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THREE PRACTICES IN TECHNICAL WRITING: A PORTFOLIO

by

Alyssa Jean Hambelton

Thesis submitted in partial fulfillment
of the requirements for the degree

of

UNIVERSITY HONORS
WITH DEPARTMENTAL HONORS

in

English

Earned
Dept. Honors
only

UTAH STATE UNIVERSITY
Logan, UT

1995

INTRODUCTION

My technical/professional writing courses and experiences at Utah State University have taught me the importance of clear accessible writing and layout. As a senior honors student, I wished to practice the readability and accessibility skills I have acquired by creating a portfolio of technical writing projects. This would serve as a helpful instrument of practice for my entry into the technical writing profession. The portfolio includes three different projects: a non-periodic publication (Boise State Classroom Technology Bulletin), a newsletter (EIMCO Carrousel System Operators' Newsletter) and a procedures manual (*Petroglyph* Magazine Procedures). The written narrative that accompanies this portfolio summarizes the justification for the projects I chose to analyze, including the criteria I analyzed them against; a background of each project; the changes I made to increase accessibility and why; and a conclusion exploring how and if goals were attained.

JUSTIFICATION

I felt a non-periodic publication, a newsletter and a procedures booklet provided me with a wide range of projects that would utilize many different skills. This variety of skills were needed to deal with the different audiences, types of acquisition and communication with the client, level of editing and/or writing required of me, and the purpose of the publication.

The audiences of the publications range from few and specific to wide and general; the audience of the EIMCO newsletter is several hundred readers, the audience of the *Petroglyph* booklet is a couple dozen, and the BSU audience numbers somewhere in between.

I obtained each project through a different venue. Although I had personal meetings with Ben Hambelton, the information for the BSU bulletin was sent electronically, and our correspondence was primarily via computer and fax. I received the text for the EIMCO newsletter through personal meetings with the client and by fax. Since I wrote the *Petroglyph* procedures booklet, I had to draw upon my own two and a half years of experience.

The bulletin and the newsletter allowed me to work with others' text and layout ideas, whereas the procedures booklet provided me an opportunity to mold my own text and ideas for the use of others.

The purpose of each publication varies widely across the spectrum of informative to entertaining, with the BSU bulletin being farthest on the informative end, and the *Petroglyph* procedures booklet being farthest on the entertainment end.

The ways in which I changed or created the projects varied as much as the audiences and purposes of the publications. Regardless, there were four specific criteria I applied to each publication as a guideline for effectiveness. These four criteria were accessibility, coherence, voice/vocabulary and length. Although there are many criteria against which a publication can be judged, I felt these four best fit each situation and produced the most effective publication. When judging a publication for effectiveness every level must be analyzed--the overall graphic layout, the overall organization of the text, the content within specific sections of text and even each specific sentence. All levels must be accessible to the audience since the audience is the ultimate judge of the effectiveness of a publication. I felt that the criteria I used to analyze the publications of my portfolio not only mandated that I analyze effectiveness and accessibility at each level, but also mandated that I mold each level for the intended audience(s). The four criteria were broken into subcriteria in the following manner:

ACCESSIBILITY--Is it Reader-Based?

- Priority
 - Does the order of the text follow readers' expectations?
 - Is it logical?
- Headings
 - Are they reader-based rather than just content-based?
- Other Graphic Elements
 - Are the fonts, white space, columns and other graphics/pictures used in such a way to make the text more accessible?

COHERENCE--Is it Clear, Concise and Complete?

- Document Level
- Section/Paragraph Level
- Sentence Level

VOICE/VOCABULARY--Does it Address the Primary and Secondary Audiences?

LENGTH--Is It Appropriate for the Audience(s)?

Note: Not all of criteria were applicable to every publication and not every application of the criteria will be covered in this paper. The applications will be summarized with some specific examples placed in the appendix.

BOISE STATE CLASSROOM TECHNOLOGY BULLETIN

BACKGROUND

Definition: A non-periodic publication listing the classrooms at Boise State University equipped with instructional technology and/or equipment.

Audience: Primary audience: Professors at BSU using classrooms with instructional technology and/or equipment. Secondary audience: none defined by client.

Purpose: A reference guide for users who may not know the equipment is available. The guide provides reasons for why and how this equipment can be useful in teaching as well as names and numbers of persons who can train professors how to use equipment.

Process/Goals: This project included receiving text and graphics electronically from BSU, editing them, and formatting them into a six-page layout in PageMaker. Because it is a reference guide, the primary goal was to increase accessibility for users by manipulating white space, creating short, concise and clear lists of equipment and placing graphics that will enhance text. The format complements existing Instructional Technology publications.

Contact: Ben Hambelton, Director of the Simplot/Micron Technology Center, BSU.

APPLICATION OF CRITERIA

Accessibility:

Priority:

Because this publication serves as a reference guide, I felt all material was equally important--the introduction, the lists, and the article. Therefore all information is represented on the front page: the introduction in the top half of the page, the lists in the table of contents, and the beginning of the article on the bottom half of the page (see appendix A1). The order of the rest of the publication is based on use by the audience. Media and Electronically equipped classrooms are used most often by professors, and so I listed them first. Under the main headings of "Media and Electronically Equipped Classrooms" or "Special Purpose Classrooms," I listed the rooms in alphabetical order. Further, I listed the rooms in the same form in which the professors receive their classroom assignments, for example, a professor receives his/her assignment as "Business 112" instead of "College of Business 112" or some other form, (see Appendixes A1-A6).

Headings:

I kept the main headings to a size not much bigger than the classroom names so as not to distract from the classroom names. This allowed the classroom names to be easily accessible for the professors since they are what will be sought (see Appendix A2, A4).

Other Graphic Elements:

Since electronically equipped rooms are in both the "Media and Electronically Equipped Classrooms" and the "Special Purpose Classrooms," I used an icon to indicate electronic capability. The icon is explained in the introduction. Its use allows professors to know, at a glance, whether electronic capability exists and precludes the need for additional headings or explanation in the lists (see Appendixes A1, A2). I allowed more white space throughout the publication than is normally seen in a newsletter or flyer, (see Appendix A3), to allow

the room names and lists to be more visible and hence be more accessible. I used the same font for all parts of the lists. Again, I felt the use of fewer or simpler graphic elements allowed the reader's eye to easily follow the lists. The pictures and graphics, though important so that the readers could relate what they are reading to actual places, could also distract from the lists. Therefore I limited the graphics/pictures to one, sometimes two, a page (see Appendixes A2-A3).

Coherence:

Document Level:

Again, since the publication serves as a reference, who, what, why, how, when, and where is represented on the first page. This creates a complete and concise representation of the entire publication at a glance at the first page.

Section/Paragraph Level:

One example of my efforts to edit each section for completeness, conciseness and clarity is in the introduction "Media and Technology Equipped Rooms." A good introduction should outline the organization of the following text (or in this case, lists). The original did not do this; in fact, it did not even mention Special Purpose Rooms (see Appendix A7). Instead it elaborated on the recent efforts of Simplot/Micron Technology Center. My edited version is shorter than the original and clearly outlines the order of the lists and gives a brief definition for each type of room (see Appendix A1).

Sentence Level:

In my efforts to edit for coherence in the sentences, I especially focused on the lists. As a person not educated in instructional technology, I could view the lists from the lowest common denominator. Doing so, I discovered that I could not understand some of the phrases used in the lists. One example was "Overhead document camera or visual presenter" (see Appendix A7, under "College of Technology ET 110"). I read the phrase to mean the piece of equipment could be called one or the other term and so wanted to omit the least-used name. I was told that "visual

presenter" was actually the brand name of the overhead document cameras and often referred to as such. To see how I decided to clarify this sentence, see Appendix A2 under "Business 102A."

Vocabulary/Voice:

I directed Ben Hambelton, the author of "Why Use Technology?" to use "I" throughout the article. As the Director of the Instructional Technology Department and a professor, Ben could be trusted to give a dependable account of the reasons to use technology. I felt his personal account, using "I," would be more effective than a distant third-person account (see Appendixes A1, A6).

Length:

Since the lists were the most important aspect of the publication, I only edited them for clarity and not for length. But other parts of the publication that might only be read once, for example, the introduction and the article, were shortened. The entire publication is six pages; the publication had to be an even-number of pages for printing. Therefore, I had to balance text, white space and graphics to fit in six pages.

Note: Page numbers cannot be printed on the laser printers available to me at USU, but they are present on the disk version. When printed by BSU, the publication will be three pages front and back, the pictures will be in color, and it will be printed on a light blue textured paper.

CONCLUSIONS

The true test of the publication's readability and effectiveness will be to see how professors respond to it. Unfortunately, this publication will not be put into circulation until fall semester and so its success measured by its audience is not available. Despite this, Ben Hambelton has proofed several editions of the publication and found the end results very satisfactory.

As is obvious by the similarity in last names, Ben Hambelton is my father. Working with and for my father has proved useful in simulating a real job experience. First of all, since he lives in Boise, ID, most of the text and most of our correspondence was transferred electronically via e-mail and fax, a situation not uncommon for technical writers. I made only two, one-hour meetings in person throughout the duration of the project (and of course some phone calls). Handling the project electronically proved frustrating as well as convenient. The frustration stemmed from differences in software that made conversion difficult and caused delays. Delays were also caused when I needed an answer right away in order to proceed, and Mr. Hambelton would not be able to read his mail and respond quickly (like on the weekends). Yet working electronically did prove useful in some instances. For example, when I needed an answer in a day or two, I could just leave him a message--less time-consuming than tracking him down personally. Also when text was transferred electronically, I could directly save it on disk, saving me the step of retyping or scanning it from hard copy.

Also, working with material rather unfamiliar to me but very familiar to the client proved to be a small obstacle in enhancing readability. Suggestions I made to change things had to be substantiated and could not conflict with the meaning of the text. Since I was not familiar with the text, some of my suggestions proved superfluous or ineffective. Yet other changes were necessary. For both the client and myself, it was sometimes hard to decipher which changes would add or detract from the clarity of the meaning. This was also my father's first time working with a technical writer, and so he was not used to someone making heavy editorial changes to his writing. In order for him to understand my changes, I needed to supply concrete, logical reasons. This required me to dredge-up material from the back of my mind and thus utilize the curriculum of many of my past technical writing classes. In this way, I was able to apply, in a real life situation, the theories I had only dabbled into in the classroom.

EIMCO NEWSLETTER

BACKGROUND

Definition: A bi-annual newsletter, written by design engineers for operators. The newsletter includes personnel spotlights and technical articles.

Audience: Carrousel operators of waste water treatment plants designed by EIMCO, Salt Lake City, an engineering firm. Operators may have remedial to advanced knowledge of bio-chemical processes and equipment. The primary audience consists of operators with a college degree since they make up the bulk of the employees; the secondary audience consists of operators with only a high school education.

Purpose: To obtain and exchange technical information among Carrousel operators. To highlight operator achievement. To provide questionnaires that will better the relationship between operators and designers. To further the knowledge associated with the operation of the system.

Process/Goals: Obtained text from engineers and edited it so that it will be understandable and interesting for operators of all levels of expertise. This entailed keeping the sentences, paragraphs and articles short--something the operators could read in the break room--while keeping the technical jargon, supported with visuals/graphics, as simple as possible.

Contacts: Jeff McBride, engineer EIMCO

APPLICATION OF CRITERIA

Note: Due to employee cutbacks at EIMCO in the last four months, the engineers are behind in their regular tasks. Because the newsletter is of secondary concern, the finishing of the articles has been delayed. As of the last week of May, I had not yet received them. I intend to finish the entire newsletter when I receive the complete text (new target date June 8). Therefore the following analysis will be restricted to the front page of the newsletter.

Accessibility:

Priority:

Because this was only the second newsletter, the client felt the text concerning the positive response to the first newsletter and encouragement to respond again was most important. In the original copy these items were separated (see Appendix B1, first and last paragraph). I combined these paragraphs and put them in a left shadow box--the first place a reader's eye will go (see Appendix B2). Because more readers will be interested in how their fellow employees are doing than in reading the articles, the performance awards were also placed on the first page (see Appendix B2). Because the articles were a product of requests from the first newsletter and there are only two, they are mentioned in the shadow box text rather than in a table of contents (see Appendix B2).

Headings:

With only one heading, I will not address this criteria for this publication; other graphic elements are addressed below.

Other Graphic Elements:

Although both copies, the original and mine, are heavy with text, the second one breaks up the text with a shadow box, with columns, a masthead and a subhead. This made the text less daunting and easier for the reader to access information at many points--an important trait for a publication that will most likely be passed around the break room. I incorporated the drop caps but in a reduced form, and since the personnel were being highlighted in the performance awards, I bolded their names. Since there is no formal TOC, I bolded the article names and their page numbers so the reader doesn't have to wade through the text to know what is in the rest of the publication. Because many graphics are going to be used in the articles, I was asked not to use any pictures/graphics on the front page to save space and money (see Appendix B2).

Coherence:

Document Level:

For the front page I was most concerned with putting "like-with-like." As mentioned above, I combined all text regarding the

responses to the newsletters. Also, in the original were two paragraphs regarding the performance awards that were separated. One congratulated the winners and another relayed how this information was discovered (see Appendix B1, second and last paragraphs). I combined the information, cutting some of it out (since it was repetitive of the shadow box text), and placed it as the first paragraph under "Performance Awards" (see Appendix B2).

Section/Paragraph Level:

I will be more concerned with this level when I receive the articles. Other section level problems are discussed under Document Level, since currently one page makes up the document.

Sentence Level:

Because the front page did not consist of technical material, I focused on conciseness in my sentence-level editorial efforts. An example of such an editorial effort may be seen in this change from an original sentence, "This newsletter may be the only way that we can find out if your facility or personnel at your facility has won an award," to, "This newsletter may be the only way we discover if your facility or personnel has won an award" (see Appendix B2, first paragraph under "Performance Awards"). Small changes like these decreased redundancy and length.

Voice/Vocabulary:

Although this is a technical field, the newsletter did not need to be formal and distant. I directed the author of the front matter and the articles to use "I" and "you." This use would personalize the articles (the author has met many of the operators personally anyway), thus drawing the readers into what may be "dry" subject matter to them.

Length:

Due to the use of columns and editing sentences for redundancy, I was able to reduce the front matter from one and a half pages to one page. In reviewing the articles, I have advised the author on several section and sentence-level reductions that can be made. My goal is to keep the newsletter to a length that can be read

during a break time (no more than 15-20 minutes). Although the primary audience will be college-educated, they will most likely be too busy to take longer than break time to read a newsletter.

CONCLUSIONS

Again, the effectiveness of this publication will not be measured until it has been read by the audience, but I have received positive feedback from the client thus far.

Several aspects of this project paralleled a real job environment. First of all, technical writers often work in a science or technology field. My understanding of the content and my writing relationship with the scientists affects the project's success. I am fortunate that I have a minor in biology and so was somewhat familiar with the subject matter. For this project, my limited knowledge was actually an asset because it paralleled that of most of the audience. If I didn't understand something I could be sure that our secondary audience (and maybe even our primary audience) wouldn't understand it either. The authors have at least a masters degree and have worked in this particular field for three to ten years, therefore it was harder for them to gauge the clarity of the content. But because they are well-trained and educated in their field and because the bulk of their jobs requires writing, they were somewhat skeptical of my suggestions. As with my BSU client, I had to be able to justify my changes with information I had learned in my coursework.

Other limiters that I had to work with in this project were time schedules and financial restraints. As I mentioned before, due to unforeseen employment problems, the newsletter has been delayed. Also, just as little money as time has been allotted to this project. As a new newsletter they want to see how successful it is before they invest a lot of money in it. This limited not only the number of pages, but particularly the graphical elements that could further enhance the newsletter.

Petroglyph MAGAZINE PROCEDURES BOOKLET

BACKGROUND

Definition: A 10-12 page booklet outlining general tasks for editors of *Petroglyph*, a nature writing magazine.

Audience: Primary audience: new editors; scndary audience: current editors

Purpose: To serve as preliminary reading for new editors and as a reference guide for editors.

Process/Goals: Compiled duties according to the current filing system and editors' suggestions, including my own as an editor of two and a half years. Organized and bound into a booklet format. Text outlines most of the editorial and managerial jobs for *Petroglyph* editors including dealing with submissions, grant writing, publicity, finances. Also included: examples of correspondence letters, grant applications and a list of names and numbers of people who currently support the editors.

Contacts: Myself, as well as other editors, including Bryan Sandoval and Nate Capehart.

APPLICATION OF CRITERIA

Accessibility:

Priority:

The order of the text coincides with the frequency with which the tasks are accomplished. For example, the bulk of the mail received by the editors is submissions, which they will spend most of the year reviewing; hence "Submissions" is first in the booklet (see Appendix C1).

Headings:

For the subheads of the booklet I used "you" and descriptive phrases starting with words like "when" and "how." This made the subheads more reader-based than content-based. This type of subhead set up a specific scenario; for example, instead of labeling

the first task "task one," I specifically wrote what the task is: "When you receive the submission" (see Appendixes C2, C3).

Other Graphic Elements:

I incorporated two different widths of columns, applied alternately throughout the publication. I wanted to create a fun format that was different from the usual yet had a set pattern (see Appendixes C2, C3). I also used different heading icons, but the rest of the fonts and text styles are the same. Again, this was in an effort to create some regularly patterned uniqueness. Throughout the text I used underlining, bullets and numbering to increase accessibility. The bulk of the tasks could be described in lists, which I used, yet I complimented the lists with text to prevent the booklet from being distant. I am having some simple black and white line art incorporated as the graphics; more complex artwork, such as photos, would detract from the more complex format of the text.

Coherence:

Document Level:

I felt that the readers could not fully understand the procedures by just being told about them. So, I decided to also try to show them. Therefore the booklet contains an extensive appendix of examples (see Appendix C7-C10).

Section/Paragraph Level: and Sentence Level:

I hope that I have not written any elliptical sections or sentences, but I realize that as the author it is hard for me to judge. The booklet is currently being reviewed by current and new editors.

Voice/Vocabulary:

Although this booklet is meant to inform, I also wanted it to be entertaining. I chose informal, light-hearted voice and vocabulary to accomplish this. I used "you," and other informal language that was almost corny at times. I also used imperative phrases, such as "send the letter..," with an implied "you." Using imperative verbs created direct commands that state the steps simply without a lot of wordiness (see Appendix C3).

Length:

Six pages of instruction, even with additional example pages, is not much when describing the entire process of publishing a magazine. But it was not my goal to give detailed regimented instructions. The magazine itself is open to a wide variety of material and to provide anything more than loose guidelines for the editors would go against the nature of the magazine. When I started with *Petroglyph*, I incorporated some of the previously used guidelines but changed many to better suit my situation and experience. I expect the same will be true of future editors.

CONCLUSIONS

The *Petroglyph* booklet varied from the other two in that I was the author of all the text, and I had no existing format with which I needed to comply. This was detrimental as well as an advantage. This meant I had to start from scratch; when there is so much material to be covered, this originally seemed like a daunting task. Yet, even in my coursework the opportunity to create a project from the very beginning is rare, and I enjoyed completing something I had complete control of. On the other hand, I knew that the way I saw things may not be how other editors see it, and so I am fortunate to have "old" and new editors review the booklet.

CONCLUSION

Through the process of editing, writing and creating format for a non-periodic publication, a newsletter, and a procedures booklet, I have incorporated many of the readability concepts learned in my coursework and my internships. The variety of audiences, medias, clients, contents, and types of communication in the projects offered me an experience that parallels the variability of a real job situation. Although the projects were different, I also learned that by following a few simple readability criteria, a variety of publications can be made more accessible. It was the ways these criteria were applied

and the emphasis made on some criteria over others that differed, I believe that it was the chance to understand how flexible a technical writer must be that will prove as invaluable as better understanding the concepts. In a classroom setting, I have worked on one aspect of technical writing one quarter at a time. With the completion of this project, I have had the chance to incorporate several aspects in varied conditions.



Classroom Technology Bulletin

WHAT'S INSIDE:

Why Use.....1, 6
Technology?

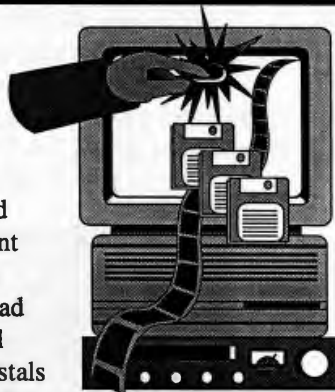
Media & Electronic..... 2-3
Equipped Classrooms

Special Purpose.....4-5
Classrooms

Circulation.....5
Equipment
from EMS

MEDIA AND TECHNOLOGY EQUIPPED ROOMS

The Simplot Micron Instructional Technology Center is working hard to improve the teaching environment at BSU. Nearly all general purpose classrooms have screen and overhead projectors. Many **Media Equipped Classrooms** have projection pedestals installed with 16 mm projectors and various other fixed media. Several new **Electronic Classrooms** (indicated with Φ) have come into service to allow computer and media use and room control through touch screen panels. Other **Special Purpose Classrooms** have unique configurations of electronic equipment to support specific teaching and learning purposes. This bulletin describes the current capabilities of Media, Electronic and Special Purpose classrooms at BSU.



WHY USE TECHNOLOGY?

By Ben Hambelton, Director of Simplot/Micron Instructional Technology Center

At the heart of every decision to use some application of technology in teaching, and learning. Unless there is some very compelling reasons to consider using technology, the energy and effort can be more productively used in other pursuits. Using technology because it's "trendy" or to provide some justification for prior

administrative decisions to invest in technology are hardly adequate reasons.

Not surprisingly, I have found many ways to answer this question with, what have been for me, persuasive reasons. These benefits have both shaped my teaching and my career as I have moved from user to manager of technology. Let me share a few positive reasons from my experience to make the effort to use technology:

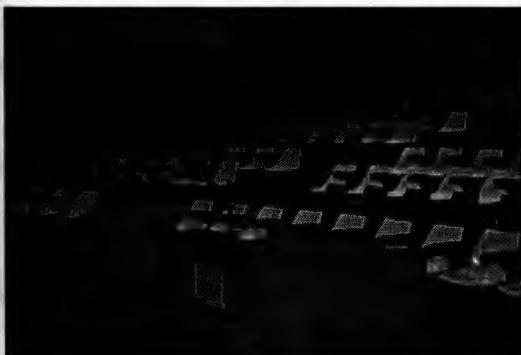
First, technology can help make me more effective in the classroom by: a) assisting me to illustrate and present complex and abstract concepts;

b) freeing me from repetitive teaching tasks

c) helping me motivate students to learn

d) saving me class time; e) helping me show phenomena that are too small or large to be shown in class, too remote in time or place to experience, or too time consuming to view

(continued page 6)



Media Equipped Room (Education 112)

MEDIA & ELECTRONIC EQUIPPED

CLASSROOMS

Business 101

- Seating capacity: 101
- Video-only (not computer) projection
- 16mm film projection



◆ Business 102A

Bong Shin Classroom

- Seating capacity: 30
- Overhead document camera (Visual Presenter)
- VHS videotape playback
- Laser videodisc playback (also plays audio CD's)
- Networked DOS/Windows computer mounted in console
- Touch panel control of lighting, sound levels & projection devices

Business 102B

- Seating capacity: 51
- VHS videotape playback

◆ Business 105

Micron Electronic Classroom

- Seating Capacity: 200
- Sound system with wireless microphones
- Dual video projection screens
- Overhead document camera (Visual Presenter)
- SVHS videotape playback
- Laser videodisc playback (also plays audio CD's)
- Networked DOS/Windows computer mounted in console
- Touch panel control of lighting, sound levels & projection devices
- Remote controlled 35 mm slide projection
- 16 mm projection

Business 207

- Seating capacity: 66
- 16mm film projection

Business 222

- Seating capacity: 35
- VHS Videotape playback
- DOS/Windows computer mounted in cabinet

Business 312

- Seating capacity: 48
- 16mm film projection

Education 109

- Seating capacity: 96
- 16mm film projection

Education 110

- Seating capacity: 96
- 16mm film projection

Education 112

- Seating capacity: 254
- Sound system with wired or wireless micro phones
- 16 film & 35 mm slide projection
- VHS videotape player
- Video laserdisc playback
- Video-only (not computer) projection
- Console control of lighting, sound levels & playback devices



Education 112: Media Equipped Room

Education 636

- Seating capacity: 40
- 16mm film projection

Health Science 214

- Seating capacity: 15
- 16mm film projection
- VHS videotape playback

Hemingway Center 107

- Seating capacity: 14
- VHS videotape playback

Liberal Arts 106

- Seating capacity: 322
- Sound system with wired or wireless micro phones
- Video-only (not computer) projection
- VHS videotape playback
- Laser videodisc playback (also plays audio CD's)
- 16 film projection
- 35 mm slide projection (set up by request)

Library 165

- Seating capacity: 48
- 16mm film projection

Library 167

- Seating capacity: 20
- VHS videotape playback

Library 194

- Seating capacity: 20
- VHS videotape playback

Liberal Arts 203

- Seating capacity: 46
- 16mm film projection

Math/Geology 113

- Seating capacity: 236
- Sound system with wireless microphones
- 16 mm film projection
- Remote controlled 35 mm slide projection
- Near future: video projection & presentation systems

Morrison Center B213

- Seating capacity: 35
- 16mm film projection

Morrison Center B215

- Seating capacity: 65
- 16mm film projection

Science/Nursing 200

- Seating capacity: 24
- 16mm film projection
- 35mm slide projection

Science/Nursing 202

- Seating capacity: 24
- 16mm film projection
- 35mm slide projection

Science/Nursing 203

- Seating capacity: 24
- 16mm film projection
- 35mm slide projection
- VHS video projection

Science/Nursing 205

- Seating capacity: 24
- 16mm film projection

Science/Nursing 241

- Seating capacity: 40
- 16mm film projection
- 35mm slide projection
- VHS video projection

Science/Nursing 336

- Seating capacity: 24
- 16mm film projection

⊕ Simplot/Micron Instructional Tech Center 210***Multi-media Presentation & Teleconferencing Center***

- Seating Capacity: 60 theater style; 40 class room style
- Video & data projection
- VHS videotape playback
- Overhead document camera (Visual Presenter)
- Laser videodisc playback (also plays audio CD's)
- Television recording & broadcasting capability
- Wired for video teleconferencing reception
- Telephone audio conferencing
- Networked Macintosh & DOS/Windows computers available

⊕ Technology 103

- Seating Capacity: 70
- Single video & film projection screen
- Video laser disc player
- SVHS videocassette player
- Overhead document camera (Visual Presenter)
- 16mm film & 35 mm slide conversion to video
- 16 & 35 mm film front projection
- DOS/Windows computer mounted in console
- Dual sound system for voice & equipment playback
- Touch panel control of lighting, sound levels & projection devices



Micron Electric Classroom with built in computer, document camera and touch panel

⊕ Technology 106

- Seating capacity: 30
- Video projection
- Overhead document camera (Visual Presenter)
- DOS/Windows computer mounted in console
- VHS videotape playback
- Sound system with wired microphones
- Remote controlled 35 mm slide projection

◆ Technology 110

◆ Torf Lecture Hall

- Seating Capacity: 150
- Dual video & film projection screens
- Video laser disc player
- SVHS videocassette player
- Overhead document camera (Visual Presenter)
- 16mm film & 35 mm slide conversion to video
- 16 & 35 mm film front projection
- Overhead projector
- DOS/Windows computer mounted in console
- Telephone audio conferencing
- Dual sound system for voice and equipment playback
- Touch panel control of lighting, sound levels & projection devices

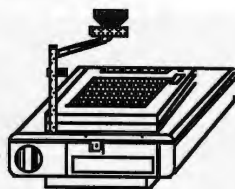
SPECIAL PURPOSE CLASSROOMS

◆ Business 206

Electronic Meeting Room

Purpose: Decision support meetings

- Seating capacity: 20
- Computer integrated workstations for participants
- Brainstorming/decision support software
- Video/data projection
- SVHS videotape playback



◆ Education 220

Purpose: Teacher education technology integration training

- Seating capacity: 30
- Five IBM PC computers
- 27" TV monitor for media & computer display
- Laserdisc player
- VHS video recorder

◆ Education 221

Purpose: Teacher education technology integration training

- Seating capacity: 30
- Five Macintosh Performa computers
- 27" TV monitor for media & computer display
- Laserdisc player
- VHS video recorder

◆ Education 223

Purpose: Teacher education technology integration training

- Seating capacity: 40
- Five Macintosh Performa computers
- 27" TV monitor for media & computer display
- Laserdisc player
- VHS video recorder

◆ Education 224

Purpose: Teacher education technology integration training

- Seating capacity: 40
- Five IBM PC computers
- 27" TV monitor for media & computer display
- Laserdisc player
- VHS video recorder

◆ Education 416

Purpose: Teacher education technology integration training

- Seating capacity: 40
- Five IBM PC computers
- 27" TV monitor for media & computer display
- Laserdisc player
- VHS video recorder

◆ Education 525

Purpose: Teacher education technology integration training

- Seating capacity: 35
- Five Macintosh Performa computers
- 27" TV monitor for media & computer display

◆ Simplot/Micron Instructional Tech. Center 118

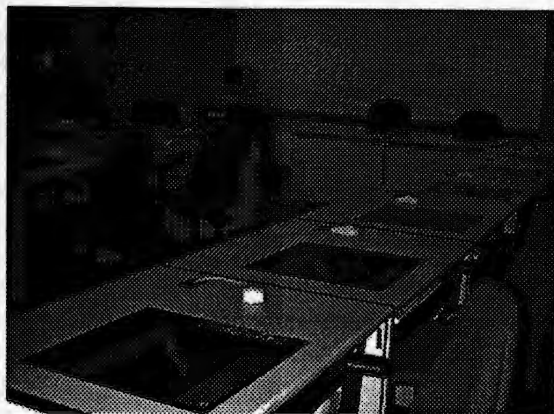
Purpose: Interactive closed circuit television

- Seating capacity: 85 (five wheelchair stations)
- Video projection
- Sound system with wired or wireless microphones
- Push-to-talk student microphones
- Audio conferencing
- SVHS videotape playback
- Laser videodisc playback (also plays audio CD's)
- Overhead document camera
- PowerMac dual platform presentation computer
- 16mm film & 35 mm slide conversion to video & projection
- Four-camera operator controlled recording & broadcasting system
- Special effects switching & titling

Simplot/Micron Instructional Tech. Center 116

Purpose: Interactive network & broadcast TV

- Seating capacity: 35 (five wheelchair stations)
- Two-way interactive video classroom
- Video projection & monitors
- Sound system with wired or wireless microphones
- Push-to-talk student microphones
- Audio conferencing
- SVHS videotape playback
- Laser videodisc playback (also plays audio CD's)
- Overhead document camera
- PowerMac dual platform presentation computer
- 16mm film & 35 mm slideconversion to video & projection
- Four-camera operator controlled recording & broadcasting system
- Special effects switching & titling



Special Purpose Classroom: *Electronic Meeting Room for decision-making, support and brainstorming*

◆ Simplot/Micron Instructional Tech. Center 103

Purpose: Recording & broadcasting teacher-only work station; or 2-way videoconferencing for small group (3-6)

- Teacher operated video recording & broadcasting (2 camera)
- Overhead document camera
- PowerMac dual platform presentation computer
- SVHS videotape playback
- Laser videodisc playback (also plays audio CD's)
- Touch panel control or operator assisted
- Laserdisc player
- VHS video recorder

CIRCULATING EQUIPMENT FROM EMS

- Overhead projectors
- Opaque projectors
- 16mm film projectors
- Filmstrip projectors
- 35mm slide projectors
- Video laser disk players
- VHS video projection
- VHS video playback
- 8mm & VHS camcorders
- B&W and color computer projection panels
- Floor & tripod screens
- Audio cassette recorders
- Desktop & podium PA systems
- Easels & flip charts
- Laser pointers

Ordering Information

For film, videotape or equipment delivery call X1850 at least 48 hours in advance or send a Film and AV Equipment Reserved Booking Form indicating title, use date and time, and location of the showing. All orders are booked on a first come, first served basis.

EMS delivers 16mm, video and color computer projection equipment only to campus classrooms. Other equipment available on self-pickup and return basis between 8:00 a.m. and 5:00 p.m., Monday through Friday.



Classroom Technology Bulletin

WHY USE TECHNOLOGY? (continued from page 1)

- f) helping keep me organized and focused on my teaching goals
- g) helping me cope with students of divergent backgrounds, characteristics, and learning skills and
- h) helping me deal with students lacking prerequisite knowledge and skills.

Second, using technology can help me enhance my relationship with students by:

- a) providing alternative ways for students to be successful in achieving mastery of my content
- b) extending the ways I can provide productive feedback and criticism
- c) helping students not only learn but understand how they learn
- d) separating my roles as teacher and grader and thus eliminating the students' natural reluctance to expose their ignorance to me--a major stumbling block to my being able to coach them to higher performance and intellectual growth
- e) giving me more time to develop helping relationships with my students.

Lastly, using technology in my instruction can help me become a better scholar and teacher by:

- a) helping me be more reflective about teaching and learning
- b) forcing me to understand my content better and evaluate what is essential for students to learn, in what order and what is "nice to know;"
- c) providing me with an avenue to renew my enthusiasm and challenge me with change
- d) helping me to maintain the sensibility of a learner
- e) providing me with professional colleagues in teaching and thus helping me overcome the sense of isolation in practicing the art of teaching
- f) providing me an avenue of "intellectual mobility" by enabling me to network with colleagues of similar interests and
- g) giving me new tools for scholarship and teaching.

Instructional technology when appropriately applied has these potential benefits and many more. We at the Instructional Technology Center pledge our best efforts to provide you with excellent professional help to obtain these benefits for you and your students.

DEFINITIONS:

Media and Technology Equipped Rooms

BSU
The teaching environment at ~~BSU~~ is ~~in the process of~~ being upgraded and improved. Nearly ^{through} all general purpose classrooms have screens and overhead projectors permanently installed. Many classrooms have projection pedestals installed with 16 mm projectors. As video and electronic presentation technologies become more commonplace, SMITC is seeking funding for upgrading facilities to accommodate these new technologies. A number of the large lecture halls on campus have been equipped with various fixed media for classroom presentations. Several new Electronic Classrooms have come into service to allow computer and media use and room control through touch panels. Several others have fixed AV installations. The following list of rooms describes current capabilities and configurations. Contact Educational Media Services for training in operations and assistance. *media rooms*

I. Electronic Presentation Classrooms

A. College of Technology ET 110

Entorf Lecture Hall - yes

- Seating Capacity: 150
- Dual video and film projection screens
- Video laser disc player
- SVHS videocassette player
- Visual presenter or Overhead document camera *(VP)*
- 35 mm slide to video conversion *16 & 35 mm conversion to video*
- 16 mm film to video conversion *film? slide?*
- 16 & 35 mm film front projection
- Overhead projector
- DOS/Windows computer mounted in console
- Telephone audio conferencing

name of bldg #

*no college name
or bldg abbrev before #*

*Text Times 12pt
Subhead 1 Times 12pt
bottom line (6 pt)
1/4" top
1/4" bottom
P. 2 on 2 columns
2 margin*

16 & 35 mm conversion to video?

*1200's
3 (11st?)*

media electronic special purpose

2 things

film? slide?

*all here!
BSU
and many have
- special purpose
rooms*

icons?



CARROUSEL® SYSTEM OPERATORS' NEWSLETTER

Here is the second Carousel System Operators' Newsletter. Thank ^{to} you to all of you who have responded to the questionnaire in the first Newsletter. We have learned a lot with this first questionnaire.

We have discovered that a number of Carousel Facilities have recently won or have been nominated for performance awards. The Navistar Wastewater Treatment Plant in Springfield, Ohio has recently been nominated for the Fred Warring Award for outstanding industrial waste treatment facility by the Ohio Water Environment Association.

The Pinery Wastewater Treatment Plant in Parker, Colorado has earned the 1994 USEPA National Award For Small Advanced Plant. Terry Anderson, the chief operator at the Pinery facility, has made a habit out of winning awards. The Pinery facility also won the Rocky Mountain WPCA Plant Performance Award for 1993.

The South Bermuda Water Reclamation Facility for the City of Kissimmee, Florida also has a history of achievement. In 1993, this facility was cited as the Runner Up For Best Advanced Secondary Treatment Plant by the Florida Water Environmental Association. A year later and by the same association, it given Honorable Mention For Best Advanced Secondary Treatment. In 1992 and 1994, the South Bermuda facility was awarded First Place For Plant by the Florida Water Environmental Association. Roger Bihl as well all of the other personnel at the South Bermuda Water Reclamation Facility should be commended for these achievements!

We wish to also recognize the outstanding performance of specific individuals from various Carousel facilities. John Merchant from the Port Townsend WWTF, Washington received the 1994 Award of Merit by the Washington State Chapter of the APWA. Tom Connolly at Yarmouth, Maine WWTP was honored with the 1994 Operator Of The Year by the New England Water Environment Association. Sophie Simon from the Dover Township WWTP was awarded The David H. Schulz Memorial Personnel Advancement Award for classroom training excellence by the Eastern Pennsylvania Water Pollution Control Operators Association.

EIMCO congratulates all of these facilities and operating personnel for their achievements! If we failed to mention anyone, please let us know. Remember, this is your newsletter! We want your input! So please feel free to express an opinion, announce an award, showcase an idea, or discuss a problem by writing us in care of:

ATTN.: Jeff McBride
EIMCO PROCESS EQUIPMENT COMPANY
PO BOX 300
Salt Lake City, Utah 84110-0300

*Couldn't this be
made into a list
plant name*

Award

*Use the rest of
this page to
① explain the
2 articles*

*we could keep this
as a running data base
② tell them abt. next New*

*This is
a national
award -
shouldn't
this be
first
instead of
Navistar*

Here is the second Carrousel System Operator's Newsletter. Thanks to all of you who have responded to the questionnaire in the first Newsletter. We have learned a lot from the first questionnaire.

From the questionnaire in the first Carrousel System Operators' Newsletter, a number of operators have requested information on how to promote **DENITRIFICATION** (PAGES XX) with a Carrousel basin. Others have requested information regarding **OIL AND GREASE** (PAGES XX) problems for a Carrousel System. Enclosed in this edition of the Carrousel System Operators' Newsletter are articles about each of these subjects.

If there are other issues that you would like us to address, please let us know. Remember, this is your newsletter! We want your input! So please feel free to express an opinion, announce an award, showcase an idea, or discuss a problem by writing us in care of:

ATTN.: Jeff McBride
E I M C O P R O C E S S
EQUIPMENT COMPANY
PO BOX 300
Salt Lake City, Utah
84110-0300

Performance Awards

EIMCO congratulates all of these facilities and operating personnel for their achievements! If we failed to mention anyone, please let us know. This newsletter may be the only way we can discover if your facility or facility personnel has won an award.

Pinery Wastewater Treatment Plant in Parker, Colorado earned the 1994 USEPA National Award For Small Advanced Plant. **Terry Anderson**, the chief operator at the Pinery facility, has made a habit out of winning awards. The Pinery facility also won the Rocky Mountain WPCA Plant Performance Award in 1993.

The South Bermuda Water Reclamation Facility for the City of Kissimmee, Florida also has a history of achievement. In 1993, this facility was cited as the Runner Up For Best Advanced Secondary Treatment Plant by the Florida Water Environmental Association. A year later and by the same association, it was given Honorable Mention For Best Advanced Secondary Treatment. In 1992 and 1994, the South Bermuda facility was awarded First Place For Plant Safety by the Florida Water Environmental Association. **Roger Bihl** as well all of the other personnel at the South Bermuda Water Reclamation Facility should be commended for these achievements!

The **Navistar Wastewater Treatment Plant** in Springfield, Ohio has recently been nominated for the Fred Warring Award for outstanding industrial waste treatment facility by the Ohio Water Environment Association. Good luck! We will all be cheering for you!

We wish to also recognize the outstanding performance of specific individuals from various Carrousel facilities. **John Merchant** from the Port Townsend WWTF, Washington received the 1994 Award of Merit by the Washington State Chapter of the APWA. **Tom Connolly** at Yarmouth, Maine WWTP was honored with the 1994 Operator Of The Year by the New England Water Environment Association. **Sophie Simon** from the Dover Township WWTP was awarded The David H. Schulz Memorial Personnel Advancement Award for classroom training excellence by the Eastern Pennsylvania Water Pollution Control Operators Association.

"I wish to speak a word for Nature, for absolute freedom and wildness, as contrasted with a freedom

C1

and culture merely civil,—to regard man as an inhabitant, or a part and parcel of Nature, rather than a member of society. I wish

Petroglyph

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of civilization: the minister and the school-committee, and every one of you will take care of that." Henry David Thoreau

to make an extreme statement, if so I may make an emphatic one, for there are enough champions

* WHAT THIS BOOKLET IS ABOUT

Welcome to *Petroglyph*! This booklet loosely outlines guidelines for *Petroglyph*'s publication process. These are suggestions that (hopefully) you will find helpful to get started. Please feel free to change and improve on these however you see fit. This is an informal magazine, and so it doesn't need to be run formally.

As you make improvements, please feel free to update this booklet for new editors. It is saved to a disk labeled "Petro procedures" stored in the file box under "How To." (It is formatted in PageMaker for the Macintosh.)

* WHAT *Petroglyph* IS ALL ABOUT

Petroglyph magazine is a journal of stories, essays, poetry and art (especially woodcuts) exploring nature, humans and their relationship. This is a wide topic; which should allow for a great deal of great writing. *Petroglyph* is an independent magazine which has published pieces from every type of writer at every level of expertise—from a local high schooler to professional nationally-known writers. We particularly encourage amateur, aspiring writers to use *Petroglyph* as an avenue to publish refreshing, clear and innovative works on nature. Though a specific piece may have a par-

ticular political slant, the magazine should harbor a wide range of views, making it enjoyable for the cowpoke, the professor and the tree hugger.

* THE TIMELINE

Petroglyph is published annually.

Meetings are usually held for an hour once a week.

- Sept. 1 to April 1: Submissions are taken for the next issue.
- April 1: Final editorial decisions are made. Graphic designer and printer jobs are being bid out (handled by USU Press).
- April 1-15: Final selections are scanned into a computer, copy-edited and edited by editors. Manuscript handed over to USU Press to be typeset.
- May-June: A blue-line (a draft of the graphic designer's work) will be created by graphic designer and looked over by editors.
- August 1: Evaluation report form for Utah Arts Council is due (see UAC Grant, "The Evaluation Report," p.4.)
- July-August: Blue line finished and sent to press.
- Sept. 1: The magazine is ready for distribution.
- Oct. 1: Utah Arts Council grant application with requested number of latest volume for next year's funding due. (see UAC Grant, "The Application," p.3.)
- October-November: The beginning of the school year is a good time for readings or any promotional activities for the newly published volume.

* WHAT TO DO WITH SUBMISSIONS

Guidelines:

We request two copies of the manuscript, typed and double-spaced, not to exceed 15 pages of prose or six poems, along with a self-addressed stamped envelope. We encourage artwork, with an emphasis on printmaking (woodcut, intaglio, lithographs, etc.) and black and white photography. These are usually submitted in slides or

paper copies. Slides should be marked with top and correct viewing sides. Technical scientific reports are not usually considered. Submissions and all correspondence should be sent to:

Petroglyph
English Department
Utah State University
Logan, UT 84322-3200

When You First Receive a Submission:

There are three major steps when first receiving a submission: 1) creating a folder, 2) logging it in the submission notebook and 3) reviewing the submission.

1) Create the folder: Place submission in a folder labeled with artist's last name and the submission number. The submission number is the volume number and the number of the submission's arrival. For example if the submission is the 20th sent to *Petroglyph* for Volume 7, the submission number is 7-20. Send a postcard/note to the artist letting them know you have received the submission, appreciate it and that they will be contacted in a few months (this will prevent scores of angry letters from writers wanting a quick decision).

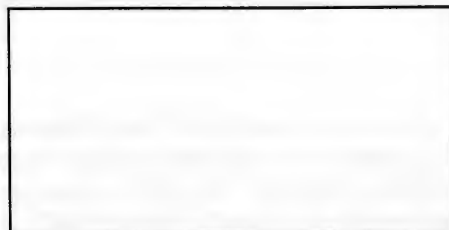
2) Log in the submission notebook: Record each volume's submissions in a submission notebook. The first pages of the notebook are a record of the submitters and final editorial decisions. The following pages are comments about each submission. When you receive a new submission, record the writer's name, address, type of submission (e.g., 2 poems & 1 story), the date, and your initials in the first pages of the submission notebook (look at old submission notebooks for examples). Label a following blank page with writer's name and submission number to be used for comments (the comment page).

3) Read, respond and review submission. Does it use clear, fresh imagery? Does it provide a new slant or is it cliched? Is it suited to *Petroglyph*? Take a look at old *Petroglyphs* for examples of good submissions. Call it as you see it. Good writing

shouldn't be too hard to spot, though you will want to read each piece several times. Record your thoughts on the comment page. The merit of the piece will be debated during the weekly meetings. If you like a piece, fight for it. You, the editors, have the first and last word on the inclusion of a piece in the magazine. Every editor's opinion counts equally.

If Submission makes 1st Cut:

- Send the writer a letter letting him or her know that the submission has passed preliminary editorial cut (for examples, see appendix a).
- Initial and date comment page with brief note on decision.



sion. This indicates the letter has been sent.

- Put copy of letter in writer's folder.

If Submission Needs Revision:

- Send letter to writer with specific suggestions for change. Generally, you will want to explain that acceptance is not guaranteed after revision (for examples, see appendix b.)
- Initial and date comment page with brief note on decision. This indicates the letter

has been sent.

- Put copy of letter in writer's folder.

If Submission is Rejected:

- Send rejection letter and submissions to writer (for examples see appendix c).
- Initial, date and write "reject" in final decision column in first pages of submission notebook.
- Put a copy of letter in a "correspondence" folder with any other letters sent by the writer.
- Empty writer's folder.

If Submission Makes Final Cut:

- Send congratulatory letter with outline of publishing time. Inform writer that they will receive free issue and small cash prize. Ask for short biography to be sent by April 1st. (see examples appendix d)
- Initial, date and write "accepted" in final decision column in first pages of submission notebook.
- Keep copy of letter in writer's folder.

▷ SUBSCRIPTION PRICE

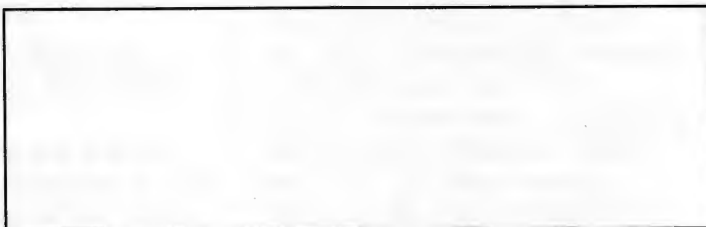
Ten dollars an issue, back issues vary in price (see subscription flyer in office). Deals for bookstores, museums, outdoor stores, etc. are handled by USU Press (contact Michael Spooner at 797-1362). Occasionally we can sell an issue out of the office to interested individuals who come by, but generally USU Press handles all subscriptions.



FINANCES

How We Are Funded:

Because *Petroglyph* has just recently come under the financial auspice of the university, finances are, as of now, rather unorganized. I will outline the current financial sources (as of June 1995) though they may change in the near future. *Petroglyph* is currently funded through grant money from the Utah Arts Council (not to exceed



more than 50% of our funding) and from university money. The current university accounts are under the controllers office, specifically Roxanne Jackman at x3626.

The Accounts:

The accounts are named and numbered account 5-44715 "UAC Grant" under Ken Brewer (our faculty adviser), account 6-53128 "Petro awards" under Jeff Smitten (Department Head), account 6-51272 "Petro" also under Jeff Smitten. An endowment fund from which we receive the annual interest is 0-76661 under Jeff Smitten. Copies of the account ledgers go to the name under the accounts. Currently grant money is being sent to the "UAC Grants" accounts, sales is being sent to the "Petro" account, and endowment money interest is being sent to the "Petro awards" account. Currently account descriptions do not match their uses.

How To Spend the \$\$:

The A# which can be used for purchasing supplies on campus is 443058 and is connected to the "Petro awards" account. Please use it wisely and make sure we have the money to cover the charge. In the near future we will set up a petty

cash account under the university for small purchases of supplies or advertisement off campus.

Where To Send the \$\$:

Bills for printing, graphic design, large advertising expenses etc. should be sent to the controllers office. Grant money should be sent to the Controller's office and subscription money should be sent to USU Press.

UTAH ARTS COUNCIL GRANT

Contacts: Sherry Waddingham, UAC, 801-533-5895; 617 E. S. Temple, Salt Lake City, UT 84102

The Application: Every year we apply for a Utah Arts Council grant for independent magazines. The application, along with several copies of the latest issue, is due October 1st. The application is comprised of six pages of questions and financial information.

The Questions: The questions are generally the same every year and so its best to use our previously filled-out applications as a reference (see "UAC Grants" in the file box). When answering the questions keep in mind that this grant is coming from the state so the Council will want to hear how *Petroglyph* is benefiting Utah, either by bringing it prestige from nature writers across the country who submit and/or subscribe, or by celebrating Utah landscape and/or the western spirit.

Financial Information: The fianancial information can be obtained from the last year's application and by contacting Roxanne Jackman at the Controller's office, x3626.

The Award: If we are awarded requested grant money (we have never been turned down) we will be notified June 1st at which time we will receive 90% of the money (just in time to publish the next issue).

The Evaluation Report: Wewill receive the last 10% when we fill out and turn in a grant evaluation report by August 1st. Again look at past reports to fill this out (see "UAC Grants" in file box). If printing and graphic designer's bills have not yet been sent to *Petroglyph*, the Controller's office should know the approximate bid amounts.

Professor Ken Brewer is a great resource for grant writing.

★ **OTHER LETTERS FOR MONIES OR REVIEWS:**

Who Donates Monies: Different corporations or businesses often donate money to non-profit organizations for tax break purposes. A list of companies that may be interested in donating to a natural history journal can be obtained at the library (ask resource desk).

Who Writes Magazine Reviews: Certain magazines will print a requested review of a magazine. Look at the individual magazines for possible reviewers.

Your Request Letters: Letters should be specific to the characteristics of the company

or the audience of the magazine and should highlight the qualities that they would be most interested in supporting. This may be *Petroglyph's* ability to touch so many different people all over the United States, it may be *Petroglyph's* venue to highlight woodcut artists or the fact that it is a small town magazine produced by students—you be the judge. Again, Professor Ken Brewer and the USU Press are a good source of advice. USU Press can handle review requests. For examples of letters to REI, Patagonia and *Orion* see "Petro Fundraising" in file box.

✦ USU PRESS & PUBLICITY

Contacts: Michael Spooner, Director; address: USU Press Logan, UT 84322-7800; UMC 7800; phone: 797-1362

Their Duties: USU Press agrees to copublish *Petroglyph* with the English Department. They will handle production and distribution of the magazine once a disk with the edited issue is given to them. Production will include settling the bids and contracts for the graphic designer and printer. They will distribute the maga-

zine, store the inventory and handle subscriptions including back orders. They can also help prepare flyers for *Petroglyph* events and assist in grant writing. They will strive to widen *Petroglyph's* circulation through flyers to subscribers of other USU Press publications.

Contract/Finances: The contract was set up Feb. '94. At the end of the fiscal year USU Press transfers sales money less postage and 30% of the list price per copy to *Petroglyph*. USU Press hopes their efforts will help *Petroglyph* become self-sufficient mostly by increasing its circulation to 600.



FILING SYSTEM

The file box, though archaic, may be helpful as a resource. It holds examples of things used in the past that you may want to refer to for future projects. Below

is listed the various compartments and their contents.

How To: Procedures for writing proposals and book-keeping, past goals and objectives, job descriptions and action sheets.

Correspondence (old): These are past letters of correspondence between editors and subscribers and submitters since '92. Believe it or not we have received letters from persons inquiring about correspondence made months, even up to 3 years, in the past. Since editors change almost annually these letters can help clear up questions. This file can be updated and cleaned out annually. We would suggest keeping letters 3 years old and more recent once you are done with them.

Mail List: This is an old hard copy of subscribers USU Press has on computer—for backup purposes.

Print/Art: Correspondence with artists interested in

being in *Petroglyph*—a good place to look for potential artwork for current or future issues.

Distribution and Printing: letters of confirmation on who received bids for printing and graphic design, letters from or to USU Press specifically concerning distribution and printing.

USU Press: correspondence with USU Press concerning subjects other than distribution, printing and advertising; file also contains USU Press contract.

Advertising: flyers from former Earth Days, addresses of magazines that may highlight *Petroglyph*, stores and colleges that may subscribe to *Petroglyph*.

Utah Arts Council (UAC) Correspondence: Any correspondence with UAC. Grant application and evaluation forms are put in separate envelopes by year.

Bank Finances: Old Zion's account bank statements. Financial Records: Receipts from printing, graphic design etc. bills, information about accounts at the Controller's office (see "Finances," p.3 for more info).

Fundraising: Old letters to potential financial contributors (Patagonia, REI, Apple, CIGNA, Governor Bangeter) and addresses of other places that may help with fundraising (see "Other Letters for Monies or Reviews," p.4).

The rest of the file contains supplies and references:

Blank Invoices: Although USU Press handles most of the subscription accounts if you are traveling to an area you feel may house potential subscribers contact USU Press tell them of your prospects and take along an invoice.

Stationary: Old and new stationary that can be used for correspondence or as an example of styles used.

Flyers: Example of old flyers

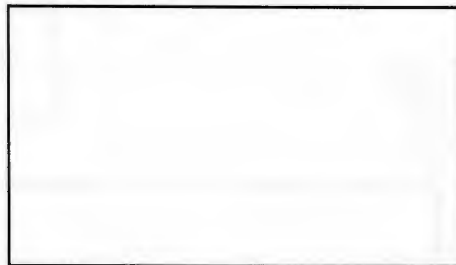
Stamps and Envelopes: Supplies you can use.

Other Journals: Some artists that have contributed to *Petroglyph* also work on a journal—if you are looking for possible subscribers, submitters or some reciprocal advertising these are a good place to look. The back is full of old ledgers, checkbooks and a journal which you are more than welcome to read and make entries in!

⌘ AROUND THE OFFICE

Making Copies: You may use the copy machine in the English Department work room. Our code changes. Ask any Western American Lit. person or the main office for the number.

Mailing Correspondance: You may drop letters in the mail in the English Department work room. The English Department pays for the postage. "UMC" is the universtiy mail system. A UMC number takes place of an address.



Using the Computer: You may use Western Am. Lit.'s Macintosh computer. Just ask them if its available. There is a *Petroglyph* file on the hard disk. If you have any questions ask Kate of Western Am. Lit. (she is always very helpful.)

Using the Phone: You may use Western Am. Lit.'s phone--again all you have to do is ask. You must dial "9" before placing a local number. The long distant code changes also. Ask any Western Am. Lit. person or the main office for the number.

SUBMISSION MAKES 1st CUT

Feb. 20, 1995
Nancy Takacs
P. O. Box 995
Wellington, UT 84542

Dear Nancy,

We are terribly disappointed that someone else is going to get first rights to your poem "As It Happens;" we would like to publish it also. Often times a poem can be published several places if it is released by those who first published it. Would you be willing to let us know who that is so we might ask them permission to publish the poem in *Petroglyph* magazine? The poem would be a nice addition to the next volume's works.

Thank-you,

Alyssa Hambelton
Editor

*Here are some examples of
the types of letters you can
write to submitters who
make the first cut*

5\16\94 Dear Mr. Hogge,

We thank you for your submissions and patience. We have decided to keep "Child of Love" for further consideration and return the rest. We will contact you when we make our final editorial decision. It may be 9 months or longer. Please write us if you have any concerns or questions about "Child of Love." Thank You.

Sincerely,

Bryan Sandoval
Associate Editor

SUBMISSION NEEDS REVISION

Here are some examples of the different type of letters you can write for submissions that need revisions--try to be as specific as possible.

Dec. 1, 1994

Dear Rhett James,

Thank you for waiting for our rather tardy reply; it is due partly to deliberation of your poems. We would like to reconsider "March Winds" with revisions. If you would like to revise and re-submit it, we would offer these suggestions: the first and last lines are "rough to read and hard to see," we enjoyed the poem's images but may like an expansion on them. We felt that the style and voice of the other two poems either did not parallel or overpowered the subject. We are returning these so you may place them elsewhere. Good luck and we hope to hear from you again in the future.

Sincerely,

Alyssa Hamblton
Editor

April 10, 1994
Marilyn Zuckerman
153 Medford Street
Arlington MA 02174

Ms. Zuckerman,

While we are not interested in "Mountain" we encourage you to revise "The Scuba Diver." Our staff liked the latter for its fresh look at nature, but feel it does not yet meet Petroglyph's criteria. Here are a few hints, in case you choose to resubmit "The Scuba Diver."

Consider clarifying your use of "you."

We found section three "preachy." We may advocate a respect for the environment, but we are by no means a political journal.

Are manatees really streamlined?

Finally, keep in mind that Petroglyph's poems are commonly characterized by clear, meaningful images drawn together to create a coherent whole that is generally accessible to many readers.

Good luck!

Sincerely, Wendy Pepping Associate Editor

REJECTION LETTERS

Here are some examples of different types of rejection letters--try to be concise, specific and personal.

Kelly Carroll
1435 E. Lake St.
Ogden, UT 84401

Dear Kelly Carroll,

The *Petroglyph* editorial staff would like to thank you for your poetry submission. Although your poem contains vivid imagery, we felt it lacked successful development. We are returning your poem and wish you luck in placing it elsewhere. Best wishes; we appreciate your contribution.

Sincerely,

Alyssa Hambelton
Editor

Dear Ann E. Lundberg,

The *Petroglyph* editorial staff would like to thank you for sending your submissions. Although your poems were interesting, we felt they lacked the polish and freshness we strive for in the magazine. We are returning them so you might place them elsewhere. Good luck; we appreciate your contribution.

Sincerely,

Alyssa Hambelton
Editor

Dear Patrick,

Thank you for submitting to *Petroglyph* magazine—I cringe at making this sound like a typical rejection notice because we did enjoy your poems and would like you to consider us again in the future. But we felt these poems needed to be tighter, cleaner and clearer. We are returning them to you so you might place them elsewhere. Good luck!

Sincerely,

Alyssa Hambelton
Editor

ACCEPTANCE LETTERS

Jan. 26, 1995

Linda Weber
127 Colonial Drive
New Hartford, NY 13413

Dear Linda,

We all agreed that we liked your revised edition of "The Rio Grande Gorge" and would like to publish it in Volume 6. We expect the issue to go to press this summer and to be distributed September 1995. For your piece, you will receive a free copy of the journal and a small cash reward (we wish we could promise more!). The poem creates a stunning image, and we appreciate you sending it to us. Please send us a small (a paragraph or two) bio to accompany your piece. If you have any questions please feel free to drop us a note.

Sincerely,

Alyssa Hamblen
Editor

Here are some examples of the different types of acceptance letters you can write

Dear Robert,

We wanted to let you know that we would like to publish "Child of Love." We think the poem paints a beautiful picture appropriate for *Petroglyph*. The journal will go to the press this summer and be distributed in September. We will send you a free copy of the journal and a small cash prize (we wish it were more) for your submission. Please send us a small (a paragraph or two) bio to accompany your piece. If you have any questions please feel free to drop us a note.

Thanks again,

Alyssa Hamblen
Editor

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