

BEER BUZZ EDITORIAL GUIDE

February 2019

EDITORIAL GUIDELINES

Content should:

- Adhere and incorporate CAMRA Values (Enthusiastic, Independent, Knowledgeable, Passionate, Principled)
- Embody the principles of CAMRA being a welcoming, diverse, inclusive, sociable and fun organisation
- Be in accord with CAMRA's campaigns & national policy

Editorial integrity must be maintained at all times (editorial is not paid for, or if a direct result of advertising being booked, clearly marked as advertorial/sponsored copy)

No content which is libellous, insulting or discriminatory in any way should be published.

No content should include abusive language or political bias.

No use of material (images, articles or artwork) without explicit permission/robust check of royalty free status.

Any article which has been reproduced, should have the source acknowledged.

Articles should strive to be considered and positive, rather than critical. Be positive about real ale but do not denigrate other beer formats or other drink types.

Do not offer information as fact with a known high level of uncertainty - especially when reporting on pub closures.

The magazine's target audience is the general pub going public, NOT CAMRA members. Articles should be composed with the target audience in mind. Stay clear of CAMRA 'internal politics'

STRUCTURE

Articles should usually contain at least one photograph per half page of text – i.e. one column width photograph per full height column of text or one page width photograph on a full page of text.

A maximum of four photographs or images should be included on a single page.

A typical page with two standard 16:9 ratio photographs (36mm x 63.5mm) will contain approximately 400 words / 2000 characters.

SUBMISSION GUIDELINES

All submitted editorial copy will be treated as copyright of CAMRA unless specifically identified as otherwise at the time of submission.

Any article or part of an article which has been reproduced from elsewhere (i.e. is not original), should have the source acknowledged.

Submissions of unsolicited pub or brewery news are welcome at all times. For other articles it is advisable to contact the editor in advance to determine if there is likely to be space in the next issue.

Files should be presented in plain text, Microsoft Word or Google Docs format

Do not capitalise headings.

Do not use styles and effects e.g. special fonts, headings, underlining etc. as they will need to be converted. Use left justified text with no returns, unless you want a paragraph break.

Paragraph breaks should be a new line with a single space on subsequent lines.

Single spaces should be used in all cases, e.g. between words and after punctuation.

Photographs or images should be submitted separately, not embedded in Word documents. Where images are intended to be included at specific locations in the text these should be indicated in italicised text preferably in a different colour e.g. *(insert image RoyalOak.jpg)*
See 'Copyright' in Legal Guidelines below.

SUBMITTING PHOTOGRAPHS & IMAGES

Photographs must have a resolution of a minimum of 300 dpi (dots per inch).

For a single column image this requires minimum 750 pixels wide;
For a two column span image requires minimum 1583 pixels wide.

Smaller images may be submitted for half column width but should be limited to images which are clear at no more than 30mm wide. Generally should be limited to brewery / pub logos and/or "head shots" of featured persons.

Images should be submitted in JPEG or PNG format.

Image filenames should begin with the name of the article or section to which they relate, followed by the subject of the image then the name of the copyright owner. E.g.:

Pub_News–Old_Market_Tavern–John_ODonnell.jpg

Containers_article-Full_Key_Keg-Jack_Summers-Glass.png

Ensure that permission has been received from the copyright holder (see Legal Guidelines below)

SUBMITTING PUB AND BREWERY NEWS

Short items of pub and brewery news are encouraged – e.g. new or departing publicans/managers or brewers, significant events (e.g. beer festivals), major changes to pubs/bars/breweries.

When submitting such news, contributors should:

- Get full names – e.g. “the new tenants are Joe Bloggs and his partner John Doe”, NOT “the new tenants is called Joe”.
- Include some background information e.g. “Joe & John were previously managers at the Red Lion in Swindon where they took the pub into the Good Beer Guide”, “New brewer Sandra spent 10 years behind the bars of pubs such as the Dog & Duck before training as a brewer and Blacksmith brewery in Warrington”.
- Try to find out some plans for the property: e.g. “They plan to redecorate the lounge bar by the end of the year and introduce a new menu in the summer”; “
- Be aware of publication dates – e.g. there is no point submitting news about a pub hosting a beer festival on 30th March for an issue due to be published on 12th April.

ARTICLE TEXT GUIDELINES

All pub / bar and brewery names should be in **bold**.

Website addresses to be in **bold**

References to the magazine should be Beer Buzz (not beer buzz, or beerbuzz, BeerBuzz)

CAMRA should always be fully capitalised, not Camra or camra.

Acronyms, particularly those specific to CAMRA (e.g. POTY, COTY, CWBOB, GBBF) should be avoided. Abbreviations should never be used without having previously been introduced earlier in the same article (e.g. “The Dog & Duck has been named Pub Of The Year (POTY)”).

Devices used to serve cask ales shall be referred to as a “handpump” or “handpumps” in preference to “hand pump”, “handpull”, “hand pull”

Numbers from one to ten should be written as text, numbers from 11 and greater shall be represented in numeric form (except where featured in a beer or brewery name where they should be utilised to as the brewery does).

Days and months should be written in full with dates in numeric format e.g. Monday 18th February.

Monetary values should be written as £1.24

Times should be written in the 12 hour clock with am/pm e.g. 8pm, 8.30pm

Abbreviations in common grammar (typically Latin origin) to be treated as normal with their full points attached, such as ‘etc.’, ‘i.e.’ and such like.

Abbreviations in business and proper names to be treated as the business/person tends to refer to itself e.g. “JW Lees” (no full stops and no space between the characters).

Capitals should be used for names, but not for beer styles as follows:

JW Lees Bitter is very traditional bitter.

Business and organisations including breweries and pub companies are singular nouns. Therefore beware of writing:

“The brewery **are** going to ...” and “... the council **say** that **they** will change ...”

Correctly write

“The brewery **is** going to ...” and “... the council **says** that **it** will change ...”

Use a spell checker that is set to UK English and not US English (check with colour/color).

GRAMMAR/PRONUNCIATION, ETC.

Use of the Ampersand (&). This should only be used to indicate when names are joined in a business context, such as: ‘Groves & Whitnall’, ‘Manchester Beer & Cider Festival’, etc, and not as joining of names, like: ‘Nicholas and Terence, Dolores and Joan.

Stroke mark / forward slash (/). Where two or more words are separated by this, then there should be no space between them, as per and/or.

Single and Double Quotes. A single quote (‘ ’) to open and close a phrase which is not a quotation by a person, such as: ‘Marston’, ‘Full mash’, etc and double quotes (“ ”) opening and closing when someone has spoken a word or words, an example of which is: Roy exclaimed that “I think that Lees brewery has produced some good beers”.

Question marks and explanation marks should only be placed inside the closing quotation mark when they are part of the quotation – e.g. *Graham asked “Do you like murky beer?”*

Semicolons, colons, and dashes always go outside the closing quotation mark.

Full points (full stops) and commas should usually be placed outside of the closing quotation mark except where they are part of the quoted text.

Intentional mistakes in quoted text should be indicated with the latin [*sic*] immediately following the quotation.

CONTENT

The target is to include 10 pages of advertising (including rear cover and inside front and rear covers) in a 32 page issue and 11 pages of advertising in a 36 page issue.

Regular features to be included in each issue:

- **Bar Buzz** – Pub & Club News (target 3 pages / 1200 words)
- **Making Nectar** - Brewery News (target 2 pages / 800 words)
- **Worker Bee / King Bee / Queen Bee** - An interview with a brewer, publican or other industry insider (target 2 pages / 800 words)
- Featured pub – an in depth focus on a single pub or bar (1 page / 400 words)
- **Buzzin the Orchard / Cider Buzz** - Cider / Perry News / Feature (1 page / 400 words)
- **Talking Tech** – Learning & discovery educational piece (target 2 pages / 800 words)
- **Bee In My Bonnet** – an opinion piece by a blogger or beer writer (1 page / 400 words)

Each issue must also include:

- A disclaimer:
The views expressed are those of the individual contributors and not necessarily those of the three branches of CAMRA or of CAMRA Limited. While every effort is made to ensure the accuracy of the information contained in Beer Buzz, no responsibility can be accepted for any errors or omissions.
Inclusion of an advertisement does not imply endorsement by CAMRA
- A copyright statement: © Copyright CAMRA 2019
- A list of advertising rates and contact details of the advertising manager.
- A list of branch contacts, including email address and telephone numbers
- Full details of the branch website addresses and social media feeds
- A diary, showing events and activities up to the next publication date

After the above content, a 32 page issue would be expected to have 7 pages free for additional articles and content including:

- Campaign articles
- **Book buzz** Book reviews
- Festival previews / reviews
- **Flying into.....** Features on towns / areas within the circulation area
- CAMRA membership form / advert
- Free of charge advertising (e.g. festival adverts)
- List of pubs offering discounts
- Lists of local beer festivals

Pictures of award presentations, lists of award winners etc may be popular with the receiving pubs but are generally not of interest to most readers, therefore should be used sparingly or mentioned in wider context.

LEGAL GUIDELINES

COPYRIGHT

Copyright is the right of the creator of a piece of work to control the use or commercial exploitation of that work. In the case of magazine production, this will usually concern the use of photos, illustrations and artwork and written articles.

Copyright infringement occurs when a publication reproduces work without seeking permission, or negotiating payment, for the use of that work. Severe financial penalties can be levied for copyright infringement. It's also important to note that in law, CAMRA is a single organisation, not individual branches. While it may not seem worth taking action against an individual branch, with very limited funds, legal infringements (including copyright and libel, see below) could expose the entire Campaign to potentially ruinous legal costs and financial penalties.

Example: a branch used the I Love NY logo in its festival branding. This attracted the attention of the legal firm representing the City of New York which contacted the branch and initially indicated unless a sizeable payment, in the tens of thousands of pounds, was paid, legal action would be taken. While we successfully negotiated an agreement for the use of the logo, this still ended up costing CAMRA hundreds of pounds

WHAT IS COPYRIGHTED?

Just about everything. Anything which has been “created” automatically attracts copyright and the creator does not need to register for copyright, or make any indication work is copyrighted in order to benefit from the protection of the law.

This includes material available on the internet. Just because something has been posted online, or appears in a search, does not mean it is in the public domain and free of copyright. It is safest to assume that you cannot use anything you find online, unless you have sought permission from the copyright owner for its use, or the material is clearly identified as royalty free, or has explicit permission for use by others (often called Creative Commons Licensing, or Copyleft - see below for details).

Example: a branch found an image posted online of a local town, taken from the air. This image was used in the branch publication and online. Unfortunately the image was owned by a photographer who appears to have a tactic of seeding the internet with his images and then waiting for people to use them without permission. He contacted the branch and very aggressively demanded payment, with the threat of legal action. This caused large amounts of stress for branch officials, who were specifically named as liable in legal correspondence. The matter was resolved with payment being made to the photographer and the image being removed from the branch website.

SO HOW CAN I USE COPYRIGHTED MATERIAL?

If you want to use images or content which you have not created, you need to get in touch with the person or organisation which owns the copyright and ask permission. In some cases, permission may be granted without the need for payment. However in most cases, a usage fee will have to be negotiated. This most commonly is in the form of a “single use” fee, which allows you to use an image or an article once. Usage rights which allow you to use content multiple times, over a longer period of time, will cost more.

It's important to remember that you are only paying for usage, not to own the copyright – so you are not free to do what you wish with the content following payment. Some creators assign more flexible rights to their work to allow others to use it, called Creative Commons. This is an additional layer built onto the existing copyright system, which allows creators to retain copyright to the work, while facilitating others to share, distribute or use the work. Creative Commons licensing comes in various different forms which allows, or does not allow, certain usages. This is indicated by the use of the CC symbol and a series of additional symbols. See here for full details: <https://creativecommons.org/licenses/>

There are certain instances when you are allowed to use copyrighted work without seeking permission:

- Fair dealing - this is where you use copyrighted work for legitimate use, for example, including extracts of a book in a review
- Parody or pastiche - there is limited exemption from copyright law when using material for the purposes of satire or parody, for example using a few lines from a copyrighted song, however this is an area fraught with potential risk and the subject of much (costly) legal argument and should be avoided

POTENTIAL PITFALLS

Don't assume that the person hosting content owns the copyright. For instance, a pub website may have photos of the pub on it, but the original photographer will most likely own the copyright. The pub, not understanding how copyright works, may happily give you permission to use the photos, but they have no right to do this and you would not be protected if the photographer chose to take action against infringement.

Branch volunteers often give up their time or skill to provide photos, artwork/logos and written work for branch activities, such as branch magazines or websites. Bear in mind that they, not the branch, holds the copyright. They may choose to withdraw permission to use the work they have created - especially if a member has fallen out with a branch! It would be advisable to seek written permission for ongoing usage of copyrighted work from any volunteer who supplies it for branch activities.

Not being able to find the copyright holder to ask permission is not a defence once they find you!

Printing a credit, or a copyright statement about the right holder, without asking permission to use a photo, does not protect you - if anything it confirms you were aware you were infringing copyright in using the work

If the worst happens:

- Acknowledge receipt of any communications, ignoring it doesn't make it go away
- Don't make any statements or acknowledgements of responsibility which could potentially be used against you - inform them you're investigating the issue and will get back to them
- Contact the Communications Team at Head Office, who can give you advice on negotiating a settlement

LIBEL

Libel occurs when someone publishes a defamatory statement about another identifiable person. Defamation is a slightly woolly concept often argued in court, but essentially it's publishing something which would cause an ordinary person to think less of the person the statement is about.

To bring a libel action the claimant (the person who claims they have been defamed) only needs to prove:

- that the published statement is defamatory
- that it identifies or refers to them
- that it has been published to a third party
- that the statement caused, or is likely to cause, serious harm (in the case of bodies trading for profit, they must prove it has caused serious financial loss)

It's important to note that the claimant does not have to prove the statement is false. The onus falls on the person who has published the statement to prove that it is true. The Defamation Act 2013 added in the requirement to prove "serious harm" had been caused, but did not define what this mean - leaving it

to the courts to judge whether “serious harm” had been caused. There have been few cases since to set precedent and further clarify what this means.

Like copyright, publishing defamatory material does not just put the branch at risk of action, it potentially risks the whole of CAMRA, its finances and reputation. If in any doubt, don't do it. We don't have deep enough pockets to publish and be damned, or to fund expensive court cases to defend ourselves against actions. Consider the value of publishing potentially defamatory information - is there another way of writing it, or do you have to publish it at all in order to achieve our objectives?

As with copyright, if you have any issues concerning libel, get in contact with the Communications Team at head office as soon as possible.

IDENTIFICATION

Identification is one of the largest pitfalls when it comes to defamation and often unintended defamation can occur when someone is trying hard to avoid creating a libel risk.

At its most straightforward, identification is when you name someone and make a defamatory statement about them.

“Tom Stainer, who runs the Orange Lion in St Albans, embezzles money from his pub company”

However you can risk identifying someone even if you don't name them.

You might try to be clever and not mention him by name.

“The licensee of the Orange Lion has been embezzling money from his pub company.”

But enough people will know who the licensee of the Orange Lion in St Albans is - so Tom could still claim he has been identified and defamed.

How about another approach? Be vague enough to not identify the landlord, or the pub - that will work right?

“A licensee of a pub in Hatfield Road embezzles money from his pub company”

Except if there's only one pub on Hatfield Road, you've identified him. If there's only one pub company run pub on Hatfield Road, you've identified him.

And worse still, you're now running the risk of group identification. Say there are five pub company pubs on Hatfield Road - now all five licensees can claim people might think you are referring to them, and have harmed their reputation. You could be facing five libel actions - and even if you have robust evidence about the original licensee, you will have no way of proving the statement applies to the other four.

DEFENCES AGAINST A LIBEL ACTION

It was true

You can provide a complete defence against a libel case if you can prove the statement made was “substantially true”. The onus is on the defendant to prove the allegation, so if you are knowingly publishing something defamatory you have to be confident that you could prove it in court if necessary.

Bear this in mind when repeating rumour or gossip, or reporting facts from anonymous sources. Will those sources back you up in court if it comes to it?

It's honest opinion

Designed to allow people to speak their opinions freely, use of this defence needs to satisfy several criteria:



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- the defamatory statement was a statement of opinion (in other words, it is clearly comment, rather than a statement of fact)
- the defamatory statement must contain in general terms, the facts on which the opinion is based
- an “honest” person could have held a similar opinion based on any fact which existed at the time of publication; and/or anything asserted to be a fact in a privileged statement published before the defamatory statement

Like much in law, a great deal of this is open to interpretation and argument - so like the truth defence, think very carefully before knowingly publishing something defamatory even if you think you might be able to justify it as honest opinion.

Public Interest

A libel action might be defeated if it can be shown that there was a reasonable belief that making the statement was in the public interest. This can be a complicated and lengthy defence as definition of public interest can be very wide (although precedent suggests something simply being “newsworthy” does not make it public interest). A successful defence on grounds of public interest would also need to explore attempts made to verify the truth of what is being published, the nature of the sources of information and the extent to which the claimant was given an opportunity to respond or comment. This suggests that a public interest defence needs to be backed up with robust evidence of editorial consideration and judgement in deciding to publish - meaning hoping to claim public interest after the fact is likely to be problematic.

Privilege

Qualified privilege allows publication of reports from things like court cases, where defamatory things might be said. To benefit from this defence the reporting needs to be a fair and accurate report of the proceedings, made without malice.

As the defences above, relying on this defence requires confidence that you are reporting on a proceeding covered by qualified privilege, and that you are doing so in a fair and balanced way.

Not defences against a libel action

- they can't prove they didn't do what I'm claiming - see above, the plaintiff does not have to prove the statement is false, you have to prove it is true
- it's satire/comedy/a joke - judges are not famous for their sense of humour and you don't want to base a legal defence on how hilarious you think you might be
- it's “campaigning” - regardless of how right you may think you are, or how worthy the cause, this does not give you licence to say what you want about people, or companies, without robust evidence
- someone else printed it - just because another publication has made an allegation, this doesn't mean you can safely repeat it. They may be facing a court case already. They may not have attracted attention, but you might. They may have access to evidence to defend themselves which you don't. Don't forget that every publication of a defamatory statement creates a new risk of libel - while time may have run out on the original defamation, if you republish it, a plaintiff may have a new case against you
- we just published someone else's opinion - a libel action can be mounted against everyone who took part in distributing the libel, from the original writer, the editor of a publication, the publisher of a publication and even - theoretically - the person who physically delivered it.
- we have a disclaimer - no disclaimer provides you with protection from legal action if you publish defamatory information



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WHAT YOU SHOULD DO

- ensure you understand what defamation is and the risks associated with libel actions
- if in any doubt, get in touch with the Communications Team at Head Office for further information
- understand the branch responsibility in producing publications
- ensure processes are in place to proofread and check magazines (and web content) for risky material
- consider the value of publishing risky material and if in doubt - don't do it

WHAT IF THE WORST HAPPENS?

If you are contacted by someone claiming they believe they have been defamed by a branch publication:

- acknowledge receipt of any communications, ignoring it doesn't make it go away
- do not make any admission of fault, or offer of recompense
- inform them that you will investigate and get back to them
- contact the Communications Team at Head Office for advice