs and posting them around campus
~ Develop sales incentives for staff members, such as if you sell 6 yearbooks, you get one free
~ Offer deals for students, like giving them $10 off of the yearbook price during Senior Salute

If you have any questions, feel free to contact me.

Ann Jennings
djenning@utk.edu.
Volunteer Managing Editor Responsibilities

1. Set up a table during Fall and Spring Senior Salute. Fall Salute usually occurs in early October, and Spring Salute is in March. Contact the SGA in order to set up a table. Take current and past yearbooks and special order forms. Ask yearbook staff to help with this event. Talk with Jane because she will usually run a special sale on yearbooks. In 2003 it was $10 off of a yearbook purchase.

2. Design new order form to be mailed to all parents of students. Make changes to letter regarding pricing and theme, etc. Past order forms are saved on the computers. Turn in to Linda in early October.

3. Send out letters to department heads and deans in January advertising yearbook. Past letters are saved on the computer. Turn in letter and order form to Jane.

4. Set up a table in Panhellenic and go around to individual chapter rooms to advertise the yearbook. Do this during the Spring Semester. Email the presidents of the sororities to get permission to come in during their Monday night chapter meetings.

5. There are letters saved on the computers that you can send to sorority or fraternity chapter presidents. They simply advertise the yearbook for ads and for orders.

6. Anything else you can think of to advertise the yearbook!

7. Run ads in the beacon to advertise yearbook and to get new staff members. Old ads are saved on the server and are also in the white notebook.

8. Create and print ads periodically to put around campus to advertise. These can be found on the server as well.

9. Go chalking on humanities plaza and on the stairs to the hill to remind people of our website and that UT has a yearbook.
10. Create posters for senior salute and for the Panhellenic table.

11. Create new

12. Update the yearbook website (web.utk.edu/~yearbook) with theme, new announcements, new pictures, and new staff profiles

13. Have staff pictures taken during meeting for the website
1. Be available to Editor for any assistance.

2. Attend meetings. Take minutes and compile into e-mail to send out to the rest of staff.

3. Post weekly office hours Sign In sheet at the beginning of each week.

4. Keep updated record of staff information and work schedule.

5. Serve as support in areas needed: photo scanning, proofing, indexing, etc.
Dear Design Editor,

Your job consists of several different aspects, and though it can be overwhelming at times, you can keep on top of everything with good organization. You will work closely with the Editor-in-Chief, the Photo Editor, and the Copy Editor, as well as the editor for whatever section you choose to design, so plan to meet regularly with them to discuss the overarching style of the book as well as issues specific to each deadline. You will also work closely with our Walsworth representative, Bill Stoess. He is an excellent resource, so don't hesitate to call him at the number found in the office Roladex file. Also, Eric Smith with Student Publications is an invaluable resource. Introduce yourself to Eric and get to know him, and consider getting his input on your work as you are creating the style for the book. Eric is also the one to ask if the Volunteer computers malfunction. He is a super resource, so get to know him and treat him with respect. As Design Editor, you actually have four main jobs: designer, editor, trouble-shooter, and manager. You will use all of these titles for every deadline throughout the year, so it is important to understand what each one means.

I have included a lot of information, and this is a big job. It is also a very rewarding job, and the amount of time that you put into the book will provide you with a real sense of ownership over the finished product. You will sometimes work long hours trying to coordinate various loose ends, but you will definitely see the rewards for your hard work. If you need creative ideas, look through The Royal Purple or The Volunteer, or flip through magazines like InStyle. If you need technical support, call Bill Stoess or talk to Eric Smith. Make sure to keep communication lines open with the Editor-in-Chief, the Photo Editor, the Copy Editor, and the section editors. Get organized early, and insist on consistency throughout the book. Tackling this position is a great learning experience. Congratulations and good luck!

Rebecca Thomas
Rebeccarthomas@yahoo.com
865-803-5259 (cell)

P.S. If you have any questions, feel free to contact me.
Designer
The designer aspect of your job is perhaps the most time-consuming and most important one. As Design Editor, you are responsible for creating stylistic unity throughout the book. At the beginning of the year, talk with the Editor-in-Chief to establish the kind of look that you both want for the book. (This year, for example, Johannah and I agreed that we wanted a clean, simple, modern look, so we patterned the templates according to that model.) Once you have this goal in mind, choose the type and photo elements that will carry out this look throughout each section of the book: the body copy, captions, caption kickers, folio tabs, and possible black line border around photos. These elements will remain constant in all five sections of the book, and I recommend 10-pt. font for body copy and 8 pt. font for caption copy, with photo borders no heavier than 0.5-pt. weight. Bill Stoess is a good resource to consult as you make these basic decisions, as well as recent copies of The Royal Purple and The Volunteer. Once you have made these decisions, you will need to create a Master spread with the folio tabs on it. Be sure to utilize the “Define Styles” feature of PageMaker on the Master page to make your body copy and caption copy easy to access, and save the Master page as a template to prevent corruption.

Once you have your Master spread in place, use it to begin to create the various templates that you will use throughout the year. Depending on the ladder of the book, you may have certain feature spreads related to the theme of the book that will appear in each section. In this year’s book, for example, each section contained several spreads that spotlighted one outstanding student, an idea inspired by the theme “About Face,” and these spotlight spreads used the same template in every section. You will be responsible for designing the template for any such spreads, along with the template for the divider spreads. Think of these spreads as a unifying element since they will appear repeatedly throughout the book. They should be interesting, more stylized than a section template, and reflect the intended style of the book. Once again, remember to save each template as a template, not a publication. (This is an option along the right side of the pop-up box when you click “Save as.”)

Each section also needs its own template. This should happen as soon as all of the designer positions are filled. You will probably be in charge of designing one of the book’s sections, so you will need to draw up that template. As far as the other templates are concerned, you can either choose to draw them yourself or allow the section’s designer free reign. This will probably depend on the experience of the designer, but feel free to edit any template that a designer may submit if it does not match with the overarching style of the book. Be especially careful of the fonts that the designers might choose, making sure that they all interact well and that they aren’t too cutesy. Tips for creating templates:

1. Watch out for pictures across the gutter, especially if the middle of the picture is in the gutter.
2. Make sure to create at least two versions of every template, one with a vertical dominant photo and one with a horizontal.
3. Make sure to leave enough room for long headlines and subheadings, as well as captions.
4. Any more than 4-5 pictures on a spread start to look crowded. Aim for 3-4 on most spreads.
5. Keep in mind that the Organizations and Greeks sections may need to leave room on each spread for group photos, and Sports might need to leave room for a team photo if desired.
6. Of course, make sure that there is no trapped copy, and try to have an eyeline on every spread.

Once these templates are created, you are ready to go to work on your first deadline. On each deadline, you will use your section templates to arrange the photos and copy on every spread. If you create an excellent template in the beginning, however, constructing each spread shouldn’t be too difficult.

You will still have a few other new spreads to create as the year goes along—the title page, the opening pages, closing pages, colophon, and final page, and these also should reflect the theme of the book. Basically, the cover should present the stylistic theme, which should be varied and repeated throughout the endsheets, title page, opening pages, divider pages, closing pages, and final page, and you are responsible for all of these. This is a really fun part of your job because you invent the style of the book, and then you create the spreads to carry out your style. It’s a lot of fun to see your ideas materialize into a coherent book.

**Editor**

Your editorial role first comes in to play when the designers draw up their section templates at the very beginning of the year. As I mentioned before, it is your responsibility to ensure that all five sections of the book maintain a consistent level of quality and a stylistic unity. If the templates in certain sections lack the quality of design that you desire, feel free to revise the templates until you and the Editor-in-Chief are satisfied with every template. If you feel that any or all of your designers lack the experience to draw up an excellent template, then you may choose to draw it up yourself and then teach the designers how to use the template you have drawn.

Once you establish templates and begin to work on deadlines, however, you will be responsible for editing the design aspects of every spread that is turned in. First, create a system for submitting finished spreads, a designer drop box where the designers save spreads once they are completed. Once spreads are turned in and printed out, check for consistency throughout all of the spreads. Below is the Designer Checklist that I asked all designers to go over before submitting a spread, and I found it very helpful in proofing spreads as well. In addition to these things, always check the headline, subheading, dropped letters, quote boxes, and other stylistic elements on the spread. These should be consistent throughout the section, so just make sure that all fonts are the correct size and positioned correctly on the page and so forth. Also, check each picture to make sure that the size of the photo box exactly corresponds to the size of the photo. Sometimes photos are cropped a tiny bit smaller than the photo box, and this leaves a sliver of gray showing through on one side, a small detail that can become a glaring mistake if not corrected.
DESIGNER CHECKLIST

1. All pictures & copy should be 1 pica apart.
2. All pictures should have a black hairline stroke around them (or whatever stroke you choose).
3. Make sure that all captions begin with the appropriate kicker.
4. No faces in the gutter.
5. Check the folio tabs for the correct page title & number
6. Make sure that the photo credit looks like this (Photo by: Johannah Gilman)
7. Make sure to delete all extra indentations and extra lines between paragraphs

Once you have marked errors on a spread, arrange a meeting with each designer so that you can get him or her started on the corrections. Don’t try to correct all of the mistakes yourself; making corrections is a learning process for the designers, and it is a part of their job to work on their spreads until they are correct. After the designers have made the corrections, go back over each spread one more time to make sure that everything is now correct.

After all design related corrections have been made to the spreads, communicate with the Copy Editor to see if all copy corrections have been made as well. If they have, then the two of you should begin the process of converting files to PDF format for submission to Bill Stoess. Erica Aldredge knows how this process works, but if you need more help, ask Bill. All spreads should be turned in as PDF files named with page numbers first and then page title. For example, the first opening spread should be named, “002-003 opening spread 1.” Ask the designers to name their spreads this way when they turn them in to the designer drop box, since this will save you a lot of time later.

When the proofs come back from Walsworth, you will go through the same process again of marking corrections, calling your designers, rechecking the corrections, and converting to PDF. By this point, you should have very few corrections, but still proof everything carefully, since you are sure to have a few mistakes in every batch of proofs. Once you resubmit the proofs, you cannot make any more changes on a spread, so make sure everything looks right before you send it away the last time.

Trouble-Shooter
As Design Editor, you are a resource for all of your designers. Make yourself available for questions about everything from how to fit elements on a spread to questions of picture quality to computer glitches. This is especially important at the beginning of the year when designers are drawing up their section templates. Depending on the designers’ experience, you may need to teach a crash course or a refresher course on PageMaker and Photoshop. Make sure that everyone knows how to use all of the PageMaker tools, as well as how to place photos and copy. If you do have to teach someone a crash course, suggest that they take notes; the programs are too complicated to remember everything without having notes as a reminder. You will also need to inform the designers about your decisions concerning body copy, caption copy, photo borders, etc. Make sure that all designers know how to use the Styles feature of PageMaker to make
things easier on everyone. It is also your responsibility to make sure that all the designers know how to navigate the Volunteer server. Teach them how to log on, as well as where to find photos and copy. You are responsible for orienting the designers and helping them throughout the year, so take time to make sure that they know how to do their jobs well. Throughout the year, make yourself available during your office hours for meetings with designers, and always be ready to answer any questions whenever you are in the office.

Manager
As you work on deadlines throughout the year, you will need to keep track of your designers’ progress. Communicate with the designers as they are in the yearbook office, or ask for email updates about how deadlines are going. If a designer is having trouble getting certain elements to finish a spread, whether copy or photos, he or she may need your help. Try to keep track of which spreads are especially problematic, and communicate with the Editor-in-Chief, the Photo Editor, and the section editor to help eliminate the problems. It is your job to help out the designers in any way you can, but this is impossible if you don’t know where the problems lie. Try to be aware of the designers’ progress, and if they need encouragement or direction, don’t hesitate to give it.

You will also manage the payroll for designers. Since designers are paid by the spread, keep a running count each month of how many spreads each designer has completed. At the end of each month, turn in a total for each individual to the Editor-in-Chief. It is easy to lose track of which spreads have already received payment and which haven’t, so keep a running record of exactly which spreads were included on each month’s payroll. That way you can ensure that you pay the designers for every spread without paying them double. It is a good idea to email each designer to double check your records before you submit payroll, telling them exactly which spreads they should expect to receive payment for. The designers usually keep a close count on how many spreads they have completed, and this eliminates any questions they may have concerning their paychecks.
Dear Academics Designer,

Hello, and welcome to the yearbook staff. You have the privilege of having the most fun and creative position at yearbook - being a designer. Your work designing the pages has the greatest effect on how the yearbook looks. It is up to you to put quality time and energy into making effective designs and compositions on your spreads.

However, personally, this is not a burden to me. It is actually one of the most fun jobs I have ever had. It is great to transform regular snapshots into an arrangement on a spread that interest viewers and readers.

At first, all of the new information you will receive can seem overwhelming. There are programs to learn, rules to follow, examples to look at, and spread templates to create. But don't be discouraged. Make sure you ask the head designer lots of questions so that you can get everything straight. After you've gotten through the first deadline, your job will run so much more smoothly. Creating spreads will be a breeze. Hopefully, the more practice you get, the less time it will take to make a spread.

Two things are vital to your job. First, take notes when the head designer instructs you about how everything works. Second, be in contact with the academics editor, the head designer, the photo editor and the editor in chief so that everyone is one the same page and you can get the elements you need to complete the spreads.

You will do a great job if you want to see the yearbook look great and if you communicate openly with the other staff members.

Have a great time at the yearbook!!

Sincerely,
Carri Stewart
cstewart9@utk.edu
1. Good job! You're hired. Now, don't be afraid to ask LOTS of questions.

2. Make appointments with the Design Editor to go over your responsibilities and how to operate the PhotoShop and Page Maker programs. TAKE NOTES! (lots of details.)

3. Become aquatinted with the yearbook server and folders/files in the server. (The Design Editor can also help with this- TAKE NOTES!) Find out where the Academics Editor will keep these things: 1) the academics photos 2) the academics stories and captions. These are the two elements you will use to make your spreads.

4. Create two or three spread templates to use throughout the year. Have these approved by the Design Editor.

5. Save all of your work and information under your own folder. The Academics Editor will show you where this will be.

6. Figure out when you generally will come into work at the yearbook. Coordinate at least one time in the week to meet with the Academics Editor. This ensures that you are both on the same page. It also allows you help each other out.

7. When you are ready to make a spread, first look at the photos you have so that you know which template will work best. (sometimes this isn't possible, b/c you have the story first and the photos are late. It's ok- You can change things later if you need to)

8. Work on the photos. One of the most important things involving the photos is to enhance them through changing the brightness and contrast in PhotoShop. Changing the contrast or brightness can make a photo a lot more striking or noticeable. The Design Editor can show you how to do this.

9. Crop and save the photos, the place them on the spread.

10. Then copy and paste the story, as well as the captions onto your spread.

11. Have the Design Editor look over your first spreads for detailed corrections. It is good to learn the right way to do things at first, so that it is not confusing later.

12. Make sure your spread is in good form and then turn it in! Yay!
Sports Senior Designer,

As the Senior Sport Section Designer, my job is to take the information gathered by the Sport Editor and put it into the section in a visually pleasing way. I begin the year by building a template that will be the base layout for the entire section. Based on what photographs I get and the stories, I can place the photos and text onto the page in a way that makes it best for the reader to look, the design should draw the reader in to want to read the captions and the stories.

As the computer programs and the organization can be somewhat confusing, you can contact me with questions.

Best,
Keri Meslar
kmeslar@utk.edu
Step-by-Step Directions: Senior Sport Designer

1. Design Template
   a. Should be a dominate on each spread, captions must touch the photo they are made for, story, headline, sub headline, photo by line, story by line.
   b. Know the rule of picas
   c. Make sure that photos face inward (don’t have people looking off the page, if people in photographs face in, they draw attention into the page)
   d. Make sure that the folio tabs, caption fonts and story fonts are the same as the rest of the book.
   e. Use fonts that are carried by the publisher

2. Design Layouts
   a. Look at the photos you have available, if there are mostly vertical photos, take note of that and design the layout accordingly. If so, make the dominant photo vertical. Then build around that photo. (One pica away)
   b. Once you have a layout designed, copy and paste the story into the text box.
   c. Then click on each photo box to get the measurements of each. Write them down. Then open each photo and crop them to fit the boxes on the page. Save them in a new folder. Once they are saved go to “file” and “place” then find the file and place it in the spot.
   d. Once all of the photos are in the Sports Editor should be able to give you captions and headlines to copy and paste into the space allotted.
Dear Organizations Designer,

My job has been a lot of fun this past year working on the Volunteer yearbook staff. We are a close staff, and we all get along very well and have fun together. We all work together well; we each have several people that we collaborate with closely.

Basically, I am one of 5 designers who create the yearbook. At the beginning of the year, we use PageMaker to design our spreads for the rest of the year. We usually make two or three designs to be used for our section for the whole yearbook. We also make folders for our section, which contain subfolders like captions, body copies (the story), group pictures and names, quotes, etc. The pictures for each page go under Scans Tweaked in the yearbook folder. Unlike most high school yearbooks, there are assigned photographers and writers for each story, so we wait for these elements to be put on the computer, and once they are in, we place them on the pages. Then, we check over details, and we turn them in to the Editor-in-chief for proofing.

I work closely with several people. The organizations editor and assistant organizations editor help me out a lot; they are the people who put the pictures, captions, stories, etc. into the folders, and we will email each other often talking about the whereabouts of certain elements for a page. I also work with the head designer to create designs, and she/he is a good resource if you have any questions about how to work with some aspect of PageMaker. The head designer is also in charge of payroll for each designer, so she/he will help you with that.

I put in anywhere from 1-5 hours a week usually, working on the spreads. The nice thing is that we don’t have set office hours; we get paid by the number of spreads we do per deadline, so we can come in whenever it’s convenient for us to work. However, at the end of the deadline, the head designer will be doing proofing and he/she usually will call and ask for you to come in to make some necessary changes before the pages are sent. Also, we have meetings each Thursday night at 7pm, which usually last a little less than an hour. I hope that I have given you a little bit of insight into
what I do! I will still be here next year, so contact me if you need anything, and let me know if you have any questions!!!

Sincerely,
Katie Foster
Cfoster8@utk.edu
901-378-7804
Dear Organizations Designer,

As a designer, you will have a very flexible schedule. You may put in anywhere from 1-5 hours a week usually, working on the spreads, and you will not have set office hours. At the end of the deadline, the head designer will be doing proofing and he/she usually will call and ask for you to come in to make some necessary changes before the pages are sent.

Basically, as a designer, you will use PageMaker quite a bit. In the fall, we each design two or three spreads, with the guidance of the head designer, to use for our section for the rest of the year. We also make folders for our section, which contain subfolders like captions, body copies (the story), group pictures and names, etc. Each section's editor and assistant editor will assign stories and pictures to different writers and photographers. When these things are turned in, the editors will proof them and usually pick the pictures they like the most, and put them on the server for the designer to use.

Each deadline will have its own folder, and this is where you will find stories and captions. You will place the captions and stories on the page, and under the Styles box, you will find each saved font and size for these writings. Highlight the story or captions, and simply click on the corresponding Style, and everything will be done for you. The pictures for each page go under Scans Tweaked in the yearbook folder. In the Scans Tweaked folder, it is broken down into each section. You will go to the Organizations folder, then to whichever deadline it is, and then to whichever spread it is. You must crop each picture to fit the dimensions of the picture box you would like to place it on in the page. You also must make sure you go to Page setup and change the page numbers, and also on the L-R page of the spread, you have to change the name of the spread at the bottom to the corresponding page, such as "Team VOLS" or "Orientation Leaders" Then, when we have all of the elements on the page, we check over details, and we turn the pages in to the Designer Drop box in the Editor folder for the Editor-in-chief to proof.

When all of the editors are done proofing, you will be called to come to the office to fix any mistakes there may be on the spreads. The editors will have it all written out for you, and usually the head
designer will meet with you at a convenient time for both of you, so that they can be of any assistance to you that you may need.

You will work closely with several people. The organizations editor and assistant organizations editor help out a lot; you will email each other often discussing the whereabouts of certain elements for a page. You will also work with the head designer to create designs, and she/he is a good resource if you have any questions about how to work with some aspect of PageMaker. The head designer is also in charge of payroll for each designer, so he/she will help you with that.

Katie Foster
cfoster8@utk.edu
Welcome and congratulations! Get yourself ready for a busy, fun and exciting year! Also be prepared to gain a ton of excellent experience!

This is exactly what we do: proof, edit, correct, index and convert spreads to PDF format. We are the last people that the spreads go through before they are submitted! This is how deadline works, for example Editor's deadline → March 3rd. This is when all spreads from each section are to be submitted to designers (from the editors of each section). By this point the spreads should include stories, captions, and pictures. Designer deadline → March 17th. At this point all spreads should have been given to us by the designers and should be somewhat free of design and lay out errors. From this point on the spreads are ours. Copy Editor deadline → March 24th. We have one week to proof, correct, and index all of the spreads for the deadline. Now this doesn’t seem like much but it is actually very time consuming because we have to take our time with each individual spread to be sure that we did not miss any errors. This is also why we have an assistant! Two sets of eyes are always better than one! Proofing and editing are self-explanatory, we follow the Stylebook and When Words Collide very closely so any questions you may have will most likely be found in one of those two books.

When we correct spreads, we do it on the server. When the computer is started up go to the apple → chooser → appleshare → GUTENBURG → password: vol staff. Then an icon will be presented onto the desktop titled Volunteer. Click on that and a file will open with many more files inside, double click on Editor → Designer Drop Box → and then whatever deadline is currently in process → and choose the spread that you are looking for. If a spread that is on the ladder is not in the Designer Drop Box, then either the Editor or Designer has not finished it or submitted it yet.

We change all copy mistakes. We mark design mistakes along with the Design editor, but the design editor themselves correct them. If there are mistakes such as wrong information, misspelled names, missing by-lines or photo-by-lines, then contact the editor of that section and they will either correct it for you or give you the information to correct it. There will be times that a few spreads will miss deadline and need to be held for the next one, but don’t stress out about it, mistakes happen and you have to just let it go and try harder next time. Everything always works out in the end!

Finally the mail-in deadline will be (example) March 31st. This is the general schedule per deadline. Deadlines vary due to different events etc. but this is the general idea. Get familiar with the editor of every section and also the design and photo editors, so when you need help you will know where to find it and who to ask. Some additional information that may come in handy is my contact information; my assistants contact information, and last semester’s Copy Editor’s contact information.

<table>
<thead>
<tr>
<th>Erica Aldredge</th>
<th>Nikki Morgan</th>
<th>Jennifer Reid</th>
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<tbody>
<tr>
<td>2318 Litton Road</td>
<td>(865)804-0639</td>
<td><a href="mailto:Jreid2@utk.edu">Jreid2@utk.edu</a></td>
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<td>Oneida, Tennessee 37841</td>
<td><a href="mailto:nmorgan3@utk.edu">nmorgan3@utk.edu</a></td>
<td>(Former Copy Editor)</td>
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<tr>
<td>(423)569-2742</td>
<td>(Assistant Copy Editor)</td>
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<tr>
<td>(865)617-3290</td>
<td><a href="mailto:ealdredg@utk.edu">ealdredg@utk.edu</a></td>
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Best Wishes and Good Luck!
Erica S. Aldredge, Copy Editor, 2003-2004
Dear Assistant Copy Editor,

I began working for the Volunteer yearbook as the assistant copy editor in the spring semester of 2004. When I came onboard I was informed that the position was relatively new (it had been created the previous semester) and still developing. The following is a brief summary of the tasks I performed and a few pointers or suggestions I think would be helpful to you.

My main duties were proofing and indexing spreads. Proofing included checking stories for factual errors, style mistakes, design errors, picture quality, grammar mistakes, and overall readability. Indexing consisted of making sure that every name on a page was included in the final index at the end of the book. This was the easier of the two tasks.

The following is a brief schedule of what my job entailed. As assistant copy editor, I didn’t see the spreads until they were completely put together by the design and editorial teams. Once the designers and editors completed a spread, we, the copy editors, retrieved it from the designer drop box and printed off. Both the copy editor and assistant copy editor were then in charge of proofing the spread and making sure all names had been added to the index. Each section editor was also asked to look over the printed spreads for any mistakes. After proofing was completed, changes were made by one of the copy editors, and the spreads were printed one last time. They were double-checked for any more errors before being converted to a PDF file. After they were converted, they were stored on the desktop until pick-up time. Spreads were usually returned by the publisher within a week and proofed by the copy editing team one more time before the final printing.

I have a just a few pointers and suggestions for you as the new assistant copy editor. To begin with, use the AP stylebook. Don’t assume you know the correct guidelines even if you are a journalism major. Also double-check names, titles—anything that might rub someone the wrong way if it was misspelled or incorrect. Go online and look up names if you have to. People love to be published but hate to have their names misspelled. Also don’t be scared to tell an editor that a picture is too blurry or poor quality. We want the yearbook to look the best it can, which includes having the best pictures as possible. Most of the time the editors can find a
replacement without a problem. Also aim for consistency. Many of the sections of their own little quarks or style, but try to make sure that each spread is consistent with the other spreads in that section. And finally, don’t stress out. We often received spreads past deadline and found ourselves stressing over how we could have them all proofed on time. We simply did our best to finish what we could, and in the end everything got proofed and corrected before publication.

I found my work for the Volunteer to be really fun and enjoyable, and I hope that you find the same. If you have any questions, please feel free to e-mail me. Good luck!

Sincerely,
Nikki R. Morgan
nikmor82@yahoo.com
1. After the editorial and design teams have completed a spread, print it off on 11x17 paper.

2. Read the story and examine the layout of the spread.

3. Begin proofing the text. Mark any style, spelling, grammar, capitalization and punctuation errors. Proof the headline, story, bylines, sub-heads and photo captions. Use the AP stylebook if you have any doubts or questions.

4. Make sure the story flows well.

5. Double check names, titles and page numbers for accuracy.

6. Check to see that the spread is consistent with the other spreads in that section.

7. Review the pictures. If one is poor quality, talk to the section editor about getting an alternative.

8. After the copy editor, assistant copy editor and design editor have proofed the spread, changes can then be made in Adobe PageMaker. The copy editors are responsible for all text corrections, but not layout or design corrections.

9. After corrections have been made, proof every spread again, looking for the same errors mentioned previously. Make any changes necessary.

10. Index every name that appears on the spreads. Directions for this are in the office.

11. After a spread has been proofed twice, corrected and indexed, it is ready to be converted to PDF. Follow the Walsworth “PageMaker PDF at a Glance” guidelines for this step.

12. After all spreads for that deadline have been converted to PDF, they should be stored together in a file on the Desktop so they are easy to find. The printing company will then pick them up.

13. Spreads will be returned to the yearbook one to two weeks later. At this point they should be reviewed one more time by each copy editor. This is the last chance to make any changes or corrections before the final printing, so be diligent!

A couple of things to remember:

***Save any spread you open or work on in PageMaker when you close it

***Get to know everyone you’re working it. It makes things easier and a lot more fun!
Dear future Photo Editor,

Congratulations, you have just been appointed to one of the most important positions on our staff. Photos can make or break a book, so the responsibilities of this position are very important. I became the Photo Editor midway through the school year and I have the opportunity to give you a few pointers that you can start out with that can help things run more smoothly. Organization is one of the most important characteristics for a person to have that is in this position because there are lots of photos for numerous sections. So...here are a few suggestions that I have to help start off the year on a good foot.

First of all, start the year off by deciding on how you are going to organize your photos and where you will store them on the server. It is important that all Editors and Designers know where their pictures are and how to access them. I suggest having folders for each individual section and then folders under that for each individual spread. That way pictures are easily found and it lets you easily check to see what is needed or what you already have.

Next is the issue of how you get the pictures. Currently all photo assignments are the responsibility of the individual section editors and assistant editors. Once the assignments have been made, the photographer picks up the assignment and takes the pictures. The pictures are then turned into the Beacon Photo Editor either as film or digital. If the pictures were taken digitally, it is important to ask the Beacon Editor to transfer the pictures to the Volunteer server. My advice is to communicate with the Beacon Photo Editor at the beginning of the year and request that any photo assignment made for the Volunteer be transferred as soon as he/she receives it. If the pictures were shot in film then they must be scanned onto the server.

Hopefully, these helpful hints will make the year run smoothly, if the year gets started off on the right foot then things should be fine. It is important to keep track of which photo assignments photographers have taken and which ones have not been. Another tip that will make this easier is to ask that the photographers leave one of the carbon
copies for you so that you know which photographers have which assignments. I hope that your year runs smoothly!

Luke Gustafson
2003-2004 Photography Editor
The Volunteer Yearbook
luke@utk.edu
Dear Future Assistant Photo-Editor,

Welcome to the wonderful world of Photo Shop. You have made an excellent decision in becoming a part of a wonderful tradition that captures UT at its best. I hope you are excited about your position as Assistant Photo-Editor. You have an eventful year ahead of you. As Assistant Photo-Editor, you have the entire world of the university at your fingertips. It is your job to assist the Photo Editor in recreating memories and capturing UT history. You get to assist with making photo assignments and staying on top of them to make sure they get taken. You even get the privilege of developing digital negatives and previewing them before any other eyes see them. You also get access to the finest technology such as Nikon Digital Cameras and Scanners, the most recent Photo Shop software, and other perks such as flat bed scanning and film negative scanning.

Here are a few tips that will make your job a little easier:

- It is important to communicate with the Photo-Editor on a regular basis to avoid stepping on toes or repeating work.
- An assignment book should be created to keep track of all assignments made, photos shot, and pictures developed. Create the book together to avoid confusion.
- Normally, the Photo-Editor will let you know what he or she needs to be scanned and will have them ready for you in advance. This will cut down on you doing unnecessary work.
- Become very familiar with Eric Smith and the Beacon Photo Staff. They are your friends and have answers to the many questions you will have.
- Have Fun! This is an exciting job where you make memories and friends. Don’t take it lightly because it is still a job, but understand that the entire staff is made up of students so everyone will understand you putting your studies first.
- Talk to me. I’ve been in your shoes and will be glad to share any information that will be of value to you.
Congratulations! You are about to make history. I already know your book will be fabulous. Have FUN!

Sincerely,
Sheena S. Robinson
Assistant Photo-Editor
srobins2@utk.edu
You have many responsibilities as the Assistant Photo-Editor.

1. **The most important key to having a great book is having open communication with the Photo-Editor, the Beacon Photo Staff, and Eric Smith.**
   - These people have insight and information that will help you do your job more efficiently and with complete understanding.

2. **It is your job to scan in all pictures needed for the book.**
   - You will need to become familiar with retrieving images from the digital camera, using the flat bed scanner, and using the Nikon negative scanner.
   - Most of these tasks will be performed in the Production Room. Here are the commands to get you where you need to be.

   **To open up the Volunteer server:**
   1. Click on the APPLE at the top left of the screen.
   2. Click on CHOOSER and select APPLE SHARE.
   3. Select GUTENBURG and click OK. The password is Vol Staff. Click OK.

   **To open the Photo Scanners:**
   1. Click on the APPLE at the top left of the screen.
   2. Go to APPLICATIONS and select ADOBE PhotoShop.
   3. Once that is open, click on FILE and select IMPORT.
   4. Select the proper hardware (Nikon or Flat Bed).
   5. Select PREVIEW and the SCAN.

   **To adjust format for picture quality:**
   1. The pictures are already in Photo Shop. The next job is to CROP out any White Space that shouldn’t be there.
   2. Then go to IMAGE-
      - To adjust color: MODE (Grayscale or CMYK Color)
      - To adjust size: IMAGE SIZE (The largest number should be 10 or 11 inches. The resolution should be 300)
   3. Unless more is required of you, your job is done. All you need to do now is
      SAVE the photo file.
      - Go to FILE.
      - Select SAVE AS.

      - Save into RAW SCANS in the VOLUNTEER SERVER.
- Name the file and be sure to put the initials of the photographer.

3. Your purpose is to provide support for the Photo-Editor. Typically, he or she decides which photos to be scanned in and will choose what will be tweaked to appear in the yearbook.

4. Be excited. You have an adventurous year ahead of you. Be prepared to have fun and work hard. Congratulations for being the best person for the job.
Dear Campus Life Editor,

Congratulations! You have been hired for a wonderful job-an opportunity to be the eyes and ears of the campus and turn these events into yearbook spreads.

Your best tools are publications such as the Daily Beacon and press releases you receive. Both of these will give you insight into campus events. Your friends and classmates are also important. Human interest and profile pieces are key elements to the section and you will think of many ideas from the people around you.

My best suggestion for you is to plan ahead. This idea is invaluable. Set your ladder and deadlines early and do not just think about one deadline at a time. Constantly think of what you can do to develop each spread.

Try to keep your designer and photo editor informed of the status of each page. With this, keep your folders and information orderly and easy-to-find.

Above all, try to accurately represent what the life of a UT student is like for a school year. Cover the best and most exciting events UT has to offer. Also, cover a diverse collection of events. Don’t limit yourself to just ACE and student government events-explore art, community service, and Knoxville events.

Good luck and best wishes on a successful year!

Sincerely,
Rachel Parsons
2003-2004 Campus Life Editor
Volunteer Yearbook
Rparsons2@utk.edu
Read, Read, Read!
The best way to be a great campus life editor is to know what events are happening around campus. The easiest ways to find these events out is to read the Daily Beacon, check the Campus Calendar, look at the announcements on the UT homepage and observe posters and signs around campus.

Once you have this information, you will be equipped to thoroughly cover a diverse picture of campus events.

Creating Your Ladder
Certain events happen on campus every year, and are great to include as part of your ladder. They include:

**Fall**
- Welcome Week
- Boomsday
- Torch Night
- Homecoming

**Spring**
- All-Sing
- MLK Day of Service
- Dance Marathon
- Carnicus
- SGA Elections
- Clarence Brown Theatre
- Torchbearers
- Chancellor’s Honors

Profiles are also an important part of the campus life section- this year, I profiled a person in each year of college to see how each person’s view of the university differed. Always be on the lookout for great profile opportunities- some of my favorites from years past have included one on twins and one on an alternative student who was a young mother.

Other ideas I have had for profiles included looking at students and parents who attend UT. Several people return to college, and it would be interesting to see how the student/parent’s perspectives of college differ. Also, profiling an international student or a night out in Knoxville would be great profile opportunities.

In addition, when creating the campus life ladder, I wouldn’t be afraid to throw in a few “cushion” pages. New events are constantly happening at UT and it would be a shame if they weren’t covered in the yearbook as well. Save yourself a little room in the spring semester to ensure you will have the space to thoroughly cover these events.

I would encourage you to constantly expand the scope of the campus life section to include as many events and people as possible. Campus life is such a
huge part of the yearbook- make sure you represent that well to a person who has never been to UT before.

Here are some suggestions of who to contact next year concerning events:

Torch Night- SGA President Chaz Molder- cmolder@utk.edu or sga1@utk.edu
Homecoming, All-Sing, Carnicus, Vol Challenge- All Campus Events (ACE) chairpersons Holly Wheaton hwheaton@utk.edu or Christina Brannon cbrannon@utk.edu
Volunteer Profile- TeamVols office 974-8481
Clarence Brown- Rachel Fugate (Clarence Brown Publicity)- rfugate@utk.edu, 974-2582
Dance Marathon- Amy Michaelson, President amichae2@utk.edu
Bryce McKenzie, Vice President- bmckenz2@utk.edu
Chancellor’s Honors/Torchbearer- talk to Jane Pope (she helps to coordinate everything!)

Organizing Your Spreads
- Make photo assignments as soon as possible!
- Assign writers as soon as possible
- Profiles take the longest to assemble, so start working on those early.
- The first line of a caption in written in present tense, the second in past
- Use your assistant to help you think of creative headlines and interesting captions

Working with Designers/Photo Editors
I have had to learn that photo editor will not read my mind. You must inform them of the upcoming pictures you need and the photo assignments you have made to ensure they have been shot. E-mail is a great way to let a photo editor know what you need. Also, respect their job and try to inform them as early as possible of your upcoming deadlines.

It is your responsibility to provide elements of a spread to a designer in a timely manner. Remember that extra details can make a spread great! I like to include extra facts and figures that can be made into a chart to provide more information and great visuals on a page. Also, discuss with your designer what you would like for a spread to look like. This ensures that you both get what you want when the page is finished!

In Short...
- Think Ahead!
- Keep your ears open!
- Use your assistant!
Dear Academics Editor,

If you are like I was at this time last year, you are probably feeling a little bit overwhelmed right now as you start a new year on the Volunteer staff. But don’t worry! You will make it, and you will probably have a great time and make a lot of new friends along the way.

When I started I had not had any experience on a yearbook staff since middle school. Back then our staff met for an hour after school one day per week to crop school pictures by hand. Trust me when I say that being a part of the Volunteer staff is a totally different experience, and you will start to learn the ropes quickly.

So, now that I have held your job for a year, I feel like I should offer you some advice on how to be a successful section editor. The most important thing for you to do is to stay organized! You have a lot to keep up with—deadlines, articles, photo assignments, payroll, writers, etc.—and organization is the key. The second most important thing for you to do is to ask for advice and help when you need it. There are tons of great people on the staff with you. They have experience with the yearbook and in a variety of other fields as well. They will be glad to help you when you need it. Finally, communicate with your writers, photo editor, designer, assistant and editor continually to make sure that everyone knows what is happening in your section.

Additionally, I will be back on the staff next year, so I can help you if you need it. I will be in the office a lot, so hopefully we will have some office hours together. Also feel free to contact me anytime you have a question or problem.

Being a part of the Volunteer staff has been one of the best decisions I have made at UT, and I have all confidence that it will be for you as well. Best of luck for a great year on the staff!

Sincerely,
Kim Campbell
2003-2004 Academics Editor
kcampbe8@utk.edu
731-693-9081
Congratulations! Academics is a really fun section to work on, but it takes a lot of planning, work and dedication to do it well. The following is a list of step by step instructions, along with my advice for you, to make your job a little bit easier.

1.) **Decide what will go in your section.**
   I suggest starting by looking through old yearbooks and determining what you like and what you dislike. Decide whether you prefer to devote one spread to each academic college or just the colleges with special things going on. You may to choose to do spreads about events or people, regardless of what college they come from. Also consider other programs and offices on campus that are related to academics but are not a part of any college like the University Honors Program and the Programs Abroad Office. Decide whether or not to include these in your section. Also determine which spreads will not be completed until after the school year is over, such as graduation.

   The Academics section can sometimes be a little bit boring. In my opinion, focusing on people on some of the pages can make it more interesting and fun. It also helps sell yearbooks when more people are in it.

   You should make a ladder with all of your planned spreads on it. A ladder is simply a list of the spreads you plan to include in your section in the order you would like to include them. Show this to the editor for approval/suggestions.

2.) **Contact deans and department heads.**
   I used an email for this, which I will attach for you. The letter tells the dean/department head that you are working on a spread about their college in the yearbook and would like their assistance in identifying exceptional happenings and people in the college on which to focus.

   Some of the colleges will not respond to the email. If you are not featuring every academic college this will not be a problem for you. If you are, you may need to send a printed letter or make phone calls.

3.) **Choose spreads for the first deadline.**
   You can use several methods to pick spreads for each deadline.
   - Look for academic happenings in the Beacon.
   - Use press releases that are sent to the office and put in your box.
   - Use information sent to you by deans and department heads in response to your email or letter.

4.) **Gather elements of the spreads.**
   When you have picked the appropriate number of spread for the deadline (try to divide them evenly among all of the deadlines), determine what the articles for each page will be. Send an email to all of the writers with a list of the available articles. If you have extra information about them, such as press releases, newspaper articles, websites or emails, tell them that you have information to help them. When they respond to take an article give
them the information. Be sure to include the date and time they are due and your contact information. Also include basic guidelines for the articles like the require length, AP Style, two quotes by two different people, past tense, etc. in each email to writers.

Beware: You need to encourage writers to take your articles. Those that are not taken will be your responsibility!

Determine what photos you will need for each spread. Make photo assignments at least a few days in advance. Be sure to make multiple assignments for each spread. Four or five pictures will be included on most pages, so it would be beneficial to have more than that from which to choose. Double check information before assigning photos. Call the location or someone in charge to make sure that the event/class is going on as scheduled. Include your contact information in case the photographers have problems with the assignments. Also, request that they write down the names of the people in their photos.

5.) If you have problems...
Tell someone immediately. If the problems are with photos, tell the photo editor and the editor. If the problems are with writers or you assistant, tell the editor. If the problems are with design, tell the design editor and editor. Constant communication is very important, and these people can usually help solve your problem.

If part of the problem is that you do not have enough information for a spread to assign a story or photos, talk to the staff members first. They tend to have a variety of interests and be from a variety of colleges. Even if there is not a staff member who is from the college you need, usually someone on the staff will know someone who is from that college. They can help you find out about events for photo assignments and happenings for stories.

6.) Send reminders.
One week before articles are due send reminders to all of your writers. This will help you get them in on time. Be sure to include the date and time they are due and your contact information in case they are having problems.

If you find out something will not be turned in on time, tell the editor and your designer as soon as possible, or make other arrangements to get it turned in (do it yourself!).

7.) Edit.
The Academics section will have your name on it as editor, so you want to make sure it looks great. Become familiar with AP Style in advance so that when the time comes to edit articles it will not be hard for you. Go through each article at least twice, and then let your assistant edit it as
well before turning it in to your designer. Be sure the articles are in past tense!

8.) **Write captions.**
Depending on your designer’s preference, you may wait until after he/she finishes designing the page before writing the captions. Otherwise, you may write captions for all of the photos in a word document, and the designer can put them on the page according to which photos are used. Be sure the captions are at least two sentences long, preferably three sentences. The first is in present tense, and all other sentences are in past tense. Include a photo credit at the end of each caption in the specified format.

9.) **Proofread.**
After your spreads are finished and have been proofed by the copy editor, proof them again. Sometimes you may catch things that were not noticed before or that were corrected incorrectly.

10.) **Do it all again.**
As soon as one deadline is over, you will need to start on the next one. You may even assign the articles before the designs are completed on the previous deadline to ensure that everything will be turned in on time.

11.) **Extra stuff.**
You will also need to do some extra things to help other staff members get their work done on time and to ensure that the book comes together well. Help the copy editor proof spreads from other sections. After all of your spreads are completed turn in a list of every name that appeared in your spreads to the managing editor for marketing purposes. Try to sell as many yearbooks as possible, and be sure to go to events like the Senior Salute and Student Publications Job Fair. Also be sure to attend all staff meetings.

Good luck! If you have any questions, staff members are always available to answer them and help you in any way they can. They will be your best resource!
Dear Dean or Department Head,

Donors, alumni, parents, faculty, students and prospective students alike catch a glimpse of UT from each edition of The Volunteer Yearbook. Therefore, it is imperative that the book adequately portrays the stellar academics on campus.

As the Academics editor for the 2003-2004 yearbook I am ready to see UT recognized for the exciting lectures, discussions, awards ceremonies and events that occur in academic colleges each year. Please email me at kcampbe8@utk.edu when your college is planning a special event or when someone in your college (faculty or student) is receiving special recognition. I will send a writer and a photographer to cover the story.

Thank you for all that you do to make UT a great academic institution. I will look forward to hearing from you soon.

Kim Campbell
Academics Editor
The Volunteer Yearbook
We have a list of all of the deans and department heads, along with their contact information. I will leave it in the Academics box for you.

The following is a list of faculty contacts I made throughout the university who were very helpful in various ways.

<table>
<thead>
<tr>
<th>Name</th>
<th>Program/College</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandra Harbison</td>
<td>College of Vet. Med.</td>
<td>sharbiso</td>
</tr>
<tr>
<td>Mary Dotson</td>
<td>College of Vet. Med.</td>
<td>mdotson1</td>
</tr>
<tr>
<td>Frank Spicuzza</td>
<td>College of Social Work</td>
<td>fspicuzz</td>
</tr>
<tr>
<td>Ashley Harkrider</td>
<td>Hearing and Speech Center</td>
<td>aharkrid</td>
</tr>
<tr>
<td>David Tandy</td>
<td>College Scholars</td>
<td>dtandy</td>
</tr>
<tr>
<td>Neil Greenberg</td>
<td>University Studies</td>
<td>ngreenbe</td>
</tr>
<tr>
<td>Elizabeth Gregor</td>
<td>Programs Abroad</td>
<td>egregor</td>
</tr>
<tr>
<td>Dave Lawson</td>
<td>I-House</td>
<td>dplawson</td>
</tr>
<tr>
<td>Anton Reece</td>
<td>Black Cultural Center</td>
<td>areece</td>
</tr>
<tr>
<td>Fred Pierce</td>
<td>College of Business / Advising</td>
<td>fpierce</td>
</tr>
<tr>
<td>Col. John Cherry</td>
<td>ROTC</td>
<td>jcherry1</td>
</tr>
<tr>
<td>Kathy Proctor</td>
<td>College of Architecture and Design</td>
<td>kprocto1</td>
</tr>
<tr>
<td>Michelle Blackwell</td>
<td>University Honors Program</td>
<td>mblackwe</td>
</tr>
<tr>
<td>David Golden</td>
<td>College of Agriculture</td>
<td>dgolden</td>
</tr>
<tr>
<td>Robert Kronick</td>
<td>College of Ed, Health &amp; Human Sciences</td>
<td>rkronick</td>
</tr>
</tbody>
</table>

Students can also be great contacts for you, and you will make a lot of contacts on your own.
Dear Assistant Sports Editor,

Welcome to the Volunteer Yearbook! Your job as assistant sports editor is pretty self-explanatory, but I will explain some of the basics anyway.

The main thing to keep in mind as you are embarking on a new job here at the Volunteer is to communicate with your editor. The sports editor will be in charge of things like assigning stories, getting photographers, and things like that. You will both be responsible for typing captions, proofing the spreads, and just making sure the spreads are finished on time. I would recommend that you and the sports editor talk often just to make sure that there aren't any loose ends and that you are both aware of what you are expected to do.

When I first started working here I was really confused about the process of making a spread, so I'll tell you a little about that. After the photographer shoots the event/team/whatever, the designer designs the spread and puts the pictures on the page. While this is going on, the story should be assigned. Once the story comes in, it is placed on the spread. Somewhere in between all of this, you and your editor should write captions and proof the story. That is basically the skinny on making a spread – so enjoy your job and remember – communication is key!

Have a great year and best of luck!

Mandii Griffith
Assistant sports editor, spring 2004
Cell – (517) 673-7436
Agriffit@utk.edu
Sports
This explanation of the sports section will go through the elements of what it takes to make up a spread in a piecemeal fashion. These elements include photos, stories, captions, headlines, and lastly the actual spread itself. Inevitably what it takes to bring these different elements into being vary with each spread. For this reason I will go through each of the elements and list ways that these elements can be found.

In addition, to describing how elements of a spread can be found I will now give some basic advice about the Sports section. This section is inherently a game of hurry and then wait. This section is hard because for a spread to be completed the sport which is being covered must also be finished. This means that many times patience is key. However, you do not want to wait till the season ends to get the elements of your spreads together. Ideally when the season does end all of the elements of the spread will already be in place except the story and headline. Pictures should be on the spread with captions written. If you do not do this you will find you are always even more behind than the circumstances make necessary. I cannot reinforce enough that working ahead is the most important part of the sports editor’s job.

Photos
The sports section is very lucky in this area. Unlike many of the other sections most of the pictures we desire will be taken for us without making photo assignments. These pictures can be accessed from several sources with ease. Below they are listed from most preferable to least.

Sports Info- This is a department within the universities athletic department. Each sport has its own graduate assistant that has access to a wealth of sports related information. Pictures are their specialty. I will normally email them about half into a given sports season and request a certain amount of pictures. Make sure you give them plenty of time before a deadline. Sometimes they will respond the same afternoon, but sometimes you must annoy them repeatedly. The less popular the sport is the more luck you will have. I would recommend not using them for men’s and women’s basketball, soccer, and football. All other sports they should be the primary contact. You can get contact information for their offices by looking them up in the DT phonebook.

Daily Beacon- This source is supposed to be our primary source for sports pictures. I rarely use it. The exceptions to this are football, soccer, men’s basketball, and women’s basketball. There are several explanations for this. First, the Beacon does not typically have quality pictures of most of the other sports. Second, the pictures are stored in the Beacon photo office, which has to be accessed through the yearbook’s photo editor. Third, if the pictures are from SportsInfo it is easier to write the photo by-line.

Do it yourself- It may be best for pictures to be used for certain spreads to be taken with your own camera. The main reason for this is it is often quicker than remaking a photo assignment multiple times. This is typically only needed for the Club Sports and Intramural spreads.
Photo Assignments- This is a last resort. It is the least effective. However, it may be useful for specific assignments that you do not have the ability to perform with your own hands. How this is done will be gone over at the beginning of the year.

Random- Internet searches can often bring about some pictures. This is especially true for club sports and Intramurals. You may also just try to contact people that you may think have pictures.

**Stories**
Stories should be 250 words with 2 quotes from 2 different people. This should be simple but normally is not. Always try to make your stories due about a week before you actually need them if possible. For stories the sources are more than for pictures. The places where writers can be found are also listed from most preferable to least.

Beacon- To get Beacon writers you can do one of two things. Ask the Beacon Sports Editor to email you a list of writers or read the beacon and if you see a writer you like get their name and people search them. Once you have gotten their email address you can just email them and ask them if they want to write the story.

Yearbook Writers- These writers are normally not as talented as those writers are for the Beacon. However, they are sometimes easier to access.

Do it yourself- This is the easiest but it requires personal effort. You do receive additional pay.

**Captions**
The Sports editor and assistant editor writes captions. The easiest way to write a caption if you have no info to begin with is to print off the spread. After doing this identify the people in all the pictures. Then go to the website of the sport, which the spread is on. These websites have biographies on the individuals.

**Headlines**
This is pretty self-explanatory.

**Spreads**
Your designer designs these. Your responsibility is to make sure all the elements to go on the spreads. In addition to this you must go back and make sure that the spread looks good.
Dear New Organizations Editor,

Congratulations on your new position! Organizations Editor can be really fun but it is also a lot of responsibility and involves a lot of networking and information gathering. Here are some things that might be helpful to you while getting started on the section:

1. At the beginning of the year, write a letter (not email) to every organization; you might find it more helpful to write to the faculty sponsors instead of the presidents, since student addresses and club positions change so much. There is a copy in the box of the letter I sent last year.

2. This year we had a picture day that we told everyone about, during which they could sign up for a time and we went out by the torchbearer to take pictures of them. It was good I think because it put people’s minds at ease about scheduling appointments, etc. However, not everyone from the organizations showed up.

3. I would suggest printing out copies of emails from organization members—it will help if the photographer doesn’t show up or gets the wrong time, and it will be a good way to keep contact information. Good reference material for later, especially at the end of the year when you cannot remember every person you contacted, etc.

4. In the yearbook email there is a distribution list with all organizations’ emails.

5. Make a folder for each organization for each deadline and put all pictures, captions, and body copy in that one folder. It’s also helpful to put the group pictures that will appear on that page in the same folder to prevent confusion with the designer.

Above all, just keep everything organized and you will do fine. Collect lots of action shots, get writers to turn in accurate and interesting stories, and get groups involved in their pages so they will be as personalized as possible. The more people you directly interact
with, the more information you will have and the better your section will be. Good luck!

Lindsey Morgan
Lmorgan3@utk.edu
(865) 382-7402
Dear New Assistant Organizations Editor,

Congratulations on your new position! I know you will love being on the staff just as much as I did. It can be stressful at times, but it is well worth the effort. Obviously, your main job is to help out the organization editor and take some stress off of her, but it goes beyond that. It is very important to not just wait until you are asked to do something; you must take the initiative and do the work before you are told. The organization editor is your partner. The two of you must always know what is going on and what the other is doing. It is very important that you both have a few office hours that overlap so you can always have a time to sit down face to face and discuss what needs to be done. Communication through e-mails and phone calls is vital. Basically, your job is very similar to the organization editor except she has more responsibility and a lot more stress. So enjoy it while you can! After deciding which spreads are going to be turned in at which deadline and what organizations to do, you will help assign work to the writers and the photographers. You will e-mail writers with the deadline date and the story and wait for a reply from them. Then you will work out a time with the organization to get a group picture or candid photos. You will then write up a photo assignment sheet and wait for the pictures to come in. It is extremely important to always ask the photographers to write down the names of the people in the photos; otherwise it is very hard to track down that person in a school with 30,000 students. Every time a story comes in both you and the section editor will edit the stories to be doubly sure that there are no mistakes. After the pictures come in you must choose which ones are to go on the page and write captions for each picture. It is then up to the designer to place everything on the page. Success, the spread is complete! All this must be done before the deadline so the copy editors can edit your pages. It seems like a lot of work, but with teamwork it runs very smoothly. Besides the actual work done on pages, you must attend the weekly meeting and send the editor and chief weekly updates of what you have accomplished. It may seem a little overwhelming at first, but as long as you are organized and get things done on time everything will be great! If you need any help with anything next year please do not hesitate to get in touch with me.

Mary Bowen
mbowen1@utk.edu
Cell Number: 931-261-4053
Making Contacts
Without a doubt, the most important part of being a section editor, especially for organizations, is getting and keeping a list of contacts. For the most part you will keep in touch with organization presidents or public relations officers, not faculty advisors. However, since each year there are different officers but usually the same advisor, the first letter of the year should be sent to the faculty member. Usually then he/she will let you know the name of the president. You can ask Jane to send a letter to each president at the beginning of the fall semester, as well. Just make a copy on Student Publications stationary and ask her to do it—someone else even stuffs the envelopes!

The UTK current students web site has a section called “Registered Student Organizations.” You can find the email addresses of almost all organizations listed here. Instead of emailing the organization itself, I would email the president, if listed. A lot of times nobody reads the organization email, I have come to find out.

Phone calls and attending meetings is a great way to make contacts with organizations. Check the campus calendar in the Beacon and watch for signs about first meetings, especially at the beginning of the semesters.

There is a President’s Roundtable meeting that is open to all presidents of organizations, and you are welcome to attend that to make announcements about the Yearbook.

I would suggest putting an ad in the Beacon at the beginning of the semester to encourage organizations to contact the yearbook. This can be done for free so it’s a great opportunity. I didn’t do this, but I would also encourage you to ask the editor about putting ads in the Beacon at the beginning of each deadline (or even before the beginning of each deadline) with the names of the organizations that will be contacted.

Above all, make sure that when people do contact you, you get back to them in a timely manner so they won’t forget about their enthusiasm or decide it’s not worth their effort. Always let them know that this is a great opportunity for them to promote their group for free and get their pictures in a book that will be around forever!

Stories
It is really important to make sure you get all your stories in several days before your deadline. This will help both you (in case stories are not complete, you will have time to send them back to the writer) and the designer (who needs to be putting as many elements as possible on the pages as soon as he/she can). First, send out an email to everyone on staff (you never know who might have a lot of information and be able to write a great story) with the deadline and stories available. Even though it might seem ridiculous, put your requirements on every email: 250 words (that’s not 250 words MINIMUM—we have to fit it on the spread), past tense, two quotes from different people. It’s a good idea, when you’re sending out that email, to ask for pictures, etc. Also, ask the writers to get
information about getting pictures for you from the people they contact for the story. This process will make life easier for you and the organization members.

Once you have the story, you and your assistant editor should look it over before it gets put on the page. Then the fun part—think of a headline!

Pictures
In my experience, getting pictures is the most frustrating part of the job. Be cautious about pictures submitted by organization members. Many times they are lacking in quality and will not look good once they’re blown up on the spread and printed out. However, avoid only assigning pictures to be taken at meetings—you don’t want the entire section to be pictures of people speaking from podiums. Keep your eyes and ears open for events sponsored by organizations, and ask members for information of this sort. See the list of event dates in this section. Besides pictures for spotlighted groups, most of the pages should have two to three small group pictures from organizations across campus. Herein lies the great paradox of UT’s yearbook: everyone complains about not being in the yearbook, while nobody wants to put forth the effort to actually get himself or herself in the yearbook. Contact organizations WELL IN ADVANCE about scheduling a photographer to come to their meetings. Stress the fact that having a group picture made is free, convenient, easy, and a great opportunity. It is not unheard of to send photographers to meetings that you hear about without hearing back from organization members. Always remember to ask the photographer to write down the names of people in the pictures. Otherwise it is nearly impossible to track down the people in the photographs. Also, always remember to give the photographer credit in the caption. It should look like this.

First sentence of Caption. Second sentence of caption. (Photo by: Photographer) or (Photo courtesy of: Member of Org)

Be available to help the photographer—missed photo assignments are your worst nightmare. I would go so far as to print a copy of the email you received from the organization and stapling it to the assignment. Many times the photographers come into the office and look at the board, and they decide which assignments to take based on whether they have time or think they will be interesting. Get to know your photographers. If someone takes great pictures, let them know and ask them to take more assignments. Photo assignments should be up a week before the event.

A Timeline for Organization Events
--Some organizations’ events that will be helpful to know in advance

Vol Challenge: This is a competition for all organizations to do service projects around the community—a great time to get pictures both of the events (if you want to do a page on it) and of organizations you’ll be covering later.
Mid-September
Alternative Fall Break
Freshman Council elections: September
Take Back the Night (WCC): October
SEARCH (CSA): late September
Homecoming: good time for ACE pictures
Vol Fest: URCH: first week of school
Public Relations Day (PRSSA): November
Africa Week: late October
Amnesty International events: October
April Play Day: TeamVOLS: April
MLK Day of Service: TeamVOLS: January
Super Bowl party in the Down Under: MSA
Dance Marathon: February
All Night Theatre: fall
Caribbean Splash Jam (BCPC): fall
**Everyday Tasks**

Here is a break down of the day to day ritual that you will do when you come in for your office hours. When you first come in check the clock to see what time you have arrived and write this on the weekly hours' sheet posted on the wall. Check the Organizations box to see if any photo assignment sheets or notices have come in. Then check both your e-mail and the yearbook's e-mail for any messages from organizations or any of your contacts. Look for a "to do" list from the organizations editor. He/she should have a list of things for you to do while in the office. If any stories have come in you can move them to the page folder that they belong in and begin editing them. All stories should be in past tense and should have two quotes in them. Check for a title and author. After all the stories that are in have been edited, you can check the server for pictures that may have been recently scanned. Put the pictures in their appropriate folder and then begin choosing the pictures you want to go onto the page. After both you and the organization editor have agreed on which pictures are to go on the page, you can begin writing the captions for that page. Each caption is two sentences long. The first is present tense and the second is past tense. They should include the names of the students in the picture. That is why it is extremely important that you get the names of the students in the photo from the photographer who took the picture. At the end of each caption, you should write the photo credit it should look like the following:

(Photo by: Mary Bowen) if that person took the picture or (Photo courtesy of: Mary Bowen) if that person gave you the picture but did not actually take the picture.

Everyday you should make your own checklist of what is left to do for the deadlines and mark off each thing as it is done. If you receive an e-mail from an organization telling you about an event you must make sure to make a photo assignment (don't forget to ask for names). It is also good to move any e-mail about organizations to the organization folder in the yearbook's e-mail account. That way we can keep up with the contacts of the organizations.

When you start a new deadline or at the end of the previous deadline it is very important to begin assigning stories to writers that way they get them in on time and you can begin editing. It is also very important to already be in contact with the organization to set up a time for a group photo and possibly a roster. (The roster can be used as a back up just in case the photographer doesn't get names). There is almost always something to be doing in the office whether it is finishing up the current deadline or working on the upcoming deadline you are never completely done. It is always a good idea to e-mail the organization editor and tell them what you did that day, that way you guys do not waste time by doing things twice. Before you leave make sure to write the time you are leaving on the weekly hours sheet on the wall.
As a designer, you will have a very flexible schedule. You may put in anywhere from 1-5 hours a week usually, working on the spreads, and you will not have set office hours. At the end of the deadline, the head designer will be doing proofing and he/she usually will call and ask for you to come in to make some necessary changes before the pages are sent.

Basically, as a designer, you will use PageMaker quite a bit. In the fall, we each design two or three spreads, with the guidance of the head designer, to use for our section for the rest of the year. We also make folders for our section, which contain subfolders like captions, body copies (the story), group pictures and names, etc. Each section's editor and assistant editor will assign stories and pictures to different writers and photographers. When these things are turned in, the editors will proof them and usually pick the pictures they like the most, and put them on the server for the designer to use. Each deadline will have its own folder, and this is where you will find stories and captions. You will place the captions and stories on the page, and under the Styles box, you will find each saved font and size for these writings. Highlight the story or captions, and simply click on the corresponding Style, and everything will be done for you. The pictures for each page go under Scans Tweaked in the yearbook folder. In the Scans Tweaked folder, it is broken down into each section. You will go to the Organizations folder, then to whichever deadline it is, and then to whichever spread it is. You must crop each picture to fit the dimensions of the picture box you would like to place it on in the page. You also must make sure you go to Page setup and change the page numbers. Also on the L-R page of the spread, you have to change the name of the spread at the bottom to the corresponding page, such as “Team VOLS” or “Orientation Leaders”. Then, when we have all of the elements on the page, we check over details, and we turn the pages in to the Designer drop box in the Editor folder for the Editor-in-chief to proof.

When all of the editors are done proofing, you will be called to come to the office to fix any mistakes there may be on the spreads. The editors will have it all written out for you, and usually the head designer will meet with you at a convenient time for both of you, so that they can be of any assistance to you that you may need.

You will work closely with several people. The organizations editor and assistant organizations editor help out a lot; you will email each other often discussing the whereabouts of certain elements for a page. You will also work with the head designer to create designs, and she/he is a good resource if you have any questions about how to work with some aspect of PageMaker. The head designer is also in charge of payroll for each designer, so he/she will help you with that.
Organizations to Contact For Fall

(Red writing means they responded and are interested)

- A&WMA Student Chapter  rdiaz@utk.edu
- ACT *Last year no pictures or help
tdavis8@utk.edu
- AFB/ASB  cbrodman@utk.edu
- Agricultural Honors Society  hwheaton@utk.edu
- All Campus Events tdavis8@utk.edu
- Alpha Epsilon Delta Health Profession Honors Society
- Alpha Epsilon Omega Cooperation of Engineers Society
- Alpha Kappa Delta  rbrale1@utk.edu
- Alpha Kappa Psi  jskipper@utk.edu
- Amateur Radio Club  bcpc@utk.edu
- American Society of Agricultural Engineers—info in folder
- Amnesty International
- Arnold Air Society
- ASAE (american society of agricultural engineers)  abyard@utk.edu
- Asteria-Greek Dancers  mgnass@utk.edu
- Band (Marching)—easy to get  bcpc@utk.edu
- Baptist Collegiate Ministry  bcpc@utk.edu
- BCPC—buddies@utk.edu
- Best Buddies
- BGPSA —last year no pictures or help
- Black Student Alliance
- Block & Bridle Club  jshavel@utk.edu
- Bowling Team  bowling@utk.edu
- Campus Christian Connection
- Campus Crusade
- Campus Entertainment Board
- Canoe & Hiking Club  bwatson@utk.edu
- Catholic Student Association  slynch@utk.edu/
- Central Program Council  mgolonka@utk.edu
- Cheerleaders
- Chi Alpha Christian Fellowship
- Christian Student Center  csc@utk.edu
- Christian Student Fellowship  csf@utk.edu
- Classics Club  jwall1@utk.edu
- Club Rec
- College Democrats
- Construction Specifications Institute  adavis20@utk.edu
- Cultural Attractions Committee
- Daily Beacon—very easy and helpful
- Dairy Club  mburkhal@utk.edu
- Dance Marathon
- Dance Team  jbarton4@utk.edu
- Delta Sigma Pi  ebrown6@utk.edu
- Equestrian Team
- Eta Sigma Gamma
- FCA
- Federalists Society
- Fencing Club
- Field Hockey Club
- First Priority
- Fly Fishing Club
- Food Science Club
- Freshman Council
- Gamma Beta Phi
- Gamma Sigma Sigma
- Geology Club
- Golden Key
- GSS-Graduate Students Senate
- Habitat for Humanities
- Hong Kong Student Association
- Horticulture Society
- Ice hockey—very helpful
- Indian American Association
- Issues Committee
- Japanese Club
- Jewish Student Center
- Knights of Classic Lore
- Knoxville Swing Dance
- Korean Student Association
- Lambda Student Union
- Latter Day Saints Student Association
- Libertarians
- Lifeguard Club
- Love United Gospel Choir—very helpful
- Lt. General Frank M. Andrews Silver Wings
- Lutheran Campus Ministries
- Martial Arts Club
- Medieval Studies Club
- Men’s Lacrosse
- Men’s Rugby Club
- Men’s Soccer
- Men’s Volleyball
- Military Order of the Tennessee Rangers
- Model United Nations
- Muslim Student Association
- NAACP—very helpful
- National Broadcasting Society
- Navigators
- NORML at UTK
- Orange Nation—nobody returned calls/emails
- Orientation Leaders
- Orthodox Christian Fellowship
- Phi Beta Lambda
• Phi Eta Sigma Kappa Sorority African Student Association
• Phoenix phoenix1@utk.edu
• Poultry Science Club jdbailey@utk.edu
• Presbyterian Student Center
• Print Club
• Progressive Student Alliance
• Pro-Life Collegians
• PRSSA mcopelan@covhlth.com
• Psi Chi National Honors Society in Psychology
• PUSH Club
• RA’s—Contact Jerry Adams jra@utk.edu
• Racquetball Club
• Retail Student Association
• Rowing Club ncorbin@utk.edu
• RUF aappling@ruf.org/bharriman@ruf.org
• SAA-Student Alumni Associates rparsons@utk.edu
• Sailing Club
• Scuba Club eldridge@novell.chem.utk.edu
• Sculpture Club arussell@utk.edu
• Senate
• SGA—very easy sga1@utk.edu
• Sigma Alpha Women in Agriculture
• Snow Ski Club seanmh@aol.com
• Society of Black Engineers syoung13@utk.edu
• SPEAK rgramig@utk.edu
• Spotlights
• Student Bar Association
• Student Nurses Association
• Student Organization for Deaf Awareness
• Student Services Committee
• Swimming Club
• Table Tennis Club
• Team Vols rnelson2@utk.edu
• Teleproductions Board twatson6@utk.edu/mstwear5
• Tennis Club
• The Compendium—honors college—Michelle Blackwell (asst. director)
• TN Health Enhancers
• TN Pre-Veterinary Associations cwinfre1@utk.edu
• Travel and Rec Committee
• UAC
• Ultimate Frisbee Club
• URHC-United Residence Hall Council
• UT Ambassadors utka@utkux.utcc.utk.edu
• UT Film Committee
• VASF Collegiate Club
- Visual Arts Committee
- Vol Challenge
- Volunteer Channel—see email in orgs folder
- Water Polo Club  jstubbs@utk.edu
- Water Ski Club  bmontgo1@utk.edu
- Weed Science Club
- Wesley Foundation
- Women’s Club Volleyball  wvball@utk.edu
- Women’s Coordinating Council  rrana@utk.edu/
- Women’s Lacrosse  wcc@utk.edu
- Women’s Rugby  vchacos@utk.edu
- Wrestling Club  Ride521@aol.com
- Wyrd Science Fiction and Fantasy Club  mthomps6
- Yearbook  -yearbook@utk.edu
Dear Assistant Greeks Editor,

When I received the email saying I was an assistant editor, the first thing I thought was, "Please Lord, let me be on a section other than Greeks." I wasn't a Greek, I knew nothing about the Greek community, and I didn't want to know. In my opinion, all sorority girls and fraternity guys were the same: obnoxious, stupid and a waste of time. It dawned on me when I wrote the Lambda Theta Alpha story that sororities aren't all girly and prissy. In fact, the members of that particular sorority had founded clubs, maintained stellar GPAs, and were so involved it made my head spin. Since then, I've developed an odd appreciation for that upon which I used to look down. You don't have to be Greek to enjoy the Greek section, and just because you're Greek doesn't mean you know everything about it. It's a section that you learn about over time. Since I can't just write paragraphs upon paragraphs of advice, I'm just going to list as many as I can think of.

1. **Do not assume that the editor of the section does not need your help.** Even if they say there is nothing to do, there is always something: write captions, headlines, sub headlines, gather quotes, type group name lists. In addition, maintain proper communication between the editor of the section and yourself.

2. **Take stories to write.** First, it's extra money added to your check every month, but more importantly, when you have to research the story and write it, you become more aware of what you're covering. Taking on so many stories every deadline has really increased my knowledge of the Greek community, knowledge I would not have been given otherwise.

3. **Know that Greeks are hard to get in touch with.** While you might think getting in contact with 120 girls would be easy, it isn't. Always contact those you need weeks before deadline.

4. **Start everything at least 3 weeks before it's due.** Always try to get pictures and stories compiled, to the best of your ability, way before the deadline. Do not write the story the day before it is supposed to be on the server, do not wait to write captions, do not rely on someone else for photos. Get the ball rolling as soon as possible so you're not in a panic come deadline time.
5. **Always respect those you work with.** When working with the designer or whoever else, treat them with respect. We are not designers, so do not act as though we are. Work WITH the designer, not against them.

6. **Know that some things cannot be helped.** Sometimes you don’t get in the best pictures or you can’t get ahold of everyone needed. These are a few things that cannot be helped, especially when a deadline is fast approaching. However, by starting ahead of time, as mentioned earlier, a lot of these mishaps can be prevented.

Above all just have fun. This entire process shouldn’t be a burden on anyone. If it becomes such, you might want to reconsider your position. There is a lot of work involved, but you can not only get to know other people, but also learn more about the UT community. Congratulations and good luck filling my position!

Burke Brewer

Burke718@yahoo.com
I am supposed to tell you what I tried, how I started and what worked and failed. Basically, starting ahead of time was really the key to getting things done. There was always something that could be done while we were waiting for people to contact us or waiting for pictures. I found that starting on stories in advance was the true key to meeting story deadlines. Little thing, such as typing group name lists, saved time when it came to designing the spreads.

Writing Stories:
I found that it was easier to pick out 10-15 names in the Greek Directory, look them up and send out an email asking for someone to help with an interview. Usually, the person that I really needed to talk to got wind of the emails floating around and contacted me. By contacting a lot of people, it was also easier to get the two quotes needed for the story. Never ask the person you're interviewing via email to get another quote from another member...it never happens. Phone interviews are best if you and the person have time...you get more info that way about what you really want.

Passing Time:
I think I've said this before, but doing research for stories or preparing for stories really helps your office hours go by faster. Typing name lists does the same thing. When I really couldn't think of anything to do and captions, sub headlines and stories were in, I looked through old yearbooks for ideas. (UI's and other university's) This gave me ideas when thinking of how to put together current spreads.

What Absolutely Did Not Work:
If I had to choose one thing that was awful was our timing with the designer. For most of this year the designer would design our spreads, and then 2 days before the deadline a problem would come up. I think it's best for both the designer and the editors to have a CLEAR idea of what they want the spread to look like. It doesn't help when we come in a day before and want something changed. If as the assistant editor you don't like how something on a spread looks, speak up BEFORE the day before the deadline.

The relationship between the editor and assistant editor was something I didn't like this year. Instead of us working together, she told me what to do or told me there was nothing to do and that was that. In essence, I don't like to think that anyone is in charge of anyone when you're all working together on a common goal. The editor and assistant editor of the section should work TOGETHER on ideas, spreads, editing, etc. In addition, both should work TOGETHER with the designer. Both the assistant editor and editor can learn from one another: one may have more experience, etc. They should both take advantage of the knowledge the other one has.