

CU2021 AND CU3021

Public Relations Campaigns



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Introduction to Public Relations

“Next to doing the right thing, the most important thing is to let people know you are doing the right thing.”

- John D. Rockefeller



Aims of the book

This Public Relations e-book will introduce you to a number of publics you may find yourself working with as a PR practitioner. However, there is no doubt that for many organisations the Media is one of the most important publics. The relationship with the media is often described as symbiotic – organisations need the media for publicity and promotion and the media (with their ever-dwindling newsrooms) need the organisations to provide them with story ideas, stories and even photographs and footage.

Public Relations Consultant



What my friends think I do



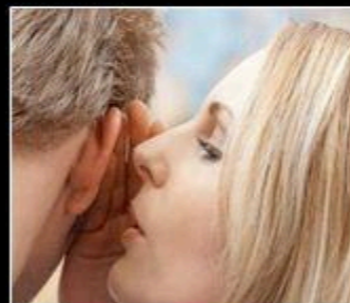
What my parents think I do



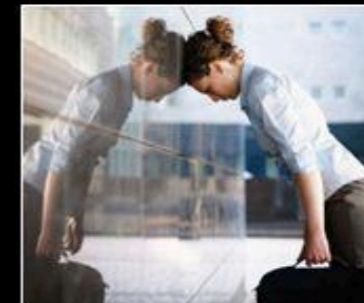
What journalists think I do



What my clients think I do



What society thinks I do



What I actually do

THIS E-BOOK

We hope you will both enjoy and learn techniques that will assist you with your public relations, whether writing and submitting media releases or handling media interviews and press conferences.

This e-book has been structured so that each section is a progression through initial concepts such as the functions of public relations, what makes news and how best to present news to journalists so that your message is heard – and used. This not only involves discerning newsworthy items but also which information best tells the story. Within the context of getting your message heard this e-book also covers how to set up a news conference.

Particular emphasis has been placed on how to write a media release using basic techniques that help construct a concise, factual explanation of the story you wish to convey. Also important is how to structure, format and proofread a media release so that the end result is always professionally executed and, more importantly, will be used by the media. There is no doubt being able to write a good media release is one of the most important skills for a Public Relations practitioner.

Developing familiarity with techniques such as the Inverted Pyramid Writing Style, “Who Cares Principle” and a formula based on six questions – the five W’s and H – are essential.

The formula is used by all journalists and easily applied to writing media releases and consists of: Who, What, When, Where, Why and How? The answers to these questions are what journalists are looking for when they read a media release, as these are also the essentials of any hard news story. The journalist will require this information when deciding if the story is newsworthy and if it can easily be converted into a news story, or ideally, used just as you presented it.



The media alert, a shorter version of the media release, should similarly answer the 5W's and H. Like a short memo, it is used as a means of alerting the media just prior to an event, (but after you have sent the media release) and is also included in this e-book.

Public Relations practitioners also put together kits of information that can be used by all media. A well-presented media kit will prove very useful to the media if put together properly. Therefore we will look at the contents of a media kit, its production and distribution.

It is useful to develop knowledge of the media, as you will be interacting with journalists regularly when you submit your stories or contact the media. Contacting the media, strategies for dealing with the media and working within journalists' deadlines are covered to provide this background. We hope this knowledge will assist you in promoting (via the media) any organisation you work for.

To guide you through the creation of a media release (online included), checklists, a style guide and some examples are provided. Additionally we will also highlight news writing habits to avoid. Examples of media releases have been included so that you can identify their structure and develop an understanding of the components of a media release. This section also includes Exercises designed to develop your writing and proofreading skills.



These **SYMBOLS** identify **Exercises**, **Checklists**, and **Examples** to be read and analysed, as well as **References** for additional reading.



EXERCISE: Complete **Exercises** marked with this symbol.



Use **Checklists** as a guide for writing media releases. (Please use these checklists for the Exercises and your assessments).



Read and analyse **Examples** of media releases to develop familiarity with their content and structure by comparison.



Read more from **References** used for information in this E-book.

Let's begin!

PR Defined

WHAT IS PUBLIC RELATIONS?

PR, or public relations to give its full name, is the art of presenting a company (or person) to the public, usually via the media, ideally in a positive manner that improves the reputation of that company (or person) and subsequently impacts positively on that company's sales/uptake of that company's services/the company or individual's overall reputation (Bussey 2011: 4).

Also called *media relations*, it is any unpaid promotion or publicity for a client that tends to get more attention and more credibility than advertising.

This Module is designed to give you the techniques to ensure you develop strong media relations for your organisation.

- Media relations: requires building and fostering associations with the media to acquaint them with the organisation you represent and your organisation's service or product.
- Media Campaigns: involves pre-planning a variety of activities to provide opportunities for beneficial media coverage.
- News or Press conferences: can be used to endorse a new product, service, or organisation; disseminate information or to uphold the reputation of your organisation or client.
- Creating an online reputation and social networking.

- Crisis management: creating a positive outcome or story from a detrimental event or story (Bussey 2011: 6-8).

NEWS OR PRESS CONFERENCES:

- Are a quick and easy way to deliver a lot of information to several media outlets at the same time – one interview is required instead of numerous interviews with journalists.
- Are best used for important announcements or statements e.g. industrial disputes, launches.
- Are useful options, if the subject is pursued by the media about a controversial issue or if a celebrity/personality requires publicity (Ward 1992: 195).

SETTING UP A NEWS CONFERENCE

- Give advance notice to the media so that the news conference doesn't coincide with media deadlines. A good time to arrange a news conference is either at about 11am as it's not too early (to organise photographers etc.) and

not too late (for television) who have an early deadline to allow for editing and production.

- Book a meeting room available within your organisation's building, or a convention centre, hotel or similar. Ensure the room is not too large – having all of the seats filled is better. An outdoor venue may be more appropriate if a sporting organisation.
- Ensure there is good lighting and (if in a room) sufficient space at the rear and sides for the TV crew to manoeuvre.
- Book the room for three hours. This allows one hour for the news conference, one hour for preparation, and one hour after for refreshments and individual interviews. Mention this on your invitation.
- Have staff to assist if the venue is hard to find.
- A media kit is given to each journalist – keep some extra for unexpected arrivals.
- Have tables available for journalists to put their laptops and notebooks on. Also have chairs and a table for the speakers and

display your promotional literature on the table as well as on the wall so they will appear in the shot with the speaker.

- A well-dressed/groomed speaker also presents a favourable image.
- Use visual aids such as illustrations or charts.
- An interview opportunity with the lead speaker could be offered following the conference.
- Ensure the conference starts on time (as stated on the invitation) irrespective of low numbers of attendees – people may be busy with other commitments (Ward 1992: 195-97).

SETTING UP A NEWS CONFERENCE – IN A CRISIS

In the event of a crisis, the above guidelines generally won't apply. Your organisation may need to hold a conference at 11pm, perhaps in your office or outside the premises. However the following guidelines do apply:

- ☒ Ensure your speakers follow a dress code – tidy/well groomed.
- ☒ Use a prepared speech when speaking and have answers ready for anticipated questions.
- ☒ Select a chairperson to conduct the conference.
- ☒ Let the media know as much as you can as soon as you can.
- ☒ Do not say, “NO COMMENT”. Say you do not know and will get back to them as soon as you can, or say that legal restrictions will not allow you to answer.

Following the news conference, prepare to meet with the media – a 15-minute break will allow enough time to pick who is going to speak and determine what they will say. Using one speaker tends to be a better approach.

Have quotes and figures that highlight the important points on paper to hand to the journalists – if there is no time for an official media release (or a media kit). This can be done during the 15-minute break. If there isn't

access to a computer or printer, let the journalists know you will be sending a news release as soon as you can. This will give you time to present the information in the best way possible (Ward 1992: 198).



References

Bussey, Cathy (2011) *Brilliant PR: Create a PR sensation, whatever your budget, whatever your business*, Prentice Hall, Pearson, Harlow, England.

Ward, Sue (1992) *Getting the Message Across: Public Relations, Publicity and Working with the Media*, Journeyman Press, London.

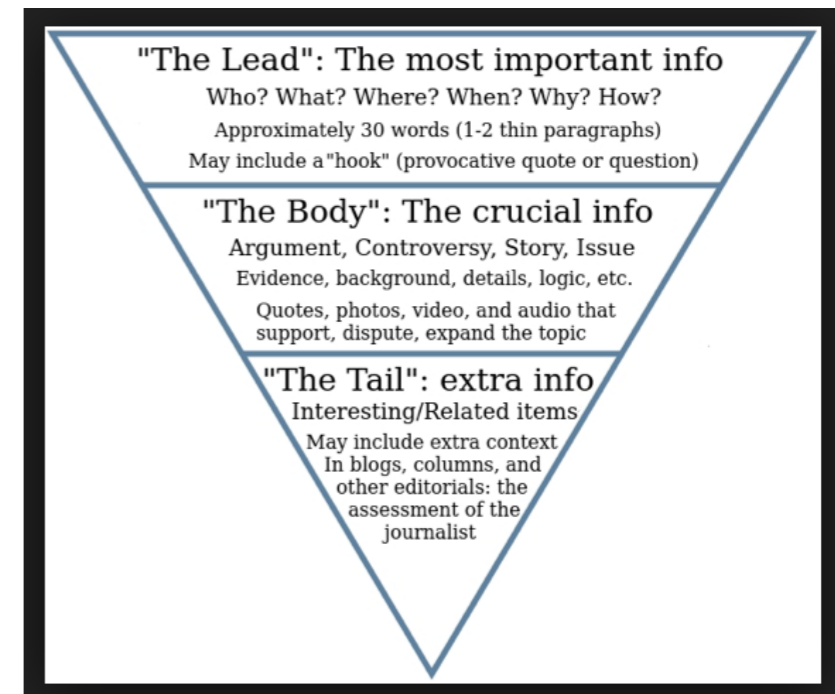
Writing for the Media



You would be most used to what is called the Pyramid Writing Style, used for writing essays: Introduction, Body and Conclusion (where the conclusion states all the important findings).

The construction of the news story turns this *upside down* and is called the Inverted Pyramid Writing Style.

This is because the **introduction** (intro) or the **lead** (pronounced leed) is the most important information.. The shorter the better, but 25 words are the maximum and under 20 ideal.



For example:

→ **Head** Singapore team helping Indonesia fight haze-causing forest fires deployed

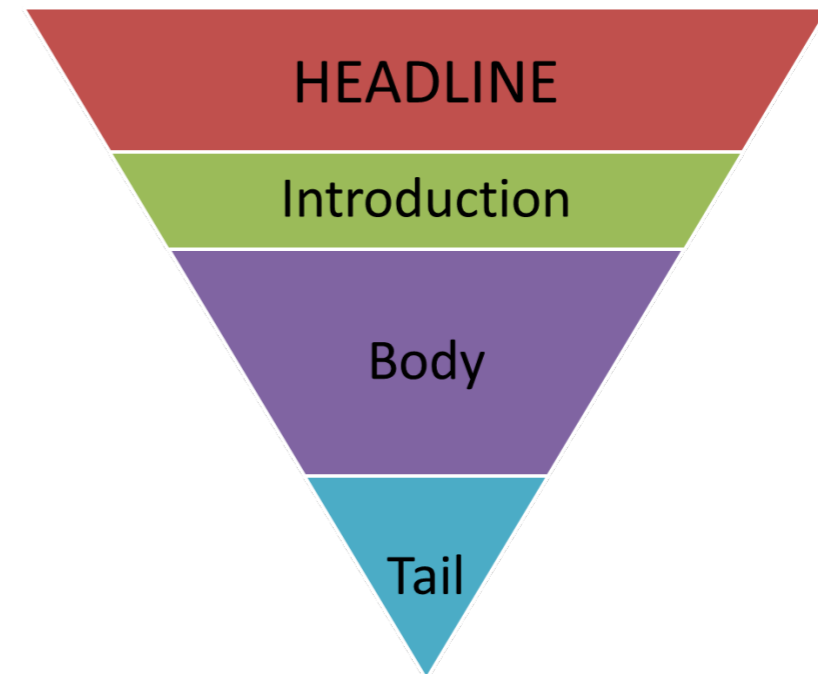
→ **Lead** Singapore Armed Forces (SAF) has deployed a Chinook helicopter and 34 SAF personnel to help fight the ongoing forest fires in Sumatra, Indonesia.

In a press release on Saturday (Oct 10), the Ministry of Defence (MINDEF) said the SAF team is accompanied by a six-man Disaster Assistance and Rescue Team (DART) from the Singapore Civil Defence Force, and a 5,000-litre heli-bucket.

The team took off at about 12.30pm on Saturday afternoon.

→ **Body** This comes after the Indonesian government accepted Singapore's offer to assist with putting out fires causing thick haze in the region.

COMPONENTS OF A MEDIA RELEASE



INTRODUCTION

A media release **introduction** in one sentence answering some of these questions:

- **who** is involved, **what** happened (or what will happen), **when** it happened, **where** it happened, **why** it happened and **how** it happened? The introduction or lead is the most important information (or NEWS) about **WHO** said or did **WHAT** and **WHAT** happened.

In other words a **subject, verb** and **object** (often an extended headline). But take care;

it must be a proper sentence. Even the order of the words in the intro is important.

For instance you would **NOT** write:

Tomorrow at 8 am there is going to be a transport strike. (though the When (the time and day) is important, it is not THE most important information and people may not read on to find it relates to a transport strike which is the NEWS). ❌

You **Would** write:

A transport strike will start at 8am tomorrow. ✅

The **body** of a media release tells the news story in detail using short, simple sentences and short paragraphs. It starts with the most important and most interesting aspects of the story: the 5W's and H.

The **tail** of the media release contains the less important details or background. It may sometimes be cut to fit the space available.

STORY GENERATED BY A JCU MEDIA RELEASE

The following story published in the *Cairns Sun* newspaper was prompted by a media release sent in by JCU.

Note the **Intro** is a little long but is still quite easy to understand with the use of small words.

It is a little unusual that the name of the organisation – in this case James Cook University – is used as the first three words of the intro.

Interactive 1.1 Cairns Sun article on JCU

Patients, dentists needed

JAMES Cook University can now boast among the best facilities in the world for teaching dentistry – but it wants patients and more dentists to teach its students.

JCU Dental has opened the doors of its new \$25 million student dental clinic at Smithfield and is quickly working its way through the 2000 patients who were on the waiting list.

“It all depends on whether students are seeing two or three patients a day,” JCU Director of Clinical Dentistry Professor John Abbott said. “If they’re seeing three patients a day, we could get through 240-250 patients a day.”

The new state-of-the-art super clinic features 84 dental chairs – including four for special needs patients – and together with an existing clinic of 15 chairs, brings the total to 99. Patients check in with swipe cards, their details flash up on the screens of trainee dentists, and they are brought through to a bright, light cheerful clinic which could well pass for a public art space.

Prof Abbott said the clinic was open to anyone and free to many. But it needs a continual flow of patients for its students – and trained dentists to help supervise them.

“Not only do we need patients, we need outside practitioners to support the dental student teaching. We rely heavily on these people to come in.”

Among those to put their hand up as supervisors is Innisfail dentist Ockert Fourie, who trained in Pretoria, South Africa.

“I wanted to make sure the students learn what they should and that they’re proper dentists when they leave,” Dr Fourie said.

Prof Abbott said the clinic needs 12 supervising dentists every day.

“Our supervisors from the financial reward, because there’s the cost to come here when you’ve got your own practice and your staff standing around. You’re doing it for reasons other than money.

“Most of them, when we ask them at the interview ‘why did you want to be a supervisor at JCU?’ it’s never the money. It’s always ‘I want to give something back to the community’ or ‘I need to be involved with teaching because I feel it’s so important that these people get the right teaching.’”


For those aged four years through to Year 10, dental care at the new clinic is free. For Health Care Card holders, it is a fraction of the normal commercial price with a \$1200-\$1500 crown costing about \$140. And for the general public, it can be up to half the usual cost.

To make an appointment at JCU Dental, phone 1800 050 762.

STATE OF THE ART: Dental student Phil Boxsell treating patient Will Smith in the new dental clinic at James Cook University. Overseeing them is supervisor Ockert Fourie, a dentist from Innisfail. Picture: ROMY BULLERJAHN

The **Body** of the story includes quotes from two sources (people who have provided information), while the **Tail** includes quite a bit of detail about prices and contact information.

The following interactive image is from the Cairns Sun published on Wednesday, February 29, 2012 , p.3

 **EXERCISE 1: Rewrite the Introduction and the second and third paragraphs using the information in the above story.**

The readability scale below details why. It's important to know that the average "reader ability" age for most newspapers is about 12-14 years old – so simple is best.

SENTENCE:	READABILITY:
11 words	EASY
17 words	STANDARD

USE Active Voice

It is all to do with the action taking place (the verb) and whether it sounds like it is an action happening now (Active) or in the past (Passive).

- Passive: **The media releases were written by the students.** ✘

(You can easily see that it is passive as it has used "were" which indicates in the past and "by" which leads to the subject mentioned at the end.

If you see passive words such as "were", "was", "has been" and the preposition "by", the sentence is likely to be written in the passive voice.)

- Active: **The students wrote the media releases.** ✔

(The subject – the students – comes first and "wrote" is the verb relating to the action. There are no passive words, (were, was), and no "by".

You will note the active voice sentence is shorter and easier to read.

Other examples:

Passive: New computers were used by the students. ❌

Active: Students used the new computers. ✅



already introduced the source by their title first, followed by their name. Otherwise readers will stop reading the quote to find out who is “speaking” and if they are a qualified source.

Follow these Three Steps:

After you **1. Introduce your Source** – or speaker – it should be followed by a **2. Indirect Quote**. Then the next quote can be a **3. “Direct Quote”**, as readers will now know who is speaking.

Direct quotes should be the exact words spoken by the source.

Use direct quotations to record the opinions, emotions, and unique expressions of your sources. Keep yourself out of the story and allow your sources do as much work as possible in telling the story.

1. Introduce your Source (title first)

Local weatherman, Mr Ivan McLeod

2. Indirect Quote said he expected the monsoon rains to end soon.

Writing Quotes



Every media release should have a source – someone who is being quoted as the “expert” for the information you are presenting – in other words the SOURCE of information. A standard style of writing and punctuating quotes is used – as shown below.

Use either **said** or **says** when attributing a quote to the source (each newspaper has their own preference) and make sure you have

3. **Direct Quotes** in “Quotation Marks”

“The monsoon rains will stop by the end of this week,” he said.

“But I think they might start again next week,” Mr McLeod said.

“All in all it’s been very wet.”

☒ **TIP:** Ensure commas, question and exclamation marks are enclosed within the quotation marks (Ingram and Henshall 2008).

☒ **TIP:** Use ‘he said’ or ‘she said’ or ‘she says’ or ‘he says’ **NOT** *said she* or *says he*. You may just use their first name i.e. Ivan said, but would be more likely to use Mr McLeod.

NB: Indirect quotes are when the actual words spoken by the source aren’t used but the original meaning is kept (Newcastle Herald 2013).



References

Ingram, David & Henshall, Peter (2008) ‘Chapter 8: Quotes’, *The News Manual*, <http://www.thenewsmanual.net/> accessed 1 October 2015.

Newcastle Herald (2013, March 12) ‘Interview techniques for writing a news story’, <http://www.theherald.com.au/> accessed 7 November 2013.

Writing for online media

Online media releases require the same information as print media releases. However the difference lies in their distribution, structure and style.

A public relations practitioner knows the importance of reaching their online audience and will tailor their media release accordingly, rather than use their original media release, online.

1. Start with the identifier “Immediate Release”. This will attract attention. Use a large font and a font colour for emphasis.

2. Next the Headline: this should create interest and be brief. Avoid slang and jargon.
3. Ensure there is the correct date on the release.
4. Inform the reader with information that supplies answers to the Who, Why, What, When, Where, and How questions.
5. For access to further information include the company's website address e.g. "Further information is available at our website (web address)".
6. Post your online release where you have authority. i.e. the Company's website and social media outlets.
7. Change your online release so that you can post to sites where you don't have authority. e.g. "For Immediate Online Release" and use black as the font colour. Ensure contact details are at the end of the page should a reporter require further details for a story. e.g. "Media Contact".

This second online release is sent to media contacts for alternative websites.

Chunking (or breaking up is hard to do)

The terms "chunking" and "nonlinear narrative" have been around at least since 1990. In more recent years, however, the media have taken it up as a means of re-engaging with time-poor readers.

The well-established model is to break out chunks of information and presenting these as stand alone sections rather than presenting a long, linear narrative. Each chunk will require some rewriting so that it takes on the feel of a self-contained story.

Mindy McAdams writes:

"If the chunk does not give the impression that it stands alone, the users will feel as if something is missing, as if the information is inadequate, incomplete; they will have to back up and read an introduction, or trudge on and read more. To make cybermedia work on both deep and shallow levels, it must always allow users to feel free to quit where they are, to create their own ending. (At the same time, they should also feel that there is always more to explore.)"

McAdams defines the steps in producing this story as:

1. Writing chunks. Once written, the chunks usually require revision as structure develops.

2. Determining sequences. You must find order for the article chunks. The writer decides on possible reading orders for all chunks.

3. Creating links. You create order in the document by creating links.



In planning your Web articles, remember:

1. Each chunk is tightly focused on a single idea, event, description or problem.
2. No chunk substantially repeats anything stated in another chunk in the same article.
3. Each chunk will average about 250 words. Some will be longer, up to about 350 words, and some will be shorter, usually no less

than 150 words. But ask yourself if those 150 words are worth their own page.

CHECKLIST: FOR ONLINE MEDIA RELEASES

- Avoid underlining, with the exception of web links.
- Type size should be no less than 12 points and easy to read (This is Arial – font – and 14 pt type size). i.e. avoid fancy fonts such as this, which looks different but is very hard to read. (Snap ITC font, size 10pt).
- The content should be short and concise so important points aren't overlooked. On-line viewers tend to scan not read.
- Avoid repetitive use of keywords to increase your search ratings, it may irritate your audience and lower your ratings when the search engine recognises this strategy.
- Use statistics to substantiate your claims e.g. “the best product” or “the only product”. If you can't prove it, don't use it.
- Use spellcheck or a dictionary. Also check grammar, and punctuation – refer to a style guide or style book.



Section extracted and adapted from:

McAdams, Mindy. Hypertext,
<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0006.301> accessed 2 October 2015

eHow Careers & Work Editor, How to Write a Proper Press Release
http://www.ehow.com/how_8793_write-proper-press-release.html accessed 30 September 2015

Worth, Maggie (n.d.) 'How to Write an Online Press Release', *eHow*, pp.1-2,
http://www.ehow.com/print/how_6545392_write-online-press-release.html accessed 18 January 2013.

MEDIA RELEASE: COMPONENTS

LETTERHEAD: Company details & Logo

MEDIA RELEASE: Easy identification

TIMING: For Immediate Release or Embargoed until: Timing of release. Use Embargoes for exclusives or more in-depth coverage.

HEADLINE: is a concise summary of the story. This needs to be very short (six words at the very most).

INTRODUCTION: covers the key point using at least two of the 5W's and H. Usually the first two or three paragraphs needed to cover all the 5W's & H.

BODY: covers the most important points in descending order. **Quotes:** included in the Body - should be short and original. Don't forget: 1. Introduce your speaker, 2. Indirect Quote, then 3. Direct Quote/s.

TAIL: Less important information which can be cut easily. Should not include the 5W's and H.

-ENDS- shows the end of the media release.

Photo caption: information about the photo if one is attached.

For further information contact:

NAME: this is your name

PHONE: Work and After Hours phone number

EMAIL: you@site.com

Date: Day of issue



LOGO or Letterhead

Media Release

JCU's U.S. ranking success

Headline

Effective 6 October 2015

Release or Embargo date:

Who? How? When?

James Cook University has performed strongly in a ranking of the world's universities, which has been released in the United States.

The second, annual U.S. News Best Global Universities rankings compares universities globally, focusing on their academic research and overall reputation.

CU Vice Chancellor, Professor Sandra Harding said the results reflect the University's status as a highly competitive, research-intensive university.

Indirect Quote

"Despite our size, JCU continues to deliver ground-breaking research, and we perform very

strongly when compared to the world's largest, most successful universities."

Direct Quote

JCU is ranked 354th in the world, up from 365th last year. (The International Handbook of Universities (UNESCO) estimates there are more than 18,000 institutions around the world.)

The ranking places JCU 13th of all Australian universities.

James Cook University also performed very strongly in subject rankings.

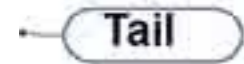
JCU is 22nd in the world for "environment/ecology" (26th last year) and is 2nd of all Australian universities.

JCU ranked 61st in "plant and animal science" (70th last year) and 5th of all Australian universities.

The Best Global Universities rankings encompass the top 750 institutions from 57 countries and follow several other recent rankings that recognise JCU's standing as a world-class university.

The Times Higher Education World University Rankings recently ranked JCU in the top 251-300 of the world's universities, and equal 10th of the 31 Australian universities selected for the list.

Academic Ranking of World Universities also recently ranked JCU in the 301-400 group of universities for the sixth year in a row.



For more information, please contact:

Richard Davis

Head of Media and Communications, JCU

richard.davis@jcu.edu.au

0413 451 475

Other Media Tools

Media Alert (or Advisory)

A short memo that advises the media of an event (e.g. a news conference), usually a day or so before it occurs (a reminder after a media release has been sent out).

Purpose

A media advisory, or media alert, invites the media to a company event, such as a news conference, grand opening or presentation. It's an invitation to attend an event that may or may not be open to the public. Length

Characteristics:

- Usually shorter than a media or press release
- Must be titled "Media Advisory" at the top with the contact information.
- The headline is the event.
- The first paragraph covers details of the event — location, time, etc.. It might also

include information on where to enter the building, where to park and whether refreshments or a meal will be served.

Townsville Cultural Festival



Example of a Media Advisory/Alert

Townsville City Council LOGO

Walker St, Townsville

16 August 2015

To: News Eds./Chiefs of Staff

From: Townsville Council

What: Launch of 2015 Culture Fest

When: Wednesday, 18 August

Where: Centre Stage, Strand Park, Gregory St,
North Ward

Guest Speaker: Mayor of Townsville, Hon.
Jenny Hill

Contact: Melanie Smith

Media Relations Officer

p. 4727 9000

m. 0458 610 656

e. melanie.smith@townsvile.qld.gov.au

Interviews and photos with the guest speaker
can be arranged.

Example of a Media Advisory/Alert



MEDIA ALERT

EFFECTIVE 2 OCTOBER 15

Major Cruise Expo for Cairns

MORE than 1000 people are expected to attend a major cruise and tour expo in Cairns on Sunday (October 7).

The 2014 Business & Leisure Travel North Queensland Cruise & Tour Expo has attracted 25 major cruise and tour specialists, mostly from Brisbane and Sydney.

The Expo is open between 9am and 3pm on the Sunday at the Marina promenade area at Shangri-La Hotel. Two hours free parking and disabled access is available.

Interviews and photo opportunities can be arranged.

MEDIA CONTACT DETAILS

NAME: Vyvyen Wong – Marketing Manager

PHONE: Work 07 4080 4000

EMAIL: vyvyen@BLT.com.au

MEDIA KITS



Contents can include: Backgrounder, annual report, fact sheets, a leaflet with product information, Q&A sheet, business card, photographs, and a biography.

- Usually enclosed in printed folders, printed in the corporate design with letterheads.
- Video Media Release (can be distributed electronically).
- An e-kit which can either consist of a CD or Internet media kit that caters easily for storage and forwarding, access to photographs and videos, web links, and RSS feeds.

Media kits can also include:

- background information and papers for easy understanding
- fact sheets to back up the message
- news/media releases
- main contacts
- reprints of professional journals supporting your point of view
- artwork to help the message be visualised
- ideas for photographs or visuals
- photographs of key people/company logos (often supplied on CDs or DVDs).

A hard-copy* package of material given to journalists when they are writing a story about an organisation, person, product, event, service or issue (*hard copy is a printed (paper) version of material).

Contents of a Media Kit: Whatever it takes to catch the eye of the reporter and ensure you have provided all the information needed.

A hard-copy* package of material given to journalists when they are writing a story about an organisation, person, product, event, service or issue (*hard copy is a printed (paper) version of material).



Media Kits are used to promote:

Issues, Services, Events, Films, Videos and New products.

Always consider:

- ☒ The target public/s: if journalists, a concise fact sheet and media release will suffice, if feature writers, add background information.
- ☒ The amount of time and money your organisation has available for this purpose.

PREPARATION

- ☒ Research your target public/s
- ☒ Tailor the contents to suit each public.

- ☒ Design the kit for what your organisation wants to achieve.
- ☒ Ensure the kit reflects your organisation (e.g. if conservation oriented, then recycled paper would be appropriate).
- ☒ Choose appropriate formats e.g. a media release for news distribution.

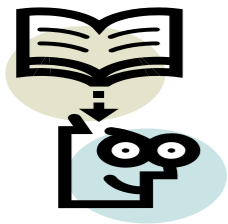
PRINTING

- ☒ If for a small number of kits, photocopying is a cheap option.
- ☒ Using laser-printed originals is also a cost-effective option.
- ☒ If professionally printed (allow at least 10 days for artwork & proofs). Find out what the printers requirements are.
- ☒ Provide a description of your print job e.g. ink colours, paper colour/type, number of copies, date and time to collect the print job or have it delivered. Obtain a signed and dated quote for the print job.

DISTRIBUTION

- ☒ Usually at a news conference or by post; also entertainment and event venues, and places where target audiences frequent.
- ☒ If posting in a capital city, call to see if the media outlet or journalist received the kit –

this will also help to attract attention to your kit. If you can hand-deliver to media outlets call the chief-of-staff or journalist the day before for an appointment to explain the event, issue or material.



Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get Your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW.

TAKING PHOTOS FOR MEDIA USE

1. Use the sunlight to your advantage (ensure the sun is coming over your shoulder to illuminate the subject).
2. Take more than one photo (invariably you get someone with their eyes shut if only one photo). Vary the speed and exposure settings either side of optimum for a guaranteed result, particularly if you are unfamiliar with the camera (bracketing).

3. Always get in close to the subject and fill up the frame.
4. If possible use fill-in-flash to take out all the shadows (especially under hats, around the eyes, within machinery workings).
5. Keep group photos to three or four people maximum – not football teams. Remove all sunglasses. If you can get hats off – great – if not, get them to tilt them back on their heads and look at the camera for the photo.
6. General overview photos, such as a field day or show day, are rarely used. Personalities sell papers, so select individuals and get them doing something relating to the event.
7. Take a wide shot (a horizontal) and then roll the camera to take a vertical photo. This gives sub-editors an option and flexibility for the story and photo to fit the page layout. Take the photo from more than one angle.
8. Captions should give some “stand alone” details of the event and should be identified from left to right to include titles where applicable. e.g. At the Broadmeadow Field Day – from left – Minister for Agriculture, Mr John McVeigh


9. Avoid photos with a heavy background such as a dark wall.
10. Good photos do “sell” stories.
11. Out-of-focus photos will NOT be used by media organisations.
12. Include any copyright information or permissions when submitting to the media for their use.



Exercise 2. Find a photograph in a paper linked to an organisation that catches your eye. Do you think it’s a good photo? Why? Does it illustrate the story well? (Scan the photo in when sending in your exercise, or if that is not possible, describe the photo and then answer the questions – above) Reference the photo i.e. The Townsville Bulletin, March 9, p.3.

CONTACTING THE MEDIA



Telephone or  mobile phone: best for brief messages such as a news tip, invitation – or a reminder.



E-mail: best used when you want to inform the media of a coming event, a news conference, or the launch of a new product or program. The smaller media alert can either be sent included in the email or as an attachment.



Fax : useful for quick delivery of media releases, but rarely used today.



In Person : the best, if you can, but don’t visit on deadline.

WHO TO CONTACT

Large Newspaper: News Editor, Chief-of-staff, Specialist Editor i.e. day editor.

Local and Regional Newspapers: Editor, Assistant Editor, News Editor, Senior Journalist.

TV and Radio News: News Editor, Rural Reporter (ABC).

Radio Talkback Program: Producer or researcher

Television Current Affairs/"Live" Feature Program: News editor for general news story, Producer or Researcher.

HANDLING THE MEDIA

You are the public relations practitioner and approached by the Media – what do you do?

Firstly, **DON'T PANIC!!!**

AVOID using **"NO COMMENT"**

AVOID using **"OFF THE RECORD"**

If you have been put on the spot and given no notice about the story, you may choose to use these lines.

1. "I haven't got all the facts in front of me. Can I call you back in a few minutes"?

2. "It needs more consideration".

3. "I understand what you mean, but a more important issue is ..."

Find out roughly what they want to know and say you will get back to them as soon as you can get the information ready for them. Sooner you break the news accurately than they break the news inaccurately. And **DO** get back to them.

Don't cover up a **mistake**.

Admit the problem.

Make it **positive** by talking about what your department/organisation/group is doing to rectify the problem/issue/crisis.

MEDIA STRATEGIES

1. **Give the media advance notice** and keep them up to date. You may tell the media about an event weeks beforehand (so they can put it in their year diary) but don't forget to remind them again about three to seven days before the event. The amount of notice you may give at the reminder stage depends on the coverage you are seeking. If, for instance, you want full television coverage they need more notice than radio and newspapers. If you want publicity in a magazine, you may need lead time of up to six months.
2. **Prepare a media release.** This can be a brief (just a couple of paragraphs) or a full media kit. Don't forget the five W's and H. Don't be afraid to suggest (or include) a photograph or visual ideas.
3. **Arrange a media opportunity.** This may come in the form of a media conference, a launch, an open day or a familiarisation tour. This becomes even more interesting for the media if you have a prominent person who supports your cause. Try and think of visuals for print, television and online.
4. **Work to deadlines.** All journalists have deadlines, and these are particularly strict for radio and television. Find out what the deadlines are and work to them.
5. **Know your main points.** Have about three main ideas you are trying to convey and stick with them – particularly for radio and television. Unless you are doing a 30 minute interview you have limited time to get certain messages across. Plan and set the response you want from the reader/listener/viewer. Do you just want to raise people's awareness, or do you want them to attend a function, give money, etc., etc. Make sure you make it clear what response you want and give them the information necessary to make this response.
6. **Be available.** Make sure the journalist has both a day and after hours number so if there are any problems you can be contacted. Make sure you will be there if you know a major story is running the next day, or re-contact the journalist to make sure they have all the information they require.

7. **The time** of the year, day of the week, and the time of the day can affect the chances of your story being used. Christmas, Saturday, Sunday and public holidays are good times when news is slow and there is more chance your story will be used

DEADLINES

Journalists work to very strict deadlines, so try to avoid them writing “your story” in a big rush towards the end of their day.

Deadlines for the media **vary**. Make personal contact with the people you are to deal with and **find out their deadline**.

The sooner the better – with lots of warning (days) photograph opportunities become much more likely, television may include some graphics, and radio may do an “actuality” piece rather than a hurried phone interview. Work to the media’s deadline and become known as a reliable source.

All media have limited staff and tight deadlines, so the more warning you can give – the more chance you have of coverage.

Never assume anything, so ensure you:

- have an interesting story
- find an unusual and newsworthy angle
- sell the message
- provide photos and/or audio and video
- make yourself available for questions and follow up

DEFAMATION OR LIBEL

The publication of material that:

- a. lowers a person in the estimation of others – injures reputation, trade or profession;
- b. holds someone up to hatred, ridicule or contempt – liar, cheat, disloyal;
- c. causes others to avoid or shun – person insane, disloyal, insolvent, AIDS. e.g. One employee states to the media that another co-worker’s qualifications are not adequate for their position.

Even if this is true, unless publication is for the public benefit, and written in good faith, not from malice, or negligence, the statement may still be defamatory.

The general defence in libel cases relied on by the media is truth and public benefit. Must be **fair comment** not **opinion**.

Be careful – things you might say casually over the phone may sound innocent enough, but you could regret saying them when seeing them in print the next day. Also be aware – “off the record” remarks may not be treated as such.

RADIO INTERVIEWS

- ☒ You may have anywhere from 10 seconds (news) to 10 minutes. Have no more than **three main ideas** to convey.
- ☒ **Be enthusiastic** – it will be heard in your voice. Speak clearly.
- ☒ Try to avoid reading – listeners can tell. Write key discussion points on a prompt sheet as a safeguard. Avoid jargon.
- ☒ Get to know the journalist before the interview, even if you only have five minutes. **USE THEIR NAME**.
- ☒ Provide all necessary information, background, contacts, angles, phone numbers, **including QUESTIONS**.

- ☒ Know what you want to say for your **GRAB** - practise and time it! **A GRAB** is generally no longer than 30 seconds and is chosen because it will “grab” the listener’s attention.

TELEVISION INTERVIEWS

- ☒ In presenting the story have something unusual to show. Consider a **human interest angle**.
- ☒ Be careful if you are choosing the location for the interview as background noise will distract you and the audience.
- ☒ The subject is usually taken in a close-up (head and shoulders) so you must restrict the movements made emphasising points so you don’t go out of shot.
- ☒ Be careful with what you wear. Silks, stripes, whites, light blues, black and busy patterns do not work well on television.
- ☒ Be prepared. A brief, advance discussion should ensure that you are asked relevant questions. Include background notes and facts you would like used in the voice-over segments.

- ☒ Speak clearly and concisely. Avoid technical words or jargon.
- ☒ Phone or email before you send a media release but don't give more than two weeks' notice. Follow up with a reminder (a media alert) the day before. Outline picture opportunities and have graphs, photographs and charts on hand (for overlays).



References

CP Communications (2012, September 25) 'How to pitch to radio', <http://publicrelationssydney.com.au/> accessed 28 November 2013.

CP Communications (2012, June 12) 'How to pitch to the TV media', <http://publicrelationssydney.com.au/> accessed 28 November 2013.

CHECKLIST FOR MEDIA RELEASES



- ☒ Information, publicity or defence?
- ☒ What makes news? What is your angle?
- ☒ Have you answered the Who, What, Where, When, Why, and How questions?
- ☒ Are all editorial comments (opinions) removed except when used as a quotation from a SOURCE? Have you introduced the source before an indirect or direct quote? Is their name spelt correctly?
- ☒ Have you eliminated all unnecessary adjectives and words?
- ☒ Have you corrected any typographical or spelling errors?
- ☒ USE Spellcheck (but then check manually). Use a dictionary.
- ☒ Are your words clear and familiar? Avoid jargon and words that need a dictionary for interpretation. Use the shortest most common words in the English language – Plain English.

- ☒ Have you written in a conversational tone? Have you used an active rather than a passive voice?
- ☒ Read the release aloud. Is it written as one would speak? If not, rewrite it.
- ☒ Have you rewritten your media release for each outlet - either the angle or introduction? Use different photos for each outlet.
- ☒ Have you included a suggested Headline? Will it grab the reader's attention?
- ☒ Don't bury the lead
- ☒ Is it one (preferably) to two pages in length?
- ☒ Have you included the release date?
- ☒ Is there a name and phone number for further information? Don't forget After Hours contact details (YOURS).
- ☒ Is the letterhead on your media release easily identified?
- ☒ Use the ABC of writing for the media – accurate, brief, concise.

Style Guide for writing Media Releases

- ☒ Use the Inverted Pyramid Writing Style.
- ☒ Have you applied the “Who Cares Principle”?
- ☒ Less is More – keep under 25 words especially the Intro (Lead) – under 20 words is even better.
- ☒ 100 words = 150 syllables.
- ☒ Are most of your sentences short?
- ☒ Are your paragraphs short?
- ☒ One sentence = one paragraph (par.) = one idea.
- ☒ One page (about 300 words).
- ☒ Among and while NOT *amongst* and *whilst*.
- ☒ June 9 NOT the ninth of June 2014. Day or date, not both.
- ☒ Do NOT start your release with your organisation's name.
- ☒ Have you included photos and got your logo/letterhead on your media release? (e-releases also).

- ☒ Have you stated a release date: embargo?
- ☒ Use the full name first: James Cook University, before the abbreviation, JCU.
- ☒ Take out the words “which” and “that” except where they are absolutely necessary (which is rare). It shortens sentences and makes them easier to read.
- ☒ Average reader ability age of 12-14 – Keep It Simple.
- ☒ Avoid jargon and complex ideas/words.
- ☒ Font size 12 point (minimum).
- ☒ Is it written in Active voice?
- ☒ Use Said or Says for Indirect and Direct quotes



AVOID these poor news-writing habits

Types of poor writing in news stories which you should avoid include:

- ☒ inaccuracies—check and cross-check your facts. Use such aids as dictionaries and directories
- ☒ your own comments—keep to the facts and only use the comments of people being quoted
- ☒ clichés—for example, “there’s nothing new under the sun”
- ☒ jargon: ugly business jargon includes “proactive” and “ongoing” and bureaucratic expressions like “in the fullness of time”
- ☒ journalese—over-used short words in newspapers—such as bid, probe, quiz, raps and axes
- ☒ tautology—saying the same thing in different ways as in: “He didn’t turn up and he failed to join us”
- ☒ non-sequiturs (contradiction)—discrepancies in information (usually found in cross-checking) such as stating Bert

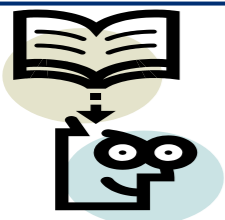
Bloggs is 22 in one place and 23 in another.

- ☒ hyperbole (exaggeration or hype) – also avoid impossibilities
- ☒ puns and other forms of word play
- ☒ metaphors (“as quick as a flash”), particularly mixed metaphors (a classic is: “The hand that rocked the cradle has kicked the bucket”)
- ☒ colloquialisms or slang (like “okay”)

7 Common Proofreading Mistakes in Press Releases

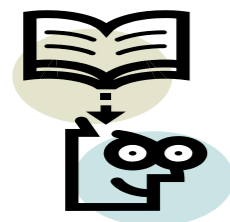
Writing a newsworthy press release can take a considerable amount of time. Finding mistakes after you have sent it wastes valuable time. Mickie Kennedy has identified the following seven common proofreading mistakes to avoid, so that your press release will present as a credible news story.

1. Names are correct – contact the person by phone or email to check the spelling of their name. If unavailable and well-known check on the Internet. Don’t rely on Spellcheck.
2. Mixing up homophones – it is easily done. The words sound the same but have a different meaning and spelling. e.g. to/too be/bee their/there affect/effect. Proofreading is much more useful than Spellcheck in this instance.
3. Using an apostrophe with its – When you want to say “it is” insert an apostrophe - it’s.



Extract from: Oakham, M. (ed.) 1997, *Don't bury the lead: Australian news gathering and reporting*, Deakin University Press, Geelong, Victoria, p.38.

4. Broken URLs – Ensure the URLs are spelled correctly and the links connect to the right websites.
5. Not fact checking – A press release that has incorrect or misleading facts won't be used and will also affect your credibility. Take the time to check.
6. Misplaced keywords – make sure the keywords you insert don't detract from the press release. It is better to have a press release that is easily read.
7. Not having someone else check over it - ask a colleague to read your press release before you send it.



Extracted and adapted from:
 Kennedy, Mickie '7 Common Proofreading Mistakes in Press Releases',
<http://www.pria.com.au/> accessed 2 December 2013.



RELEASE EXERCISE



EXERCISE 3: Read the media release below and make a note of any style or writing problems that you find.

Would you read past the first paragraph? Why?

Do you believe there is a stronger way to start the story (a stronger angle)?

Rewrite the intro using that angle.

Then write paragraphs 2 and 3.

Who would you use as a source? Why?

Drive to have more areas declared 'smoke-free'

THE CENTRAL Regional Anti-Smoking Committee (representing the Queensland Cancer Fund, CQ Public Health Unit, Regional Health Promotion Unit and Drug and Alcohol Services) invited the community to design a suitable draft design to promote the message "Eat Out – Speak Out" to compliment an ongoing drive to establish more smoke-free

areas in eating establishments throughout Central Queensland.

The committee is pleased with the response to the competition.

Forty-four entries were submitted. The high standard made selection difficult.

The design will replace the present “Time... to Quit” billboard on one of Central Queensland’s busiest roads, the Yeppoon to Rockhampton Road.

Five runner-up prizes each consisting of \$20 vouchers to McDonalds Smoke-free restaurants in Rockhampton have been awarded to the outstanding entries of school children.

The runner-up prizes have been awarded to Jade Hutton, Michael Baker, Kristen Cooney, Jodie Collins and Sally May.

Ian Adie, Co-ordinator Prevention and Early Detection, Qld Cancer Fund and Mari Balderson, Project Officer – Health Promotion, Healthwise, Health Promotion Unit will present the students with their runner-up prizes at McDonalds Southside Restaurant today, Wednesday, April 12, at 9am.

“Design a Billboard” competition entries by children will be displayed at McDonald’s Southside Restaurant.

“Eat Out” – Speak Out” packs are available from Healthwise, 99 Bolsover Street, Rockhampton, phone (079) 22 7772.

These packs are also available from pharmacies, doctor’s surgeries, health centres, hospitals, Qld Cancer Fund and taxis.



**NO SMOKING
IN THIS AREA**



Star Day . . .
Australian golfing
star Greg Norman is
one of many celebrities
supporting Star Day on
Friday, May 14.

Starlight, star bright PEOPLE

in the Goulburn and Murray Valley areas are being asked to support Star Day which is organised by the Starlight Children's Foundation to raise funds so that the foundation can grant more wishes to seriously ill children around Victoria.

Top Australian swimmer Susie Maroney is patron of this year's Star Day.

Star Day is on Friday, May 14. People in the Goulburn and Murray Valley areas are being asked to "dig deep" and lend a hand because money raised will help more children.

To date the foundation has granted more than

2000 special wishes to children around Australia suffering from a variety of diseases and illnesses.

Many famous celebrities have given their backing to the Starlight Children's Foundation during the years.

Supporters have included Pat Rafter, John Farnham, Gaynor Wheatley, Olivia Newton-John, John Newcombe, Michael Jordan, Jim Carrey, Tom Hanks, Mariah Carey, Greg Norman, Debra Byrne, Glenn Ridge, Ray Martin, Angry Anderson, Lisa McCune, Ian Chappell, Fiona Coote and Gary Sweet.

To help Star Day all people need to do is buy some of the special Star Day items which go on sale from May 7-21.


The three items available are a Star Day key ring (\$5), a Star Day lapel pin (\$3) and a Star Day fluoro wrist band (\$2).

Star Day items can be purchased from a number of locations including Just Jeans, Franklins, Sussan, Jacqui E, Katies, Jay Jay's, Toys R Us and Payless stores.

Street sales of the items will also take place on May 14-15.

Anyone who would like to know more about the wish program should contact Starlight's Children's Foundation on 9287 1399 for an information pack.

-Ends-

 **EXERCISE 4:** Read the above media release and write down any problems that you found.

Do you believe there is a stronger way to start the story (a stronger angle)?

Rewrite the intro using that angle.

Who would you use as a source? Why?

Some more exercises:

EXERCISE 5

Eliminate unnecessary words (you may have to rewrite the sentence).

1. The group will hold a meeting. i.e
The group will meet.
2. The judge arrived at a decision.
3. Both cars were completely destroyed.
4. A tall 18-storey building.
5. He stepped off of the train.
6. The debate lasted for a period of two hours.
7. The project will be commencing in the very near future.

Use simple accurate words instead of:

Gentleman, Deceased, Departed,
Contribute, Procure, Approximately,
(to) witness, (to) proceed, Carcinoma,
(to) reside, Commenced, Conflagration,
Demarcation

Use simple accurate words instead of these phrases:

at the present time, as well as,
give consideration to, filled to capacity,
put in an appearance, rendered assistance,
was the recipient of, was pleased to accept,
a percentage of, remunerate,
the majority of, made an escape,
medical practitioner



RELEASE EXERCISE

MEDIA RELEASE

Release Date:

A nationwide Greenpeace Australia long-term campaign to clear Australian beaches of anti-marine litter, carrying the slogan “Adopt A Beach” has the support of the MSC and will be launched by celebrity and actor Isabel Cavello at the Red Cross Hall, Trinity Beach Road, Trinity Beach on Sunday.

In confirming his council’s support for the project, Shire Chairman Cr Jeff Walsh said that it would do all it can in assisting in the co-ordination of clean-up activities where it concerns the beaches in the Shire.

“It’s an apt slogan – “Adopt A Beach”. We hope to encourage and involve community groups, the schools, scouts, guides, service clubs and householders in the problem.

“It is something that we have to face. The alarming death rate of animals and marine life are a direct result of litter being left on our beaches and eventually finding its way into the sea and rubbish being dumped into the ocean from boats.


“We have evidence of turtles dying through eating plastic bags in the mistaken belief that they are jellyfish, we have found fish dead wearing “collars” of plastic rings used to carry 6-packs which they have tried to swim through and we have ample evidence of sea birds whose lives have been ended when trapped by their feet and wings by broken and discarded fishing lines.”

Cr Walsh said the litter left on our foreshores was causing havoc to marine and bird life.

“It’s a time for education for us all – for those that love and use the beaches, the fishermen in their boats and trawlers and the hundreds of passengers who enjoy the cruise boats.

“We have to clear up the mess and we have done that before, but this time we have to record the type of litter, the amount and try to identify its source wherever possible so it can be minimised in the future,” he said.

Cr Walsh said it was the duty of all to help and he invited as many people as possible to attend the campaign opening by Isabel Cavello.

 **EXERCISE 6:** Read through the above Media Release. It contains some good information but has a number of writing problems.

It is based on a media release which was submitted to The Cairns Post newspaper and was filed in the round filing bin on the floor as it needed quite a bit of work.

It was rescued but then required quite a bit of work to write in news style.

List the main problems you found. Use your checklists and style guide.

Do you believe there is a stronger way to start the story (a stronger angle)?

Rewrite the intro using that angle.

Now continue on with the next four paragraphs.

Make sure your fourth and fifth paragraph includes a quote from the source using the correct style.

PROOFREADING

 **EXERCISE 7:** Proofread the following:

There has been a number of showers across Cairns today and there will probably be two or one tomorrow which is according to the bureau of meteorology in Cairns and Townsville. There should be a few more showers over the weekend, but probably over not twenty-five mm each day. The cyclone has moved away from the coast and is no longer a category 5 warning. The week ahead promises to be fine with the occasional shower afternoon.

Marketing Public Relations

The recent trend is to emphasize the similarities between marketing and public relations and to have them become increasingly intertwined in the workplace. But, until 30 years ago, public relations and marketing were usually considered totally separate disciplines.



Using Advertising

More frequently than ever marketing departments are relying on the support of Public Relations to ensure the success of their campaigns. As such Marketing Public Relations is becoming a key role of many public relations practitioners. This support can come in the form of Media Relations and Media Releases, but there are many other communication tools e.g. advertisements, which PR practitioners may be asked to produce to support a concerted campaign.

The success or failure of a PR campaign depends on creativity in deciding on theme, choosing media, and in using the media.

ASK YOURSELF:

What do you expect?

How will I measure results?

What does each public need to know?

What is the best way to present and deliver this message?

Theme: Brainstorm in your group and entertain all ideas (no matter how wild!).

Pre-test ideas/completed materials on the publics you want to reach.

Get **FEEDBACK!**

What is an advertisement?

It is written by an organisation to convey a particular message and is displayed in print media, (also online) by purchasing space, or on television, radio or online with time and space that is bought.

Corporate advertisements are recognised as two distinct forms:

1. **Classifieds** which are used to present:

- Public notices and announcements
- Tenders and
- Employment notices.

2. **Displays** which are used to:

- Boost consumer relations
- Boost employee relations
- Boost an institution's image
- Deal with negative publicity
- Promote Advocacy
- Entice staff or a field to a position
- Highlight a public issue as represented by an organisation or institution.
-

PURPOSE:

CLASSIFIEDS are designed to deliver information and gain a response from the audience. Unlike displays, their purpose is not to persuade or convince. A typical response would be applicants replying to an advertised position.

DISPLAYS are characterised by a persuasive element, with the intent of changing perceptions about an organisation or institution or to provide information.



(Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get Your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, pp.53-54).

ADVERTISING IS EXPENSIVE

A cost-effective strategy is to organise advertising as part of a campaign to provide publicity or build-up, for example, to an event. The type of advertisement should reflect its purpose and be appropriate for the organisation's budget.

Display Advertising is used for:

- ❏ Promoting products or services (both new and existing).
- ❏ Local events e.g. a fundraiser, open day or social event - use a local newspaper in this case.
- ❏ A national event e.g. a fundraiser, art exhibition or concert - use your organisation's web site, other relevant web sites, broadcast media, national newspapers or magazines.
- ❏ Attracting donations and supporters for an issue e.g. national charity organisations such as The Salvation Army and Lifeline - use electronic, radio and television exposure.
- ❏ To demonstrate support for an issue – use your organisation's web site, newspapers, magazines, radio and television media.
- ❏ Informing people about a new book or publication - use a local or regional newspaper and the organisation's web site, inclusive of the newspaper's online publication as well as broadcast media.



(Adapted from: Ward, Sue (1992) *Getting the Message Across: Public Relations, Publicity and Working with the Media*, Journeyman Press, London, pp.203-204).



PLANNING YOUR DISPLAY ADVERTISEMENT



1. Who are your publics?

- ☒ Young or mature adults, workers, or families etc.

1. Which source of advertising will be seen by your publics?

- ☒ Determine which communication channel or media best suits your message – will it be a newspaper, magazine, a web site, radio or television broadcast, a billboard, a brochure, flyer, newsletter or poster?

2. What will your advertisement consist of?

- ☒ Consider size and the amount of text.

☒ Photographs

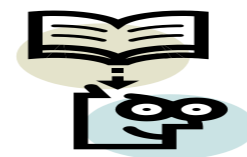


or Graphics?



4. What will it cost?

- ☒ Determine how frequently it will appear?
- ☒ The first five pages (EGN) Early General News pages are usually the most expensive if advertising in a newspaper. For magazines it is the inside front and back covers, the back cover and the centres which are usually the most expensive.
- ☒ Ask for any discounts e.g. for a non-profit organisation.
- ☒ A large advertisement has an aesthetic impact – people will take notice, but if you need to reduce the cost of such an advertisement, run it in less publications, less times.



(Adapted from: Ward, Sue (1992) *Getting the Message Across: Public Relations, Publicity and Working with the Media*, Journeyman Press, London, pp.204-205).

PREPARING YOUR DISPLAY ADVERTISEMENT

There are four important steps required to prepare an advertisement:

- 1) Establish the purpose of the advertisement, and what is to be achieved.
- 2) Gather all of the facts and information and consider how you will present these aspects.
- 3) Ensure the facts and dates are correct by checking with the contacts.
- 4) Consult with the graphic artist about how the advertisement will be constructed and discuss the timing—when it will be displayed and where it will be positioned. When you speak to the graphic artist, make sure you discuss the headline, content, photographs, artwork, institution logo, white space, contact information and applicable dates.

Make sure you check back with the contacts before printing so they have the opportunity to examine the final copy.



(Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, p.57).



PREPRINT CHECKLIST

- When should I deliver the advertisement?
- How should your advertisements be presented?
- How should the graphics, photographs or artwork be presented?
- Do the printers give you proofs to check prior to printing?
- Who do you liaise with and contact if there are difficulties?
- Have you organised a quote? Is it dated and signed?

WRITING DISPLAY ADVERTISEMENTS

Display advertisements for print media can be systematically constructed using guidelines such as AIDCAC. The concepts of Attention, Interest, Desire, Credibility, Action and the requirement of Contacts (AIDCAC) helps to effectively communicate messages to an audience since they represent the phases of audience response starting from the headline to attract attention and finishing with information that the audience needs to take action. The most significant component is the headline.

THE PURPOSE OF DISPLAY ADVERTISEMENTS

Display Advertisements:

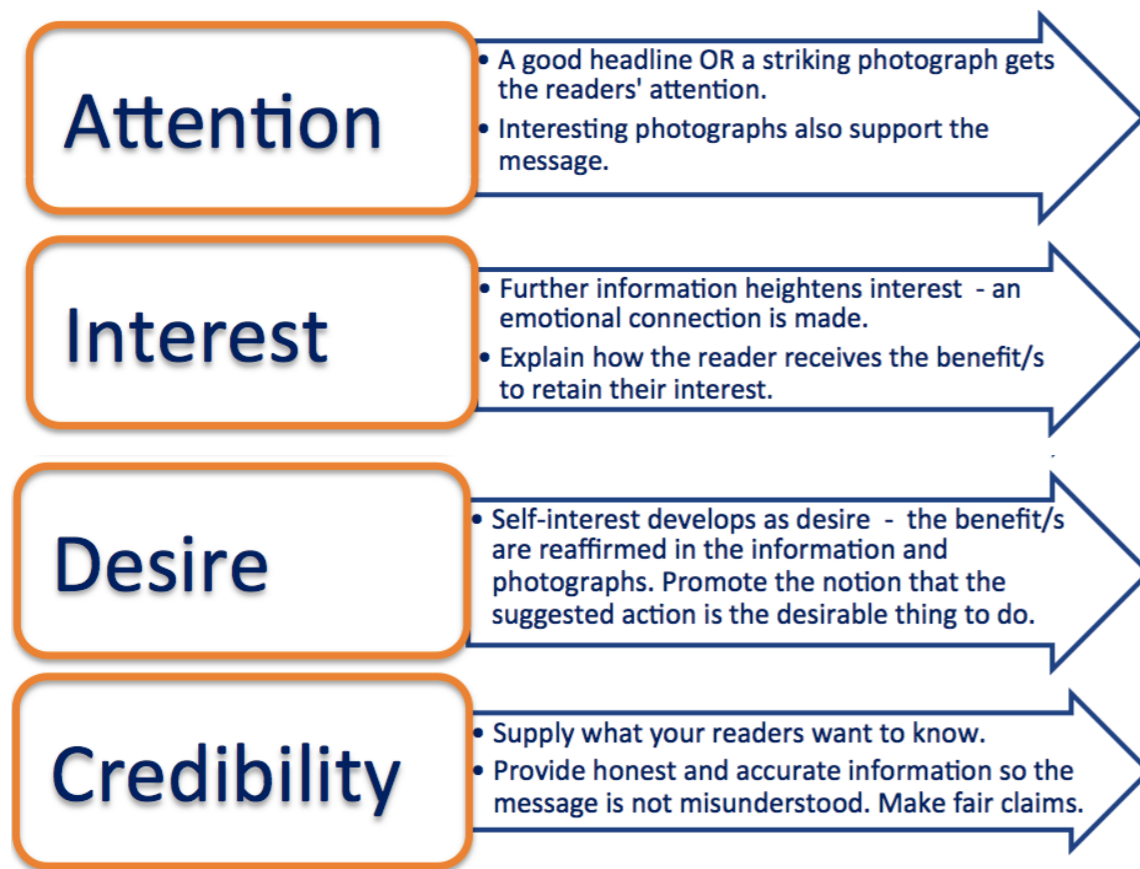
- ☒ must be seen, read, believed, remembered and acted upon by an audience
- ☒ increase awareness of a new product or service
- ☒ encourage sales or attendance of an event
- ☒ change attitudes
- ☒ increase brand awareness
- ☒ are designed to compete with other products or services
- ☒ use a “name” or “celebrity” for an endorsement to get the reader to take action.



READING AN ADVERTISEMENT

A common theory of how people “read” is the “Z” theory. This theory says that people look at a page or a photo, flyer or advertisement in a certain way – below –reading from 1 on the left across the page to 2 then cutting across the middle of the page to 3 and then across again to 4. This is where the most important information should be placed, for instance, the most important heading for the space is usually the largest heading at the top of the pag.

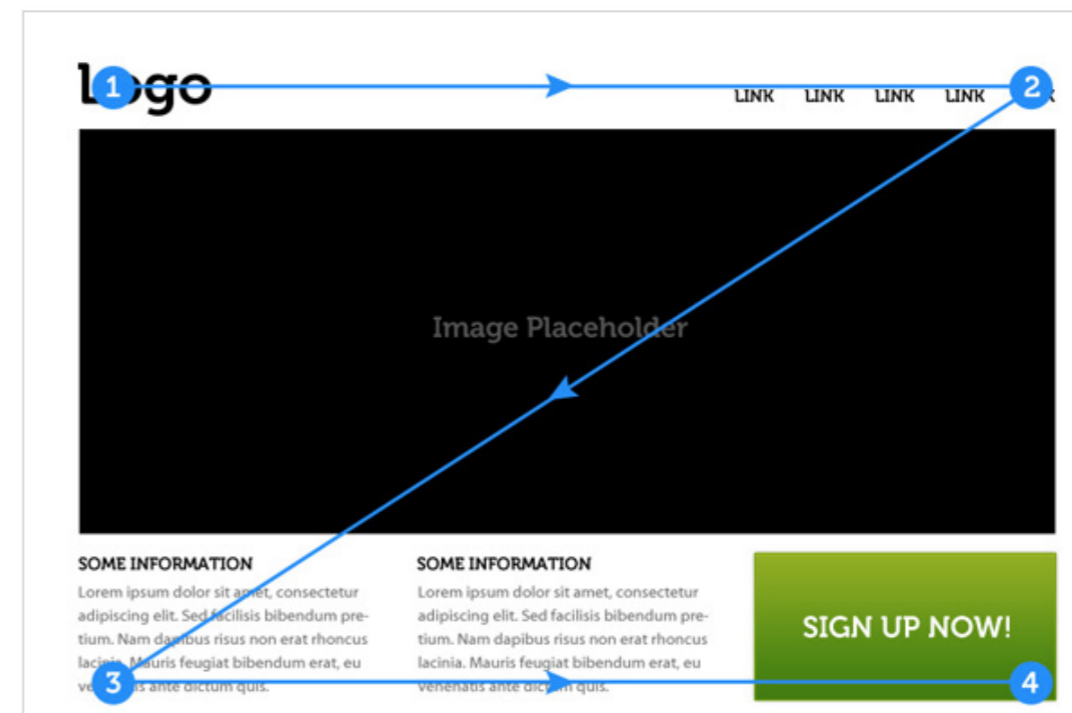
According to the “Z Theory,” the best way to design

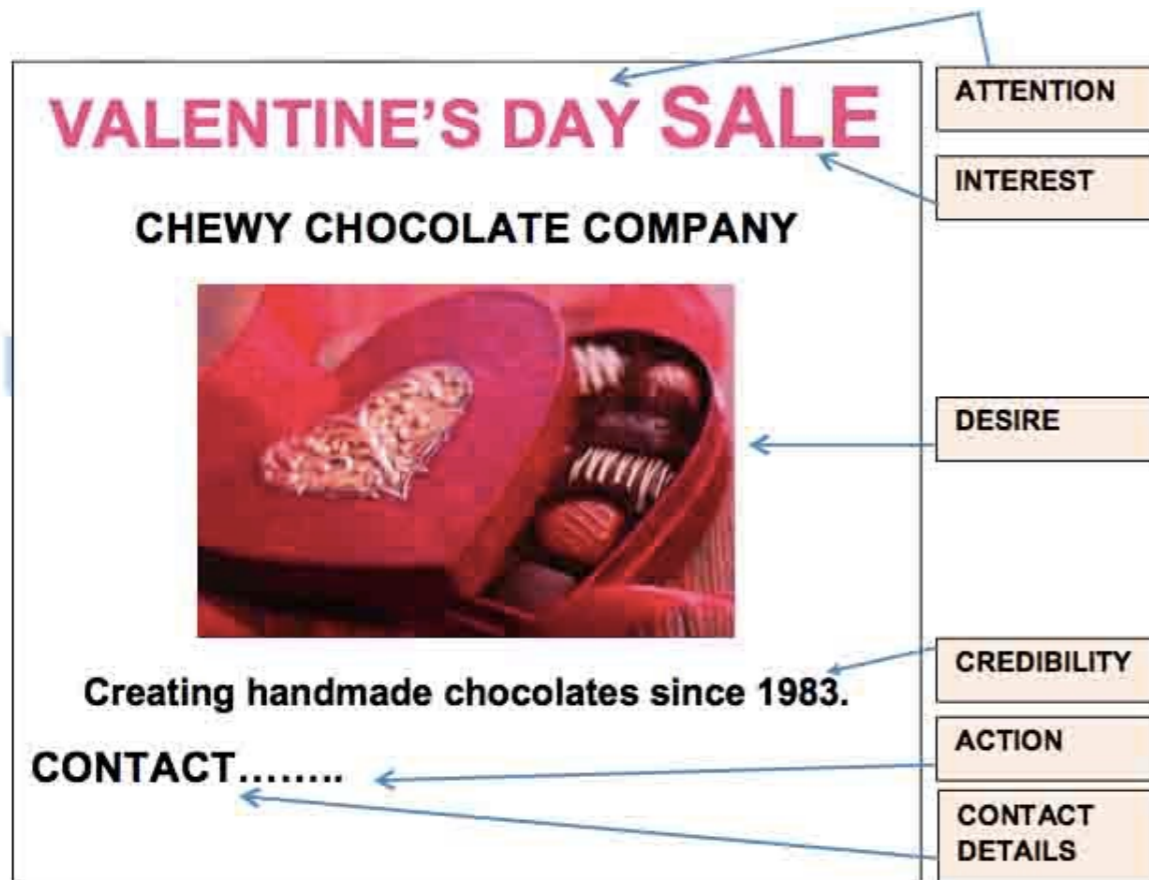


a flyer or advertisement is with your most important



information at the top of the page. So, for instance, the Heading “Valentine’s Day Sale” should be at the top of the page.



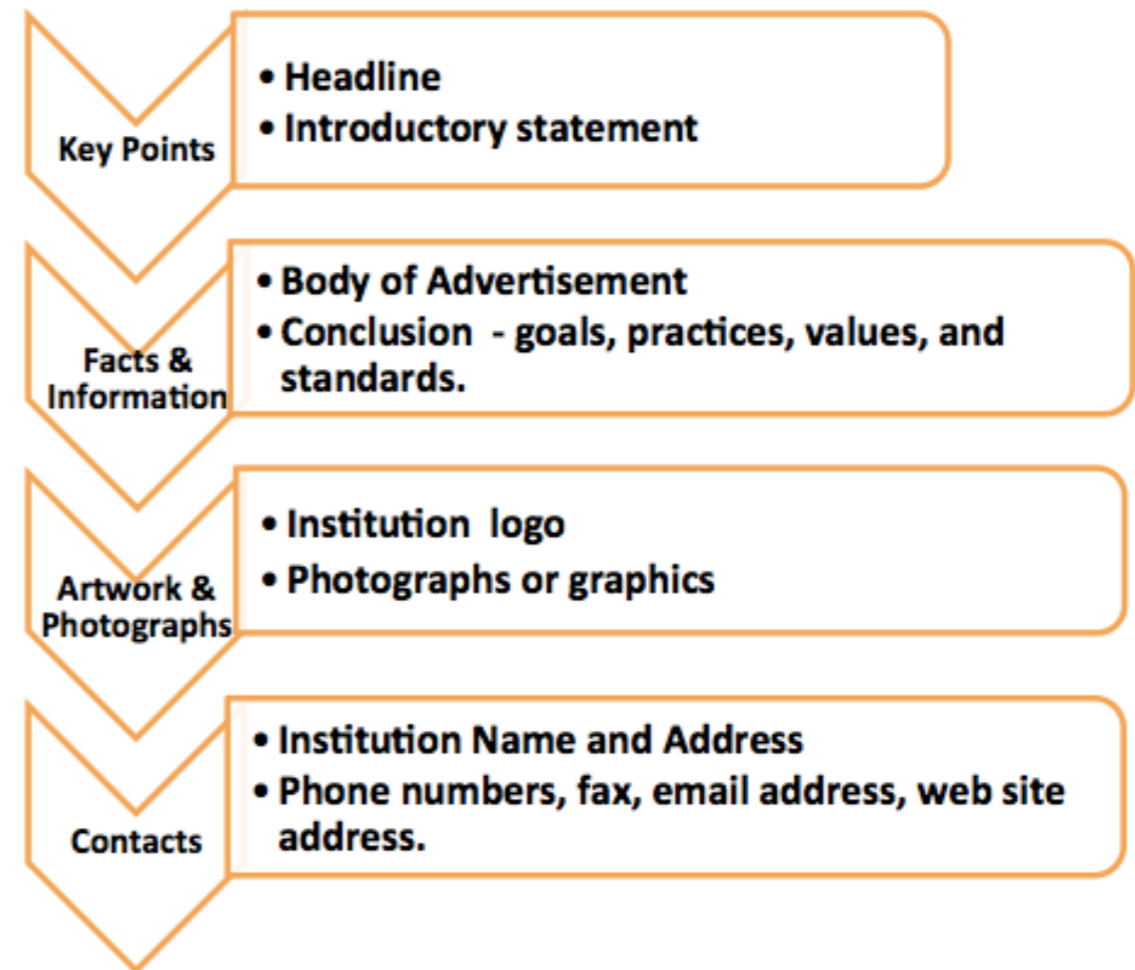


Note the use of the **AIDCAC** writing formula.

The headline draws the **Attention** to the reason for the sale. The customers **Interest** is grabbed by the idea of a Sale.

Desire is visually stimulated by the contents of a beautifully presented box of chocolates that are “handmade”.

Credibility of the product is established by the stated fact the handmade chocolates have been produced since 1983.



To take **Action** the customer is required to make contact.

The **Contact** details are provided so the customer can take action.

COMPONENTS OF A CORPORATE DISPLAY ADVERTISEMENT

1. Start with an attention-grabbing **Headline**.
2. Follow with an **Introductory statement** that concisely refers to the message, problem or issue.
3. The **Body** of the advertisement should refer to the introductory statement.
4. Include references to the institution's policies or mottos.
5. Use the **Conclusion** to support the institution's dedication to its goals, values, practices, or standards.
6. Use interesting artwork and photographs - include the institution's logo.
7. Provide all necessary **contact** information and ensure it is accurate.
8. Comply with industrial or institutional policies and procedures. For example, we uphold 'equal employment opportunity and anti-discrimination' principles.



(Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone*

needs, Allen & Unwin, St Leonards, NSW, pp.58-60). HOW TO WRITE A DISPLAY ADVERTISEMENT – A.I.D.C.A.C.

Attract Attention — Start with a catchy headline to establish the message or issue that needs to be conveyed to capture your reader's attention. To devise a catchy headline spend time researching successful advertisements particularly ones that pertain to your industry. Headline ideas can be found in newspapers, magazines, and web sites. Write a number of headlines for the advertisement, leave the list for as long as practical and then return to it and select the one that grabs your attention the most.

Maintain Interest — Once you have established a headline that will get the reader's attention, you will need to entice the reader further by explaining what you are offering. You can offer a solution to a problem; state facts or the advantages, and include quotes or testimonials to appeal to a reader's self-interest.

Build Desire — Once you have achieved and kept the attention of the reader their response is to desire or seek more information. This desire is based on an emotional response so the desire extends beyond wanting to know more about your offer to the notion that they desire the use of your service or product.

Establish Credibility — Be honest, and accurate about the offers or claims you make.

Initiate Action — This involves instructing the reader on what action you would like them to take, for instance, to purchase, enrol, subscribe, make an appointment, or register for a particular service or product. It may require sending an application form, making a telephone call, or using a particular web site.

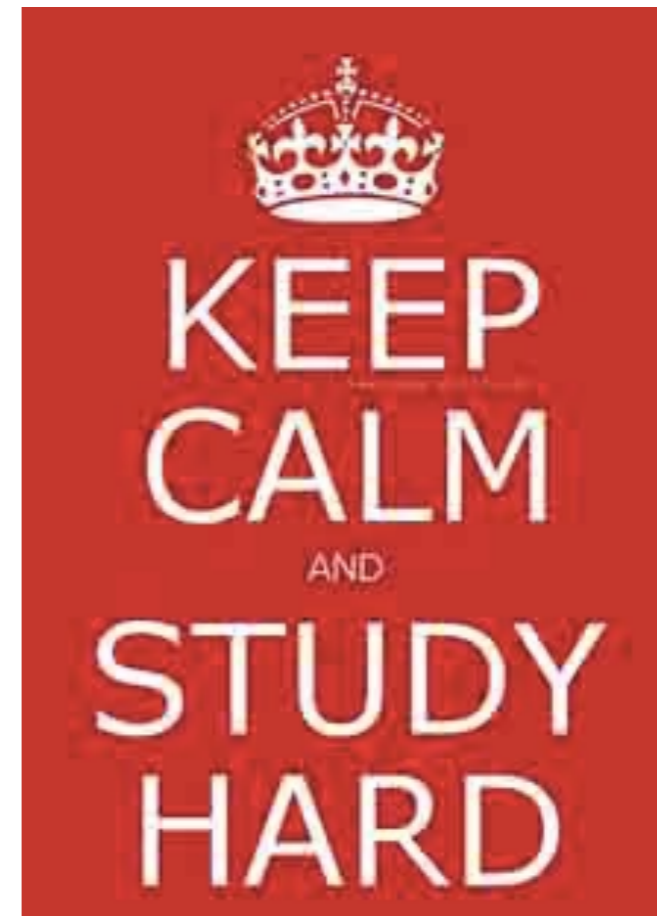
Make Contact — It is important that your advertisement's contact information is correct and includes a telephone and fax number, address, and a web site address. Ensure that the name of the institution or company, logo, product or service is also included in the advertisement.

Review & Proofread — Check your advertisement for mistakes and ask colleagues/friends for their feedback on the advertisement and to proofread the advertisement. Make sure you have adhered to your organisation's style guide, and that spelling and punctuation is checked. If your company's logo colours are red and black, then an advertisement using orange and blue will be inconsistent. Ensure that the advertisement is easy to read by using dynamic

photographs and graphics, a limited number of fonts that aren't too decorative and sufficient white space.



(Adapted from: Herrick, J. et al. (eds.) 'How to Write Ads', *wikiHow*, <http://www.wikihow.com/Write-Ads> accessed 3 January 2014).





Practical Exercise 1

Analysing a Display Advertisement

Find one Display Advertisement that pertains to one of the following campaign categories:

1. Consumer,
2. Information,
3. Issue,
4. Corporate,
5. Trade or
6. Business.

Using the AIDCAC formula analyse the advertisement. Did the advertisement address the aspects of attention, interest, desire, credibility, action and contact?

Briefly answer the following questions:

1. Has the advertisement achieved its purpose and communicated the organisation's objectives?
2. Who is/are the target public/s?
3. What appealed about the advertisement or grabbed your attention?
4. If the advertisement didn't grab your attention, why didn't it?
5. Has all of the necessary information been provided?
6. Has white space and colour been used effectively?
7. Is the advertisement space cluttered, and have aesthetic design features been used?
8. How would you improve the advertisement?

PLACING THE ADVERTISEMENT

So you can avoid any difficulties when placing an advertisement, consult with the key advertising staff of the publication, as follows:

- ☒ **The advertising manager and**
- ☒ **The display advertisements representative.**

Become knowledgeable about how the advertisement section operates. Find out who to contact and when they can be contacted, the protocol for bookings regarding their time frame – how many days or weeks advance notice they need to be given, costs, etc. Some magazines require more advance notice – sometimes months.



CHECKLIST FOR RADIO OR TELEVISION ADVERTISING

You need to know:

- ☒ the names and numbers of station sales representatives
- ☒ the rates they charge for different lengths and time slots
- ☒ when they can fit you in.

They need to know:

- ☒ the background, purpose and target public/s
- ☒ contact names and numbers of relevant people in your organisation
- ☒ when they can film at your organisation (if it's television).



(Extract: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, p.62).

Planning a Publication

Research and planning a publication will save a lot of time and mistakes. It can be simplified by answering the following questions:

- What is the aim of this publication?
- Who will read it?
- How many photographs will I use?
- What is the best layout for this publication?
- What are my organisation's guidelines?

PURPOSE: What is the reason for the publication?

The purpose could be to:

- Entice new customers
- Fundraise
- Introduce a new product or service
- Inform or educate customers.

TARGET PUBLICS

Who is your publication targeted at:

- Workers
- Mature or young adults
- Specialist consumer
- People in Business
- Families.

STONE

- Consider your audience when you choose the tone of your material/publication.
- Which tone will both reflect your audience and appeal to them?
e.g. Formal, informal, humorous, serious, or factual.

METHOD OF PUBLICATION

Then decide how the information is best presented. You could choose for example, a poster, brochure, flyer or newsletter depending on the amount of information and message to be communicated.

DESIGN CONCEPTS

There are three basic design qualities that should be evident in every publication. These are simplicity, contrast and consistency.

SIMPLICITY

The reader will understand the message as soon as they read it, if the design has been kept simple. This can be achieved by:

- ☒ Limiting the number of font styles, graphics, and decorative aspects – if too many, they compete with each other so the emphasis on what is important is lost.

CONTRAST

This is about attracting the reader's eye so that the most important information is easily noticed. The use of **white space** achieves this and is recognised as the space that is left unprinted.

Having too much information in your publication can both daunt and affect natural curiosity to the extent the reader may choose not to read it or may find they don't understand the message.

CONSISTENCY

This element of design guides the reader through the publication using regulated features such as:

- ☒ Margins; spacing between paragraphs and sentences
- ☒ Size of headings and sub-headings
- ☒ Font and bullet-point styles.



ORGANISING YOUR INFORMATION

The aspects of storytelling that are most obvious in a publication are the headings, photographs and captions. To further arrange your information try using white space, text boxes, sub-headings, bullet-point lists, and borders. Text and visual content should be organised so that the most important items are noticed first. The arrangement of text and photographs should also be logical so that the correct photographs are inserted near the relevant text

DESIGN CONCEPTS

ORIENTATION

Choosing the orientation (**portrait or landscape**) of the publication also affects how the information and graphics/photographs flow, and present varying design options.

Landscape – Flyer



Portrait – Flyer

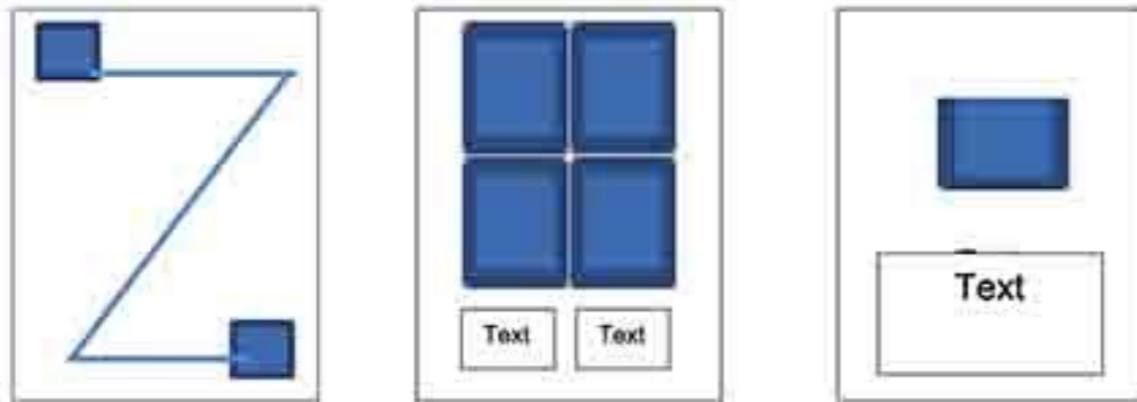
PLACING PICTURES

When a reader looks at a page they usually start at the top-left corner and travel down to the bottom-right corner. A photograph, if placed with these areas in mind, will direct the reader's eye across the page and will be taken into the page. Options to place pictures, headings or artwork include:

- ☒ Placing a picture or title in the top-left corner.
- ☒ Placing the Company logo next to the title, or in the bottom-right corner. This tends to contribute to the overall impression left with the reader.

- ☒ Grouping your photographs together if there are several to place. Using one large picture for dramatic effect or one small picture that is surrounded by a lot of white space.

numbers are in the correct sequence. Read a printed copy to check the information flows logically. Ask a co-worker or friend to proofread the final copy.



PREPRINT REVIEW

REVIEW ORGANISATION GUIDELINES & PROOFREAD

The types of design elements that your organisation's guidelines will govern in any publication you create include types of graphics, font styles, colours, pictures/graphics and their placement. Also check the date for the printing deadline.

Look for misspelt words, punctuation or grammatical errors, omissions, and poorly placed pictures. Use spellcheck on your computer and check that the page



(Planning a Publication, Design Concepts, and Preprint Review sections are extracted & adapted from: *Produce Desktop Published Documents: Plus Challenges and Assessment Tasks: Microsoft Publisher 2010*, (2011) Tilde Publishing and Distribution, Prahran, Victoria, pp.3-6).

DO YOU NEED A BROCHURE?

Brochures are an extensively used communication tool. For your target public/s to be encouraged to read the brochure, it requires careful planning. The selection of the content must carry the message or messages you wish to convey. This includes text, graphics, illustrations and photographs. Don't overload with colours, headings, graphics, words or photographs

- ☒ consist of different sizes, layouts, colours, styles and designs
- ☒ are convenient to carry and read
- ☒ are designed to Inform, Persuade or Remind
- ☒ should be easy to understand and recall. It is important that your brochure is designed to be useful and worth spending the time to read. The success of a brochure relies on the motivation of the reader to read it, so the first decision that needs to be made is whether a brochure is the right communication tool for the purpose. The purpose is usually to provide information about services, products or issues.

PLANNING A BROCHURE

First develop a communication objective or reason for using a brochure. Try summing this up in just a few words – or one sentence. Your objective should cover aspects such as the volume and type of information you need to disseminate, and the target public/s. Having established this should lead to confirming whether your choice of a brochure is appropriate.

The next objective to be determined is the communication of the message. This includes the information your organisation wishes to disseminate, and what the audience needs to know (the answers to questions that most readers are likely to ask) so they will be interested in the information. The latter can be determined by market research. For example, you might organise a focus group to conduct your research to find out what information is needed.

The following questions are designed as a guide for gathering the information you need to produce a brochure.

- 1) For what purpose is the brochure designed?

To Inform, Persuade, or Remind

- 2) What is the reason for choosing a brochure and not a poster, flyer or advertisement?
- 3) Who is/are your target public/s?
- 4) Can you state two communication objectives for the brochure?

Firstly, how much and what type of information needs to be conveyed so that it is aligned with the characteristics (education, socioeconomic background, and literacy) of the target public/s? Secondly, is it a few key messages or detailed information you need to convey?

- 1) What information does your target public/s need and what information does your organisation need to present?
- 2) What is the budget for your project?
 - How much money can be allocated or is available to research about your audience and produce it?



(Extracted & Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, pp.13-15).

HOW TO WRITE A BROCHURE

Use the **KISS principle** as this helps to limit the amount of information to be included in a brochure. The idea is to write so that the information can be understood by anyone. So avoid using condescending language or jargon.

Align your information with your communication **objectives** to ensure that your information is relevant.

Start listing in point-form the key **messages** you wish to convey to your audience, and then convert them to **headings**. Break down the headings into **topics**, and then expand on the topics using short, concise interest-grabbing sentences.

WRITING STYLE

Which writing style will suit your objectives?

Informative – suited to services or issues

For example, a brochure about osteoporosis would cover the signs, tests, prevention, the best foods to eat, treatment available, and recommendations for exercise. It is likely this brochure would be designed for an older audience therefore a more formal tone would be acceptable.

Persuasive

This writing style is used to convince the audience that they should purchase your product or agree with your point of view. For example, a brochure about a new car will supply the reasons why you should buy this car. An assertive tone is used in this instance and by simply using the word 'you' in the brochure it creates the impression that this brochure has been selectively written for you.

Entertaining

It is sometimes used in conjunction with a serious subject. A more relaxed or humorous approach to the key message will help readers to feel less daunted by the prospects of dealing with a serious issue. e.g. Have you paid your tax bill yet?

CHECKLIST FOR WRITING BROCHURES

- ☒ Use simple, attention-grabbing headlines and photographs for the front panel of your brochure, with other smaller headlines to point to information inside the brochure. Headlines are easier to read when they are not printed over graphics.
- ☒ Feature the main points in your headlines and expand on them in the body copy. Make sure your headline points to the specific information contained below it.
- ☒ Divide the main facts into areas or headings and list these in order of their importance to readers. Follow this format in your brochure, with the most important information at the start and other facts in descending order of priority.
- ☒ Transmit your enthusiasm for the subject to the copy, but do not exaggerate. For example, one organisation that was having considerable difficulties in attracting staff to a remote area decided to produce a brochure detailing the benefits of the area. In the brochure there were several mentions of the great beaches and opportunities for recreation in the area. Those great beaches were actually three hours from the

town and the recreation opportunities consisted of a pub and an overgrown football field.

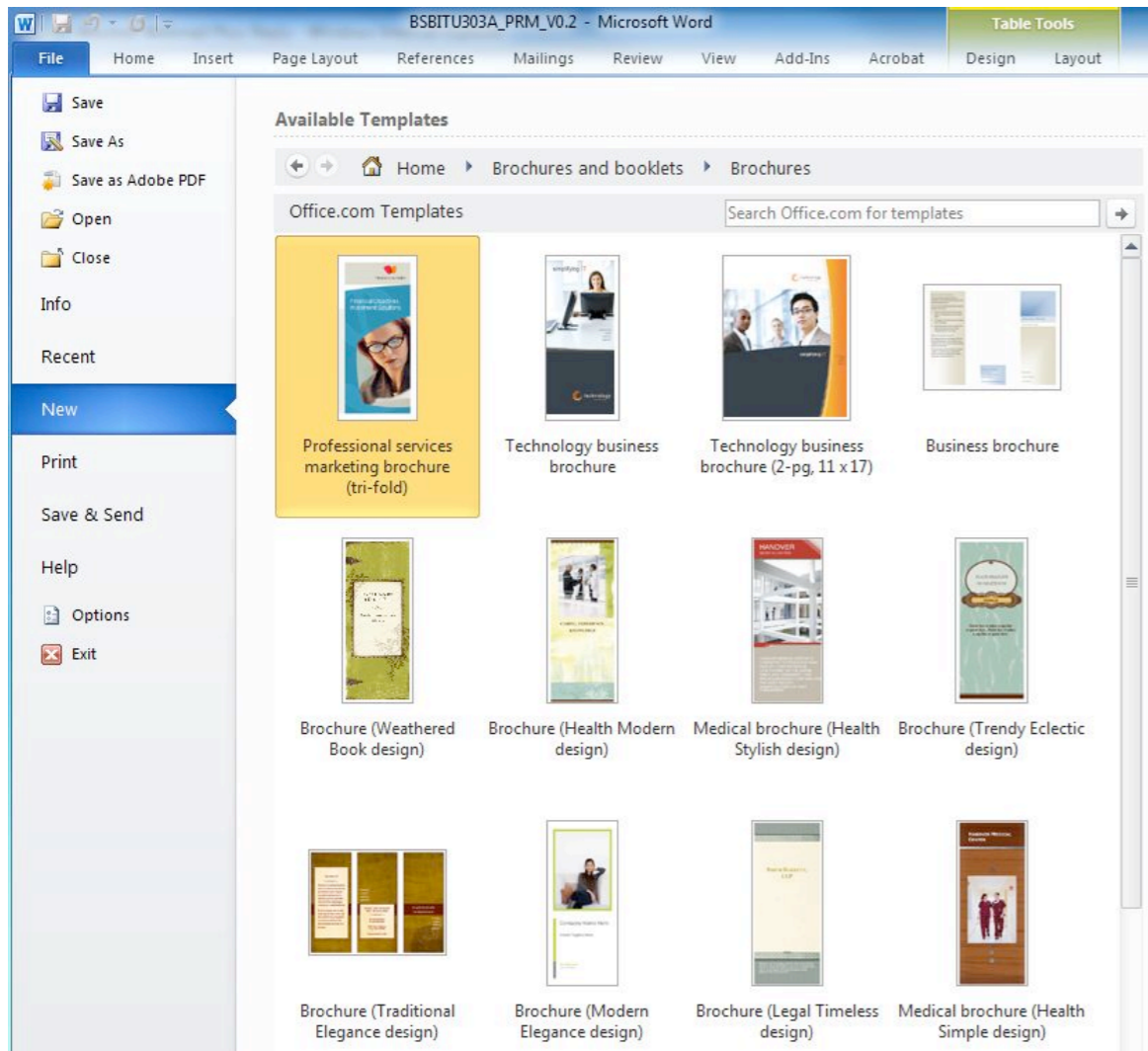
- ❏ Include details about topics where necessary, but avoid including trivial information that will overload your brochure or blow it out to an unmanageable size. Make sure you include contact numbers and addresses.
- ❏ Unlike the writing style some communicators adopt for newsletters and other writing formats, you do not need to quote an authority within the copy of your brochure. However, make sure you include your organisation's name, logo, and contact details such as address and phone number. The back panel is a good place for such details. This provides the readers with the feeling that the information is authentic and lends an air of authority to the publication. Do not include names of employees unless you intend to reprint the brochure regularly. Including names can cause problems for the public, particularly if the person mentioned leaves your organisation.



(Extract from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, pp.17-18).DESIGNING A BROCHURE

Practise using Microsoft Word or desktop publishing templates – a wide variety of designs are available and you can select the layout, style, size, and colours as well as insert information about the institution, organisation or company. They save time as they are pre-designed with sections that you can easily add text to as well as insert your graphics or photographs. Templates have the added advantage of consistency, so if you need to produce more brochures, all you need to do is save your brochure template when you have achieved the design you prefer so it is ready for the next time you need it.

Below are examples of templates that are available when using Microsoft Word. Note that the range of designs includes specific industries, such as technology, business, health and law. Styles include formal, elegant and simple. Keep these aspects in mind so the template you select suits your client or the organisation, the brochure's purpose and the communication objectives.



DESIGNING A BROCHURE

Consider the following aspects when designing your brochure:

FORMAT

- A4 or A5 which is A4 folded in half. Other formats include: Gatefold likened to opening a swinging gate, and is folded into thirds; accordion fold as the name suggests, folds and unfolds like an accordion's bellows and is also folded into thirds when using A4 paper.

Consider the following aspects when designing your brochure.

PAPER:

- type is the first decision that needs to be made – it adds **impact** to your **message**
- has a grain – folding is easier with the grain.
- has different grades and weights.
 - Text paper is a paper grade which has a range of textures and colours and is normally used for brochures or flyers.



☒ A weight of 80-170 gsm (grams per square metre) is used for brochures, flyers, books or booklets.

☒ orientation affects the positioning of your content.

SIZE

☒ Is the size of the brochure sufficient for the amount of content?

☒ Can you fit the brochure into the display stand?

☒ Can you fit the brochure into a standard-sized envelope, if it is to be distributed by mail?

COLOURS

☒ How many colours are you going to use?

A brochure that is based on two-colours will cost less to produce, but a range of colours may create better impact.

Interactive 2.1 Lorem Ipsum dolor amet, consectetur

RED

associated with all things intense and passionate, danger, fire, energy and excitement
high visibility - used for road signs
indicates courage - used in many countries' flags

YELLOW

colour of sunshine - indicates energy, optimism, joy, hope and warmth
seen before other colours when placed against black

BLUE

depth and stability - colour of the sky and sea
associated with tranquility, wisdom and loyalty
symbolic of cleanliness, technology and security
slows human metabolism - calms and soothes

ORANGE

associated with enthusiasm, attractiveness, stimulation, creativity and warmth
increases oxygen supply to the brain; an invigorating effect; Symbolic of autumn and harvest

CU2021, 3021, 5021
PUBLIC RELATIONS CAMPAIGNS

REMEMBER - LESS IS MORE
AND KISS - KEEP IT SHORT AND
SIMPLE.

Determine your objectives
and develop a campaign

- Ut wisi enim ad minim veniam, quis exerci...
- Lorem ipsum dolor sit amet, consectetur...
- Tincidunt ut laoreet dolore magna quam...
- Ut wisi enim ad minim veniam, quis exerci...

TRIFOLD
BROCHURE:

Public Relations Pty Ltd

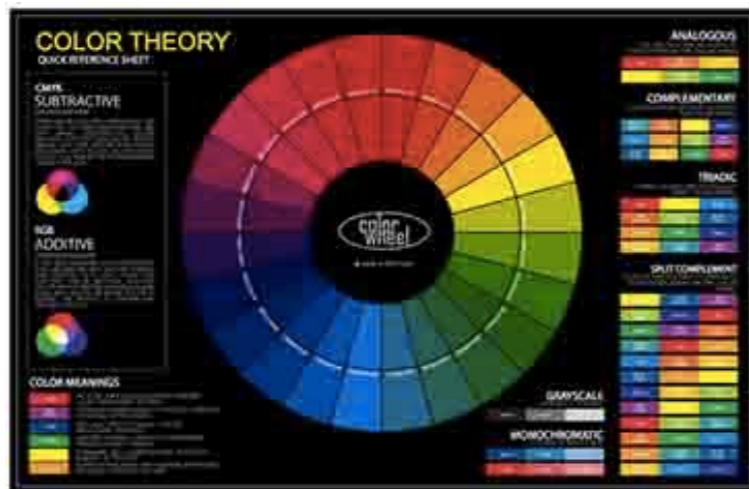
5432 Esplanade Way
Townsville, Queensland
(07) 555-0150, (07) 555-0150
(543) 555-0151 fax
www.adatum.com

PUBLIC RELATIONS CAMPAIGNS

Year	Value
35	100,000
40	150,000
45	200,000
50	250,000
55	300,000

Interactive 2.2 Do colours mean anything?

GREEN
<ul style="list-style-type: none">•Associated with nature, youth, fortune and vigour•Sharp and acute - not a relaxing colour•Darker green associated with money
PURPLE
<ul style="list-style-type: none">•Connotes royalty, nobility, wealth and extravagance•Symbolic of wisdom, magic and arrogance
GREY
<ul style="list-style-type: none">•Associated with security and solid•Connotes maturity, old age and dignity•Symbolic of wisdom, magic and arrogance
BROWN
<ul style="list-style-type: none">•Associated with Earth, home and comfort
WHITE
<ul style="list-style-type: none">•Connotes purity, simplicity and faith•Associated with clinical elements - hospitals•Colour of perfection
BLACK
<ul style="list-style-type: none">•Associated with power, mystery and fear - aggressive and strong colour•Positive connotations - elegance and class



CHECKLIST FOR DESIGNING A BROCHURE



- ☒ Make sure your design is simple, with distinctive artwork, using appropriate layout techniques and font styles. Avoid the temptation to go overboard and add design elements simply because you can.
- ☒ Give your brochure a consistent appearance. Use linking features—for example, one font for all headlines and a different, but complementary, one for body copy. You can repeat certain graphics throughout your brochure to create links between the various sections.
- ☒ Use dominant elements such as fonts and graphics on the cover of the brochure. Photographs, artwork designs should be high-quality, clear and linked to the central message. Invest some extra money, effort and time and hire a graphic artist to do the artwork and even the layout and design.
- ☒ Find out what readers want to know, select the main points, and include a contact number for readers needing more information.
- ☒ You do not need to fill up every space on a brochure. Use white space: this is great for

creating professional documents. Use plenty of white space around headlines so they stand out and catch the reader's eye. White space can be used to focus attention on certain information within your publication.

- ☒ Use an easily read font—nothing below 10 point. Remember font sizes vary according to the font you use. If your brochure is for senior citizens, then 12 point will assist them to read it easily.
- ☒ Sketch a layout of your brochure so you can see what it is going to look like. Draw a series of lines to represent text in your brochure. Thick lines indicate headlines, and thinner lines, body copy. Try several different combinations until you decide what looks best. Once you have a good combination, replace the lines with words.
- ☒ Always establish rationales and objectives for your project. Keep referring to them throughout the various stages of development of your brochure. Keep them on hand in case you are asked to justify any elements of the project.



(Extracted & Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, pp.19-20).

BROCHURE PRODUCTION & PRINTING

If it is the first time you have written, designed and printed a brochure don't be afraid to ask for help. Experienced staff members are a good resource if needing assistance, as possibly a desktop publishing firm or graphic artist. However, make sure you know what costs are involved, if using a desktop publishing firm, graphic artist or the printer's in-house graphic artist/s.

Before approaching the printer for help, do your **homework**. Collect brochures that pertain to your industry or campaign for ideas and note the aspects that make the brochure effective and interesting. Apply the various elements that appeal, to your brochure.



PREPRINT CHECKLIST



- Has someone else checked the spelling and punctuation?
 - Do you have all the necessary artwork?
 - Do you have a written quote from the printer covering all details?
 - Have you decided how many and what colours you are going to use? Have you seen the colours in the Pantone Colour System? Have you thought about the effect the colours have on the readability of the material? Do the colours complement each other or do they establish effective contrasts?
- What kind of paper will your brochure be printed on? Does it reflect and add to the overall impression you are striving to create? For example, recycled paper creates the impression of a caring organisation, while high-gloss paper gives an expensive appearance to your project.
 - How many copies are you printing? Most of the cost for printing is in the set-up, so check how much difference there is between 5,000 and 10,000 copies. Sometimes it pays to get extra copies printed to save future expense.
 - Do your photographs or artwork have to be scanned into a computer program by the printer? You may be able to save some money by doing this yourself as long as you have the right equipment and knowledge.
 - Ensure the photographs you use are actually of the subjects contained in the brochure. Do not use blurry photographs.
 - Does the printer have a job card for your project, listing your requirements and contact number and make sure that only one person liaises with the printer, as confusion can arise when more than one person is involved.

- ☒ If the brochures are to be folded in a particular way, have you stipulated this and included this work in the quote?
- ☒ Do you want the brochures in bundles of 50 or more for easy distribution? Have you discussed and agreed on a delivery date for your project with the printer?



(Extracted & Adapted from: Ewart, J., Sedorkin, G. and Schirato, T. (1998) *Get your Message Across: The professional communication skills everyone needs*, Allen & Unwin, St Leonards, NSW, pp.19, 22-23).

PRODUCING AN ADVERTISING FLYER

Flyers are a popular and effective advertising tool. They are both easy to produce and distribute. Flyers function to encourage new customers, increase awareness, advertise sales, events, fundraisers, and they are also cost-effective. They can be placed in a variety of locations at no cost, for example, noticeboards and windows. How effective your flyer is, relies on its headline, details and design. Not only should you be able to read the headline from a few feet away it should get your attention immediately.

PRODUCTION CHECKLIST

- ☒ **Information about your business, product or event.**
- ☒ **Visual images relevant to your business, product, or event.**
- ☒ **Word or Desktop Publishing program - templates**
- ☒ **A Printer to produce your original copy or a**
- ☒ **USB Flash drive (electronic storage device) to store your file for the printer.**
- ☒ **Printer's quote e.g. for the number of copies required, paper stock, paper colour, and date of delivery or collection.**

WRITING AN ADVERTISING FLYER

The following steps detail how to write a flyer.

1. Determine the location where your audience can be targeted so you can decide on your method of distribution and where best to distribute your flyer.
2. Devise a catchy headline that is designed to stand out. The headline can be written for instance, to provide a solution to a problem or as an attractive offer to customers. For a lunch delivery service to

office workers, for example, the heading could be: “Tired of lining up for lunch, during you break” or for a mobile stationery delivery service “Run out of time for your stationery order”. Avoid using all CAPITALS as it makes the headline hard to read.

3. Follow the headline with a brief bullet-point list of the reasons why the consumer will find this service useful, or the advantages experienced from using a particular product.
4. Add to this further information about the service or product costs, discounts or perhaps sale prices.
5. If an event, include:
 - The Location, Date, Time
 - Admission fee (or if admission is free).
6. Include the name of the business, location, hours and contact details (use a smaller font).
7. Proofread and appraise the draft. Ask another co-worker or friend for their comments, and to assist with proofreading.
8. Ensure you have conveyed the key message e.g. to provide publicity for an event or advertise a business or product.
9. Ask yourself, did you find it easy to read? Remove any unnecessary information or

photographs that clutter the copy. It will deter the reader.

10. Select a relevant graphic or photograph of your product or service that will attract attention.
11. Create the flyer using a word processing or desktop publishing program. One option is to select a suitable flyer Template –to fit your flyers message and tone.
12. Check your final version in Print Preview before printing.
13. Print a copy of the flyer document so the quality is suitable for the Printer to use. Otherwise you could email it as an attachment or PDF (portable document format) file, or save it to a USB flash drive.
14. Obtain a written quote from the printer that includes a comparison between varying quantities – rates do vary according to quantity. Provide the printer with details, such as the quantity of flyers, paper colour, paper size, when you are ready for the print job to be done and the date of collection or delivery.



(Adapted from: Greene, F. 'How to Write an Advertising Flyer', *Small Business - Chron* (Houston Chronicle), <http://smallbusiness.chron.com/> accessed 23 September 2015).

DESIGNING A FLYER

1. Keep the flyer simple.
2. The background presents an opportunity to use colour effectively to get the attention of the reader, for example neon colours, or as this background depicts coloured stripes and bright primary colours.
3. Try using a shape instead of the usual A4 or A5 sheet of paper. It will help to make it stand out. In other words if you are selling shoes you could have the flyer shaped like a shoe, or if you are having a fundraiser for the local school to buy sporting equipment the flyer could be shaped like a football.

Connect the shape and the colour of the shape to the business, event or service – it will help potential customers to make the connection too.

4. Colours have associations – choose colours that reflect what you are advertising. Bright colours suggest a fun event for a younger audience, for example, red is associated with excitement, and yellow suggests energy.
5. Create or Select graphics such as clip art images that are relevant to your message, business or event. A formal men's clothing store would use images that display men's clothing.





? Practical Exercise 2

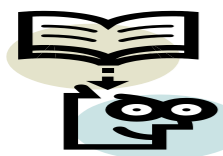
Planning A Public Relations Campaign

You have just opened a new fruit, vegetable and herb business in the centre of the city. The produce is sourced from local farmers growing organic food only.

A juice bar is included and you (the owner) also intend to educate the target public/s and customers about the health benefits of the various fruit, vegetables and herbs available, particularly those used in the juice menu.

You are responsible for the Public Relations Campaign.

1. What is the purpose of the PR Campaign, and what are the communication objectives?
2. How would you identify the target public/s and who are the target public/s?
3. Given that you have just started a new business and you need to be conscious of your budget, what communication tools would you use to promote this business?



(Adapted from: Johns, Sidney 'Ideas for Advertising Flyers', *eHow - Money*, <http://www.ehow.com/> accessed 23 December 2013).

WRITING THE FEATURE STORY

The following excerpt from an interview with Stephanie Harvin, features editor of *The Post and Courier*, Charleston, South Carolina provides helpful tips for writing features. The interview was conducted by Dr Mihaela Vorvoreanu on April 20, 2009, of Clemson University, Communication Studies Department. Dr Vorvoreanu states “feature writing [is] a beneficial skill for PR practitioners to know. Often the news about clients can be considered as a feature, therefore it is essential to know how to write one” (2009: 1).

Q: What makes a good feature story?

A: A good feature story is just like a news story, it contains elements of news, but is generally an expanded version giving more about what the news means. For instance, a news story about recycling will tell you the hottest tip on recycling, but a feature story will incorporate more people, more facts, and more context for the story. It will also have more photos and graphics attached to it to give it a reader-friendly approach.

Q: What is the most important thing that all feature stories should have?

A: An element of surprise. Features don't have to be read by anybody, so the language and the idea should engage the reader's emotions or interests quickly and reward them for reading.

...

Q: What is the best way to structure a feature?

A: The structure comes from the way you decide to tell the story. Some stories are narratives, some straight news structure, some intros plus bullets or Q & A's. There are also good charticles – articles done in a chart – that make good features. There is no one structure that fits feature stories so you have to master a number of them (Vorvoreanu 2009: 1).



(Excerpt from: Vorvoreanu, Dr Mihaela (2009, 20 April) 'Feature Writing 101', *PR Reflections*, pp.1-2, <http://amaute.wordpress.com/> accessed 19 September 2015).

THE FEATURE STORY - IDEAS

What separates a feature story from a news story is the human interest view-point. The type of story is about everyday life – **personal experience**. The stories that attract attention tend to focus on:

- **The unexpected**
- **A dramatic event**
- **An unusual occurrence**
- **A trend**
- **A change.**

For example, the story could be about a personality profile, a new product or drug, or the effect of a new government policy on the public. Features that are used by mass media usually are connected to a news story. So a story about a new educational software product may also have a feature story written about the creator of the software.

Features vary according to their themes, for example:

- The **Historical** feature is commonly seen when an organisation is celebrating an important anniversary, whereas

- **Descriptive** features and narratives are ideal for Tourist attractions, Restaurants, Cities or other places of interest.
- The **“How to”** feature can cover how to use a product or service.



(Adapted from: Newsom, Doug and Carrell, Bob (1998) *Public Relations Writing: Form and Style*, 5th edn, Wadsworth Publishing Company, Belmont, CA, p.262).



Exercise 3 Personality Feature stories

Scan or copy **one personality feature story or profile**. This can be from a newspaper, magazine, newsletter or e-zine. Then explain in your email why you chose the story. Were you attracted by the photo, the subject, or perhaps the headline? Did you think the story was well written? Why?

Areas to be discussed include:

1. What is the hook used to lead you into the article?
i.e. an anecdote, a quote, a question?

2. What is the theme of the article?
3. Is there any description used?
4. Who/what are the sources used?
5. Is there anything distinctive about: the language used, the style or the sources?

NB: If you are unable to scan the story, please describe the content and include the headline, introduction and photograph in your answer.

THE FEATURE STORY - PROFILE

One way to obtain media coverage for your organisation is to submit a feature story or profile on one of your staff members. Of course, all the rules about it being newsworthy still apply, though there is perhaps a bit more leeway when interesting people are involved.

For instance you may decide that someone retiring after 50 years would make a good story – and it would – or that the inventor of a revolutionary gadget would be of interest – and it would.

The manager of your company may have won an innovation award, bravery award, or simply be doing a great job as manager. All are potential themes for a profile.

The makeup of the feature story, personality piece or profile begins in the same way as media releases (news stories) with **facts** and **quotes**.

However, added to this another key ingredient should always be present – the Anecdote.

Anecdotes are little stories usually told in a few sentences about an incident or event – often funny but sometimes sad.

For many feature writers there is also a fourth key ingredient – Description.

Description is frequently used to give some colour to the story – whether it's a description of the subject of the profile, or their surroundings (their home, office etc.) or description by you, the writer, as to what it was like to interview them.



Your feature story should address:

1. increasing demand for more information
2. Exploration of public and private persona
3. Essence of subject's life and personality
4. Person can represent wider issues, trends, movements, organisations and events
5. Not just the famous
6. Eye and ear for detail
7. Gather more than you will use/preferably more than one interview/different times and places
8. Don't overload with quotes
9. Research before interview not just about the person, but also the organisation or field
10. Look for what the files don't say
11. Observe as well as listen
12. Question. Don't accept everything at face value.

THE FEATURE STORY - ANECDOTES

Anecdotes (stories) can be from your main source or from third parties.

What's the most ...



thing that happened on the job, in that situation, during that game, while you were a student, when you were in that country ...

What happened that made you change your mind about that person, issue?

Tell me about a situation in which you had to take an unpopular stand.

Why have you chosen that person as a role model?

Give me an example of why his (or her) mates feel that way about him (or her).



RESEARCHING A FEATURE STORY – INFORMATION SOURCES

Research entails the use of both primary and secondary sources of information. “**Primary sources** of information are the people or organisations who take the action or cause the events that become part of society’s store of information. Those who review and write about the direct action taken by the primary sources of information prepare the secondary sources of information. **Secondary sources** of information are published and stored after the event has taken place” (Dwyer 1993: 154). Whereas **Tertiary sources** are recognised as a combination of, or summarised version of primary and secondary sources that are two steps removed from the original source. (The original or primary source can also be a physical item, for example, furniture and clothing as well as print or electronic formats).

N.B. It is important to note that there are varying interpretations of what constitute primary and secondary sources as it differs with the subject and the application of the material. Furthermore, various Tertiary sources can also be considered secondary sources.

Below is a table showing examples to assist with distinguishing between primary, secondary and tertiary sources of information. The (s) notation is to indicate those tertiary sources that are also recognised as secondary sources.

Primary sources (original materials)	Secondary sources	Tertiary sources
Observations	Newspaper articles	Encyclopaedias (s)
Interviews	Review articles	Dictionaries (s)
Web sites	Web sites (also primary)	Directories
Performance recordings	Biographies	Handbooks (s)
Research articles	Histories	Almanacs
Questionnaires, Surveys	Textbooks	Textbooks (s)
Diaries, Letters, Poems	Indexes – to find primary sources	Chronologies
Photographs, Music	Bibliographies – to find primary sources	Bibliographies (s)
Legislation, Standards	Monographs (excluding fiction)	Guide books (s)

(Adapted from: James Cook University, Your JCU Library Guide. (2013) 'Primary, Secondary and Tertiary Sources', *Types of Scholarly Information*, <http://libguides.jcu.edu.au/content.php?pid=424515> accessed 3 Jan. 2014).

(Adapted from: University of Maryland, University Libraries. (2013) 'Primary, Secondary and Tertiary Sources', *User Education Services*, <http://www.lib.umd.edu/> accessed 3 Jan. 2014).



Refer to the web sites below for additional examples of information sources.

(Extract from: Dwyer, J. (1993) *The Business Communication Handbook*, 3rd edn, Prentice Hall, New York).

RESEARCHING A FEATURE STORY



Whether you're interviewing Ernie Dingo or your supervisor – it's still important for you to do your research before conducting your interview/s.

So where do you look and who do you speak to when you are conducting background research for a personal interview?

The release of a new television program, *Outback Wildlife Rescue*, provided an interesting and challenging interview opportunity with Ernie Dingo. The time was restrictive and the interview was to be conducted by phone.

Ernie Dingo has been the subject of countless interviews so it was paramount that a new angle be found. Given that time was limited, the internet was the first source tried for background research. Biographies are a good place to start with personal interviews and the Channel 7 web site provided an insight that was to lead to a new angle. It revealed Ernie Dingo was an ambassador for the Fred Hollows foundation (Sedorkin 2011: 32-33).

This information prompted the question when considering the large number of charities that Ernie Dingo could support, why this particular one? The reply was enlightening and supplied a new angle for Ernie's story.

'A grasshopper loose in Queensland,' sang the young boy with a huge grin on his face. 'As big as any goose and he drinks pineapple juice all over

Interactive 2.3 Feature article on Ernie Dingo



Stellar TV career ... Ernie Dingo in his new role on *Outback Wildlife Rescue*; Wildlife volunteer Justin Rutherford will appear on *Outback Wildlife Rescue*; Ernie Dingo from the TV show *It Takes Two*; and with *The Great Outdoors* team Tom Williams, Shelley Craft, Jennifer Hawkins and Andrew Daddo.

The wide open spaces of the Outback are where Ernie Dingo feels at home and he loves sharing his passion with a television audience, writes Gail Sedorkin

"A Grasshopper loose in Queensland," sang the young boy with a huge grin on his face. "As big as any goose and he drinks pineapple juice all over Queensland," he continued singing to the older man.

The boy was a very young Ernie Dingo singing one of his favourite Slim Dusty tunes to eye doctor and surgeon Fred Hollows as he worked, checking the eyes of all the children of Ernie's Western Australian community, Mullewa. Perhaps this marks Ernie's first public performance and led to his successful career as actor, singer, performer and presenter. "I just wanted to bring a smile to his face," Ernie laughs. "My mother said: 'Don't sing him a song' because he was so busy, but I really wanted to."

From those early days the work of the late Professor Hollows inspired Ernie, who is now an ambassador for The Fred Hollows Foundation and its indigenous health programs in the Northern Territory.

The main vision of the foundation is "for a world where no one is needlessly blind and indigenous Australians enjoy the same health and life expectancy as other Australians".

Ernie, who has just celebrated a birthday and is "28 again" says he loves putting a smile on people's faces. My interview with him would be a classic example, filled with laughter and lots of lighter moments.

"I have a smile on my heart every day and if I can send that to others, that's perfect."

As just one example, Ernie tells the tale of the day he went out with a group of tourists on a bus tour.

"They were all looking up at the flying foxes in the trees while the ranger was talking to them. While their attention was captured, the bus driver and I had some small packets of Vegemite which we opened then smeared on our arms.

"We then shouted: 'Oh no, look at that, the flying foxes have shit on us', and then proceeded to lick the Vegemite off."

"The tourists' jaws dropped and we heard them say: 'Those mad bastards eat bat shit!'"

Another passion for Ernie is Australia's Outback where he is commonly seen presenting segments for Channel Seven's *The Great Outdoors*. Asked to name his favourite place from all his travels, Ernie initially chose the Kimberley region in Western Australia.

It's no secret that Ernie loves the bush.

"Actually, if you draw a line 100 miles in from the coast anywhere in Australia, that's my favourite place, that's where I want to be. He lives with his family on a property more than 300km outside Melbourne's metropolitan area. "I'm in seventh heaven. I talk to the trees and animals and they don't talk back. The acreage is for the horses and our fat fluffy cat. We ride three of the horses but we're still working out who is brave enough to ride number four. He's an appaloosa with wild eyes," Ernie says.

With his love of people, animals and the Outback, Ernie was considered the perfect choice to host a new program for Channel 7 *Outback Wildlife Rescue*.

Ernie says he couldn't wait for the phone call when he heard about the possibility of the new role. "I sat looking at the phone. When I got the phone call I yelled: 'Yes, I'll do it', even before the question was asked," he laughs. A Freehand Production produced with the assistance of Channel 7, the new series tells the stories of everyday heroes bound by a single mission to save wildlife, from here in Tropical North Queensland to the red deserts of Alice Springs and beyond.

Ernie sings the praises of those involved, saying they did a wonderful job talking to the people, filming and collating, often at little notice. "They had to shoot the stories as they happened, such as the story of the thorny devil taken far from its Alice Springs home.

"I wish I could have been there to meet the amazing people but I was often away doing segments for *The Great Outdoors*, you know, busy swanning around Italy talking to Sophia Loren."

Volunteer Justin Rutherford, who cares for the unique reptiles and mammals of Australia's red centre, is just one example.

He doesn't earn a cent for his work and is happy to be called out at any time of the day or night to help a thorny devil or red kangaroo joey in trouble.

Or David "Reedy" Reed, who's only 22 years old but has the government contract to remove Katherine's unwanted snakes, which count among the most deadly in the world.

Ernie is understandably proud of the awards he has received for his work throughout the years including the Order of Australia, Aboriginal of the Year and National Living Treasure.

When asked which meant the most to him Ernie says he's equally proud of all three because: "You don't get accolades like that if you're not worthy."

Queensland,' he continued singing to the older man. The boy was a very young Ernie Dingo singing one of his favourite Slim Dusty tunes to eye doctor and surgeon Fred Hollows, as he worked, checking the eyes of all the children of Ernie's Western Australian community, Mullewa (extract from: 'Ernie's Choice', Sedorkin 2008).

So if questioning the value of research and the time involved. In this instance even with limited time, research provided a new angle "and hopefully a more interesting interview for the celebrity" (Sedorkin 2011: 33).



(Extract from: Sedorkin, G. (24-30 September 2008) 'Ernie's choice', *The Cairns Post, Cairnseye*, pp.10-11). (Adapted from: Sedorkin, G. (2011) *Interviewing: A Guide for Journalists and Writers*, 2nd edn, Allen & Unwin, Crows Nest, NSW, pp.32-33).

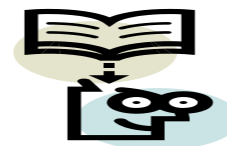
FEATURE STORIES – THE INTERVIEW

The following 16 key steps are a guide as to how to conduct a feature interview in person.

1. **Arrange a couple of interview times**
2. **Do your research**
3. **Organise your questions or keywords**
4. **Organise your notepad and equipment**
5. **Arrive at the interview early**
6. **Get set up and check your equipment again**
7. **Ask your icebreaker question** – this may relate to your research or something you have observed (on-the-spot) to help develop a rapport
e.g. books, photographs or trophies displayed in their home.
8. **Observe your interviewee and their surroundings** – description can be obtained by observing individual traits such as the way they speak, dress, and act, their feelings and how they interact with other people.
9. **Ask your first interview question** – if not well known, check the title and name is spelt correctly.
10. **Don't forget to listen**
11. **Ask the 'easy' questions first** – start with gathering facts. If the subject is an experienced interviewee less time can be spent at this stage.

You could ask the following: 'Where did you grow up?', 'What was your first job?', or 'What is your job now?', 'What are your hobbies?', and so on.

12. **Look for off-beat questions** – to provide insights when using quotes.
e.g. 'Did you always enjoy your work?', 'Have you had time to enjoy your hobbies and family?'
13. **Make time to get anecdotes** – they give a story "vitality". You could ask, 'What was the best/worst moment of your first day at work?'
Anecdotes can come from other primary sources such as family or friends.
14. **Gather essential background**
15. **Ask if there's anything they would like to add before you finish, and if the interviewee has time.**
16. **Check your notes. And don't forget to thank your interviewee. You may need them in the future.**



(Adapted and Extracts from: Sedorkin, G. (2011) *Interviewing: A Guide for Journalists and Writers*, 2nd edn, Allen & Unwin, Crows Nest, NSW, pp.111, 117-124).



Practical Exercise 4

Observation Exercise

Observe someone for more than five minutes in a public place (café, bus, restaurant, football, basketball). Do not make it obvious you are observing them. Do not take notes!

When you get home write down everything you noticed about that person, and how you thought they were feeling at the time you observed them.

Write about 60 words from your observations on this person (preferably someone you do not know).

Please email your observations to your tutor.



Practical Exercise 5

Interview – observation and anecdotes.

Ask a family member or friend to fill out a personal background questionnaire to be made available to you (the interviewer) for pre-interview preparation. Among the points to be covered:

- Name, home, age.
- Favourite sports, hobbies, foods, drinks.
- Most interesting places visited.
- A frightening, embarrassing, exhilarating moment.

- Plans for the future.
- One topic about which the person has specialised knowledge and would enjoy being interviewed.

From this background information conduct an interview to obtain at least one anecdote.

N.B. Be observant during the interview, as description should also be included in your story.

STRUCTURE OF A FEATURE STORY

Dunlevy (1988) identified four structural elements:

1. anecdotes
2. statements of theme
3. quotes; and
4. facts



Dunlevy, M. (1988). Feature Writing. Waurin Ponds: Deakin University Press.

The classic structure of the typical feature story is as follows:

- 1. Begin with an anecdote** (to gain the interest of the reader).
- 2. Follow this with a statement of your theme** (what the feature is about).
- 3. Illustrate your theme with some facts and quotes, and perhaps some description** (attribute quotes to their source/s).

4. Brighten it with an anecdote or two (it helps the reader to relate to the theme).

5. Illustrate with more facts and quotes (quotes personalise the story and usually have more impact at the start of a sentence).

6. Brighten with another anecdote or two (this continues interest).

7. Conclude your story.

WAYS TO START YOUR FEATURE STORY

The following is a longer list of ways to start your feature story.

- 1. Anecdote**
- 2. Description**
- 3. Quote**
- 4. Question**
- 5. Fact**
- 6. One/two lead – then/now**
- 7. Process lead – what prompted the then/now**
- 8. Suspended lead**
- 9. Circle.**

WRITING THE LEAD

After you have researched the subject of a feature story and decided on an angle, you can start writing.

Start at the beginning with the lead. This is the most crucial part of the story. As with a media release, if the reader doesn't read the first sentence then they won't read the following sentences. Therefore the lead must engage the reader and explain what the story is about. "To attract attention, leads should be concrete and visual. They should offer something that readers can relate to and understand. If the lead is about unfamiliar things, the reader is likely to think the article won't be interesting. You must link unfamiliar material in the lead to something that is familiar" (Newsom & Carrell 1998: 269).

There are no set rules for devising a lead. It can consist of an anecdote, statement, or quotation that conveys the key point of the story and grabs the reader's attention. The lead itself can be just the initial sentence, a few sentences or a few paragraphs at the start of the story.



(Adapted from: Newsom, Doug and Carrell, Bob (1998) *Public Relations Writing: Form and Style*, 5th edn, Wadsworth Publishing Company, Belmont, CA, p.262).

WAYS TO WRITE YOUR FEATURE STORY

The Circle ... story goes full circle with the end reflecting the start

i.e. Cherie Pretty seems to enjoy the attention as she sashays down the catwalk. It's all in a day's work as far as she's concerned.

Though she knows it won't last forever she's still enjoying every moment as the cameras flash and the crowd applauds.

Before and after i.e. rags to riches

As Cherie Pretty steps out of her limo dripping with diamonds you'd never guess she was once penniless.

Delayed intro

She does a lot of walking, but doesn't really get very far.

But for Cherie Pretty, it's all in a day's work.

Anecdote

It was a hot day, and Cherry Pretty clumsily wiped the sweat off her brow. This was going to be another one of those fruitless days chasing her dream of becoming someone special.

FEATURE STORY CHECKLIST

- Is the lead interesting and specific? Does it approach the story from a slant or angle designed to catch the reader's interest?
- Is the idea in the lead developed and supported by the rest of the article?
- Are statements verified or properly attributed? Are general statements supported with specific examples?
- Are anecdotes used throughout the article, both as illustrations and as devices to increase reader interest?
- Has sufficient use been made of direct quotations?
- Is the writing dramatic? Has the story been told in human terms?
- Is description adequate to give the reader an accurate picture of the subject?



(Extract from: Newsom, Doug and Carrell, Bob (1998) *Public Relations Writing: Form and Style*, 5th edn, Wadsworth Publishing Company, Belmont, CA, p.269).

The PR Campaign

A PR campaign is a systematic set of communication activities, each with a specified defined purpose, continued over a set period of time and dealing with objectives relating to a particular issue



Elements of a PR Campaign

What can PR do?

1. To conduct a planned and sustained program as part of management
2. To deal with relationships between organisation and publics
3. To monitor awareness, opinions, attitudes and behaviour both in and outside the organisation
4. To analyse the impact of policies, procedures,
5. programs and actions on the various publics
6. To adjust those policies, procedures and actions found to be in conflict with public interest and organisational survival
7. To counsel management on the establishment of new policies, procedures and actions that are mutually beneficial to the organisation and its publics
8. To establish and maintain two-way communication between the organisation and its publics
9. 8. To produce specific changes in awareness, opinions, attitudes and behaviours both in and outside the organisation;
10. 9. Develop new, and maintain established relationships between the organisation and its publics
11. To establish and maintain two-way communication between the organisation and its publics
12. 8. To produce specific changes in awareness, opinions, attitudes and behaviours both in and outside the organisation;
13. 9. Develop new, and maintain established relationships between the organisation and its publics

Elements of a Strategic Plan

SITUATION ANALYSIS

GOALS

OBJECTIVES

TARGET PUBLICS

STRATEGIES & TACTICS

MESSAGE IMPLEMENTATION

EVALUATION

The first step is to **define the problem**. Here, you will benefit from doing a situation analysis.

Ask yourself:

What is happening now: problem, concern, opportunity?

What positive and negative forces are operating?

Who is involved and/or affected?

How are they involved and/or affected?

You might also want to do a SWOT Analysis



A SWOT Analysis is a useful technique for understanding your Strengths and Weaknesses, and for identifying both the Opportunities open to you and the Threats you face.

The next part is to **identify your client's goals**. Usually, you can find this through the mission statement.

Below are some examples of short but effective mission statements:

1. Google's Mission Statement

"Google's mission is to organize the world's information and make it universally accessible and useful."

The company philosophy includes 10 things that Google holds to be true:

1. Focus on the user and all else will follow.
2. It's best to do one thing really, really well.
3. Fast is better than slow.
4. Democracy on the web works.
5. You don't need to be at your desk to need an answer.
6. You can make money without doing evil.
7. There's always more information out there.
8. The need for information crosses all borders.

9. You can be serious without a suit.
10. Great just isn't good enough.

2. Amazon's Mission statement

From the Amazon Fact sheet, "To be Earth's most customer-centric company where people can find and discover anything they want to buy online."

And these are the Amazon leadership principles:

- Customer Obsession
- Ownership
- Invent and Simplify
- Are Right, A Lot
- Hire and Develop the Best
- Insist on the Highest Standards
- Think Big
- Bias for Action
- Frugality
- Vocally Self Critical

- Earn Trust of Others
- Dive Deep
- Have Backbone; Disagree and Commit
- Deliver Results

3. The Virgin Mission Statement

Virgin explains in its about us section, "Our mission state is simple, yet the foundation of everything we do here at Virgin Atlantic Airways... to embrace the human spirit and let it fly."

Look at the organisations's mission statement to clarify the objectives & goals of the PR program

Define the Goals: What do you want to accomplish – as precisely as possible and in the long-term?

Then attach MEASURABLE short-range objectives.

A clear statement of goals and objectives means you can evaluate the success of your campaign.

You can measure how close you came to achieving them or by how much you surpassed what you had expected.

Set your **target public/s**.

Who – internal & external – must the program respond to, reach, and affect.?

Clearly define your publics before planning your strategy:

Demographics and psychographics of your public give you insights into the tactics/techniques you would employ to reach them/make your strategy succeed.

Demographics: Age, sex, education and income

Psychographics: Value statements you can make about audiences, their lifestyle, likes/dislikes

Take action and communicate. This is where you **set your communication strategies and tactics**. You will also identify which tools to use in communicating your messages.

You may plan to employ action as well as communication strategies.

Action Strategies: Deciding the most effective ways to reach each public:

Usually involve a range of mass media and interpersonal communications

Communication Strategies:

What message content must be communicated to achieve the outcomes stated in the objectives?

What media best delivers that content to the target publics?

What do you want to happen as a result of this communication?

You will also need to set a **budget**. How much will your campaign cost?

Finally, set your **evaluation plan**. This means measuring the outcomes of a program, measuring goals and objectives. For example, this may include monitoring: number of tickets sold, website hits, Facebook likes, etc.

Post-mortems: Do a thorough and honest autopsy:

What worked?

What didn't work?

What was accidentally a success; what could've been done better? (Formal research required)

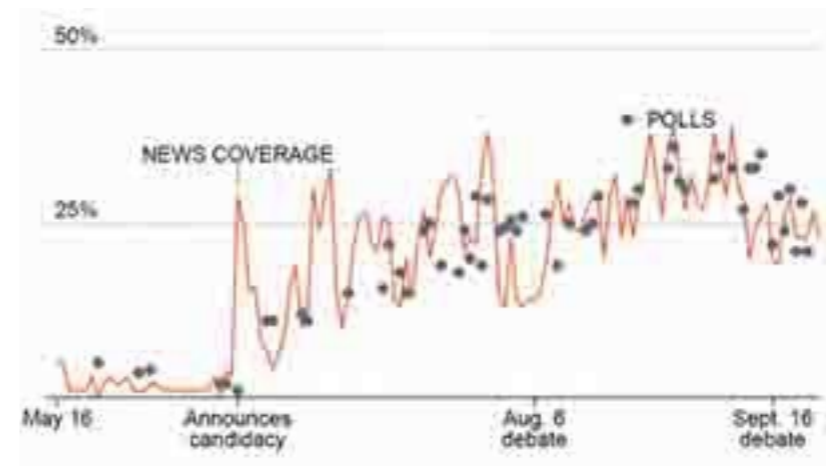
Examples of Effective Evaluations:

Surveys of employee attitudes

Measurement of consumer attitudes

Reading letters; taking phone calls (from happy/unhappy publics)

Subscription media analysis; commentary etc



To recap:

Define the problem: Why do we need a PR plan?

Goals and objectives: What do we want to achieve?

Target publics: With whom do we want to communicate?

Strategies: Plan actions, themes and appeals to the target publics. Plan where the emphasis will be – ads, publicity and/or promotions?

Implementation: When will you deliver the message - Develop an organisational responsibilities plan with budgets and timetables. Who will do what and when?

Evaluation: Were our messages received by target publics? Did people understand them, or take action as a result of them?

Assessment Guidelines and Tips

Writing the PUBLIC RELATIONS CAMPAIGN

When you start:

Campaigns are coordinated, purposeful, extended efforts designed to achieve a specific goal or a set of interrelated goals. So, when you start your campaign planning, ask yourself: “What sort of campaign am I doing?”

Remember: Your client must be real. Some examples might be a non-government agency in Townsville (or your country, if you are an international student), a student organization, a department or office at JCU needing help, or a friend starting up a business, or wanting more publicity for his/her company. They need to be real because you need to interview them and have direct quotes from them (as source) for your media release.

Your campaign might be issues-related. In other words, there is a problem you and your client have identified that you think a campaign might be able to address. E.g. call for more volunteers, negative image of company, employee dissatisfaction, etc.

OR

it may be a pro-active campaign. Nothing is really ‘wrong’ but the company can do with a bit more good publicity, or perhaps, highlight its position in the environment. Your campaign, then, can be constructed around a positioning statement – a campaign

structured to help it achieve its mission, in light of how it has positioned itself – e.g. We are No. 1 in green energy. Or, When it comes to health, think Company XYZ first.

Below are the components of a typical campaign: Use the RED numbered sections as headings for your assignment. Each section should be about 120 words to make about 2000 words overall (no less than 1800 words and no more than about 2200 words).

Title Page/Front Cover

Title: Public Relations Campaign, Name of your organisation, your name, Student ID Number, (internal/external).

Contents Page – don’t forget page numbers on every page to help us give you feedback.

Start with a brief 1. **EXECUTIVE SUMMARY.**

Normally, you write this last so that you already know the key points you wish to highlight in the campaign you have drawn up.

- Make this brief, no more than 1 page long
- Include: a. the purpose of the plan, b. the problem or opportunity identified and its impact on the organisation, c. what the plan is expected to achieve, d. how it will be implemented, e.

how it will be evaluated, f. any possible unintended consequences, and g. cost.

Roughly 1-2 sentences only need to be written on each point. Remember, the CEO is a busy person!

Now your 2. **SITUATION ANALYSIS**

An assessment of the public relations problem or opportunities that an organisation may be facing at a given point in time.

- Detailed examination of the opportunities/ threats facing the organisation
- Based on formative research
- About the organisation; Business environment, background
- Plans for the future; How internal systems work
- Communication issues it faces – what are the communication gaps? This will lead directly to your campaign

It is a review of ALL internal and external information known about the problem, issue or situation.

You can use many sources of information to be able to draw up a situation analysis – internal communications, the company's stated mission, vision and goals, media cuttings, background information from external stakeholders, government regulators and legislators, the company's resources, annual reports, etc.

In this part, you need to:

1. Define the problem or current situation. What is it?
2. How does this problem or situation affect (positively or negatively) the company and its publics? Define the issues involved if addressing a problem.
3. What are some of the assumptions you can make in relation to addressing the problem (e.g. employees are generally supportive of the company, they just need direction)
4. Identify and align the organisation's vision, mission and operating principles to come up with a plan that supports and strengthens these.

NB: Look at both internal as well as external environments.

Do a brief **SWOT ANALYSIS** – organisational strengths, weaknesses, opportunities and threats. Please refer to lecture notes on the parts of a SWOT.

In a nutshell, the situational analysis makes it clear to you and the reader what the problem or situation is, and justifies your coming in with a plan to address it. Are there any ethical issues you need to be aware of?

Obviously, you will need to do 3. RESEARCH through interviews as well as use of secondary materials (eg annual reports, recent media publicity about the organisation, personal observation, etc.) as well as gather opinions about the company, its people, its operation, and/or how other publics perceive it and the identified problem or situation. For example, when Qantas grounded its fleet, it ceased to be just a Qantas vs Employees' problem. The

Australian public was involved and majority sided with the employees rather than Alan Joyce.

Research allows you to identify your Target Publics (a separate category—more later). Some may be visible, others unintended as discussed in our lecture, the so-called nimbus publics (refer to Crisis Management PPT)

Now identify the 4. **GOALS**

Everyone can agree about what the problem or situation is, but not everyone may agree on what needs to be achieved to address it.

Goals are BROAD STATEMENTS/BIG PICTURE STATEMENTS on what the organisation hopes to achieve for itself and the campaign. You may refer back to the company's already-stated Mission and Vision and align the campaign's goals to these.

The goal statement deals with the main result to be achieved, eg "We are addressing the problem (or issue) of XXX because it affects our/prevents us from XXX and we need to ... (state the goal).

5. **OBJECTIVES**

When you have set the goal statement, this will provide the overall direction for all objectives connected with the project. Objectives are the subsets of the goals.

Objectives must be SMART: Specific, Measurable, Achievable, Realistic and have a Timeframe.

- * Precise and measurable statements defining EXACTLY what needs to be achieved in a defined time frame
- * Factual, documented and observable
- * Objectives are usually numbered or bulleted

These allow you to later 'test' whether the campaign was successful or not. Did you achieve your objectives? An example of an objective that is measurable may be: "To gain support by 75% of employees for the new pay package by May 15"

Evaluation of Objective: You can then do a survey as part of your tools to measure how many per cent did support the proposal after you have launched your information/persuasion campaign.

6. **TARGET PUBLICS**

- * People to whom you are targeting your campaign
- * These are individuals or groups who can affect or are affected by the actions, decisions, policies, practices or goals of the organisation

You can identify these publics by a set of criteria such as their influence, their impact and their likely attitude to the project. NB: Don't forget the Media and don't forget internal publics i.e. staff.

7. MESSAGES

In the planning process, you need to decide on an overall message that needs to be conveyed to your target public/s. It is not a slogan or a jingle. It may be the call-to-action.

One good way of doing this is to put it in quotes—how it will be conveyed to the specific public.

For example:

To employees – “This new pay packet will give you at least \$50 more per week.”

To media – “The new pay packet will enable the company to be more competitive due to greater productivity by our workers.”

To shareholders – “Increased productivity will result in greater returns to shareholders within 6 months following the new pay packet.”

* The information given to target publics to create awareness about a company’s actions or views about an issue,

* or to build credibility, or to persuade a target public to take some action that will support the client’s interests i.e. – what are you trying to communicate in your campaign

8. STRATEGIES (OR METHODOLOGY)

Strategies

* The explanation as to how the messages will be delivered to target publics.

* E.g.: Face to face meeting = ‘interpersonal communication strategy’.

* E.g. Mass Media Campaign

Here is where you convince the client the campaign implementation has coherence and is achievable.

9. TOOLS/TACTICS

The COMMUNICATION TOOLS necessary to get the desired message across to the target audience. These are what target publics sees, or experiences. Your assignment should include an explanation of why these tactics are being used.

For Example:

* Posters

* Flyers

* Brochures

* Speech by the CEO or an open letter or a letter to employees

* Events/launches

* Media release/media conference

* Social media/social networking

Here, cite (and give justifications) for all tools you will need to effectively implement your campaign.

FAQ: If you are doing an internal campaign, can you still do a media release?

YES. In a case such as this, your media release is still written as news but it is intended for publication, perhaps in the company's internal newsletter, or perhaps in the news section of their website. If they don't have such an outlet, then perhaps that should be part of your campaign.

Do not limit yourself to identifying the media release and 'one other' tool in this section.

In other words, after you have identified a number of tools and given the reasons why they are the best tools that will enable you to get your message/s across, THEN write one media release as it applies to your campaign; and DO one other tool (again, as it applies to your campaign).

As to tactics, what back-up tactical devices would be effective to repeat and/or reinforce my key messages?

Is it probable that there might be unintended consequences to my selected tactics? E.g. Bonds baby contest—rather than mothers praising other mothers' cute kids on Facebook, the site was used to write racially-motivated comments and attacks on babies and their mothers. This was unintended but resulted from the 'competition' of whose baby is the cutest. What solution/response should be made if this happens?

10. IMPLEMENTATION (CHANNELS)

How and when will the campaign be implemented? What channels will you be using? Is it print/ radio? TV? Social media/ combination of all or some of these? And Why. Ask yourself:

1. Is the medium/media selected the best available to deliver the key message to my target public/s?

2. Are there alternatives that could be as effective but less costly?

11. **TIME FRAME** within which activities will be done

* A formal timetable (Gantt chart perhaps?) Please Google if you do not know what this is.

12. EVALUATION

* An explanation of how you measure the success of your plan

* Go back to your objectives and see how you will measure those objectives. If you had, for example, the objective of achieving 100% compliance to a 'Wash your hands before serving' at McDonald's, how would you measure this? A survey at the end of the shift asking if they washed their hands? A hand-washing monitor installed in the toilet?

* What you would do in the future to continue your campaign? Looking to the future, what worked and what didn't. Of those that worked, what actions can you suggest so that the gains are maintained beyond the campaign period?

13. BUDGET

* Detailed breakdown of expenses

* Call radio and TV station Sales departments for an estimate of how much a 30sec commercial would cost, for example. Or go to the Townsville Bulletin or The Cairns Post and see their rates for print advertising.

* If you are holding a launch, cost of venue? Catering? Staffing? Printing of media kits to give away, cost of other gifts and give-aways? Etc. etc.

14. **PERSONNEL**

* Who would you recommend for what parts of the campaign when implemented.

APPENDIX (or APPENDICES if more than one)

This contains supporting documents such as

* Research articles; clippings

* Samples brochures etc....

* Use Appendix A, B, C if several kinds of materials are included (e.g. media coverage, printed materials such as annual reports, collateral from past campaigns)

Feast of the Senses Campaign

FEAST
of the **SENSES**



Public Relations Campaign

Contents

Situation Analysis 2

Background 2

Organisation background 2

Future 2

Communication issues 2

SWOT analysis 3

Problem Identification and Solution 4

Goals 4

Objectives 4

Target Publics 5

Primary 5

Secondary 5

Messages 5

Strategies 6

Tools and Tactics 6

Implementation 7

Budget 8

Personnel 8

Evaluation 9

Recommendations 10

*Appendix **Foodie legend Peter Russell-Clarke arrives for Feast Fest 11***

*Appendix B **Wet weather no dampener for Feast launch this Friday 13***

*Appendix C **Social Media Activity 15***

Situation Analysis

Background

Feast of the Senses is a festival that occurs around Innisfail in Far North Queensland. Feast of the Senses endeavours to showcase the produce of the region as well as arts and other industries. It occurs every March and this year celebrates its 10th birthday. Feast of the Senses has a focus on rare and exotic produce and aims to celebrate and educate the community. It is a large regional festival and involves an estimated 10,000 people over 10 days. Most visitors (70%) come from the Cassowary Coast. The festival also aims to highlight the Cassowary Coast as a destination for interstate travellers and international tourists visiting North and Far North Queensland in addition to promoting the produce in the area.

Organisation environment

Feast of the Senses is run by Feast of the Senses Incorporated. Feast of the Senses Inc. is a volunteer elected committee. The committee appoints a festival manager, who applies for funding for the event, finds sponsors and coordinates each component of the festival with the assistance of the committee and additional volunteers. A small amount of funding is allocated from the local council; however, all other

funding must come from various grants and sponsorship.

Future

The future of the festival isn't yet outlined as every three years a new manager is appointed and there are no ongoing strategies for the event besides maintaining its status and ongoing yearly occurrence.

Communication issues

One of the communication issues it faces includes notifying residents of larger surrounding population areas such as Townsville and Cairns that the festival is occurring and what is happening. Also, it is important to make these populations aware that Innisfail is only a few hours away and perfect for a day or weekend trip. The challenge with this is that some various newsrooms (such as Southern Cross Media radio) can only report on areas within the vicinity of their reach.

Another issue is a lack of knowledge regarding where Innisfail is and that the festival exists amongst Australian foodies and recreational vehicle travellers, so activities to generate national exposure should increase awareness.

SWOT Analysis

Interactive 3.1 Lorem Ipsum dolor amet, consectetur

	Helpful	Harmful
Internal	<p>Strengths</p> <ul style="list-style-type: none"> Lush location. Many types of produce that can only be found in this region within Australia. Perfect destination for recreational vehicles travellers. Perfect destination for backpackers on working visas who are required to work for three months farming to extend their visa. The festival has a consistency of ten years. Peter Russell-Clark is champion of the festival as it highlights the produce of what he calls 'the fruit bowl of Australia'. 	<p>Weaknesses</p> <ul style="list-style-type: none"> Small budget with little provision for marketing and advertising. Occurs in wet season which lessens likelihood of visiting travellers. Wet season can prohibit visits by media. Occurs in international and domestic tourism season. Cyclones and flooding can affect events. Just too far to be considered a part of the Townsville news catchment area. Limited time frame. Limited coverage in local newspapers in the past to two – three articles a year from the Cairns Post. No coverage in the Townsville Bulletin and little support from Innisfail Advocate and Tully Times. Channel 7 covered an event last year.

Interactive 3.2 Lorem Ipsum dolor amet, consectetur

Opportunities	Threats
<p>attracting backpackers to the area for the time and issuing media releases to associated publications.</p> <p>attracting RV travellers and issuing media releases to associated publications.</p> <p>link to post- Yasi recovery to raise awareness of the area.</p>	<ul style="list-style-type: none"> Reports of disruption which may not be regional news.

Problem identification and solutions

Lack of awareness of the event in the surrounding region and 3 hour drive market, no national exposure, and limited time to implement strategy.

This affects the organisation and its publics because if potential visitors do not know about it, they will not visit. If people do not visit the event is not serving its purpose. If they were aware of the events, it would be more likely that they would visit, leading to increased visitation from outside the area and therefore increased knowledge of the area and a larger scope

for word of mouth regarding the festival, Innisfail and Cassowary Coast.

This plan aims to lift the awareness through concentrated public relation activities on surrounding region, as well as a focus on national exposure and a component of online marketing and advertising to increase visitation for this year and raise awareness amongst potential visitors in the years to come.

Goals

In order to build awareness of the event in a short space of time and subsequently achieve more visitor numbers from a broader area in festivals to come, this plan aims to achieve three main goals.

The first is to address the issue of the lack of awareness around Australia of the event so a goal will be to obtain national cover before and during the festival. Another issue is the lack of awareness by populations in the surrounding region of the festival so there will be a substantial focus on obtaining more media coverage in local regions print, TV and radio news. The other goal also tackles the problem of a lack of awareness by populations in both the surrounding regions and nationally. To do this, this goal is to increase online presence and provide further information.

Objectives

To measure the achievement of these goals we aim are aiming to:

National TV show mention before festival (Goal 1)

Invite national a radio show to cover major event during the festival (Goal 2)

Send out ten media releases before and during the festival (Goal 2)

Gain on-air radio content through arranging interviews during the festival (Goal 2)

Invite TV news to cover during the event (Goal 2)

Increase Facebook page fans to 300 plus before the festival (Goal 3)

Increase hits on webpage by 300% up until the end of the festival (Goal 3)

Target Publics

Primary

First target public will be the media. This campaign endeavours to grab their attention so that they will cover the stories related to the festival. Primary publics

also include potential visitors such as families, couples and those that have interests in gourmet food, art and agriculture. They are generally within a 400km radius of the event and tend to take day of extended trips to places of interest. Additional publics will be Facebook users in the area, if they are seen to 'like' the Feast of the Senses page, all of their friends will potentially also see that they like the page, which will enable awareness to grow.

A critical primary public are sponsors, who want to see that they are receiving a return on their investment through exposure gained by being associated with the festival in any media.

Secondary

Secondary publics are those that are involved with the festival, from artists, to growers, students and stallholders to reinforce their pride with being involved with a unique regional event and to raise moral.

Families, couples or those that have interests in gourmet food, art and agriculture from around Australia who take extended trips to places of interest are being indirectly targeted with national exposure tactics, so they may consider the destination in their awareness set next time they consider a trip.

Messages

Different messages are being sent to different target publics. They are listed below.

To local/regional families and couples: “a great time to visit Innisfail for a day trip and to support struggling farmers.”

To others within the region that have an interest in components of the festival: “a great opportunity to experience the agriculture / food /art in the region.”

To those further afield: “a really interesting destination and a great time of year to visit.”

To media: “this festival is a highlight for the region and really supports the regions producers.”

To participants: “The festival is fun and appreciates you support”

To Facebook users: “Look what’s on, come to our page, like us to find out what’s happening.”

Strategies

To reach the target audiences within the limited time frame, a large amount of media releases will be sent to various news outlets around Cairns, Townsville and Queensland wide newspapers. They will be engaged with Internet listing and social media advertising.

To reach the secondary audience of potential future visitors from around the country, some media release and media activities will be focused on national broadcasters.

Tools and Tactics

Tools

Media releases to gain coverage from various news outlets locally and nationally.

Media invitations to increase likelihood of TV news coverage.

Telephone calls to arrange radio interviews to increase media coverage.

Online content and events listings on multiple websites to increase likelihood of awareness among those conducting information search on the Internet for what's on.

Social media coordinated accounts to encourage sharing of information and to increase exposure

Social media advertising to increase engaged users and sharing of information.

Tactics

As with any publicity, what is printed or broadcasted can't be controlled. However, updates on how things are progressing, any changes or contingencies can be fed through the channels of communications established through the use of the tools. Some monitoring needs to occur of social media user content in case it is exploitative or inappropriate. All information that is sent needs to be checked for accuracy, if mistakes are sent, it could be hard to correct as the information may already published.

Implementation

Two months prior to the event a major sponsor was secured and subsequently it was important to acknowledge their contribution. A media release was sent to all local papers so that locals can become aware of the sponsor and that Feast of the Senses gets a mention in regards to its upcoming festival.

The official start of the campaign began three weeks out from the festival. Social media activity began and included integrating all accounts with the website. An example of this can be seen in Appendix C. Videos and photos were posted as well as timetables, updates and links to event details. This activity was ongoing until the end of the festival and required daily

monitoring and content management to keep the audience engaged.

Facebook advertising was utilised to build numbers quickly and expose Facebook users in the region to the event. This advertising placement can be seen in Appendix D.

Also as soon as the campaign began, it was important to list the festival on all relevant community pages such as Mycommunityconnect.com.au, Win Community noticeboard, Seven Community events, Prime radio and ABC Radio event listings.

Doing this increased the likelihood of receiving free promotion on these media channels and the possibility of people researching something to do or somewhere to travel on the Internet, finding the festival.

At the beginning of the campaign, a release was sent to local news networks to advise local populations that the festival was coming soon and included a festival overview.

One week before the festival, media invitations were sent to Channel Seven journalists to attend and cover major events.

In the week leading to the festival, ABC were contacted by phone and invited to cover the event. A media release was sent to state wide newspapers (e.g.

Courier Mail) and a range of newspapers in the north of Queensland for statewide coverage.

When the ambassador of the festival arrived, media releases were sent out to local print and radio stations with an invitation to contact Peter Russell-Clarke for an interview. These were followed up with phone calls to individual contacts to arrange the interview.

One before the official beginning of the festival, a PR ambush was orchestrated when Weekend Sunrise filmed the weather segments in Mission Beach. Fruit platters, students in chef uniforms and a large banner were taken down to the broadcast site.

During the festival there was a significant amount of rain. A wet weather contingency plan was put into action and it was important to advise locals that were going that events were going ahead as planned but a location change had occurred. Media releases were sent to all local media outlets.

In the build up to each individual event or weekend of events, a media release was sent to local news networks to give more detail and promote the individual events. Media releases were also sent post each major event.

Budget

Item	Cost
Print advertising	\$400.00
Radio Advertising	\$5000.00
Brochure and poster printing	\$200.00
Phone calls	\$100.00
Social Media Advertising	\$500.00
Total	\$6200.00

Personnel

PR Coordinator: Organised media releases, media contacts, arranging interviews, online event listings, social media content, Facebook advertising and evaluation surveys

Volunteers: Deliver posters brochures and put our banners and signs

Festival manager: Organise radio and print advertising, liaise with Innisfail reporters and radio station, organise posters, banners and brochures.

*** Tasks handled by festival manager and volunteers are not incorporated into this plan.

Evaluation

To monitor whether public relations activities had been effective, an evaluation survey was conducted on the largest event of the festival with 50 respondents. They were asked a number of questions, mostly about how they had heard of Feast of the Senses. The questions can be viewed in Appendix A. The results indicated that radio, TV and newspaper coverage had been heard by the majority of respondents, with only a few noting Internet communications as a method of becoming aware of the festival. A large portion of attendees had come from outside of the Innisfail area.

There was national coverage on ABC National's news updates and on Bush Telegraph: <http://www.abc.net.au/rural/telegraph/content/2012/s3471933.htm>

<http://www.abc.net.au/rural/telegraph/content/2012/s3464699.htm>

The publicity ambush succeeded with mentions of the event on Weekend Sunrise by James Tobin on Channel Seven and visual elements from the Feast incorporated into the broadcast.



This was a successful achievement of the first goal, which was get mentions of the festival in national mediums.

There were 4 radio interviews conducted with Peter Russell Clarke from Townsville to Cairns on Southern Cross, Prime and ABC radio stations, as well as coverage of the international food fair by Cairns Seven News. A few stories were printed in the Cairns Post, some used directly from media release and some were printed after further research conducted by journalists. Two of pieces sent during the festival appeared on page 3 and 5 ('Feast for diners,' Cairns Post, Friday,

March 23, 2012, pg.3 and 'Feast to beat the showers,' Cairns Post, Friday, March 16, pg.5). These can be viewed in Appendix A and B. This was the second goal that was achieved, which was to increase awareness of the festival in the surrounding region through the activities listed above.

Website visitation increased over 300 % between the beginning of the campaign until the completion of the festival and the Facebook account increased to 314 'fans' up from 42 'fans' prior to the campaign. A screen image of the Facebook page can be seen in appendix C and advertising can be seen in Appendix D. This was the third goal, which was achieved.

Recommendations for the future

Continue updating social media presence every two weeks until 3 months out and then continuously update every few days and then daily 3 weeks out and during festival. Advertising the Facebook page at this time shouldn't be necessary, as it doesn't seem to attract more people, however having an established fan base will help the medium to continue to grow in followers.

Create feature article for the destination for food magazines, feature article on the festival for RV magazines in Australia and feature article on prominent guests. Feature stories on producers from the area as

a whole and how they are recouping after Yasi may be an option, although interest in those affected by Yasi may be dissipating.

A video production sponsored by Paronella Park was produced. This could be used by TV stations that wish to take snippets from it to fill time or use to do a feature story. There is also potential to invite various travel shows through the year to come on a tailored food trail tour, one of the highlights of the festival.

Plan the campaign one year out, noting key points of time for activity. Travel and food shows and magazines can be focused on during the nine months of quiet time after the festival. Any coverage nationally during this stage may spark a potential attendee's interest and enable them to plan to visit. It will also help recall of the event later when more concerted efforts are made in the lead up to the event.

Plan a detailed timeline of the publicity for the three months leading to the event. Outline which events would lend themselves to live coverage from radio, TV news, print journalists and television shows and initiate a relationship with those potential visitors. Send out official invitation closer to the date but have this planned.

Ensure that activities are integrated. If PR coordinator is utilised, allow them to issue stories and photos to all media and ensure they are constantly updated to make sure that all information is being coordinated, doesn't contradict other information being sent out and ensure that there's no omissions or gaps in coverage and that monitoring of media mentions are thorough.

APPENDIX A

Media Release

FOR IMMEDIATE RELEASE

Innisfail. Tuesday, March 20, 2012

Foodie legend Peter Russell-Clarke arrives for Feast Fest

Peter Russell-Clarke arrives tomorrow, (Wednesday 21 March), to celebrate Feast of the Senses in the region he dubs “the fruit bowl of Australia”.

Peter will create a piece for the Beach in the Bucket exhibition and cocktail event in Mission Beach Arts Centre tonight and appear at Friday night’s Ultra Tropics Gala Dinner, wrapping up his visit with Sunday’s Market Extravaganza in Innisfail.

Peter Russell-Clarke has designed the six course menu for the Ultra Tropics Gala Dinner, (hosted by Amanda Hart), from local products. He said he created a signature dish especially for the event called the Paronella Paella Pie, inspired by the love story of Joseph Paronella, pioneer of Paronella Park.

“It was this crazy but beguiling Spanish dreamer who inspired me to make a Paronella Paella Pie – the paella

for the Spanish side of the story and the pie for the Aussie component.”

Other potential palatable plates in the works for the Gala Dinner menu on Friday include a jackfruit hot soup; locally caught fish with achacha, ginger, cumin, flaked soft liquorice, yellow sapote and red pegibaye; smoked fishbone soup and dumplings of taro with pureed mangosteen, and a “bangers and mash” with sausage of combined exotic fruit and a puree of Davidson plums and mash of rambutan.

The Ultra-Tropics Gala Dinner will be held at Innisfail Shire Hall from 7pm. Tickets are \$85, call 0413 010 625 or email feastofthesenses@bigpond.com for bookings.

The Feast of the Senses exists to showcase, promote, celebrate and educate the community and visitors about the UltraTropics® through festival.

The 10th annual Festival is being held until 25 March 2012 in Innisfail and surrounds, with a focus on the rare and exotic produce of Far North Queensland.

2012 is the Australian Year of the Farmer and in keeping with this the 2012 Festival will be themed “Farmers, Food & Fun in the Year of the Farmer”.

Please contact Kirsty to arrange interviews with Peter.

Contact Information

Kirsty Densmore, Festival Manager - Feast of the Senses

P: 07 4061 6881 M: 0413 010 625 E: feastofthesenses@bigpond.com

APPENDIX B

Media Release

FOR IMMEDIATE RELEASE

Wet Weather No Dampener for Feast Launch this Friday

Innisfail. Thursday, March 15th, 2012

Wet weather contingency plans have kicked in for this Friday’s official launch event of Feast of the Senses, the International Food Fare.

Scheduled to be held in the evening on the banks of the Johnstone River in Innisfail, the food fare has been

moved to Warrina Lakes, corner of Charles and Emily Street, Innisfail.

Festival manager Kirsty Densmore says it will take more than a little shower to stop them having a great festival.

“We have survived cyclones and torrential downpours in the years past and still had very successful market days,” adds Kirsty.

Other events in the coming week will not be affected by weather.

The International Food Fare will have food from cultures that call the Cassowary Coast home including Thai, Dutch, Italian, Vietnamese, Australian and South Pacific. Some tickets are still available, \$35. Call 0413010625 for bookings.

Other events coming up include this weekend’s sold out Taste Paradise Food Trail tours and mid week Mission Beach events, Exotic Fruit Tastings with a Twist and Beach in a Bucket Exhibition and Cocktail Party.

The following weekend's showcase events are the Ultra-Tropics Gala Dinner with Peter-Russell Clarke and Amanda Hart and Australian Bananas Market Extravaganza.

The Feast of the Senses exists to showcase, promote, celebrate and educate the community and visitors about the UltraTropics® through the provision of a festival.

The 10th annual Festival will be held from 16 to 25 March 2012 centering on Innisfail, with a focus on the rare and exotic produce of Far North Queensland.

2012 is the Australian Year of the Farmer and in keeping with this the 2012 Festival will be themed "Farmers, Food & Fun in the Year of the Farmer".

Contact Information

Kirsty Densmore, Festival Manager - Feast of the Senses

P: 07 4061 6881 M:0413 010 625 E:
feastofthesenses@bigpond.com

Interactive 3.3 Feast of the Senses



Interactive 3.4 Facebook page

The screenshot shows a Facebook page for 'Feast of the Senses'. At the top, a notification states: 'as been recategorised as a Community Page'. Below this is a banner image with the text 'Farmers, Food & Fun in the "Year of the Farmer"'. The main image is a vibrant display of various fruits and vegetables. A small profile picture of an older man is visible on the left. The page name 'Feast of the Senses' is prominently displayed, along with '342 likes · 3 talking about this'. Below the name are buttons for 'Liked', 'Message', and a dropdown menu. At the bottom, there are tabs for 'Photos', 'Events', 'Videos', and 'Likes', with the 'Likes' tab showing a count of 342.

Interactive 3.6 Website analytics

The screenshot shows the Facebook Ads targeting interface. The URL is 'facebook.com/ads/create/index.php?act=77066141'. The 'By City' targeting option is selected, with a list of cities in Queensland, Australia: Cairns, Townsville, Innisfail, Ingham, Atherton, Mareeba, and Charters Towers. The 'Include cities within 80 kilometres' checkbox is checked. The 'Demographics' section shows 'Age' set to '18 - Any' and 'Gender' set to 'All'. The 'Interests' section has a search box for 'Precise interests'. The 'Connections on Facebook' section has 'Connections' set to 'Anyone'. The 'Advanced demographics' section has 'Interested in' set to 'All'. On the right, a sidebar shows 'Estimated reach' of 157,120 people, with a breakdown: 'who live in Australia' and 'who live within 80 kilometres of Cairns, QLD, Townsville, QLD, Innisfail, QLD, Ingham, QLD, Atherton, QLD, Mareeba, QLD or Charters Towers, QLD'.

APPENDIX C Social Media Activity

Interactive 3.5 Lorem Ipsum dolor amet, consectetur

The screenshot shows the Facebook Ads targeting interface, similar to the previous one. The URL is 'facebook.com/ads/create/index.php?act=77066141'. The 'Destination' is set to 'Feast of the Senses'. The 'Type' is set to 'Facebook Adverts'. The 'Story type' is set to 'Ad from a Page post'. The 'Page Post Selection' is set to 'All Page Posts'. The 'Connections on Facebook' section has 'Connections' set to 'Anyone'. The 'Advanced demographics' section has 'Interested in' set to 'All'.

