

*Voices: A Magazine by and for  
the Landmark Student Body*

Constitution, Structure, and Bylaws

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## ***Voices* Mission Statement**

*Voices* magazine is an autonomous publication written and produced by students, for students. We take pride in showcasing the best work that the Landmark College student body has to offer, and to be a platform for all forms of student expression. We strive to give a voice to students through the mediums of Art, Photography, Creative Writing, and Journalism.

As neurodiverse students, we have been silenced in the past. This is a place where our voices will be heard. We are Landmark, these are our voices. This is us.

## **Section 1: Organizational Structure**

### **A. Executive Board Structure**

The Executive Board is the governing body of *Voices* Magazine. It is responsible for oversight of all content that is published by *Voices*, and ensuring the sustainability of the organization. The Executive Board meets bi-weekly.

The Executive Board of *Voices* is made up of student staffers at the highest level of the organizational structure: Publisher/Editor, Executive Editor, Executive Operations Director, Managing Editor and Art Director.

Also on the Executive Board, there are two Landmark staff members, the Dean of Professional Studies and Science, and a representative from the Marketing Department. These two staff members conduct final editorial review of all content published by *Voices*. The faculty advisor sits on the Executive Board in an *ex officio* role, and plays no role in decisions regarding the editorial content of *Voices*.

Following final editorial review, publication-ready issues are turned over to the Landmark College Administration representative on the Advisory board for a final Legal Review. This review is to ensure a legally sound publication, without risk of legal entanglements for the institution. As this stage in production is post-editorial, it is handled by the Executive Operations Director, who acts as the official liaison between *Voices* and the Landmark administration.

The Executive Board, by unanimous vote, reserves the right to reassign or remove any student from their position on *Voices* when that student is unable to meet the responsibilities of their respective role, or for other reasons as the Executive Board sees fit.

The *Voices* Executive Board is responsible for any amendments to the bylaws which in turn must be agreed upon by a majority of current *Voices* staff. Any bylaw changes must be reviewed and approved by the Landmark staff members on the Executive Board.

At any time, should an Executive Board member encounter a conflict of interest, they must recuse themselves from any vote or decision involving said conflict of interest.

## **B. Faculty Advisor**

The faculty advisor of *Voices* teaches courses that relate to the production of the magazine. They run 1-credit courses that provide credit for students who serve as staff, writers, and reporters for the magazine. Their role is to ensure that both the print and online versions of *Voices* are sustained as students move into and out of various roles in the publication and enterprise. *Voices* is both a magazine and a business enterprise, and the faculty advisor advises both dimensions of the student organization. The advisor works directly with the student publisher/editor, and also serves *ex officio* on the Executive Board of *Voices*. Their role is to provide support, advice, and instruction for an independent student publication.

## **C. Advisory Board**

The Advisory Board is made up of representation from different parts of the College to serve as consultants for the wellbeing of *Voices*. These are stakeholders and volunteers from the Art, Creative Writing, Journalism, and Media faculty, as well as student life, such as the Student Activities Director. Their role is to promote *Voices* within their departments and provide advice and ideas for the proper functioning of the magazine. This group meets with the Executive Board at least twice per semester. The Publisher recruits and maintains communication with the Advisory Board members and organizes their meetings.

A key stakeholder on the Advisory Board is a representative of Landmark College's administration, who performs a final Liability Review, which is markedly separate from Editorial Review. This review is to ensure a legally sound publication, without risk of legal entanglements for the institution. As this is not part of content review, it is presented by the Executive Operations Director, who is outside of the Editorial process, who acts as the liaison between *Voices* and the administration of Landmark College.

## **D. *Voices* Staff**

*Voices* staff consists of student staffers divided into two specific branches: editorial and operations. These students work together in their respective roles to produce and distribute the

*Voices* publication. The roles are broken down into the specific, necessary tasks needed to produce such a publication.

## **E. Staff Selection**

At the beginning of the semester, incoming staffers are presented with the *Voices* organizational chart and its corresponding job descriptions. They are expected to consider each position and report to the Executive Board with their intention to take on the position that is most suitable to them, presenting applicable aptitudes, experience, and resumé.

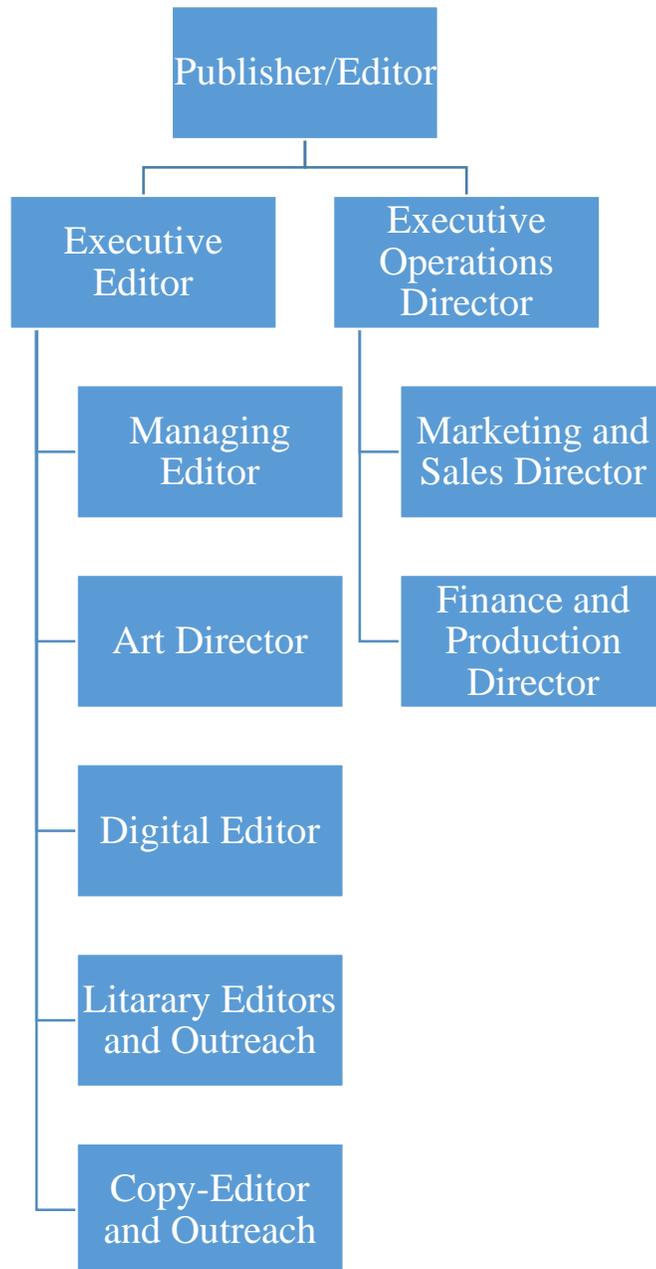
The student leadership on the Executive Board issue job assignments based on information provided by incoming staffers, which must be vetted by the Faculty Advisor before being ratified for the duration of the semester.

At the end of each academic semester, the Executive Board will hold a meeting with all current *Voices* staffers to discuss staff continuity, intentions to return, and in what capacities. Positions will generally roll over based on performance analysis by the Executive Board with the support of the Faculty Advisor; unless the position has multiple intending candidates, in which case an application process is necessary. Any internal positional changes must also be applied for. Barring any extraordinary circumstances, application processes take place at the beginning of the following semester.

Executive Board positions automatically roll over based on intent and a positive internal review. Anticipated Executive Board vacancies will be filled via nomination of successors by the outgoing Board members, to be voted on by the rest of the Executive Board. Final decisions are reviewed by the Faculty Advisor. Where possible, outgoing members of student leadership positions are expected to train their successors for a seamless transition.

The review process is as follows: The general staff will submit anonymous comments on the performance of the Executive Board to the Faculty Advisor to take into consideration in their review of the Executive Board students. The Faculty Advisor reviews student positions on the Executive Board, and the Executive Board reviews the general staff. All formal review material will have a confidential paper trail.

## F. Organization Chart



## G. Job Descriptions for *Voices* Staffers

### I. Publisher

The publisher sits atop the organizational pyramid. They stand neither on the Operations or Editorial side of the chart, but must serve as a bridge between both and at all levels to make sure everyone in each position has what they need to fulfill their responsibilities.

Beyond monitoring the overall quality of performance and organization of *Voices*, perhaps the most important job the publisher will take on is the handling of correspondence with outside parties - namely faculty and administrators - with the understanding that the reputation of everyone on the project is on the line with each email exchanged. The Publisher is the chairperson of the Executive Board, and will be involved in all major decisions made by the board.

### Operations Branch:

#### *II. Executive Operations Director*

The Executive Operations Director supports the Publisher in production decision making, drawing from information presented by the Finance and Production Manager and Marketing and Sales Director. They have the final say on expenditures based on organizational needs reported from all levels of the structure. This may range from complex decisions about print quality and how many pages each issue can affordably carry to the basic logistics of how many paper stands to purchase and where to place them for effective distribution.

Part of the Executive Operations Director's job is to actively work with the Finance and Production Manager to regularly research alternative solutions to produce *Voices* in the most affordable way possible; this means regularly monitoring the prices of necessary resources to determine the most viable sources to satisfy production standards and budgetary constraints simultaneously. The Executive Operations Director sits on the Executive Board and serves as the primary logistical correspondence between the student staff manning the operational branch of *Voices* and the faculty members of the Executive Board.

In addition, following final editorial review, publication-ready issues are turned over to the Landmark College Administration representative on the Advisory board by the Executive Operations Director for a final Legal Review. This review is to ensure a legally sound publication, without risk of legal entanglements for the institution. The Executive Operations

Director thus serves as the official liaison between the *Voices* Executive Board, and the administration of Landmark College.

### *III. Marketing and Sales Director*

The Marketing and Sales Director oversees the organizations' sales and marketing programs and endeavors, developing strategic marketing and sales objectives. They establish sales territories, and foster relationships with advertising customers to create sustainable, mutually beneficial arrangements that allow these customers to reach their advertising goals within their budget constraints, while generating the necessary revenue for *Voices* at the same time. The Marketing and Sales Director evaluates sales performance and by achieving lasting, positive relationships with customers, their efforts enable *Voices* to cover its own production costs for maximum sustainability.

### *IV. Finance and Production Manager*

The Finance and Production Manager handles the bookkeeping for both advertisement revenue and production costs and will engage in regular analysis of the relationship between net revenue and overall production costs, working in close coordination with the Marketing and Sales Director. As such, routine re-evaluation of production efficiency is a key part of the Finance and Production Manager's job, and they are expected to report any new discoveries leading to increased production cost efficiency to the Executive Operations Manager for procedural consideration. This person serves as the official liaison between *Voices* and the financial office at Landmark College. The Finance and Production Manager must possess strong communication skills as transparency is perhaps more paramount in this position than most of the others.

Editorial Branch:

### *V. Executive Editor*

As they oversee the entire editorial branch of *Voices*, the Executive Editor serves as the final layer in the content editorial process before turning over "print-ready" submissions to the Copy Editor for proofreading before final submission for publication via the Publisher. Therefore, the person in the role of Executive Editor must ensure that submission and editorial content guidelines are being followed at all levels, and that the bias-related recusal procedure is being observed.

Active at all levels of the editorial branch, the Executive Editor will work hands-on with all involved editors throughout the content refinement process and must possess and exercise

qualities of flexibility, creativity, and patience. The Executive Editor may offer support to the content editors wherever needed but should be expected by editorial constituents to defer initial submission approval to said content editors.

The Executive Editor serves as the right hand to the Publisher. They act as an editorial jack of all trades, organizing productivity where needed and facilitating productive discussion.

The Executive Editor sits on the Executive Board, and is in charge of a penultimate overview of all content for each publication of *Voices* magazine.

## *VI. Managing Editor*

The responsibility of the Managing Editor of *Voices* includes review, editing, and decision making for all **journalistic** and **non-fiction** pieces submitted to *Voices*. The Managing Editor must specifically decide whether any given submission in this category is **interesting and relevant to the Landmark community**, and **well-written, beyond superficial spelling and grammatical errors**.

As the first decision maker in the editorial chain of command, they must make judgments on the impact a submission might have on the community and whether the submission is too controversial to publish. Other review responsibilities of the Managing Editor that must not be neglected would be confirmation that all work is original, accurate, and ethically sound. They should also ensure that opinion pieces are clearly differentiated from factual reporting.

In terms of editing, the Managing Editor must ensure clarity and readability. The Managing Editor must always remember that they **edit for content, not spelling and grammar**. This is the easiest aspect of writing to correct, but it is **not** the Managing Editor's job.

Above all else, the Managing Editor must **ensure quality**. Journalistic integrity is where *Voices* has the greatest potential to shine, but carries an equally great potential to fall – the rest of the magazine is subjective, devoid of clear right and wrong interpretation. The Managing Editor's eye for the accurate identification of **truth, controversy, relevance, and strength of writing** must be constant and unwavering.

The Managing Editor oversees all textual content matters on the Executive Board. Additionally, The Managing Editor will also work closely with the Digital Editor to select which content goes to the print edition and which content goes online.

## *VII. Art Director*

The Art Director holds a unique position on the Editorial side of the organization; they review art and photographic submissions and approve those of the utmost quality that satisfy the art submission guidelines. Art is highly subjective, and as such, in addition to the unique art submission guidelines, the Art Director must exercise discretion when reviewing the submissions

on a case-by-case basis. Someone in this position would do well to have a background in the arts in some capacity. In lieu of being charged with editorial work in the traditional (literary) sense, the Art Director carries responsibility for page layout following the conclusion of the editorial review stage of *Voices* production, and works alongside the Digital Editor as these tasks bear some overlap.

The Art Director oversees matters of layout and design of the publication on the Executive Board.

### *VIII. Digital Editor*

The Digital Editor has two distinct roles: managing the *Voices* online publication and working with the Art Director on page layout during the final production stages. Online management duties include managing the organization and presentation of the *Voices* website and upkeep of the blog feature, conducting moderation of public comments therein. Crucially, the Digital Editor will participate in page layout work for both online and pre-print editions.

These responsibilities will have some degree of overlap with those of the Art Director's and therefore a background in graphic design and webpage layout would be an optimal skillset for the person holding this position. The Digital editor will also work closely with the Managing Editor to select which content goes to the print edition and which content goes online. As the online publication will not necessarily mirror the print edition, the Digital Editor bears some responsibility in editorial discretion. As the Digital Editor and the Art Director are expected to work closely in collaborative effort, the Digital Editor can take on some Art submission review responsibilities either by preference or by necessity.

### *IX. Literary Editors and Outreach*

There are two specific roles under this job description and thus utilizing strategic division of labor, two individuals may fill this position. The sub-positions beneath the Literary Editors and Outreach umbrella include the Publication Manager, and the Literary Editor, and the duties of the latter may be shared.

The Publication Manager is in charge of maintaining the *Voices@landmark.edu* email address and sorts incoming submissions to the appropriate shared OneDrive folders for review by the content editors. They may also forward external inquiries made to specific parties within the *Voices* organization to the appropriate individuals. When submissions come in, they are organized into folders specific to their content type, broken down as Literary (Poetry and Creative Writing), Non-fiction and Journalism, and Art (Creative Work such as Paintings and Photography). To streamline this process, the Publication Manager must enforce a strict formatting policy that mandates indication of submission type in the subject line and/or body of the submitting email. Adherence to this policy ensures maximum efficiency. As the first line of the handling of submissions, the Publication Manager may offer submission feedback to authors

or artists when solicited or necessary. This job requires strong organizational skills and diligence regarding regular upkeep of email and submissions.

The Literary Editor reviews poetry and creative writing submissions for quality and compliance with established submission guidelines. The conundrum of the sheer length of these submissions must also be addressed by the Literary Editor – beyond obvious content, quality, and ethics guidelines, the recurring question of whether a piece of Creative Writing will fit within the confines of the page count of the upcoming *Voices* issue must be decided by corresponding with the Art Editor/Graphic Designer to see if the page space is available. Strong Literary pieces that do not logistically fit within the print edition may alternatively be submitted to the Digital Editor for inclusion on the web edition of *Voices*. The Literary Editor holds final editorial responsibility over Poetry, which bypasses the Copy Editor.

#### *X. Copy Editor*

The Copy Editor has a simple but crucial role in the editorial process. Ultimately, they serve as the final layer of editorial operations, handling submissions *after* they have been approved and revised by the content editors, but *before* the issue is submitted for executive review and/or printing and online distribution. The Copy Editor is essentially the final safety net that must filter out any grammatical errors or spelling mistakes/typos. The Copy Editor is absolved of editing work for Poetry, which is carried out by the Literary Editor(s).

## **Section 2: Policy/Bylaws**

### **A. Statement on Autonomy**

*Voices* is operated as an autonomous entity, produced by students. It is a self-governing and self-sustaining entity. The Executive Board of *Voices* is responsible for decisions on all matters of personnel and the continuity of the roles they play. *Voices* creates and enforces its own policies and rules. Any personnel matters are handled by the Executive Board in consultation with the Faculty Advisor.

Landmark College is a quiet publisher for *Voices* publication. The school assists *Voices* with publishing by providing logistical production assistance to operate the magazine where needed and by offering support through accredited courses. To keep *Voices* a student-run organization, Landmark College has minimal involvement with the creation and editorial review of each publication of the magazine, outside of the Landmark staff sitting on the Executive Board. *Voices* guidelines for the publication process offer the Landmark College administration the confidence they need to give full editorial control to the Executive Board of *Voices*.

However, following final editorial review, publication-ready issues are turned over to the Landmark College Administration representative on the Advisory board for a final Legal Review. This review is to ensure a legally sound publication, without risk of legal entanglements for the institution. This collaborative effort between *Voices* and the administration of Landmark College is a true asset to the culture of the campus.

## **B. Confidential Matters**

The Executive Board expects that any members of the organizational structure operates with integrity, honesty, and transparency on all matters, with respect to confidentiality.

The following is a list of confidential matters which must be treated as such by the appropriate parties:

- Advertisement History
- Budget
- Conduct Violation List
- Editorial Decisions
- Performance Reviews

## **C. Statement on Ethics**

Being part of *Voices* is designed to be something special; both for those working as part of its organizational structure, and for those submitting their work for review and possible featuring. The *Voices* staff therefore make an ethical commitment at the time they accept their respective positions to operate in a systematic, unbiased manner in good faith; and thus request the same from all who submit their work to be chronicled in the *Voices* archives (published or unpublished) forever.

*Voices* magazine is the manifestation, reflection, and representation of the Landmark student body, and therefore we hold any and all publications bearing the *Voices* title to the highest standards, ensuring that their distribution is in the best interests of the student body and the *Voices* magazine itself. Therefore, we reserve the right to hold students and their submissions to this standard which necessitates a mechanism by which the Executive Board can use to track and refuse ethically unsound submissions to protect both the integrity of the student body and *Voices* magazine.

If any individual is found to be in egregious or repeated violation of our submission guidelines, they may be placed on a confidential record retained by the Executive Board of *Voices*. In the case of egregious misconduct by a submitting student, the Executive Board will determine the appropriate course of action on a case-by-case basis.

## D. Submission Guidelines

All submissions go through rigorously redundant editorial content filters – a minimum of three to four sets of student eyes will comb through submissions before going to print. These include, but may not be limited to, the (up to two) content editors for each subject of submission, the Executive Editor, and Publisher.

*Voices* uses two iterations of complementary guidelines for an effective and efficient editorial process. This includes a simple, **external** set of guidelines for those submitting work to follow, and a more in-depth **internal** review process.

**External** (public) Guidelines for *Voices* consideration expect that submissions must:

- Follow Landmark’s RUSH (Respect, Understanding, Safety and Honesty) Principles
- Be Fair.
- Be Accurate and Factual (where applicable)
- Be Independent.
- Minimize Harm.
- Be Accountable.
- Be in the best interest of an Autonomous Student Publication
- Be submitted by the original author, without use of pseudonym or pen name

**Internal** (*Voices* editorial) guidelines for **written work** (Fiction, Nonfiction, Journalism, Poetry):

1. All work will be reviewed by editors for quality
2. We expect that all submissions follow RUSH (Respect, Understanding, Safety, and Honesty) Principles
3. **Journalism** and **Nonfiction** must additionally follow the code of ethics provided by the Society of Professional Journalists (Act with Integrity, Seek Truth and Report it, Minimize Harm, Act Independently, Be Accountable/Transparent)
4. *Voices* gets first publication rights, which then revert to author/owner – owner retains full copyright
5. Work **must** be submitted by the student author – while we welcome faculty to encourage students to submit exceptional work, we will refuse any submission on an author’s behalf
6. We will consider work that has been previously published, and it will be evaluated on a case by case basis

Due to the unique nature of **art submissions** (Art, Photography), *Voices* will evaluate each submission on an individual basis, and have a specific set of guidelines for artistic content in

mind while doing so, to be followed by the art editors. They do not deviate from the RUSH Principles.

1. All submissions must be submitted by the original artist
2. No gratuitous or excessive depictions of violence
3. No sexual violence of any form
4. Submissions involving nudity will be reviewed based on artistic context
5. No art submitted may be aimed at any groups to cause harm
6. Art that may be considered discriminatory against any specific demographic will be reviewed on a case-by-case basis.
7. No art inciting or depicting harassment of any individual on any grounds
8. All artwork serving as political commentary must be submitted with applicable context

We're not typically concerned with page count; we're concerned with quality. The total volume of content subsets can be fluid; and will fluctuate based on quantity of publication-worthy submissions in each category per issue. There are to be no set guidelines on how many submissions are accepted per category.

Students judging other students is liable to produce personal conflicts of interest. Should a content editor encounter a moral quandary in the approval of an otherwise print-worthy submission because of the identity of the submitting author, they must recuse themselves for personal reasons.

If the author or artist is part of the editorial process of *Voices*, they must recuse themselves from the editorial scrutiny of their own piece.

## E. Editorial Process

All editorial decisions are made confidentially and are not disclosed to individuals outside the staff of *Voices*. *Voices* will respectfully decline to respond to inquiries regarding such decisions.

The Editorial Process for *Voices* involves between three and five layers of editorial review, *before* it is submitted to the Executive Board for final approval for print or digital release.

Once the Publication Manager sorts the submissions into their respective content-specific OneDrive folders, the formal editorial review process begins.

The basic hierarchy and order of operations for the editorial review process is as follows:

Content Editor(s) → Executive Editor → Copy Editor → Publisher → Executive Board

In the case of online publication, the chain process is modified, but only slightly:

Content Editor(s) → Digital Editor → Executive Editor → Copy Editor → Publisher → Digital Editor → Marketing Department representative sitting on the Executive Board

To ensure efficiency, the editorial staff has devised a file naming system to achieve an editorial review process that is both methodical and expeditious.

This standardized naming system applies to all submissions in the *Voices* OneDrive folder, and is as follows:

StageInEditorialProcess\_Author\_Title\_Editor'sInitials\_AcademicTerm

So, for example, if Edgar Allen Poe submitted *The Raven* to *Voices*, and it was approved by the applicable content editor, in this case, the Literary Editor (LE) it would appear as:

Approved\_Poe\_Raven\_LE\_SPRING20

After the piece has been approved and edited by the Literary Editor (LE) and Executive Editors (EE), it would appear as:

Edited\_Poe\_Raven\_LE\_EE\_SPRING20

Should it be approved by the Literary Editor (LE), the Executive Editor (EE) and reviewed for typos and grammatical errors by the Copy Editor (CE), it would be ready for print and subject to the final stages of review, and appear as:

Print\_Poe\_Raven\_LE\_EE\_CE\_SPRING20

Note that the Publisher's initial is not part of the file structure – this is because although the person in this position has the power to strike a submission upon presentation of adequate reasoning, and must give everything a final read-through, they are expected to take a **hands-off** approach as much as possible. They must only step in when needed in case of recusals or to catch any unworthy content that made its way through the multiple filters in place.

An editor should read through the submission and decide whether or not it is acceptable for inclusion in *Voices* magazine. They are looking for readability and interest in the first read-through. As a general rule, editors are expected to avoid saying no to a submission simply because of poor spelling/grammar – many students have dyslexia, and that is what the copy editor is here for! Readability is looking for complexities more than spelling and grammar – readers will likely not want to read a highly specialized lab report, nor will they want to read an incredibly brief, unilluminating summary of current events. Submissions should ideally, in the case of journalism, be related to Landmark College in some way, although this is not necessarily a hard and fast rule.

In regard to all submissions, appropriate content editors should make necessary edits to the piece – not relating to spelling or grammar unless it is unreadable without immediate correction. Rather, editors (of non-fiction/journalism) should follow up on any statements made to ensure journalistic integrity, while editors (of fiction/poetry) should review content and follow up with authors on anything confusing or ambiguous within the submission, and art editors simply make a decision about the quality and content.

After content is reviewed, the Executive Editor gives it a thorough read-through for quality before handing it over to the Copy Editor, who makes the final spelling and grammatical tweaks before the Publisher does their own review for final submission to the Executive Board.

## **Section 3: Printing Process**

### **A. Marketing Plan for Sustainable Operations**

*Voices* Magazine is designed to be sustainable and autonomous in every interpretation of the term. Considering this sentiment, the *Voices* operations branch strives to create a business model that would allow the publication to cover its own production costs. The way in which this is accomplished is by means of advertisement revenue. This is where the Marketing and Sales Director and the Finance and Production Director collaborate to market advertisement space in *Voices* issues in accordance with market trends for per-inch advertisement cost based on anticipated readership.

As a publication serving a small but constant campus readership in a small town in Southern Vermont, similarly local businesses will be the target customer segment for the sale of *Voices* ad space; The Finance and Production Director determines reasonable rates and negotiable deviations from said rate, and the Marketing and Sales Director works to build mutually beneficial relationships with advertising customers.

While we will not be subjecting advertising customers to our full editorial review process, the *Voices* operations division will exercise discretion in their choices of companies to solicit advertising accounts with.

### **B. Sponsor Advertisement**

Although *Voices* does not expect support from outside agencies, the magazine will appreciate and consider any grant or sponsorship offerings that may be extended to the organization.

Should *Voices* accept a grant, sponsorship, or any donation, the magazine will devote an appropriate amount of page space to acknowledge and formally express gratitude towards the entities who choose to support us as a student publication.

### **C. Layout Guidelines**

*Voices* will be designed in tabloid format, most suitable for the printing capacities at its disposal.

There are few hard and fast guidelines as far as page layout. However, there are some font guidelines that we would like to stand by for the sake of readability, and academic standards:

12 point Times New Roman font for all Journalism and Nonfiction text, with the only exceptions being the covers, headings, highlights, and advertisements.

**NB: A comprehensive style-guide encompassing all other categories and captions for print and digital release will be devised by the incoming editorial board in September 2020, at which time this section will be amended to reflect such decisions.**