

## Editorial Standards 2018!

Q1. Your name, title and publication.

**Answered**

**32**

**Skipped**

**6**

Athena Cocoves (Editor, Toledo City Paper)  
Boulder Weekly  
Brad Tyer, editor, Missoula Independent  
Brian K. Mahoney, Editorial Director, Chronogram  
Camilla Mortensen, Editor, Eugene Weekly  
Charleston City Paper, Blair Barna, Co-Owner  
Chuck Strouse, Miami New Times  
D. Patrick Rodgers, editor, Nashville Scene  
David Hudnall, editor, The Pitch  
DigBoston  
Enrique Limón, editor Salt Lake City Weekly  
Eva Moore, executive editor, Free Times  
Fort Worth Weekly  
Jacob Fries, Editor, Inlander  
Jake Clapp, Music Editor, CITY Newspaper  
Jeffrey Billman, editor, INDY Week  
Jennifer Bauer, Editor Inland 360  
Jessica Bryce Young, Editor, Orlando Weekly  
Jimmy Boegle, editor/publisher, Coachella Valley Independent  
John Heaston, The Reader (Omaha)  
Julie Ann Grimm, editor and publisher, Santa Fe Reporter  
Kim Jones, Editor, The Austin Chronicle  
Mark zusman  
Mautime  
Nicole Vulcan, Editor, Source Weekly  
Pamela Polston, coeditor/associate publisher, Seven Days  
Random Lengths News  
Raw Story  
Robyn Vincent, editor, Planet Jackson Hole

Sara Rubin, editor, Monterey County Weekly  
 Virginia Daffron, Managing Editor  
 Wisconsin Gazette

### Q2. What is your print version circulation?

Answer Choices	Responses	
0-15,000	10.53%	4
15,000 - 24,999	18.42%	7
25,000 - 34,999	26.32%	10
35,000 - 44,999	28.95%	11
45,000 - 54,999	7.89%	3
55,000 - 64,999	2.63%	1
65,000 - 74,999	2.63%	1
75,000 - 84,999	0.00%	0
85,000 - 94,999	0.00%	0
100,000+	2.63%	1
Our paper is online only	5.26%	2
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

### Q3. How often do you publish a print version?

Answer Choices	Responses	
Weekly	76.32%	29
Twice a week	0.00%	0
Every other week	7.89%	3
Monthly	10.53%	4
Never	5.26%	2
Other	0.00%	0
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

### Q4. What is your average TOTAL page count in each print issue?

Answer Choices	Responses	
8-19	0.00%	0

20-34	22.22%	8
35-49	38.89%	14
50-64	25.00%	9
65-84	8.33%	3
85-104	0.00%	0
104+	5.56%	2
	<b>Answered</b>	<b>36</b>
	<b>Skipped</b>	<b>2</b>

Q5. Is your average page count higher, lower or the same as last year?

Answer Choices	Responses	
Higher	11.11%	4
Lower	33.33%	12
Same	55.56%	20
N/A	0.00%	0
	<b>Answered</b>	<b>36</b>
	<b>Skipped</b>	<b>2</b>

Q6. What is the average EDITORIAL page percentage of each print issue?

Answer Choices	Responses	
0-25 percent	0.00%	0
25-34 percent	5.71%	2
35-44 percent	17.14%	6
45-54 percent	45.71%	16
55-64 percent	28.57%	10
65-74 percent	2.86%	1
75+ percent	0.00%	0
	<b>Answered</b>	<b>35</b>
	<b>Skipped</b>	<b>3</b>

Q7. How many unique visitors (or "users") does your website get each month?

Answer Choices	Responses	
0-10,000	2.78%	1
10,000-25,000	8.33%	3

25,000-40,000	5.56%	2
40,000-60,000	13.89%	5
60,000-75,000	5.56%	2
75,000-100,000	13.89%	5
100,000-200,000	19.44%	7
200,000-500,000	11.11%	4
500,000-1,000,000	5.56%	2
1,000,000+	13.89%	5
	<b>Answered</b>	<b>36</b>
	<b>Skipped</b>	<b>2</b>

Q8. Special Issues (aka Extra Work)

	0	1	2	3	4	5	6	7	8	9	10	11+	Total
Stand-alone	29.41% 10	2.94% 1	11.76% 4	11.76% 4	5.88% 2	8.82% 3	14.71% 5	5.88% 2	2.94% 1	0.00% 0	0.00% 0	5.88% 2	34
Special issues	11.43% 4	5.71% 2	11.43% 4	8.57% 3	2.86% 1	2.86% 1	5.71% 2	2.86% 1	5.71% 2	0.00% 0	11.43% 4	31.43% 11	35

What is the average TOTAL page count?

	0-24	24-50	52-76	78-104	106-128	130+	N/A	Total
Stand-alone	16.00% 4	32.00% 8	28.00% 7	16.00% 4	8.00% 2	0.00% 0	0.00% 0	25
Special issues	18.52% 5	11.11% 3	37.04% 10	25.93% 7	3.70% 1	3.70% 1	0.00% 0	27

Average EDITORIAL page percentage?

	0-20	21-34	35-44	45-54	55-64	65-74	75+	Total
Stand-alone	4.55% 1	13.64% 3	4.55% 1	63.64% 14	13.64% 3	0.00% 0	0.00% 0	22
Special issues	0.00% 0	7.69% 2	11.54% 3	76.92% 20	3.85% 1	0.00% 0	0.00% 0	26

Q9. How's your staff size (including number of paid hours per employee) compared to a year ago?

Answer Choices	Responses	
Bigger	21.05%	8
Smaller	44.74%	17
Same	34.21%	13
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

Q10. What is the salary range of the staffers in your department?

<b>Answered</b>	<b>36</b>
<b>Skipped</b>	<b>2</b>

\$12 per hour. Sigh.

\$13 per hour.

\$14-\$18.75/hour

\$24,000 to \$40,000

\$25,000 to \$40,000

\$25K-50K

\$28k-\$48k

\$29,000-\$60,000

\$30,000 - \$45,000

\$30,000-\$46,000

\$30k-\$60k

\$32,000 - \$41,000

\$32,000-\$75,000

\$33,000-\$50,000

\$34,000-\$65,000

\$34,000-\$75,000

\$35,000-40,000

\$35k to \$60k

\$37K-\$62K

\$50K-\$75K

24K

24k-45k

25K to 50K

25K-40K

26K to 55K

28,000-40,000

30,000-56,000

30K-42K

32k-50K

35,000-42,000

35k to 80k

45-72

I am the only staffer—\$48K

It's just me and I make \$53K.

Low

NA

## Q11. Freelancers

	0	1-5	6-10	11-15	16-20	21-25	26-30	30+	Total
How many freelance writers do you publish in an average issue?	0.00% 0	52.63% 20	23.68% 9	18.42% 7	5.26% 2	0.00% 0	0.00% 0	0.00% 0	38
How many freelance photographers do you publish in an average issue?	23.68% 9	73.68% 28	2.63% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	38

**Q12. What's your paper's ownership situation: Independent? Small chain? Media behemoth? Do you have an affiliation with a local daily?**

Answered 38

Skipped 0

A small chain that was formerly 3 and is now 2 papers.

Bought by the local daily last year, but kept independent newsroom.

Family owned

In April 2016, the Independent —previously privately and independently owned — was purchased by Lee Enterprises, a major mostly midwestern publisher of daily and community weekly papers. Lee has long owned our local daily competitor, the Missoulian.

**Independent (24 responses)**

Inland 360 is the weekly entertainment/culture publication of the Lewiston Tribune and Moscow-Pullman Daily News, which are independent family-owned newspapers owned by the same local family.

Owned by an in-state family company that owns about 10 community papers and a daily.

Owned by regional publisher that prints a daily. No affiliation with that daily or any dailies.

Owned by Salt Lake City Weekly

Owned by small regional daily

Part of a locally owned publishing company with six magazines.

Small chain

Small chain

small chain

We and our two sister publications — Nashville Post and Nfocus Magazine — were very recently purchased by Freeman-Webb, a real estate company. It is locally owned, but a somewhat sizable company with roughly 500 employees. This is their first foray into the publishing world.

**Q13. How do you keep morale high? Any helpful ideas you wanna share?**

Answered 34

Skipped 4

One-on-one face time with regular staff and contributors; I get snacks every one in a while (which I pay for with my own pocket); try to get catered or delivered food for the bigger special issues (like our City Guide and Best of Issue); and I offer comp days for extra night/weekend work.

We are a pretty small group. Total of 6. We stay pretty tight knit. Group outings are always good.

Fresh ideas, free tickets, autonomy

Laughing. Happy hours. Commiserating about deadlines. Regular priced bar drinks when happy hour is over.  
beer, cannabis, gift cards, goodwill toward the universe



I just made two bowls of microwave popcorn for the staff meeting. We are all better when we are not hangry. We use AMEX to pay our bills and then use the points to buy gift cards as staff bonuses.

Hard-hitting stories help a lot. Encouraging creativity and pushing the envelope does, too.

I try to focus on the integral role journalists play in society, how democracies cannot survive without a free press.

Perks such as gift cards, admission, tickets, food, etc. Casual, convivial office morale. Flexible scheduling when someone puts in extra time.

Our journalists are here because they are allowed and encouraged to pursue any major story they desire local, state or national. This freedom to be creative and make a difference is definitely considered compensation for journalists here. Over the last 25 years, BW editorial staff members — both those here now and those who have moved on — have produced nearly two dozen books, several critically acclaimed documentaries, covered war zones and reported from all over the world. It is a unique environment for journalists and that is how we keep people for years even decades at a time and continue to be profitable.

It's getting harder and harder.

Staff unionized this year.

very difficult

"It's just me in the office, so morale usually is a matter of whether my back hurts that day or if I have a hangover.

For freelancers, we have a pizza party/editorial meeting once a month. "

By being ambitious, convincing staffers this is a great place to be, to learn, to develop, with professional development and desires to punch well above our weight.

Go to the bar

Management tries to make an effort to make sure everyone feels heard and considered. Periodic check-ins to make sure a plate isn't too full for too long, and that vacations are being taken. Happy hours.

It's been really tough. Even though we're putting out work that we're really proud of, our readership keeps declining. And we haven't had cost of living raises in years.

Don't sweat the small stuff, and show respect to everyone who chooses to do this work.

In the wake of recent layoffs, management shifts, sales, etc.? It's tough. It helps to be very, very transparent in communicating with my employees on all matters, to workshop ideas as a group, and to try to enjoy outings and other group activities whenever possible (not a lot of free time for editorial staff).

Team incentives for special issues - baseball games, pub crawls, etc.

"Especially with the national state of affairs, this is difficult—our staff feels deeply affected by the news out of the White House, Anthony Bourdain's suicide, attacks on journalists, etc. And that's on top of hard work and long hours and little pay.

Chasing local stories is really energizing—love watching reporters get jazzed about pursuing a hot story and watching the community react (forcing the resignation of a police chief after posting racist conspiracy theories on his Facebook page, for instance). Occasional free food or coffee and lunchtime workout breaks help, but I think it's when the work itself is satisfying and yields response that morale is best. "

Flexible work conditions (especially valued by parents), attention to individual career goals and what we can offer to help achieve them (besides money), strong emphasis on the publication's mission, strive to cultivate a positive workplace environment

Drinking after deadline, free tickets to various events, ballgames, movies, etc.

Constant retooling of design, pushing forward with digital, mixing coverage assignments.

candy and energy drinks

Remind everyone of the importance of what we do.

Introduced a staff-written beer column, so everyone gets free beer. Also an annual travel issue, so free (brief) vacays.

Be positive and encouraging. Have fun with stories. Allow individual creativity and group projects.

free kombucha, dogs in the office, breakfast on Wednesday, once a month pizza day, nonstop coffee, random cake parties

Bagels on production Tuesdays. Dogs in the office. Much hilarity.

If we don't do all this, who else will?

Remind staffers of our mission and our impact in the community.

Talk to myself. Reread The Little Engine That Could.

Q14. Are you publishing more or fewer news stories than last year?

Answer Choices	Responses	
More	26.32%	10
Fewer	23.68%	9
Same	50.00%	19
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

Q15. What is your WEEKLY (no matter your publication frequency) freelance budget including columns, syndicated content, online material, and photos?

Answer Choices	Responses	
less than \$300	7.89%	3
\$300 - \$600	23.68%	9
\$600 - \$900	10.53%	4
\$900 - \$1,200	31.58%	12
\$1,200 - \$1,500	10.53%	4
\$1,500 - \$2,000	7.89%	3
more than \$2,000	7.89%	3
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

Q16. Do you pay freelancers per word or a flat rate?

Answer Choices	Responses	
Per word	5.26%	2
Flat rate	68.42%	26
Both	26.32%	10
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

Q17. If you pay per word, what is your per word rate?

Answer Choices	Responses	
1-3 cents	0.00%	0
4-6 cents	0.00%	0
7-9 cents	0.00%	0
10-12 cents	41.67%	5
13-15 cents	16.67%	2
15-18 cents	16.67%	2
19-24 cents	16.67%	2
25-30 cents	8.33%	1
30+ cents	0.00%	0
	<b>Answered</b>	<b>12</b>
	<b>Skipped</b>	<b>26</b>

**Q18. If you pay a flat rate to freelancers what do you pay? Explain the range.**

Answered 34

Skipped 4

\$ 50 for a regular column like film, up to \$500 plus for a major news story. Most news is staff written.

\$100-\$150 depending on skill, experience

\$100-\$300

\$150-\$600

\$15-100

\$25 per story for college students who have very limited experience and need coaching. \$35 per story for other freelancers, plus \$15 if they take a photo to go with it.

\$25 to \$150 depending.

\$25-\$30 for most stories. \$40-\$100 for very involved efforts. Photogs get \$50 for a slideshow. \$25 for photos accompanying stories.

\$25-250 Based on length, difficulty, etc.

\$30 - \$1000 depending on depth of stories

\$350-400 cover; \$150-175 feature; \$120 smaller items; \$60 CD reviews

\$40 to \$100

\$40-\$800. Low end for smaller online stuff, high end of in-depth cover stories

"\$50 (columns, reviews)

\$100 (short features)

\$250-400 (cover stories"

\$50 for columns; \$100-\$200 for news stories; \$400 for cover stories

\$50 for film reviews, \$35 for a record review, \$60 for a concert review

\$50-500 depending on length and complexity of the piece/shoot

"400 word short news — \$75

750 word long news — \$100

arts coverage — \$15 (for short record reviews) to \$100 (for 900 word arts features.)

Cover features, 2500-4000 words — \$300-\$400

weekly column —\$175

"500 to 1200 feature

125 News, Food, Music

100 smaller food and music"

Anywhere from \$50 (news brief) to \$400 (cover story)

depends on the section. \$200 for feature, \$30 -\$45 for dining, a&e, or film, \$50 news - approx

Depends on the story, but \$25 for blurbs to \$400 for features.

Every freelancer has a different deal. We generally start at 12 cents/word, and some earn more per word. Food writers get an additional food reimbursement as part of their pay, depending on the story. And some freelancers contribute to the blog, where we generally pay a flat rate (easier to go too long there) starting at \$25/post.

Flat rate based on averaged word count and 13 -15 cents a word. 300-500 words, 501-750 words, 751-1,200 and cover stories

For certain items (e.g., theater review, online post), we pay a flat rate. The range is \$40-\$75/piece.

"From \$25 for a short blog post to \$300 for a cover story. Variables like number of sources interviewed; amount of research, FOIAs or records pulled; or time spent reading or traveling for reviews can factor into it.

I pay a flat rate based on space content takes up on a special issue page (\$65-\$85 flat for a sidebar; \$100-\$125 for a feature)

Most of our news content is created by staff. On the A&E side: \$10 for short "choice" write-ups (150ish words on an event). \$35 for short pieces, like album reviews. \$50-\$100 for features, depending on length, writer experience, and time needed. \$150+ for dining stories (depending on dishes purchased). \$200-\$300 for cover stories (both news and A&E), which must meet a certain standard.

News pays more, music and arts less. Experienced freelancers get more. Basically everyone has their own rate. Works out to between 7 and 20 cents a word.

Roughly— \$60 to write a 500-600 word story that requires speaking to 1-2 people with a one-week deadline. As those conditions change (except minor fluctuation in word count), I boost the pay. If they need to do a LOT of research and legwork, I tell them to keep track of their time so I have a better sense of how much work they put into it.

Some freelancers have a negotiated feature flat rate. Others I average a flat rate based on the average per-word rate of stories they've done in the past.

The flat rates are based roughly on a \$0.15/word model. So stories I book at 1,000 words pay roughly \$150, etc. We do raise that rate for stories that require extra care (more interviews and in-depth reporting than usual, for instance) as well as for stories written by longtime contributors or former staffers.

"Usually \$150-\$200 for one-page (700-1K word) pieces.

Longer stuff with more reporting, \$350 to \$500.

It's criminal how little we pay these people. "

We have four basic sizes of stories and each one has a flat rate and a word range. They go from a \$500 cover to a \$150 for 600 words or \$100 for a weekly column.

**Q19. Regarding "sponsored content" or "native advertising" or whatever you call editorial-ish content that's paid for by an advertiser: Does your editorial department have a hand in this? If so, describe.**

Answered 38

Skipped 0

Advertising department handles or contracts out.

Copy edited for spelling and style.

I edit them to correct the grammar and usage (and, to an extent, style) of whoever wrote it.

I proofread it, our designer lays it out and our digital editor uploads it.

I usually end up writing it, because I don't trust anyone in sales to do it and I don't want to burden my staff with it.

Kind of, but handled by freelancers

**No. (10 responses)**

NO, NO, NO and never will.

No. Well, not exactly. We recently moved our listings department out of editorial into its own department, and they produce the (very few) sponsored posts we've run so far.

nope

Not really, except proofing for obvious misspellings, etc.

"Occasionally our publisher will ask editorial to contribute ""sponsored content."" It will be written by a freelancer, usually under an alias. It is not assigned or edited internally.

For inserts, where the content borders more on ""advertorial,"" editorial is still responsible for pitching and assigning and editing stories, but we do take direction from the publisher (ie, if we need to cut a few restaurant listings in the Food & Drink guide, he'll tell us which ones to cut). "

Only in terms of copy editing

Someone in editorial handles sponsored posts for our online calendar.

Sometimes our staffers are paid by biz side to edit....never write

The editor is also the publisher, and he's half the staff, so we really have no choice.

Traditionally it was managed by the ad department that has changed and the editorial side is managing it more often, especially in special pubs, because it is riddled with errors and poorly written otherwise.

unless it says paid advertising we don't run it

We do minimal quality control. Staffers aren't usually involved; freelancers sometimes are.

we don't do it

We don't do sponsored content

We dont have sponsored content yet.

We help guide the publisher's approach to native/sponsored stuff, making sure it's clearly marked and differentiated.

We proof and edit for consistency and quality

We provide copyediting for special advertorial supplements, but otherwise the editorial department isn't involved.

Yeah. I handle our "special advertising sections." They are the bane of my existence but they are easy, keep the clients happy, and give us the money we need to tell the stories we want to tell.

Yes but it isn't very popular.

Yes. The editorial department and editorial freelancers create all native and sponsored content.

Q20. So ... calendar listings. How do you do them and publish them?

Answer Choices	Responses	
Mostly or entirely self-entered/produced, print and online	47.22%	17
Mostly or entirely self-entered/produced, online only	8.33%	3
Mostly or entirely just use an outside service, print and online	8.33%	3
Mostly or entirely just use an outside service, online only	2.78%	1
A true mix of self-entered/produced, print and online	30.56%	11
A true mix of self-entered/produced, online only	2.78%	1
	<b>Answered</b>	<b>36</b>
	<b>Skipped</b>	<b>2</b>

**Q21. Do you have regular staff meetings? If so, how often? Tell us a little about how you plan your coverage.**

Answered 38

Skipped 0

A weekly one with my two news people, plus other impromptu meetings with each of the bigger players in any given issue. I share a planning doc with them for news/cover features three months out, and a dining one with my food writer.

at least once per issue

Entire edit staff meets once a week, critiques the paper and web and we talk about the cover story For next week and try to write a headline as a group

Every three weeks or so we'll meet to hash out covers, special sections, big priorities. Other than that we just shout across the newsroom or send emails constantly.

Every Wednesday all-edit staff meeting, roughly 2-3 hours, reporters pitch and editors confirm/assign the following week's coverage. Some updating between edit meeting and print deadline takes place in response to the news cycle, obviously.

Monday mornings we have a quick meeting about what online stories we're running that week, and then we do a status update on the week's issue. Thursday afternoons, we run through the next three weeks of storylists (print only).

Negative

No regular staff meetings. The coverage is planned via email communication with freelance sub-editors and what the editorial director decides.

No staff. Once a month I meet with freelancers to discuss the upcoming issue.

Not any more. Brainstorm with freelancers.

not really

not right now, but planning to start them up again. We will generally do them on a friday morning

once a week full editorial staff and informal weekly news check ins

Once a week.

One general editorial meeting per week (right after the issue wraps), and news folks touch base nearly daily.

There are two of us. It's called "Monday night trivia."

Tuesday is the news staff meeting. Wednesday is the editorial staff and production staff meeting to discuss the next week's issue. Thursday is an A&E staff check-in.

We "huddle" daily with the production/graphic design team. We do an all staff meeting once a month. I keep a list of "questions to bombard my publisher with" next to my desk so I can, well, bombard my publisher with questions every week or so. The entire editorial staff (two FT and one PT) works in the same room, so we rarely organize dedicated meetings. Not sure how I would count "creative brainstorming" at the bar, but it's crucial and seems worth mentioning. Most editorial coverage is planned by me and I don't stand in the mirror and talk to myself about my creative plans with any standard frequency.



We have a weekly editorial meeting, about an hour after our print deadline Wednesday morning, when everyone is sighing with relief for the first time in three days. News reporters and the arts writer pitch their stories; music and food are primarily freelance, and are assigned earlier. Arts and news are in-house and will be assigned later on Wednesday, after the news meeting. We also do a critique of the prior week's paper (each person shares a high point/opportunity for improvement), touch base about scheduling/upcoming board meetings, hearings, restaurant openings, etc., and check in with each other.

We have a weekly editorial staff meeting, plus special meetings regarding special issues or other projects. Staff has gotten pretty small, so there aren't many section editors left to book out sections very far in advance — aside from a couple of sections, I — the EIC — largely book the whole section a few weeks out at a time.

We have five editors who also write nearly all of the weekly content as well as editing and copy editing that content. We are in an open room and therefore in a sort of ongoing continuous meeting. Most weeks, aside from arts and culture coverage, we couldn't tell you for sure what is going in the paper. All of us have long-form projects working as well as medium (2,000 word) length projects. We write short pieces as the week goes on if something is deemed important to our readers. We communicate with each other about who has something ready to drop in the next issue. It's like a living jigsaw puzzle. It makes people crazy till they get used to it.

We have weekly editorial department and news meetings. We also use the Wrike scheduling software for tracking coverage, assignments, story ideas and content by issue.

We meet every week to review the last week's paper and web stats and to look ahead to the immediate and longer term future. Sometimes it's quick and dirty for a half hour. Other times we take a full hour and really talk about the stories everyone is working on.

Weekly

weekly

Weekly - brainstorm and collaborate

Weekly after that week's section is put to bed. We are on a week-by-week basis. Often plan next week's cover at the meeting. Talk about stories, which have already been assigned. Plan art/photos. Stories are assigned and kept track of on a shared Google doc as they come up, often weeks in advance so people can work ahead, which is encouraged but... reality.

Weekly editorial meeting with staff to go over the coming weeks. A monthly "master meeting" with freelancers included (not required but encouraged) to schedule out freelance and special issues for the coming month/months. Reliance on an online spreadsheet matrix, with one for each issue, that all staff can access to check up on assignments.

Weekly editorial meetings: Discuss issue just published--page by page. Go over cover stories that have been scheduled, firm up assignments/sidebars, etc.; talk about possible covers for future issues.

Weekly meetings on Wednesdays at 1, in which we go over the next week's book, discuss covers and any upcoming special issues, and (in theory if not in practice) try to spitball story ideas.

Weekly pitch meeting

weekly, spasmodically

Weekly.

Yes, bimonthly. Cathy Resmer plans the agendas--a mix of any company projects, upcoming events, feel-good anecdotes from our circulation manager, intro to anyone new, and the ever-popular staff quiz with really cheesy prizes.

Yes, once a week or so.

yes, weekly

Yes, weekly. Planning coverage is kind of fly-by-night, but we keep an eye on important events, such as elections (duh), and talk about how best to cover them months prior.

"Yes.

Current Issue Planning Meeting on Tuesday, Pitch Meetings (3-weeks out) Wednesday, Post-Issue Review (editors) on Monday, monthly writer workshops"

Q22. What percent of your budget/staffing is dedicated to online only content?

Answer Choices	Responses	
0 percent	15.79%	6
1-15 percent	50.00%	19
16-30 percent	18.42%	7
30-50 percent	10.53%	4
50-75 percent	0.00%	0
75+ percent	5.26%	2
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>

Q23. What kind of online only content do you PRODUCE?

Answer Choices	Responses	
"Blogs"	61.11%	22
Videos	41.67%	15
Slideshows	58.33%	21
A&E stories (non-blog)	66.67%	24
News stories (non-blog)	86.11%	31
Music stories (non-blog)	66.67%	24
Podcasts	16.67%	6
	<b>Answered</b>	<b>36</b>
	<b>Skipped</b>	<b>2</b>

Q24. Do you publish breaking news?

Answer Choices	Responses	
Yes! It's our main thing now.	5.41%	2
Yes! We do it fairly regularly.	40.54%	15
Yes, we do it occasionally.	24.32%	9
We do it, but rarely.	27.03%	10
Nope.	2.70%	1
	<b>Answered</b>	<b>37</b>
	<b>Skipped</b>	<b>1</b>

**Q25. Regarding social media: Do you have a person (or more than one person) dedicated to all of your social media efforts? Or does everyone do it? Any innovations you'd like to share?**

Answered 38

Skipped 0

Editor in chief handles Facebook. Calendar editor handles Twitter. Marketing and events coordinator (not editorial staff) handles Instagram.

Editorial staff does vast majority by far. Buffer is a lifesaver.

everyone and one person specifically

Everyone does it.

Everyone does it. Lots of holes in our social media practices, but we plug away at it.

Everyone helps

Everyone, especially interns

I do it all.

I do it, and we have a "digital editor" who does it also.

"I would love to hear other people's innovations in this area! We have observed a notable (but not measured it) drop off in Facebook engagement since the recent algorithm change, meant to focus less on news and more on ""friends/family.""

Our staff photographer is responsible for managing our Instagram account, and getting better at it—writing long captions with photos to tease stories in an upcoming paper, or breaking news, or just pretty nature photos every few days. Instagram seems like a great opportunity to expand.

All editorial staffers have Twitter accounts, used with varying degrees of regularity, and they appear in a feed on our homepage. I like this feature, and it's a way to report news live, share links to stories that might otherwise get buried, and also some of the staples like pet photos/food porn—we are, after all, all human."

its both. but no innovations right now. We leverage some autoposting to FB and Twitter from our web posts.

Main editor does it with one staff helping. This area needs work.

Many people have a hand but routed through marketing. We use Hootsuite which has been a helpful tool.

More than one, kind of a cluster.

One main person but anyone can contribute

One main person, but everyone on editorial staff has access and can post on the fly.

one person does most, but others contribute

One person for edit and one person for sales

One person handles official publication FB, Twitter accounts. All writers have Twitter to promote stories for themselves and others.

One person handles regular scheduling. Everyone else is asked to post things as they're out and about, and post their own spot and breaking news stories as they come out on the web.

One person is in charge.

One person mainly

One person oversees but multiple will contribute.

one person, plus a few helper elves

One person.

Our arts and culture editor is the person who is mainly responsible. Our news writers share their own web-only content on our main channels in FB and Twitter, and we all contribute to Instagram.

Our digital editor handles all social except for promo/paid, but we all contribute to Instagram since we can't expect him to go out and about the city every single day.

Our staff writer also handles Twitter and Facebook. The editor handles Instagram. Social is essential in driving traffic to our site, but it doesn't feel like we've figured out anything special.

"Shared responsibility across editorial and marketing department.

Since being bought by the daily paper, we now share their dedicated social media team, which paid immediate dividends. Two people from editorial also post to social media as part of their duties

We currently have on person handling it. It seems to be going OK. In the past, we worked on social media "collaboratively" (read: infrequently, or whenever someone was beyond stoked on an article).

We don't have a social media person, so my publisher and I oversee it. To help us, we pay for an AI program (I for one welcome our new robot overlords) that is pretty helpful mainly because I don't have an actual human to do it.

We employ a social media coordinator

We find social media efforts a waste of resources. We have the front desk person post our stories to the papers social media pages and most ed staff have some social media where we post our own or other staffers stories when we believe them worth spreading. We don't do any of it to sell advertising.

We have a digital editor who oversees our Facebook account, among other things, but editors write social media lines for editorial content including blog posts.

We split social-media duties up among the edit staff. For the most part, the editor or writer of the story in question will handle putting that story on our platforms. We do have one staffer who solely handles Instagram duties, and she has grown our following there significantly.

Yes.

You're looking at him.

**Q26. Are you doing video at all? If so, what are you doing? And how's that going?**

Answered 37

Skipped 1

A little Facebook live from time to time.

Almost never. But we've had some luck with talented interns.

IG videos/stories only, with very occasional forays into red-carpet interviews at film festivals. It's more expensive and involved to execute video well than we have bandwidth for.

Incredibly limited. We have found that creating high-quality, edited video is just too time-consuming. For breaking stories, we'll do Facebook Live videos, or reporters will tweet videos from press conferences and meetings (and our Twitter feeds all appear on our homepage), but we are using live video and social media platforms to get it out.

Just beginning this with a staff position.

Just getting into it.

Just started. Added photographer/videographer to our staff.

Looking to find a way to do video; still haven't found a way to produce it inexpensively and monetize it. Would love to hear what other folks are doing on this front.

music videos of local bands

"nah, not really

Negative

No,

No, we are not doing video.

nope, we post a video once in a while when journalists we know ask us if they can put their work on our site for exposure and we agree the work is good. Maybe four times a year.

Nope.

Nope. Not what we're good at.

Not any more. Other than embeds from YouTube.

Not enuff

Not on the editorial side

Not until they make us. Occasionally a reporter will grab a quick vid at a protest or something, but not on a regular basis.

Nunya

Our digital person just started doing short videos for clients. It's going ok.

Short teaser videos

Short videos -- about one or two a month. With short resources, this gets put to the bottom of the list often.

sometimes, but mostly through our nonprofit, and meh...

Very little. Down and dirty.

We did to some extent in the past, but very, very rarely now. Don't have the staff/equipment/budget. But a few years ago we had an in-office performance series, for instance, that did very well. But our sales department could never seem to find a good way to monetize it.

We do a crime watch video that goes on social media and may end up on our website. We have gotten some 3000 and at times more followers from this

We do some Facebook video, though not as much as we should.

We have a successful video series of candidate interviews for our upcoming election.

We need to get better at video. So far, embedding online stories with Facebook/Twitter videos the reporter shot on the spot and that we shared on our social channels.

Weekly video called "Stuck in Vermont" produced by Eva Sollberger. She is immensely popular. We have a couple of corporate sponsors to help support it, and Eva also makes commercial videos for a small number of clients.

Wibbitz and occasional provided videos by public..

yes

Yes - hard to get sponsors.

Yes, though not as regularly as we probably should. Some we've posted have been very successful. Just a couple staffers do it.

Yes. Digital Editor created a "City/Beat" video series that unpacks the week's issues for readers, with a shit ton of personality. Each video is around 2 minutes, and it's gotten a ton of viewership so far. That editor also makes a regular arts feature video "Art/Work", and will step in on news stories when it's needed.

Q27. Do you consider your publication digital first, or more focused on print? Do you publish everything online first or hold for the dead-tree version?

Answer Choices	Responses	
Digital-first	10.53%	4
More focused on print	36.84%	14
Kinda in between?	52.63%	20
	<b>Answered</b>	<b>38</b>
	<b>Skipped</b>	<b>0</b>



Q28. Social Media

Answer Choices	Responses
How many Twitter feeds does your publication have?	100.00% 37
How many Twitter followers does your largest feed have?	97.30% 36
How many Facebook pages does your publication have?	100.00% 37
How many Facebook fans does your paper's main page have?	94.59% 35
How many Instagram pages does your publication have?	100.00% 37
How many Instagram followers does your paper's main page have?	91.89% 34
What other social media are your paper on?	48.65% 18
<b>Answered</b>	<b>37</b>
<b>Skipped</b>	<b>1</b>

I'd say a solid three. Editorial? Only one.	67,000	Same as Twitter	48,193	Same as above	13,400	Snapchat
1	15K	1	12.5K	1	3K	google +, youtube channel
1	8k	1	6k	1	IDK	
1	12k	1	17k	1	5.6k	none
1	41,000	2	11,000	1	2,200	everything, although there's no longer a way to update our MySpace page
1	21.7K	1	14,000	2	7,200	
3	45,000	4	23,500	1	14,000	
Two	Nearly 3,000	Two	6,500	One	Nearly 1,300	
1	4271	9504	9233	1	6903	Flipbook, Medium
Don't know. I'd guess one if any.		A couple but ed department isn't involved.	30-40K I think.	Seriously?		
4		79,400	2	1		Marketing has a Snapchat
one	700	3	1566	1	238	pinterest
2	9,252	1	8,490	1	1,083	
Two	40K	one	55K	1	8K	Nah
2	16k	2	37k	2	4k	
4	thousands	over 100,000		1	100,000 plus	
One	50,000	2	30,000	1	50,000	Snapchat
2	181,000	3 or 4	85,000	42,000	?	
1	18,277	1	9,445	1	7,908	n/a
2	208K	3	56K	2	56K	
2	135K	1	127.4K	1	65.2K	
1	3700	1	16815	1	15300	
Five	242,000	Two	107,000	One	95,000	
One officially; all seven editorial staffers have their own feed	10,700	1	16,000	1	6,000	That's it.
3	41,600	1	27,000	1	8,765	none
8	114,000	1	62,500	1	?	
one main, several retweetes from staff accounts	86,200	one main	60,522	one main	29,100	Google +, Pinterest
1	4000	1	28000	1	1000	Pinterest
1	2,600	1	2,460	1	510	Google+, Pinterest (rarely used)
1	73,000	1	19,600	1	18,400	
one	833	3	2,575	1	508	
1	11.7 k	1	12k	1	3,500	
3 for Seven Days (not individual reporters)	47,000	one	64.5k	one	14.5k	Google+, Pinterest
1	33,900	1	15,800	1	5,926	none
1	130K	1	1.3 million	0		
1	16,000	1	12,000	1	3,000	
1	309,000	1	more than 101,000	1	don't know	Google +

Q29. How many editorial e-newsletters do you send out weekly?

Answer Choices	Responses	
0	8.11%	3
1	24.32%	9
2	13.51%	5
3	18.92%	7
4	18.92%	7
5	5.41%	2
6	0.00%	0
7	10.81%	4
	<b>Answered</b>	<b>37</b>
	<b>Skipped</b>	<b>1</b>

Q30. What's the average open rate on your e-newsletters?

Answer Choices	Responses	
less than 10 percent	13.79%	4
11-20 percent	51.72%	15
21-30 percent	27.59%	8
31-40 percent	6.90%	2
41-50 percent	0.00%	0
more than 50 percent	0.00%	0
	<b>Answered</b>	<b>29</b>
	<b>Skipped</b>	<b>9</b>

Q31. How about the click/click-through rate on those newsletters?

Answer Choices	Responses	
less than 3 percent	29.63%	8
3-7 percent percent	29.63%	8
7-10 percent	11.11%	3
10-15 percent	7.41%	2
15-20 percent	11.11%	3
20-30 percent	7.41%	2
more than 30 percent	3.70%	1
	<b>Answered</b>	<b>27</b>
	<b>Skipped</b>	<b>11</b>

Q32. What newsletter service do you use?

Answer Choices	Responses	
MailChimp	56.67%	17
Constant Contact	10.00%	3
The newsletter thingy that comes with our CMS	10.00%	3
Other	23.33%	7
	<b>Answered</b>	<b>30</b>
	<b>Skipped</b>	<b>8</b>

**Q33. Do you collaborate with other local media (TV, radio, etc.)? If so, discuss. How's that working for ya?**

Answered 34

Skipped 4

Beginning to build these relationships. Currently have a partnership with non com radio station for weekend happenings with one of our editors.

Collaborate with the J-school and a nonprofit associated with it, getting fabulous stories, that the radio station interviews us about.

"Have a weekly presence on abc affiliate local news

Reporters are on radio often"

**No. (6 responses)**

Not at this time, although we've been approached.

Not currently.

Not editorially, no. We've run a few stories from our parent daily, treating it as a sort of wire service, but only when they were a) really good and b) didn't compromise our voice. So, maybe like four times.

Not really

Not really

Not so much

Not yet, need more

Occasionally we collaborate with the local nonprofit Carolina Public Press. We talk about collaborating with other outlets but have had a hard time making it happen. We've been pursuing opportunities for working with the local NPR affiliate, to no great effect.

"Occasionally. It has been great when we've done it—ie, hosted a candidate forum, invited the local NPR affiliate to record it and re-air it.

We are exploring a partnership with a local commercial station to produce a podcast for us—they do the work, air our piece, and then we get a digital version to share on our website and newsletters. Generally, we think of the TV stations here as competitors, chasing the same stories.

One area for potential and untapped collaboration is with Spanish-language radio (as well as TV)."

Our editor and publisher appears quarterly on a PBS news talk show and weekly with our arts and culture editor on a local morning radio show. We also share content with two nonprofit journalism outfits in our state.

Our radio collaborations which have helped give stories legs. They usually consist of an interview with myself or a writer who unpacks the process and stirs up listeners' interest in the story

Public radio for the big special issues; TV for our Best of issue.

Rarely.

sometimes, but nothing is really sticking right now

We do a few things with public radio when they ask us to discuss our stories and we also do the same with boulder county community Radio stations.

We have in the past, but do so very seldom.

We partner with one of the daily papers and the top TV station in the market. There's a fixed camera in our newsroom for remote interviews. We've worked on projects with some nonprofit media outlets and J-schools, but the primary news outlets are fairly parochial about such things.

Weekly commentary on local NPR affiliate (a great opportunity), regular appearances on some local call-in shows by our food critic and music columnist (pretty good)

Yes -- weekly live hit on TV to present our Picks. Recorded hits on two radio stations with our Picks. Occasional story collaboration with our TV partner, and the TV partner also does a weekly video story based on something we featured in our paper.

yes in some cases. generally radio. works fairly well, particularly with regards to ticketing and events

yes, but mostly via our nonprofit... it goes well... we have a growing number of partner outlets, including our flagship NPR station

Yes. Our reporters appear occasionally on one of the local TV shows as well as Vermont Public Radio. Impossible to measure how it's 'working,' but we get anecdotal positive feedback. Def keeps the paper in the eye of mainstream TV watchers.

Yes. We don't do much of it, but it has been positive thus far.

"Yes. We've partnered this year with an online publication focused on the black community in order to collaborate on a long-term, needs-more-than-one-newsroom project happening in 2018. It's worked out great so far. They have reached new audiences by being in print, and it has helped us meet and work with new writers of color who will continue freelancing with both publications after these projects end.

We also work with a radio station during our Jazz Festival by having our writers go on air for daily spots. We've been able to share audiences successfully."

**Q34. Have you dabbled (or more) with grant-funded content? Have you applied for grants? If yes, how much sweet, sweet grant-money cash have you received?**

Answered 33

Skipped 5

\$2500 year

0 but this sounds good

Again, more talk than action. We haven't actually applied or received any grant money.

applied yes, received no

Negative

**No/nope. (19 responses)**

No. Would like to hear others' experiences.

none so far, though we periodically discuss grant funding

"One reporter won a grant for \$1,000 and a weeklong fellowship, and it's been more of a pain than anything. It was a good educational experience for her, but they are very demanding and strict in their timeline for deliverables, and it's not necessarily what works for us—which is

frustrating. (We're using the \$1,000 to hire a web developer to make a ""web extra"" tool that will appear when the story runs, but it all so far feels like more trouble than it's worth.)

I look at fellowship opportunities as a great way to boost morale—give reporters a chance to workshop ideas with new people, get out of the office, get some recognition/appreciation—but find they're easier and cleaner when there's not money with them. "

We created a nonprofit this year. It's still in its infancy.

We have tried and, well, no.

we run a lot of content from our Boston Institute for Nonprofit Journalism every week

We've applied for a few, and got a \$1,000 grant from a small-business org a year ago, but that's it.

We've applied. So far nothing.

We've written critical news reports about other news media taking such grants and then reporting on issues the grantors are involved with such as water and energy without telling readers. We expose such funding and the compromised journalism it produces. we don't take such funds. We would have no problem with a newsroom seeking a grant so long as the grantor was simply supporting long-form journalism with no dog in the fight on the issue being reported. But that is not how most grants work these days.

yes in the past we got a grant from the Puffin Foundation to pay for our internship program

### **Q35. What is your single greatest challenge right now?**

Answered 36

Skipped 2

Ad sales

Ad sales/profitability

bandwidth. Not enough staff to cover all digital priorities as well as quality feature and news content.

Being overwhelmed with pending tasks, as so much gets continuously tacked on to the editor title.

competition

Declining print circulation.

Digital growth

fighting a belligerent local government that has stopped advertising for political reasons. other entities digital newsletters that give free posting and an oligarchy that controls tourist ad spends that focuses on digital only ads.

Finding smart writers willing to work for peanuts.

For the whole business: trying to make a profit. For the newsroom: trying to balance breaking/competing with doing \*our\* thing, and all with a dwindling staff.

freelancers are hard to come by,

funding print costs

Generating revenue to cover expenses

Growing agency revenues to cover print ad shortfalls to invest in editorial  
Increasing digital traffic, though it remains a secondary concern  
Keeping up with the news! Everyone is hustling, and we are competing for breaking news online (and in print) and just trying to stay on top of it—while doing great and thorough cover stories well in advance. It feels like juggling all of that is bringing the team to the brink of burnout all the time.

Like everyone else: Keeping the ship afloat. And also just keeping up with the relentless workload.

Manpower

money in the form of ads and investment

Money. Fearful of what the idiot president is going to do to the economy.

Morale

Morale. No one knows what the new parent company intends to do with us, and few of us anticipate it being good.

NEED MORE MONEY.

Not enough warm bodies to think, create and do all the things we could. On the ad side, falling advertising revenue.

Paying for editorial.

Print

Producing consistent, high-quality content despite vastly emaciated resources.

Publishing every day.

Redesign of paper and website

Small staff.

Staffing and resources

Staffing.

Surviving. This year we took the biggest hit on print advertising in our history.

The conference is on the exact same weekend as last year and that's our Best of party. Miss you all!

The damn country is in the middle of the worst political meltdown since the 1960s and I have five people trying to cover immigration, fracking, Water in the west and a dozen other massive stories. Not enough hours in the day is our biggest problem.

Time/money/talent, like everyone else

### **Q36. What's the best editorial idea you had all year?**

Answered 28

Skipped 10

"An insert about gun violence in schools, written 100-percent by local high school students. Their contributions were varied and powerful and their artwork was compelling (and ran on the cover of the insert, as well as the regular paper).

Some of our most powerful stories have been inviting other people to write in their own voices. We did a very fast package after Anthony Bourdain's suicide with impressions from about 20 local food service professionals, and they were very diverse and very moving. "

candidate political series

Change in format to City Picks / main calendar listing in print.

Combining special issue with the regular issue.

Coming up with two end-of-year issue ideas that are easy to do in advance and that people actually like and read

Content partnership with Voices for Children and Legal Aid to localize a ProPublica story about the high cost of being poor, i.e. debt collections

Doing two successive Halloween covers. The Pulitzer committee may not have noticed, but pickup rate was incredible.

Earth Day issue.

Five-week series (multiple stories each week) on nonprofit organizations in Vermont

Get the boss to pay for editorial. Or a podcast.

Hiring a digital editor to run our newsletters and digital content.

Increase shorter-form content.

interns

Is it sad that I'm too exhausted to think of one right now?

Launching a new daily newsletter

Let me get back to you on that.

On the fly reporting on a police-involved shooting using social media and other video tools I googled in a pinch.

Partnering with the Solutions Journalism Network for regional story collaboration.

Quarterly, in-depth series covering the bicentennial of Frederick Douglass's birth. Also, let our music writer spend a year using medical cannabis to treat his Parkinson's Disease and write about the process -- that has been our most read story this year.

Reviving some of our old special issues, specifically Water Hogs (highest residential consumption customers) and Monsters (notorious locals).

satire issue in which we said we go bought by FML, a consortium of Breitbart and Christian Broadcasting.

The one we're going to execute next week.

We are interviewing and photographing every person in the United States who has sought Sanctuary in churches. 20 states and counting.

We hosted a talent show at the gay bar across the street for our local political candidates during the last election. It was such a blast. We even had the "proper local news" follow the police to the party after a city council member got arrested for putting a local activist in a chokehold.

We launched something called "Burning Questions" -- a column dedicated to questions about the city. It's been fun, though finding time and questions is hard. Currently working on a cover package about "[Our City] on \$5/\$10/\$30 a Day" highlighting cheap stuff to do, eat, etc.

We went off and devoted an issue to address a random internet poll that named our town the most boring in Idaho. We set up a photo shoot of a guy celebrating the boring things there are to do, watch the grass grow, sleep at the library, etc. And wrote some other tongue-in-cheek stories. People ate it up.

we're only halfway through the year

We're working on a list of suggestions about what to erect in our city's central square rather than a monument to conquest.

**Q37. Who hosts your website? Are you happy with that company or hoping to change?**

Answered 35

Skipped 3

Arc. No. It's too expensive and hard to operate for a small newsroom and the search function blows.

Ardent Creative, yes.

Base, a platform designed by our previous owners SouthComm. No, we are not happy with it and plan on choosing a new platform within a year.

Creative Circle. Mixed feelings.

Culture Foundary

Dacentec. We are pretty satisfied with them.

Desert Net. Better lately.

Desertnet

DesertNet — pretty happy though I'd like more design flexibility

DesertNet (Foundation). For the most part we're happy with it. They are responsive to requests, which is great.

Desertnet. Yes.

Founadtion

Foundation, right this second. Come October, however, we're switching to Metro Publishing and we are very stoked about that.

Foundation, yes, but would like to see updates happen more quickly.

Foundation. It's been getting better.

Foundation. It's fine.

Foundation. Mildly happy-- though our site is not responsive and that's an issue.

Foundation. Reasonably.

Foundation. Yes, happy

godaddy

It's a Wordpress site created by a local web guy. We are looking to change as it is outdated.

Joomla hosted by a terrible company called A Small Orange.

Lee Enterprises proprietary site. Change is not a realistic option.

MetroPublisher. Yes.

Something called Base. Eh. Hoping to change.

The daily paper that bought us. It's been a learning curve.

Town News. IT guy says, basically, happy enough: "They're the best so far, best backend system pretty good customer service considering we are a smaller customer."



Townnews, incredibly responsive.

TownNews. It's OK. Plenty of functionality; a bit slow to respond. This is dictated by the company that owns us.

Wash post

We do

Wordpress. It's... fine.

WP-Engine

wp-engine

wpengine. its pretty good, not changing at moment

**Q38. What would you like to see AAN do for you? Be specific. (For example: If you want to see more story collaborations, do you have a specific idea?)**

Answered 27

Skipped 11

AAN needs to promote our brand better both for advertising and for editorial. perhaps the REAL Alt-MEDIA might be a way to go with a marketing campaign to distribute our content to a national audience. Activate the national classified network and create a SCAMALERT listserve for advertising

Actual legal hotline for libel/defamation claims or story vetting would be great. Could dues cover this? (hey I gotta ask)

An AAN Newswire!!!!!!!!!!

Being as regionally isolated as we are from other AAN papers, story sharing isn't likely fruitful for us. We have partaken of a few nationally oriented story shares, and would appreciate more of those.

Collaborations and support on political pieces of national interest that impact each city differently, ie. immigration.

Create a national ad program that helps all the papers in print and online.

From AAN... not sure how to get buy-in, but I would love to see a forum (probably not email) where people shared exceptional work and ideas. Say, someone has a breakthrough on newsletters or monetizing some special section, I would like to hear about it.

Having access to the AAN attorney when we need it is a plus! Story collaborations don't work for us because our content is Vermont-centric (no national). Probably the most scalable ideas are for sales/marketing/events rather than editorial.

How to put on events, how to find alt funding sources.

I wish we could afford to go to the annual meeting every year. So, I'd appreciate AAN re-creating some of that collegial atmosphere and idea-slinging in some kind of online way. A video conference or conference call on editorial ideas? Maybe a chance to talk about these results even if we're not at the meeting?

I would love to see some ideas for collaborations around issues of national significance. For example, we compiled (very quickly) a package about the zero-tolerance policy and family separations at the border with stories from various papers near the Southern border (Phoenix, San

Diego, San Antonio, Los Angeles). This feels like the kind of thing that could work as a really meaningful freelance package for many papers—in general, more sharing of stories that could work in other markets would be a help.

If funding or staffing could somehow be arranged, and I don't know where it would come from, I'd love to see AAN assist member papers with seeking grants for special projects and investigations or facilitating national breaking news reporting that could be shared among pubs—like an AP wire for alts. I know, I know, \$\$\$\$\$.

It would be valuable for AAN to connect me with other editors who've solved some problems I'm facing: How to produce video and podcasts well and inexpensively.

let our Jason Pramas start his proposed AAN Wire listserv on google groups

Loving the story collaborations (wish a couple of them had some sort of copy editing/fact-checking bottle stop before I got 'em, as there have been some glaring issues.)

"More national story collaborations and coordination. There was a great panel in DC about this.

Maybe a weekly or monthly newsletter with the top stories."

More web-related....more outreach

Provide more national reporting that we can localize.

Put stories from papers around the country back up on your website. We always enjoyed seeing what our peers had done. It helped foster the idea that we were part of something larger than ourselves. Yes to collaborations. We have used several and they tend to be high quality and timely.

Story collaborations are wonderful, although many are too far removed from our market/area/population to use. I would like to know about freelance pay, what other papers our size are paying. Also, how to work with interns? We have college students who want to write for us but they require lots and lots of hand holding. We aren't going to hire them as staff but I don't want to treat them as slaves. What are others doing? We would like to start a newsletter and I'm interested to know how papers are using those for advertising interests. It seems some are blending editorial/ad/sponsored content in their newsletters.

story collabs are great, but sometimes difficult to be relevant across diff markets. I would like to see AAN develop a better mobile/web to print calendaring system we could all use.

We haven't been able to afford to go to conferences for a bit now, and are feeling very disconnected from AAN. Maybe some regional conferences that would be more affordable to regain some camaraderie?

Webinars on reporting basics or issues that our staff could view or recommendations for high quality content of that nature.

"Would like to have more information on how grants/nonprofits can work within the alt model.

Also a how-to on podcasts. "

would love to find a way to collaborate more

Would love to see a way to develop shared freelance or content pools — for instance, we run a lot of film reviews, and I'd love to have a sort of network of film writers who we could look to for assignments. General networking with fellow editors and editorial staff to share ideas would be great.

Writers Workshop

**Q39. What question would you like to see on next year's survey that wasn't on this year's survey? (People who answer "shorter survey" suck, and not in a good way.)**

Answered 17

Skipped 21

A question about not grant-supported content but just flat-out asking people for money.

ah, but we also blow... so, we don't know... how about some staff diversity questions?

Ask about use of donation pages, membership options. Events, how are papers using events to raise money?

Can't think of anything. Thanks for doing this.

Have you tried or have you developed a "membership" program? How's it going? Any hints?

How far are we planning out editorial?

I think the length is fine! But the only other question I can think of is: How do you train new/young writers?

"I want to learn more about how people use web/social media as it relates to print; do you post stories online before they appear in print? After? (We have explored the idea of posting print stories in a trickle throughout the week, as an incentive for readers to go to print first.) What is your e-edition like, who hosts it, how many clicks does it get/do you prefer it to the web version of the story?

What's your cover design process like? Who is involved, how often do you plan ahead? What's your budget for cover illustrations? What do you find gets the best pickup?

How far ahead do you assign cover stories, and how far ahead are they turned in? And, what do you do about deadlines? Kill a story if it's late? If you want to lay down the law and do it that way, what do you run instead?

Thanks for doing this thankless survey and compiling the results!

Is your staff feeling less safe and are you increasing physical security? If so, how? Also, how are you keeping up with increasingly sophisticated IT demands on publishing industry salaries?

Longer surveys! Jk. I would love more specific questions about freelancers. We have a hard time finding quality writers interested and/or capable of taking on longer investigative pieces. I'd really benefit from hearing how other editors have been successful in finding, keeping, and guiding their freelancers.

More questions on Best ofs, and special issues. I am always looking for fresh ideas, and just finished my Best of so its on my mind.

One dealing with diversity within the newsroom. How many members of your staff and core freelancers are women, people of color, queer, etc. Also, as a way of kinship, publisher/owner horror stories and how editors' mitigated them.

Types of content that perform better online vs print. How you make these decisions? How does content get distributed more social media? Do you post all content or some content? Do you use any research with your staff about the types of content that may perform well?

"What are your five best money making ideas?

share a pdf of your best promotion of the year."

What are your policies and practices about web comments? Does anyone even care about this anymore?

What's happened with your paper costs this year?

"What's the worst editorial idea you had?

What efficiency tips or time-saving tips do you have?

When is it too many meetings?

Where do you hide your booze?"