AEE 410
Approaches to Problems in ANR Education and Communications Systems
(Communication Campaigns)

Course Pack

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AEE Communication Campaigns

Why do a campaign?

• To market a new product - measuring success in terms of sales.
• To change attitudes - psychographics are essential and success is hard to measure.
• Market a company or product - improve a company's image or educate the audience about a new service or product.
• Resolve community problem - here demographics and psychographics are essential.

What types of campaigns?

• Marketing - new service, product promotion or repositioning of old service. Focuses on the “3 P's”: price, promotion and product.
• Advertising - emphasis on selling products, service, corporation, organization.
• Public relations - image awareness, emphasis on name recognition.
• Educational - usually for nonprofit organization. Focuses on a specific target audience with information benefiting it as a consumer.
• Political - a combination of advertising, public relations and marketing. Requires the most astute use of all communication strategies.

* These categories may overlap, but all campaigns have a single, major objective that gives them focus.

How to Develop a Communication Campaign (16 Components)

Adapted from: How To Write A Comprehensive Public Relations Plan
By Craig T. Miyamoto, APR, Fellow PRSA

The public relations plan is one of the most important documents you will produce in your career.

It has been said that public relations is the result of form and substance. While this is not exactly true, it does have some basis when you're trying to persuade your client or boss to let you spend their money. How you say it (form) and what you say (substance) will likely determine your success or failure in getting your proposal accepted.

Let's face it, clients and bosses are impressed by the way things look - just like you, they're only human. All other things being equal, a well-organized and attractively prepared proposal will win out every time. (For the purposes of this document, the term “client” will be used from now on. You may substitute “boss” if your situation dictates it.)
So, what can you do to help insure success? Well, there are a number of elements in an effective public relations proposal presentation of which you must be aware. Begin each section with the appropriate subheads:

1. Title Page
2. Letter of transmittal
3. Executive summary
4. Situation analysis
5. Description of product, service or membership
6. Problem and consequences
7. Campaign goal
8. Audience identification and messages
9. Audience objectives
10. Strategies
11. Communication Tactics
12. Schedule
13. Budget
14. Evaluation plans
15. Pertinent research and Bibliography
16. Communication samples

Each of these elements is vital. Each plans an important role in building a logical, well-planned proposal. A detailed discussion of each follows:

**Title Page**

Every proposal deserves a title page describing for whom and for what you are preparing it. Usually includes a graphic, logo, slogan or other eye-catching design.

**Letter of Transmittal**

This item is an adjunct to - and precedes - the actual plan. As simple as it may sound, you need to transmit your plan to the client or your boss. Standard accepted business practice dictates that you write a letter or memorandum of transmittal. Limit the transmittal letter/memo to a single page.

If you are submitting the plan to a client, use the following format:

- A cordial opening paragraph stating that you are submitting “the attached plan for XXX campaign, as promised.” A brief description of the plan, including the campaign's “bottom line” - income expectations, expenses, net “profit” or loss - in other words, what your client is expected to lay out for the public relations
campaign.

- A reference to the executive summary that follows

- A statement that you either look forward to presenting the plan in person at a previously designated time and place, or will contact the client to arrange a meeting to discuss the plan.

- Gracious words of “thank you” for the opportunity to submit the plan.

Two caveats:

- Spell the company's and client's names correctly, and double-check titles and addresses. You don't want two strikes against you before the client gets to the meat of your proposal.

- If you are submitting the plan to your boss, make sure to economize even further on your words. You can eliminate some of the opening and closing niceties.

Executive Summary

Also an adjunct to the plan, this is a summary of your proposed campaign that covers several key points most likely to interest the executive who reads your plan. Here is a suggested format:

- The Problem: State here what you believe the problem to be.

- Program Goal: State here what your ultimate goal is.

- Target Audiences: 1) your primary audience, 2) your secondary (intervening) audience(s), and 3) your tertiary or special audience(s).

- Audience Objectives: 1) what you expect your primary audience to do, 2) what you expect your intervening audience(s) to do, and 3) what you expect your special audience(s) to do.

- Major Strategy: State your major strategy here, listing the key tactics that you will use in your campaign.

- Recommended Budget: State your total anticipated income and sources, your anticipated expenses, and the anticipated net profit or loss.

- Evaluation Plans: State how you expect to evaluate (and expect to know) whether or not you've achieved each of your campaign and audience objectives.
Situation Analysis

The very first item in the plan itself should be an analysis of the current situation, based on your research results. The situation analysis contains all of the information and data you collected about the internal and external environments.

Depending on how much research is required and has been conducted, and how complicated and/or involved the organization's problems are, the situation analysis can run from one to three or more pages.

While a problem statement directs the planning effort to a particular set of conditions, the situation analysis provides details about internal and external contexts. It includes a literature review (which requires a bibliography of sources).

Use the following outline as a guide to writing the situation analysis:

- **Internal Factors**
  - Statements of the organization's mission, charter, bylaws, history and structure.
  - Lists, biographical sketches and photos of key individuals - officers, board members, program managers, etc.
  - Detailed descriptions of programs, products, services, etc.
  - Statistics about resources, budget, staffing, and programs.
  - Summaries of interviews with key personnel about the problem situation.
  - Copies of policy statements and procedures related to the problem.
  - Complete descriptions of how the organization currently handles the problem.
  - Lists and descriptions of the organization's controlled communication media.

- **External Factors**
  - Clippings from newspapers, magazines, trade publications, and newsletters, tracing print media coverage of the organization and problem situations.
  - Reports of radio, television and cable placements.
  - Content analyses of media coverage.
  - Lists of media, journalists, columnists, and free-lance writers who report news about the organization and related issues.
  - Lists and descriptions of individuals and groups that share the organization's concerns, interests and views (including their controlled print and broadcast media).
  - Lists and descriptions of individuals and groups that oppose the organization's positions on the issues (including their controlled print and broadcast media).
  - Survey results of public's awareness, knowledge, opinions and behaviors related to the organization and problem situation.
  - Schedules of special events, observances and other important dates related to the organization and problem.
- Lists of government agencies, legislators and officials with regulatory or legislative power affecting the organization and the problem situation.
- Copies of relevant government regulations, legislation, bills pending, referenda, publications and hearing reports.
- Copies of published research on topics related to the problem situation.
- Lists of important reference books, records and directories, as well as their locations in the organization.

When you write the situation analysis, present your research findings in a logical and easily understood order. List results of client research, situational research and audience research. If you have used the suggested outline above, you should have all of the necessary pertinent information you need.

- Assumptions
  - No matter how much research you've done, something always seems to be missing. If you've done your homework well, you should have no assumptions to present here.
  - In some cases assumptions are inevitable and as a practical matter, unavoidable. So, when you write your situation analysis, you may need to make some assumptions about various aspects of the situation. If you must make assumptions, list them in a supplemental section, noting what missing information you can reasonably assume.
  - “A friendly media” is not a valid assumption. Professionals never make assumptions, especially about the news media.

**Description of Product, Service or Membership**

- **Use** - If you are selling a product, what is it generally used for? If a service, what is its purpose? If a membership, to what use does the organization put the money, and what use can the member make of the materials and services he or she receives.

- **Features** - If it’s a product, what are its price, size, shape, colors, materials used in construction, and features which make it convenient and useful to the customer? If it’s a service, are services grouped together in a special package and priced in special ways? What do the packages of services include? If it’s a membership, what does the member get with the membership, such as a newsletter, magazine, discounts on services such as insurance and travel, etc.? What is the cost? Are there different levels of membership?
Problem & Consequences

Based on your research, and particularly on your preliminary interviews with the client, you should be able to isolate the overriding problem, and determine what will happen if the problem is not solved.

The problem statement itself should be concise and very specific. If possible, write it in 25 words or less, using standard subject-verb-object order.

This step is crucial to your plan and to the success of your campaign. Mess up here and you will end up way off course. Think of the problem statement as your starting course to the moon. One degree to the left or right, up or down, and you'll miss the moon by thousands of miles.

It's the same with the problem statement. Identify the wrong problems, and you may as well not even turn in your plan.

Get to the root cause of your problem, and try to identify exactly what attitude (what they think) or behavior (what they do) you need to influence.

Do you want attitudes crystallized, modified or reinforced? Be especially conscious of the ultimate behavior you want to evoke. Answer this question: “What exactly is it that we want them to do as a result of this campaign?”

And yet, proper problem identification and statement is still not enough. The client may recognize that there is a problem, but unless there is a consequence - unless the client will lose something of value, whether it be profits, members, or quality of service - the client may remain unconvinced about your plan.

You must show the client what could result if something isn't done to correct the problem identified above. Explain in one concise declarative sentence what the consequences will be.

Campaign Goal

This is not a particularly difficult section to complete. But first, here's a brief review of goals and objectives.

Goals are general directions, somewhat nebulous, that are not specific enough to be measured. Think of the word “go.” It has no end.

A good example is the signature line of the Star Trek television series: “To boldly go where no man (“no one” in Generations) has gone before.” You can't measure it, and you probably will never know if the goals were accomplished, because once humans have gone somewhere, we've been there, and there are still other places to go since the
universe is infinite and has no end.

Objectives, on the other hand, are specific and measurable. They can be output objectives, or they can be attitudinal or behavioral. But most of all, they can be measured. They are concise. They are specific. Think of the word “object.” You can touch it, it's there, it's actual, it's finite.

Back to the goal. State your campaign goal simply and resolutely. State it confidently, with all the bravado you can muster, secure in the knowledge that the question, “Did you accomplish your goal” can never be answered.

**Audience Identification & Messages**

Audience identification is vital to your campaign. You need to talk to the right people. You need to conserve valuable funds, time and manpower, and you cannot do this unless you target your publics carefully.

A word about publics, stakeholders and audiences: A “public” is a group of people with similar interests. “Stakeholders” are a special kind of public, composed of people who have a particular interest (or “stake”) in your organization. An “audience” is a public with whom you are communicating.

You need to find some intelligent answers to some equally intelligent questions:

- Who exactly is going to be affected by your public relations campaign? Who exactly are you trying to persuade?

- You're going to need some cooperation from others; who will this be? Where are these people located? How can you find them? How can you get in touch with them?

- If the people you want to reach listen to opinion leaders; exactly who are these opinion leaders? Who and where are those credible, authoritative sources that your intended audience believes, and who can help you get your messages across?

- Your audiences generally act the way you do - they do the same things you do. What magazines and newspapers do they read? What radio stations do they tune in to? What TV shows do they watch? To what clubs and organizations do they belong? What professional associations do they join? What are their favorite charities? What are their children's favorite participation sports?

So how do you reach them? Find out. **Do your research.**

Generally speaking, there are three types of audiences:
• **Primary**: This is the audience or public that you specifically want to influence. It's the people whose behavior you're trying to change. Influence them, and you've done your job well.

• **Secondary**: These are “intervening” audiences. These are people who can intervene on your behalf and influence the primary audience. Convince them that you're right, and they can help you get to the primary audience. You've heard of “third-party testimonials” that are more credible than your direct communication? Secondary audiences are those “third-party” people. Influence the secondary audiences and your job will become a bit easier. Their “endorsement” of your cause serves as their “testimonial.”

• **Tertiary**: These are “special” publics composed primarily of organized groups (e.g., clubs, councils, associations) that can mobilize quickly and endorse your cause. They usually have an established means of communication with their membership via newsletters and other media.

In your plan, identify who these people are, then prioritize them. Like the “inverted-pyramid” style of journalistic writing, audience prioritization will allow you to eliminate potential audiences from the bottom-up should the need arise because of budget cuts, time constraints or manpower reductions.

Once you've identified and prioritized your audiences in your plan, tell the client exactly what message you believe should be directed to each of the audiences you have selected.

Like the problem statement, your messages should be direct, and they should articulate specific benefits to the audiences. Try out a number of messages, then settle on one per audience, selecting the one you consider most important to your campaign goal.

**Audience Objectives**

In this section, state exactly what your objectives are for each audiences you identified in the previous section. In general, there must be at least one objective per audience. This is usually sufficient. In some cases, however, you will have more than one objective for each audience.

Objectives should measure impact. Behavioral objectives are preferred (“Exactly what is it you want to get them to do?”), but the objectives can also be attitudinal (“What do you want them to think?”), or informational (“What do you want them to know that they didn't know before?”).

Objectives also can measure your output - what you did. But unless output is central to your problem and contributes to solutions, try to keep these to a minimum.

State your objectives in specific and measurable terms whenever possible. Set them in a
time frame, and if you know what the budget is, tell the client what you expect the cost to be. The objectives should be reachable, they should be acceptable to the client and they must be ethical.

A crystal-clear objective would read something like this: “Our objective is to deliver X results by Y date at a cost of Z dollars.”

Think of the goals as the treasure at the top of a stairway, and the objectives as the stairs.

**Strategies**

In this section, you need to present a number of strategies, each of which will in itself solve the problem. This is one of the hardest sections to complete, especially for inexperienced practitioners who must rely on information provided by others, rather than on personal experience. However, it is so essential to the campaign's success that every effort must be made to present excellent strategic alternatives.

There are four basic strategies:

- Do nothing (inactive).
- Do something only if necessary (reactive).
- Do something before a problem arises (proactive).
- Involve others in solving or heading off problems (interactive).

It may also be feasible to take a “multi-active” approach to solving the problem, in which case you would use elements from each basic type of strategy.

But whatever strategy is finally selected, know that it will help determine the success or failure of your proposed program. You may find it easier to select a strategy after reviewing the list of public relations initiatives (tactics, activities) that you will develop after conducting a number of creative brainstorming sessions.

Do not - repeat, do not - use the terms “inactive,” “reactive,” “proactive,” “interactive,” or “multi-active” in your plan, unless the client fully understands the terms and initiates their usage. The words can be considered public relations jargon and often are meaningless to the client. Don't use these words as crutches in an attempt to avoid explaining your strategy in detail.

State that each strategy, when considered on its own merits independently of the other alternative strategies, is a viable option to be judged on its own strengths, and will definitely solve the problem. Eliminate any approach you believe will not solve the problem on its own. If a combination of approaches can solve the problem, list the
combination as a strategic alternative.

Each alternative strategy will attain all of the objectives listed earlier. Again, each individual solution must be feasible, appropriate and acceptable. All possible solutions should be considered and presented - unless, of course, your particular problem is one of those rare cases that has but a single solution. No, strike that notion. Don't be tempted by this intriguing possibility. Assume that your problem has two or more solutions.

Discuss all of the pros and cons of each strategy considered.

In doing so, try to offer options to the client. If you can identify business risks and opportunities, you give the client an opportunity to exercise informed judgment. Clients need viable options - they need to know each option's advantages and disadvantages - in order to make decisions based on fact instead of emotion.

Clients don't want to “shoot from the hip.” They want to make rational decisions.

Remember that you must take careful aim in everything you do in public relations. Don't shoot from the hip: you could end up with powder burns on your butt.

Finally, tell the client what your recommended approach or strategy is. Be sure to tell the client why you recommend this particular strategy, and be prepared to defend your choice under withering fire and challenge from the client. You can't fake this part. It may be helpful to refer to the pros and cons you listed for each strategic alternative.

**Communication Tactics**

This is the section in which you tell the client exactly what communications initiatives you propose. If you have conducted some creative brainstorming, you should have developed a “shopping list” of possible tactics that will achieve your previously stated objectives.

Look at each tactic from the standpoint of what it will do to achieve your objectives.

Your tactics will include:

- **Action Events**: Non-written tactics such as special events, demonstrations, exhibits, parades, community contributions (e.g. manpower, talent, advice, money) and other non-verbal activities. Separate your action events into message tactics (which will be used to get your message across to the audience) and media tactics (how you will utilize the news media to publicize your action events).

- **Communications Tactics**: Verbal tactics (oral and written) that use words or pictures. These include newsletters, flyers, news releases, brochures, direct mail, advertising, themes, slogans, World Wide Web (WWW), radio, and other
initiatives that use words and language as their basis. As with your action events, separate communications initiatives into message tactics (which will be used to get your message directly to the audience), and media tactics (how you will utilize the news media to communicate your messages).

When presenting your tactics in this section, be sure to provide a brief one to three paragraph description of each tactic, especially noting:

- the audiences to which the tactic is directed,
- the message you expect the audience to receive,
- your reasons for selecting this particular tactic (cite your research, focus group results, etc.),
- and the anticipated results.

**Schedule**

You must show that you have thought through the plan to the smallest details. In this section, present your planning calendar. Be specific and comprehensive. Include specific dates whenever possible.

Tell the client exactly when you're going to conduct the action events and communication tactics you noted earlier. Also, tell the client who will be doing the work.

List milestones and deadlines for each of the events and tactics. Plan writers always note when communication products and activities will culminate, but often forget milestones and deadlines.

For example, don't just say that a brochure will be delivered to the office on July 17. You must also include milestones and deadlines, and let the client know:

- that initial copy drafts are due on May 2,
- that three days are required for initial editing,
- that second drafts are due on May 10,
- that two more days are required for editing,
- that the final draft is due on May 17,
- and that final copy approval is due on May 19.

The client also must know:

- that final copy is due at the typesetter on May 21,
- that the graphic designer needs two weeks to work on the design,
- that the printer needs the camera-ready art and layout by July 1,
- and that a minimum of 10 days is required before the printed brochure can be placed on the client's desk.
Each of the dates above should be included in your schedule. Do this for each initiative. You may either present a separate calendar for each tactic, or combine them into a comprehensive timetable or Gantt chart. Ideally, you should do both.

Don't forget to correlate once again the events with the audiences you expect to address, and what you expect to accomplish.

Finally, don't forget to include any research you will be conducting, as well as on-going and end-of-project evaluation dates.

**Budget**

An axiom: It is not easy to compile a budget.

Putting a budget together is especially difficult when you are working on a hypothetical case, or if you are not sure of the client's requirements (“Why don't you present three scenarios - minimal, moderate and optimal - and we'll pick the one we can afford”).

This may seem incredible, but the client often has absolutely no idea how much is available for your campaign. More often than we suspect, the client may simply be “fishing” for a cheap way to obtain some publicity for the company. Or, the client may want to know how much a pet project would cost if it were done correctly.

That said, you must have a budget section. You must have an accurate representation of how much things are going to cost. The information may be close at hand (e.g., previous experience, other plans, informative co-workers), or . . . you may have to make a lot of phone calls.

Separate your anticipated income from your proposed expenses, and present both totals. Finally, give the client a bottom-line figure. Tell the client exactly what the campaign is going to cost. An excess of income over expenses will result in a profit to the client; an excess of expenses over income will result in a cash outlay by the client.

**Evaluation Plans**

If you have planned your campaign correctly, your communication and action tactics will have been performed according to schedule, and will have cost exactly (or pretty close to) what you said they would cost. You will have reached all of your identified audiences and persuaded them to do exactly what you wanted them to do.

You would have attained all of your objectives, which ultimately means that you have achieved your primary goal. And, if it is not too bold to say, you will have solved the client's public relations problem and those dire consequences you predicted earlier will not come to pass.
But how do you know whether or not you've succeeded? You must measure your accomplishments. How do you measure those results?

You do it by measuring two phases of your campaign:

- **Impact**: Ask yourself what behavioral or attitudinal changes the campaign effected? Impact measurement documents the extent to which you achieved the outcomes spelled out in your objectives for each target public. It also tells you to what extent your overall program goal was achieved.

- **Output or implementation**: In other words, what did you DO? How much effort went into carrying out the campaign? How many publications and releases were prepared and distributed? How many column inches and minutes of air-time coverage did you get? How many people were exposed to your message?

Emphasize impact - impact is paramount. Emphasize output only if the communications “products” are central to your problem and contribute to solutions.

Tell the client exactly how you are going to measure the results of what you did, and how they relate to your objectives.

Remember, you cannot evaluate effectively unless you have good objectives. If you don't have good objectives, then you have nothing to measure against.

**Pertinent Research and Bibliography**

Create a “Tab A” and submit your research results. In this section, include client, situational and audience research results (clippings, polls, interviews, library research, or summaries of research found elsewhere (with appropriate source identification). Include anything you deemed essential while compiling your situation analysis. Use approved bibliographic citation format.

**Communication Samples (for this class, this is your media kit)**

Create a “Tab B” (or separate folder/kit for this class) and include descriptions and/or rough layouts of recommended communications materials (i.e., news releases, public service announcements, speech outlines, statements, institutional ads, WWW, CD-ROM, Point-of-Purchase dummies, flyer dummies, radio spot with script, video, brochure dummies, etc.)

For each news release, list names of news organizations where they will be delivered, and their deadlines. Be sure to use a wide variety of communication channels and methods,
properly timed and coordinated.

Remember also that actions and events generally are more effective than written or oral communications alone. You should strive to keep verbal communications to a minimum, and make imaginative and creative actions and events a key part of your campaign.

A Last Word

Finally . . .

- No typos.
- Bind all work neatly.
- Personalize the transmittal letters if you know the names of the review committee members.
- Use a computer and laser printer.
- Meet deadlines.
- Use an easily readable font typeface (minimum 12-point font).
- Use good paper, don't skimp.

Remember: The “class” projected by your proposal is reflected in the perception that the client has on your “excellence” as a public relations professional. Look professional, and you will be viewed as professional.
Mission statements, goals, objectives and evaluation

Mission Statements

Mission - A statement defining the function and purpose of an organization; its reason for existence.

Characteristics of a mission:

- Usually short, maybe a single sentence
- Details organizational values
- Foundation for organizational goals
- Defines essence of the organization
- Tend to have long term focus
- Reviewed regularly

Sample mission statement:

- Michigan State University Extension helps people improve their lives through an educational process that applies knowledge to critical needs, issues, and opportunities.

Mission statement benefits:

- Provide purpose and direction for organization
- Allows organization to set priorities
- Allows organization to set goals
- Provides focus for important issues

Goals

Goal - A general statement of intent that indicates an expected outcome and a statement written to reflect a desired future state. Goals may be stated as desirable ends or expected outcomes of an organization. Goals are further defined by objectives.

Characteristics of goals:

- Not measurable in terms of achievement
- No time limitations
- Tend to have long or medium range focus
- Reviewed regularly
- Support mission statement
- Basis for objectives
Sample goals:

- Farm Bureau seeks to facilitate interaction between business and rural communities.
- AEE works to promote leadership in Michigan agriculture.
- Michigan Department of Agriculture seeks to increase public knowledge of Michigan grown produce.

Objectives

Objective - A behaviorally defined statement in precise terms that establishes an exact time frame for accomplishment of the behavior. The objective identifies specific expectations and a standard for excellence that can be evaluated. A series of objectives usually make up a goal.

Characteristics of objectives:

- Quantitatively or qualitatively measurable
- Given time frame
- Usually medium to short term in focus
- Achievable
- Basis for goals

Factors to consider when developing objectives:

- Deal with each general goal separately
- Establish a referent situation indicating where the desired behavior will take place
- Clarify specific conditions affecting the desired behavior (e.g., givers, circumstances, restrictions, rationale, skills needed, resources)
- State expected result
- Clarify performance standards
- Establish evaluation procedures
- Establish a feedback process; how will you know that your work is causing the achievement of the objectives - review expected rewards regularly
Sample objectives:

- **Qualitative**
  - To improve public understanding of the environmental initiatives launched by Dow U.S.A. through educational programming by January 1999.
  - To improve the Department of Public Safety's image with on-campus MSU students by next Fall.

- **Quantitative**
  - To increase public attendance at the Michigan Youth Arts Festival by 15% in 1999.
  - To increase sales of Michigan cherries by 5% in three months.

**Evaluation**

It is important to continually evaluate the success of your objectives in terms of the mission statement and goals. Is the work you are putting forth toward your objectives working toward your goals? Does the work fit with your organizational values and mission?

Evaluation techniques:

- Mail surveys
- Phone surveys
- Promotional tools
- Coupons
- Phone lines
- Interviews

What to look for:

- Increased sales
- Decreased negative behavior (fewer people smoking)
- Increased positive behavior (more people recycling)
- Changes in attitude (changes in voting patterns)
- Demographic changes (people having fewer children)
Research

What do You Need to research?

1. **Your client** - You need to describe the company, service or organization and its objectives. The client may have good information for you to start with and guide you to other sources.

2. **Product, service or cause** - What are you trying to communicate about? How does it work? What are its features, benefits and advantages? Why does your audience need to use or know about your campaign?

3. **Industry or field** - Who else makes or offers your product or service? Who are your competitors and what market share do they possess? How big is the market in the area you are working? Where does your service or product fit in the marketplace? Is your product expensive or cheap; is it high quality or adequate; does it appeal to status or practicality?

4. **Target audience** - What are the demographics and psychographic characteristics of your audience? How many people are in your audience?

5. **Media selection** - How will they reach your audience? What forms of media are you using and why? How much do they cost?

6. **Production costs** - How much will printing, mailing and copying be? How much will advertising on radio, TV and WWW cost? What will your fees be as a consultant?

How can You Conduct Research for Your Project?

1. Conduct personal or phone interviews with:
   - Your client
   - Actual and potential customers
   - Experts who may work for companies, universities, foundations, government, or trade associations with expertise:
     - on the product (e.g., scientists, product development people);
     - in marketing and advertising (e.g., sales people, managers);
     - or in distribution (e.g., traffic manager).
   - Librarians at the business and main library
   - Sales representatives from media and printing organizations.
2. Read:

- Newspapers and magazines
- Telephone books, yellow pages
- Industry publications, trade journals, trade association reports and books
- Market research already completed by client or firm
- Government reports
- Market research from library
- Media reference guides
- AEE media kit
- Existing promotional materials provided by your client or competitors.

3. Watch instructional or promotional films, videos, etc. provided by your company, the media or the government

4. Surf the World Wide Web

5. Visit your company or service if possible; touch, smell, taste and use the product yourself.

**Preparing Citations**

Indicate the source of your information where appropriate. You do not need to follow any special bibliographic form for your assignments; however, you must be consistent. Here is a recommendation for handling your citations.

Cite the following when available:

- Author or name of information source.
- Name of publication or type of source (interview, web page, etc.).
- Title of article, page number, html address.
- Date of publication or interview.

Examples:

- Bill Johnson, Ingham County Extension Agent, Interview, May 1, 1996.

Where to cite your work:
Demographic Information

Demographic information is easy to obtain when you begin to develop your audience profile. This information is similar to census material. The standard information normally associated with demographics includes: residence (city, county, state), occupation, education level, gender, marital status, ethnic origins, and income.

A complete breakdown of the information required is outlined below:

1. Geographic items:
   - place of usual residence
   - includes city, county, state

2. Personal characteristics:
   - sex
   - age
   - marital status
   - citizenship

3. Economic characteristics:
   - occupation
   - income

4. Cultural characteristics:
   - ethnic origins
   - religion

5. Educational characteristics:
   - level of education

Demographics are essential for tailoring your campaign and message to the requirements of your targeted audience. This information also helps determine if you have the correct message and media for the target audience.
To influence your audience you must know where they are, who they are and lastly, know how they think. “How they think” is the function of Psychographics.

**Psychographic Information**

Psychographic information is more difficult to obtain as you begin to develop your audience profile. Psychographic information is less empirical than demographic information. Persons developing psychographic details must begin to look at the way people think and how thoughts, attitudes, and opinions find expression in behaviors.

Psychographic information provides insight to various communication barriers, such as stereotyping, self-preoccupation, bigotry, indifference and making unwarranted assumptions. Psychographic research includes defining communication barriers and developing communication methods to minimize resistance to change. Knowing the audience’s “mind” allows you to package your message for the greatest positive response.

A complete breakdown of the information required is outlined below:

1. **Thoughts**
   - What people think about the product, service, organization

2. **Attitudes:**
   - Do people reflect any specific biases which might interfere with the message presented

3. **Feelings:**
   - What is the emotional nature of the audience
   - What is the emotional nature of the message
   - Do the two emotional contents differ

4. **Psychographic tools:**
   - Surveys, depth interviews and focus groups
   - For profit lifestyle research organizations and periodicals
Campaign Proposal Group Practice Exercises

Following are four partial outlines for communication campaigns. Work with your team to develop ideas for the items left blank. Start by brainstorming; then, evaluate the ideas provided by team members. Each group should prepare a brief outline of its findings on a large newsprint sheet which will be taped to the chalkboard.

Case 1 - MSU Dairy Store

Description and Mission

MSU Dairy Store underwent construction and now finds itself back in a remodeled location. It still strives to provide the MSU community with quality, locally produced ice cream, cheese and yogurt.

Objective

Many potential customers are unaware of the Dairy Store. The MSU Dairy Store wants to improve its recognition in and around MSU by 30%. Store management also seeks to promote the new facilities which will be available within a year.

Description of Product

The Dairy Store sells ice cream by the cup, cone and in pre-packaged containers. It also sells various varieties of packaged cheese and yogurt. Its prices are much cheaper than Melting Moments.

Position in Market

Due to its new location and hours, the MSU Dairy Store is third behind Melting Moments and Quality Dairy in terms of ice cream sales.

Given this information, decide the following:

- Target audience(s)
- Campaign goal
- Strategies
- Communication tactics
- Evaluation
- Budget
- Schedule
Case 2 - Michigan United Conservation Clubs

**Description and Mission**

MUCC is the parent, umbrella organization for Michigan’s Conservation Districts located around the state. MUCC strives to educate the public about conservation issues, provide workshops for the public on wildlife issues, promote tree planting and conduct conservation-related research.

**Objective**

MUCC in conjunction with other Lansing organizations is planning its annual Arbor Day celebration at Potter Park. They need to recruit 200 volunteers and would like to see attendance at the event rise by 10% over last year.

**Description of Product**

Volunteers will set-up the event, serve meals, assist with educational programs for children, plant trees and clean-up after the event. The event futures mostly activities for children and their parents.

**Position in Market**

The event is scheduled during a weekday and competes with a smaller Arbor Day celebration in East Lansing.

Given this information, decide the following:

- **Target audience(s)**
- **Campaign goal**
- **Strategies**
- **Communication tactics**
- **Evaluation**
- **Budget**
- **Schedule**
Case 3 - Granger Inc.

Description and Mission

Granger Inc. operates a variety of services including a landfill, construction and a recycling center. Granger has many strong ties to MSU and seeks to maintain a strong public and economic presence in the Lansing area.

Objective

Recently, student activists have highlighted problems with Granger’s Recycling program. One case in particular in which Granger land filled several tons of contaminated recyclable earned the company a lot of bad press. They have hired you to improve their public image.

Description of Product

Granger operates a successful construction company with many contracts associated with MSU and local government. Granger also has a trash collection and disposal service, with recycling.

Position in Market

Due to the bad press Granger has experienced a 30% decline over the last three months in its trash collection service and recycling has dropped to almost zero. It’s construction service has experienced a smaller 10% decline, but owner are worried that business will continue to slip.

Given this information, decide the following:

- Target audience(s)
- Campaign goal
- Strategies
- Communication tactics
- Evaluation
- Budget
- Schedule
Case 4 - Kellogg Biological Station

Description and Mission

Kellogg Biological Station is an environmental educational and research facility affiliated with MSU. It seeks to improve the public’s understanding of environmental systems and wildlife.

Objective

KBS wants to increase the number of visitors to its bird refuge by 30% over the next five years. Currently, most visitors are MSU students and staff, KBS also wants to bring in more community residents.

Description of Product

KBS offers summer courses through MSU’s College of Agriculture and Natural Resources. It has dorm-like buildings where students and faculty can stay for conferences and class. Part of the facility is a wild bird refuge with walking trails and tours open to the public.

Position in Market

KBS is one of many parks in the area. Traditionally, many people think of the region as teaching only. KBS wants to change its image.

Given this information, decide the following:

- Target audience(s)
- Campaign goal
- Strategies
- Communication tactics
- Evaluation
- Budget
- Schedule
Media Kit Resource Library Instructions

The Agriculture and Natural Resources Communications Program maintains a Media Kit Resource Library in Room 408, Agriculture Hall. The library contains relevant information resources to assist with development of communication media research, delivery, rates, schedules, etc.

Most of the materials are from Lansing area newspapers, magazines, radio and television stations, cable operators, direct mail firms and advertising specialty companies. For students creating a communications campaign for a Lansing area organization this library is especially useful. It does, however, contain a small amount of information on Detroit and national media.

The library also contains final communications campaign proposals produced by students who previously took this class. On a following page you will find a listing of items available as of the date this Checkout Sheet was produced. Other items may have been added since that time and therefore will not appear in this listing.

How to Check Items Out

1. You may check out items between 8 a.m. and 4:30 p.m., Monday through Friday during the semester. The office is not always open between 12 noon and 1 p.m., so you may find it impossible either to check out or return items between these times.

2. Regardless of when you check them out, all items are due back into the office by 5 p.m. the same day. Return all items to the secretary.

3. You are free to take out as many items as you wish. The library contains multiple copies of most items, so please take out only one copy of each item you want. Please do NOT take any items out of the building. Use the reception area or any free classroom or conference room in the building to look over the materials you check out. You can photocopy materials in the Copy Center located in the basement of Agriculture Hall in Room 47. The center has two self-service copiers. Copies are 5 cents each.

4. To take out materials, ask the Agriculture and Natural Resources Communications secretary, Mary Pierce, to open the library file, if it is not already open. (Ask someone else to assist you if Mary is not available.) Remove the items you wish to examine. Then, on the back of this sheet, check off the items you’ve taken. If you take any items not listed, write down a brief description of each item in the extra spaces provided. Make sure you write your name on the line provided at the top. Then, give your student ID to Mary along with this sheet. She will clip them together and hold them until you return the materials.

Page 30
Media Kit Library Index and Checkout Sheet

Name: ___________________________

Place a check in front of each item you take out.

SAMPLE PROPOSALS (Orange)

____ Business-to-business
____ Nonprofit membership
____ Retail

NEWSPAPER & MAGAZINE (Green)

____ Ad-visor
____ Capital Times
____ Crain’s Detroit Business
____ Detroit News/ Detroit Free Press
____ Fine Tuning - WKAR TV Program Guide
____ Greater Lansing Business Monthly
____ Lansing Magazine
____ Lansing Metropolitan Quarterly
____ Lansing State Journal
____ The State News
____ Town Courier/ Ingham County News

RADIO (Yellow)

____ WFMK Lite Rock 99
____ WIBM Oldies 94.1
____ WILS Country 102
____ WITL
____ WJIM FM & AM
____ WJR
____ WJZQ - Q106
____ WKAR AM & FM (Public Radio)
____ WMMQ-FM Classic Rock
____ WVIC - 95 FM
____ WWDX - 92.1 The Edge

TELEVISION (Blue)

____ WILX - 10 (NBC)
____ WLAJ - 53 (ABC)
____ WLNS - 6 (CBS)
____ WKAR - 23 (PBS)
____ WSYM - 47 (FOX)

CABLE (Orange)

____ Continental
____ TCI Cablevision

DIRECT MAIL (Red)

____ ADVO
____ American Business
____ Donnelley
____ Hot Prospects
____ Polk Direct
____ Presort Services
____ Zeller

OUTDOOR (Pink)

____ Adams

ADVERTISING SPECIALTIES (Clear)

____ Skinner

Describe items taken from Skinner:

_____________________________
_____________________________

YELLOW PAGES (Yellow)

____ Ameritech

OTHER

___________________________ITEMS NOT LISTED
___________________________ITEMS NOT LISTED
Writing

Writing Rules

Writing style may seem like an amorphous, indescribable quality; however, some rules will make your writing clearer and more forceful. Although no set of rules will turn you into Shakespeare, they can prevent you from writing incomprehensible sentences seen in student loan forms, academic articles and textbooks, business letters and government reports.

In general, the better you write, the more time the reader can spend thinking about what you write instead of what you are trying to write!

Writer George Orwell offers the following six rules for better writing:

1. Never use a metaphor, simile or other figure of speech that you are used to seeing in print [or hearing on the television or radio].

2. Never use a long word or phrase where a short one will do.

3. If it is possible to cut a word out, always cut it out.

4. Never use the passive voice where you can use the active.

5. Never use a foreign phrase, a scientific word or a jargon word if you can think of an every day English equivalent.

6. Break any of these rules sooner than saying anything outright barbarous.

In addition, we add four more:

7. Always use specific and concrete language rather than general and abstract language.

8. Always read your writing aloud to make sure it sounds right. If it does not, rework it.


10. Avoid negative statements when possible.
Rule #1

In professional writing, writers should avoid using contractions, idioms, slang and other jargon heard in conversation or in other spoken media. Examples to avoid:

- don’t = do not
- kinda = kind of
- carries a ticket price of = costs
- horsing around = playing
- that’s a fresh idea = innovative, new

Rule #2

Sometimes, writers try to impress their audience with a large vocabulary. Whenever possible, writers should replace long words or phrases with shorter ones to avoid clutter and increase readability. For example:

- as well as = and
- in addition to = additionally
- in regard to = regarding
- in order to = to
- utilize = use
- limited number = few
- identical = same

Rule #3

As stated in rule #2, writers want to avoid unnecessary clutter. Beyond shortening words, writers can also cut useless words or phrases from their text. For example:

- residents of Lansing = Lansing residents
- sales made by the company = company sales
- the bike owned by John = John’s bike
- the movie was boring and dull = the boring movie
- he did a very good job = he did a great job
- end up with = have
- on the other hand = conversely, alternatively

In general, the writer should avoid overusing adjectives and modifiers. Think while writing: Do I need this word; does it further my point? Also, writers can avoid using the word “that.” After writing, look through your work at each sentence in which you used “that.” If you can read the sentence without it, take the “that” out.
Rule #4

A sentence using the \textbf{active} voice is always structured this way: \textit{X does Y}. A few examples include:

- The \textit{cow jumped} over the moon.
- The \textit{car ran off} the cliff.
- We \textit{recommended} the use of television commercials to the client.
- Our \textit{research shows} that direct mail will create many responses.
- I \textit{propose} a budget of $100,000 for the entire campaign.
- The \textit{Wall Street Journal reported} corporate profits rose in the fourth quarter.

In every case the reader can answer the question, “Who or what is doing the action?” and the who or what is the subject of the verb. Now, contrast this with the \textbf{passive} voice so often seen in government, academic and business writing.

- Mistakes were made. (But, who made them?)
- It was reported that 80 percent of all fishermen are losing money this year. (But, who or what made the report?)
- The bank was robbed on Saturday. (But, who robbed the bank?)

If you turn around all the \textbf{active} voice sample sentences and put them into the \textbf{passive} voice, they lack the force to answer the question who or what. You can do this by using the word “by,” but you would have cumbersome sentences.

- The moon was jumped over by the cow.
- The cliff was run off of by the car.
- The use of television commercials was recommended to the client by us.
- It was shown by our research that many responses will be created by direct mail.
- A budget of $100,000 was proposed by me for the entire campaign.
- It was reported by \textit{The Wall Street Journal} that corporate profits rose in the fourth quarter.

Conversely, if you take the sample sentences using the \textbf{passive} voice and change them into the \textbf{active} voice, answering the question “Who did what?” is not optional. You must specify who did what.

- Joe made mistakes.
- \textit{The American Fisherman} reported that 80 percent of all fishermen are losing money this year.
- Two men robbed the bank on Saturday.

When stating opinion, writing a personal essay, or composing a sales campaign, a writer can use the first- and second-person state-of-being. Often, using I, we and you is necessary to use the active voice consistently.
NOTE: When using “you” in a proposal, address the reader (who is the client):
“Although you [the client] have used television advertising in the past, we recommend against it.” Do not use “you” to mean “the customer.” Here are two examples:

Incorrect: As part of our direct mail campaign, you will receive a coupon in the mail offering a 25 percent discount.

Correct: As part of our direct mail campaign, the customer will receive a coupon in the mail offering a 25 percent discount.

Rule #5

While writers want to use specific, concrete words, sometimes highly technical terms or foreign phrases make articles harder to read. When writing, think about the audience; what will they understand? If we write for a scientific community about plastics, then using the chemical terminology would be appropriate. If, however, we target the general public, using this terminology would be confusing.

Rule #6

Sometimes these rules conflict. In general, many style critiques reflect personal experience and preference. When in doubt about how to word a sentence, ask friends and family for their opinions and do your best. In the end, make sure you have written complete sentences using the correct punctuation.

Rule #7

Part of using specific language is using the active voice. If you use the active voice, you must be specific about whom or what, but to write concretely you must also appeal to the senses of sight, hearing, smell, taste and touch. By making the sentence about the bank robbery active, we can add concrete details that will make the sentence come alive, giving our reader a vivid picture.

Two men carrying machine guns and wearing red stockings over their heads burst into the First Commerce Bank on the corner of Brook and Vine yesterday and stole $350,000 in cash.

In this example, we appeal mostly to the sense of sight by describing the men, the specific bank and its location (which those familiar with the town could visualize), and the amount of money the robbers took.

In your news releases, direct mail pieces and radio spots, you will want to evoke specific images, sounds, tastes and perhaps even smells and textures (touch) that will make your
points clear and hold the attention of your audience. Note the difference between the following pairs of sentences:

- I couldn’t stand watching men kill those seals with their clubs.
- I couldn’t stand the high-pitched shrieking of the seals as the men in fur-lined parkas pounded out their sentence of death in the bloodstained snow.

- He liked the taste of this melon.
- He savored the melon’s soft, cool flesh and honey-like sweetness.

- The bread at the bakery smelled great.
- The smell of olive oil, garlic and bread hot from the oven wafted over us at Roma Bakery.

*Being specific and concrete does not always mean writing longer sentences.* In the examples below, compare the first sentence of each pair with the second. The second is almost identical in length to the first, yet the second sentence contains specific information and stronger sensory images.

- There was this young guy who went to college who grew up in a foreign country.
- Bill Martin, a 25-year-old student at Michigan State, grew up in Calcutta.

- In Nicaragua, 75 percent of all children are undernourished.
- In Nicaragua, three out of four children under 12 go to bed hungry.

- Our sheets are smooth and will help you get to sleep fast.
- You’ll glide to sleep in our silky-finish, all-cotton sheets.

Another way to eliminate vague sentences is to avoid starting sentences with “it is” and “there are” constructions. Whenever possible, avoiding forms of “to be” (is, are, was, were) will improve your writing and make it more interesting. “This” can also be a problematic word. When using “this” or “these,” specify what they refer to. For example:

- This illustrates my point = This fact illustrates my point
- Because of this, I feel = Because of this event, I feel

**Rule #8**

We can find and fix most writing errors by using spelling and grammar-checks on our computers. These tools do not substitute a good proofreading though. Give your papers to friends and family. Often, they will find sentences and phases that are confusing to them that you thought were fine.
Combining Sentences

To vary our sentence structure, we often combine two related sentences. This task is accomplished using one of two ways:

1. With a semi-colon - This is my husband’s second marriage; it is the first for me.

2. With a comma and a conjunction - This is my husband’s second marriage, and it is my first marriage.

NOTE: Do not use a comma before and unless the second phrase is a complete sentence. For example, do not use a comma in this sentence: The sky was dark gray and threatened rain. In this case, “and threatened rain” is not a complete sentence so we do not need a comma.

Using Quotations

Note the use and placement of commas when using quotations. Listed below are examples for using quotations correctly in our writing:

- I stated, “I think writing can be fun if we work at it.”
- “I think writing can be fun if we work at it,” I stated.
- “I think,” I began, “Writing can be fun if we work at it.”
- “I think writing can be fun,” I said. “We just need to work at it.”
- “What do you think?” I asked.

When using quotations within a paper, commas and periods always go within the quotation mark and semi-colons and colons always go outside. If the sentence uses a question mark or exclamation, then put it outside the quotation; if the question mark or exclamation is part of the quote, then put it inside. For example:

- Do you think a good slogan would be “to go where no one has gone before”? 
- One may ask, “Is writing well really necessary?”

Semi-colons

Semi-colons connect related sentences or replace a comma in long series. Many people incorrectly use a semi-colon and conjunction structure to link sentences. As shown above, in combining sentences. Semi-colons replace commas in the following cases:
• You run a series of sentences together - We walked by stores; we ate some lunch; and we talked until twilight.
• You have a series containing commas - We collected tin; aluminum; green, brown, and clear glass; milk jugs and plastics.
• You have a series of long phrases or sentences set apart with a colon - The following facts became evident: Bill did not want to go to the store; he did not like to shop; and he would rather stay home and watch TV.

**Commas**

Commas are often misused as shown above. Use commas to connect two complete sentences or in lists. Below are some other examples of when to use commas:

• In dates - July 20, 1997
• In opening clauses - During the meal, John told us a story.
• After transitions - Thus, we marketed the cheaper product.
• In numbers - Mr. Jones sold 1,237 cars last year.
• Between two adjectives referring to the same noun - It was a cool, crisp morning.
• To set off non-essential clauses - The cat, which was very old, had to go to the vet.

NOTE: The clause should only be set apart with commas if it does not affect the reader’s understanding of the sentence. If commas are used, the clause can be removed without changing the sentence’s meaning.

**Parallel Structure**

In a list series or word pairing, the words used should be in the same form and tense. For example:

• I enjoy going to the movies, reading books, and playing board games.

In this sentence, the series verbs end differently (“s”, “-ing”) and are not parallel.

• The company sells cars, offers great deals and is employing about 15 full-time workers.

The corrected sentence and parallel structure reads:

• The company sells cars, offers great deals and employs about 15 full-time workers.
Rule #10

Always attempt to rephrase your sentences to eliminate “not” or a negative construction. For example:

- It was not fair = It was unfair.
- I was not satisfied = I was dissatisfied.
- I did not want to lose = I wanted to win.
- He was not happy = He was sad.

Using the “Right” Words

Often writers get similar sounding words confused and misuse them. Below, often confused words are used with examples and definitions:

*Its vs. It’s*
Its pelt was covered in dirt. (Possessive)
It’s nice to see you. (It is)

*Whose vs. Who’s*
Whose car is that? (Possessive)
Who’s your new friend. (Who is)

*Choose vs. Chose*
I choose the one on the right. (Present tense of to choose)
Yesterday, I chose Laura to help grade papers. (Past tense of to choose)

*Loose vs. Lose*
I have a loose wheel. (Opposite of tight)
I hate to lose. (Opposite of to win)

*Lay vs. Lie*
I will lie down later. (To move oneself into a reclining position)
I hate to lay the table settings. (To place an object down)

*Adverse vs. Averse*
Radiation has an adverse effect on the human body. (Bad, negative)
My brother is averse to doing dishes. (Dislike, unwilling)

*Affect vs. Effect*
Studying positively affects student’s scores. (To change or influence)
The death effected your decision. (Verb, to bring about)
It had a negative effect. (Noun, result)
Bias-Free Communication

Excerpt - Michigan State University Advances Diversity Within Community - http://www.msu.edu/access/

A bias free environment helps each of us to learn, work and grow, free from undue stereotypes. Such an environment helps ensure that the rights recognized by human decency and law are protected. Language actions reflect attitudes and values. Responsible communicators make every effort to be bias free.

There are many ways we can begin to shed communication bias. When in doubt, substitute your own name or the name of a friend in your sentences. Ask yourself if you are unduly stereotyping, or belittling. Calling a woman over the age of 18 a "girl" or a mail carrier a "mailman," or suggesting that all administrators are majority males, influences the thoughts of others. Before using labels think about how you would feel if those labels were applied to you. The key to effective bias-free communication is treating people with respect. Following are some suggestions for bias-free communication:

Race and Ethnicity

- Notice words, images, and situations, that reinforce undue stereotypes.
- Avoid qualifiers that imply that all members of ethnic groups or races are the same.
- Avoid language that has questionable racial or ethnic connotations.
- Avoid stereotyping or patronizing racial or ethnic groups with tokenism in news stories, anecdotes, or hiring practices.
- Review your materials to be sure all groups in your unit are adequately and honestly represented and that all material is bias free.

Gender

- Use sex-neutral words/phrases in your language, e.g., journalist, firefighter, chairperson. Avoid the use of "man" or "woman" in job titles.
- Address both female and male perspectives with terms like "employees and their spouses," "he/she," or "men/women."
- Be respectful to both women and men - don't stereotype by sex.
- Avoid describing men by profession and women by physical attributes.

Age

- Mention age only when it is relevant.
- Ask individuals or groups what they prefer to be called.
- Avoid cliches. Use words that actually describe rather than stereotype.
- Remember that children and older people are individuals. Let them speak for themselves rather than assuming you know what they want.
- Remember that you may underestimate a child's or older person's capability or energy.
• To freely pat touch younger or older people simply due to their age is presumptuous and biased.

Handicap

• Recognize that a handicap is not a disability. A disability is a legal disqualification: a handicap is not. One is not disabled unless their job performance is incompetent.
• Concentrate on competence rather than handicap, e.g., "blind operator" should be "the operator." A good start in focusing on ability is to recognize that handicapper means “one who is competent regardless of handicap.”
• For further information, details, or materials contact Handicapper Operations and Services (HOS) 355-2270, 120 Nisbet/MSU, East Lansing, MI 48824-1229.
• Universities should set standards and teach people to live and work without discriminating or accepting undo discrimination. To give all of us an equal opportunity, communications must be bias free - in classrooms, meetings, informal and formal communications and media.
• Textbooks and other material should be reviewed for bias. Biased material should be avoided; when it is unavoidable, it should be pointed out and discussed.
• Special attention should be paid to affirmability in any occupation or area of study.
• All members of the University community should be judged only by competence.
• Assignment of tasks should be made on the basis of ability rather than sex, race, handicap or other irrelevant characteristics.
• Diversity of leaders and speakers is important in demonstrating bias free communication.
• Meeting places should be accessible and accommodating so handicappers are not at an artificial disadvantage. Everyone at a meeting should be given equal opportunity to participate.
### Slim Substitutes for Weighty Words

**Instead of:** | **Try:**
---|---
A | 
abbreviate…………shorten
accelerate………. speed up
accompany………… go with
accomplish………… carry out, do
accordingly ……… so
accumulate………… gather
accurate………… correct, exact, right
achieve………….. do, make
acquaint with…….tell
acquire…………….. gain, get
additional………… more, added, other
addresses are requested.(omit)
adjacent…………… next to
advance planning…… planning
advantageous………. helpful
aircraft…………….. plane
alteration…………. change
anticipate………… expect
a number of……… some,
approximately, about
apparent…………….. clear, plain
as a means of….…. to
ask a question…… ask
assistance………….. help
at the present time…… now

B | 
be advised………… (omit)
be responsible for…… handle, deal with
by means of……….. by, with

C | 
category……………… class, group
combined…………….. joint
comply with…………. follow
comprise…………….. form, include,
make up
concerning…………… about, on
conclude…………….. close, end
concur………………. agree

D | 
delete………………cut, drop
demonstrate………… show
depart……………… leave
designate………….. appoint, choose
desire……………… wish
determine……………. decide, find
develop……………… grow, make
disclose…………….. show
discontinue…………. drop, stop
disseminate………….issue, mail, send out
do not……………… don’t
due to the fact that … since
during the time that….while

E | 
echelons…………….. levels
effect……………….. make
elect………………. choose, pick
eliminate……………. cut, drop
encounter……………. meet
endorse……………… try
equip……………… make sure
environment………….(omit)
establish……………. setup, prove, show
evaluate……………. check, rate, test
evident……………… clear
examine……………. look at
expertise……………. skill
explain……………… show, tell

F | 
facilitate…………... help
factor……………… cause, reason
### Instead of:  Try:

- failed to………….. didn’t  
- feasible………….. can be done, workable  
- females…………… women  
- final ……………… last  
- finalize………… complete, finish  
- for a period of…… for  
- for example……… such as  
- forfeit…………… give up, lose  
- for the purpose of….. because, for  
- forward………… send  
- function………… role, work  

### H
- however ………….. but  

### I
- identical ………….. same  
- immediately………… at once, now  
- implement………… carry out, do  
- in accordance with…. by, following, under  
- in addition………… also, besides, too  
- in an effort to………… to  
- inasmuch as………… since  
- in a timely manner… on time, promptly  
- in conjunction with… with  
- incorporate………… blend, join, merge  
- incumbent upon…….. must  
- indicate…………… show, write down  
- indication …………. sign  
- initial……………… first  
- initiate……………… start  
- in lieu of……………. instead of  
- in order that….for, so  
- in order to…………….to  
- in regard to……….about, concerning  
- in size……………..(omit)  
- in the course of……… during, in  
- in the event that…… if, when  
- in the near future…… soon  
- is pictured………….(omit)  
- it is essential……….must  
- it is interesting that…..(omit)  

### J
- join together………… join  

### L
- legislation………… law  
- limited number…….. few  
- locate……………… find  
- location…………… place  

### M
- magnitude………… size  
- majority………….. greatest, longest, most  
- males……………… men  
- minimize………… decreased, reduce  
- modify……………. change  
- month of…………… (omit)  
- most of the time…… usually  

### N
- necessitate………… cause, need  
- no later than………. by  
- notify……………… let know, tell  
- numerous…………… many, most  

### O
- objective………….. aim, goal  
- observe……………. see  
- obtain……………… get  
- on a _____basis…..(omit)  
- optimum…………… best  
- option……………. choice  

### P
- parameters………… limits  
- participate………… take part  
- perform…………… do  
- permit…………….. let  
- personnel………… people, staff  
- pertaining………… about, on  
- point in time………. now, when  
- portion…………… part  
- position………….. place, on
<table>
<thead>
<tr>
<th><strong>Instead of:</strong></th>
<th><strong>Try:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>possess………………have, own</td>
<td>T</td>
</tr>
<tr>
<td>prepared ……………..</td>
<td>ready</td>
</tr>
<tr>
<td>to…………………. (omit)</td>
<td>take steps</td>
</tr>
<tr>
<td>previous………….. earlier, past</td>
<td>terminate………….. end, stop</td>
</tr>
<tr>
<td>previously…………. before</td>
<td>there are…………. (omit), exist</td>
</tr>
<tr>
<td>prior to……………. before</td>
<td>therefore………….. so</td>
</tr>
<tr>
<td>procedures…………. ways, rules</td>
<td>therein………….. there</td>
</tr>
<tr>
<td>proceed……………. do, go on, try</td>
<td>there is……………… (omit), exits</td>
</tr>
<tr>
<td>proficiency …………. skill</td>
<td>timely……………… prompt</td>
</tr>
<tr>
<td>proposes to………… means to, suggests</td>
<td>time period………….. time, period</td>
</tr>
<tr>
<td>provide……………. give, supply</td>
<td>type of……………… (omit)</td>
</tr>
<tr>
<td>provided that……… if</td>
<td></td>
</tr>
<tr>
<td>purchase…………… buy</td>
<td></td>
</tr>
<tr>
<td><strong>R</strong></td>
<td><strong>U</strong></td>
</tr>
<tr>
<td>reason for………… why</td>
<td>(the) use of………… (omit)</td>
</tr>
<tr>
<td>recapitulate........ sum up</td>
<td>utilize……………. use</td>
</tr>
<tr>
<td>reduce……………. cut</td>
<td></td>
</tr>
<tr>
<td>reflect……………. say, show</td>
<td><strong>V</strong></td>
</tr>
<tr>
<td>regarding………… about, of, on</td>
<td>value……………. cost, worth</td>
</tr>
<tr>
<td>relating to………… about, on</td>
<td>verbatim……………. exact</td>
</tr>
<tr>
<td>relocation …………. move</td>
<td>(Use quotations)</td>
</tr>
<tr>
<td>remain……………. stay</td>
<td>viable……………. practical, workable</td>
</tr>
<tr>
<td>remainder………… rest</td>
<td><strong>W</strong></td>
</tr>
<tr>
<td>render……………. give, make</td>
<td>whenever………….. when</td>
</tr>
<tr>
<td>request ………….. ask</td>
<td>whereas……………. since</td>
</tr>
<tr>
<td>require……………. must, need</td>
<td>with reference to………since</td>
</tr>
<tr>
<td>requirement……. need</td>
<td>with the exception of…except for</td>
</tr>
<tr>
<td>reside……………. live</td>
<td></td>
</tr>
<tr>
<td>retain……………. keep</td>
<td></td>
</tr>
<tr>
<td>review……………. check, go over</td>
<td></td>
</tr>
</tbody>
</table>

| **S** | **W** |
| selection………… choice | whenever………….. when |
| shall……………. will | whereas……………. since |
| similar to………… like | with reference to………since |
| solicit……………. ask for | with the exception of…except for |
| state……………. say | |
| state-of-the-art ……. latest | |
| subject……………. the, this, your | |
| submit …………. give, send | |
| subsequent………… later, next | |
| subsequently………..after, then | |
| substantial……… large, real, strong | |
| sufficient …………. enough | |
Major Steps in Writing

1. **Decide the purpose** - mentally or in a written sentence. Is it to convey information, change or establish an opinion, evoke action or response, or to publicize activities or services?

2. **Identify your audience** - Have a clear picture of the person you are writing for: age, gender, education, income, occupation, reading ability, etc.

3. **Know your reader** - A good writer uses an approach calculated to arouse the reader’s interest; an appeal that stirs the reader’s imagination and starts him/her thinking in terms of his/her needs and a style that makes the reader feel the copy is aimed directly at him/her.

4. **Make an outline** - It helps you develop your message logically and saves writing time. Make a list of the main topics to cover and arrange them in the order in which thought flow rapidly on paper. State your message as simply and logically as you can.

5. **Write the first draft** - Think only ideas when writing or typing your first draft. Leave plenty of room between lines for editing. Follow you outline and let your thoughts flow rapidly on paper. State your message as simply and logically as you can.

6. **Edit the rough draft** - After writing, edit, rewrite and polish your rough draft copy. Get rid of words, sentences and paragraphs that do not help you reach your audience or meet your purpose for writing. Also, check your paper for: spelling, capitalization and word meaning; grammar and punctuation; clarity and simplicity; arrangement of thoughts; meaning; interest; and brevity.

The Appeals

Every time we speak or write, we make appeals. Politicians use them; sportswriters use them; advertisers use them; public relations executives use them; professors use them; students use them; everybody uses them. They provide a framework for interpreting nearly everything you read, hear or see coming from another person.

When communicating a message to a target audience, writers should select an appeal that will garner support for their product, service or idea. Look at the appeals below; which type would best suit your target audience?

1. **Appeal to Ethics (Ethos)**
   - Appeal to shared values, beliefs and experiences
   - Speaker portrays himself/herself as an equal with the audience and
respects the ability of its members to make independent decisions.
- Speaker shows he/she cares about the audience.
- Speaker relates that he/she knows where the audience “is coming from.”

- Appeal to sense of fairness
  
  - Speaker conveys that he or she will not use unscrupulous methods or specious arguments to make a point.

- Appeal to value of being well informed.
  
  - Speaker conveys the sense that he/she is doing the audience a favor by “letting them in on” inside information.

2. Appeal to Emotion (Pathos)

- Uses vivid description
- Uses concrete, specific language
- Uses figurative language (similar to analogy, but done to evoke an image)
- Creates sympathy, fear or horror

3. Appeal to Reason (Logos)

- Uses analogy (comparison)
- Explains cause and effect
- Creates a definition
- Uses testimony (authority)

The appeals to reason deserve further explanation. A list of them with additional information is provided below:

a. Appeal to Reason - Analogy

Analogy discovers the resemblances or differences between two or more things, proceeding from the known to the unknown. Analogies are imperfect tools, dealing with probabilities, but analogies represent useful tools for comparing and contrasting. For example: “The first week of college is like the first week of boot camp.” Conversely, a negative analogy such as: “Laws against marijuana use are not the same as Prohibition laws.”

Weakness: To dispute an analogy, you need only point out how the two things being compared/contrasted are unlike/like each other.

b. Appeal to Reason - Cause and effect

Cause and effect arguments predict probabilities from previously occurring patterns. Writers structure them in the following way: “If X is supposed, then Y
will follow as a consequence.” For example, “If the temperature falls below 32 degrees, ice will form.” Here is the same example seen from a different point of view: “Because there is ice on the ground, the temperature must have dropped below freezing.”

*Weakness:* Every causal argument is susceptible to claims that effect does not follow from the cause. This argument is prone to two fallacies: (1) *Post hoc ergo prompter hoc* (literally, after this therefore because of this) and (2) *A priori* (literally, from before).

Because one element or event follows another does not necessarily mean one caused the other. Because the California earthquake followed President Bill Clinton’s trip to Europe does not mean the trip caused the earthquake.

*A priori* occurs when the speaker or writer states there is a cause and effect relationship between two things, but never offers any evidence linking the two things in this way. You can defeat any cause and effect argument by either of these methods.

c. **Appeal to Reason -Definition**

Definition involves writing a speech or paper around a fact or idea and expanding it using the precise definition. The writer or speaker can place the subject in a broader category (family) of which there are elements (genus and species), arguing that what is true of the broader category is true of the specific example.

For example: “Warm blood is a characteristic of all mammals including man.” Man, belonging to a specific genus and species, is part of the family of mammals. Also, “The expansion of the national debt is an inflationary policy.” This expansion of the debt therefore is an inflationary policy. Another form of definition is “argument from the word,” which use of a dictionary or etymological meaning to define a thing or an idea.

*Weakness:* You can argue any definitional argument by either refuting the definition or proving a contradictory one.

d. **Appeal to Reason -Testimony (Authority)**

Testimony relies on appeals to external information sources. The source could be an expert opinion, statistics, the law, etc. Another source of testimony is first-hand experience such as an eyewitness account, excerpts from diaries, and/or testimonies about the effectiveness of products or services. Most research papers rely on testimony to *substantiate* cause and effect and definition.

*Weakness:* To refute testimony, you must undermine the authority of the source. That is, you must discredit the witness, discount the expert, or provide contradictory testimony.
Fog Index Formulas - Measure Readability

**Flesch Fog Index**

**Step 1:** Count out a 100 word passage. Make sure the passage ends with a full Stop, even if you go slightly above or below 100 words exactly.

**Step 2:** Find the average sentence length by dividing 100 by the number of sentences in the selected passage.

**Step 3:** Count the affixes. (An affix is an addition to the root of a word. Prefixes are added on the front. Suffixes on the back. Affixes are both.)

**Step 4:** Count the personal references (proper names, personal pronouns).

**Step 5:** Subtract the number of personal references from the number of affixes.

**Step 6:** Divide the total in Step 5 by 2.

**Step 7:** Add the average sentence length from Step 2 to the total in Step 6. Compare this figure with the readability scale below.

**Readability Scale**

- 0 to 13 Very Easy
- 13 to 20 Easy
- 20 to 29 Fairly Easy
- 29 to 36 Standard
- 36 to 43 Fairly Difficult
- 43 to 52 Difficult
- 52 and above Unreadable

**Gunning Fog Index**

**Step 1:** Count out a 100-word passage. Make sure the passage ends with a full Stop, even if you go slightly above or below 100 words exactly.

**Step 2:** Find the average sentence length by dividing 100 by the number of sentences in the selected passage.

**Step 3:** Count the number of words with three or more syllables. This number gives you the percentage of “hard words” in the passage.

Don’t count:
- Proper nouns
- Combinations of easy words like “typewriter”, “newsletter”
- Verb forms that become three syllables when you add es, ing, or ed (Example: transmitted)
- Jargon familiar to your readers

**Step 4:** Add the average sentence length (Step 2) to the number of hard words (Step 3).

**Step 5:** Multiply the total in Step 4 by 0.4 to get the reading level for the passage.

Note: Easy reading range is 6 - 10. The average person reads at the level 9. Anything above 17th level is difficult for university students.
ATLANTA (AP) - The organization said Thursday. It was the first paragraph. The president tried no paragraph. The Smith Martin Company is not transpose. There were ninety in the group. Grand Rapids, Michigan is the hometown abbreviate. The Michigan Man was the guest of don't abbreviate. Prince Charles said it was his uppercase. As a result, this will be lowercase. The accuser pointed to them remove space. In these times it is necessary insert space. The order for the labor devices retain word. The ruling a fine example insert word. According to the this source delete. According to the this source delete. By Donald Ames boldface, center. J.R. Thomas flush right. J.R. Thomas flush left. Insert comma. Insert apostrophe. Insert quotation marks. Insert period. Hyphen. Dash.
Writing Exercises

Exercise #1 - Its and it's

"It's" is the contraction of "it is" and of "it has."
"Its" is the possessive adjective form of "it."

1. (It's, Its) a wonderful life!

2. The downed plane had had (it's, its) wings broken off.

3. In (it's, its) day the locomotive was a swift form of transportation.

4. I can't begin to tell you what a great day (it's, its) been.

5. Since it first opened (it's, its) doors in December, the new Thai restaurant has been busy every night.

6. I'm wondering if (it's, its) time to start making camp.

Exercise #2 - Its and their

"Its" is a singular possessive adjective which refers to a singular noun.
"Their" is a plural possessive adjective which refers to a plural noun.

1. The company asked (its, their) executives to take a pay cut.

2. The federal government enforces (its, their) regulations through court orders.

3. Most police departments require (its, their) officers to wear uniforms while on duty.

4. Our police department requires (its, their) officers to wear helmets while riding motorcycles.

5. The Audubon Society states that (its, their) budget is $5 million per year.

6. Twenty-five members announced (its, their) intention to leave the meeting.
Exercise #3 - Subject/verb agreement

Singular subjects take singular verbs.
Plural subjects take plural verbs.

1. I (was, were) in by 10 o'clock last night, but my roommates (was, were) out all night.

2. The vast majority of students (want, wants) lower tuition.

3. The judgment of the courts (give, gives) reporters the right to protect the identity of their sources.

4. The people of the former Soviet republics (want, wants) aid from the United States.

5. A large cross-section of people (was, were) questioned for the survey.

6. Dogs of many breeds (make, makes) good hunters.

Exercise #4 - Active and passive voice (Rule #4 in "Writing Tips" handout)

Sentences using the active voice always follow the pattern: X does Y. Sentences using the passive voice often follow the pattern: Y is done (by X) where the "by X" is optional. Use the active voice whenever possible.

Rewrite the following sentences so that they use the active voice.

1. Many awards were presented by the president to his employees that evening.

2. I was given an interview by nearly every college recruiter I contacted.

3. Many marine mammals are often mistakenly called fish.
4. The lieutenant was given an order by his commanding officer.

5. Kerosene should be stored in metal containers outside the home.

6. We were followed closely by the police car all the way to the hospital.

7. It was announced by the professor that all the exams would be graded by Thursday.

Exercise #5 - Specific and Concrete Language (Rule 7 in "Writing Tips" handout)

After each word write a series of three related words or phrases which are progressively more specific.

Example: government, democracy, U.S. Senate, Sen. Robert Dole

1. Transportation________________________________________________

2. Education____________________________________________________

3. Wealth_______________________________________________________

4. Telecommunications___________________________________________

5. Military_____________________________________________________

Exercise #6 - Specific and Concrete Language (Rule #7 in "Writing Tips" handout)

As demonstrated in the "Writing Tips" handout, replace the boldfaced general words and phrases with concrete, vivid, specific language. You will have to make up the details and do some rewriting.

Example:

Mac and Norma have an interesting relationship.

Mac and Norma see each other only when they go dancing.

1. The movie was awesome.

2. Our classroom is super tiny.

3. The organization has a large budget.

4. Management ignored our petition.

5. The computer is portable.


7. Gilbert's father sold some old furniture.

8. The new restaurant serves good food.

9. The store's jewelry is very expensive.

Our target audience is old and rich.

Exercise #7 - Short Word/Simple Word Exercise (Rules #2 and #5 in "Writing Tips")
handout)

For the bolt/faced word, write down a shorter or simpler everyday equivalent in the blank space provided.

1. Can you **determine** how many students this change will affect?
2. What did she **contribute** to the discussion?
3. He will **designate** someone to fill the position.
4. The **methodology** we used is described below.
5. The proposal has four **components**.
6. The injection helped to **ameliorate** her condition.
7. To **expedite** delivery of packages, please use Federal Express.
8. A belt is **extraneous** when you are already wearing suspenders.
9. The senators were shocked when they discovered that the CIA had engaged in **clandestine** operations to assassinate foreign leaders.
10. Robert scared us all when he got something stuck in his **esophagus**.
11. Roberta takes **ascorbic acid** every day to prevent colds.

**Exercise #8 - Unnecessary Word Exercise (Rule 3 in "Writing Tips" handout)**

Strike out any unnecessary words and rewrite the sentence where necessary. Where a blank appears, write in a word or words that are shorter than the boldfaced phrase.

1. Has she discussed her future plans with you?
2. Although the students were few in number, they were abundant in enthusiasm.
3. What would be the results if you were to combine the ingredients together?
4. It is absolutely essential that your proposal reach me by the deadline.
5. The packaging department's funding is being eliminated entirely.
6. Her question was **in regard to** the grade I gave her.
7. To register, send your check in **the amount of** $50 to me.
8. Do you understand his comments relating to _____________ your speech?

9. Attached herewith _________________ is a list of our speakers.

10. She couldn't come to the meeting due to the fact that _____________ taking a class at that hour ___________.

11. Be sure that the soil is very thoroughly watered.

12. As a matter of fact, students who take AEE 401 have a better rate of job placement.

13. Her interesting final presentation lasted an hour.
Public Speaking

Adapted from “Speaking to One or One Thousand” by Edith A Folb, Ph.D.

Appearance and Social Costuming

Social costuming, or what is generally called appearance, includes the dress, grooming, hair style, and decorations (jewelry, cosmetics, and tattoos or other body markings) that one uses to consciously modify the unadorned body. Social costuming identifies people in terms of class, status, role, and caste. It is an outward signal that marks people as members of particular social, cultural, professional, and economic groups. Social costuming varies from the police officer’s uniform to the Wall Street broker’s “businessman” look. In fact, people often depend on their ability to correlate costume with person. Consciously or unconsciously, we stereotype others not only in terms of the way they talk, the language they use, and the way they move their bodies but also in terms of the way they look. Before an individual even speaks to us, we have already made a number of determinations about his or her position based on matters of social costuming.

Social costuming is not only an important mark of affiliation, it is a significant indicator of self-concept, identity, and shifting group identification. Because the costume can be altered, taken off, or put on, it can be used by an individual to present the persona - the mask - he or she wishes to project to the world. Social costuming does not permanently “cast mark” us. It is an important reflection of how we choose to see ourselves and to be seen by others.

Verbal Communication

Each of us possesses and uses a collection of verbal codes. That is, we use different levels of formality and a different vocabulary with different audiences. We talk differently to a relative than we do to a group of colleagues, for example. In our daily communication most of us have the ability to “code switch” - to suit our spoken language to (1) the context in which we find ourselves (2) the people we encounter (3) the message we wish to convey (4) the outcome or goal we wish to achieve (5) the tone or mood we wish to sustain and (5) the aspect of our personality we wish to project. This code-switching ability and the styles and forms of communication it generates are called our “linguistic repertoire.” Just as an actor has a repertoire of parts he or she plays, so does a speaker.

We are able to switch codes and still be understood by most of those we encounter in our daily interactions because we are members of the same speech community. A “speech community” is a community that shares rules for the conduct and interpretation of the various codes used within the speech community. It is this sharing of rules and language use that allows members of a given culture to be mutually intelligible to one another.

Written language and spoken language are different communication forms. The written
There is an old adage in speech communication:

- *Say what you’re going to say.*
- *Say it.*
- *Say what you’ve said.*

This adage emphasizes the need for clarity of organization:

1. The need to prepare and orient the audience to one’s subject and purpose in the introduction.

2. The need to present one’s main ideas in some orderly fashion - whether that order is topical, historical, spatial, or causal.

3. The need to provide the audience with structural “sign posts” within the body of the speech so that they are aware of where they are going and where they have been. For example, the use of repetition and restatement; the use of examples, illustrations, stories, visual aids, facts, and figures; definition of key terms or concepts; comparison and contrast between the known and the unknown; the use of an internal summary to highlight major points or issues; and the use of clear transitions from one part of the speech to another.

4. The need to provide the audience with a sense of closure, a conclusion that sums up what one has said, that calls upon people to think about or act upon what has been said, or that reflects back upon some opening remark or question.

Because the spoken word can be misheard or not heard at all, it is also important to use a vocabulary that is aurally accessible to the audience. Speakers should use words and phrases that are direct, vivid, action-oriented, and concrete. In other words don’t use excessive professional jargon (the “$25 word.”) when the “$5 word” will communicate.

Finally, just as unamplified sound does not carry far, unsupported words or phrases lack carrying power. They need to be reinforced and supplemented by graphic, energetic, and descriptive use of the voice, the body, gestures, and facial expressions. The key to effective speaking is the ability to transfer as many of our everyday communication skills to the speaking situation as possible.

**Nonverbal Communication**

There is an old jazz lyric that goes, “It’s not what you say, it’s the way you say it.” Students of nonverbal communication are well aware of the significance of this line. Albert Mehrabian, in his book *Silent Messages*, points out that only 7 percent of our
impact comes from the words we speak (the verbal component), whereas 38 percent comes from our vocal qualities (vocal component) and 55 percent comes from how we look to others (the visual component). Thus, nonverbal aspects of our communication - voice and body - make up a decisive 93 percent of our communication impact on each other. There are several components that interact in nonverbal communication. Among them are paralanguage, body language, eye contact, posture, gestures, facial expression, and physical appearance.

**Paralanguage**

Paralanguage refers to all those vocal characteristics that accompany spoken language. Some are separate sounds, such as sighing, giggling, throat clearing, sniffling, and sucking in air, any of which signal the speaker’s feelings of discomfort and nervousness to the audience. Other vocal characteristics are part of the verbal act itself. Generally called vocal properties, they include (1) pitch (the intonation and inflection of the speaker’s voice); (2) time (duration of words and syllables, rate of speaking, length of pauses); (3) volume or amplitude; (4) timbre (the unique tone that allows us to distinguish one voice from another); and vocal quality (the condition of the voice - breathlessness, raspeness, hoarseness, tightness, nasality, and so on). Related to these vocal properties is articulation, which involves both enunciation, or the clarity of syllable and word production (such as not slurring words or dropping word endings), and pronunciations, or correctness of word production (such as stressing the appropriate syllable in a word).

All these vocal characteristics affect the audience’s response to the speaker. For example, does the speaker fall into a regular or monotonous pitch, rate, volume or pause pattern? Does the speaker’s voice call attention to itself because it is too high or too low, too soft or too loud, too fast or too slow or because it is nasal, raspy, hoarse or constricted? Are the syllables and words hard to distinguish? If so, the speaker is not communicating effectively.

**Kinesics**

Kinesics, popularly referred to as “body language,” includes any and all movements that result from alterations of the body, whether minor shifts in posture or stance, gestures, facial expressions, and eye movements or the more gross body movements such as shaking, shifting from one foot to another, swaying, and bouncing up and down - all movements that detract from effective speaking.

**Eye Contact**

Much of our communicative behavior is culturally determined. Eye contact is no exception. Looking someone directly in the eye may be considered honest in one culture and a sign of disrespect or challenge in another. In our culture, maintaining eye contact is usually seen as a mark of candor and attention. However, sustaining eye contact with a stranger beyond a few seconds can be interpreted as a sexual overture or a challenge, depending on the sex of the stranger. Prolonged eye contact with a single person in a
group setting can cause that person considerable discomfort or embarrassment.

Because the “eyes are the windows of the soul” - that is, they are a potent and compelling medium of nonverbal communication - the speaker should become aware of (1) the importance of eye contact in establishing and maintaining interpersonal communication, especially in a large group where distance between speaker and audience member impedes empathy and contact (2) the effects of prolonged eye contact on others, especially where the audience is small and members are close to the speaker; (3) the diversity of cultural rules that govern appropriate and inappropriate eye contact and (4) the impact of personal idiosyncrasies (such as staring, avoiding eye contact, eye-darting, and rolling the eyes) on communicative effectiveness.

Posture and Stance

How we carry our bodies, how we consciously or unconsciously feel about our bodies, the degree of literal and psychological “space” we use when we speak, the perceived level of body energy we convey to others, and the strength, agility, and stamina we project - all have been shown to have a significant effect on an audience’s level of interest, trust, and identification with and susceptibility to a speaker and his or her message. A hunched figure, listless body, rigid or military posture, restless stance, and nervous pacing do not give positive support to one’s words. On the contrary, studies have shown that however well prepared or well organized a speaker is, it is ultimately his or her body that not only holds and secures audience attention but establishes the speakers credibility and persuasive appeal.

The effective speaker suits body movement to the idea, emotion, or concept he or she wishes to convey. Experienced speakers say that involvement in one’s subject is the most effective way of ensuring appropriate and energetic body language. The effective speaker is also aware of and uses universal body messages such as reaching out, shaking his or her fists, pulling back, leaning forward and so on.

Gesture

Many beginning public speakers must face the problem of finding something to do with his or her hands. Some stylized gestures should be avoided; the fig leaf, the stern father, the arm sway, the pocket jangler, the arm lock, the parade rest, and the podium clutch. Other habitual, stylized, or repetitious gestures include the gorilla (arms hanging listlessly at one’s side) the slicer (hands incessantly chopping the air) the windmill (repetitious lateral slices at the air with the side of one’s hand) the prize fighter (fists pounding the air) the pleader (hands clenched together) and the clapper (hands repetitiously snapped together). Any gesture that calls attention to itself draws attention to the delivery, rather than the content, of the speech.

Also to be avoided is the inappropriate or ill-timed gesture. The inappropriate gesture is one that does not reflect the words one is speaking, such as using the hands to describe great size while talking about something of limited size. The ill-timed gesture can be
comical as well as non-communicative. For example, a gesture initiated either before or after the verbal point being made produces an “out-of-synch” effect similar to that produced when the soundtrack is off in a film.

Gestures are used in a variety of ways both in daily conversation and in public speaking to point out or direct attention to a person or object, to emphasize or underscore an idea, to describe shape, size, form, or function and suggest the intensity of feeling. The skilled public speaker knows she or he must let effective gestures arise naturally from the meaning and feeling of the message, just in ordinary conversation.

**Facial Expression**

Most of us tend to think of the eyes and eye movements when we think of facial expressions. Yet there are many components that operate in conjunction with one another to produce facial expression. The brow, the eyebrows, the eyelids, the eyes, the lips, the jaw, the teeth, the mouth, and facial muscles work together to convey meaning and emotion.

In *Emotion and the Human Face*, Paul Ekman and his associates summarize research in the field of facial expression and discuss eight distinct meanings they conclude the face can express; happiness, surprise, fear, anger, sadness, disgust, contempt, and interest. Other researchers have added bewilderment and determination to the list. Though researchers do not necessarily agree on the number and kinds of meanings the face can convey, there is little doubt that facial expressions have distinct universal characteristics. Again, stylized, habitual, or idiosyncratic facial expressions, such as repeated raising of the eyebrows, widening of the eyes, and licking, biting, pursing, or sucking of the lips, are distracting to an audience and thus are non-communicative. One of the great benefits of technology is that we are able to record and examine our facial expressions as well as other forms of nonverbal behavior. Such technology allows us to assess our effectiveness as speakers and to document our progress in overcoming non-communicative or disruptive traits.

**Stage Fright**

The causes of stage fright are deeply rooted in our biology. In his famous study of animal behavior, naturalist Konrad Lorenz explored the “fight-flight” pattern in animals. When an animal is confronted by a threatening situation, such as the approach of a predator, it will either fight or flee, depending on such factors as the size and strength of the predator, the presence of other animals, and the degree of surprise in the predator’s approach.

As “socialized animals” we, too, experience the fight-flight response in a threatening situation. In fact, Walter Cannon, a pioneer researcher in physiological psychology, coined the expression “fight or flight” to characterize our instinctive reaction to either fight or run in a stressful situations. For many, speaking in front of a group is just such a threatening, stress-producing situation. However, as “civilized” humans, who have learned rules of appropriate and inappropriate social behavior, we find that neither
physical attack nor running away is an acceptable response to the threat of speaking before a group. Matters of pride, self-esteem, and the need to be accepted work against the more basic need for relief from threat. Nevertheless, responding to an older code, our body prepares to meet the threat with a chemical response pattern that is designed to supply needed energy for us to fight or flee. The adrenal and pituitary glands produce hormones that stimulate protective reposes in the body; the heart beats faster, more sugar is concentrated in the bloodstream (so it can be readily available to the tissues), blood coagulation increases (incase of injury) muscle fatigue decreases (to allow for more vigorous and sustained physical exertion), and the blood vessels contract (so that blood can be routed to those parts of the body that most need it). The body thus prepares itself for danger, yet there is nowhere to expend the energy associated with this heightened state of readiness. Thus, what the speaker experiences are the uncomfortable manifestations of the body’s preparation - an accelerated heart rate, excessive perspiration, throbbing temples, dry mouth, tremors, abdominal constriction, and sometimes hyperventilation and light headedness. This distasteful state of being is what we commonly call “stage fright.”

Both the novice and the seasoned speaker experience some degree of stage fright. In an Iowa study of 384 speech student. only 16 percent reported no stage fright. Research shows that the symptoms of stage fright are much less apparent to the audience than to the speaker. Indeed, some of the most eloquent and articulate public speakers have struggled with stage fright. Daniel Webster, one of America’s great statesmen and orators, suffered intense agony when he had to give his first speeches at Exeter Academy, Prime Minister Jawaharial Nehru of India, a powerful speaker in both English and his native Hindi, was so fearful of speaking in public that he regularly paid fines rather than engage in debate when he was a member of the Cambridge debating union. Even Mark Twain, who lectured for many years and was a great audience pleasure, once said that if he were going to be hanged he would know he could make a good showing, but he was not so confident that he could make a successful speech.

Not only is stage fright quite common, its effect is often overestimated in the mind of the speaker. Nor is stage fright a mark of mental or emotional deficiency. studies have shown that there is no demonstrable correlation between stage fright and intelligence, the ability to reason, or personality type.

In fact, some degree of stage fright - or more appropriately the body’s readiness to meet a challenge - is a necessary ingredient in effective public speaking. Increased alertness, mobilized physical energy, and sharpness of focus are all attributes of “stage fright” that can be used to increase the effectiveness of communication. Students of public speaking have listed several methods that have proven to be effective in harnessing and channeling increased bodily tension in a speaking situation: selecting a subject of concern and interest to the speaker; being well organized and well prepared; focusing on the message to be communicated, not on oneself; interjecting humor into the speech; having a sense of purpose and conviction; and energetically engaging the body, hands, and voice in making one’s point. But the single most important factor reported in overcoming stage fright is practice. The more public speaking one does, the more effective one becomes in directing excess energy into productive speaking.
Ethos and Public Speaking

In his classic study of public speaking, *The Rhetoric*, Aristotle noted the importance of *ethos* - the speaker’s imaged reputation - in influencing the audience. A speaker brings several dimensions of ethos to any communicative situation, whether it is an intimate conversation or a public speech.

**Acquired Ethos**

Acquired ethos refers to the speaker’s reputation. It includes the speaker’s achievements, expertise, life experiences, social status, prestige, authority, notoriety, and the like - the qualities we know (or come to know) about the speaker. Some speakers are immediately recognized by an audience, and the person is immediately connected to his or her reputation. Personalities such as Bob Hope, Ted Kennedy, and Betty Ford, for example, have each acquired a reputation that comes into play whenever they speak. However, most of us are not so visible. We need to establish our name, person, and reputation for an audience.

**Generated Ethos**

American Express has effectively used the “famous name” identification in its ads. We see the famous name (and the reputation that goes along with it) linked to an unknown face. Once the connection is made, the speaker becomes “legitimized.” Most of us come to the podium as an unknown quantity. We need to establish our credentials and our personal credibility as a speaker. Who are we? Why are we there? Why should people listen to what we have to say about a subject? What special knowledge, experience, or authority do we bring to the audience? Sometimes part of the credentialing process is performed by those who introduce us; most often we must establish our own credentials, not only through what we say but the way that we say it.

**Inherent Ethos**

The word “personality” comes from the Latin word “persona.” In classical theater, the persona was literally an actor’s face mask, the character or person he brought to the audience. Each of us has a unique personality that we bring to any communicative situation. Our personality, as much as our reputation or credentials, influences an audience. Although a famous or notorious reputation can usually insure initial audience attention and interest, it is finally the speakers inherent personality-his or her ability to hold the audience through force and energy of presentation - that make the difference between success and failure in public speaking. Anyone who has attended a public lecture given by a well-established authority, a performance by a famous actor, or a speech by a well-known politician and has come away disappointed at the lackluster presentation recognizes the supreme impact of personality on communication.

In any speech context, we select the aspects of ourselves that we will share with others - our reputation, our credentials, our background and facets of our personality. The process
of self-disclosure is, in part, determined not only by what we are willing to share of ourselves but also by what we know - and don’t know - about ourselves. The more we examine those parts of our self that we hide from others, and the more feedback we can get from others about the parts of ourselves we don’t know about, the more conscious and in control of our communicative behavior we can become.

**Deadly Dulls of Non-effective Communication**

1. Alienating buzzwords and jargon - use words that the audience will understand. Do not assume they have the technical or educational background you do.

2. Hypnotic volume and monotone voice - vary your voice for effect. If you talk at the same pace, tone and volume for the whole presentation, you will bore the audience. Let your voice reflect your interest, excitement and provide listening cues for your audience.

3. Screen blocking - watch where you stand and point. Sometimes, when we gesture to an example, we block our visual aides. Similarly, we often stand in front of the visuals, blocking our audience’s view. Finally, make sure your visuals are in focus and aligned correctly. Stand on your audience’s left at a 45 degree angle to your audience. As you face the audience, form a triangle to define your space using the furthest right audience member, the right screen edge and the room corner behind you. Use this space to define your area or movement.

4. Fidgeting, swaying and pacing - do not feel rooted to one spot, but do not pace back and forth around the room. Fiddling with your props, pacing and swaying distract the audience from your presentation. Make your movements and gestures fluid and natural; use them to compliment and accentuate your key points.

5. Avoiding eye contact - talking down to your notes, the screen or at the wall garbles your message. Give your audience good, constant eye contact and avoid reading from prepared notes.

6. “Uhms” and repetitious per phrases - eliminate words used from nervousness such as: like, you know, uh, so, and, uhm, anyway. These distract the audience.

**So You Have To Introduce A Speaker or Be A Moderator**

1. What is the purpose?
   a. Establish rapport between speaker and audience.
   b. Promote the purpose of the speech.

2. What do I talk about?
   a. Answer questions that are usually asked about speakers:
1) Who is he/she?
2) Where does he/she come from?
3) Is he/she qualified on this subject?
4) Why should I listen?
   a. Talk about the speaker, not yourself.
   b. Lead the attention of the audience toward the subject; create interest/suspense concerning the speech.
   c. Announce the title and/or subject of the speech.
   b. Avoid using trite openers, like: “We are fortunate to have here tonight. . .,” “It gives me great pleasure to introduce . . .,” “We are greatly honored . . .,” etc.
   d. Always check with the speaker on accuracy of name, speech title, job title and other information. Also check on pronunciation of speaker’s name.
   e. Make the ending of the introduction very clear so that the speaker and the audience will know you are finished.

3. How shall I deliver it?
   a. Plan, prepare and practice.
   b. Avoid reading the introduction.
   c. Try not to memorize the whole thing. You may want to memorize the first and last lines, however.
   d. Speak loudly, distinctly, slowly. Sound enthusiastic.
   e. Look at the audience, not the speaker.
   f. Remain standing until the speaker has taken his/her place.

4. How long should it be?
   a. The more famous the speaker, the shorter the length of the introduction.
   b. For a 10-15 minute speech, the introduction should range between 30 seconds and two minutes. Never prepare an introduction longer than five minutes.

Questions To Help Focus Presentation Preparation

Before My Presentation:

- Have I adequately prepared myself?
- Are my materials prepared?
- Do I know the characteristics of my audience?

At The Start of My Presentation:

- Do I have an attention getter (i.e., puzzling situation, demonstration, provocative situation, recent news item, etc.)
- Do I provide an overview of what I will do?
- Do I relate what I will present to what participants want or need to know?
- Do I state what the participants will know or be able to do at the conclusion of my presentation?
When Designing the Content of My Presentation:

- Do I include only essential information?
- Do I present essential points fully?
- Do I provide cues to help participants focus on the essential information?
- Do I provide meaningful, supportive information and examples?
- Do I have transitions between main points which help listeners follow my talk?

When Giving My Presentation:

- Do I provide materials to help participants follow the presentation? (i.e., overhead transparencies, structured notes, a handout)
- Do I have ways to maintain participants’ interest?
- Do I have ways to keep participants actively involved? (asking rhetorical questions, use puzzling situations, ask questions, state a problem...)
- Do I have ways to let participants know if they are learning correctly or incorrectly? (summary statements, questions)

When Ending My Presentation:

- Do I summarize or have participants summarize the presentation and relate it to the participants’ interests and needs?
- Do I provide means of applying the information?
**Visuals, Graphics, Colors and Text Font**

Questions To Consider When Choosing Visual Media

1. What do you want to accomplish and communicate to the audience?
2. Who is your audience? What are their needs? How big are they?
3. How is the room arranged?
4. What are your set-up and travel needs?
5. How much money do you have to spend on making your media?
6. What is your access to the needed equipment?
7. How much time do you have to make your media?
8. What do you feel comfortable using?

Tips On Using Color And Graphics

1. Do not overuse color or graphics.
2. Be consistent in your usage.
3. Use color and graphic themes if possible:
   - Use company logo, emblem or symbol
   - School/organizational colors
   - Holiday colors (red/green for Christmas)
   - Symbolic colors (blue for water, brown/green for trees, etc.)
4. Put darker images, colors toward the bottom.
5. Contrasting colors provide vivid distinctions and are eye catching:
   - Yellow and Purple
   - Orange and Blue
   - Red and Green
6. Think about the age and gender of your audience:
- Older audiences tend to like more conservative colors
- Younger audiences tend to like flashy colors
- Older men tend to be color blind
- Women tend to like purples, reds, pinks, pastels
- Men tend to like blues, greens, browns, black

7. Think about the psychological and culture meaning of colors:

- Be aware of rival colors (U of M colors used at MSU)
- “Cool” colors get a cool response = blue, green, purple
- “Warm” colors get a warmer response = red, orange, yellow
- Red = love, debt, fire, emergencies
- Yellow = Spring, Easter, sunshine, joy
- Green = plants, environment, jealousy, envy, money
- Purple = royalty, immaturity
- Blue = calm, peace, water
- Black = professionalism, Halloween, night

**Tips On Using Text In Your Visual Media**

1. Use indentations and bullets to highlight key points.

2. Do not reproduce complete charts, tables or text directly out of a book.

3. Do not write in all caps. IT IS HARD TO READ.

4. Do Not Capitalize Every Word, Just the first word per statement.

5. Write only key words and ideas, not complete narrative.

**Visual Aide Preparation Steps/Tips:**

*Extracted from Microsoft, “How to Prepare and Deliver Effective Presentations,” 8/9/96 http://www.microsoft.com/msprowpointproductinfo/experttools/present.HTM*

**Tip 1: Start with an Action Plan.**

The shorter the preparation time frame, the more critical it is to take a few minutes to focus your thoughts and plan how to use your precious time. Advance planning saves you time later. It reduces the frustration of easily preventable mishaps. And it minimizes the chance of a last-minute crisis that might detract from your delivery.

Identify your main message, select the best mode of presentation, and establish a timeline. Set deadlines for completion and review of copy. Make sure the timeline
reflects lead-time to order equipment or 35mm slides. Schedule time to prepare and practice.

**Focus on your topic.**

- What must I accomplish? Sell an idea? Report financial status?
- What is my main message?
- How well do I know the subject?
- What data supports my message and where can I get it?

**Gauge your audience.**

- Whom will I address? My workgroup? A prospect? The board?
- How much do they already know about the topic?
- What approach will most likely gain their support?
- Do I need to gather their feedback? Consider the setting.
- How much time do I have to speak?
- How many will attend and how will seating be arranged?
- What equipment is available? Must I use overhead transparencies or can I make an on-screen electronic presentation? Is a speaker system in place for sound effects?

**Tip 2: Prepare your Own Presentation.**

Chances are you'll deliver your presentation more smoothly if you prepare it yourself so it reflects your ideas in your own words. PowerPoint minimizes the time it takes to develop an effective presentation, even if it's the first time you use PowerPoint or the hundredth presentation you prepare.

- If you already work with Microsoft Word or Microsoft Excel, you'll immediately feel at home with PowerPoint because it shares many characteristics.
- The AutoContent Wizard in PowerPoint helps you create a formatted presentation from scratch in little more time than it takes to write down your thoughts. The wizard lets you specify the presentation topic, then provides an outline, suggestions on the content, and an appropriate format.
- If you prefer, you can quickly turn an existing Word document into a presentation.
- When questions do arise, the Answer Wizard directs you to relevant Help topics.

**Tip 3: Develop and Focus Your Ideas into Persuasive Arguments.**

Your audience quickly grasps your point when you have honed your thoughts into a concise message.

- Begin by reviewing any notes you wrote during the planning phase, prioritizing arguments and data that support your message. Consider the audience and
decide if it's better to open with your main message and then discuss backup data, or to build your case bit by bit and conclude with your main message.

- Work in the Outline view if you prefer to compose and rearrange copy while viewing multiple slides. Work in Slide view if you prefer to enter text directly on slides, working with one slide at a time.
- Insert additional slides to display supporting data, add text, or graphically illustrate your point with a chart borrowed from a business plan stored on your hard drive or a graph retrieved from the Internet.

**Tip 4: Choose a Look to Enhance your Message.**

Polished presentations incorporate appropriate format, color, and type fonts that are presented consistently from slide to slide. Poor design or lack of design continuity among slides may appear unprofessional and could distract your audience. Presentation Designs offer a simple way to ensure your presentation looks professional. AutoContent Wizard automatically opens a Presentation Design appropriate for the topic you select.

Quickly change the look of the entire presentation by applying a different Presentation Design. Use Color Schemes to apply a new set of coordinated colors or a black and white scheme if you will be printing overhead transparencies or handouts on a black and white printer. Or redefine individual elements yourself.

**Tip 5: Make the Presentation Lively.**

Animation effects can help break the monotony of a number of text-only slides, especially during on-screen presentations. Add clip art, photos, charts, sounds, or movies to enliven your delivery and keep your audience alert. Use text builds to add variety and stress each point: As you click the mouse, a bullet point flies onto the screen; click again and your next point appears. You can even build from the bottom up to your most important point. PowerPoint for Windows 95 lets you quickly add other animation effects such as these:

- Animate clip art so it flies onto the slide with a Whoosh.
- Animate a slide title so it flies into position word by word or character by character.
- Attach music or other sound for attention-getting transition from one slide to the next.
- Use the AutoShapes tool to create an arrow and animate it so it dissolves onto the screen with the Applause sound effect to highlight a data point on a chart.

**Tip 6: But, Don't Overdo Too Much Of A Good Thing.**

The ease of accessing a huge variety of special effects, fonts, and clip art makes it fun to prepare a presentation with PowerPoint. However, over-use of such elements may actually bore your audience or, even worse, detract from your message. Here are guidelines to ensure the look of a professional presentation:
• Avoid the temptation to add animation to every slide. Instead, use it for a special purpose.
• Add zip to the text on the title slide with a sound and motion sequence.
• Emphasize your conclusions through a text build.
• Conclude on an upbeat note by turning your final slide into a multimedia "show" with multiple effects.
• Limit the variety of type fonts to three per slide.
• Restrict highly textured or multicolor fills and backgrounds, such as woodgrain and rainbow, to text-only slides.
• Use transitions between slides, such as dissolves, checkerboard, and stripes, sparingly since they take longer to complete and could affect the pace of your presentation.

Tip 7: Fine-Tune Your Draft.

Professional writers and presenters review their work after they've set it aside for a time. They reconsider how well their message is presented and supported, refine their prose, shorten and simplify wherever possible, and check again for accuracy and consistency.

• Review and revise your presentation several hours or days after you think you're done - your presentation will be smoother for the attention.
• Read each slide aloud to assess the flow of ideas and words.
• Gauge how any multimedia effects influence your pace.
• Give your presentation to someone who will offer constructive feedback.
• Time yourself with the Rehearsal Timing tool in PowerPoint. If you take more than three minutes to present a slide, consider breaking it into two slides.

Tip 8: Catch Errors Before The Audience Does.

A mistake on a slide may distract your audience and detract from your presentation. It's also a bother to discover a misspelled word after you've sent your file for conversion into 35mm slides. Here's how PowerPoint helps you avoid embarrassing mistakes:

• The AutoCorrect feature automatically fixes common typing errors as you enter text.
• StyleChecker scans your presentation and corrects errors in punctuation, capitalization, and spelling. It alerts you when a maximum number of type fonts, bullet points, words, or lines per bullet is exceeded. You decide whether to modify your slides to conform.

Tip 9: Rehearse Your Delivery Until It Feels Natural.

The amount of time you need to practice depends on your specific situation and experience. If the presentation is very informal, the time you spent to fine-tune your draft will probably suffice. Otherwise you should rehearse several times in the mode you will be presenting, for example, in Slide Show view on your computer or with 35mm slides. Explore the features you can tap by clicking the right mouse button during Slide Show, for instance, Slide Navigator.
It's fine to use speaker's notes as a guide, but don't read them word for word as you present. Review the suggestions for "Effective Delivery Techniques" and try to emulate them as you practice. Rehearse until you feel confident you will do a good job, then relax in the knowledge you are well prepared.

**Tip 10: Prepare For The Unexpected.**

Although the phrase "What can go wrong will go wrong" rarely applies, it is a good idea to plan for the worst. You'll cover most eventualities if, on the day of your presentation, you bring a printout of your presentation and, if applicable, a back-up file. PowerPoint for Windows 95 facilitates this in several ways.

- Pack and Go wizard compresses and saves your presentation, including linked files such as supporting documents, spreadsheets, and any multimedia files.
- The PowerPoint Viewer saves your file as a self-contained presentation so you can run it without installing PowerPoint.
- The new Black and White View lets you adjust the grayscale so that a color presentation prints well in black and white no matter how many gradient fills or textured backgrounds it contains.

**Tip 11: Check That Everything Is Ready For A Successful Presentation.**

Arrive early enough before your presentation to make sure the projection equipment works with your presentation. Test the microphone level. Test the speakers if your presentation includes sound effects. If possible, do a final on-site practice run. If you plan to distribute handouts, arrange one set at each place so the audience isn't scrambling to find them as you begin to speak.

**Tip 12: Deliver A Polished Presentation.**

A smooth opening, backed by solid preparation, builds the confidence you need to give a poised, professional delivery. Take the first few moments in front of the audience to gain your composure and position yourself as the person in charge, then launch into your message.

- If you are presiding over the meeting, start on time.
- Begin with the title slide, welcoming the audience and introducing yourself.
- Explain any ground rules, such as whether participants should save questions for the end.
- Briefly describe the handouts and answer any questions so the audience can focus on you.
- Show the second slide and review objectives so the audience knows what you'll be covering. Then quickly move on to the main message.
- If you accept questions during the presentation, try not to become side-tracked. Answer a question if it's relevant, then focus attention back to the presentation as quickly as possible. Politely defer irrelevant or lengthy commentary or questions to the discussion period.
• When presenting in the on-screen electronic mode, you can support data and enhance discussion by revealing a previously hidden slide or showing a back-up spreadsheet linked with an Interactive Button. Or use the Slide Navigator to jump to slides out of sequence.
• Presenting in the on-screen mode lets you tap Meeting Minder. For example, enter important discussion notes in its Meeting Minutes tab - they automatically appear in follow-up notes.
• Use Meeting Minder to capture action items that arise during your presentation. PowerPoint automatically inserts a final slide that lists the action items you've entered. Use it to reinforce each item, its designated owner, and the date it's due. (It's best to be as specific as possible when you enter an action item. For example, “Ron will distribute final plan draft plan to entire team by July 1.”
• Close your presentation by thanking participants, letting them know whether time remains for questions and discussion or how they can follow up later with further questions.

Tip 13: Follow Up And Follow Through.

Today's results-oriented business environment demands timely follow-up that's concise and organized. A written summary of the conclusions, discussion points, and action items from your presentation can be extremely valuable as a record of what happened and what needs to happen. Too often, competing priorities take over and this useful information is not communicated quickly or at all. Making follow-up communication a part of your presentation routine helps avoid this situation. Schedule time to follow up immediately after your presentation. Use Meeting Minder to prepare meeting notes, even if you presented with 35mm slides or overhead transparencies. Distribute your completed meeting notes in printed form or electronically, or place them on a network in a Microsoft Office Binder along with related documents.

Electronic Presentation Delivery (Powerpoint)

Extracted from Microsoft, “How to Prepare and Deliver Effective Presentations,” 8/9/96
http://www.microsoft.com/mspowerpointproductinfo/experttools/present.HTM

AutoContent Wizard: The Fastest Way to Prepare a Presentation

Step 1 - Select AutoContent Wizard when you open PowerPoint or go to "New..." in File menu, then "Presentations."

Step 2 - Tell the wizard the kind of presentation, such as training, and it provides an appropriate content outline and presentation design.

Step 3 - Go to Outline view and fill in the outline. Return to Slide view to see text in place on each slide, ready to present or embellish.

Answer Wizard: Learn About PowerPoint

The Answer Wizard from the Help menu offers additional assistance:
Type your question in your own words and tell the wizard to Search so a list of related topics appears. Or use the Help file to find answers by topic.

**Key Presentation Activities**

- **Step 1**- Establish objective or desired outcome
- **Step 2**- Analyze audience
- **Step 3**- Write Conclusion
- **Step 4**- Decide key concepts
- **Step 5**- Select supporting points and statistics
- **Step 6**- Organizational pattern
- **Step 7**- Design visual aides
- **Step 8**- Add variety
- **Step 9**- Rehearse
- **Step 10**- Deliver
- **Step 11**- Follow up

**Choose the Best Presentation Mode**

For formal presentation to a large group

- On-screen presentation via large-screen projection device.
- 35mm slides (longest lead time)

For informal presentation to a small group

- On-screen presentation via a monitor or over a network (see below)
- Overhead transparencies
- Present from handouts

For 1:1 presentation

- On-screen presentation via PC
- Present from handout

* PowerPoint supports them all

**Organize to Make Your Point**

Include these slides:

- **1st Slide**- Your name and topic (use new Title Master for pizzazz)
- **2nd Slide**- List of objectives (so you can tell listeners where you're headed)
- **3rd Slide** - Message and supporting information
- **4th Slide**- List of objectives (to help you review and reinforce key points)
- **5th Slide**- Summary of action items (to emphasize ownership and due dates)
Keep Things Simple

- Match the presentation mode to conditions so slides can be seen. Don't show overheads to a group of 400.
- Avoid crowding the slide.
- Limit headings to 2 lines.
- Follow the 6 x 6 rule: 6 lines per slide and 6 words per line.
- Use short words, such as "aim" for "objective."
- Keep text readable.
- Specify type at least 18 points in size.
- Use bullets to organize text.
- Avoid ornate fonts except in title slides and headings.
- Don't hyphenate words.
- Ensure adequate contrast between text and background.
- Substitute pictures, tables, or charts for words they are easier to remember.
- Prepare useful charts.
- Stress one point, breaking data into 2 charts or graphs to avoid confusion.
- Emphasize key data with a bright color.
- Label important components; use horizontal text.

Special Effects for On-Screen Presentations

- PowerPoint Multimedia CD offers sounds, music, textures, photo and video clips to enrich your slides.
- The new Animation Effects toolbar lets you add nearly a dozen multimedia effects with the click of a button. To test them, browse through the toolbar, add them to a practice slide or two, then run the slides in Slide Show view.
- Open the Animation Effects toolbar by clicking on the staffed button on PowerPoint toolbar.

Rehearse with PowerPoint

- Prepare your speaker notes.
- For a text-only outline, print from Outline view.
- For notes with a slide image, switch to Notes Pages view, zoom to 66%, and type notes. Choose Notes Pages when you print.
- Time your presentation.
- Go to Slide Sorter view and click the Rehearse Timing button on the toolbar. PowerPoint switches to Slide Show view and tracks rehearsal time cumulatively and by slide, then records the timing to establish a baseline.
- Use these commands in Slide Show view.
- To go to the next slide, hit the right arrow key.
- To go to the previous slide, hit the left arrow key.
- To exit, hit the Escape key.
- To open the Slide Show controls and use Meeting Minder, Slide Navigator or Slide Meter, click △ in the lower left screen or click the right mouse button.
Effective Delivery Techniques

Speak at a normal pace - speak too slowly and your audience may become impatient, too fast and they may misunderstand.

- A joke or offhand comment is rarely the best way to open. Introduce yourself and your topic.
- Speak so all participants can hear you, varying your tone to avoid monotony.
- Look at the audience. Maintain eye contact with one person as you complete a bullet point. Repeat this throughout the room. Avoid distracting the audience by rocking from foot to foot or walking around. Use an occasional gesture to emphasize your point. Let go of the podium, use your hands and arms.
- Refrain from repeatedly saying "you know" or "um."
- Keep the mouse pointer steady until needed.
- Give the audience time to absorb a graphic. Explain what they see, then note its relevance.
- Remember you're the expert - smile and relax.

Prepare Handouts with Write-Up

PowerPoint helps prepare handouts in two formats, with slide images and blank lines for taking notes or with slide images and text (useful for training manuals).

- Click the Black and White View button in the toolbar to view your presentation and adjust the grayscale as necessary.
- Open Write-Up through the Tools menu and choose a format. Click Export and PowerPoint transfers the slide images to a pre-formatted Word file ready for you to add a title page and text as necessary.
- Tip: If you are concerned a handout may prematurely reveal a key fact, enter the information in its own text box and hide it while in Black and White View. It will be visible on the screen, but not in the handout.
Learning

Some Principles in Choosing Learning Techniques

- If the learning situation is a part of “real life” or seems real to the learner, he/she will perceive the relevance and be more eager to learn.
- If the learner is actively participating, his/her interest is likely to be greater and achievement more rapid.
- If the learner is mentally and emotionally involved in the learning situation, motivation and learning are increased.
- If the learner is involved in choosing the techniques to be used, he/she will be more accepting of the resulting situation.
- If the chosen techniques help the learner to experience success, his/her self-esteem and motivation will be enhanced.
- If the learner finds pleasure in the learning situation, he/she is more likely to continue learning.
- If the learner develops skills for independent learning, he/she can continue to learn when no is available to direct him/her.
- If the learner sees usefulness in his/her learning activities, motivation will be increased.
- If the learner develops positive attitudes toward learning, he/she will be more likely to continue learning independently.
- If the learner discovers and intellectual relationship, he/she has greater joy in learning and greater interest to continue learning than when he/she is told the relationship.

Learning, Retention and Recall

How we learn:

- 1 percent through taste
- 1.5 percent through touch
- 3.5 percent through smell
- 11 percent through hearing
- 83 percent through sight
Learner’s ability to retain the information:

- 10 percent of what they read
- 20 percent of what they hear
- 30 percent of what they see
- 50 percent of what they see and hear
- 70 of what they say as they read aloud
- 90 percent of what they say as they do a thing

Learner’s ability to recall information:

<table>
<thead>
<tr>
<th>Instruction Method</th>
<th>Recall 3 hours later</th>
<th>Recall 3 days later</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telling when used alone</td>
<td>70 percent</td>
<td>10 percent</td>
</tr>
<tr>
<td>Showing when used alone</td>
<td>72 percent</td>
<td>20 percent</td>
</tr>
<tr>
<td>Showing and telling combined</td>
<td>85 percent</td>
<td>65 percent</td>
</tr>
</tbody>
</table>

Three Principles of Learning:

1. **Readiness**: The learner must have need for acquiring specific information or skill.

2. **Effect**: The learner must derive satisfaction from the effects of learning; he/she must experience success.

3. **Practice**: The learner must apply information or skill.
## Media

### Media and Its Uses

<table>
<thead>
<tr>
<th>Media</th>
<th>Uses</th>
<th>Positives</th>
<th>Negatives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chalkboard</td>
<td>To record key points steps illustrations and diagrams</td>
<td>Can draw</td>
<td>Hard to see in large audience</td>
</tr>
<tr>
<td></td>
<td>To develop conclusions or brainstorm</td>
<td>Writable</td>
<td>Messy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Different colors</td>
<td>Limited space</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Easy, accessible</td>
<td>May seem unprofessional</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Once you erase it, it's gone</td>
</tr>
<tr>
<td>Newsprint Flip</td>
<td>To record key points steps illustrations and diagrams</td>
<td>Writable</td>
<td>Hard to see in large audience</td>
</tr>
<tr>
<td>Charts</td>
<td>To develop conclusions or brainstorm</td>
<td>Can draw</td>
<td>Limited space depending on number of pages available</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Different colors</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Can refer back to previous pages</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cheap· Easy to use</td>
<td></td>
</tr>
<tr>
<td>Charts</td>
<td>To illustrate technical details</td>
<td>Best for issues involving numbers, figures, models</td>
<td></td>
</tr>
<tr>
<td></td>
<td>To present a problem for analysis</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>To show a complex model</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>To show information involving numbers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand-outs</td>
<td>To provide basic information</td>
<td>Useful in conjunction with charts or other methods</td>
<td>Make sure you have enough copies</td>
</tr>
<tr>
<td></td>
<td>To explain key points</td>
<td></td>
<td>Visually weak if used without other methods</td>
</tr>
<tr>
<td></td>
<td>To provide outline for presentations or hardcopy of main points</td>
<td></td>
<td>May be distracting to your audience</td>
</tr>
<tr>
<td>Samples</td>
<td>To illustrate or demonstrate a process or task</td>
<td>Visually stimulating</td>
<td>May be unwieldy hard to manage</td>
</tr>
<tr>
<td></td>
<td>To provide visual example for abstract process or product</td>
<td>Great for demonstrations</td>
<td>May be distracting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Provides concrete example</td>
<td>May be hard to see in large audience</td>
</tr>
<tr>
<td>Video/Film</td>
<td>To present something to prompt discussion</td>
<td>Incorporates sound, motion and color</td>
<td>Very costly to make</td>
</tr>
<tr>
<td></td>
<td>To show a process or illustrate a specific example</td>
<td>Show very specific examples</td>
<td>Might be overly long, boring</td>
</tr>
<tr>
<td></td>
<td>To use music or sounds if needed</td>
<td>Brings in experts, outside testimony</td>
<td>Requires a lot of equipment</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reusable</td>
<td>May require lights to be off</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>May make presentation choppy if you need to interject during it</td>
</tr>
<tr>
<td>Audio/Radio</td>
<td>To present something to</td>
<td>Can be creative</td>
<td>May be costly</td>
</tr>
</tbody>
</table>

Page 78
<table>
<thead>
<tr>
<th>Media</th>
<th>Uses</th>
<th>Positives</th>
<th>Negatives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>prompt discussion • To show a process or illustrate a specific example • To use music or sounds if needed</td>
<td>• “Bring” in outside testimony • Reusable • May offer specific examples: animal sound, human voice interject, etc.</td>
<td>• Audience might get bored • Not visual • Might make presentation choppy • Must have needed equipment to illustrate or demonstrate a process or task; provide visual example for abstract process or product; good for showing examples</td>
</tr>
<tr>
<td>Overheads</td>
<td>• To present key information, charts, tables, diagrams, sketches and models • To summarize remarks or brainstorm</td>
<td>• Commonly used • Easy • Writable • Can have pre-made • Color, graphics • Large audience • Lights can stay on • Reusable</td>
<td>• Lights may have to go off in big groups • Room must have projector • Can be costly to make • Bad for pictures</td>
</tr>
<tr>
<td>Slides</td>
<td>• To show pictures which illustrate the point being made • To prompt discussions • To show detailed information</td>
<td>• Great for actual pictures • Relatively easy to use • Good for medium to large audience • Reusable</td>
<td>• Lights must be off • Expensive to make • Need proper equipment • Not writable.</td>
</tr>
<tr>
<td>Computer Slide Show</td>
<td>• To present key information, charts tables, diagrams, sketches, and models • To summarize remarks or brainstorm</td>
<td>• Incorporates color, graphics and motion into a slide-like format • Reusable • May include multimedia • Potential access to the Internet</td>
<td>• Projection equipment is costly and uncommon • Lights must be off • Requires computer slides or overheads</td>
</tr>
<tr>
<td>CD-ROM</td>
<td>• To present something • To prompt discussion • To educate • To show a process or illustrate a specific example</td>
<td>• Reusable • May include multimedia • Large volume of information/storage</td>
<td>• Requires computer, skill and CD drive • Cost for equipment and server space • Updates</td>
</tr>
<tr>
<td>WWW</td>
<td>• To present something • To prompt discussion • To educate • To show a process or illustrate a specific example</td>
<td>• Reusable • May include multimedia • Large volume of information/storage • Always available/ and updateable</td>
<td>• Requires computer, skill and Internet access • Cost for equipment and server space • Maintenance</td>
</tr>
</tbody>
</table>
## Controlled Media Channels - Advantages & Disadvantages

<table>
<thead>
<tr>
<th>Media</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct Mail</strong></td>
<td>• Selective of audience&lt;br&gt;• Message can be personalized&lt;br&gt;• Easy to provide means for reader action (return envelopes, etc.)&lt;br&gt;• Measurable effects (how many returns)&lt;br&gt;• Competition is not directly with other advertisers</td>
<td>• Poor image of junk.&lt;br&gt;• Difficult to maintain good lists&lt;br&gt;• Expensive (but good) lists&lt;br&gt;• Expensive to produce good mailings&lt;br&gt;• Postage is expensive and heavily regulated</td>
</tr>
<tr>
<td><strong>Pamphlets, Brochures, Newsletters</strong></td>
<td>• Detailed message&lt;br&gt;• Future reference&lt;br&gt;• Thoughtful presentation and distribution enhances information&lt;br&gt;• May be directed to selected audience</td>
<td>• Deadlines may be long for printing and production&lt;br&gt;• Production costs and time may be high&lt;br&gt;• Effectiveness is difficult to measure unless coupon is used</td>
</tr>
<tr>
<td><strong>Slide Shows</strong></td>
<td>• Communicates a specific idea or impression to a specific audience&lt;br&gt;• Communicates in a fixed location or at a fixed event&lt;br&gt;• Entertains and uses pictures and words to convey concepts and ideas&lt;br&gt;• An omniscient narrator and/or expert conveys the message - enhances credibility&lt;br&gt;• Sophisticated shows may synchronize taped narration and music with slides</td>
<td>• Difficult to convey a lot of information&lt;br&gt;• Cannot be longer than 1-15 minutes without boring or confusing the audience&lt;br&gt;• The audience cannot refer back to the show for clarification or facts&lt;br&gt;• Alterations may be costly&lt;br&gt;• Funds, facilities, and skills are required to produce a show</td>
</tr>
</tbody>
</table>
Uncontrolled (mass) Media Channels - Advantages & Disadvantages

<table>
<thead>
<tr>
<th>Media</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
</table>
| Television | • Believability, due to immediacy of message  
                    • Huge audiences, no matter what time-slot or show  
                    • Visual possibilities  
                    • Possible physical demonstration of products  
                    • Popular                                                                 | • Shotgun coverage: you get all audiences, without knowing which audiences  
                                                                                                     • Message limited by short time segments  
                                                                                                     • Preparation is important, may be costly or difficult to arrange  
                                                                                                     • Limited possibility of future referral to the message (must duplicate) |
| Radio   | • Selectivity of audience  
                    • Good saturation of local markets  
                    • Easy to alter copy  
                    • Production costs for PSA's or ads may be low  
                    • Creative use of music with message is possible | • Message limited by short time segments  
                                                                                                     • No visual possibilities  
                                                                                                     • Limited possibility of future referral to message (must duplicate)  
                                                                                                     • Covers broad audiences you may not need                                      |
| Magazines | • Selected audience  
                    • Frequently affluent audience  
                    • Prestigious  
                    • Pass-along readership  
                    • Use of color ($) and visuals | • Deadlines may be months in advance  
                                                                                                     • Placements may be difficult to obtain  
                                                                                                     • Duplication of circulation may occur  
                                                                                                     • Market is unlikely to be local                                                  |
| Newspapers | • Geographically limited  
                    • Relatively low cost  
                    • Reaches all income groups  
                    • Deadlines for copy are relatively short -days or weeks                  | • Short message life  
                                                                                                     • Placements are limited, may be difficult to obtain  
                                                                                                     • High cost for national coverage                                               |
| WWW    | • Broad audience - world wide  
                    • Frequently affluent audience  
                    • Prestigious  
                    • Use of color, visuals, audio, video, forms                               | • Computer equipment, skill and access required.  
                                                                                                     • Must keep constant update                                                      |
A Generalized Guide to the Selection of Efficient Communication Channels

<table>
<thead>
<tr>
<th>Personal</th>
<th>Print Media</th>
<th>Electronic Media</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Face to Face</td>
<td>Field Trip</td>
</tr>
<tr>
<td>Low Level Objectives</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Point in Adoption Sequence</th>
<th>Awareness</th>
<th>Interest</th>
<th>Evaluation</th>
<th>Trail</th>
<th>Local Problem</th>
<th>Regional or National Problem</th>
<th>Potentially Offended Individual</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>?</td>
<td>X</td>
<td>?</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

X = Usually an efficient and appropriate channel.
? = Depends largely on circumstances and how well the channel is used.
Channel Checklist:

_____ Telephone
_____ Face-to Face/Door-to-Door
_____ Bulletin Boards
_____ Flyers
_____ Window Displays
_____ Church Programs
_____ School District Newsletters
_____ Stores
_____ Community Businesses
_____ Door Stuffers
_____ Shopping Guides
_____ Community Newspapers
_____ Community Organizations and Service Clubs

_____ Direct Mail
_____ Special Interest Radio
_____ Cable TV
_____ Newspapers
_____ Radio
_____ TV
_____ WWW
_____ Bus Cards
_____ Statement Stuffers
_____ CD-ROM
_____ Trade Journals and Magazines
_____ Transport Terminals
_____ Arenas and Stadiums
Newspapers and News Releases

News releases are often an integral part of a communications campaign. In fact, it’s hard to imagine a communications campaign that does not make use of news releases at some point.

Writing for newspapers is different than writing an essay, a business report or even copy for a direct mail piece.

To understand why and how writing for newspapers is different, let’s first take a look at newspapers.

Newspapers

A newspaper is a business first and a public service second. The publisher must meet his or her payroll and operating expenses and earn a return on his or her investment. Instincts for public service follow.

The newspaper’s income comes from its circulation - the number of copies sold. The circulation determines advertising and circulation revenues, which depends on NEWS.

What is News?

News is news! Three-quarters of the word “news” is “new.” Newspaper editors are looking for new material that will interest readers. Because all of us are basically interested in ourselves, our families, friends, people we have heard about and our communities, the wise editor fills the paper with local news. The space that’s left is filled with entertainment, education and enlightenment. This material is called “filler”.

The average daily newspaper runs about 200 stories each day. The editor has from 800 to 1,000 news releases and story ideas to choose from. The Lansing State Journal mail room estimates that it handles 140,000,000 pieces of mail each year.

Editors generally weigh one story against another when deciding what to publish. They base their decisions on a set of standards called “news values.”

News Values

Some of the criteria for determining the news value of a story are:

- **Timeliness** - The story should be current, immediate or seasonal. Daily newspapers don’t use yesterday’s news. Weekly newspapers will use last
week’s news. (Broadcast media will use last hour’s news.) Without timeliness, a news story is either history or prediction.

- **Localness or proximity** - The story is physically and/or psychologically close. Your newspaper’s circulation (or listening audience) determines localness. Major dailies cover wider areas than weeklies. Psychological closeness means stories feel close to us because of their content’s nature. Can you think of some psychologically close stories you have read?

- **Prominence or importance** - News should be crucial. The importance of the event to the audience, the impact on the community and the repercussions of the event all effect the event’s coverage.

- **Names** - Big names make news, however local names are even better in small communities.

- **Size** - The size of the event, group or project is important. The bigger it is, the more likely it is to be covered. Big is relative. Fifty people at a small township meeting may be news, fifty people at a meeting in Detroit may not be news.

- **Dollars** - How much money is involved? The bigger the dollar amounts, the bigger the news. Again, remember that dollar impact is relative. Is $100,000 big?

- **Consequence and/or conflict?** - What will happen as a result of the event, award or project? Will taxes go up? Will citizens’ lives be better? Will controversial feelings be aroused in the community?

- **Human interest** - People are interested in other people, especially children and the elderly. If your story can be told through a real life story, it will have more appeal to the editor.

### When Does News Happen?

News takes place every day. The media may cover it, but they also rely on outside sources to provide them with information about what is happening in the community.

- **Advance Story**

  When you let the newspaper know about upcoming events, you are providing them with advance news. Advance stories generally have the following information:

  - Date
  - Time
• Place (even the room number)
• Purpose or significance
• Names of the sources of information

• **Follow-up Story**

Follow-up stories are frequently used in newspapers. The follow-up story:

• Gives the time, date and place.
• Tells what happened.
• Tells why it happened.
• Tells how or for whom it happened.
• Explains the consequences.
• Gives more details.

**News Release Writing**

When you submit a story to a newspaper, you are expected to submit it in a format called the inverted pyramid. In this style, you start your story with a lead, which summarizes the most important facts of the story. You then fill in the details in descending order of importance. Why?

**Why Inverted Pyramid?**

In most newspapers, the amount of space available for news depends on the amount of advertising sold. If space is at a premium, the editor may need to cut your story. Because editors work under tremendous deadline pressures, they can’t always take the time to read the whole story and make judgments about what can or can’t be cut. They will simply drop the last paragraph or two because, as journalists, they were trained to write in the inverted pyramid style. They expect to receive news releases written this way.

Think for a moment about how you read a newspaper. Do you read a headline and the first paragraph or two of a story and then skip to another story? Most people “scan” newspapers this way, reading in-depth only the articles that catch their attention and interest them.

**5W-1H**

Assume that you have been assigned the task of sending a news release to the local
newspaper. How do you decide what facts need to be placed in the lead?

The key elements to a news story: Who, What, Where, When, Why and How will help. What, who, when and where are generally more important to the story than why and how. They should be included in the first sentence of a “summary lead.”

Summary Lead Examples:

- “Toxic fumes sent seven people to the hospital and caused state workers to evacuate an office building Monday.” (What, who and when)
- “The two newest Japanese luxury-car divisions, Nissan’s Infiniti and Toyota’s Lexus, tied for top ranking in a consumer satisfaction survey released Monday.” (Who, what and when.)

You can also write an “impact” lead using questions, quotations, suspended interest or big facts to capture the reader’s attention.

Impact Lead Examples:

- “If you want to earn up to $6.60 an hour, collect a suntan and strut about with a whistle and authority, be a lifeguard at Lake Lansing’s public beach.”
- “Michigan House Democrats may see Gov. John Engler in court.”
- “People in sweatshirts and mink coats rubbed elbows at the fourth annual WKAR Wine Tasting Benefit at the Kellogg Center.”

Types of Leads

By using differing grammatical constructions, numerous general summary leads can be formed. By learning the conscious use of these varieties, a reporter can overcome dull and conventional news writing. The temper or form of the lead often governs the tone of the entire story.

Here are summary leads illustrating emphasis on one of the 5 W’s and the 1 H, presented without reference to grammatical identification:

The “WHO” Lead

Mrs. Mary Muto, a widow and operator of a small candy store at 518 S. Western Ave., was robbed of $2,000 today when three men entered the shop on the pretense of buying candy....

The “WHAT” Lead

The kidnapping of John Beard remained unsolved today while search for the 10-
year-old lad’s body continued among the waters of Lake-of-the-Woods…

The “WHY” Lead

His wedding halted a few days before the ceremony when he lost his job two months ago, Henry Brudnicki, 24, of 1501 W. 14th St., yesterday chose death to life without marriage…

The “WHEN” Lead

Not until Wednesday or Thursday will new applicants be able to sign up for either street or park work, street officials announced here today…

The “WHERE” Lead

PROVIDENCE-New England has an epidemic of measles, according to the health authorities of the six states. Rhode Island has had reports of 2,400 cases…

The “HOW” Lead

Emergency first aid by the police today prevented the death of Marshall Mowbrey, an unemployed electrician living at 443 Kennedy St., Wilmette, when he attempted to cut his throat early this morning in the Grayson garage, 233 George Ave.…

Although no editor instructs a reporter to use certain grammatical forms in writing news leads, it will help a reporter to know what effects may be obtained by using one of the half-dozen varieties adaptable to news writing.

News Writing Style in Summary

Place the most important sentence at the beginning of the paragraph and the most important paragraph at the top of the story. This lead paragraph should summarize your story. The lead should include the 5 Ws and H. The two main types of leads are summary and impact. After the lead, organize facts in order of decreasing importance. Keep sentences short, paragraphs short and words simple. Answer questions that your lead may arouse in readers. Be sure your story can stand the cutoff test. Can you cut the last paragraph and still have the story make sense?

Characteristics of a good news story:

- Uses simple, short, non-technical words.
- Uses effective and active verbs.
- Avoids adjectives; they may express values or opinions.
- Uses short sentences (18 words or less).
• Is edited.
• Does not editorialize.
• Always indicates sources of facts.
• Is written in the third person.

Attribution

Logical ordering of news details bridged by transitional phrases help a story’s cohesion. Attribution helps form transition and lend credibility and variety to your story.

Examples:

• “Chief wine maker Tony Peterson said sulfites added to most wines give people hangovers and many do not know they are allergic to the chemical.”
• “Ralph Carhart, head of California’s Adopt-a-Highway program, said the state has similar campaigns to plant trees and wildflowers along roads.”
• “‘I’m mad as hell and I’m not going to take it anymore,’ Hilton said. ‘Our generation has screwed you kids up the wazoo.’”

Accuracy Counts

Remember, accuracy counts. Proofread and check the spelling of names, places, dates and times. If you write Wednesday, June 8, when June 8 is a Thursday, the editor can’t second guess whether you meant Wednesday or Thursday. If he or she doesn’t have the time to call you to double-check, your story will be put aside.

Fact and Opinion

A final word about the difference between a fact and an opinion. In newspaper terms, a fact is primarily sense information - something we saw, heard, touched. Opinion involves judgment, regardless of whether it’s right or wrong.

For example, “It was a wonderful day” is opinion. “The day was cloudless and 78 degrees” is factual. On the other hand - “It was a good day,” John Smith said,” is a fact if we heard him say it. We’re vouching for the quotation, not the accuracy of his opinion.

The source of all opinion must be identified in newspapers.

Basics on Preparing News Copy

In the newspaper business, as in just about everything else, we’ve got to do things “by the rules.” All releases, whether spot, advance, feature or local, must follow the accepted form. Nine things to remember are:
1. The issuing source, its address, your name and telephone number should appear at the top of the page.

2. The next item on the page should be the date on which the information can be used. You can state this in any one of several accepted ways:

   FOR IMMEDIATE RELEASE

   FOR RELEASE: October 5, 1998
   (Use when a release is linked with a special event and timing is important. However, don’t count on a news person honoring a specific date.)

3. The next item on the page should be a brief, newspaper-style headline that gives a capsule indication of what the release is about.

4. After this identifying head, the story should begin with a dateline (the location from which the story originated, i.e., EAST LANSING, MI -). The beginning of the story is called the “lead.” It should be not more than 16 to 20 words long, excluding the dateline.

5. All copy should be double-spaced (typewritten, of course!) and only on one side of a standard 8 1/2” x 11” sheet of white paper.

6. Paragraphs and sentences should not be split between one page and the next.

7. If the release runs longer than one page, the word “-- more --” should appear at the bottom of each page except the last.

8. At the top of the second page, and every additional page after that, there should be a “slug” consisting of one or two key identifying words from the headline on page one, and a page number.

9. After the last line of the text, the symbol -- 30 --, -- ## -- or -- kj -- should appear.
News Writing - “Writing Rules”

Capitalization

1. Do not capitalize occupational descriptions or false titles before a name.
   - actor Mel Gibson
   - author Sarah Paretsky
   - basketball superstar Magic Johnson

2. A general rule is that with names of places and things, both the distinguishing and non-distinguishing part are capitalized.
   - Hilton Hotel
   - Grand River
   - Capitol Building

3. Capitalize:
   - Proper nouns (Kristen, David, Boston, England)
   - Proper names (Democratic Party, West Virginia)
   - Popular names (South Side of Chicago, Badlands of North Dakota)
   - Derivatives (words derived from a proper noun - American, Christian, Marxist)
   - Capitalize names of races - Indian, Caucasian, Negro

Red, white and black are not names of races.

Numbers

1. Never begin a sentence with a numeral. If you have to start a sentence with a number, spell it out.
   - Fifteen desserts were prepared for the picnic.
   - Kristen ate all 15 desserts at the picnic.

2. Spell out numbers under 10 and use numerals for numbers 10 and over
   
   Except for...
   - The hour of the day: 9 o’clock; 10:30 p.m.
     Do not write “nine” o’clock, except to begin a sentence. Do not use zeros after an exact hour: 8 o’clock (not 8:00 o’clock). You may use a.m. or p.m. lower case) instead of o’clock.
   - A definite sum of money: $8
     Do not write eight dollars, except to begin a sentence. Do not use zeros after an exact dollar amount: $8 (not $8.00). If less than $1,
use a numeral with the word “cents” 5 cents.

- Statement of age: 5 years old.
  Always use numerals, except to begin a sentence.
- Days of the month
  The meeting will be held on Feb. 3. (Not Feb. 3rd.) Never use “th “rd” or “nd” after numerals.
- Miscellaneous
  Measurements. The room is 30 feet by 19 feet.
  Degrees. The thermometer read 12 degrees F.
  Percentages. He paid 11 percent interest.

Abbreviations

1. Spell out in full the names of organizations, firms, universities, groups or clubs
   the first time the name is used.
   - Example: The Student Hockey Association met at Kellogg Center
     on Jan. 12. Eighteen SHA members attended classes on
     all aspects of the game.

2. Abbreviate the following street identifications:
   - Examples: Street (410 Jackson St.)
     Boulevard (8900 Halston Blvd.)
     Avenue (936 Wayside Ave.)
     Terrace (4789 Eastlawn Ter.)
   
   Except...When the street number is not used, spell out and capitalize
   Street, Avenue, Boulevard and Terrace.
   - Example: the church on Holmes Street.

   DO NOT abbreviate Point, Plaza, Road, Port, Drive, Place, Circle or Lane.

3. Abbreviate points of the compass in street addresses.
   - Example: 1054 N. Third St. 678 Highland Rd., NE

4. Months. Do not abbreviate March, April, May, June and July. Other months are
   abbreviated only when they are used with a date.
   - Example: The Students in Agriculture meeting will be held on Jan. 22, 1994. The last conference was in January 1993.

5. Do not abbreviate days of the week, given names, points of the compass in city
names or parts of city names.

- **Examples:**
  - Monday or Tuesday: never Monday or Tues.
  - William and Charles: never Wm. or Chas.
  - East Lansing: never E. Lansing
  - Grand Rapids: never Gd. Rapids

6. Abbreviate and capitalize titles before names:

- **Examples:**
  - Sen. Don Reigle...Don Reigle, senator from Michigan
  - Gov. John Engler...John Engler, governor
  - President Clinton (president is never abbreviated)
FOR RELEASE: August 20, 1998

The Oasis: New Country Bar to Open

TEMPE, Ariz. - The Oasis, a new country western bar, will open this fall coinciding with the beginning of Arizona State University’s 1998 Fall Semester.

“The Oasis will provide a unique atmosphere and a change from the current campus bar scene,” says Fred Melms, who along with Tom Cullen, owns the bar. Melms and Cullen are 1993 graduates of Michigan State University.

Activities at the Oasis, whose slogan is “Where a full mug is never a mirage,” will include mechanical bull riding, horseshoes, Karaoke nights, dance instructions and live country western entertainment. The bar will also feature multiple large screen televisions and a dance floor.

“We believe the current popularity of country western performers in mainstream pop music provides excellent grounds for the opening and success of the Oasis,” says Melms.
The bar will feature a diverse menu of Southwestern cuisine, including the house specialty, the Bronco Burger.

“Daily drink and menu specials will be featured,” says Melms, “and the low price menu is geared towards the college student.”

The Oasis owners plan to become involved in the sponsorship of local rodeos, golf tournaments and charity events.

“Unlike many businesses, especially bars, we are making a firm commitment to the people of Tempe and Arizona State University, Cullen says.

The bar will initially employ 20 people.

-- 30 --
A Good News Release Example (Another Format)

Marina Hill
602 N. South St.
Tempe, AZ 99999
(602) 845-8585
July 24, 1998

For Immediate Release

NEW BAR OPENING

TEMPE, Ariz. - Expect a change in the Arizona State University bar scene this fall. The grand opening of the Oasis on Sept. 1 will attract patrons of all ages - not just the college crowd.

The Oasis, a new country/western bar, will offer a good value, a large dance floor, and plenty in the way of entertainment. In addition to watching sports on several large-screen TVs, patrons can participate in dance lessons, karaoke nights and other special events.

And just in case pitching horseshoes works up an appetite, a full service menu featuring Southwestern cuisine is available with prices geared toward the college student’s wallet.

Tom Cullen, co-owner of the new bar, said he wanted to open a bar that provided a unique atmosphere for the public that was a change from the current campus scene.

The Oasis also plans to get involved in the community through sponsorship of local events, such as rodeos, golf tournaments and charity events.

-- 30 --
Tipsheets

There are times when it is appropriate to send your news formatted as a tipsheet. Tipsheets are 3-5 snippets of information (5W-1H per snippet) about unique and interesting upcoming activities, events, products, services or awards for an individual, organization or group. Tipsheets are used to attract media coverage.

1. A tipsheet is an easy to develop timesaver.

2. It unifies office operations because all office personnel involved usually collaborate to issue a tipsheet.

3. It provides a good summary for others to quickly learn what media outreach you are doing or want.

4. It enables news editors and news directors to make a quick decision about the newsworthiness of what you are offering.

5. It enables news people to follow-up with your sources and develop the information according to their own news formats.

6. It is extremely flexible. You can send tip sheets to the media on almost any schedule that suits your organization.

7. The tipsheet is a money saver because it takes less staff time to produce than a news release.
TIPSHEET
SWIMMING EVENTS FOR JUNE 1993

LAKE LANSING LIFEGUARDS
DEMONSTRATE SAFETY SKILLS

According to the Michigan Department of Public Health, accidental drowning in Michigan is on the rise. To help draw attention to this, American Red Cross trained lifeguards will provide the public with a three hour display of water survival and safety skills at Lake Lansing-North on June 10, 1993. For more information, contact Jackie Dean, special events coordinator for Ingham County Parks and Recreation, at (517) 347-0835.

WATER SAFETY INSTRUCTOR ADDRESSES PARENTS

Many parents are not aware of the importance of teaching their children how to swim. To combat this, Water Safety Instructor Monica Goldammer will be giving a presentation at Haslett High School on June 15, 1993. The presentation will include an introduction to Learn to Swim, a Haslett Community Education swimming lesson program. For more information, contact Monica Goldammer at (517) 351-8950.

HASLETT HIGH SCHOOL’S BOYS SWIM TEAM SHARES SKILLS WITH ELEMENTARY SCHOOL CHILDREN

To get young children interested in swimming, Haslett High School’s boys swim team will be spending time in the water with kindergartners from Wilkshire Elementary School during the third week in June. The swim team will be stressing the importance of feeling comfortable in the water. For more information, contact James Blackfoot, Haslett High School swim coach, at (517) 339-8000.

HOME DROWN PROOFING CLASS TO BE OFFERED

Frequently, drownings of small children occur in less than two inches of water in private homes. Laura Simons, director of health and safety at the Mid-Michigan Chapter of the American Red Cross, will be conducting a course to help individuals recognize potential water hazards in their homes. The class will meet June 19, 1993 at Haslett Middle School. For more information contact Laura Simons at (517) 332-4500.

-- 30 --
A Good Tip Sheet Example (Another Format)

June 18, 1996, MSU Tip Sheet

- **Boys Staters ‘learn by doing’**
  
  More than 700 young men from Michigan high schools are learning about state government firsthand at the 59th annual Michigan American Legion Boys State. Boys State activities, which run through June 22, are being held at MSU’s Brody Hall. Students take part in mythical city, state and court elections; hear from elected representatives and other officials; and “learn by doing.”
  
  “The idea is to give students a better understanding of our government, and through that understanding, a better appreciation of our system of government,” says Tom Stahr, Boys State program coordinator.
  
  Elections for governor and lieutenant governor are set for today. Inauguration ceremonies are scheduled to take place at 1:30 p.m. Wednesday, June 19, on the steps of the State Capitol if the weather cooperates or in Brody Hall if the weather is inclement, Stahr said.

  Contact: Tom Stahr, Boys State, or Jim McIntyre, assistant director at Brody Hall, (517) 353-4371, or Kristin Anderson, Media Communications, 355-2281.

- **Kids count in Michigan**
  
  Michigan’s composite score on the 1996 national Kids Count report moved up to 30 from 31 in 1995, giving the state “a lot to feel good about,” says an MSU professor.
  
  “We’re doing better that 20 other states, and only 9 percent of our teen-agers age 16 to 19 were not in school or working, placing us 22nd on the list,” says Gerald Faverman, clinical professor of political science. “Additionally our state’s violent death rate among 15- to 19-year-olds fell 3 percent from 1985 to 1993 while the national rate rose 10 percent.”
  
  Faverman adds that with 184,000 Michigan children still living in poverty and half of them in single household families, Michigan still has a long way to go toward improving the quality of life for children.

  Contact: Gerald Faverman, College of Social Science, (517) 332-6600, or Ron Collins. Media Communications, 355-2281.

-- more --

We’re On-line!

Michigan State University
Media Communications
The Latest MSU News and Information
http://www.msu.edu/dept/univrel/media
• **Grave concerns**
  Jill Crane has “meandered around in cemeteries for years,” and now she’s inviting other folks to go along.
  Crane, a secretary in the MSU Department of English, will be the guide for a walking tour of Lansing’s Mt. Hope Cemetery, being offered by the MSU Museum in conjunction with its current exhibit on “Death in America: Ritual and Memorial.”
  Tour participants are asked to meet in the museum parking lot at 10:30 a.m. Saturday, June 22. Round-trip bus transportation will be provided.
  “Gravestones are a reflection of culture,” says Crane, who earned a master’s degree in American studies from MSU in December. “This takes in so many disciplines - art, history, sociology.”

  *Contact: Jill Crane, College of Arts and Letters, (517) 355-7570; Scott Casselman, MSU Museum, 432-3357; or Carla M. Freed, Media Communications, 355-2285.*

• **Radio, TV booze ad ban on the rocks**
  Other liquor companies are likely to follow Seagram’s off the wagon and advertise on television and radio.
  Bonnie Reece, associate professor of advertising, says that Seagram’s television advertising campaign will probably boost top-of-mind awareness and sales, so competitors may feel compelled to advertise on air too.
  “The ads probably will help Seagram’s sales and unless there is a consumer backlash, more liquor companies will advertise on television,” Reece says. “These companies will benefit from 20 years’ worth of broadened First Amendment rights. The Supreme Court point of view is more and more favorable toward companies that want to advertise their products.”

  *Contact Bonnie Reece, College of Communication Arts and Sciences, (517) 359-5571, or Karen Twigg, Media Communications, 355-7981.*

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A Good Tip Sheet Example (Another Format)

Public Relations Student Society of America
Michigan State University Chapter

September 15, 1995

Contact: Jackie Gardiner
(517) 332-2170
Monica McGrath
(517) 337-4661

TIPSHEET
PROFESSIONAL OPPORTUNITIES FOR OCTOBER/NOVEMBER 1995

Many students underestimate the importance of a solid, polished resume. Lansing area professionals are here to help PRSSA members by providing professional advice on do’s and don’ts of resume building at a resume workshop in the Union Iowa Room on October 4, 1995. For more information contact Jackie Gardiner at (517) 332-2170 or Monica McGrath at (517) 337-4661.

An interview can make or break a job-seeker. To help ease the anxiety, Lansing professionals will offer PRSSA members tips on how to interview well at a mock interview session on October 11, 1995 in the Union Iowa Room. For more information, contact Jackie Gardiner at (517) 332-2170 or Monica McGrath at (517) 337-4661.

How do you get to perform at Carnegie Hall? Practice. The same goes for public relations, which is why we guarantee that each member will obtain an internship through PRSSA. For more information on how to obtain an internship, please contact Jackie Gardiner at (517) 332-2170 or Monica McGrath at (517) 337-4661.

PRSSA members will help the American Red Cross publicize its 2nd annual MSU vs. Penn State Football Donor Challenge on November 7 and 15. For more information contact Jackie Gardiner at (517) 332-2170 or Monica McGrath at (517) 337-4661.

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Briefing Sheet

There are times when it is appropriate to send your news formatted as a briefing sheet. Briefing sheets are a bullet point list of characteristics of an individual, organization, group, product, service, etc. Briefing sheets uses include public relations, education and general information delivery.
A Briefing Sheet Example


Purpose
In order to better understand and prevent child abuse and neglect, the Children’s Trust Fund of Texas Council (CTF) sponsored a statewide telephone survey designed to measure the knowledge, attitudes, beliefs, and practices of Texans with respect to child rearing…

Sponsoring Agency
The Children's Trust Fund of Texas Council was established in 1985 by the Texas Legislature to prevent the abuse and neglect of our children…

Study Methods
This study consisted of 2720 telephone interviews conducted with a representative sample of Texas adults, including both parents and non-parents…

Key Findings

Incidence of abuse is underestimated
When asked to estimate the number of confirmed child abuse and neglect cases in Texas, seventy-five percent (75%) of the respondents…

One in four Texans witnessed child abuse in the past year
One in four Texan adults had witnessed an incident of abuse or neglect in the past year…

Peggy B. Smith, PhD, Chair Person • Janie D. Fields, MPA Executive Director
8929 Shoal Creek Blvd., Suite 200 • Austin, Texas 78757-6854
(512) 458-1281 • Fax: 458-9471
Email: inquiries@ctf.state.tx.us
©1996 Children’s Trust Fund of Texas Council, Site developed by MicroAssist, Inc.
Web Page Last Revised: 02/11/98
Lastly Through the Eyes of a News Director

Press Release Checklist

- Know the name of the person you should send your press release to, Example: A release about a cookbook you wrote for diabetics should go to the features department or food writer, not sports. Call and find out to whom you should send your release.

- Look for a “hook”- how your information relates to current events. Example: An outstanding student you're hoping the newspaper, station or radio station will feature has a parent serving in Somalia.

- Include day and evening phone number of other contacts. Example: If your release is on a high school marking band that has been invited overseas, include (with permission) the name end phone number of the music teacher and of an outstanding student in the band. Make sure the contacts are not just personal friends, but are verbally inclined and knowledgeable.

- Don't make the reporter or editor guess. Make sure the essential information is included, including why the information is significant. Reporters and editors don't get tantalized when they get incomplete information. They tend to move on to the next press release on their desks.

- If there is any photo possibility, mention it and send a copy to the news organization’s Photo Department. Sometimes they'll shoot a picture or picture package even if they don't send a reporter.

- Keep it short and simple. Your writing doesn't have to be fancy. Journalists prefer a straightforward news release. Leave out irrelevant details. Example: Sonya Kennedy will be recognized by a professional banking organization for becoming the first female and youngest bank president at Lucky Penny Bank. Women Bankers of America will honor her on Tuesday at the bank's lobby. Kennedy's hobbies include horseback riding and mountain climbing. She was voted most likely to succeed by her high school classmates 12 years ago.

- Lastly, remember to TOOT YOUR HORN! Convince the newspaper or TV station that your event or idea is worth being told to thousands of readers and viewers.

Keep in Mind

- Remember most reporters and editors work cram hours. There is no such thing as 9 to 5. Therefore you never know when the best time is to catch someone in the newsroom. Deadlines for different news operations differ.
• Get to the point, don't apologize for calling and don't back into your reason for calling. Reporters and editors are not God, so don't be afraid to speak.

• Have your information - dates, times, contacts and phone numbers - at your fingertips.

• Unless you’re President Clinton don't have your secretary or an underling call. When reporters and editors pick up their phone and hear, "Please hold for Ms. so-and-so, they may be turned on or may not be available to “hold.”

• If the reporter, editor or news director can’t talk long when you call, don't take it personally. They may be under severe deadline pressure. Mail follow-up information or ask if there's a more convenient time to call or someone you may speak with.

• If you get voice mail, please leave your name, phone number and a message. Reporters receive several calls a day concerning a variety of issues and rely on phone messages. Example: This is John and I have some information you may want. This will not cut it. This tells a reporter nothing.

• Never start your call by being negative. Example: I don't read your paper or watch (listen to) your station because you never get anything right But I think you may be interested in.., Believe it or not, journalists are human too and much more likely to lend a receptive ear to folks who are familiar their work and pleasant to talk to.

• If WE call YOU, please get back to us as soon as possible. Typically we're on deadline and may be trying to contact you for a quotation to include in that days product, or, to verify information. If you don't get back to us quickly it may be too late. Just like airlines, we rarely "hold up" for anyone.
Practice News Release Exercises

You have gathered the lists of facts below. Write news releases based on them, using either a summary lead or an impact lead. Also, write using the inverted pyramid style, so the editor can cut your release from the bottom up.

Notes for Release A

1. A bluegrass group called the “Nimblewood Creek Boys” will perform.
2. The date is Sunday, June 18.
3. St. Martin’s Episcopal Church will sponsor the event.
4. This is the annual steak and corn roast.
5. This is the sixth time the church has held the event.
6. They will hold the event from 5 p.m. to 9 p.m. at Patriarch Park.
7. Patriarch Park is located at the corner of Saginaw and Alton in East Lansing.
8. You can get tickets for $5.50 per person. You can get them from members of the parish or at the door. The tickets include food and entertainment only.
9. More information is available by calling the parish office at 555-2681. The address is 400 Fine Oak Drive, East Lansing, MI 48823.
10. Organizers will sell soft drinks and beer, but this is extra.
11. The money raised will be used to fund St. Martin’s Home for Runaways.
12. The meal includes cornbread, coleslaw, roasted corn, and rib-eye steak. You can get your steak cooked to order. They mill coat your corn with melted butter if you want it.
13. Tell the papers to print the information on June 13 and after.

Notes for Release B

1. The Lansing Civic Players Guild will put on “Macbeth” using uniforms and dress styles from Stalinist Russia of the late 1940s.
2. “Macbeth” is by William Shakespeare and is about ambition, betrayal and murder.
3. A well-known Broadway actress, Melanie Argent, has a special engagement with the Civic to play Lady Macbeth.

4. To get tickets you can call the box office at 484-9191. You can also reserve seats.

5. The box office is open from 8 a.m. to 9 p.m. Tuesday through Sunday. The play will be performed at the Lansing Civic Center in Lansing, Michigan.

6. Donald Rider, a Lansing actor, will play Macbeth. He has won many awards for his acting.

7. Concerning the costumes, director David Helms said, “Some people may find the costumes jarring when they first see the actors come on stage. But that’s what we want. Shakespeare used timeless themes. That’s why his work continues to speak to us down through the centuries.”

8. Actress Melanie Argent just finished playing the role of Eleanor of Aquitaine in the Broadway production of “Lion in Winter.”

9. Ticket prices are $12.50, $18 and $22. Students can get tickets for $7.50 if they have an ID. These are for student seats only.

10. Performances start at 8 p.m. Wednesday, Thursday, Friday, Saturday and Sunday. There are matinee performances, too, on Saturday and Sunday, which begin at 2 p.m. The play runs through April 1. The play opens March 8, which is a Wednesday.

11. Get this in the newspapers as soon as possible. The contact number for the media is different from the box office number. The contact number is (517) 484-9115. The address of our business office is 2300 East Michigan, Lansing, MI 48912.
Direct Mail

Primary Advantages:

- It can be highly selective in targeting the appropriate prospects.
- It can be personalized (and should be).
- It can be very flexible in its approach.
- It is, or should be, a fully contained sales call.

Ask The Following Questions When Planning:

- *Who is* it for? What do the demographics tell you?
- *What* are you trying to accomplish with the piece?
- *Where* will the piece be received? At the office or home or elsewhere?
- *Why* will the prospect be interested? What devices can you use to assuere the
  prospect’s interest?

Basic Design Process:

- A briefing/discussion is held to determine what is needed.
- Rough sketches are prepared. These are simple visual notes.
- Comprehensive drawings are made of the two or three best ideas.
- Camera-ready art is prepared for the printer.

*At the very beginning of the project it is necessary to establish a production schedule and determine a budget.*

Things to Consider at the Beginning of the Project Are:

- Postal regulations (trim size, weight, address locations, etc.)
- Paper weight and bulk (postage considerations)
- Physical limitations and needs of your audience. (Do they have vision problems? What is their reading level?)

Some Forms Direct Mail May Take:

- *Letters* - These should be addressed to the recipient personally. The company name, address and logo should appear on the letter. The P.S. to the letter should reemphasize the main benefit promised.
- *Cards* - These usually take the form of inserts or reply cards. Often they are sent as part of a card deck.
- *Folders* - These are the more detailed and descriptive pieces sometimes called circulars.
- *Tabloids* - Most often printed on newsprint, they typically measure 17 by 22 inches
• Catalogs
• Company magazines and newsletters

The Typical Direct Mail Package Includes:

• Letter
• Brochure
• Reply card
• Coupon or other inducements

*Often direct mail will be two-phased with the first mailing being an awareness package, and the follow-up mailing being a detailed response to a subsequent inquiry.*

If a coupon (for benefit or reply purposes) is included, these points should be considered:

• It must be readily accessible. Don’t lose it in the advertisement.
• Use a dotted border.
• If pictures of people are used, be sure they are looking out at the reader.
• Headlines should look like headlines.
• Avoid reversed out-body copy (white text on black or color background).
• Avoid screen tints of more than 20% if copy is to be printed over them.
• If the coupon appears in an advertisement, then all the elements of the ad should lead the eyes to the coupon.

**REMEMBER:**
Stress benefits
Call to action
Make it clear
Poor art kills
Poor copy kills
Be positive
Have a clincher

**Analyze your Direct Mail**

*Before Writing*

• Have your mailing lists been carefully selected to reach your target audience?
• Have your mailing lists been kept up to date?
• Is everyone on your mailing list going to find this information of great interest? If not, why are they on the mailing list?
• Do you have your purpose clearly in mind?
• Will this letter be timely?
• Do you have a well-defined picture of the reader you want to reach with this message?
• Have you organized your information with reader needs and interests foremost?
• Will your message start with the reader’s level of interest and knowledge in the subject?

Before Duplicating

• Did you successfully visualize your reader when preparing this letter?
• Has the problem you’re dealing with been clearly identified?
• Did you present more than one idea?
• Were ideas expressed adequately?
• Does one idea build up to the next in a clearly defined, smooth flow?
• Was the message constructed to help solve the reader’s problem?
• Are specific, practical solutions recommended?
• Did you request an action step by your reader?
• Is action made easy by your content and references, addresses, return cards, or other enclosures?
• Is the writing concise and complete?
• Does the writing have a conversational tone using everyday words that clearly present your meaning?
• What have you done to make this piece of mail attractive?
• Did the layout enhance the written message?
• Were illustrations carefully selected to inform the reader? If not, what overall purpose did the illustrations have?
• Are illustrations crisp and clearly drawn?
• Have open areas of “white space” been adequately considered?
• Are subheads, indentations, and postscripts effectively used or do they disturb copy flow and confuse rather than aid your reader?
• Will the reader be sure to get the point before putting the piece down?
• Does this letter fit smoothly into your educational program?
• Has the letter met all penalty requirements or will you send it under postage?
• Is the typing job clean?
• Have your answers to the previous questions satisfied you sufficiently so you want to have the letter duplicated?

Before Mailing

• Do paper and ink colors blend effectively?
• Is the folding job effective in attracting and aiding your reader?
• Is the piece free of smears and smudges?
• Did you get quality reproduction?
• Do colors add attractiveness and appeal?
Between Mailings

- Plan to build-in evaluation so that response to your direct mail can be measured.
- Consider how you can talk with readers to determine the value of your direct mail efforts. Use information to increase effectiveness.
- Maintain a file of ideas and artwork.
- When planning use of direct mail in educational campaigns be sure it is the best way to accomplish your purpose.

Obtaining A Printing Quote

In your communications proposal for this course you will provide a budget that includes the cost of printing any pieces necessary to your campaign. To fill in this part of your budget you will need to obtain printing quotes from one or more printers. Don't be afraid to ask questions. Printers know that few people are versed in the art of buying printing.

Printing is custom work. Therefore, printers need to know certain that information about every job that you ask them to print. Below is a summary of the information they need to know:

1. **Quantity** - How many pieces do you want to print? If your piece has more than one part, say, a folder into which goes a letter, a brochure and a price sheet, you will have to specify how many of each one you want. Sometimes you will have other uses for an item such as a price sheet and ask for additional copies of that particular item.

2. **Size** - The printer needs to know the final size of each item exactly. If the piece is folded in any way, you need to give final measurements both flat and folded. Folders with pockets are often the trickiest to measure. If you need help with this, please ask. Many brochures are the standard paper size of 8 1/2 X 11 inches. However, size varies with purpose, whims of the graphic designer, the size of the presses being used and so on. Certain sizes are more economical than others, but you do not need to concern yourself with this in preparing your budget.

3. **Pages** - Each sheet of paper, of course, has two pages. Multi-page brochures are usually laid out in multiples of four pages. It turns out that this is the easiest and most economical format for printing. When you list the number of pages, you almost always exclude the cover. For example, a brochure with 12 pages on the inside plus a cover would be listed as 12-pages+ cover.

4. **Sides** - The printer needs to know whether you want both sides of your pages printed.
5. **Colors** - How many ink colors will you use? Many simple brochures use just one color. But this color must be something in which your headlines and body copy will be readable. Black, blue, red and green are good colors for one-color printing. When you want to produce black and white photos, you can use any reasonably dark color. Often, however, when black and white photos are used, black ink is used to print the photos and a second color is used as an accent. To print full-color photographs you need the four process colors: cyan (process blue), yellow, magenta and black. These four colors, when mixed using screen tints (dot patterns), can produce nearly every color imaginable. Printers have color guides to help you choose exactly the colors you want. You generally specify these colors using the Pantone Matching System, most often referred to by the acronym PMS.

6. **Film** - Film refers to the film image of the final piece that is taken from “camera-ready art” or from a computer file for pieces designed on computer. This film is then used to “burn” printing plates. The computer revolution is rapidly changing the way printing films are produced. Graphic artists are increasingly designing their work on computers. New software allows them to store in computer files all the information necessary to produce films. An independent service bureau or a printer then takes a disk with the computer file on it and loads the file into a machine that produces the film. Some large advertising agencies own their own film output machines. For your purposes, assume the printer will make all of the arrangements for any film you might need.

7. **Stock** - This refers to the paper stock you wish to use. There are many types of paper stock: coated and uncoated, gloss and dull finish, book weight and cover weight, white and colored, even 100% cotton and all-plastic. As the buyer you have the right to specify exactly the type of paper you want. However, the printer or the graphic designer will usually have suggestions for you. They will also often have samples for you to look at and to touch.

8. **Bindery** - Bindery also includes folding. If your piece needs any kind of folding you will need to show the printer exactly how you want it folded. The easiest way to do this is to bring along a mockup or dummy of your piece already folded the way you want. Multi-page pieces may need to be stapled or “stitched” together. One common bindery method is to fold and stitch a brochure in the middle of the fold. This is called “saddle stitching,” named after the appearance of the machines that perform this operation.

9. **Delivery Date** - You must specify a deadline. This makes a difference in the price. Rush jobs are more expensive. Jobs with long lead times may be given special discounts. Don't ask for quick turnaround when you don't need it. Save your goodwill for when you are in a bind and need a favor.

10. **Delivery Method and Location** - This refers to delivery to you, not to your target audience. Often delivery of big jobs is included in the price within a certain
radius of the printer. Smaller jobs may be sent UPS or by courier. In some cases, picking up your job may be more economical and quicker. Some printers also have facilities for mailing pieces directly to target audiences. This is often referred to as “fulfillment.” You may choose to contract with a printer who has such facilities to mail your pieces directly to your target audience, but this is a separate cost.

11. **Date the quote is needed** - You need to tell the printer when you need the quote. This will give your request a certain priority it otherwise would not have.

It helps if you write down as much of this information as possible before seeing a printer. Mockup or dummy of your actual piece is also immensely helpful because it shows the number of colors, number and type of photos, the folding and so forth. Although it is possible to write specifications that are exacting enough for a printer to give you a price over the phone, as a novice buyer of printing, you probably will need to see a printer in person.

**Quick Printing and Photocopying**

Because of advances in printing and reproduction technology, many pieces now don't need to be printed in a traditional print shop. Quick printers are able to do two-color and even four-color work in their shops. With the advent of color photocopies, color is now available to just about anybody who wants it.

Don't be afraid to use quick printers or photocopying establishments for reproducing your pieces. They will gladly give you a quote if you provide specifications. Once again, a mockup or dummy is useful for all the reasons cited above. Many of you may find that a trip to a nearby quick print or photocopying shop will be all you need to get the pricing information you want.

**Writing Specifications for Nonexistent Pieces**

Sometimes for budgeting purposes agencies have to write tentative specifications for pieces yet to be designed. Many of you may have to do this in order to get the price information you need for pieces for which you did not produce a layout such as posters, handbills, flyers, etc. Follow the outline provided in this handout. You will need specifications for each piece for which you need a quotation.

Specifications usually change in the course of a real campaign. Fortunately, for the purposes of your proposal, you need only provide estimates based on your tentative specifications. Determining whether your estimates would match the actual costs of producing and printing your pieces is beyond the scope of this course.
Radio

Radio was originally seen as an improved means of point-to-point communications for business and industry. It was more flexible than existing methods, such as telephone and telegraph, primarily because it did not require a fixed, wired location for reception. As a result, it was quickly adopted by industries that required a great deal of mobility, for example, shipping.

As radio equipment became better and more reliable, and the cost of a receiver came down, people discovered that it was invaluable as a medium for receiving information and entertainment more effectively and immediately.

In its heyday, until about 1960, radio was primarily nationally oriented, presenting soap operas, comedies and other original programming over the airwaves. However, when television became the more popular choice, national radio programming, except for newscasts, ceased. In the years since, radio has become more localized in focus, serving the listeners of their region only. Even so, listeners in a region can have a choice of as many as a dozen radio stations, each trying to keep their own part of the audience.

The most popular way that stations try to reach a “target” audience is by formatting their programming. For example, one station may play jazz, another would present talk shows, a third would play classical music, and so on.

Why Advertise on the Radio?

There are several advantages to advertising on the radio. First, “targeting” your audience allows you to selectively find the consumers you want most to reach with your campaign with a minimum of time and money. Since radio is a verbal medium you can connect with the listener in a variety of ways that can’t be done with television.

Radio is a companion for busy people who listen to it while they are working, driving, or otherwise occupied. And, because of its immediacy and credibility, it can be used to greater effect when trying to reach consumers who might otherwise not need or be interested in the product.

Most important of all is the fact that radio air time is much less expensive than an equal amount of time on television. Overall, then, radio advertising can be very effective because of the ability to reach a larger audience than television at a fraction of the cost of television.

How do I Sell my Product on the Radio?

There are basically two types of commercial “sells”: “Hard Sell” and “Soft Sell.”

HARD SELL: When a commercial appeals directly to the listener’s senses it is called a “hard sell.” Since most people are unable to control their senses, it is easy to persuade
them to do something. Therefore, if a commercial appeals directly to their emotions, they will be much more receptive to the product that is being sold.

**SOFT SELL:** When the advertiser takes a more indirect approach to selling a product it is called a “soft sell.” This kind of approach relies more on appealing to the listener’s mind and imagination than emotions.

Either approach or both can be used on the same sales campaign. To determine which “sell” would work best for a campaign depends mainly on the five W’s: Who, What, When, Where, and Why.

*Who* are you trying to sell your product to? *What is* your product and what is its use? *When is* the best time of day or year to sell your product? *Where* can you most effectively reach your target audience? *Why* should somebody buy your product?

Once these questions have been answered, you should have the answer to the most important question: **HOW?**

Regardless of which “sell” you choose, remember that these three major things should always be included in a radio advertisement: **Name, Location, and Unique Selling Point.**

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**Tips on Writing Radio Copy - Harold B. Swanson**

Your success in getting your copy used by radio stations depends on many things - the importance, newsworthiness, and uniqueness of what you say; your personal relationships with the radio stations; and how well you prepare your copy.

**PUTTING COPY ON PAPER**

- Compose all copy on standard-size 8.5 x 11 inch paper.
- Type only on one side of the paper.
- Double or triple space.
- Indent paragraphs five spaces.
- Set your margins at 10 and 75. Fifteen or sixteen lines of this will approximate one minute of airtime.
- Identify the sender in the upper left or right-hand corner of the page. Include name, address, telephone number, description of the ad content, date and page number.
- Place individual advertisements on separate pages.
- Avoid splitting words or hyphenating phrases from one line to the next.
- Place an end sign (--30--, # # #, --rr--) at the end of the body copy to indicate to the announcer that the message is over.
Radio Script - “Writing Rules”

Abbreviations:

Don’t use abbreviations unless you want the announcer to read the material as abbreviated copy. Usually people won’t recognize any but well known abbreviations. If you do abbreviate in radio copy, hyphenate, such as C-I-A or Y-W-C-A. Often you may want to use the full name of an organization the first time, then repeat with the abbreviation on second reference; for example, the United States Department of Agriculture today reported...then, U-S-D-A officials said...

Contractions:

Use contractions whenever possible. They make your body copy sound more like talking. There is one word of caution, however. Don’t use contractions if - for some reason - you want to emphasize words. For example, you may want to write “will not” instead of “won’t” because the two words carry more emphasis.

Names and Titles:

Never begin body copy with an unfamiliar name. The listener will often miss it. Delay specific information until you have the listener’s attention. If a person’s title is easily recognized, begin with it. Radio and TV have a tendency to omit initials of middle names unless they are widely recognized as part of the entire name. Avoid first name initials. Media sources want the correct, complete name as the person or company uses it.
A Good Radio Spot Example

AEE 401
RADIO
COPY

One-hundred years ago, the Grand Hotel opened on Mackinaw Island. Now you can experience the charm and grace of the Grand Hotel during our spectacular centennial celebration. Join us May 10-th through the 12-th, and spend the weekend at the Grand Hotel for just one-hundred-37 dollars per couple. You’ll enjoy a clambake, live jazz festival, cocktail parties, fireworks and the grand buffet. Join us for the centennial celebration at the Grand Hotel - our friendly porters will be waiting at the dock to greet YOU!

###
Writing Public Service Announcements (PSA)

1. Whenever possible, PSA's should include the five W's: Who, What, When, Where, Why. Who is sponsoring the event, or who is the PSA targeting; what are you publicizing; when is it; where will it be, or where can people get more information; and why is this important. The information does not have to be in this precise order. Proofread the PSA before you send it to the media to make sure all your information is correct. Double-check all dates, phone numbers, and other numbers.

2. Remember, you are writing for the ear, not the eye. The public win be hearing this message, not reading it, so it has to make sense when it is read aloud. Use a conversational, casual style when writing the PSA to make it "flow" better for the ear. Before sending the PSA to the media, read it out loud. If the sentences sound awkward or unnatural to your ear, or if they are difficult for you to read, re-write the PSA. Use simple, short sentences and be very concise.

3. The preferred PSA length is generally 30 seconds or 15 seconds. As you read your PSA out loud at a conversational pace, time it to make sure the announcement is the correct length. A general rule-of-thumb is that about 90 words will take approximately 30 seconds to read, so use this as a guideline.

4. At the top of the page, include the name and phone number of a contact person in case the station wants more information. Also indicate when the PSA should be aired.

5. Consider sending a fact sheet rather than a PSA. The fact sheet includes an outline of the pertinent information: who, what, when, where and why. The radio or TV station can use the fact sheet to write their own PSA, for inclusion in a community calendar format, or as filler material for the on-air personality to use. The fact sheet may be easier to write than a PSA, while conveying the same information as a written PSA.
A PSA Radio Spot Example

Contact: Julie Hagstrom, Community Education Coordinator, CADA
(517) 372-5976
or Tracy Mick, Craft Fair Coordinator
(517) 484-9964

FOR IMMEDIATE RELEASE

:30

Calling all artists and craftspersons! Spaces are still available for the annual Riverfest Arts and Crafts Fair, September 4, 5 and 6, 1993. The $60 fee for a 10-by-8 foot display space will benefit the Council Against Domestic Assault, which serves battered women and their children in the greater Lansing area. Show off your hand-crafted items and help the Council Against Domestic Assault by calling Craft Fair coordinator Tracy Mick at (517) 484-9964.

###

:15

The Council Against Domestic Assault is seeking artists and craftspeople for the Riverfest Arts and Crafts Fair September 4, 5 and 6. The fee for your display space will benefit the Council Against Domestic Assault. For more information, call (517) 484-9964.

###
Tips for Radio Announcing

The good announcer can read aloud without stumbling. To become a proficient sight-reader, put aside fifteen minutes per day and then read aloud during that scheduled time. The subject matter is not as important as reading aloud. The easiest way is to read aloud material you would normally read to yourself. While reading this material, glance ahead a line or so while you are saying the lines behind your glance. This way you can see problem material before you start to speak it.

The good announcer can read and speak with enthusiasm and conviction. There is nothing worse for a station than an announcer who sounds bored with her or his work. Radio announcements or commercials will create little listener interest if they are boring. Practice sounding enthusiastic by BEING enthusiastic.

The good announcer tapes his or her work and replay it at a later time. Listening to the tape after an interval of time allows the announcer to focus on vocal weak points in the delivery of the message. Early recording followed by pre-production playback also allows the announcer to practice new techniques before they are incorporated into the message to be aired.

The good announcer is a communicator and not an imitator. She or he takes ideas or written words and conveys them to the public. The listener has nothing to gauge except what the announcer says. The listener depends on the announcer to act as a channel for effective communication.

The good announcer can take the spoken word and mix it correctly with other program elements (sound effects [sfx], musical bridges) to create the mood required to effectively communicate with the listening audience.

Radio Glossary

- **ARBITRON RATING**: Each station is rated quarterly by an independent rating company called Arbitron. The stations are ranked by their ability to reach specific target audiences. Ask for Arbitron ratings for your target group when selecting stations for a campaign.
- **COST PER POINT (CPP)**: The Out-of-pocket expense divided by the Gross Rating Point will give YOU the cost to reach one percent of a given target audience reached by this station. A good guide to use when comparing the efficiency of radio station reach.
- **DAY-PART**: There are four primary day-parts when purchasing air-time.
  - Morning Drive (6 a.m. - 10 a.m.)
  - Mid-Day (10 a.m. - 3 p.m.)
  - PM Drive (3 p.m. - 8 p.m.)
  - Evening (8 p.m. - Midnight)
An overnight buy is also available (Midnight-6a.m.) but is usually not marketed.

- **GROSS RATING POINT**: The calculation used to determine the sum of ratings for a target audience. A 100 GRP purchase of adults 18-24 on a specific station means the commercial would reach all listeners of this station in that target group. A 75 GRP means that only 75 percent of that target group would be reached. You can always buy more than the minimum GRPs to ensure the maximum exposure of an ad. A GRP of 100 to 125 combined time purchase per market is recommended for most communication projects.

- **RUN OF SCHEDULE (ROS)**: The least expensive way to purchase air time. The Run of Schedule only guarantees an agreed upon number of airings of a commercial. Placement is left up to the radio station.

- **TOTAL AUDIENCE PLAN (TAP)**: A less expensive way to purchase air time than by specific day-part. The Total Audience Plan guarantees equal distribution of a commercial in each of the four primary day parts.

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**Radio Advertising Costs**

The cost of advertising on any radio station is usually determined by that station’s “rate card.” This card includes information on the purchase price according to the number and/or type of ads being bought. Also printed on the rate card are various other charges, conditions, and discounts that may affect the final cost.

Radio stations determine their advertising rates based on a number of factors including: size of audience delivered, competitors’ rates, and time of day. For example, most stations will charge more for advertising during hours when they know the audience is larger or they present a popular program. They do this because they know that advertisers want their commercials aired then.

In general, rate cards are usually laid out in one of three ways: **Fixed Rate**, **Quantity Discount Rates**, or **Grid Rates**, but many stations actually use various combinations of the three basic rates.

**Fixed Rate**: This is a standard rate for a type of commercial, such as a 30-second spot. The cost per spot will always be the same, whether the advertiser buys one or 1,000.

**Quantity Discount Rates**: This is similar to the fixed rate, except that the station will allow a discount for multiple spots. Therefore, the more spots bought, the bigger the discount and the lower the per-spot cost.

**Grid Rates**: The station’s rate card includes more than one price for each number and type of ad. The per-spot ad cost charged is determined primarily by the supply and-
demand of the station’s available ad time.

**Best Time Available** weekly rates are charged against those air times which offer a more random placement of the message or advertisement. The radio station guarantees the spot will air at the most favorable slot after fixed positions have been scheduled.

**Fixed Position** weekly rates guarantee specific times for airing the message or advertisement. The charges are assessed against specific hours of the day with certain hours carrying premium prices. The hours are designated AAA, AA, A.

<table>
<thead>
<tr>
<th>Time</th>
<th>AAA: These hours are premium drive times</th>
<th>Monday-Friday</th>
<th>6 a.m.-10 a.m.</th>
<th>3 p.m.-7 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Saturday</td>
<td>10 a.m.-7 p.m.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AA: These hours have reduced audience</td>
<td>Monday-Friday</td>
<td>10 a.m.-7 p.m.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Saturday</td>
<td>6 a.m.-10 p.m.</td>
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<td></td>
<td></td>
<td>Sunday</td>
<td>10 a.m.-7 p.m.</td>
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</tr>
<tr>
<td></td>
<td>A: These hours have smallest audience</td>
<td>Monday-Sunday</td>
<td>7 p.m.-12 M M-F</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sunday</td>
<td>6 a.m.-10 a.m.</td>
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</tbody>
</table>

**Bulk Contract** rates are based on a semi-annual plan which discounts the air time premiums in order to establish a more long term contractual arrangement. These rates are assessed against BTA weekly rates and are worth considering if the radio spots will be aired throughout a long period of time.

**Rate Examples**: The following examples represent Fixed Position rates for a :60 radio spot from three markets; a large market (WLLZ in Detroit), a medium share market (WVIC in Lansing), and a small market (WHSB in Alpena).

<table>
<thead>
<tr>
<th>Station</th>
<th>6-10 a.m. M-F</th>
<th>10 a.m.-3 p.m. M-F</th>
<th>3-7 p.m. M-F</th>
<th>7 p.m.-12 M M-F</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLLZ</td>
<td>$230</td>
<td>$200</td>
<td>$230</td>
<td>$150</td>
</tr>
<tr>
<td>WVIC</td>
<td>$125</td>
<td>$105</td>
<td>$94</td>
<td>$72</td>
</tr>
<tr>
<td>WHS</td>
<td>$14</td>
<td>$13</td>
<td>$14</td>
<td>$12</td>
</tr>
</tbody>
</table>

Rates were developed from the *Broadcasting Yearbook* 1991

**Tips for Getting the Best Radio Buy in Your Market**

- **Know your target audience.** Do you want to reach younger people (teens to 24)? Or do you want to reach working adults (24-55)? The more information you have about the group you want to reach the better you will be able to pick the right station.
- **Do a survey to determine which stations reach your target audience.** Call the stations and ask them to supply you with data. If a station reaches several different audiences, ask which is the primary audience.
- **If there are several stations in your area that reach your audience, ask the station for its Arbitron ranking** and choose the one with the largest audience.
The higherranked stations generally charge higher ad rates because they reach more listeners.

- **When is the best time to reach your target group?** Morning or evening drive time is good for 9 to 5 workers but evening shift workers would have different listening times for their commutes. If you're promoting an organizing drive, find out what station is played in the office or plant.

- **Call around to get costs** for placing a 60-second and a 30-second ad at several stations serving your target audience. Remember, price is always negotiable. Ask for the costs for the times of day that you want because they will vary. Once you get these prices you are prepared to negotiate with the station that best suits your needs.

- **A radio station's commercial time inventory** can be compared to seats on an airplane. "Drive-time- is considered "first class- and is, therefore, the most expensive. Run of schedule" is the least expensive but will include some drive-time as well as some less attractive timeslots. Ask exactly what the percentage of drive time is in a run of schedule buy to see if this might better fit your budget.

- **Check out the possibility of purchasing special commercial packages.** An example would be time during a local school sports event or coverage of a community activity. See what the cost is for sponsoring newsbreaks, weather or traffic reports. A few spots regularly aired on one of these special features can generate substantial exposure.
Radio Spot Practice Exercises

Imagine you have gathered the facts below and write radio spots for your campaign based on them. Each spot should be 30 seconds.

Radio Spot #1: Sparty’s Flowers

1. Sparty’s flowers will host a holiday open house in conjunction with the Crop and Soil Green Houses on Thursday, December 10, from 1 p.m. until 8 p.m.
2. Santa Claus is scheduled to attend!
3. Sparty’s will have a 20% discount sale for all MSU faculty, staff and students.
4. Sparty’s is located in the rear of the Crop and Soil Sciences Building.
5. Sparty’s offers the lowest rates in town on flowers and arrangements!
6. Sparty’s also sells MSU Horticulture souvenirs, arts-and-crafts, and nature literature.
7. Sparty’s is one of two University operated, retail flower stores in the country.

Radio Spot #2: B & C Construction

1. B & C is a new Lansing firm specializing in gas station and fast food construction and renovation.
2. B & C focuses on quality construction and uses only the best materials.
3. B & C has worked for over 20 years in the Detroit area.
4. B & C has worked on Burger King, Taco Bell, KFC and Pizza Hut franchises in addition to Mobile Gas Stations.
5. B & C is family owned and operated.
6. For more information about B & C you can contact Brian Jones at 555-6543.
7. Offices are located at Mt. Hope and Washington in Lansing.

Radio Spot #3: MSU Environmental Club

1. MSU Environmental Club is looking for members.
2. First meeting is Tuesday, in room 228 Natural Resources.
3. DEQ officials will be present to talk about state jobs in the environment.

4. All majors are welcome.

5. Group is planning a park clean up; a hiking trip and a camping trip.

6. Leadership positions are available.

7. For more information, contact Michelle Smith at 355-9023.

**Radio Station Match-Ups**

Think about the following topics. Which Lansing radio station(s) would you use to publicize your message? If you are unfamiliar with Lansing radio, what types of stations would you target? Who is your target audience? Would you look for special radio shows? Why?

- MSU Outing Club
- Groundwater protection campaign
- Vegetarianism
- A rodeo
- Granger recycling
- Quit smoking campaign
- A milk campaign
- Fundraiser for AIDS awareness
- Art Show
- MSU Ag Expo
- Wetlands protection campaign
- Football game between AEE and BCM
**Television**

Television is a means of broadcasting audio and video through the airwaves. Broadcast channels are in one of two frequency ranges: very high frequency (VHF) which covers Channels 2 through 13, and ultra high frequency (UHF) which includes Channels 14 through 69.

In recent years, cable television has become a prominent part of the culture. It began as a service to communities where conventional reception was inadequate. The cable operator erected a powerful community antenna that picked up the signals and then piped them into subscribers’ homes. This was how Community Antenna Television (CATV) was born although it is better known now as simply cable.

Cable television offers four levels of improvement and services.

1. **More of the same** - the same sort of programming we presently receive, but with higher quality pictures and programs for more specific audiences.

2. **Pay TV** - sports events, first-run movies and other special events that can be seen for an additional fee.

3. **Public access channels** - programming channels for use by the public to provide a diverse mix of information and entertainment to other cable viewers.

4. **Educational channels** - channels designated to provide information and/or educational courses to hospitals, teachers, students and law enforcement.

<table>
<thead>
<tr>
<th>Major Michigan Television Markets</th>
</tr>
</thead>
<tbody>
<tr>
<td>CITY</td>
</tr>
<tr>
<td>-----------------------------</td>
</tr>
<tr>
<td>Market Rank</td>
</tr>
<tr>
<td>Households</td>
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<tr>
<td>% U.S. Pop.</td>
</tr>
<tr>
<td>Women</td>
</tr>
<tr>
<td>Men</td>
</tr>
<tr>
<td>Teens</td>
</tr>
<tr>
<td>Children</td>
</tr>
</tbody>
</table>

**Dressing for Television**

Up until recently, the rules for dressing for TV interviews were fairly strict, primarily due to limitations in TV image technology. While the technology has markedly improved the quality, detail and sharpness of what you see on your home TV screen, there are still a few basic rules that help you look better:
1) **Avoid sharply contrasting colors and patterns.** Polka-dots, bold herringbone patterns, tight geometric patterns are still difficult for cameras to "pick up". Because of the way a TV image is formed on the screen, these patterns can sometimes appear to "vibrate" or fluctuate on the screen. Bold stripes may appear to "bleed" into other areas of the picture.

2) **Dress according to your complexion.** Darker complexions go better with a dark-colored wardrobe. Lighter-colored wardrobes 'go better with lighter complexions. Avoid bright, saturated colors (especially reds and greens). Greys, blues and browns with blended or muted patterns work the best.

3) **Make-up is desirable (for women and men).** For lighter complexions, use a base that's about two shades darker than your normal color. A few accents with rouge and eyeliner are OK, but don't overdo it! Gaudy make-up can be just as bad as a bad outfit. Today's TV cameras give reproduce sharper pictures and tend to overly accentuate freckles, pimples, lines and dark circles under your eyes.

4) **Avoid highly reflective jewelry or accessories.** Gold and silver chains, pendants and bracelets reflect studio lights, and can be very distracting. People tend to watch flashy jewelry, and not the person talking!

5) **Avoid white or highly reflective clothing.** Bright white can distract- It's still a good idea to avoid white shirts - wear off-white, yellows, and blues. Pastels are OK.

6) **The type of program you’re appearing on should dictate appropriate dress.** Formal dress or business wear for TV news programs and interview shows; informal for general entertainment or field interviews. Many more shows are shot "on location". Let the situation dictate the fashion.

**How do You Act When the Camera's on You?**

1) **RELAX!** If you feel "uptight", you're going to look and sound "uptight"! If you can, try and discuss questions and possible answers before the crew starts shooting. This will help you feel better prepared and more comfortable. Remember, the interviewer wants to know about you and what you do... and you're the best expert on these subjects!

2) **TALK SLOWLY!** It's normal to feel nervous (especially if you don't do TV interviews every day). Your adrenaline is flowing... your heart is beating a little faster... and you start talking much faster than you normally do. If you think you're talking too fast, you are. If you think you're talking slow enough, you probably aren't.

3) **AVOID UNCONTROLLED HAND GESTURES AND OTHER BODY MOTIONS.** A few slow and deliberate hand gestures are OK... but avoid quick,
broad and sweeping hand gestures. The camera is probably on a close-up shot and the camera operator can't "keep up" with quick motions. Remember good posture! Your voice can be saying one thing, and your body language can be saying something quite different. If you're asked to hold an object to show, hold it up slowly and tilt it slightly into the camera (to avoid glare from studio lights). You may wish to practice ahead of the interview.

4) **GIVE YOURSELF ADEQUATE "THINK" TIME.** Don't feel compelled to "blurt" out an answer before you really know what you want to say. Give yourself a couple of seconds to respond to a tough question.

5) **BE CONFIDENT.** Even if you're a little nervous or unsure about how you'll perform in front of the camera, act confident. It helps your presentation.

6) **SPEAK UP!** Don't be afraid of the microphones…the lights…the cameras. These are just the tools interviewers use to do their job. You don't have to yell, but speak clearly and confidently.

7) **AVOID BAD GRAMMAR, SLANG AND SWEAR WORDS.** They distract from the interview and can lessen your credibility with the viewing audience. After all, you're a "class" act. Why not show the interviewer and the audience you are?

8) **BE CONVERSATIONAL, AND BE YOURSELF!** Put a little variety in your voice. It might help to think about how you talk another person on the telephone. Show interest in what the reporter is asking. Try and talk as though you're speaking one-on-one with a business colleague, or a friend.

**Determining Target Audiences for Radio and Television**

Who are our potential customers in terms of demography?

Are there geographic differences in consumption? How much of the budget should be allocated to each market?

Are there seasonal differences in consumption? Should advertising weight vary across the year, or should it be level?

What are competitive brands doing in terms of budget size and advertising strategy?

How do the consumers’ demographic characteristics relate to their exposure to the various media?

Does the product sales message lend itself to a particular medium?

Is exposure in one medium more valuable than in another in terms of impact on brand
In terms of cost per thousand persons in the desired target group who are exposed to the advertising, which media vehicles are the most efficient?

**Television Advertising Costs**

In television, the advertising cost is based on audience size and characteristics, production and distribution costs, and advertiser demand. The ever-increasing demand for time has increased prices paid by national advertisers. As a result, commercials, which were originally 60 seconds in length, were scaled back to 30 seconds, and now even 15-second commercials are quite common because of the great cost of television advertising time.

Local television advertising is sold by commercial units to local advertisers and by audience units (Gross Ratings Points) to national advertisers through local stations’ media representatives. Most advertising plans today are packages or scatter plans, which spread a series of spots of a variety of shows at a group price.

**Commercial Costs**

A thirty second color TV commercial of high quality costs from $60,000 to $90,000 to produce. Commercials with detailed production values now cost national advertisers much more than $100,000.

Because commercials are recorded, their costs can be prorated throughout a period of time on both national networks and local stations.
Scheduling, Budgeting and Evaluation

Schedule

You must show that you have thought through the plan to the smallest details. In this section, present your planning calendar. Be specific and comprehensive. Include specific dates whenever possible.

Tell the client exactly when you're going to conduct the action events and communication tactics you noted earlier. Also, tell the client who will be doing the work.

List milestones and deadlines for each of the events and tactics. Plan writers always note when communication products and activities will culminate, but often forget milestones and deadlines.

For example, don't just say that a brochure will be delivered to the office on July 17. You must also include milestones and deadlines, and let the client know:

- that initial copy drafts are due on May 2,
- that three days are required for initial editing,
- that second drafts are due on May 10,
- that two more days are required for editing,
- that the final draft is due on May 17,
- and that final copy approval is due on May 19.

The client also must know:

- that final copy is due at the typesetter on May 21,
- that the graphic designer needs two weeks to work on the design,
- that the printer needs the camera-ready art and layout by July 1,
- and that a minimum of 10 days is required before the printed brochure can be placed on the client's desk.

Each of the dates above should be included in your schedule. Do this for each initiative. You may either present a separate calendar for each tactic, or combine them into a comprehensive timetable or Gantt chart. Ideally, you should do both.

Don't forget to correlate once again the events with the audiences you expect to address, and what you expect to accomplish.

Finally, don't forget to include any research you will be conducting, as well as on-going and end-of-project evaluation dates.
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February 1999
Contact MSU & LCC Internship Coordinators
Distribute Media Kits to MSU/LCC Heads of Depts.
Submit Written Proposal to MSU/LCC
Run PSA on WDBM

- First Distribution of Park Newsletters
- Update Frances Park Website for Spring
- First Meeting with MSU/LCC Internship Coords
- Make Point of Purchase Display Available at Park
- Follow-up Meeting with MSU/LCC Internship Coords
- Second Distribution of Newsletters
- Finalize Frances Park Internship Program

Start date: 11 JAN 99
Finish date: 16 JUL 99
Data date: 11 JAN 99
Run date: 09 DEC 98
Page number: 1A
Budget

An axiom: It is not easy to compile a budget.

Putting a budget together is especially difficult when you are working on a hypothetical case, or if you are not sure of the client's requirements (“Why don't you present three scenarios - minimal, moderate and optimal - and we'll pick the one we can afford”).

This may seem incredible, but the client often has absolutely no idea how much is available for your campaign. More often than we suspect, the client may simply be “fishing” for a cheap way to obtain some publicity for the company. Or, the client may want to know how much a pet project would cost if it were done correctly.

That said, you must have a budget section. You must have an accurate representation of how much things are going to cost. The information may be close at hand (e.g., previous experience, other plans, informative co-workers), or . . . you may have to make a lot of phone calls. You must ensure that your client can replicate your costs and sources are referenced.

Separate your anticipated income from your proposed expenses, and present both totals. Finally, give the client a bottom-line figure. Tell the client exactly what the campaign is going to cost. An excess of income over expenses will result in a profit to the client; an excess of expenses over income will result in a cash outlay by the client.
Sample Budgets

**Budget**

**TOTAL PROJECTED CAMPAIGN REVENUES**
- Primary audience (1770 units x $70.00)* $123,900.00
- Secondary audience (57 units x $50)* $2,850.00
- Tertiary audience (22 units x $70.00)* $1,540.00

**TOTAL REVENUES** $128,290.00

*Revenues include only MNLA’s 50% share of the profit from sales.

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<td>$1,681.68</td>
<td>$18,231.92</td>
<td>$19,558.00</td>
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* Web search @ www.bigbook.com, 44 hours @ $8.00/hour (includes printing on labels)

**178 hours @ $8.00/hour**

**NEWSLETTER ADVERTISEMENT EXPENSE**
***Purchase @ $119.00 x 6 issues = $714.00

***Since the newsletter is MNLA's, this is only an opportunity cost.

**SELF-RUNNING POWERPOINT PRESENTATION EXPENSE**
Production: 4 hours @ $25.00/hour = $100.00

**WEB PAGE EXPENSE**
Production: 6 hours @ $25.00/hour = $150.00

**CAMPAIGN CONSULTING FEES**
54 hours @ $75.00/hour = $4,050.00

(Agriculture Products Inc. may waive fee in exchange for honorary MNLA memberships)

**TOTAL CAMPAIGN REVENUES** $128,290.00
**LESS TOTAL CAMPAIGN EXPENSES** - $24,572.00

**PROJECTED NET INCOME** $103,718.00
**BUDGET**  
*(not inclusive of Best Western franchise)*

**Telephone Directory**

Ameritech Pages Plus:

One year minimum contract,  
Display ad: 3/4 column page,  
(dollar bill size)  
$146.00 x 12 = $1,752.00

**Newspaper Advertisement**

Chicago-Tribune:

Sunday Travel Guide ad  
Contract: $85/column inch  
1 column inch placed 52 consecutive weeks  
$85 x 52 = $4,420.00

Chicago Sun-Times:

Sunday Travel Guide ad  
Contract: $85/column inch  
1 column inch placed 52 consecutive weeks  
$85 x 52 = $4,420.00

Detroit Newspapers (Free Press/News):

Sunday Travel Section ad  
opener rate, no contract; $115/column inch  
1 column inch placed 52 consecutive weeks  
$115 x 52 = $5,980.00

Journal Sentinel:

Special feature about the U.P. (twice/year)  
opener rate, no contract: $ 104-114/line inch  
4 line inches placed in both features  
$ 114 x 4 inches x 2 times = $912.00

**Magazine**

Michigan Living (AAA):  
opener rate, no contract  
April edition (Exploring Marquette to Munising)  
3 column inches; $ 745/column inch  
$745 x 3 = $2,235.00

September edition (Great Lakes Maritime museums)  
3 column inches; $ 745/column inch
$2,235.00

MI Living travel brochure for '98 (4 color) $1,500.00

Direct Mail Packet
Brochure (color, bi-folded, digital)
500 to start $345.00
Postage (3d class rate): $125.00

Internet
Cost/month (12 x $20) $240.00
Initial cost of web page design
Cost of updating information (in-house) $0.00

Miscellaneous
Business Cards (1000) $44.99
Stationary (with Superior View Motel's logo)
500 sheets of letterhead $34.99
500 envelopes $42.99
Comment/ suggestion/ questionnaire Cards (postage paid)
500 @ 3 cents/copy $15.00
card stock @ 8 cents/copy $40.00
postage (20cents/ postcard) $100.00
Coupons (60 lb. wt. card stock)
500 @ 3 cents /copy $15.00
cardstock @ 8 cents/copy $40.00

Agency Cost
Commission from total cost of package
# of hours spent on project x $ 75.00 if sales increase by 25% / 1% commission on increased sales per sales agreement

Hours spent:
Research in Marquette: 20 $1,500.00
Preparing proposal: 60 $4,500.00
Telephone calls: 2 $150.00
Web page design: 8 $1,200.00

Total:
$31,846.97

This total may seem excessive, but when spread out over the cost of a year, it looks to be much more manageable. The first year is the most expensive. An evaluation is done after the first year to determine which advertising is the most effective, at which time ineffective advertising will be discontinued, not to mention that there will be no consulting fees after the first year. The cost of the first year"s worth of advertising breaks down to $87.25 per day-filling two extra rooms would more than meet this cost!
**Evaluation Plans**

If you have planned your campaign correctly, your communication and action tactics will have been performed according to schedule, and will have cost exactly (or pretty close to) what you said they would cost. You will have reached all of your identified audiences and persuaded them to do exactly what you wanted them to do.

You would have attained all of your objectives, which ultimately means that you have achieved your primary goal. And, if it is not too bold to say, you will have solved the client's public relations problem and those dire consequences you predicted earlier will not come to pass.

But how do you know whether or not you've succeeded? You must measure your accomplishments. How do you measure those results?

You do it by measuring two phases of your campaign:

- **Impact**: Ask yourself what behavioral or attitudinal changes the campaign effected? Impact measurement documents the extent to which you achieved the outcomes spelled out in your objectives for each target public. It also tells you to what extent your overall program goal was achieved.

- **Output or implementation**: In other words, what did you DO? How much effort went into carrying out the campaign? How many publications and releases were prepared and distributed? How many column inches and minutes of airtime coverage did you get? How many people were exposed to your message?

Emphasize impact - impact is paramount. Emphasize output only if the communications “products” are central to your problem and contribute to solutions.

Tell the client exactly how you are going to measure the results of what you did, and how they relate to your objectives.

Remember, you cannot evaluate effectively unless you have good objectives. If you don't have good objectives, then you have nothing to measure against.
Sample Evaluation

Evaluation Techniques

During Campaign Implementation:

• Create a focus group consisting of members from all three target audiences in March 1999. Questions to include:

  ♦ Have you seen any of the media strategies, such as the brochure, TV ad, postcard, etc.?
  ♦ If so, where and how often?
  ♦ What did you like and dislike about them?
  ♦ Have you ever heard of Cooley Gardens?
  ♦ Have you ever visited Cooley Gardens?

• Install two drop boxes with response cards at two different entrances and exits of the park. The response cards will measure attendance, audience participation, and media effectiveness, such as how the visitor heard about the park and to which audience they belong. Response cards will also ask visitors for suggestions for improving the gardens. (See Appendix)

• Compare money spent at the biannual flower and bulb sales with previous years' sales. This will evaluate whether or not objectives were met for desired community spending.

• Distribute questionnaires to customers at the biannual flower and bulb sales. This will measure effective media for desired audiences by asking for customer's demographics and how they heard about the sales.

• Keep track of how many brochures were left at area businesses and measure how many are left after 14 days. This will evaluate the effectiveness of the brochure and the location it was left at.

• Measure the average number of weekly visitors to the park and compare with the number of visitors after the three street signs are placed. This can be done through evaluations at the drop boxes over a period of ten months. This will evaluate the City of Lansing's involvement with Cooley Gardens.

• Record how many times the television ad is played on various stations. Find the number of average viewers of that station during the time period the ad was aired. This number generates the average number of impressions made in the public.

• Measure the number of participants in events and contests. This will evaluate the effectiveness of the events and media used to announce such events.
• Distribute questionnaires to event participants to measure how they learned of the contest or event. After the event, measure how the event was received - what participants liked and did not like about it. Changes can then be made to accommodate suggestions. This will also measure the effectiveness of the postcard.

• Clip newspaper articles which mention Cooley Gardens and upcoming events. This establishes a record of the effectiveness of news releases.

• Measure the number of students who apply for the internship positions and ask how they found out about the openings. This will evaluate the effectiveness of the flyer. It will also assist in determining whether or not other media channels will be effective in reaching the tertiary audience.

Evaluation techniques will measure the effectiveness of proposed media strategies and events and whether or not goals and objectives are met. Changes can then be made based on the results.
Media Budget Worksheet

Three Principles of Direct Response Advertising

1. Ask your audience to respond directly to you by means you specify in your piece (mail, phone, visit).
2. Be able to link a response directly to your direct mail piece (as opposed to other media you might be using).
3. Provide a mechanism for obtaining information on each individual who responds (information such as name, address, phone number).

Name of Project: _______________________________________

BUDGET: $________

Objective:

Audience

☐ Consumer  ___ Male ___ Female ___ Both  Occupation(s) ____________________________
  Age Range _________  Income Range _________
  Geography __________________
  Other Description _______________________

☐ Business ___ Male ___ Female ___ Both  Business Type _____________________________
  Title(s)/Function(s) of Decision Maker(s) _____________________________
  Geography __________________
  Other Description _______________________

Audience Mailing/Contact List

☐ Make  Sources _________________________________
  ___________________________________________

☐ Buy  Sources _________________________________
  ___________________________________________

  List Parameters (age, income, geography etc.)
  ___________________________________________
  ___________________________________________

If purchasing, write down quoted price for list $________

• Size of list __________
• Will you do a test mailing? ☐ Yes ☐ No
• If yes, every _______ person on the list
• Size of test mailing _______
### Format, Print and/or Production Cost

- Does client want comprehensive layout? ☐ Yes ☐ No
- If yes, creative services required (e.g., artist) ______________________ and cost? ______________________

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<th>Special Cost Factors</th>
<th>Cost per item</th>
<th>Source of Quote</th>
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<td>Postcard, invitation card</td>
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### Media/Budget Worksheet

#### AEE 401

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#### Distribution Costs

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<td>$</td>
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<tr>
<td>Postage</td>
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<td>$</td>
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<td>Mailing service (Your printer may be able to provide this service.)</td>
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<td></td>
<td>$</td>
</tr>
<tr>
<td>Other</td>
<td>$</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>TOTAL DISTRIBUTION COSTS</td>
<td></td>
<td></td>
<td>$</td>
</tr>
</tbody>
</table>
### Total Cost

<table>
<thead>
<tr>
<th>Cost</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mailing list</td>
<td></td>
</tr>
<tr>
<td>Format, Print &amp; Production</td>
<td></td>
</tr>
<tr>
<td>Distribution</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL COSTS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>BUDGET (from page 1)</strong></td>
<td></td>
</tr>
</tbody>
</table>

(Do TOTAL COSTS exceed your BUDGET? If so, you need to adjust one or the other.)

### Response and Evaluation

How will you process your responses?

- [ ] Mail
- [ ] Telephone
- [ ] Walk-in
- [ ] Other _______________________

How will you judge your success?

For consumer mailings, 1% response is quite good. If you believe you will get a higher response, you must justify your expectations (people on list previously qualified as users of my product, mailed to area known for high consumption of my product, etc.).

For business-to-business mailings, use 5% response as a normal response rate. Your list should include only businesses likely to use your service or product. Hence, the higher response rate. If you can show that your target audience uses your service or product heavily, you can easily justify a higher expected response rate.

**Sample method 1:**

Items sold _____ X Profit per item $ _____ = TOTAL PROFIT $ _____

If TOTAL PROFIT > TOTAL COSTS, then the mailing is profitable.

** For nonprofit membership or charity drives, if total pledges or membership dues exceed TOTAL COSTS, then the mailing is profitable.

**Sample method 2:**

Judge your success by the number of inquiries created.

Percentage responding _____%  Percentage desired _____%

If percentage responding > percentage desired, then the mailing is a success.