

Welcome to the Editorial Department

The Columbus Dispatch

The Columbus Dispatch

*Newsroom & Library
Orientation Manual*

May 18, 2005

New Hire Notebook Materials Checklist

Front Pocket:

- _____ Library Resource Updated, Linda proofing
- _____ Staff Phone List In folder
- _____ ATEX keyboard have WinText...Need ATEX?
- _____ Voice Mail (literature from vendor) – **employees only – not interns** have 15 copies, in employee folder
- _____ XO Centrex guide – **employees only -- not interns** have 13 copies, in employee folder

Back Pocket:

- _____ MediaMix what's MediaMix?
- _____ Sidebar have 4th Quarter 2004 copies; where are newer ones?
- _____ Book sale coupon—**employees only—not interns** copy printed in employee folder

In order under the following tabs:

Welcome

1. _____ Memo from Alan Miller same doc as 2 below.
2. _____ Editorial New Employee Program—**Does not go in intern packet** -- same doc. as memo, ed. intern prog. Split into different docs?
3. _____ Editorial Intern Program—**for intern packet** – same doc as memo, editorial new emp
4. _____ List of Management – same doc as contacts for depts. have, does it need to be updated?
5. _____ Contacts for Departments (education, science, etc.) – same as list of mgmt; need updated?
6. _____ Beat List – have, needs updated?
7. _____ Intern/info sheet-**Intern packet only** have old copy of, need new.
8. _____ Map of Downtown get both maps in one at Experience in Easton Mall. Near grammercy st. entrance.
9. _____ Map of Columbus Area – Same as above
10. _____ Dispatch History –**have copies from last year.**

Library

1. _____ New Dewey Guide -- have
2. _____ VuText –**Have last year's copy**
3. _____ Advanced search tips – **Found in last year's folder; needs new date (is 2002)**

Photo

1. _____ Photo Reprint Form--**found some in last year's folder**
2. _____ Working with the Photo staff – have, in new originals folder
3. _____ Photo department guidelines – found hard copy of last years'. Need update? (it seems timely)
4. _____ Photo Request form – found some in last year's folder, need more / found screenshot.
5. _____ NICA Quick start – found last year's copy

Graphics

1. _____ Graphics General Info Sheet – found

2. _____ Graphics Request Form –(goldenrod) – L.D. getting some. Found some in last year's folder.

NEXIS

1. _____ NEXIS—**new employees not interns** – found “Nexis.com overview for a new user” which is this ? Intern or employee?
2. _____ NEXIS—**for interns -- found**
3. _____ LexisNexis commands at a glance – have original and copies, but Linda getting new ones from LexisNexis

Newsroom

1. _____ Code of Conduct (includes accuracy guidelines and collection policy) – printed, in ALL folder should re-print w/ room for letterhead? Same as Accuracy Guidelines, Correction Policy? Reprint. Make sure text lines up with pages
2. _____ Code of Ethics (SPJ) – found in last year's folder
3. _____ TechNews article on convergence – found in last year's folder
4. _____ Tillman Adams proximity lesson-**interns only** – Can't find. What is it?
5. _____ Request for public records form – found a letter, not a “form”
6. _____ Fax Sheet – found a cover sheet...why including it?
7. _____ Vacation/Personal Day forms – found some at desk. Need more. Include in interns' folder?
8. _____ Self evaluation form -- found
9. _____ Outside work schedule (overtime) sheet—**not in intern packet** – found at desk, need more
10. _____ Travel Request authorization form – found some at desk, need more
11. _____ Travel Expense Reimbursement Policy – have; copied web file into Word doc.
12. _____ Travel Expense Reports –found

At Home

1. _____ Dewey @ Home -- found

ATEX

2. _____ Send Word File to ATEX -- found
3. _____ ATEX commands -- found
4. _____ Navigating ATEX – I think we should include both this and ATEX commands. They seem to touch on different areas.

Other things found:

The Goldenrod Rule about graphics – Seems to repeat a lot of info from the form already listed.
Accompanying copies demonstrate good use of graphics. Still in last year's folder.

The Columbus Dispatch

34 South Third Street • Columbus Ohio 43215 • (614) 461-5000

April 26, 2005

To: New Employees and Interns
From: Alan Miller, Managing Editor / News

Colleagues,

Editor Ben Marrison's charge to the staff is summed up in seven words. As a newspaper, he wants us to be:

Thorough

Relevant

Useful

Interesting

Urgent,

Personal

Fun

Keep those things in mind as you gather and write the news.

At *The Dispatch*, we work hard, have fun and produce an excellent newspaper.

We all know that we can do better, however. To help us become the best newspaper in the region, we need to work on some aspects of what we do. Here is my assessment of what we need to do:

- **Be accurate.** Because accuracy is paramount, we are reissuing the Accuracy Guidelines first distributed to the staff several years ago. Please read them again. We expect everyone to use them while writing and editing. (See attachment.)
- **Master the basics.** We need to recommit to precision in newsgathering and writing, in headlines and cutlines, in communication within the newsroom and with the public. We make mistakes in print – mostly silly mistakes that should be caught in the computer system or on proofs. People notice the mistakes, and their trust in us is eroded.

Collaborate. We are stronger together than individually. Tap the resources around you. Talk to one another. In particular, we need reporters and their editors talking more frequently with graphic artists, designers, photographers and copy editors so that we take a holistic approach.

- **Focus on ideas.** The best stories come from the best ideas. We sometimes spend valuable time chasing ideas that aren't the best. To find the best, we need to collaborate more – brainstorm and talk through the possibilities. Sometimes it's a matter of better focus to elevate an idea from good to great.

Talking about the ideas will help. We need to pounce on the things that people are talking about and surprise them with the things they know nothing about.

- **Write tighter.** Our contribution to the bottom line this year is to drop two news pages (and two pages of house ads) from the paper every day to save money in newsprint and ink. That means we have less space, and reporters need to write shorter. Even without a reduction in space, you need to write tighter. Too many routine daily stories are coming in at 25 inches or more. Readers simply won't read them.
- **Write with authority.** Know your stuff, and present it with context, perspective and rich detail. Make sure you have a nutgraph that tells the reader what the story is about and why she should care.
- **Inject urgency into everything you do.** Because we have little competition, we are sometimes complacent. We want to hold off on covering stories because we have already planned our days, and as a result, we get beat. (Drop the plans and get the fresh news.) We hold stories to develop every possible angle, and we appear stale. (Get the news in the paper and come back a few days later with the perspective piece.) We are sometimes slow to recognize trends, and we come off looking lethargic. (Write about the things people are talking about – the things that affect their daily lives.) We allow our jaded view of the world to steer us away from covering seemingly routine events that affect hundreds, if not thousands of people, and we appear out of touch. Challenge yourself to find new ways to tell old stories.
- **Use beatnotes.** Reporters are expected to write them each week, projecting out at least three weeks. Editors are expected to use them to plan ahead.
- **Plan ahead.** All of us need to look farther ahead to plan for the big events, court cases or historical milestones that demand special attention.

Editorial New Employee Program

Welcome to *The Dispatch*.

We want to make it as easy as possible to settle in and find your way around both *The Dispatch* and the communities we cover.

To help with that, you have been assigned a professional partner – a reporter or editor who will take time to show you around, offer advice and act as a sounding board as you work through stories, graphics or photo assignments.

We expect partners to be more than friendly faces in the newsroom. They are committed to helping you learn about *The Dispatch*; find sources in the community; brainstorm on ideas for stories, photos and graphics; and help you as needed during your first few months here.

We are excited to have you here, and we look forward to working with you.

To help get you started, here are some expectations for employees and partners.

Expectations for new employees:

Enjoy yourself. We want you to have fun at work.

Be professional. You represent *The Dispatch*, and we expect you to dress professionally and treat people with respect and courtesy – whether in person or on the phone.

Read the SPJ Code of Ethics, the *Dispatch* Accuracy Guidelines, the *Dispatch* Correction Policy and the company handbook. We will provide those things, and we expect all employees to follow them.

Know your schedule. In a 24-hour operation, schedules change frequently. You are responsible for knowing your schedule.

Use your AP Stylebook and dictionary, Vutext and spell-check. It's basic stuff, but it's those errors in the small stuff that can ruin a story and our credibility.

Challenge yourself. Take each assignment as a personal challenge. No matter the assignment, look for ways to make it your best work. When we all do that, the entire paper improves.

Expectations for partners:

Take the new employee to lunch on the first day of work, or as soon as possible. (The company pays for this.)

Take the new employee on a tour of the building on the first day and make sure he/she knows the location of the mailroom and supplies, library, the photo-assignment desk, the graphics desk, copy desk, data processing, restrooms, the department work schedule, and the vending machines.

Show the new employee how to get a press car, how to set up photo requests, how to request a graphic.

Introduce the new employee to people in the newsroom, especially department heads, AMEs, MEs, editor, news editor, graphics and photo editors.

Get the new employee started on learning the computers and beginning stories in the computer. The Atex HELP files provide step-by-step instruction.

Explain convergence across the *Dispatch* companies.

Arrange a tour of the plant, and, as much as possible, advise the new employee on parking/bus availability and other ins and outs of the Columbus area.

The Columbus Dispatch Management

Publisher and CEO, John F. Wolfe

Vice Chairman and Associate Publisher, Mike Curtin

President, Michael Fiorile

Editor, Ben Marrison

Managing Editors:

Andy Murphy (Administration), Alan Miller (News),

Mary Lynn Plageman (Features) Gary Kiefer (Online) and Karl Kuntz (Graphics)

Assistant Managing Editors: Kirk Arnott (days), Dan Hughs (nights), Joe Hallett (politics)

Editorial Page Editor: Glenn Sheller (reports to Associate Publisher)

Department Heads:

City Editor: Carol Lease

Assistant City Editors: Ruth Hanley, Earl Rinehart, Rob Messinger, Doug Caruso, Mark Somerson, Brenda Jackson

State Editor: Ann Fisher

Assistant State Editor: Paul Souhrada

Public Affairs Editor: Darrel Rowland

Sports: Ray Stein

Assistant Sports Editors: Scott Davis, Brian Hofmann

Features: T.R. Fitchko, Steve Berry, Cindy Decker, Tracy Lemmon

Arts: Michele Toney, Nancy Gilson

Business Editor: Ron Carter

Asst. Business Editor:

News Editor: Danny Goodwin

Asst. News Editor: Jeff Pierron

Photo Chief: Barth Falkenberg

Photo Editors: Doral Chenoweth, Craig Holman

Photo assignment editor: Mary Circelli

Art Director: Scott Minister

Asst. Art Director: Todd Bayha

Presentation Editor: Tom Rinderle

Infographics Editor: Nancy Wygle

Library Director: Jim Hunter

Asst. Library Director: Linda Deitch

Beat List June 2005

City Desk

<u>Carol Lease</u>	city editor
Mike Harden	metro columnist
<u>Rob Messinger</u>	asst., education
Mary Bridgman	suburban schools
Bill Bush	Columbus Schools
Kathy Lynn Gray	higher education
Charlie Roduta	suburban schools
Encarnita Pyle	social services
Jennifer Smith Richards	education, charter schools
<u>Earl Rinehart</u>	asst., enterprise
Tim Doulin	census, transportation
Jeb Phillips	military
Bob Ruth	institutions
Alice Thomas	city life
Sherri Williams	marginalized people
Barbara Carmen	
<u>Ruth Hanley</u>	asst., justice
Bruce Cadwallader	courts
Alayna DeMartini	GA, cops, courts
John Fuddy	enterprise
Kevin Mayhood	courts
<u>Brenda Jackson</u>	asst., nightside
Kevin Kidder	night GA
Matt Marx	night cops
<u>Mark Somerson</u>	asst., science, medicine
Misti Crane	medical
Spencer Hunt	environmental
Mike Lafferty	science
Suzanne Hoholik	business of medicine
<u>Doug Caruso</u>	asst., local government
Jodi Andes	city hall
Mark Ferenchik	city hall
Debbie Gebolys	development
Dean Narciso	suburbs
Kirk Richards	suburbs
Bob Vitale	Franklin Co.
Jim Woods	suburbs

Projects

<u>Doug Haddix</u>	projects editor
Geoff Dutton	
Jill Riepenhoff	

State Desk

<u>Ann Fisher</u>	<u>state editor</u>
<u>Paul Souhrada</u>	<u>asst. state editor</u>
Kristy Eckert	Pickaway, Madison, Fayette, Ross, Pike
Mary Beth Lane	Fairfield, Hocking, Athens, Perry
Kelly Lecker	GA
Randy Ludlow	GA
Rita Price	GA
Tom Sheehan	Licking, Muskingum, Knox
Dana Wilson	Delaware
Holly Zachariah	Union, Madison, Marion, Logan

Public Affairs

Darrel Rowland public affairs editor

Alan Johnson General assignment, emphasizing local and "real people" impact of state and federal government; state treasurer; mental health, MRDD, aging, Rehab and Corrections, Death Penalty issues, Public Defender, DYS, DAS, PUCO/consumers' counsel/utility issues, SERB, Personnel Board of Review, OCSEA.

Cathy Candisky Education, Job and Family Services, Health, children's issues.

Jon Craig Justice: Ohio Supreme Court/Court of Claims, attorney general (except for death penalty), secretary of state, inspector general, public safety, criminal justice services, liquor control, ODADAS, lottery.

Jim Siegel House, Senate, all connected agencies such as JLEC, LSC, JCARR, legislative inspector general, controlling board; state budgets; keep special tabs on central Ohio delegation in everything; state retirement systems, insurance.

Mark Niquette Governor, lieutenant governor, secretary of state, auditor, Ohio Elections Commission, non-Hallett politics relating to 2006 statewide elections, taxation, state investments, OBM, commerce, development, all other cabinet agencies not assigned elsewhere.

Jon Riskind Supervise Washington Bureau; White House, education, budget, taxes, appropriations, defense, drugs, Superfund and environment, national politics, crime and justice issues, Piketon.

Jack Torry Congress, Supreme Court, Social Security, Medicare, health care, welfare, congressional politics, trade and economic issues such as financial services and minimum wage,

transportation, housing, tobacco, Ohio judicial appointments.

Business

<u>Ron Carter</u>	business editor
	assistant business editor
<u>George Myers Jr.</u>	assistant business editor, Connect
<u>Barbara James</u>	copy desk supervisor
Marcia Gilton	copy desk
Susan Grote	editorial assistant
Erika Konowalow	copy desk
Chuck Nelson	copy desk
Tom Matthews	manufacturing, labor, Honda, employment insurance, health care
<u>Mike Pramik</u>	financial services, technology, tourism, Chamber
Jeff Sheban	retail
Ken Stammen	utilities, telecommunications
Tracy Turner	retail
Barnet Wolf	media, advertising, Cardinal Health, sports biz
Doral Chenoweth	restaurants

Features Department

<u>T.R. Fitchko</u>	features
Joe Blundo	columnist
Mark Ellis	subcultures, parenting/relationships
Eileen Dempsey	urban scene/night life, pets
Julie Bailey	leisure time, volunteerism (community involvement)
Jewell Johnson	editorial assistant
<u>Michele Toney</u>	entertainment
Aaron Beck	pop music
Tim Feran	enterprise
Marshall Hood	fashion
Dennis Fiely	health/fitness, enterprise
Maria Francescon	listings
Gary Budzak	editorial assistant
Vicki Elliston	editorial assistant
<u>Nancy Gilson</u>	arts
Barbara Zuck	columnist
Michael Grossberg	theater
Bill Eichenberger	books
Frank Gabrenya	film critic
Bill Mayr	visual arts/enterprise
<u>Cindy Decker</u>	travel, home & garden
Lee Stratton	home
Michael Leach	gardening

Steve Stephens
Steve Berry
Molly Willow

travel
The Flip Side
nightlife/enterprise

History of Columbus Dispatch

The Columbus Dispatch traces its roots to June 1871, when 10 veteran printers with \$900 in capital decided that the city was ripe for an afternoon publication.



The first edition of The Daily Dispatch -- consisting of four pages and costing 3 cents -- was printed July 1 of that year from rented headquarters at N. High Street and Lynn Alley.

In April 1895, the paper moved to larger quarters at Gay and High streets. On December 17, 1899, The Dispatch published its first Sunday edition.

By the early 1900s, The Dispatch was unquestionably the dominant newspaper in Columbus. The newspaper changed hands many times in its early years -- until 1905, when brothers Harry Preston Wolfe and Robert Frederick Wolfe bought what by then was called The Columbus Evening Dispatch. The Wolfe brothers, owners of a Columbus shoe company, had entered the publishing business two years earlier, when they purchased The Ohio State Journal.



The brothers were sons of Andrew Jackson Wolfe, a Civil War veteran who made his living making shoes in southeastern Ohio.



In November 1925, The Dispatch moved from Gay and High streets into its current home at 34 S. Third Street. Over the decades, the building was enlarged several times to accommodate a growing staff and new presses, the last of which were installed in 1971, the paper's centennial year.

The Columbus Evening Dispatch became The Columbus Dispatch in 1975. Just over a decade later, the newspaper moved to the morning market, publishing its first morning edition January 1, 1986.

Just as the switch to a morning paper came in response to our readers' ever-changing lifestyles, the construction of a state-of-the-art printing facility on Columbus' west side answered needs for more color, later deadlines and earlier deliveries.

The plant, 12 miles west of the Downtown building, began full service in January 1990. On May 11, 1990, the redesigned Dispatch featured its first front page with full color. By September 9, 1990, every section front boasted crisp, clear color.

Now, readers have grown accustomed to seeing full color inside as well as on section fronts. And the 1999 addition of four color towers has increased The Dispatch's color reproduction capabilities even more, allowing entire sections in full color.

13 Recommended Public Records Web Sites

-- Compiled and recommended by the Dispatch Library staff

1. Search Systems - Public Records Databases for Ohio -- <http://www.searchsystems.net/list.php?nid=44>
Search Systems collects links to various public records and statistics. There are licensing records, court records, unclaimed property, sex offender registries, etc., as well as several county-level databases.

2. Franklin County Municipal Court --
http://www.fcmcclerk.com/Pa/pa.urd/pamw6500*display
A searchable database of cases heard in municipal court.

3. Links to courts throughout Ohio --
http://www.sconet.state.oh.us/Web_Sites/courts/

4. ODRC Offender Information (Prisoner) Database -- <http://www.drc.state.oh.us/search2.htm>
Inmate data is updated each week by the Ohio Department of Rehabilitation and Corrections. Photos are updated periodically. Search by offender name or offender number.

5. Franklin County Auditor Property Search (GIS system) -- <http://209.51.193.83/>
Search by parcel ID, owner's name, address, intersection, or point on map. Includes countywide maps of condominiums, school Districts, tax districts, townships and ZIP Codes.

6. Franklin County Auditor Property Search -- <http://franklin.governmaxa.com/propertymax/rover30.asp>
A real estate appraisal database where you can call up properties by owner's name, address or parcel number.

Other county auditor sites:

Delaware County <http://www.co.delaware.oh.us/auditor/index1.html>
Fairfield County <http://www.co.fairfield.oh.us/auditor/>
Fayette County <http://www.fayette-co-oh.com/Auditor/auditor.html>
Franklin County <http://www.co.franklin.oh.us/auditor/>
Hocking County <http://www.co.hocking.oh.us/auditor/default.html>
Knox County <http://www.knoxcountyauditor.org/>
Licking County <http://www.lcounty.com/auditor>
Logan County <http://www.co.logan.oh.us/auditor/>
Madison County <http://www.co.madison.oh.us/auditor/>
Marion County <http://www.co.marion.oh.us/auditor/>
Morrow County <http://auditor.co.morrow.oh.us/>
Pickaway County <http://pickaway.iviewauditor.com/>
Ross County <http://www.co.ross.oh.us/auditor>
Union County <http://www.co.union.oh.us/auditor/auditor.html>

7. Franklin County Probate Court -- Marriage License Search --
<http://www.co.franklin.oh.us/probate/PBMLSearch.html>
Search marriage license records from Franklin County from January 3, 1995 to present.

8. Electronic Sex Offender Registration and Notification --
<http://www.esorn.ag.state.oh.us/Secured/p21.aspx>
eSORN is a database that contains information regarding all registered sex offenders in the State of Ohio.

9. iLRC (interactive Local Report Card Home)--
<http://ilrc.ode.state.oh.us/>

The iLRC is an interactive tool developed for parents, educators, lawmakers, community members, and researchers to provide current and historical Local Report Card data. Locate information about your school or district: proficiency test results, graduation rates, financial data, and demographics.

10. The Division of Unclaimed Funds

<http://www.unclaimedfundstreasurehunt.ohio.gov/>

This division, part of the Ohio Department of Commerce, was created to protect citizens who have inactive accounts with financial institutions and other entities. The Division is responsible for the safekeeping and return of monies designated as "unclaimed."

11. U.S. Census American Factfinder

http://factfinder.census.gov/servlet/AGSGeoAddressServlet?_lang=en&_programYear=50&_treeId=420&_sse=on

Enter a street address to find U.S. Census data on your neighborhood.

12. Fundrace.org

<http://www.fundrace.org/neighbors.php>

Use the location search (on your home address) to find those who live near you who have made presidential campaign contributions. You can also search for friends or celebrities by name.

13. Ohio Professional License/Registration Verification

<http://ohio.gov/rescservices.stm#professionallicenselookup>

A Guide to DEWEY

May 2005

DEWEY is the Editorial Department Intranet that was introduced in 1998. We welcome your feedback and suggestions. ☺

New DEWEY enhancements

- New design and intuitive navigation – easy tabs guide you through the site
- Improved search functions, including awesome “Expand your search” options on public record hits
- Driving directions from the Dispatch building to locations in public records.
- Power Google search page
- NEW public record databases, including Search Systems’ free public records, Ohio school databases (school employee records, school buildings and superintendents), Columbus Public School students, hunting and fishing licenses, attorneys and more
- On-screen sorting of public records
- Improved announcements – always see the last few posted; further back are searchable by any word
- Improved calendar – now quickly see the whole month in calendar form
- Conference Room Availability – see what’s available before calling to book a meeting room
- Today’s Front Pages – Ohio newspaper fronts, easily viewable with one click
- Direct link to Editorial Clinic news and Clinic archives
- Searchable WBNS/ONN phone book

Just a couple of cool things you may not have known are on DEWEY

- A library catalog, which searches the **1,300+** holdings of the Dispatch Library (books and periodicals) and also leads you to **1,000+** quality research web sites cataloged by the Dispatch Library staff
- CNI – The Columbus News Index, which indexes the Dispatch from 1960-1985 (pre-Vu/Text), giving you citations to articles available on microfilm. Yes – there was life before 1985!

DEWEY Classics

- Vu/Text and ThisWeek archives
- Web Mail
- Photo Request Form
- Editorial Staff Directory (with photos) and Dispatch Employee Phone Directory
- Public record sets – registered voters, births, deaths, marriage licenses, divorces, employee information (State of Ohio, Franklin County, City of Columbus, OSU and Columbus Public Schools), traffic crash data, inmates, historic weather data, local businesses, attorneys, security guards, concealed carry permit holders
- Nexis.com
- Editor & Publisher Yearbook
- Dispatch forms and documents ready for download

How DEWEY got its name



DEWEY was developed by the Dispatch Library staff in 1998 but wasn't officially called DEWEY until a couple of years later. It is named in honor of **Melvil Dewey** (1851-1931), the American librarian who devised the Dewey Decimal Classification for library cataloging and, probably more than any other person, was responsible for the development of library science in the United States.

Working with the Photo staff

Getting great results from a great relationship

Talk to the photo desk before you make a photo request. Sharing ideas usually helps the reader see more interesting and relevant photographs in our product. Call the photo desk (5191) after the photo request has been submitted so we can double-check the information. If you don't stop by or call, the request might not get done.

Think about the verb or action related to the story. What is the activity being written about? When will it happen? Relate the request time to the best action, not just a convenient time for the photographer.

Photographers need to know what the story is about. Summarize the story on the photo request; information will help the photographer shoot a better photo.

Sometimes a photo should mimic the lead paragraph, but more often, the best photo compliments the story and adds greater depth and understanding.

When photographers arrive at a location they hate to hear subjects say, "What do you want me to do?" Writers like to interview when the subjects can talk. Photographers like to work when people are too busy to talk. Find out when the subjects are truly engaged in activity.

Avoid pictures such as: subject on phone, subject at computer, posed images, people holding stuff, portraits of people doing nothing. If we need a headshot, can they e-mail us one?

Important Contacts:

Mary Circelli
Photo Assignment Editor
614-461-5191 desk

Doral Chenoweth III
Picture Editor
614-461-5260 desk
614-206-6577 cell

Craig Holman
Picture Editor
614-461-5133 desk
614-206-6578 cell

The Columbus Dispatch Photo Department Guidelines

The Columbus Dispatch strives to fulfill the principles of documentary photojournalism. The photographers want to make photographs that are real moments, record events with objectivity and with impact. We do not set up, direct or stage photographs. We avoid situations with little or no chance of making meaningful moments, such as awards banquets, presentations, ground breaking ceremonies, check presentations or announcements. The only exception is personality portraits and photo illustrations in which it is obvious the picture is not a real moment. Please remember those guidelines when requesting a photo. Our goal is the best possible photograph that captures people really doing what you are writing about.

Questions to ask before making a photo request:

What is the story about? Is there something or someone in the story that should be photographed? Is there something that our readers need to see to understand better? Does the story feature a person our readers need to see? Is there action? Will there be emotion? Is this photograph the best way to tell the story? Will the photograph give insight about a subject or person in a way the story cannot? Can the photograph match the mood or emotion in the story?

If the answer is yes to any or all of these questions, please make a photo request.

The more information on the photo request, the better chance of getting a good photograph. A couple of sentences about the assignment will allow the photographer to know what the story is about and what type of photographs are needed.

If your request involves the following, it probably will not be successful:

- Someone using a computer
- A subject talking on the phone
- Someone sitting behind a desk
- A person doing something they normally don't do in the course of the day
- Someone with their stuff

Photographers know they are in trouble when a subject asks: "What do you want me to do?"

SUGGESTIONS FOR REPORTERS AND EDITORS:

1. **Reporters, talk to your editor and the photo desk before making a photo request.** Collaboration and discussion will help refine the photographic approach to the story.
2. **When making a photo request, make sure the photographer can record what you are writing about.** We want real photographs, not staged events. If your story is about someone doing something, let us know in the photo request when that person (or group) is likely to be doing the activity you are writing about.
3. **It is important to make sure all the information on the photo request is correct.**
 - The **slug** name is important because the photograph is entered into the archive using the slug. Change the slug, and the photograph will be hard to find.
 - The **contact information** is needed in case we need to reach the subject to make a change to the request. It is also helpful in case the photographer needs better directions or to inform the subject if a photographer is running late.

- **Directions** are very important. Give complete addresses and directions on the photo requests.
 - If there are any **special issues** the photographer needs to know, please include them in the notes field of the photo request.
4. **Photo requests should be filed with the photo desk at least a day before the photo shoot whenever possible.** If the photo assignment is for the same day, please talk to the photo desk about your assignment. If the assignment involves travel outside the Columbus metro area, the assignment must be requested 24 hours in advance. Of course, spot news is the exception.
 5. **If you are making multiple requests for your story, please inform the photo desk so we can have the same photographer handle all of the assignments.** This will help us avoid pictures that are shot in a different style for the same story. It will also help us from getting redundant photographs.
 6. If you kill an assignment or the assignment changes to a lines-only request, let the photo desk know.
 7. **Please take time to explain your story on the photo request form.** The more information the photographer is given, the better chance of getting the story-telling moment. The assignment should stand on its own answer: Who, What, When, Where, Why and How.
 8. **Your editor should read and approve the photo request before the request is submitted to the photo desk.**
 9. **It is always best for a photographer and writer to go on assignment together.** This is not always possible because of the ratio of reporters to photographers. There are 7 reporters to every photographer. The best way to make sure a photographer and reporter work together is to get the photo request in early.
 10. **Any and all ideas that could make great photographs are welcomed.** Please let us know of interesting photographic opportunities in your community. We are always looking for slice-of-life opportunities to photograph.

TYPES OF PHOTOGRAPHS:

- **Emotional / Intimate** – The best type of image. Gets to the heart of the matter. Very hard to get. The type of photograph you can “feel.”
- **Informational** – Most common picture. Gives the reader information about the person, story or event. These are general news photographs.
- **Graphically Appealing** – These pictures have strong graphics and impact when used but usually have little content. These pictures don’t touch the heart.
- **Real Estate** – Pictures that have no meaning. What is their purpose? What do they add to the story? They just sit there and take up “real estate”.

When making photo requests, the goal is to shoot for assignments that have informational or emotional potential. Try to stay away from assignments that have only real estate potential. These pictures have very little quality or newsworthiness.

Following these guidelines will improve the quality of photographs for your stories and improve the content for our readers. It will also improve the efficiency of the photographers and the photo desk.

NICA QUICK START

Logging On

Enter your User ID and password in the Identification window. If someone else is currently logged on using your User ID, You need to log that account off. The checkbox that appears in the User Identification window below the password field allows you to change your password

Logging Off

Click the **Return** button Repeat the process until you return to the Main Menu. All windows except the Main Menu have a Return button in the System group. Click the **Exit** button in the System group of the Main Menu.

Main Menu

The menu panels guide to the function panels. In particular, the Main Menu contains the *Exit* button and the other panels contain the *Return* button, which allows you to go back to the previous window. A reference icon appears next to each button. The function panels allow you to perform all operations within the application. For example, they allow you to browse objects, search the archives, manage groups and users, etc.

Storage classes of images

TEMPORARY images include the last 31 days of AP images. These images will remain on the system for 31 days. These images are stored much longer than in the AP COLUMLIVE system. There are approximately 25,000 images in the TEMPORARY class.

LOCAL images are also part of the TEMPORARY storage class but have an expiration of 365 days. There are approximately 2,500 images in the LOCAL gallery.

PERMANENT images have been published or have been archived. These images do not ever expire. There are approximately 350,000.

The Image Browser

The image browser opens with the Galleries shown on the left side of the screen and the most recent **TEMPORARY (LIVE)** images displayed in the middle. Below the Galleries icons, note the following tabs:

Gallery: A logical group of stored objects. (a Gallery is simply a set of images the are collected by the NICA archive through a predefined search. For example the Business Gallery is created from a predefined search where NICA searches for 'F' in the category field.

Collections: A set of objects created by users to collect different objects that they want to put together.

All Collections, Public Collections Group Collections, Private Collections

Simple Search allows you to build a general search.

At the top of the image browser note the curved arrow which refreshes your display (updates for new images), navigation buttons, a preview image button, a metadata viewer and the Intermediate search icon. Other icons may be grayed out until your actions enable them.

By selecting an image (click on the image) you highlight it (note your printer icon becomes active). By selecting (clicking) on the object name below the image the image is copied to your workpad. The workpad enables you to print save export a group of images. Note the metadata window at the bottom of the screen, which displays the caption information.

PRINTING OBJECTS

By selecting an object your enable the print function (the Printer icon is no longer grayed out). Pressing the printer icon or selecting the print brings up a panel with three tabs.

Selecting the **Icons** panel and pressing the print button prints images only- up to 20 per page.

Selecting the **Icon and Data** panel and pressing the print button produces images and captions -up to 6 images per page.

Selecting Preview and Data panel and pressing the print button allows you to print a larger image view and select the fields you wish to print.

Previewing Objects

The Preview window displays an object in low resolution and the associated metadata in the Quick Data Viewer below the object. Double click the in the image area or from the menu select **Object** then **Preview**

Within the Preview you can perform three useful functions:

Print the object

Export the object as a high-resolution image (if enabled by your login)

Copy the object as a low-resolution object to your clipboard. This is potentially very useful in Web design applications.

Performing Searches

Simple Search

The Simple Search allows you to build a general search. Select the binocular icon from the tab located at the bottom of the Gallery icons. The simple search will perform a search of the most common data fields in both the **TEMPORARY (Old COLUMLIVE archive PERMANENT (Old COLUMARCH) archive.**

Note: Images appearing in the browser window with BLACK type are from the TEMPORARY (LIVE) archive. Images with BLUE type under the images are from the PERMANENT archive.

Most of the searches you will need to perform may be easily accomplished with the simple search.

Basic search - type a single word in the search box "snow" Multiple search terms separated by spaces are treated as a phrase search "John Paul Jones".

Search connectors AND - OR - AND NOT. The AND connector returns results that include BOTH words "death AND taxes". The OR connector returns results that include EITHER words "death OR taxes". The AND NOT connector returns results that exclude the term(s) following the AND NOT. "death AND NOT taxes".

Focus option You may refine and narrow your search by either adding additional search terms to the search box or you could check the **FOCUS** box above the search box. Then type your new search term(s). This feature will perform a "search within a search".

Intermediate Search

The Simple search allows you to build a simplified search by typing only the words that you want to seek without defining the search criteria. It is an interface more suited to casual users. You can build a more detailed query and control its environment without exiting from the browser using the *Object* Search window.

You can open the *Object* Search window in any of the following ways:

- Click the **Binoculars** button on the Toolbar.
- Click the **Utility** Menu and select **Search**.

The Intermediate search procedure:

1. Select the galleries and/or the storage classes in the Search Navigation Pane to set the scope of the search. **You must select a gallery to search.**
2. Enter your query into the Full Text group box or into the Relational Fields group box.
3. **Focus option** As in the Simple search you may refine and narrow your search by either adding additional search terms to the search box or you could check the **FOCUS** box above the search box. Then type your new search term(s). This feature will perform a "search within a search"

NEXIS.com overview for a new user

What is NEXIS?

- A giant database of thousands and thousands of smaller databases (including The Columbus Dispatch archive).
- It includes content from newspapers, magazines, trade journals, newsletters, wire service archives (including AP and PRNewswire and others) (AP includes both state and national AP wires), some radio and TV transcripts, and some Web publications.
- It does NOT include every newspaper, only selected ones. (The Wall Street Journal, for example, is not searchable in NEXIS.)
- Keep in mind that there are sources from all over the world. To screen out newspapers from New Zealand, China, Britain, etc., you can limit your search to U.S. sources only. That way you'll get fewer articles to browse.

You can find your own bylines in NEXIS

The Columbus Dispatch uploads our staff-written material into NEXIS daily at 12:30 p.m. (Wait until the afternoon to find your bylined material from that morning's paper).

Note that we only ship our staff-written material to NEXIS; no wire or syndicated content is shipped.

What can you use NEXIS for?

- Recent information on a person or topic
- Fact checking (Be cautious – just because you get 27 hits on a spelling doesn't mean it's the correct spelling; trying an alternate spelling of the same name may give you 1,000+ hits!).
- Check other Ohio news sources
- Check wire service coverage of a topic
- Get story ideas!
- Just search New York Times or the Washington Post for quick-hit background on a topic
- Or do extensive, deep backgrounding ...
- E-mailing your Dispatch story to a source, a friend, or yourself

Will people know what I am searching?

No, your search terms are confidential. However, we do track general usage of your account to ensure it is being used properly. (Example: If it's in use 20 hours a day, something isn't quite right!)

Ask a Dispatch librarian for help if you get stuck with your NEXIS search.

We can help you with more advanced search needs or if you have any questions. Call ext. 5526.

When e-mailing any documents through NEXIS:

- (1) Tell the recipient the e-mail will be coming with "Lexis-Nexis" as the sender (not yourself).
- (2) Make sure you e-mail **only** your selected story or stories to the recipient; **DO NOT SEND ALL 600 DOCUMENTS IN YOUR RESULT LIST TO YOUR RECIPIENT** or you will crash their e-mail server.

Getting TOO MANY HITS?

Try limiting your search to searching only the headline or the lead (first 3 grafs) of a document:
headline(Pearl Jam)lead(honeymoons)

Code of Conduct

July 1, 2003

We at *The Columbus Dispatch* are committed to upholding the highest standards of journalistic integrity. In our daily pursuit of the truth, we subject ourselves to a standard of ethical behavior higher than that to which we subject other people and institutions. Our credibility is what makes people trust what we print; we should avoid doing anything to erode that trust. Our integrity must be beyond reproach.

This Code of Conduct is the Editorial policy for avoiding conflicts of interest or the appearance of conflicts. Every possible scenario cannot be imagined or discussed; common sense and a “reasonable person” test should prevail when an unanticipated situation arises.

When in doubt, ask.

This document also provides guidelines regarding professional behavior inside and outside the newsroom. The way we treat one another is ultimately reflected in the way we treat our sources, contacts and readers. We strive to create an environment in which we are free to question decisions but do so in a respectful manner.

Conflict of Interest

We are committed to avoiding conflicts of interest or the appearance of conflicts wherever and whenever possible. Our guidelines are more stringent than those outlined for other professions, but we believe that, given the important work we do every day, the standards for journalists should be higher. At *The Dispatch*:

We pay our own way. We accept no gifts from news sources. We accept no free trips. We neither seek nor accept preferential treatment that might be rendered because of the positions we hold. Exceptions to the no-gift rule are few and obvious - invitations to meals when you will be reciprocating, for example. Free admissions to any event that is not free to the public are prohibited. The only exception is for seats/tickets not sold to the public, as in a press box or press gallery for movie/performance reviews. Tickets purchased by the company for employee use are exempt.

We work for no one except *The Dispatch* without permission from supervisors. Many outside activities and jobs are incompatible with the proper performance of work for an independent newspaper. Connections with government are among the most objectionable.

Business reporters and editors should not own stock in companies regularly covered by *The Dispatch*. Exceptions can be granted by the editor. The potential for conflict, however, is not limited to members of the Business staff. All reporters and editors must

disclose to their supervisor any financial interests that might conflict with or give the appearance of a conflict with their reporting or editing duties. This is not intended to mean that newsroom employees cannot participate in mutual funds offered within the company's 401k program that may contain some stocks from area companies covered by this newspaper.

We free-lance for no one and accept no speaking engagements without advance permission from supervisors. Permission to free-lance will be granted only when *The Dispatch* has no interest in the story and when the story is to appear in a medium that does not compete with *The Dispatch*. We accept no free-lance assignments or honoraria that could be interpreted as disguised gratuities.

We are wary of close relationships with those whose positions render them likely subjects of journalistic interest and examination (becoming golfing buddies with a CEO, for example). We behave in a manner that avoids discrediting our profession or *The Dispatch*.

We avoid active involvement in partisan causes – politics, community affairs, social action, demonstrations -- that could compromise or seem to compromise our ability to report and edit fairly. Although relatives cannot fairly be made subject to *Dispatch* rules, we recognize that their employment or their involvement in causes can at least appear to compromise our integrity. When such appearances arise or are expected to arise, supervisors should be notified.

This code is not intended to discourage staffers from actively participating in agencies and activities that benefit the community, such as Boy Scouts, Girl Scouts, Big Brother/Big Sister, etc. When the newspaper is covering stories involving those agencies, we expect staffers who could be involved in such coverage to disclose their potential conflict-of-interest so proper decisions can be made.

We do not use our positions to gain benefit or advantage for ourselves or our families, friends or acquaintances. This includes: seeking for personal use information that is not available to the general public; making a personal complaint or request on company stationery; using the company's name, reputation or phone number to imply threat of retaliation or pressure; or obtaining free (or at a reduced rate unavailable to the general public) considerations such as tickets, hotel rooms, memberships, transportation, rounds of golf or other perks.

News reporters, not newsmakers

We make every effort to remain in the audience, to stay off the stage – to report the news, not make the news. In gathering news, we do not misrepresent ourselves. We avoid using staff members or their family members as sources in stories and as subjects of photographs or photo illustrations. We do not write letters to the editor for publication, and we encourage our family members to refrain as well.

Errors

We are committed to minimizing the number of errors we make and to correcting those that occur. Accuracy is our goal; candor is our defense. We give those who draw errors to our attention a respectful hearing. We publish errors of fact as soon as possible and disclose the source of the error (editor's error, reporter's error, photographer's error, incorrect information supplied to the paper, etc.).

All corrections are submitted for approval to an AME or above. When a request for a correction is denied and an objection remains, an AME, ME or the editor is consulted for a final determination.

Attribution of sources

We disclose the source of all information whenever possible. When we agree to protect a source's identity, we do not reveal his or her identity to anyone outside the newspaper. Anonymous sources are used only with the approval of a department head.

Before we accept information without full attribution, we make every reasonable effort to get it on the record. When that is not possible, we endeavor to obtain the information elsewhere. When that is not possible, we request an on-the-record reason for concealing the source's identity and include the reason in the story (fear of retribution, etc.). In such cases, we use identifying information whenever possible to lend credibility to the anonymous source (an aide to the mayor, etc.). On the rare occasion when we allow a pseudonym to be used (with the editor's permission), we explain in the story that the name is not real and explain why we agreed to the tactic.

Plagiarism and credit

We fully attribute any material obtained from other newspapers or other media. We credit other publications that develop stories worthy of our coverage. We never borrow another's work without credit. Plagiarism is one of journalism's unforgivable sins and will not be tolerated.

Fairness

We are committed to fairness. Although arguments about objectivity are endless, the concept of fairness is something that we can easily understand and pursue. Fairness results from a few simple practices:

No story is fair when it omits facts of major importance or significance. Fairness includes completeness.

No story is fair when it includes essentially irrelevant information at the expense of significant facts. Fairness includes relevance.

No story is fair when it consciously or unconsciously misleads or even deceives the reader. Fairness includes honesty - leveling with the reader.

No story is fair when reporters hide their biases or emotions behind such subtly pejorative words as *refused*, *despite*, *quietly*, *admitted*, *claimed* and *massive*. We must strive to write with a tone that demonstrates to readers that we have no bias. Fairness requires straightforwardness ahead of flashiness.

At the end of the day, we can gauge the job we've done by asking ourselves whether we'd consider the story fair and balanced if our mother or father were the subject of the story.

Opinion

We maintain a solemn, complete separation between news columns and the editorial and op-ed pages. The separation best serves the reader, who is entitled to the facts in the news columns and to opinions on the editorial and opinion pages. Nothing in the separation of functions, though, is intended to eliminate from the news columns honest, in-depth reporting or, when plainly labeled, analysis or commentary.

Taste

We respect taste and decency, understanding that society's concepts of taste and decency constantly evolves. A word offensive to the previous generation might become part of the next generation's common vocabulary. Regardless, we avoid prurience. We avoid profanities and obscenities unless their use is so essential to a story of significance that some meaning is lost without them. All obscenities are approved by the editor, an ME or an AME.

Behavior

We aspire to have a working environment that is professional and conducive to producing world-class journalism. Our prevailing principle: We treat one another with respect at all times, regardless of position, gender, race, religion, sexual orientation, national origin, age or disability.

Failure to abide by the Code of Conduct can lead to discipline up to and including dismissal.

This Code of Conduct was created using similar codes from a variety of newspapers and organizations, including the *Washington Post*, *New York Times*, *San Jose Mercury News* and *Kansas City Star*.

Accuracy guidelines

Because a newspaper's reputation rests on its accuracy, everyone who has a hand in content shares the responsibility of making sure the paper is accurate. Whether you report and write a story, create graphics, type graphics material into the system, edit copy, write headlines or manipulate items in a layout, you have an obligation to maintain accuracy throughout the process.

Here's how you can help us keep our credibility intact:

Editors, be familiar with the players. Who among the staff has special problems or circumstances - e.g. bad speller, bad fact checker, behind on grammar, new to the subject or beat? Be on the lookout for those problems.

Reporters, editors and others who have a hand in content, regularly assess your skills and work on your weaknesses. If you're a bad speller, for example, look up everything you're unsure of. Do not rely entirely on spellcheck because it misses many errors of proper names and titles, homonyms, repetition, omission and grammar.

Read the stylebook and memorize the parts you use regularly. On questions of style or usage, the Dispatch stylebook is the first reference to check (re style-style-wir), followed by the AP stylebook. Third is Webster's New World College Dictionary, which can answer questions not addressed in the stylebooks. To save time and energy, compile a cheat sheet of frequently misspelled words or grammatical rules that you always have to look up.

Learn the system, the pace of work. We all like to take our time, but a missed deadline affects someone else. On a desk, certain amounts of work must be done in a given shift, so a rim person or an editor must pace himself or herself to finish the work expected. That's why a desk editor sometimes doesn't have time to check someone else's facts or arithmetic.

Read *The Dispatch* every day. No one can read every word every day, but read the section(s) you work for thoroughly and read at least the section fronts of other sections (news and features). Before starting a story or project, check Vutext for previous stories on the subject and paper clips when necessary. If you have the luxury of a few more minutes, check Lexis-Nexis or ask the library to research the topic. It will help you keep from repeating what has been done before and provide important background and context.

Here are some time-tested editing techniques that writers and other creators of content can use to check their own work and help ensure accuracy. Give every piece of information you create, manipulate, or otherwise change for the newspaper at least three reads whenever possible.

FIRST READ

- 1. Content:** Listen to your instincts. If it isn't clear or doesn't sound right to you, it won't sound better to someone else. Read for transitions, structure, parts you stumble over and must reread, parts that make you doze off and parts you don't understand. Does the piece sound written for the reader or the sources (a problem with specialized material sometimes). Is it full of multisyllabic words and multiword verbs or clear and concise? Is it full of jargon or an alphabet soup of acronyms, or is it written in standard English with unusual terms spelled out or defined?

In an ideal world, an editor uses the same process to back up the creator. In consultation with the writer whenever possible, an editor makes sure that a piece has structural and logical order and meets an approximate designated length. An editor points out omissions of fact and reporting and problems of content that require major revision or fact checking by the writer.

2. Fact checking: Double-check all names, addresses, ages, phone numbers, Web sites and other basic information in your story. If you don't know whether something is true, find out. Consult a reliable source for the answer - a stylebook, dictionary, encyclopedia, grammar book or reference work in the area of coverage. Use, but be aware of the dangers of, Vutext, Internet sites and your colleague at the next desk. All can and will be wrong at some time, even if they bail you out most other times. Proceed with caution.

- 2. Numbers in a story:** Check arithmetic three times. Use a calculator if it's complicated. Dial phone numbers to check accuracy; be sure to include the area code. Double-check addresses in a street guide.

4. Geographic location: Check locations on a map. If the story says the shooting happened on the North Side, make sure the address is indeed on the North Side. Help readers visualize the location by referencing nearby thoroughfares or landmarks. (It happened on W. 10th Avenue just west of High Street and south of the Ohio State University campus.) If writing about outlying communities, look them up on the map to check spelling, and note in the story which county the community is in and how far it is - and in which direction - from Columbus. (The Perry County village of Glenford is 35 miles east of Columbus near Buckeye Lake.)

5. Compare graphics and text: Compare the story with graphics and maps prepared by the *Dispatch* staff. If they don't agree, determine which is accurate and fix the error.

SECOND READ

Style: Does the item or story conform to rules of grammar, spelling, punctuation and usage as set out in the *Dispatch* stylebook, AP, the dictionary or standard-usage manuals? Do subjects and verbs agree? Are addresses and dates in *Dispatch* style? Are people's names spelled consistently throughout? Do all pronouns have clear antecedents, etc.

THIRD READ

1. Proofing: Look for doubled words, missing words, extra spaces between words, etc. Never rely on someone down the line to clean up copy. Sadly, the various desks have too little time to check such stuff these days, making it imperative that writers and others check their work in this fashion. Use spellcheck to back yourself up (but don't rely solely on it). When should an editor call the writer? If time permits, whenever a fact is missing or a meaning unclear, when new leads need construction or a story is heavily in need of restructuring or major cutting. If there is no time to call, ask someone on the desk who has knowledge of the subject, or write around it whenever possible.

Writers and other content providers should CQ odd names, facts, spellings or items that you have to look up yourself. This saves angst and double effort by the next person down the line. If you haven't double-checked a fact or spelling, do not CQ it. Also, if you can't confirm a fact when you're writing something, don't put it in the story. If you can't confirm it, odds are the next person down the line can't either. If you have any doubt about a fact, describe the problem in notes mode. Never assume that anyone down the line will just catch something, fix something or check something unless you call attention to it. If the desk runs out of time, it may be edited out. Try not to leave unchecked facts in stories, and even then be aware of the danger and clearly mark the fact question.

2. Trimming: In general, don't trim the end. Most stories and graphics packages have (or should have) beginnings, middles and ends. And don't cut all the quotes. Find a section, paragraph or sentence, depending on the length that must come out, that can disappear without hurting the main thought of the piece. Look for repetition of ideas or repetition between paraphrase and a quote, anecdotes or quotes that may be interesting but aren't germane. Then, before you put it in notes, read the transition to see whether it makes sense and is still accurate. If it needs more than minor work to fix, you may not be trimming the right thing.

A good editor tries to keep the mood and the style of the writer intact. It's not a good idea to shorten stories by taking all the color and writer's touches out. Conversely, writers should not confuse the reader with overly complex descriptions and flourishes. Ask yourself how a reader would react - not just could a reader struggle through it, but what could be done to make the process easier and more interesting. Just because we publish something doesn't mean anyone will actually wade through it.

Be careful not to trim first references when you shorten a story. Use the Search function (sf/xxxx/) to make sure first references remain.

It's easy to trim writers who put everything they know into a story. It's hard to trim writers who have edited their research and chosen only the best quotes, examples, etc. and whose story is built on the strong backbone of a single theme.

-- *These guidelines are adapted from those used in an accuracy initiative at the Chicago Tribune. They were adopted by The Dispatch on April 3, 2000.*

Correction policy

The Dispatch correction policy (as of 4/3/00) is as follows:

When we make a factual error, we want to correct it. If you think an error has been made, call the newsroom at 614-461-5271. Corrections will be printed here.

Where should corrections run?

All corrections run on Page A3 unless the editor, an ME or an AME approves an exception. We want to avoid corrections in individual sections as often as possible. Because our policy promises corrections on A3, they should run there unless extenuating circumstances require otherwise. If an error is made in a story that will be followed up on the next day, we should run a correction on A3 and correct it in the follow up.

What should be corrected in the paper?

Any error of fact – in a story, headline, cutline or other element. If we say someone was 37 and find out he's 38, we should correct it. If we spell someone's name wrong, we should correct it. If we give the wrong date for an anniversary, we should correct it. For any error that's more egregious than these, then, a correction goes without saying. Clearly, there may be exceptions to the rule (birth announcements, for example, will continue to be rerun because people want to clip and save those), but generally we want to be sure that everyone is correcting all errors of fact and forwarding the corrections for placement on A3.

One other point: There currently seems to be a widespread belief that if no one calls us about an error, we don't need to correct it. Or, if a person calls but doesn't ask for a correction, that we don't need to correct it. Neither of those is Dispatch policy. Any error we know about should be corrected, whether it's drawn to our attention by a reader, a colleague or someone else - and whether or not a source requests a correction.

How should I proceed if I need to correct something?

Let your supervisor know and write the correction (see the next question for guidance on how to write a correction). The supervisor should read through the correction and ship it to NE-NWS. In addition, the person responsible for the error must fill out a correction form. To do so, go to the CMD field, type PX CORRECT and hit execute. Fill out the form and file it per the instructions provided.

The form is designed to help us get a handle on the types of corrections we make most often and how/why they're occurring. The goal is to do monthly analyses of our corrections.

How should a correction be written?

The first sentence should state what is accurate. Do not repeat the error in the correction. The second sentence generally should explain the error; where the story, headline or other element ran (page number and section); and when.

If the error was the result of bad information supplied to us (by a source, a wireservice, etc.), the correction should clarify that. If the error was the result of a reporting, editing or photography error, the correction should point that out.

Example:

AP recently sent cutline information that incorrectly referred to David Beasley as the governor of South Carolina - information that was used in our caption. Beasley actually is a former governor of the state. Here's the correction that ran:

David Beasley is a former governor of South Carolina. Because of an error by the Associated Press, a photo caption on the cover of yesterday's Faith & Values section misidentified him.

The first sentence states what is accurate. The second explains the error and locates it specifically for readers; it also explains that we received bad information from AP. (We want to start using the page number and section so that readers who are inclined to look up the original can find it with ease.)

SPJ Code of Ethics

Preamble: Members of the Society of Professional Journalists believe that public enlightenment is the forerunner of justice and the foundation of democracy. The duty of the journalist is to further those ends by seeking truth and providing a fair and comprehensive account of events and issues. Conscientious journalists from all media and specialties strive to serve the public with thoroughness and honesty. Professional integrity is the cornerstone of a journalist's credibility. Members of the Society share a dedication to ethical behavior and adopt this code to declare the Society's principles and standards of practice.

Seek Truth and Report It

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

Journalists should:

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

- Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.

Minimize Harm

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

Journalists should:

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

Act Independently

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

Journalists should:

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

Be Accountable

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

Journalists should:

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

- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which they hold others.

The SPJ Code of Ethics is voluntarily embraced by thousands of writers, editors and other news professionals. The present version of the code was adopted by the 1996 SPJ National Convention, after months of study and debate among the Society's members.

From the Society of Professional Journalists' web page, www.spj.org/ethics. Last accessed May 17, 2005.

FOIA REQUEST

Fee benefit requested
Expedited review requested

Dear FOI Officer:

Pursuant to the federal Freedom of Information Act, 5 U.S.C. § 552, we request access to and copies of records of any closed investigation dealing with employees who may have misused government time, failed to show for work or may have obtained classified information through illegal means such as using another person's log on or password. I am also requesting the personnel records of Julie Millet, Angeanette Spencer, Nick Lacey, Robert Fleming, and Jim Martinez including discipline actions taken against any of the individuals mentioned.

If the information is kept electronically, we would prefer to receive in that format. A flat ASCII text file would be fine; we also can use any file that can be imported into Microsoft Excel, Microsoft Access or SPSS software. I also request a copy of the record layout and any details that are unusual about the data.

I agree to pay reasonable duplication fees for the processing of this request in an amount not to exceed \$50.00. However, please notify me prior to your incurring any expenses in excess of that amount.

As a representative of the news media I am only required to pay for the direct cost of duplication after the first 100 pages. Through this request, I am gathering information on records from the United Postal Service that is of current interest to the public because the public has the right to know how the postal service is disciplining its employees. This information is being sought on behalf of the *Columbus Dispatch* for dissemination to the general public.

If my request is denied in whole or part, I ask that you justify all deletions by reference to specific exemptions of the act. I will also expect you to release all segregable portions of otherwise exempt material. I, of course, reserve the right to appeal your decision to withhold any information or to deny a waiver of fees.

As I am making this request as a journalist and this information is of timely value, I would appreciate your communicating with me by telephone, rather than by mail, if you have questions regarding this request.

Please provide expedited review of this request, which concerns a matter of urgency. As a journalist, I am primarily engaged in disseminating information. The public has an urgent need for information about investigations the United Postal Service directed because these investigations were kept hidden from the public eye, and the public has the right to know about them. I certify that my statements concerning the need for expedited review are true and correct to the best of my knowledge and belief.

I look forward to your reply within 20 business days, as the statute requires.

Thank you for your assistance.

Sincerely,

How to use DEWEY @ Home

URL (Web address): <http://library.dispatch.com/dewey/>

username: dewey
password cdispatch

A stripped-down version of DEWEY is available exclusively for Dispatch Editorial employees to use at home. It can be accessed from anywhere in the world.

This site offers the newspaper's archive (Vu/Text) back to 1985. This version of Vu/Text includes staff-written stories from 1985 on, and Associated Press stories starting from 2001. Also featured:
A ThisWeek Newspapers archive from 2002 on.

NEW on DEWEY@HOME is full access to Britannica Online! It's easy to use and a great authoritative source for research.

NEXIS.com is linked to DEWEY as well, so remember your NEXIS password and feel free to use the service from home. If you need to know your password, see Linda (5526). Several web sites of interest are also featured on DEWEY@HOME.

Although **DEWEY @ Home** is password protected, we have not included anything of a sensitive nature. You will not find the staff directory or any of DEWEY's high-powered public record sets, for example.

If you have any questions, concerns or suggestions, please contact the *Dispatch* library.

How to check your Dispatch e-mail from home:

To access e-mail from outside the Dispatch, launch a web browser, go to <https://webmail.dispatch.com/horde/> (make sure it's https, not just http) and bookmark the site to make it easier next time.

A warning about a security certificate may appear. If so, click YES or CONTINUE. Enter your username and password, select USERS ON MAIL3 from the server pop-up menu and click the LOG IN button.

Once the welcome screen loads, click on envelope icon at the bottom to see a directory of messages. External webmail is meant to provide simple email viewing/sending.

A few items of note:

1. If you delete a message, it will no longer be in your email when you return to the office.
2. The Address Book can search the Dispatch email address directory but cannot access Eudora or Messenger Express webmail address books. You also cannot add new addresses.
3. You may access mailboxes other than the INBOX using the pop-up menu in the upper, right-hand corner.

4. Rules and blacklists may be created in Horde but will not apply to Eudora or Messenger Express viewing of email.