

The EyeCandy SAS Survival Handbook



Compiled by
Staff of 2004-2005

Edited by
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Introduction:



Throughout any given school year, members with the specialized expertise needed to keep EyeCandy running will leave our organization. With the departure of such talented individuals, EyeCandy suffers with having the labor to relearn those skills and then teach them to the newer members nearly every quarter. Such a situation manifests unwanted stress and lack of proficiency. Therefore, we have found it necessary to compile the vital information needed to produce a magazine from conception to publication to distribution.

The purpose of the EyeCandy SAS Handbook is to lay a foundation from which our organization can then create a magazine with less trepidation and hesitation. We hope that this guide, in tandem with the online version and other resources, will give each of our members a sense of purpose and the confidence to produce content of insuperable quality. Who dares wins.

EyeCandy Prime Minister of Organization, 2004-05
Linus Chen

What is EyeCandy?



Established in 1999, Eyecandy is a student-run organization that produces two to three film and digital media magazines per school year at the University of California, Santa Cruz. The content of our publications include analyses of films in relation to other fields of knowledge, coverage of film festivals, interviews with filmmakers, and nearly any other topic our writers deem imperative or relevant. While these articles may be in conversation with highly intellectual and scholarly material, it is our goal to make our subject matter more accessible to a wider audience. Most of our writers have an academic background in film, but we also welcome anyone from other disciplines to contribute to our cause.

Aside from the physical print of our magazine, EyeCandy has also begun building a web presence at <http://eyecandy.ucsc.edu> where readers can view blogs and visual arts produced by our own content contributors. Even our past magazines are available in our online archives. The ideal that we are striving towards is to make EyeCandy more than just a local publication. We have already begun delivering our magazines to other educational institutions and we hope to make the UCSC an authority in our area of film and digital media studies.

What is the SAS?



SAS stands for the Special Air Service, a branch of the British Army. To its members, SAS stands for Speed Aggression Surprise. Reputed to be the best military special forces in the world, the SAS was founded in 1941 by Scots officer David Sterling. Although it faced many difficulties in its first missions, the SAS was a leading pioneer into modern warfare and espionage. Its famous motto is "Who dares wins." The EyeCandy SAS Survival Handbook follows the similar purpose of the SAS Survival Handbook written by John "Lofty" Wiseman in giving our members courage in the field.

Synopsis of the SAS Survival Handbook
(from www.amazon.com):

Based on the training techniques of the Special Air Service, the famous elite fighting force, this book shows how to survive outdoors, on land or at sea, in any weather, in any part of the world. From making a pocket survival kit to knowing how to obtain safe drinking water, the SAS's Chief Survival Instructor progresses through a whole range of survival techniques and situations. From obtaining food, building a camp and administering emergency first aid to navigating your way to safety and dealing with natural disasters, the handbook could actually save your life.

Constitution for the Student-run Organization, EyeCandy

Article I – Name of the Organization

Section I: The name of this organization is EyeCandy at UCSC. The name of the university can only be used as a geographical designation.

Article II – Purpose of the Organization/Mission Statement

Section I: EyeCandy is a non-commercial organization that semi-annually produces a magazine with content in relation or loose connection to film and digital media. Its members are dedicated to critical engagement in the area of film studies and producing analytical written content that is accessible to a wide audience. The integrity of the articles or artworks made for the magazine shall be evaluated by Editors, Content Managers, and Production Managers.

EyeCandy is open to all students, including those outside of the Film and Digital Media Major. Our content shall be subject to copyright and university policies.

Section II:

- a. To provide university students with the opportunity to publish written or artistic work in print or online in the area of film and digital media.
- b. To critically engage the university community in the area of film and digital media.
- c. To give students the opportunity to work in the production of the magazine and organizing the structure of our website.
- d. To learn the methods of journalism, publication, and distribution of printed material and web content.
- e. To make a functioning organization which can be self-sufficient and dependent upon the students who create and run the organization for their fellow students.

Article III – EyeCandy Members

Section I: Membership: Membership status will be given to any interested students of the University of California, Santa Cruz after attending the initial meeting of any given quarter and following our guidelines, without discrimination as outlined by the UCSC Rulebook, and state and federal laws.

- a. Any individual interested in becoming a member will attend an orientation meeting, available at least once a quarter and more if deemed necessary by the Production Manager(s). The Production Manager(s) or an individual appointed by the Production Manager(s) will run the orientation meeting and orientations on the first meeting of the quarter. Orientation will outline the constitution, goals, and duties of the organization and individual responsibilities.

Section II: Duties:

- a. Members will be expected to know and understand all guidelines outlined in the UCSC Rulebook, especially those pertaining to this organization, like copyright and fairness policies.
- b. Members will also be responsible for knowing FCC/journalism guidelines, again specifically those pertaining to the Content Contribution Department of this organization.
- c. Members will vote on an EyeCandy Staff and Production Member if none are currently in office.
- d. Assigned to them based on member's interest, talent, and immediate need of the organization. A member can negotiate the rotation of their role with another member (always informing individuals who oversee their tasks) or by approaching the EyeCandy Staff directly, which will fairly redistribute tasks.
- e. Members are required to attend the law seminars offered by Student Media (at no cost to students) quarterly. This seminar is necessary to understand the every-changing policies of the FCC.

Section III: An inactive member is an individual who does not comply with the above sections of this article. Inactive members have no voting rights until their membership is reinstated.

- a. A member is inactive upon having missed three consecutive meetings, without notice. To become an active member, this individual must attend five consecutive meetings. In the event that the same member becomes inactive, within a year of the previous incident, their membership status will be revoked and they must attend for a full quarter before having voting rights.
- b. If a member does not attend a Law Seminar, without prior notice, they will become inactive for the quarter, unless they are able to attend an event similar in nature, to be determined by the Production Manager.
- c. Inactive members are not eligible for candidacy.

Section IV: Membership status can be revoked or placed on probation. This can occur if another member files a complaint, which after review by the EyeCandy Staff, finds a group or individual to be responsible. This action can also be taken if a member is found incompetent in a harmful or destructive manner to the organization or any of its members.

- a. Members will be given the option to grieve upon loss of membership or probation. This option will be offered verbally and in written form.
- b. Grievances should be made to Advisors, Campus Judicial Affairs, Title IX or any other Campus unit capable or responsible for related inquiries. Students filing grievances with decisions, actions, groups, or individuals of this organization are encouraged to review the UCSC Rulebook (110.00 Policy on Student Grievance Procedure and 115.00 UCSC Student Grievance Procedure). The rights, policies,

and procedures outlined in the UCSC Rulebook will always supersede those of this organization. The decisions made by these mediators will be respected by the organization without prejudice or retribution.

Article IV – EyeCandy Staff

Section I: Officers: The elected EyeCandy Staff of this organization shall consist of the Editors, Production Managers, Content Managers, Financial Managers, Web Managers, and the Faculty Advisor.

Section II: Term: Each officer will serve until the individual voluntarily steps down or if the organization members deem the individual unfit for the responsibilities.

Section III: Qualifications: To be eligible to be on the EyeCandy Staff, the member must:

- a. Be currently enrolled at UC Santa Cruz
- b. The candidate should have completed at least thirty college units from UCSC prior to entering a Staff position.
- c. To petition for candidacy, the person must have been an active member of the organization for at least a quarter, except for the position of Production Manager.
- d. To be eligible to run for the position of Production Manager, a member must be active for at least three (un)consecutive quarters or have approval by the faculty advisor.

Section IV: Duties:

- a. Production Manager (Title might change but the tasks should stay the same):
 1. Provide graphic support to production and web team (possibly for writers that need certain artwork for their articles).
 2. Collect content from editors, writers & photographers.
 3. Layout magazine.
 4. Design Cover & graphics for mag. & possibly teach others to use some design/layout programs.
 5. Get magazine proofed and printed.
 6. Preside over all or relevant meetings.
 7. Set the agenda for meetings and provide a copy to the Web Department two days prior to the meeting, to post online.
 8. The person also serves as the organization's official representative.
 9. The person is overall responsible for the organization and operation of EyeCandy.

- b. **Content Manager**
 - 1. Preside over all or relevant meetings.
 - 2. Set the agenda for meetings and provide a copy to the Web Department two days prior to the meeting, to post online.
 - 3. The person also serves as the organization's official representative.
 - 4. The person is overall responsible for the organization and operation of EyeCandy.
 - 5. Assists in the layout of the print articles.
 - 6. Functions as a liaison between the various departments and outside organizations.
 - 7. Responsible for the overall maintenance of the EyeCandy Handbook.
 - 8. The person is overall responsible for the organization and operation of EyeCandy.
- c. **Editor**
 - 1. Director of the content contribution department.
 - 2. Critiques and approve articles as well as artworks for submission in both print and online form.
 - 3. Assists in the thematic layout of the articles that are to be included into the magazine.
 - 4. Must be flexible to meet with writers outside of scheduled meeting period.
- d. **Business Manager**
 - 1. Keeps an account of the organization's funding and expenses.
 - 2. Responsible for the design and maintenance of advertising materials.
 - 3. Applies for grants.
 - 4. Helps set agendas for selling advertisements.
- e. **Web Manager**
 - 1. Director of the Web Department.
 - 2. Responsible for the design and maintenance of the EyeCandy Webpage: <http://eyecandy.ucsc.edu> and also of the internal site.
 - 3. Must be readily available to update and post material online.
 - 4. Helps in acquiring funds for EyeCandy via Ad Banners and online sponsors.
- f. **Content Contributor (Non-Staff Personnel)**
 - 1. Responsible for producing at least three to five drafts of a 1500 word article for print or three 500 word articles for online publication over the course of any given quarter. Artworks fall under a separate category and will be judged by the editors in the quality and quantity of the content as appropriate for publication. First there is ideation, the engagement with material that sparks a criticism. Next comes formulation, when the idea takes the form of an argument. Then is realization, wherein the writer, through a series of drafts, decides why the argument is important, and

further that decision to its logical end. It is assumed that all writers are capable of constructing a well-structured article, but here are some resources to assist and influence the written work for this magazine:

2. Assists in selling advertisements to finance the publication.

Article V – Departments

Section I: Duties of the Departments:

A. Production Department

1. Takes content material and formats it for print publication.
2. Responsible for the design of the print magazine and the quality control of the articles themselves.
3. Responsible for the distribution of the magazine on a designated deadline.
4. Produces publicity material according to the organization's needs.

B. Content Contribution Department

1. Generates written and graphic material for publication both in print and online.
2. Editors are responsible for reviewing and approving the produced material for publication.

C. Web Department

1. Designs and maintains the EyeCandy website: <http://eyecandy.ucsc.edu>
2. Updates the internal server with schedules, contact information, and other files that may be of use to EyeCandy personnel such as advertisement packets.
3. Finds online sponsors.
4. Designs and maintains the online version of the EyeCandy SAS Survival Handbook.

D. Business Department

1. Maintain and create a budget for the organization.
2. Keeping the organization's operating costs within the budget.
3. Responsible for selling ads and fundraising.
4. Applies for grants.

Section II: Members and the Departments

- a. Members may be assigned to departments, which either caters to their needs and abilities, or to a department, which is in need of help.
- b. Members may be reassigned to different departments if needed.
- c. Members may request a department to work in, but may not be selected for that department if they are needed elsewhere.

Article VI: Meetings

Section I: Weekly Meetings

- a. There will be general meetings for all members, future members, and the UCSC community on a weekly basis. Although the specific agendas of these meetings will vary, the general purpose is to present the organization with current events, concerns, and the progress of publication.
- b. This is an opportunity for content contributors to discuss produced materials with the editors or other staff members.
- c. Members of EyeCandy should treat the weekly meetings as class periods.

Section II: Department Meetings

- a. Besides the weekly meetings, each department will schedule and be responsible for successfully running subsequent meetings to complete all tasks assigned to that department.
- b. The number and length of these meetings will be set according to the needs of the organization as a whole.

Section III: Special Meetings

- a. These are meetings that are arranged between the staff members. These meetings are organized if an urgent issue needs attention.

Article VII: Advisor(s)

Section I: Role: The advisor(s) will serve as a resource for all members who require assistance in acquiring knowledge or making decisions pertaining to the functions of the organization. The advisor is not responsible for any duties, responsibilities, or actions of the organization or any of its members. The advisor will not take any action unless requested by a member, the organization, or if a grievance is filed.

Article VIII: Amendments

Section I: To submit an amendment to the constitution, a member must make a vocal request at any general meeting. That member can then either draft the amendment him or herself or request that an emergency staff meeting be scheduled to draft the language of the amendment. A vote will then be held at the following general meeting to determine whether or not the constitution will be amended. For the amendment to pass, 2/3rds of the members must reach a consensus.

Section II: Approved amendments will come into effect immediately, unless deemed otherwise by the EyeCandy Staff, but no later than the start of the following academic year. A notice will be posted online regarding the changes to the constitution; a written addition will also be added to the constitution file.

Article IX: Enacting Clause

Section I: This constitution shall become effective upon the approval of our Advisors and the present members. Their signatures and the date shall appear below. Any copy of this constitution that does not contain these dated signatures is not valid or current. The date and signature of the current Production Manager should also follow any amendments to the constitution; otherwise those changes cannot be upheld. The electronic copy will be available online in its most recent form.

Writing an EyeCandy Code Of Ethics:

The Media Council asks that registered media organizations include a Code of Ethics in their Constitution. A code offers the media organization to express its philosophy, its responsibility to others and its commitment. It provides an opportunity to articulate the standards of professionalism to which the organization adheres. Writing one gives each group member a greater sense of membership and direction. A Code of Ethics should address the following areas-

- Professionalism and technical competence
- Accuracy in reporting news
- Fairness in airing opposing opinions
- Accountability and identification of opinion
- Openness to persons wishing to take issue with any article or editorial
- Appropriateness of language and/or illustrations
- Openness to participation by interested members of the campus community

Current Code of Ethics: (Note: This code of ethics was adopted by the American Society of Newspaper Editors in 1923.)

EyeCandy was founded on October 1999.

Canons of Journalism

Responsibility – The right of a newspaper to attract and hold readers is restricted by nothing but considerations of public welfare. The use of a newspaper makes the share of public attention it gains serve to determine its sense of responsibility, which it shares with every member of its staff. A journalist who uses this power for any selfish or otherwise unworthy purpose is faithless to a high trust.

Freedom of the Press – Freedom of the press shall be guarded as a vital right of mankind. It is the unquestionable right to discuss whatever is not explicitly forbidden by law, including the wisdom of any restrictive statute.

Independence – Freedom for all obligations except that of fidelity to the public interest is vital. Promotion of any private interest contrary to the general welfare, for whatever reason, is not compatible with honest journalism. So-called news communications from private sources should not be published without public notice of their source or else substantiation of their claims to value as news, both in form and substance. Partisanship in editorial comment which knowingly departs from the truth does violence to the best spirit of American journalism; in the news columns it is subversive of a fundamental principle of the profession.

Sincerity, Truthfulness, and Accuracy – Good faith with the reader is the foundation of all journalism worthy of the name. By every consideration of good faith a newspaper is constrained to be truthful. It is not to be excused for lack of thoroughness or accuracy within its control or failure to obtain command of these essential qualities. Headlines shall be fully warranted by the contents of the articles which they surmount.

Impartiality – Sound practices make clear distinction between news reports and expressions of opinion. News reports should be free from opinion or bias of any kind. This rule does not apply to so-called special articles unmistakably devoted to advocacy or characterized by a signature authorizing the writer's own conclusions and interpretations.

Fair Play – A newspaper should not publish unofficial charges affecting reputation or moral character without opportunity given by the accused to be heard; right practice demands the giving of such opportunity in all cases of serious accusation outside judicial proceedings. A newspaper should not invade private rights or feelings without sure warrant of public right as distinguished from public curiosity. It is the privilege, as it is the duty, of a newspaper to make prompt and complete correction of its own serious mistakes of fact or opinion, whatever their origin.

Decency – A newspaper cannot escape conviction of insincerity if while professing high moral purpose it supplies incentives to base conduct, such as are to be found in details of crime and vice, publication of which is not demonstrably for the general good. Lacking authority to enforce canons, the journalism here represented can but express the hope that deliberate pandering to vicious instincts will encounter effective public disapproval or yield to the influence of a preponderant professional condemnation.

Addendum: EyeCandy Code of Ethics – Eyecandy strives to improve the quality of the arts community and exists to broaden the common definition of film criticism. Therefore, EyeCandy shall work to produce a magazine of the utmost competence. In order to make EyeCandy a forum, and not a work of dissemination, input from non-members in the form of letters, email, and general feedback are always welcome so that EyeCandy may effectively communicate to its readers and, therefore, achieve its goals more effectively. Language and illustrations are intended for an adult college audience. EyeCandy, according to the discretion of the organization, will not publish articles and illustrations for the sake of “shock” or what some may deem offensive “bad taste.” However EyeCandy will use illustrations and language it deems appropriate to depict specific articles and issues.

Content Contribution Section:

As stated in the Eyecandy constitution, content contributors are responsible for producing at least three to five drafts of a 1,500 word article for print or three 500 word articles for online publication over the course of any given quarter. Artworks fall under a separate category and will be judged by the editors in the quality and quantity of the content as appropriate for publication. First there is ideation, the engagement with material that sparks a criticism. Next comes formulation, when the idea takes the form of an argument. Then is realization, wherein the writer, through a series of drafts, decides why the argument is important, and furthers that decision to its logical end. It is assumed that all writers are capable of constructing a well-structured article, but here are some resources to assist and influence the written work for this magazine:

Websites:

<http://ic.ucsc.edu/~ahastie/film/tips.html>

Password: fdmstudent

Text:

Corrigan, Timothy. A Short Guide to Writing About Film. 5th Ed. New York: Pearson Longman, 2004.

Hacker, Diana. Rules For Writers: A Brief Handbook. 4th Ed. Boston: Bedford/St. Martin's 2000.

Editors are considered the directors of the content contribution department and are to have firm methodologies as to critiquing mainly written work. Though they may have useful insight and experience in editing articles, they might want to find resources on editing and comprehensive logic to detect fallacies in arguments.

Advertising Section:

Introduction:

Selling advertisements can be a stressful experience for some. However, building the right techniques in approaching potential sponsors will not only help support the EyeCandy organization but also improve public relations skills. The purpose of this section is to equip and empower the advertisement salesperson with methodologies and statistics that will aid them in their field work. If you find this section insufficient, please contact Marlene Olson at the UCSC Press Center for more information on this topic. Her email is molson@ucsc.edu.

Part I:

The following are the bare minimum steps to selling advertisements and are definitely not as affective as the strategies presented in Part II. It is not recommended that you use these guidelines down to each word as you will be disappointed with failure. However, they are useful in having a general idea as to go about approaching businesses...

2. Find several businesses that you may want to ask to advertise with EyeCandy.
3. Go in person to each business and ask to speak with the owner or manager. You may call the business to gather information as to the owner or manager's availability. NEVER make a business deal over the phone unless you personally know the owner or manager.
4. Tell them about our magazine. You may want to say something like the following: Hello, my name is _____. I am with EyeCandy, a UCSC, non-profit, student-run film magazine. Since we are a non-profit organization, we are funded through advertising from the Santa Cruz community. I was wondering if you would want to advertise with us this quarter and help fund our magazine.
5. (while saying #3) Present them with the materials given in your EyeCandy advertising packet. These include: a pricing sheet with information about EyeCandy on it and a copy of our magazine.
6. If they say yes, get an advertising contract from your packet and fill out the information for the business. Then, have them sign the contract. Most importantly: MAKE SURE YOU GET THEIR MONEY. Cash or check is fine. Make checks payable to EyeCandy or UC Regents. You also need to get their ad copy. An ad copy is a copy of what the business actually wants their ad to look like, and what information graphics, slogans, sayings, etc. they want to appear on their ad.
7. Bring contract and money to the EyeCandy meeting and give it to the business manager.

Once you have found your businesses, you are responsible for all correspondence with them. You are responsible for getting all of their information and paper work as well.

Part II:

The methodology (for the lazy) presented in Part I is not at all enticing for potential sponsors to want to buy an advertisement. If you ever do use the lazy method, you must present yourself in a VERY professional manner, with a positive personality, along with a desire to serve, and you might get a sale. The following information is an abridged version of the Sales Success Booklet that presents the basic strategies to make businesses convince themselves that they need to buy an advertisement. However, only by practicing these points will you be able to become a competent salesperson.

Setting Appointments:

1. Introduce yourself and your organization, preferable with a referral.
2. Say that you need only about ten minutes of their time so that it shows you want to limit the discussion. Use an unusual time period, *"I only need eight and a half minutes of our time to talk with you."*
3. State your purpose. What service are you providing?
4. Instead of saying, "When are you available?" ask for specific times such as "I have times open on Tuesday morning next week" or "I have an open time at 10:15 tomorrow morning or would afternoon be better?"
5. NEVER MAKE SALES ON THE PHONE unless you have a prior relationship.

Strategies:

Here are a few tactics you can use when interacting with a prospective business client who might be interested in purchasing an advertisement.

Unpacking:

1. To get information, specifically about the needs and motives from the customer.
2. To change the mind or view or perspective of the customer. We control the process to allow the person to look at limitations from a new point.

Paraphrasing:

This is an information gathering technique to confirm if we have the correct information.

Examples: "In other words..." "What I understand you saying is..."

Open-Ended Questions:

Examples: "I'm interested in..." "Could you tell me more about that?" "How do you see...?" "Could you help me understand?"

Challenges:

Advertisement sales can be difficult because we are often dealing with people we do not interact with on a daily basis. Everyone has their own viewpoints and a good salesperson should be careful in respecting the opinions of others. I guarantee that people will object to your offer, so here are some ways to make conversations constructive.

Personal Challenges:

We want to see if the objections they raise have imprecise information. So ask questions like these under those circumstances: "How, specifically...?" "What, exactly...?" "Where, precisely...?"

Global Challenges:

We tend to exaggerate our communication by using terms that are "global" and reduce ideas into categories of black and white...words like "all," "never," "everything," etc.

A way to refute such challenges is to exaggerate back and in doing so, make the customer realize that he or she is making a general comment. Use a "global" word in a sarcastic, jokingly, but not hurtful way.

Example: (Sarcastic) "Of course, NOBODY would want to buy such a product."

"Too" Challenges:

"It's too expensive." "I'm too busy."

"Too" is a comparative word that presumes that something is "too" as compared to something else. When someone makes such a statement, they have deleted the comparative. Challenge them back! Have them fill in the blank.

Examples: "It's too expensive compared to what?" "You are too busy compared to when?"

Even when they do state the comparative, ask them for more clarification: "How do you know that?" "How did you come to believe that?"

Choice-Limiter Challenges:

Example Statement: "I can't spend that much money from the budget."

Example Responses: "What would happen if you could spend that much money?" "What stops you from spending that much from the budget?" "Have you ever spent that much from the budget?"

Mind-Reading Clarifications:

This is when the customer imposes beliefs or project behaviors on other people without any clear evidence: "The owner will never go for it." "They don't want it" "She doesn't listen to me." Again, respond by having them elaborate as to why the other party objects to an offer.

Handling Objections:

1. Leave a call – Some sales people skip calling a client hoping they never hear the objection that will send them away.
2. Argue – Resistance comes naturally when the client shows opposition and we begin to shove back such as saying “Ya-but.” Ask more questions than making statements.
3. Feel badly – Self-explanatory.

What to do:

Stay with the client by continuing to ask questions. This is the only way we can control the communication. However, before you ask questions, you have to do the following:

1. Agree – It is better than arguing and feels like building a rapport with the client.
2. Feel Good – We reduce stress by staying and agreeing with our prospective customer.

Questions to ask:

“Where are you currently advertising?”

“Are you happy with the advertising?”

“Are you getting results?”

“What is your advertising budget/ad campaign?”

(Insert Beneficial Statistics here – See below for more details.)

“Would it be more helpful to advertise in various advertisements?”

“What is your message?”

Beneficial Statistics:

- UCSC brings in approximately \$750 million dollars per year into Santa Cruz.
- How many issues we publish – Around a thousand and five hundred.
- Average student have 400 to 500 dollars per month in discretionary funds.
- Approach with the customer’s service in mind and possible nearby competitors. When you enter the store, take notice of details that might be of interest to the store’s customers, but have not been advertised or reached the magazine’s target audience. You can then use this information to convince your client to buy an advertisement.
- EyeCandy has an artistic and intellectual community to support our publications.
- High school students know about EyeCandy, especially those who are interested in applying at UCSC.
- We have a six month shelf life, meaning advertisements last longer and have more impact.

Advertising Outlets:

The following are possible methods of advertising that prospective clients might use as an excuse for not advertising with EyeCandy.

Newspaper – Think about whether EyeCandy’s target audience would actually see an advertisement in a local newspaper. Not many college students subscribe to one and if they were to read one, it would probably be a free print like the Metro.

Television – Again, only a partial percentage of college students watch television on campus.

Direct Mail – Direct mail content does not reach college mailboxes. Besides, only homemakers who need to know such information would think of paying attention to direct mail.

Radio – The only times most students would listen to the radio would be when they commute in a car. Ask yourself if UCSC students drive around often.

Final Tip:

Frequency is key. This phrase of wisdom applies to both advertisement sales and advertising campaigns. Advertisements are most affective when it can be easily seen multiple times. People are known to react for certain to a product if they hear about it at least eighteen times. As for making sales, the more you offer your services to a certain customer, the more likely the customer will make a purchase.

Advertising Terms:

The following is NOT an in-depth guide into advertisement design. The terms listed here are helpful in giving the reader a general idea of the components that may affect both the advertisement itself and the publication as a whole. It is not practical to present the strategies and techniques for this section in text form. Again, you will want to contact Marlene Olson at the UCSC Press Center. She will either provide you with a detailed seminar or a quick tutorial on advertisement design. Her email is molson@ucsc.edu.

Body copy – Main text of ad, in contrast to headlines.

Column-inch – A unit of measure in a periodical one inch deep and one column wide.

Cooperative advertising – Joint promotion of a national advertiser (manufacturer) and local retail outlet on behalf of the manufacturer’s product on sale in the retail store.

Copy – The text of an ad.

Flush left – Body copy in which there is an uneven or ragged margin on the right and an even margin on the left. When both margins are even, the type is “justified.”

Flush right – Body copy in which there is an uneven or ragged margin on the left and an even margin on the right.

Font – An assortment of type characters of one style and size, containing the essential twenty-six letters (both capitals and small letters) plus numerals, punctuation marks, and the like.

Four-color process – The process for reproducing color illustrations by a set of plates, one of which prints all the yellows, another the blues, the third the reds, the fourth the blacks (sequence variable). The plates are referred to as process plates.

Gutter. The inside margins of printed pages.

Halftone – A photoengraving plate whose subject is photographed through a screen (in the camera) that serves to break up the reproduction of the subject into dots and thus makes possible the printing of halftone values, as of photographs. Screens vary from 45 to 300 lines to the inch. 85-line screens are used in newspapers.

Head – Display caption to summarize contents and get attention.

Leading – The space between lines of type. Measured in points.

Logo – A trademark or trade name embodied in the form of a distinctive lettering or design.

Makegood – In print an ad run without charge, in lieu of a prior one that the publisher agrees was poorly run.

Overlay – A transparent or translucent covering on artwork where color breakup or other instructions are marked.

Photostat – One of the most useful aids in making layouts or ads. A rough photographic reproduction of a subject; inexpensive and quickly made.

Pica – The unit for measuring width in print. There are six picas per inch.

Point – The unit of measurement of type, about $1/72^{\text{nd}}$ of an inch in depth. Type is specified by point size, as 8pt., 12pt., etc.

Retail advertising – Advertising by a local merchant who sells directly to the consumer.

Serifs – Lines projecting from the top or bottom of a main stroke of a letter, commonly called roman letters. Gothic faces lack serifs and are called sans serif.

Tear sheets – Copies of ads from newspapers. Sent to the agency or advertiser as proof of publication.

Web printing – In contrast to sheet-fed printing, paper is fed into the press from rolls.

Definitions were taken from Kleppner's Advertising Procedure, Tenth Edition.

Adobe Photoshop General Information

General Information:

- <http://www.adobe.com/products/photoshop/main.html> (as provided by the maker Adobe)

Where to find Adobe Photoshop:

- Available in all IC labs on campus for both Mac and PC and for all computers in Communications 11 Computer Lab
- Student discounts for purchasing this software are available at Bay Tree Bookstore

How to use Adobe Photoshop:

- Follow tutorials available within program
 - For PC version of Photoshop CS: Click on "Learn the Basics" on the Welcome Screen, or peruse the "Help" Menu options for tutorials, online help, and quick answers to "how to" questions.
 - For Mac version of Photoshop CS: Go to "Help" Menu, "Photoshop Help," and then to "Tutorials"
- For online tips and tricks: <http://www.adobe.com/products/tips/photoshop.html> (as provided by Adobe)

Free Adobe Photoshop Basics Online Course :

- <http://graphicssoft.about.com/od/photoshop/l/bllps5out.htm>

Online Adobe Photoshop Resources (not provided by Adobe):

- <http://adobeforums.com> (a great place for tutorials and know-hows)
- <http://graphicssoft.about.com/od/photoshop/>
- <http://www.desktoppublishing.com/photoshop.html> (this site is very comprehensive with tons of information on all types of media and forms)
- <http://bookstore.photoshoproadmap.com/>
- <http://www.graphic-design.com/Photoshop/> (for very helpful specific tips and tricks on how to get an image to look a certain way)
- <http://www.photoshopsupport.com/>
- <http://www.planetphotoshop.com/> (click on Tutorials to access their tutorials page)
- <http://www.tutorialized.com/tutorials/Photoshop/1> (has tons of tutorials too, but make sure to mention that the tutorials that say "Ads by Google" are not tutorials at all, but just linked ads)

List of Adobe Photoshop Books:

- <http://desktoppublishing.com/bookstore/photoshop-books1.html>
- <http://www.adobe.com/misc/books.html> (Recommended by Adobe)
- <http://amazon.com/> (Search for "Adobe Photoshop" under Books)

EyeCandy Web Production:

Only one person is needed for this job. The web production person updates the site regularly, adding content and updating the site and links accordingly. EyeCandy's site is run through the ftp server

artstream.ucsc.edu

under the username - EyeCandy

password (to be changed quarterly through Scotty Brookie- scotty@ucsc.edu)

What we currently use is Dreamweaver, an easy and self explanatory web designing program available in trial form at their web site: www.macromedia.com.

A student could then Google a search for a serial number code to access the full version, sorry but we don't have the funding to be legal.

The site files are under the folder "EyeCandy/Sites." The homepage is under index.html within this folder. The links on the homepage are:

'Home'- index.html

'About' - about05.html

'Contact'- contacts.html – (Update this quarterly with up to date info on editors, production staff and faculty advisor)

'Current Issue'- to be updated every issue (currently it is 2005/winter/index.html)

'Links'- links05.html

For the issues, we have organized them by year in the same EyeCandy/sites folder. Within each year, the issues are organized by release quarter, for instance, 2004/summer. Each quarter has an index.html as its main page source.

The web person also is in charge of updating the 'Internal' site. Internal has its own folder, located under EyeCandy/sites/internal. The web person updates this one a lot at the beginning of the quarter, contact info must be obtained from each member.

Web public relations:

With more businesses going online it opens a new market for EyeCandy's ad sales options. The idea of the web public relations chair is to work with the web and ad sales team in creating space available for businesses to place ads both in print and online. Businesses are not limited to go only online or only on the web and can do a combination of the both. Another important key job for the web public relations person is to try to develop web site relationships with other student organizations both on campus and at different through link exchanging. This in turn helps build traffic to the EyeCandy web site and allows readers to actually see the blogs, which are not part of the print version. Another goal for the web public relations is to develop a standardized letter that can be sent to large corporations and businesses convincing them to donate to EyeCandy. Our ad space can be recognition for donations to our student organization. The web public relations person should be able to work alone and be in close contact with the production managers, web team and ad sales because it is easy to get lost in balancing between the different divisions of EyeCandy.

Skills Required:

Knowledge of web development, design, ad placement and marketing. Good communications skills, self-motivated and able to work alone and mediate between the different divisions of EyeCandy.

Ideally, we would want to have someone on our team with all of the skills as listed above. However, if none satisfy the above requirements, the person chosen for the job can read up on the following sources which are both more than sufficient material in regards to Web public relations.

Advertising and Marketing on the Internet [electronic resource]: Rules of the Road
<http://purl.access.gpo.gov/GPO/LPS6816>

Book at McHenry:

Electronic marketing and the consumer / editor, Robert A. Peterson
Call #: HF5415.1265 .E395 1997

Application for 2004-2005 Porter Fellowship/Student Project Funds

Contents

1. Project Description
2. Spring 2005 Budget
3. Faculty Sponsor Letter
4. Completed Application

Project Description

EyeCandy is a quarterly, student-run magazine focusing on the engagement with, and critical analysis of, film and digital media. This project relies completely on student funding, through application for student grants and ad sales. Participating students enroll in an independent study course and are awarded credits for their work on the magazine. They have the option to contribute content for publication or to work on the EyeCandy production staff, which is responsible for magazine layout, coordination of EyeCandy events, and fundraising.

EyeCandy provides a forum through which students from every major can gain work experience on an academic publication. Writers gain a space to engage with and apply the theories they learn in an academic setting to topics of their choice. Production staff members gain experience with the business of running a magazine. EyeCandy offers the synthesis of academic learning and practical application, providing a place where students can learn marketable job skills.

It is important to note that EyeCandy struggles with several impediments; the first of which being a lack of support from the Film Department, the second of which is the constant cycling of faculty advisors assigned to the magazine. These factors both result in a serious lack of funding with the added difficulty of having to start from scratch each time a new advisor is assigned. This quarter EyeCandy staff and our Faculty Advisor, Irene Gustafson, are working to find solutions to these problems. We are currently pursuing various sources for funding, as well as assembling a handbook to be passed between staff that will enable each new set of students and faculty to pick up where their predecessors left off.

However, the cost of printing each issue usually exceeds the amount of ads we are able to sell, or to fit into the magazine. EyeCandy has in the past received almost half of its funding through grants awarded from various campus funds, and its future success relies upon continual support from these sources. Last issue budgetary constraints required we print an issue almost half the size of previous publications, both in page sizes and numbers. This quarter, we are planning on returning to the full, 8 1/2"x11" page, as well as publishing a longer, more solid issue. This was a decision made by the staff, partly because the full size is more professional and always results in better ad sales and funding. However, we also felt that part of maintaining the image and viability of EyeCandy

throughout the various cycles of students and advisors would be to solidify our reputation as an outstanding publication, which can be started by maintaining a consistent product.

We propose that, because EyeCandy provides students with a place to pursue original research through independent theoretical writing, and gain the creative and practical experience of producing a magazine, it is an excellent project to be awarded the Porter Fellowship Funds. Awards like this allow our magazine to continue to positively influence the artistic and creative community at UCSC.

Thank you for taking the time to consider our request. We eagerly await your response!

EyeCandy Production Manager Position Description

Created by: Briana Lenz, EC Production Manager, 2005

The Production Manager is the official liaison between the EyeCandy staff and the Faculty Advisor. This position is responsible for the overall organization and management of EyeCandy production. I will briefly describe the duties I was responsible for these past few quarters in the hopes that this can be used as a guide to future students assigned to this position.

Initially, my responsibilities were primarily focused on creating a timeline for the magazine production, and keeping track of enrollment and job assignments throughout the quarter. I worked with both the production staff and editors to establish deadlines for writers, advertisements and layout. Once this was done, I spent the rest of the time making sure that the staff members were assigned tasks as needed, that deadlines were kept and adhered to, and helped plan other EyeCandy events and tasks.

For the most part, my job was to act as the person all staff members could go to for updates and information. I assigned tasks to staff, checked on their progress and also helped them complete these tasks. I worked with the different teams (business, web, production, and writers) to make sure that all staff members were on track. I also led weekly meetings and drafted and responded to emails on a daily basis.

My job was not one where I exercised any kind of creative control over the magazine; rather my duties were isolated to maintaining the magazine's efficiency and schedule throughout the year. For the most part I decided what needed to get done, by what date, in what order and by whom. I made sure all staff was aware of our status and made sure the faculty advisor was kept informed about the status of production throughout the process.

Overall, this position is one that requires a great deal of organization and planning, and should be assigned to someone who can effectively wield authority and can stay focused and organized throughout the year. This position is basically a project management position, in that it requires the candidate to manage all aspects of a certain project, that being the production of the EyeCandy magazine.