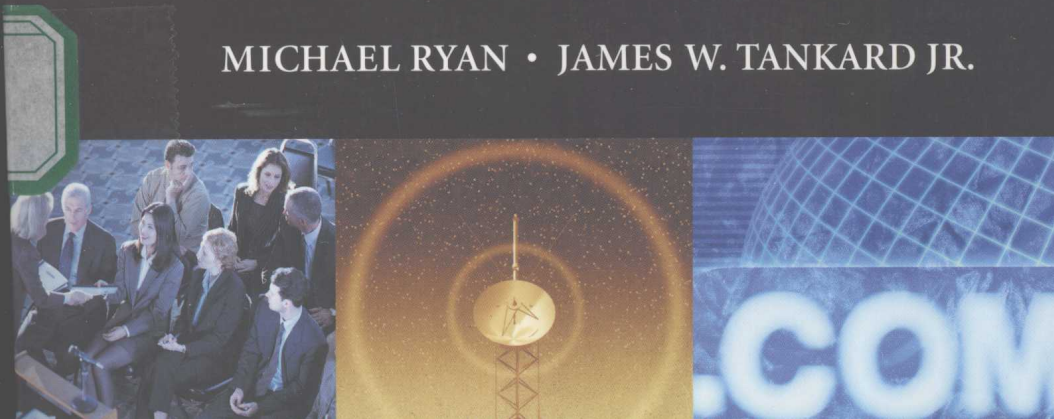




# WRITING FOR PRINT AND DIGITAL MEDIA

MICHAEL RYAN • JAMES W. TANKARD JR.

A main thesis of this book is mechanical skills can write for fundamentals do not apply to so the text, but they are summariz mate. Fewer pounds of paper pas as copy is increasingly process ically, some of the traditional ing symbols, for example, are hard copy. However, until all v relations and broadcast profes copy. Within a communication or process hundreds of pages of a Times publishes roughly 100,000 stories requiring considerable preparation ensure that copy placed or lost. A writer who entire production process, and Failure to put a slug on the e cause a long delay if a page i understand an editing symbol m ne or one used that symbol. The editing symbols (Sample 1). Copy ed above lines; single spacing enter corrections. Punctuation



# WRITING FOR PRINT AND DIGITAL MEDIA

MICHAEL RYAN

UNIVERSITY OF HOUSTON

JAMES W. TANKARD JR.

UNIVERSITY OF TEXAS, AUSTIN



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York  
San Francisco St. Louis Bangkok Bogotá Caracas Kuala Lumpur  
Lisbon London Madrid Mexico City Milan Montreal New Delhi  
Santiago Seoul Singapore Sydney Taipei Toronto



## Higher Education

### WRITING FOR PRINT AND DIGITAL MEDIA

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc., 1221 Avenue of the Americas, New York, NY 10020. Copyright © 2005. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

This book is printed on acid-free paper.

2 3 4 5 6 7 8 9 0 DOC/DOC 0 9 8 7 6 5

ISBN 0-07-286735-3

Editor in Chief: *Emily Barrosse*  
Publisher: *Philip Butcher*  
Sponsoring Editor: *Philip Butcher*  
Signing Representative: *Janet Taborn and Paul Moorman*  
Editorial Assistant: *Francoise Villeneuve*  
Marketing Manager: *Leslie Oberhuber*  
Developmental Editor: *Laura Lynch*  
Production Editor: *Holly Paulsen*

Manuscript Editor: *Joan Pendleton*  
Design Manager: *Preston Thomas*  
Text and Cover Designer: *Yvo Riezebos*  
Art Editor: *Katherine McNab*  
Illustrators: *Katherine McNab and Ayelet Arbel*  
Photo Research: *Natalia Peschiera and Judy Mason*  
Production Supervisor: *Randy Hurst*  
Media: *Nancy Garcia and Christie Ling*

Composition: *11/13 Minion by Precision Graphics*

Printing: *PMS 314, 45# New Era Matte, R. R. Donnelley, Crawfordsville, Ind.*

Cover: (clockwise from top left) © Royalty-Free/Corbis, © Image Source/Corbis, © PictureArts/Corbis, © PhotoDisc, © Colin Anderson/Corbis, © Digital Vision.

Credits: The credits section for this book begins on page C-1 and is considered an extension of the copyright page.

### Library of Congress Cataloging-in-Publication Data

Ryan, Michael

Writing for print and digital media / Michael Ryan, James W. Tankard Jr.  
p. cm.

Includes bibliographical references and index.

ISBN 0-07-286735-3

1. Journalism—Authorship. 2. Report writing. I. Tankard, James W. II. Title.

PN4775.R93 2004

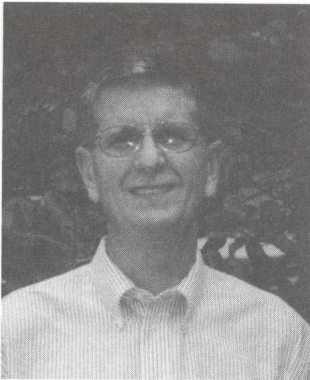
808'.06607—dc22

2004058158

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a Web site does not indicate an endorsement by the authors or McGraw-Hill, and McGraw-Hill does not guarantee the accuracy of the information presented at these sites.

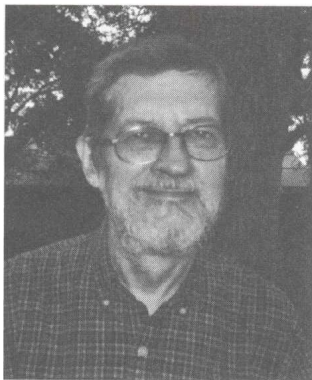


# ABOUT THE AUTHORS



Michael Ryan, a professor of communication at the University of Houston, has taught media writing, public relations, editing, feature writing, research methods, precision journalism and theory at the University of Houston, Temple University and West Virginia University. He worked as a news reporter for the *San Angelo* (Texas) *Standard-Times* and for the Long News Service, an Austin news bureau that serves Texas newspapers and radio stations. He has won two School Bell awards from the Texas State Teachers Association for op-ed pieces in the *Houston Chronicle*.

Ryan has co-authored two books and published more than 100 scholarly and professional articles. His work has appeared in *Journalism & Mass Communication Quarterly*, *Journalism & Mass Communication Monographs*, *Public Relations Review*, *Public Relations Quarterly*, *Journalism & Mass Communication Educator*, *Feedback* and the *Journal of Communication*, among others.



James W. Tankard Jr. is a retired professor from the School of Journalism at the University of Texas at Austin. During his 34-year academic career, he taught newswriting, reporting, editing, feature writing, computer-assisted reporting, Web publishing, literary journalism, communication theory and communication research methods. He worked as a reporter for The Associated Press and the *Raleigh* (N.C.) *Times*, and as a guest editor of the *Lampasas* (Texas) *Dispatch Record*.

He is the author of *The Statistical Pioneers*; the co-author with Werner Severin of *Communication Theories*, which has been translated into four languages and is now in its fifth edition; and a co-author with Pamela Shoemaker and Dominic Lasorsa of the recently published *How to Build Social Science Theories*.

# PREFACE

Mass media are among the most exciting, important and dynamic institutions in communities around the globe. Careers in mass communication provide opportunities for those so inclined to have positive, profound impacts on social, political, cultural and economic conditions wherever they live. The responsibilities of journalists and public relations practitioners are great, but the rewards are, too.

## WRITING

This book is designed to assist readers who want to make the most of these opportunities. *Writing for Print and Digital Media* helps students develop the superb writing skills they'll need to succeed as media professionals. We're not talking only about a writer's knowledge of grammar, spelling, punctuation and style, although these fundamentals are critical.

Our vision of writing is much broader and much deeper than that. Stated most simply, good writers produce copy that is accurate, compelling, fair, balanced, complete, clear and concise—and they do that within laws, professional standards and ethical codes of conduct that inform *all* of their work. They have mastered a complex array of skills and know how to apply them, often under difficult circumstances. Here are some of the characteristics that we hope readers of this book will develop as they study and apply the concepts outlined here and by their teachers:

- Good writers are critical thinkers who can effectively use the research tools discussed in this book to analyze problems and find solutions. If they want to know, for example, whether a community's police department is unfairly targeting minorities in a traffic control program, they know how to do a systematic study of records. If they need information on which to construct a public relations campaign and they can get it only by doing a social science study, they know how to do that. They have the critical thinking skills necessary to analyze, to synthesize and to interpret information so that it makes sense to them and to their audiences.
- Good writers try to adopt the objective approach and all that entails. They are, for example, skeptical of authority; dedicated to accuracy, completeness, precision and clarity; creative; consistent in making strategic decisions; fair

and impartial; unwilling to support any political, social, cultural or economic interests that conflict with public or professional interests; ethical in their professional and personal lives; and honest about their own preferences and idiosyncrasies.

- Good writers understand the social, political, legal, economic and cultural contexts within which they work. They realize that nothing is more important to a free society than the free flow of accurate and useful information and that journalists and public relations practitioners are responsible for protecting that free flow against those who would limit or pollute it.
- Good writers understand the communication context within which they work and try to minimize the worst aspects of mass communication while maximizing the best aspects. Journalists need to understand how the drive for profits influences the media for which they work, and public relations practitioners need to understand that the interests of their organizations and of society will occasionally conflict, sometimes in fundamental ways.
- Good writers are interested in *everything*, from politics to farming to science to art to poetry and all things between and beyond. They want to know how the powerless get by when times are tough and how the powerful exercise their power; why some public school children don't learn and why some do; how language shapes our lives and determines our futures. They have the skills to find answers to these and thousands of other questions.
- Good writers strive to rise continuously and relentlessly to new levels of competence and creativity. This requires that they read constantly and that they write constantly. It takes practice, practice, practice. A good teacher helps.
- Good writers can write for any medium and any purpose using any format, for they have mastered the fundamentals, and those don't change—regardless of medium or purpose. Good writing is good writing, whether one is producing a novel, a news release, a documentary film, a feature story, a love letter or anything else. A writer who knows the fundamentals can produce copy for a newspaper, a public relations agency, a Web site or a broadcast outlet. The format differences are easy to master.

## SELF-EDITING

Many bad writers just bang out stories and then turn them in without reading them over—good writers don't do that unless they are working under extreme deadline pressure. Media writers turn their copy over to editors when they are done, but that doesn't mean they aren't editors—or that editors cannot profit from the principles outlined in this book.

The best writers are good self-editors. That means they finish first drafts and then go to work on them all over again. They make sure that the mechanics are right and the style rules are used correctly; that the lead is clear, concise, com-

elling and to the point; that the story is organized well; that the facts are complete and accurate; and that they have attributed carefully.

We have included sections about self-editing in chapters 3, 4 and 5, but even where we have not incorporated a separate section, it's important to think in terms of self-editing, for the ability to self-edit effectively and efficiently is one of the things that separates mediocre writers from good writers.

It's possible to hang on to a story too long, of course. A good rule of thumb is for a writer to turn in the story when he or she starts editing sentences that have already been edited.

## **RESEARCH, THEORY AND OTHER WRITINGS**

*Writing for Print and Digital Media* contains many references to some of the latest (and some of the classic) research, commentary and theory in mass communication. Media professionals can learn a great deal from the critical theorists' analyses of power and the media; the social scientists' studies of media effects; the cultural theorists' investigations of the media's portrayals of marginalized groups; and the media professionals' descriptions of tough assignments they've handled.

This body of knowledge, accumulated over several decades, is important to those who want to understand how communication works (and doesn't work), who want to change mass media for the better and who want to be better professionals.

This book does contain chapter endnotes. Some may object on principle to notes in textbooks, and readers can ignore them if they so choose. But we hope they won't. We try to cite literature that is easy to find (we frequently cite more than one source for important information) and that elaborates on points we can cover only superficially. The notes are here not only to document assertions but also as suggested readings. These valuable materials really will expand horizons and help make readers better writers and better citizens.

We hope this book, in combination with the classroom teachers who are working hard to teach writing, will help students change the ways they view the world and their places in it. We hope, too, that each reader becomes a better writer.

## **STRUCTURE**

This book is designed primarily for a semester-long class in beginning media writing with lecture-laboratory format. The class meets for six to eight contact hours each week for roughly 16 weeks. Experience shows the book works well with this format.

However, mass communication programs schedule courses in many different ways and in many different formats (semester versus quarter system, for example). Further, some teachers cover information collection before writing fundamentals, and some cover writing before information collection. There are many other variations.

We have organized *Writing for Print and Digital Media* to maximize flexibility. If a program schedules writing in one term and information collection in another, the book would fit that format. A teacher could assign chapters 1–7 in the first term and chapters 8–12 in the second term. Chapters 13–15 could be assigned in either term. If a teacher wants to discuss attribution and quotation before lead writing, he or she can assign Chapter 7 before Chapter 5.

All of this is probably obvious. Our point is simply that we have tried to arrange the book so that it can fit conveniently into almost any format. We hope it works for yours.

## STYLE

Style, in this context, refers to the standards of language usage that a medium adopts as it tries to ensure consistency in everything it publishes or broadcasts. A medium's editors, for example, must decide whether courtesy titles (Mrs., Mr., Ms.) will be used in the stories they print or air. When the style is decided, all writers and editors follow that style, and readers and listeners become accustomed to that format. Literally hundreds of decisions are made as editors develop their style sheets.

*The Associated Press Stylebook and Briefing on Media Law* is the standard in the news industry. Many newspapers, Web sites, magazines, public relations offices and broadcast outlets use the style manual and nothing else. Others incorporate many of the rules into their own style manuals—but with some changes.

We have mostly followed The Associated Press' style in preparing this book because AP style is so widely used. We have made one alteration, however. The names of newspapers, magazines, television programs, books, films and similar content are set in italic type, as are court cases. The Associated Press does not use italic type for technical reasons, but italic type is used by most media. We decided to use it here whenever it would ordinarily be used in a textbook.

## ACKNOWLEDGMENTS

We are grateful to the following for reading parts or all of the manuscript:

Ted Stanton, Les Switzer and Shawn McCombs, University of Houston  
 Jay Black, University of South Florida St. Petersburg  
 Robert Brown, Salem State College, Massachusetts  
 James A. Crook, University of Tennessee  
 Bruce Garrison, University of Miami  
 W. Wat Hopkins, Virginia Tech  
 Annette Johnson, Georgia State University  
 Sharon Murphy, Bradley University, Peoria, Ill.  
 Raul Reis, California State University, Long Beach.



We are grateful also to Lisa Peck, a University of Texas at Austin journalism student, for research assistance.

And we wish to thank all the supportive professionals on the publishing team at McGraw-Hill: Phil Butcher, publisher; Laura Lynch, developmental editor; Marcella Tullio, editorial assistant; Holly Paulsen, production editor; Joan Pendleton, copy editor; Leslie Oberhuber, marketing manager; Preston Thomas, design manager; Katherine McNab, art editor; Natalia Peschiera, photo research coordinator and Nancy Garcia and Christie Ling, media producers.

# CONTENTS

## **PREFACE** xxi

## **PART I** CONTEXT 1

### **CHAPTER 1 SOLUTIONS: Communication Is Critical** 3

#### DEMOCRACY'S FOUNDATION 3

*Inclusion Versus Exclusion* 4

*Quality of Life* 5

#### MEDIA PROBLEMS AND PRESSURES 6

*Consolidation Trends* 7

*News as Commodity* 7

*A Public Relations Quandary* 10

*Trivialities* 11

*Partisanship* 13

*Personal Loyalties* 14

*Mistakes* 16

#### AN OBJECTIVE APPROACH 17

*Definition* 17

*Critiques* 20

*Implementation* 25

#### ALTERNATIVES TO AN OBJECTIVE APPROACH 26

*Public, or Civic, Journalism* 26

*Existential Journalism* 26

*A Serious Difficulty* 27

#### MEDIA CONVERGENCE 27

*Definition* 28

*Problems Remain* 30

#### YOUR RESPONSIBILITY IS . . . 31

### **CHAPTER 2 NEWS: What It Is and What It's Not** 37

#### NEWS VALUES 40

*Timeliness* 40

*Proximity* 40

*Prominence* 41

	<i>Impact</i>	42
	<i>Magnitude</i>	42
	<i>Conflict</i>	43
	<i>Human Interest</i>	43
	<i>Visual Potential</i>	44
	<i>Combinations</i>	46
PEGS AND ANGLES		46
	<i>News Peg</i>	46
	<i>News Angle</i>	48
PURPOSES OF NEWS		49
	<i>Daily Account of Events</i>	49
	<i>Watchdog Function</i>	50
	<i>News for Decision Making</i>	50
	<i>News for Every Day</i>	52
	<i>Continuing Education</i>	52
	<i>Entertainment</i>	52
TYPES OF CONTENT		53
	<i>Straight, or Spot, News</i>	54
	<i>Investigative, or Precision, Writing</i>	54
	<i>Features</i>	54
	<i>Opinion</i>	55
SPECIALIZATION		57
	<i>Content</i>	57
	<i>News Beats</i>	58
YOUR RESPONSIBILITY IS ...		60
<b>CHAPTER 3 ACCURACY: To Err Is Awful</b>		63
A MEDIA SCOURGE		63
	<i>Consequences of Error</i>	64
	<i>Avoiding Error</i>	65
	<i>Correcting Error</i>	65
OBJECTIVE ERRORS		67
	<i>Source Error</i>	68
	<i>Loaded Words</i>	70
	<i>Hoaxes</i>	71
SUBJECTIVE ERRORS		72
	<i>Selecting, Playing Content</i>	73
	<i>Selecting, Ordering Details</i>	74
CONSCIOUS SLANTING		75
SELF-EDITING		77
	<i>Completeness</i>	77
	<i>Inclusion</i>	78

<i>Verification</i>	80
<i>Assumptions</i>	81
<i>Doubtful Information</i>	81
<i>Sensitivity</i>	82

YOUR RESPONSIBILITY IS . . .	84
------------------------------	----

## **PART II WRITING 87**

### **CHAPTER 4 STYLE: A Multimedia Approach 89**

FUNDAMENTALS	90
<i>Conceptual Skills</i>	91
<i>Mechanical Skills</i>	93
BEYOND THE BASICS	94
SELF-EDITING	95
<i>Sentence, Paragraph Length</i>	96
<i>Sentence Structure</i>	98
<i>Active, Passive Voice</i>	103
<i>Figures of Speech</i>	104
<i>Technical, Bureaucratic Terms</i>	104
<i>Pretentious Phrasing</i>	108
<i>Unnecessary Words</i>	109
<i>Clichés, Trite Expressions</i>	110
<i>Colloquialisms, Slang</i>	112
YOUR RESPONSIBILITY IS . . .	113

### **CHAPTER 5 LEADS: That Most Formidable Challenge 115**

FIVE W'S AND THE H	115
<i>Who</i>	116
<i>What</i>	117
<i>Where</i>	119
<i>When</i>	120
<i>Why and How</i>	121
SUMMARY LEAD	122
<i>Traditional Lead</i>	124
<i>Less Formal Lead</i>	125
NARRATIVE LEAD	127
<i>Narrative Technique</i>	128
<i>Popularity</i>	129
<i>A Caveat</i>	131
SELF-EDITING	131
<i>Say-nothing Lead</i>	134
<i>Lead With a Wasted Beginning</i>	134

*Say-everything Lead* 135  
*Tasteless Lead* 136  
*Inaccurate-tone Lead* 136  
*Sensational Lead* 138

YOUR RESPONSIBILITY IS ... 139

**CHAPTER 6 ORGANIZATION: Structures, Unity and Background** 141

INVERTED PYRAMID 141

*Advantages* 141

*Ordering Facts* 143

OTHER STRUCTURES 147

*Chronological Order* 147

*Suspended Interest* 148

*Block (Chunk)* 151

*Hybrids* 155

STORY UNITY 157

*Repetition* 157

*Transitional Words, Phrases* 158

*Nut Graf (or Graph)* 160

BACKGROUND 161

YOUR RESPONSIBILITY IS ... 163

**CHAPTER 7 SOURCES: Quotation and Attribution** 165

QUOTATION 165

*Direct Quotations* 165

*Indirect Quotations* 172

ATTRIBUTION 174

*Placement* 175

*Unobtrusive, Smooth Attribution* 176

IDENTIFICATION 180

*Title Before Name* 182

*Phrase in Apposition* 183

*Prepositional Phrase* 183

REPORTS, INFERENCES AND JUDGMENTS 183

*Reports* 183

*Inferences* 184

*Judgments* 185

*Attributing Inferences, Judgments* 186

PUTTING IT ALL TOGETHER 187

YOUR RESPONSIBILITY IS ... 190



**PART III INFORMATION    193****CHAPTER 8   THE WEB: Find and Evaluate Information   195**

- PROBLEMS   196
  - Evaluating Information*   198
  - Physical Limitations*   199
  - Avoiding Temptation*   200
  - Time Constraints*   203
- GENERAL INFORMATION   203
- DATABASES   206
  - Accessibility*   207
  - Secondary Analysis*   207
- ELECTRONIC MAIL   214
  - Advantages*   214
  - Disadvantages*   214
- YOUR RESPONSIBILITY IS ...   215

**CHAPTER 9   DOCUMENTS: Directories, Records and Databases   219**

- MEDIA DOCUMENTS   223
- DIRECTORIES   225
  - Telephone Directory*   225
  - Cross-reference Directory*   226
- BUSINESS INFORMATION   226
- GOVERNMENT DOCUMENTS   227
  - U.S. Government*   227
  - State Government*   231
  - Local Government*   235
  - Legal Sources*   240
- SYSTEMATIC STUDIES OF RECORDS   242
  - Existing Databases*   243
  - Existing Records*   243
- CONSTRUCTING DATABASES   245
  - Be Fearless*   245
  - A Hypothetical Case*   246
- YOUR RESPONSIBILITY IS ...   250

**CHAPTER 10   INTERVIEWS: Preparation and Problems   253**

- PRE-INTERVIEW RESEARCH   254
  - Advantages*   255
  - Know the Source*   257

<i>Planning Questions</i>	258
<i>Phrasing Questions</i>	259
DIRECTIVE VERSUS NONDIRECTIVE INTERVIEWS	261
<i>Directive Approach</i>	261
<i>Nondirective Approach</i>	262
<i>Combining Approaches</i>	263
WRITTEN QUESTIONS	264
<i>Advantages</i>	265
<i>Disadvantages</i>	265
ELUSIVE QUESTIONS	265
<i>Five W's and H</i>	266
GOSS Formula	266
THE INTERVIEW	267
<i>Getting Started</i>	268
<i>Listening Carefully</i>	269
<i>Requesting Information</i>	270
RECORDING INFORMATION	272
<i>Memory</i>	272
<i>Note Taking</i>	272
<i>Tape Recorders</i>	273
TELEPHONES, ELECTRONIC MAIL	275
<i>Telephone Interviews</i>	275
<i>Electronic Mail</i>	277
SPECIAL PROBLEMS	279
<i>Off-the-record Comments</i>	280
<i>Confidential Sources</i>	281
<i>Denials</i>	283
<i>Source Review of Copy</i>	284
YOUR RESPONSIBILITY IS . . .	286
<b>CHAPTER 11   EVENTS: Meetings, Speeches and News Conferences</b>	<b>289</b>
ADVANCE STORIES	291
COLLECTING INFORMATION	293
<i>Information Sources</i>	294
<i>Spontaneous Events</i>	295
COVERING A MEETING OR SPEECH	296
<i>The Right Facts</i>	298
<i>Writing It Up</i>	304
NEWS CONFERENCES	310
<i>Advantages</i>	310
<i>Disadvantages</i>	310
<i>Question Carefully</i>	312

SPECIAL PROBLEMS	312
<i>Closed Meetings</i>	313
<i>Denials</i>	315
<i>Off-the-record Comments</i>	315
<i>Questions After a News Conference</i>	316
<i>Estimating Crowd Sizes</i>	316
A SUGGESTION FOR PUBLIC RELATIONS	318
YOUR RESPONSIBILITY IS . . .	319

## **CHAPTER 12 NUMBERS: Statistics and Social Science Techniques** 323

FUNDAMENTAL CONCEPTS	325
<i>Sample Versus Census</i>	325
<i>Percentage</i>	327
<i>Per Capita Ratio</i>	328
<i>Central Tendency</i>	330
<i>Dispersion</i>	331
<i>Relationships</i>	332
<i>Cross-tabulation</i>	334
<i>Questions, Hypotheses</i>	335
INTERPRETING NUMBERS	336
<i>Sense Test</i>	336
<i>Context</i>	337
SOCIAL SCIENCE TECHNIQUES	339
<i>Public Opinion Polls</i>	339
<i>Field Experiments</i>	346
<i>Participant Observation</i>	348
YOUR RESPONSIBILITY IS . . .	352

## **PART IV PERSPECTIVES** 357

### **CHAPTER 13 LAW: Pitfalls and Opportunities** 359

THE FIRST AND 14TH AMENDMENTS	360
FREEDOM OF INFORMATION	363
<i>Freedom of Information Act</i>	363
<i>Open Meetings Laws</i>	366
<i>Right of Access</i>	368
LIBEL	370
<i>Pieces of a Puzzle</i>	372
<i>Defenses</i>	374
<i>Other Warnings</i>	378
PRIVACY	379
<i>Concerns</i>	379
<i>Defenses</i>	383

FREE PRESS—FAIR TRIAL	384
<i>Pretrial Publicity</i>	384
<i>Gag Orders</i>	385
<i>Cameras in Court</i>	387
CONFIDENTIAL SOURCES	389
<i>Constitutional Privilege</i>	389
<i>Shield Laws</i>	390
<i>Case Law</i>	391
COPYRIGHT LAW	392
ADMINISTRATIVE REGULATIONS	394
YOUR RESPONSIBILITY IS ...	396
<b>CHAPTER 14 ETHICS: Navigating Rough Moral Seas</b>	<b>401</b>
POLLUTION FROM UNETHICAL BEHAVIOR	403
<i>Why It Happens</i>	403
<i>Consequences</i>	406
AVOIDING UNETHICAL BEHAVIOR	408
<i>Codes of Ethics</i>	409
<i>Decision-making Strategies</i>	412
ETHICS AND PERSONAL GAIN	423
<i>Conflicts of Interest</i>	423
<i>Financial Gain</i>	425
<i>Freebies</i>	426
<i>Junkets</i>	428
COLLECTING, DISSEMINATING INFORMATION	430
<i>Deceptive Practices</i>	430
<i>Altering Information</i>	432
<i>Creating the News</i>	432
<i>Breaking Promises</i>	433
<i>False Identification</i>	433
<i>Private Information</i>	434
OTHER ETHICAL QUAGMIRES	434
<i>Misleading Information</i>	434
<i>News Versus Publicity</i>	435
<i>Pseudo-events</i>	435
<i>Working With the Law</i>	437
<i>Sacred Cows</i>	437
<i>Invasions of Privacy</i>	439
YOUR RESPONSIBILITY IS ...	439