

Creative Publicity

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In 1961, a copywriter named Shirley Polycoff penned a famous line now enshrined in Madison Avenue's advertising hall of fame. Working on the Clairol hair-dye account for Foote, Cone Belding Advertising Agency, she created a new creed for fashion of the 60's: "If I've only one life, let me live it as a blond." The jingle caught on, skyrocketed Clairol's stock, changed the hair color of countless women, and altered the lives and fortunes of many Americans. This phrase has become a part of history and the American way of life. One author has even suggested it provided the generation of the 60's and 70's a philosophy to follow, the "me generation".

Regardless of the effects it has had on our society, this jingle shows the ingenuity of our advertising industry. No aspect of our life is left untouched by the sophistication of the wizards of Madison Avenue. The American public has become so accustomed to the slick campaign of our advertising agencies that they've come to accept only the best whenever it comes to advertising, publicity, and promotion. The consumer, so used to the smooth tricks of the trades, tends to be immune to the more provincial advertising and publicity techniques. In short, the public expects more out of a publicity campaign than a roughly scratched magic marker poster. Today's publicity involves much more than merely "getting the word out". A publicity campaign or a poster must literally scream out "look at me" in order to get the attention of our over-stimulated public, a public which has O.D.'d on Madison Avenue hype.

Publicity is a developed program of communication intended to promote the interest and participation of individuals. This definition assumes that the communication process is developed, planned, or organized. It is not something thrown together at the last minute, as is so often the case. It is a process intended to achieve certain results or the end product of participation. It also assumes that for every action (the publicity campaign), there will be a reaction (attendance at the publicized event). Publicity sells, informs, educates, clarifies, exposes, involves, and, most importantly, it excites. In this day and time, if it doesn't excite, it usually isn't effective

The effective publicity chairperson will seek to achieve a creative and innovative publicity campaign that will excite and capture the interests of the masses. A mere repeat of what's been done in the past will only perpetuate mediocrity. Creative publicity is the fine art of turning the common place promotion campaign into a superb, spectacular, stupendous and audience-appealing project - assuredly a simple task! It is

the secret, many times, of presenting something in a new guise, giving an old technique a new twist or creatively altering an existing old one. Creative publicity means looking at the many possibilities of promotion through new eyes. Often the most successful publicity campaign ideas follow trend, a fad, theme or craze. The most successful program may often tend to be a little off beat, bizarre, weird, but will most definitely be out of the ordinary.

An excellent example of Madison Avenue's brilliant technique of creative advertising was the successful McDonald's campaign to market the Big Mac. The airwaves were burgeoning with the catchy jingle everyone was attempting to learn, "Two all beef patties, special sauce, lettuce, cheese, pickles, onions, on a sesame seed bun". That publicity campaign reached out and caught the interest of the public. It challenged and excited the masses. It was different; it was new; and it was creative. And it also did an unbelievable thing for McDonald's annual financial report.

This paper will present an eight-step process that has evolved over a number of years of student programming experience. It is a simple process which hopefully incorporates the best aspects of PBO (Programming by Objective), creative thinking, and basic programming. It is, we feel, a system which can best be used to achieve success in publicizing an event, program or project in which you may be involved. It is a form, which like all processes, should be tailored to the specific needs of your school or organization. As one great teacher has said, "Use the system, don't let the system use you".

It is, however, important in all successful programming to develop some type of a system, whether it be this or any other of a dozen different models. The successful publicity chairperson and committee will develop their own "process", task lists, checklists or system. To approach a project or program unprepared in the "shot gun" method is both unwise and risky. The effective publicity person will realize that the odds of success are greater when a proven formula or system is utilized. Do not get hooked on Parkinson's Law, which dictates that a person delays one's work until it is emergency status. If you follow a prepared checklist of "system", you will not fall heir to the Parkinson's disease. Adopt the eight-step method of Creative Publicity for you and your publicity committee.

The eight steps are:

1. Define the purpose of the organization.
2. Develop the goals of the project or program to be publicized.
3. Identify the audience to whom the program is directed.
4. Identify resources.
5. Apply the Brainstorm process to the publicity campaign.
6. Plan and develop a creative publicity campaign.
7. Carry out the publicity campaign.
8. Evaluate the publicity campaign.

In some publicity projects, one step or another can and will be left out of the process. Often, especially on repetitive projects, it is useless to spend time on some of the steps.

STEP 1: Define the Purpose of the Organization

Before approaching or planning a publicity program, it is important and often crucial that the purpose of the programming organization be fully understood. What and why is the organization doing what it is doing? What is the reason for its existence?

Many programmers will disclaim the necessity of spending time in defining the mission or purpose of the producing organization. Often in organizations (like programs boards, activity boards, Panhellenics, IFCs, or Greek Councils) which have been in existence a long time, it is taken for granted that the purpose of the organization clearly understood and known. Do not underestimate the importance of annually re-defining and re-evaluating the purpose of any organization. Many times, the reason for the death of an organization or program is that it hasn't been responsive to the needs of progressive change. Often, too, is the fact that new people coming into the organization aren't really fully aware of its purpose and consequently jump into projects blind.

In considering this first step in relation to programming and student groups, the whole question of co-curricular campus activities must and should be justified. The question is raised "Why are you programming?". In answer to this, Mattie and Kennedy in their Publicity Manual suggest the following six reasons:

1. To create a sense of community in which students, faculty, administration and staff can all participate in an open educational environment.
2. To help achieve a sense of identity with the college and an awareness of the surrounding community.
3. To provide an opportunity for students to experiment with their leadership capabilities.
4. To enrich the cultural, aesthetic and recreational dimension of the campus.
5. To assist in developing an awareness of governmental process both within the campus and at federal and state levels.
6. To provide a service for the campus community.

It is important also that those carrying out the project understand the financial structure and purpose of the organization. Is it a revenue-producing organization or merely a service one? What is the supporting fee structure and from where is it derived? To whom does the organization owe service and allegiance?

If you understand your purpose, you will be able to more effectively define your audience, communicate with them, and sell them on your product.

STEP 2: Develop Project Goals

Upon knowing the purpose of the organization, you should set down the specific goals of the project, program or event to be publicized. What are the expected end results to be achieved? Remember to be concrete when setting forth these goals. To whom is the event directed? Who is responsible for carrying out the program? The publicity? The planning?

What type of project is to be publicized? Is it an active participant program such as a recreational activity: a Frisbee or bowling tournament, IM competition, etc.? Is it a participant observer program in which the participant remains primarily a spectator, such as a concert, lecture or film? Is it a participant involvement program in which the individual participates in some way, such a volunteerism, programming board, or student government work? Or is it a service program that provides a service for the campus community, such as Legal Aid Service, Crisis Line, or Book Exchange? Knowing the type of project or event will greatly assist the publicity personnel in knowing how to plan their campaign.

Remember that good objectives should be written down to know where you are going, and what the expected end result is to be. They should be feasible, and they must be dated. They should be measurable and should indicate an acceptable level of achievement.

STEP 3: Identify Audience

To whom are you directing the program? The answer to this question is a partial completion of our third step. What group do you hope to involve in the proposed event or program? The answer to this will give you the key of where and how to place your publicity. You must know your target audience. Strategies, as well as expenditures, will vary greatly according to your intended constituency. If you are presenting a multi-cultural forum seeking to involve an ethnically diverse population in your program, then posters should be placed where campus ethnic groups convene; radio advertising should be placed on stations to which the multi-cultural audiences listen. In advertising a program intended to draw campus alumni, one would not place ads in campus publications aimed at students or on radio stations primarily programmed to attract the high school and college crowd. This type of advertising, of course, would be wasted money, time, and effort.

One needs to determine who the event intends to involve. Is it a campus concert planned for campus or off-campus groups? If for on-campus groups, is it of general interest for everyone or would it be specifically geared to residence hall members, ethnically diverse students, fraternity and sorority members, commuter students, non-traditional students or women students? Advertising kiddy movie matinees for the

children of married students would certainly be wasted in housing units where single students live. Flyers under the doors of family housing units might well fill the theater.

Other campus groups, which should be taken into consideration, are the faculty, staff and administration. Will the specific project be aimed at groups including both students and faculty, such as departmental clubs, honor societies and special interest organizations. An Art Film program featuring foreign films might direct publicity toward the Spanish Club or the French Department, etc. People across campus are bound together with similar interest in many different areas: the Rodeo Club, Photography Society, Gay and Lesbian Alliance, Young Republican Club, Young Democrat Club, Square Dance Club, etc.

Off-campus groups likewise reflect the same diversity. Publicity campaigns may be directed to political groups, age groups, alumni, service organizations, business groups, social groups, school and religious groups. When a Dinner Theater was begun on one campus, they found that a form letter mailed out to all of the women's clubs and social organizations publicizing the upcoming play effectively filled their house each evening.

STEP 4: Identify Resources

Perhaps the step that will save you the most time in the long run is the effective identification of campus and community resources. How many times have students spent countless hours attempting to find out information, when one question to the right person would have sufficed. One publicity chairperson spent an entire week visiting all the printers in town to get the lowest bid on a job, when with just one phone call, the campus purchasing agent could have been contacted and asked to provide the same information. In another instance, a committee spent countless hours pumping out news releases and PSA's, when one article given to the campus news bureau would have resulted in effective distribution to all the newspapers and radio stations in the state.

One of the biggest reasons for the high casualty rate among student volunteers is the frustration and inability to cope with red tape, the bureaucratic jungle, not knowing where to go for what. By educating the publicity chairperson and committee to the resources available, great amounts of time, effort and money can be saved.

It is important that the entire campus and community be considered a natural resource for publicity assistance. Valuable people with special expertise should be sought out and used for help and advice.

The following is a listing of some useful resources with which to become acquainted on campus:

1. Graphics Department
2. Arty students and faculty in the Art Department
3. Campus News Bureau/Information Services

4. Audio/Visual Department
5. Communication/Speech Departments
6. Campus Radio/TV Stations
7. Photography Department
8. Campus Printing Department
9. Ticket Office
10. Purchasing agents for campus
11. Hobby Center/Arts and Crafts Center
12. Photography Club
13. Events Calendar through the Student Center/Union
14. Library
15. Public Relations staff
16. Past publicity chairpersons
17. Faculty with special expertise in specific areas
18. Residence Life newsletters and /or display/message boards

Off-campus/Community resources that may be useful are:

1. Social Clubs/Service Organizations
2. Chamber of Commerce
3. Merchants
4. Commercial Artists/Graphic Designers
5. Printers
6. Tourist Bureaus/Convention Centers
7. State and local governments and agencies
8. Commercial Public Relations agencies
9. Parks and Recreation Departments and Centers
10. Volunteer organizations
11. Retired Service Volunteers Program (RSVP)
12. Professional public relations firms

STEP 5: Brainstorm Process

One of the most effective processes of idea generation is called brainstorming. This technique will yield the most productive publicity ideas. Some of the best and most creative ideas and thinking come through people working together. The adages of "two heads" and "the more the merrier" are true in the realm of creative thinking. Some people seem to have the special talent for "creativity". Recruit those special thinkers and tap their brainpower.

"Brainstorming" is the most effective idea generation system and often yields great amounts of material. If you haven't become familiar with brainstorming as set forth by Alex Osborn in his book Applied Imagination, do a little research and familiarize yourself with the process.

Brainstorming is the free expression of ideas without evaluation of those ideas. Any group of people can use this process, but the most successful brainstorming sessions follow a system. The group leader writes on a blackboard or flip chart, the problem or project for which ideas or solutions are sought. The group should be clear as to what the reason is for brainstorming and the background of their task. The most successful brainstorming groups will abide by some basic ground rules:

1. Every idea is acceptable
2. There should be no evaluation. No "killer phrases."
3. The quantity of ideas is a main goal of the session.
4. "Hitchhiking", "piggy-backing", or building on other ideas of contributions is most desirable.
5. A time limit for brainstorming is set.

When everyone in the group understands the rules of the "brainstorm session" and what they are to brainstorm, a scribe writes down all the ideas that are generated. Usually a five to ten minute period is sufficient to generate a great number of ideas.

Evaluation comes only after as many ideas as possible are achieved in a specific area. Then the group goes back over the list and determines which projects or ideas are valuable and merit money and time.

The group should examine carefully the list of "best" projects and ideas gleaned from the brainstorming process. Be certain to ask the question of which method or combination of methods would yield the most effective publicity for the time, energy, and money invested. An additional brainstorm session can be held to elaborate on those specific projects in which the committee is interested or those that look promising.

If used well, this step will be your best assurance of a brilliant and different publicity campaign. The ideas generated will be well worth the effort and time invested.

STEP 6: Develop Publicity Campaign

The sixth step of planning and developing a creative publicity campaign is probably one of the most valuable tools in getting your act together as a publicity chairperson and committee. It provides the practicability of devising a system and organizing all the elements of publicity into a working whole. When done effectively, it will be foolproof. No small item will be left out; no major task will be overlooked. It is a basic checklist or task list for your job. It is the act of organizing and sorting the myriad of details that need to be accomplished and compiling them into a written form.

It can be done a number of ways. One effective system is to group similar tasks together. A second is to list tasks that need to be accomplished on a day by day time frame. The following is a sample that might be of use to you in developing a checklist for your institution.

Publicity Checklist

Activities	Person Responsible	Completion Date	Special Considerations
I. News Media			
A. Campus:			
1. Student Newspaper			
a. ad space			
b. news story			
c. picture			
d. classified ads			
e. review article			
f. COMP tickets			
2. Radio			
a. spots			
b. interviews			
c. specials			
d. albums			
e. contests			
f. COMP tickets			
3. Information Service			
a. general release			
b. pictures			
4. Campus Preview			
5. Videotape Committee			
6. Cable TV			
B. Off-Campus:			
1. Information Services			
2. Local Newspapers			
a. ad space			
b. news story			
c. pictures			
3. Radio Stations			
a. local			
1. PSA's			
2. Paid spots			
3. Interviews			
4. Contests			
5. COMP tickets			
b. State			
II. Printed Materials			
A. Posters			
1. Layout and Copy			
2. Printing			

- a. Student Center sign shop
 - b. Graphics Department
 - c. Printing Department
- 3. Distribution
- B. Flyers**
- 1. Layout and Copy
- 2. Printing
 - a. printing
 - b. copy center
- 3. Distribution
- C. Banners**
- 1. Layout and Copy
- 2. Printing
 - a. banner shop
 - b. make own
 - c. special
- 3. Distribution
 - a. reserve student center
banner spots
 - b. downtown Main Street
 - c. special
- D. Brochures**
- 1. Layout and Copy
 - a. printing estimate
 - b. copy proofed
- 2. Printing
- 3. Distribution
- E. Table Tents**
- 1. Layout and Copy
- 2. Printing
- 3. Distribution
- F. Mail-outs**
- G. Other**
- III. Special**
- A. Campus Marquee**
- B. Student Center Trophy Cases**
- C. Student Government Bulletin Boards**
- D. Electronic Marquees**
- IV. Gimmicks**

Planning the publicity campaign is similar to a general dispatching his troops for battle. A master plan should be devised where all the logistical problems are worked out ahead. Directions should be given to all segments of the campaign.

In most effective publicity campaigns, a central theme, a feeling or philosophy is carried from beginning to end. This theme development can prove to be very effective. It is usually accomplished by use of a logo, a style of lettering or artwork, a specific type of copy, or special color schemes. Developing the campaign around this central theme with supporting elements makes for the most effective coverage.

One of the most successful promotion campaigns the author has witnessed involved the introduction of a professional basketball team into a metropolitan area. Suddenly billboards appeared with huge stars and a red, white and blue ball. These teasers were joined by effective newspaper, radio and television coverage. This pre-publicity did not announce the establishment of the team, but merely got people asking questions about what it was that was coming. After the interest of the consumer was securely in grasp, then came the announcement of the formation of a team, the Stars. Always there were stars and the bouncing of the red, white and blue ball. Television spots showed cheerleaders following the ball. Newspaper ads carried the easily recognizable ball and stars. The airways and freeways were deluged with contests and gimmicks, posters and bumper stickers, flyers and banners, ads, Frisbees, and give-a-ways. All were slick tricks of the trade, but were effective. The campaign built up interest, was colorful, was professional, and drew the attention of everyone.

As the publicity committee, you should attempt to develop a professional-looking campaign that fits the project or event. You should plan the budget around the most effective methods of reaching the audience you wish to involve. You should identify the overall product through good quality art, copy, and salesmanship. You should make specific assignments to committee members and help with appropriate direction.

A word here would be appropriate about budget. Often we hear the argument that nothing can be done for such and such a project because of a low budget. Some of the best and most creative publicity that has been done, was accomplished with little or no budget. Often, it is the financially poor publicity person who turns out to be the most creative and successful. You do not need a big budget to be successful. You are limited only by what you think you can't do.

STEP 7: Carry out the Publicity Campaign

After having analyzed, planned, and organized your work, you have merely to put that plan into action. You should make certain that the workload is distributed evenly to all committee members and that everyone feels a part of the process. You will soon find out who is good at what and which individuals are dependable. It is always good to write out task lists, completion dates, and all pertinent and helpful information for each

individual to assist them in carrying out their work with as little frustration as possible. Be cautious not to set your workers up for failure.

As the project progresses, be ready and willing to alter the plan as needed. If ticket sales are not going well, re-evaluate your process. Take steps necessary to plug up holes and strengthen weak areas as they appear. The wise and effective leader will not be afraid to admit mistakes and ask for help.

STEP 8: Evaluate

No job is complete until the evaluation is written. How often do we start over year after year committing the same mistakes because there are no records kept of the previous errors, failures, and mistakes. You should keep accurate records of your work and when it is complete; you should evaluate what went wrong, what went right, and make recommendations for change and improvement.

It is often easiest to do when you have a simple form in which you just fill in the blanks. The following is a sample evaluation that you might rewrite to fit your specific needs.

Summary

In summing up, may we emphasize the importance of the quality of the work you do. Whatever form your publicity takes, whether it be poster, flyer, bumper sticker, radio ad, etc., it will evoke a psychological response from those who see it. People accept or reject a message from the form and appearance it takes often before the message has a chance to be transmitted.

Effective publicity should be neat, clean, attractive, and easily readable. If it is sloppy or of poor quality, people won't react positively to it. If a poster is too laden with information, people will ignore it. If an ad is poorly designed, it won't capture the attention of passersby. If a radio spot is amateurish or poorly produced, people will dismiss it.

The quality of the publicity campaign has a direct effect upon the proposed event or program. People will judge the planned event from the promotion. If publicity is poor, then most people will expect the event to be equally poor.

In an attempt to assist publicity chairpersons and committees to become more effective, several appendices have been added to this paper. These include a list of ideas, methods, and techniques of publicizing an event (supplement this list by adding the brainstorm ideas of your own committee); and valuable information which may assist you in dealing with the media, writing press releases, preparing press kits, and printing posters.

APPENDIX 1: Publicity Gimmicks

(This information is reprinted from Publicity Manual by Nancy J. Mattie and John Dale Kennedy of California State University, Long Beach, California)

1. LOGOS is a trademark or symbol that is constantly associated with a product or an event or series; i.e., the logos used by Campbell Soup, ABC or NBC on television networks. These should be used consistently on all visual publicity materials that focus on one event, series, or program that regularly occurs.
2. Development of MAILING LISTS built around different subject areas; i.e., interest in films, plays, sports programs, art shows. Send out brochures, leaflets. Keep them up to date.
3. COFFEE CUPS printed with campus related promotions to be used in vending machines. The same type of thing can be done on napkins, knives, and plastic forks. Vending companies may do it without charge to the campus. It means good publicity to the vending company. Contact the college or union/student center food service for further information.
4. Record companies will supply biographies and RECORDS of the group or individual who will be performing. Play them on campus or local radio stations. Feature their records within a display in the Student Center/Union, in a student lounge, or the bookstore.
5. Agencies will supply PRESS KITS that may include photos and reviews of the group performing. Persons may contact campus and local newspaper editors for stories using such kits.
6. Arrange RADIO PREVIEWS either through interviews or a recording of the performing group or speaker on local radio and TV stations one to two weeks prior to the event. Replay many times during the week of the event.
7. Use TEASERS in the form of ads, posters, buttons, pins, radio announcements, newspaper ads, etc., to begin a program publicity campaign. Intensify the coverage as the event draws near.
8. Use BUTTONS to advertise a program or series. Sell Buttons as tickets and admission to an event. Sell weeks in advance to expose the buttons to campus population. It will attract attention and cause inquiry.
9. During some other program on campus, PREVIEW a film or play a record of the group that will be playing on campus.
10. BUMPER STICKERS - all sorts, you name it. Slogans, program names, etc. Create novelty by selling for 5 or 10 cents each.
11. SILK-SCREEN some T-shirts. Buy used T-shirts at local thrift stores for \$.25 - \$.50 and sell for \$.75 - \$1.00. Silk screen them out where people can observe the process or let them do their own.
12. CREATE A CORE GROUP OF INDIVIDUALS who have extensive information about a program who will then speak to campus clubs and organizations. This immediate one-to-one contact in which questions can be answered is more time consuming, but often the most productive; i.e., recruiting for volunteer programs.

13. Print up colorful **BOOKMARKS** with advertising about a service available (child day care service, counseling) or a series (concerts or films).
14. Make **TABKE TENTS** of advertising to place in eating areas and reading lounges around campus. Focus in on different colors each week, funky designs, odd signs.
15. Some campuses have created a tradition which small areas of the classroom **BLACKBOARD** can be used to advertise upcoming events; even if you don't have a tradition, start one!
16. Contact your bookstore and ask them to create **DISPLAYS OF RECORDS, TAPES, OR BOOKS** by individuals coming to campus to speak or perform. Maybe they can put a certain book, tape, or record on sale.
17. Use large surplus **WEATHER BALLOONS** with advertising on them to create interest in an area or display. Anything will do if you just want attention. If **HOT AIR BALLOONS** are big in your area, perhaps you can arrange to have one tethered by the Student Center or in a high traffic area to advertise a program or attract spectators.
18. Your **CAMPUS NEWSPAPER** can be one of your best forms of advertising both from ads that you purchase and also feature coverage about upcoming attractions. It is important to develop a good working relationship with the newspaper staff. Possible incentives may be the form of a few well-placed free tickets for events you would like reviewed or previewed.
19. If you have a local **EDUCATIONAL TV** station, do a preview show of upcoming events. The same ideas could be used for your on-campus TV stations or local cable stations. If you have a TV journalism or videotape production program, make your own commercials for upcoming events.
20. Utilize campus architecture on which to hang well made **BANNERS** or strings of **BALLOONS** for big events. Check campus regulations before following through, however. Big Brother is watching.
21. Put large signs and **BANNERS** on **AUTOMOBILES** and park them in prime locations in parking lots on campus.
22. Have an art student do a large **CHALK POSTER ON SIDEWALK** at a prime time in the day so that there can be an interchange visually and also between the artist and interested students. Have a chalk-in for everyone - just provide free chalk. Be sure that it can easily be removed.
23. Create **SATELLITE TICKET BOOTHS** around campus. Put up a big sign a week before tickets will go on sale indicating that a ticket booth will be here soon.
24. Involve your theater arts students by having them "**IN COSTUME**" passing out information about the event. Or ask to use their costumes (be sure to clean them when you are done so you can do it again).
25. Paste contact **PAPER FOOTPRINTS** on the sidewalks with information on the specific event or place the footprints in such a manner that they lead to the event area itself. You could have these slogans printed up as you would bumper stickers and stick them on the sidewalks. These could also be chalked on the sidewalk. Be sure that the chalk is easily remove with water. Test it before you start.
26. Utilize areas on **CONSTRUCTION FENCES** for posters or have a "paint in". Attaching used plywood to chain link fence - ask the contractor to do it for you.

27. If you have a P.A. system in your College Union/Student Center, bookstore, or cafeteria, make ANNOUNCEMENTS of upcoming events.
28. Create our own DISPLAY AREAS for a series, performance, program, or service.
29. Arrange to have PUBLIC SERVICE ANNOUNCEMENTS over local radio and TV stations. Your college news office may be of assistance. By law, public media must provide this service.
30. Have an artist MAKE POSTERS for an upcoming event in the middle of a high traffic area, to attract attention for the event.
31. Realizing that some posters will become wall decorations in student apartments and residence hall rooms, make the rounds several times before an event to hang and REHANG POSTERS to ensure adequate publicity.
32. Contact your machine vendors and staple some FREE TICKETS to some packets of potato chips, Frito's, etc., and have them distributed throughout the campus. This creates interest and talk. You also may get a news story out of it.
33. Set up a TAPE PLAYER, CD PLAYER, OR VCR in the student quad or high traffic area and play upcoming work of an artist who will be appearing on your campus soon. Also include an appropriate display.
34. LUCKY TICKET DRAWING at major athletic events; give out ticket to future games or concerts in conjunction with half time activities.
35. Use SANDWICH BOARDS to publicize events. Hang them on people and have them walk around campus. This is fun and creates interest.
36. You might rent a SKYWRITER and publicize big annual events in the campus community.
37. Consider renting an airplane and have it fly banner over campus during class change periods or at major sporting events.
38. Pass out LEAFLETS on cars as they enter campus or put them on windshields in campus parking lots. (Your campus may have regulations against this. Check with the Student Activities Office.)
39. Give out FREE TICKETS to up-coming events with purchase of records or tapes of that artist at the bookstore.
40. Make the event publicity a LIVING THING that carries through the theme of the event. (i.e., people in costume parading through campus prior to a Renaissance Fair.)
41. Be sure to LEAFLET ALL LINES on campus. Registration line, food line, theater ticket lines, lines to get into the bookstore, lines to get into lines.
42. Encourage your campus publicity committee to start a large SCRAPBOOK of posters that are used on your campus as well as other campuses. This will enable future committees to see examples of poster layouts and the quality of posters that have been used on your campus in the past. Do the same for brochures. Note costs if that information is available.
43. Have special FORTUNE COOKIES made up with information regarding upcoming events. Give them out free. It is guaranteed to create interest.
44. Create a LADIES ROOM JOURNAL or MEN'S ROOM MAGAZINE. This would be a weekly newsletter or "special edition" containing information about upcoming events. It is placed on the back of ladies restroom stall doors or appropriate places in the men's rest room, so they cannot be avoided.

45. Be sure to advertise through ON AND OFF CAMPUS HOUSING in the restrooms (especially if they are communal restrooms) and in the lobbies, study halls, laundromat, recreation rooms, etc. Check with housing officials before putting up posters.
46. CO-SPONSOR programs with other campus groups as this will enable you to make use of the other group's personnel resources and will increase the possibilities of greater dissemination of information for your specific event.
47. GIVE AWAY POSTERS or book covers in advance of an event or series of events, in place of calendars.
48. Have BLOTTERS printed up with yearly or semester activities printed on them. Give them away by having local businesses purchase the ad space.
49. For a specific event such as Black History Month, Japan Week, or India Week, ask the food service to feature a specific kind of FOOD ITEM to publicize your event (curry rice for India Week, sushi for Japan Week, etc.)
50. POCKET CALENDAR - have calendar of upcoming events printed on cards with academic year calendar printed on the other side. The event side would include categories such as athletics, cultural events, films, concerts, etc.
51. Set up a CALL-IN TAPED CALENDAR. Publicize a phone number that could be called night or day to reach a recorded message of current events, times, where to get tickets, etc. This tape would be changed as events change and would provide a great service to the community.
52. INSERTS in campus newspapers and local newspapers. Season subscription announcements or campus big event announcements could be printed on newspaper stock and inserted in local and campus newspapers at a relatively low cost to the organization.
53. For the last minute emergency kind of publicity, try a PHONE-A-THON. Call your friends and ask them to call their friends to publicize concerts, plays, or other events that need attendance.
54. Check with your bookstore to have semester calendars or major events publicized through MATCHBOOK COVERS, PENCILS, BOOKMARKS, BOOK COVERS, ETC. This need not be limited to calendared events but publicity about joining campus organizations, recruiting people for student government, and publicizing a specific lecture, film, or concert series. Ongoing programs from year to year will make these materials reusable. Matchbook covers, pencils or bookmarks are items that can be sold from year to year. There, it is important to ensure that the information printed on the material is also salvageable from year to year.
55. PLACE MATS in your dining and eating areas can focus on a series (football, theater-season, film series, etc.) or a one time event (big concert, cultural week, Renaissance Fair). They are cheap and can double as a poster, leaflet, or mailer.
56. Skits can always be used as a double program and publicity. Find a way to draw the theater arts students or your own friends into extemporaneous "happenings" and while the crowd forms, pass out those leaflets and spread the word.
57. NEWSPAPER SUPPLEMENTS are sometimes expensive but your campus or local community newspaper just might stick one in the middle of its next issue for free. If not, then get a gang of people to head them off at the pass (or at the campus

- newsstand real early in the morning) and stuff them yourselves. Use leaflets, brochures or the weekly calendar of events, and if you don't have a weekly calendar of events Stuart one. Have each program area kick in a few bucks to print a calendar or contract with the newspaper to have one printed each week.
58. UNDER DOORS in the residence halls (if policy permits this). The four o'clock phantom strikes the local residence hall scene with a leaflet (poster, brochure, etc.) under each door. If the residents don't dig the message, they can use it as a doormat.
 59. CAR DOORS can be a nifty place for printed information. Just be sure it's OK with your campus regulations.
 60. If you do a lot of leafleting, don't just have some person pass them out as usual. Put people in COSTUMES. Can you imagine a big six-foot duck or Mickey Mouse passing out leaflets about your next dance, concert or speaker?
 61. REST ROOM BULLETIN BOARDS or chalkboards are neat places for program information and they also cut down on permanent graffiti! They are also cheaper than repainting every semester.
 62. Use the MASTER OF CEREMONIES at other programs to announce your upcoming event.
 63. For SERIES of events (like a speaker series or films) have a few well placed posters whose general format remains the same while the program information may change from event to event. Be sure to change colors for the program insertion as well.
 64. Use A-FRAMES as life-size posters (3 foot X 5 foot, or there about seems like a good size that would give your graphic artist a good surface to work with). Paint both sides and place them on well-traveled paths. Good graphics might encourage the "powers that be" to let them stay.
 65. Get LOCAL BUSINESSES to publicize or subsidize your program by giving them play during breaks in the program. Again, be careful of campus regulations preventing commercial activities on college property.
 66. Develop a NEWS COLUMN in your student newspaper covering the week's events. This is in addition to a calendar of events. Focus in on one or two programs that would appeal to the general campus.
 67. Use ODD SHAPED POSTERS; triangles, hexagons, ovals, etc.
 68. If you have a standard type POSTER MAKING MACHINE, spray print or silk-screen the poster board before overprinting them with the message. Integrate the artwork with the printed message to achieve uniqueness.
 69. PAINT WINDOWS and glass doors with upcoming event information or graphics to emphasize a program. Easily removable substances are quick to find at the hardware store. Try paintings at different places. Be sure to clean it off when the program is over.
 70. Take the publicity (whatever kind it is) to where the people are congregating (dining rooms, residence halls' lounges, art exhibit areas, student center, fraternity/sorority living or meeting areas).
 71. CONTACT FACULTY members to read program announcements at the beginning of classes. Especially focus in on faculty who have an interest or whose class may have

- a particular subject interest: speakers on Latin American History; panel on environmental issues; Black musical history; etc.
72. Rent an ANIMAL (an elephant, a tiger) and walk it around campus with publicity about the event.
 73. Make up BOOK COVERS with publicity about the semester events.
 74. Do some advertising announcing the availability of FREE TICKETS . . . to a free event.
 75. Make up some paper HATS with publicity on them.
 76. Place posters of campus events in LOCAL SHOPS and eating and drinking establishments which students are known to frequent. Spread out to other surrounding communities as well.
 77. Take out advertisements in your STUDENT DIRECTORY outlining upcoming events during the semester or the year.
 78. Arrange for advertising on the GOODYEAR BLIMPS, or, if you have a friend with an airplane or a hot air balloon, fly your own sign!!
 79. Go see your local BUS company and see if you can put advertising either inside or on the outside of the bus . . . or better yet, try for both.
 80. If you have some campus wooden BUS STOP BENCHES repaint them every month or so with advertising about campus programs. Don't forget to put out a "wet paint" sign!!!
 81. Set up a CLOSED CIRCUIT TV system with four or five campus outlets that would scan the campus calendar. If there is a local TV station or campus TV station already in place, see if you could use their services to set this up.
 82. An inexpensive way to make BANNERS is to use mattress cover material.
 83. Slip little notes in the louvers of GYM LOCKERS or other lockers on campus.
 84. Print up some PAPER PLATES with your advertising and donate them to the campus food service . . . or better still, work with them and ask them to donate the plates.
 85. Use the back of ELEVATOR DOORS to post on. You will be sure to have a captive audience!
 86. Talk with the Bookstore and Sundry Sales desk at your student center to see if you can use the backs of their CASH REGISTERS for advertising. You may be able to do the same thing if your campus has cash lines in the food service operations.

APPENDIX 2: Publicity Techniques

*(This information is reprinted from Get the Word Out! A Guide Line to Publicity
by Linda L. Eldred)*

Silkscreen

Block and Silk Screen Printing

From the book by G. Ahlberg and O. Jarneryd

The principle behind the various types of stencil printing, including silk screen printing is different from that of block printing. Block prints depend on the use of a plate and transfer of the pattern from the plate to the cloth is achieved by means of impression, that is, contact between the plate and cloth. By contrast, however, stencil prints depend on the use of thin, strong materials - the stencil and a porous mesh of silk or cotton - which you lay over the cloth; the transfer of pattern to the cloth is achieved by the passage of coloring agents through these materials.

The art of producing stencils to decorate cloth goes back very far in time. Archaeologists have found stencil prints that are thousands of years old.

Here is a rough idea of the procedure. First you cut out the pattern in metal, leather or other material. Place this stencil over the mesh. Place this stencil over the mesh, which lies in turn over the cloth. Then you spread color in the openings of the stencil. If you move the stencil and repeat the process, you can achieve richly detailed patterns.

Stencil printing is the technique most commonly used today to print textiles. Present-day chemical technology makes it possible to print all kinds of textiles, including synthetic textiles, and there is scarcely a pattern that cannot be reproduced. Even color reproductions of works by famous artists have been portrayed in silk scarves. Stencil printing is also in widespread use by art instructors, who find it an excellent means of teaching drawing, and by printers, who find it a profitable means of making art reproductions. In its simpler form, stencil printing is an ideal hobby. You can achieve impressive results from it without too much difficulty.

Equipment for Stencil Printing

The essential tools for stencil printing are a wooden frame and a squeegee. If you cannot buy them, you can make them easily or have them made by a carpenter. You should also have hair paintbrushes and, for lacquer stencil printing, a special sharp knife and an oilstone to keep it sharp. Keep all your tools clean and in good condition.

The Frame. The size of the frame depends on the use to which you will put it. A good size for you to begin with is 15 by 18 $\frac{3}{4}$ inches. For this size, if you are making your frame, use four strips of new, planed wood, two of which should measure about 15 by 4 inches, and two 18 $\frac{3}{4}$ by 2 inches. Make sure the wood is completely clean and dry; otherwise, the frame may become twisted, and this will result in poor prints. Nail the strips of wood together. Use a bit of glue also to make the frame stronger. Then screw on angle irons at the corners, as the stress is great when the mesh is mounted. Give the frame two coats of shellac so that it will be easier to clean after printing.

The Mesh. The mesh, or screen, may consist of either silk or cotton gauze. Silk is better, but cotton, which is cheaper, is adequate for the beginner. Cotton gauze is more delicate than silk while being stretched, and you cannot stretch it as taut. This is of little consequence to the amateur, however, who rarely uses large frames. Although cotton gauze is good for textile prints, it is a bit coarse for printing on paper.

Silk comes in different degrees of fineness. The higher the number, the more finely meshed is the silk. People usually use a coarse weave for plainer prints and a finer one for designs with many small details. For stencil printing on cloth, No. 6 is suitable, but for printing on paper, you need No. 12 or No. 14.

Stretching the Mesh on the Frame. First, cut a piece of cloth large enough to extend 1 $\frac{7}{8}$ inches beyond the frame on each side. The excess will provide hand holds. Fasten the corners of the cloth to the frame with short nails or tacks. It is wise to paste the corners down before nailing them. Then stretch one short side tightly and tack down the cloth on the frame. The tacks should be about $\frac{3}{4}$ of an inch apart. Then stretch and fasten the other short side in the same way. Now repeat the same process with the long sides. You needn't worry about tearing silk, but be very careful if you are using cotton gauze.

After you have stretched and fastened the cloth, wash it with warm water containing a little soda or detergent. This will make the mesh absorb and transmit the pigments more easily.

Lastly, paste a strip of paper along the outer edges of the frame, covering the rows of tacks. It is best to put a strip of paste around the inner edge, too. This makes the entire "box" tight, so that no color can ooze out and ruin the print.

When the edges have dried, apply two coats of shellac to the frame.

The Squeegee. The squeegee consists of a short strip of wood with rubber along one edge. For the frame just described you will need a squeegee of the following dimensions: length - 11 inches; height - 4 $\frac{1}{2}$ inches; thickness - $\frac{3}{4}$ of an inch. Preferably the rubber should be synthetic; otherwise, use medium hard natural rubber. The thickness of the rubber should be about $\frac{3}{16}$ of an inch and the width about 1 $\frac{1}{4}$ inches. Make a groove in the $\frac{3}{4}$ inch facet of the wood and insert half of the rubber strip into

it. The rubber should be straight and even. You can smooth it a bit with sandpaper, a process you should repeat after using the squeegee a while. Otherwise the edge wears down and becomes rounded, producing blurry prints.

The Printing Table. An ordinary kitchen table is adequate for making monochrome prints. Spread newspaper over the table to protect it from pigment. If you are using a very large frame or you are going to print in several colors, attach it to the table or surface with hinges, or else equip the table with cleats or nails; this will enable you to hold the frame steady and also to put the frame in exactly the same spot each time.

If you are going to print textiles by the yard, use a long table. Put a blanket over it and an oilcloth, a sheet of plastic, or a piece of Masonite over the blanket. If you use Masonite, you will also need a lengthwise strip of wood as a support for the frame. Mark the wood strip with a pencil or a line of tacks for guide marks for the design.

Racks for Drying. Some kind of drying arrangement is essential. When you print paper or the like, you can hang it on a string with clothespins or paper clips. Another simple type of drying arrangement consists of a board, on which you stand wicket-shaped wires. You can dry cloth prints by simply hanging them over a line. These prints are fast-drying and once they are dry, you can print again on the same cloth. You must dry printed yard goods overnight before you can roll them up.

Colors. For textile printing try to use colors that do not need fixing afterwards. Although the resistance of colors to bleeding or fading in the wash is not the most important quality, it is a satisfying and practical one. Before choosing the type of pigment you will use, you must determine which kind of stencil you will work with. Avoid using pigments and stencils that are both soluble in the same material. Oil pigments are the most commonly used by the amateur, and are suitable for all stencils described in this book. You can also use them for printing both on cloth and paper. You need merely mix them with plenty of thinner for use on cloth.

This coloring matter should be as thin as possible, since if the colors are too thick, the print will be stiff and slow to dry. The color should have about the same consistency as thick cream. You can use turpentine to thin oil pigments and also to remove spots made by oil pigments. When you print on paper, the colors can be thicker, but not thick enough to clog up the stencil.

You should keep jars of oil paint tightly closed. If there is a skin over the top when you open the jar, you can remove it with a stick or a spoon. It is often advisable to strain the pigment through a mesh, after you have mixed the desired color.

Vegetable dyes produce excellent prints on cloth as well as on paper. They dry quickly and are colorfast. There are many attractive colors which, like oil colors, can be blended with each other. Along with the usual colors there is a colorless type, which serves to thin or lighten the colors. Vegetable dyes are translucent as a rule, not

opaque. Therefore, you must use only pigments darker than the background. On paper, vegetable dyes produce less clear designs than oil pigments.

A great advantage of vegetable dyes is that you can dissolve them on the screen, thereby eliminating the possibility of its becoming useless due to dried pigment.

With all types of pigments, it is important to follow the directions on the containers and to use only the recommended solvents. Pigments of different manufacturers may be of different composition and not mixable with one another.

Fabrics and Paper. Most fabrics are suitable for stencil printing. Linen, cotton, and rayon produce especially good results. Wool also takes a print well, but has the disadvantage of not being easily washable. Nylon, though printable, takes a great deal of skill to handle, because of its slipperiness; if it slides around during the printing, it can ruin the design. Generally, it is best to start with the cheaper cotton and rayon fabrics. You can print on any kind of paper, although preferably it should be still and contain no pulp specks. Charcoal paper is suitable and can be obtained in different colors.

APPENDIX 3: Using the Media

The Newspaper Ad - How to sell

Newspaper advertisements take either one of two forms - classified or display. Classified ads are arranged together and are usually small announcements. Display advertising is scattered throughout a paper and allows space for artwork and larger type.

The ad itself must be so presented that it arouses interest, is easy to read, conveys the idea clearly, and induces the reader to action. Whether or not the ad achieves its aim depends upon the psychology of its sales appeal and upon its copy, illustration (if any), layout, and typography.

If one of these internal elements is mishandled, the ad probably will have little chance of success. For that reason, a full page ad which is a solid mass of 6-point type with no illustration and no white space has little likelihood of being read thoroughly and of producing results. That can be compared to an ad that follows the principles of layout, and copy writing that has been developed through care and forethought.

The most effective methods of approaching the potential customer through advertising have been thoroughly studied and tested by advertising agencies, mail order houses, and retail businesses. It has been found that the basic selling process, whether for a retail establishment or a programming board, goes through a series of five steps:

1. Attract attention
2. Arouse interest
3. Stimulate desire
4. Create conviction
5. Get action

These five steps are not usually a job for copy alone. They are the job of the whole ad. Layout, headline, illustration, and copy each have a share in producing the desired result.

Help in designing ads can be obtained through professionals or experts at a college or university. Whether or not gimmicks, teaser headlines, or unique art and graphics are used, remember that somewhere in the ad - the *who, what, where, when, how, and why* of the event must be designated.

Paid Advertising - for the things that really count

Paid advertising is expensive and should generally be limited to be promotion of major campus events. The publicity committee can best determine which activities are deserving of paid advertising.

In general, advertising in a campus publication is much cheaper than advertising in either city newspapers or on radio or television. On many occasions, however, especially when an event could attract large off-campus audiences, advertising in newspapers and air-media can be important.

For television, advertising rates are dependent on airtime. Ads run during "prime time" are usually so expensive that most campus groups cannot afford them. Ads run during local broadcasting time are much more economical and often reach nearly as wide an audience.

Television ads should be produced professionally or by students who know what they are doing. Nothing is worse than a poorly done TV spot. A contact with a television advertising department can usually lead a promoter to a responsible ad-producer. Students should be encouraged to aid in the development of an ad - but the finished product must be professional looking no matter who does the work.

Radio advertising is cheaper than television spots and often reaches a younger audience if the proper spot placement is used. Local radio advertising departments can provide breakdowns of audience listeners so that an advertiser can pick the right station and the right airtime. As with television, care should be taken in producing a professional spot.

With both television and radio, the students who are promoting an event should investigate the use of public service ads or community calendar-type ads. Often there is no charge for announcements of activities on such programs.

Newspaper advertising can be either student or city oriented. Usually ads are cheaper in a newspaper produced by students than in a city newspaper. Again, promoters should consider what type of audience they wish to appeal to.

Ads are sold by the fraction of a page or by the column-inch. Some newspapers encourage advertisers to produce their own ads, while others provide art service (often free of charge) to aid in ad production.

The student's main responsibility in the area of advertising should be to produce an effective ad that will encourage attendance or participation at an event or program.

The News Release - key to free advertising

If a campus event is noteworthy, most news media will be interested. To the promoter, that means free coverage, yet news releases are probably one of the least emphasized areas of publicity.

A news release must tell the *who, what, when, why, how, and how much* for an event. But a well-written news release can lead to excellent media coverage far beyond the basics.

When planning an event, promoters should contact all local media. They must locate a contact within each newspaper office, radio newsroom, and television station. If that is accomplished, the battle of gaining news coverage is half won. Obviously, if a news reporter is interested in an event, the reporter will pay more attention to it and will strive to get it better placement in either the newspaper or in air broadcast.

In addition, if the publicist knows someone at each news office, he/she is able to deal with more than just a nameless news editor who may disregard a news release just because the release is not understood.

To begin, call each newsroom and ask for the news desk or city desk. Explain your programming and ask if there is someone who might be interested in covering the event. More often than not, a reporter will be assigned to the event and a contact will be established.

The promoter should use that contact, but not abuse the relationship. The promoter should explain what is needed and ask the contact to provide advice as to how to proceed. A contact knows the news value of an event and can make recommendations. In all further dealings with the media, use the same contact, if possible, for the best coverage results.

Whenever a news release is sent to a news office, make sure that it is addressed specifically to the contact. If any questions arise about the news release, the contact is more likely to check out the facts than a reporter who has not had any previous dealings with campus events.

As stated earlier, do not abuse the contact. This person has limitations and should the promoter over-saturate him/her with information or requests, the contact can easily be lost.

Writing the News Release - clarity and interest

A news release must be clear. It must contain all the basic information about an event. But the release should also be interesting.

First of all, remember these basics about a news release:

1. Always type and double-space releases
2. Prepare news releases well in advance
3. List at least one name and phone number where more information can be obtained or where questions about the release can be answered

4. Make the news release long enough that it could be used in a newspaper and provide information for a full story - but also put all of the basic information the first few paragraphs of release so that if it is cut, it still is useful

Before a news release is sent, a personal phone call to the newspaper office or to the radio and television station should be made. The purpose of the news release should be explained at the time and the promoter should ask when the best time to send the release is and when the release can be used.

Always date news releases, either for immediate release or for a timed release on a certain date. Never type on the backside of a release. News editors often use the release exactly as it is submitted and typing on the back of a page means that an editor will have to take the time to re-type part of the release.

Provide all information on a release - news editors can often not be bothered with checking omitted facts.

For each person mentioned in a news release, provide addresses, and, if possible, phone numbers.

Check spelling. Names are of vital importance. Double-check all dates and times - nothing is worse than an incorrect date and news media often will not provide corrections if the fault was in the original release.

What to Say in a Release - and how to say it

It is one thing to know what to say in a news release. But it is quite another thing to know how to say it.

The copywriter may pick the best appeals and describe the benefits of a program or event correctly, but that is only the beginning of the job. Unless these things are said in a way that is easy to read and easy to understand - the results may be a sad disappointment.

With the limited amount of space available for copy, it is important that every word and sentence aid in holding the reader's interest. Every part of the copy must do its job in helping to tell the message. Words or sentences that do not do their part simply provide mental obstacles. They are not only wasted space, but they also are actual hindrances to the reader and to the success of the copy.

Hence, it is easy to see that effective copy must be written in a simple and direct style that will convey the ideas clearly and exactly, interestingly and convincingly.

To make copy lively and vivid, use active verbs and pictorial nouns. Verbs put action and life into copy. The general tendency is to write with weak verbs and to try to make up

for it with strong nouns. Copy that uses strong action verbs makes more dynamic reading than copy that uses weak verbs.

Adjectives and adverbs are coloring words - used sparingly they help the reader to visualize. But use profusely to make up for weakness of nouns and verbs, they blur the image and leave it in a fuzzy focus.

Words are sharp instruments that can draw clear lines in the minds of the readers. However, some words and phrases have been used so much that they have lost their sharp cutting edge and are dull. It is easy to use these overworked words and phrases; but the result is drab copy.

The finished copy should be checked carefully. Is it accurate? Is it convincing and believable? Is it complete? Is it in logical order? Does it convey the message intended? Many writers find that it is a great help to read the copy aloud. This is a useful practice in enabling writers to put themselves in the place of the reader and to gauge more accurately the force and impact of the copy.

Timing of Releases

The timing of a news release is usually dependent upon the type of event. For Homecoming, a series of news releases the week before the event may be best. For a coffeehouse, a notice one week before with a reminder the day before the event may be all that is needed.

Check with your news media to discover when releases are needed. Afternoon newspapers usually need releases early in the morning. Morning newspapers need news the night before. Television and radio may need news items several hours before broadcast time.

If more than one release is sent, be sure to make each following release interesting and vital. The same event can be mentioned each time, but a new angle must be developed so that the release is newsworthy. Each time a release is prepared, it needs to highlight something new about the same event(s). Such planning can encourage participation in an event without saturating publicity to the extent that people tire of the news.

Pictures - how to get them free

Oftentimes, a publicist believes that the programming group must provide pictures for the news media. In many cases, however, the news media is more than happy to have the pictures taken by their staff members -- which means there is no charge to the programming group.

To accomplish this, simply contact the appropriate person in each news office and explain the importance of the event, the time that a picture could be taken, the place that the picture will be taken, and the significance of the people in the picture. Try to keep the number of people in a picture at a minimum. Newspapers frown on pictures of large groups, preferring a candid picture of just a few people.

Whether or not a newspaper will be willing to take a picture of a group for an event often depends on the news space for pictures on a certain day. If at first the news editor refuses to take a picture of an event, try again in a few days or try later for a different event. Keep trying, but don't become a pest.

When the picture is taken, be sure that the photographer has the correct names and titles of all people who are in the picture. Sometimes a photographer is willing to take more information about the event back to the newspaper, but such usually depends upon the policy of the newspaper. Some papers will allow only reporters to gather information, with photographers taking pictures only.

After a picture is used at the newspaper, it often is possible to have the original print returned at no charge. Extra copies are usually purchased through the photographer. Promoters should again check with the news editor at each newspaper to determine whether a picture can be returned free of charge.

The Press Conference - getting the TV and radio people out

When promoting an event, news releases and occasional photographs will usually suffice for newspaper coverage. However, radio and television often have further demands - news film or voice recording. For such cases, a news conference or an availability hour is useful.

News conferences should usually be scheduled early in the day. The earlier the conference, the more time that the TV and radio people have to organize their material for their major broadcasts each evening.

At a news conference, a well-written press release should be available. In addition, a prepared statement should be read so that it can be taken on film and tape. Also, those in charge of the news conference must be prepared to answer questions.

When conducting a news conference, be sure to invite all local and campus media and to do so early. Three days in advance of the conference is advisable. It is often useful to make personal calls the day before the conference as a reminder.

News conferences should be used wisely. If a programming board starts conducting news conferences weekly with little purpose, the media will soon begin ignoring the conferences. In general, no more than two conferences should be scheduled during each semester.

Much like the news conference, the availability hour allows the TV and radio people to film or tape the information that they need. For such an hour, the people in charge of an event should notify the media that they are making themselves available for interviews during a certain time on a certain day and that such interviews would be welcomed. For an availability hour, each station or reporter usually likes to get an "exclusive" interview rather than a prepared statement as at the news conference.

Serving coffee and rolls is often an added inducement for a reporter or news anchor and is often more important than one would imagine.

One final note - news people often have very tight and demanding schedules. Begin a news conference promptly. If all media people have not arrived, wait five minutes and then begin regardless.

Press Kits - guaranteeing correct information

At the beginning of an important event or program, when the promoter makes the first contact with the media, a press kit can be invaluable to a reporter or newsperson. A press kit should contain:

- A full list of people to contact for information, complete with addresses, phone numbers, and alternative phone numbers
- An hour-by-hour schedule of all events with times indicated
- An introductory news release explaining the program and its purpose
- A selection of past news clippings showing how the event fared in the past
- Biographical information about all the important persons who are involved - including past jobs, current positions, and memberships
- A sheet of random quotes from people involved in the program to be used at will by the reporter or news person
- A sheet of facts and figures, as well as unique information that can be used for a feature story or filmed presentation

Press kits should usually be complete in a folder with a proper designation for the event.