

PUBLICITY HANDBOOK

travel
PORTLAND

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TIPS FOR EFFECTIVE MEDIA RELEASES

TIPS FOR EFFECTIVE MEDIA RELEASES

Editors and reporters receive dozens of media releases and hundreds of e-mails every day. While some releases are used, many are thrown out or immediately deleted. Releases are discarded if they are sent to the wrong person, if they are inaccurate or incomplete, or if they are just plain un-newsworthy. The tips below have been compiled to help you avoid these pitfalls. Each of the tips was reviewed by a professional newspaper reporter and an accredited public relations professional.

As you write your release, keep in mind that your goal is to convince the editor or reporter that your information is important enough to include in his or her newspaper or news broadcast.

WRITING YOUR MEDIA RELEASE

Do make sure you have a good reason for writing and sending a release.

Don't become a modern version of the boy who cried wolf. You don't want your important news to be ignored because you or your association/facility has previously inundated the media with unusable information.

Do be truthful and accurate and include all pertinent information regarding your event or news (date, time, place, subject, purpose, important speakers, etc.).

Don't make an editor or reporter dig for basic facts.

Do explain or provide definitions for any industry terms, acronyms or jargon that appear in your release. If possible, avoid such specialized language.

Do print your release on your association's letterhead. If you don't have letterhead, use plain letter-sized paper with your address and telephone number printed at the top. If e-mailing your release, make sure the top of your e-mail contains your facility/association's full name.

Don't use colored paper or fancy e-mail backgrounds that can make your release difficult to read.

Do put a dateline at the top of your media release. The dateline should include the city and state from which the news emanates and the date the release was mailed or sent. Without a dateline, editors won't know if the release is for this week, this month, or next year.

Do put a contact name, telephone number, e-mail address (and physical address if it doesn't already appear on your letterhead) at the top of your release. You may wish to boldface this information to make it stand out. You may also want to activate your e-mail address as a live link. Make sure the person you designate as a media contact can be easily reached and is well versed in your association's plans. Reporters prefer to interview high-ranking association officials, so make sure your executive director is informed regarding your event or news.

Don't assign a contact person who is uncomfortable dealing with the media.

Do let the media know when your news should be used. In a printed release, you may include a banner between the contact information and the release's headline that says something like the following:

FOR IMMEDIATE RELEASE

or

FOR RELEASE AT 6 P.M., FRIDAY, OCTOBER 24

Do include a sample headline at the top of your release. Make sure your headline is simple, direct and written in the active voice. If e-mailing your release, be sure to create an eye-catching subject line as well as an engaging headline. For maximum impact, subject lines should be no more than five or six words in length.

Don't write headlines in the passive voice.

Do print your release in an easy-to-read font. On paper, acceptable type sizes are 11 or 12 point for body copy; 16 point for headlines. In e-mails, 10-point is fine for body copy; 12 point for headlines. If preparing an e-release, don't attempt to format your copy with indents, tabs and centered text. Rather, type your information flush left and let sentences wrap naturally.

Do double- or triple-space any press release that you are print on paper. This gives the editor room to make notes.

Do try to contain your release to one page. If your release runs more than one page, type a few key words from your sample headline and "page 2" at the top of the second page (e.g., Effective Media Releases/Page 2). If e-mailing your press release, keep your text as brief as possible without skimping on important details.

Don't include every detail about your organization since its 1907 founding. Stick to the current facts and get to the point quickly.

Do include links to additional online information – your website, additional press releases, your event calendar – IF appropriate. That way, journalists can easily click and link to more detailed information.

Do use media-accepted forms of spelling, punctuation and subject identification. These accepted rules can be found in *The Associated Press Stylebook and Briefing on Media Law*, which is available at most major bookstores.

Don't let the informality of e-mail make you careless. Regardless of the medium, press releases should contain proper grammar, correct spelling, and a professional style. Don't turn an editor off by using sloppy grammar, e-mail slang or lazy shortcuts.

Do type one of the following at the end of your release: - 30 - , - END - , or ###. These symbols let an editor know that he or she has reached the end of the release and that there are no additional pages.

SPECIAL CONSIDERATIONS FOR BROADCAST MEDIA

While you can send the same release to all media outlets, you may want to develop some special features for radio and television.

Do shorten the release to no more than 200 words (approximately one minute of air time).

Do try to keep your sentences short and succinct.

Don't use unfamiliar acronyms, archaic words, jargon or abbreviations in your release.

Do provide pronunciation keys/phonetic spellings for difficult names and words: Ross Valldejuli (Val-duh-ZHOO-lee). Capitalize the letters in the accented syllable.

Do provide a "shot list," a list of interesting visuals, to television stations. They will be much more apt to cover your event if they can gather some unique footage. (You may also include a "shot list" for newspaper photographers.)

Do provide an interview schedule and contact number for your event's keynote speaker(s) or your facility/attraction's director. This can be typed (single-spaced) at the bottom of your release.

SENDING/E-MAILING YOUR RELEASE

Do check your release for misspelled words and inaccurate facts before you mail or e-mail it. Ask someone else to proofread your release for you. Before sending an e-release, e-mail it to yourself and a friend or co-worker. You can then check the format for odd spacing, broken lines of text or non-working links.

Don't send your press release as an e-mail attachment. Since most viruses are sent as attachments, the spam filters of many newspapers and magazines block messages with attachments. If you want to make sure your e-release gets through, cut and paste the release into the body of your message.

Do send your release in plenty of time for the media to use. For daily newspapers, you will want to send your release approximately two weeks before your event. Radio and television stations need to receive your release about one week before your event. If you are unsure of how much time a particular media outlet requires, call and ask what the "lead time" is for dated material.

Don't send your release too early – it may be set aside and forgotten.

Don't send an e-mail release too early in the day. Journalists' mailboxes fill with e-mail during the night. You don't want your release to be in the batch that a journalist is rifling through and deleting. Late afternoon is a better arrival time for e-releases.

Do hand deliver, express mail, e-mail or fax your release if regular mail service can't deliver the information in time. Some reporters prefer e-mail, while others prefer a fax. Make a note of journalists' contact preferences.

Do send your release only to those media outlets interested in your type of news.

Do send your release to only one or two targeted journalists per media outlet.

Do call ahead and ask which reporter or editor handles the type of news you will be submitting. Address your release to that individual (make sure you have the correct spelling of the reporter or editor's name and his or her proper title).

Don't put all your recipients' names in the "To" line of your e-release. If an editor has to wade through hundreds of names before getting to the meat of your release, he/she will quickly lose interest. Hide your mailing list in the "BC" (blind copy) field.

Do put one name – yours will do fine – in the "To" line of your e-mail. That way, any spam filters that weed out e-mails without recipients listed in the "To" field won't block your release.

It's O.K. to send novelty items with your releases – but ONLY if the item directly ties in with your news. For example, the American Candy Association might send a sample candy bar with a media release on a new product. However, don't send expensive items – reporters often aren't allowed to keep such gifts.

Don't send messy (sand, confetti, etc.) or inappropriate items. Also, don't send items to media outlets that discourage such activities.

SENDING PHOTOS WITH YOUR RELEASE

Do send a photo if it is interesting and enhances your release.

Don't send grainy, unfocused or matte-finished images.

Do send professional-quality 35mm slides to newspapers (call ahead to determine what the newspaper can use). Most newspapers can easily convert color slides to black-and-white photos; however, the conversion process can degrade the crispness of the image. If you do send slides, be sure to send high-quality first-generation duplicates of the original image.

Do submit a cutline (caption) with your photo. The cutline should identify the people pictured by name and title and describe what they are doing. Type your cutline on a separate piece of paper and lightly tape it to the back of your photo.

Don't write your cutline on the back of your photo – cutlines and photos are often processed by separate departments.

E-MAILING IMAGES WITH YOUR RELEASE

Don't send images as e-mail attachments unless a writer or editor has specifically requested them. If you do, virus-detecting filters will probably relegate your e-mail to cyber-limbo. However, you can let your press release recipients know that professional-quality, high-resolution digital images are available upon request. You can also include a web link to an online photo gallery in your press release.

Do make sure that any digital images offered to the media meet the same quality standards as 35mm slides. Digital images should be professional in quality and high-resolution (scanned at 300 dpi or higher). Images also should be scanned at a large size (5"x7" or larger is best).

Do send an optional outline (caption) as well as credit information with digital image files.

WELCOMING THE MEDIA

Do make it clear in any release whether or not your event is open to the media.

Do have a sign-in table for the media. This table should be staffed by someone who will welcome the media and provide them with any additional information they require (e.g., where cameras can be set up, where electrical outlets are located, additional facts and figures, etc.).

Do provide a separate media room where the media can interview key officials away from the meeting site. This is especially important for the electronic media, which may need a quiet setting for an interview.

Do be gracious to any media representative who attends your event. Your best publicity may come from an unlikely source.

Do offer to follow-up with any information you do not have immediately available – and do so promptly.

FOLLOWING-UP ON YOUR RELEASE

Do follow-up on your release by phone, e-mail or fax if any of the information changes. For example, if the time of your meeting changes or if your keynote speaker cancels, immediately notify the media.

Do call the media with a correction or update. They will appreciate your efforts to save them from printing inaccurate information.

Do assign a member of your group to scan the print media and/or monitor television news programs for mention of your release.

Don't call editors/reporters to ask if your story will run and/or when it will run. Also, don't ask the editor or reporter to send you copies of an article or program. Remember, editors and reporters are extremely busy; you don't want to be perceived as a pest.

To obtain copies of newspaper and/or magazine articles, call the publication's back-issue department to order copies of the publication for the day your information ran. Or, contract with a local clipping service to monitor all your media placements.

For television coverage, assign one of your members to record local news broadcasts (due to limited staffing, most stations cannot provide VHS/DVD copies of news programs). Television and radio transcripts and video/audio clips are also available through Moba Media, 503.223.1677.

THE PRESS CONFERENCE

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Reporters and their editors don't like press conferences. These events can take huge chunks of time out of a reporter's busy deadline-driven schedule. Also, many media representatives don't like the fact that a press conference distributes the same information to every reporter in the area; most reporters prefer a customized approach to gathering news and developing stories. So, if there is an effective, alternative way to get your message or information out to the media, don't schedule a press conference.

REASONS TO SCHEDULE A PRESS CONFERENCE

Do schedule a press conference if your topic demands a question-and-answer period for reporters. In some instances, reporters need a forum for discussing and exploring a topic. In other cases, reporters will want to meet and interview an important speaker or celebrity attached to your event.

Don't schedule a press conference if you can answer all anticipated questions in a media release or press kit.

Do schedule a press conference or media open house if the purpose of the event is to tour a new facility (make sure the opening is newsworthy, however) or demonstrate a new product or service that cannot be experienced anywhere else. For example, when the American Bus Association met in Portland, it held a media open house to showcase new developments in motorcoach construction. The event allowed visiting reporters to tour motorcoach prototypes that weren't yet on the market.

Don't schedule a press conference just because your supervisor thinks it's a good idea. A press conference called for insufficient reasons can often backfire. It can also damage your credibility with the media.

WHEN AND WHERE TO HOLD A PRESS CONFERENCE

Do schedule your press conference in the morning, giving TV stations and newspapers ample time to process your news and meet their deadlines. The window of time most media can work with is 9 to 11 a.m.

Do schedule your press conference for Tuesday or Wednesday, if possible. A press conference that deals with a crisis or sudden announcement will obviously have to be dealt with immediately. However, for less pressing news, Tuesdays and Wednesdays are good release days. If you call a press conference for Monday, you may discover that many reporters are too busy catching up on stories that developed over the weekend. If you schedule the press conference for Friday, a reporter may have difficulty reaching you later for quotes and follow-up information.

Do think visually. Make sure you hold your press conference in a place with exciting visuals. For example, the American Parachute Association could have several members parachute into the press conference site. The American Candy Association might hold its press conference next to an assembly line where robotic machines are making or packaging candy. If you don't have an exciting backdrop, look for colorful components to add to your event: dancers or other performers, people using the service or product you are promoting, etc. Think about the images you see on the television news each night and try to mirror those.

Don't hold a press conference in a dull meeting room equipped with only a podium.

Do make sure the press conference site is equipped with outlets for TV cameras and radio recording equipment. While many reporters travel with battery-operated equipment, batteries can fail. Be prepared.

Do send invitations to the media for your press conference.

Do follow-up with a reminder phone call to the assignment editor the day before the press conference.

MEDIA SITE INSPECTIONS/ THE PRESS TRIP

MEDIA SITE INSPECTION TOURS/PRESS TRIPS

Large-scale media site inspection tours, also called press trips, are not for the faint of heart. It takes nerves of steel, an unfailingly gracious nature, and nonstop organizational skills to keep a group of travel journalists on schedule – and happy – for several days. While an organized media site tour can be a valuable tool for showcasing a destination or festival, it also has its limitations. Hosting several writers/photographers at once can be an expensive and labor-intensive venture. An organized schedule gives you little flexibility to deal individually with the special needs of each attendee. And, because planning a successful media site tour can take months, it is not the best way to deal with late-breaking product developments. So, before you begin planning a site tour for several journalists/photographers, decide whether or not it might be more effective and easier to host journalists one-on-one.

REASONS TO SCHEDULE GROUP PRESS TRIPS

Do schedule a group press trip for one-of-a-kind special events that cannot be duplicated throughout the year (crush at a winery), a seasonal activity (the opening of ski season), or the grand opening of a new facility.

Don't schedule a group tour for destination overviews that are non-seasonal. In these instances, you'll get more bang for your buck hosting writers individually.

Do schedule a group media trip if you are working with an established group of journalists who are used to traveling and working together (e.g., Society of American Travel Writers, Midwest Travel Writers, North American Snowsports Journalists Association). Members of these groups are familiar with the benefits/challenges of group site tours and follow guidelines for professional behavior during such events.

Don't schedule a group tour if the media representatives you want to invite are interested in radically different topics. In addition to wasting your guests' time on activities they may have no interest in, you'll drive yourself crazy trying to design a group itinerary that suits everyone.

SCHEDULING A SUCCESSFUL GROUP MEDIA TOUR

Do have a clear goal or focus for your media tour. To hone your attendee pool, convey this focus to the invited writers in your invitation. Those writers whose audiences are not interested in your event/facility/activity can then remove themselves from the group.

Do decide what type of media you want to target: regional or national; electronic or print; general travel writers or food critics? So that freelance writers don't end up competing against each other to place stories in the same media outlets, you might want to consider inviting a mix of reporters from a variety of markets (e.g., an in-flight magazine editor, a TV travel program producer, a local features writer, a nationally known freelancer, and a regional radio show host).

Do settle on a reasonable number of attendees. Small groups of 6-10 working journalists/photographers are easiest to handle. Spouses, children, pets and significant others are typically not invited to participate in group media tours.

Do determine your budget and decide how many writers you can handle within its parameters. Can you find an airline to offer reduced air fares to your attendees? Will Amtrak bring your delegates in by rail in exchange for the opportunity to meet with the writers? Is a local hotelier willing to donate

rooms to the group? Will the local convention and visitors bureau provide guides, planning assistance and media kits? What items or services will you need to pay for?

Do plan special accommodation for any photographers joining your group. A separate van and itinerary are best for photographers, some of whom may want to capture a dramatic sunrise shot before the rest of your group have finished breakfast. While most photographers will want to join the group for some day activities, they will also want to be out shooting during the “magic” hours just after sunrise and immediately before sunset.

Do qualify your invitees through such legitimate media sources as the Society of American Travel Writers or Midwest Travel Writers Association. If freelance writers who do not belong to such an umbrella association wish to join your media tour, it is perfectly reasonable to qualify them by requesting references or tear sheets of travel articles they have generated within the last 12 months.

Do approach your press trip partners (the public relations manager for the host hotel, the communications directors for your attractions, the publicists for your restaurants) for additional names to add to your invitee list. These people know which journalists have been covering their facilities and may have the names of several prolific travel writers.

Do mail your invitations at least three months in advance of the media tour. Travel writers are constantly on the road; you’ll want to give them ample time to respond and plan. Also, always follow-up your written invitation with a personal phone call.

Some journalists – especially those employed by major daily newspapers – cannot accept your invitation. Some media outlets do not allow their writers to accept complimentary press trips.

Do block a reasonable amount of time for your press trip. Decide what you want to include on your itinerary and then factor in an adequate amount of time in which to accomplish your goals. Most media site tours last 3-4 days and fall over weekends. This fulfills the requirement of most airlines that reduced-fare tickets include a Saturday night stay. If you are using a host hotel whose clientele is largely composed of business travelers, you’ll also be more likely to secure complimentary rooms on those nights when business travelers are scarce (i.e., weekends).

Do be aware of peak season restrictions and editorial lead times when selecting media tour dates. If your destination is sold out from May through August, this is probably not the best time to schedule a site tour. Plan for a shoulder season when your destination is still reasonably active, but your partners have the room to offer complimentary lodging, meals, etc. Also, if the majority of writers you plan to invite have six-month lead times, make sure your dates give them ample time to write and submit their stories (e.g., if a writer must file a story on spring break vacation sites by December, make sure he/she is touring your destination in October).

DESIGNING COLLATERAL MATERIALS FOR YOUR PRESS TRIP

Do provide comprehensive media kits covering the facilities the journalists on your press trip will visit. If the attendees will be touring several major sites, you may want to include press kits from each facility.

Do provide the attendees with a detailed itinerary that includes contact names, addresses, phone numbers, e-mail addresses and websites for each stop on the tour. This allows the writer to follow-up with any facility for which he/she may need additional information.

Do provide the attendees with a list of their fellow media trip participants.

Do let the attendees know how to request slides, digital images or video B-roll that can support their stories. A list of available photos or video images can be included with an order form in the trip's media kit.

THE FINAL DETAILS

Do draft an itinerary that is fun, informative and well-rounded. Include the most important stops on the first one or two days of the tour. Should any travel writers need to depart the press trip early because of other commitments, you want to make sure they've experienced your major attractions or facilities.

Don't include anything on the itinerary the general public cannot access. Since the majority of travel writers cannot include these areas in their stories, doing so is a waste of time.

Do schedule tour guides at each site who are well-versed, flexible and engaging. Well in advance of the tour, all guides should be updated on who will be attending the site tour, which publications the journalists write for, and any special areas of interest for the group. Warn your tour guides that travel writers may ask incredibly detailed questions (be prepared), wander away from the group if something catches their eye (be flexible and move on with the remaining writers), or ask to take photos (know which exhibits or items are cleared for photography and which are not).

Do plan a dry run with your tour guides. Doing so gives you the opportunity to delete material that may be of little interest to the writers and highlight areas that are new, different or trendy. Also, the full public tour is usually too long for most writers. Instead, plan a quick-moving overview as you walk the group through the facility. Time permitting, you can then give your writers 20-40 minutes to explore on their own.

Don't force your writers to listen to a 30-minute speech by a museum director in a lobby area that has no exhibits. This is an infuriating waste of time for most writers. Make the most of their time by moving through the facility and viewing the most interesting areas.

Do remind the facilities you plan to visit that your group has only a limited amount of time before it needs to depart for its next stop. Getting behind at one stop can throw the entire day's schedule into turmoil.

Don't make every meal a seven-course extravaganza. Fancy meals can take a huge amount of time. Most writers would rather spend their time exploring the destination and gathering story ideas. The one exception to this rule would be upscale food and wine writers who are specifically focused on elegant cuisine and fine dining.

Don't schedule every meal in the host hotel. Writers want to experience a wide range of dining options, so be creative. If you must drive several miles to an attraction first thing in the morning, plan a continental breakfast that can be eaten on the motorcoach. If your group will be visiting a garden in the afternoon, bring along picnic baskets packed with sandwiches and locally grown fruit for lunch.

If your city is well known for a particular neighborhood, pick an eatery there that showcases the lifestyle and ambience of the area.

Don't schedule meals in chain restaurants. Writers are coming to your city or facility to discover what makes it different, unique and newsworthy. Pick dining establishments that offer your guests a news hook.

Do think about offering dine-around options so that writers can experience different areas of the city and a wide range of food choices.

Do build free time into your itinerary for writers to explore on their own, file stories or catch up on their phone calls and e-mail. Typically, the best time to do this is between the day's activities and dinner. If the day's tour wraps at 4 p.m., schedule dinner to begin at 7 p.m. That gives your attendees three hours to work, revisit an attraction, conduct phone interviews, or just freshen up. For those writers who want to make every minute count, provide a list of suggested activities to fill the time.

Don't schedule early morning activities the night after the group has been to a late dinner or an evening theater performance. Remember, your attendees may already be jet-lagged. If your attendees are well rested, they'll be more alert during the day and better equipped to take more detailed notes.

Don't isolate the media in private dining rooms or suites. Give them the same experience their readers can expect.

Don't move your attendees to a new hotel every night. It is, however, acceptable during a four- or five-day tour to have your writers stay in two hotel properties.

Do find out in advance if a visiting journalist has any special requests (e.g., food allergies, accessibility needs, a particular place he/she needs to visit).

FOLLOWING-UP

Do offer to mail home the materials and media kits collected by your press trip attendees. It can be quite a challenge to pack everything collected for the trip home. Most writers are thrilled when a press trip host offers to mail a media kit directly to the writer's home or office.

Do send any promised materials promptly to your attendees. Doing so will build your reputation as a professional and reliable destination host.

Do send thank-you notes to the writers who attended your press trip, as well as to the hosts (hotels, airlines, attractions) who assisted. Enclosed in the thank-you notes to your attendees, you may wish to include an anonymous evaluation form and a self-addressed, stamped envelope. Feedback from your attendees will help to ensure that your next press trip is well organized, interesting and successful.

Do use a clipping service to track the results of your media site tour. The clipping service will send you copies of articles as they are published, thus helping to quantify the positive results of your press trip. Generate a report listing these clips and their total economic value. Send the report to your board, staff, members and press trip partners. (See page 19 for formulas to translate editorial space into equivalent dollar figures.)

Don't call a reporter or editor to ask when a story will run or if he/she will send you a tear sheet. Rely on your clipping service to send you stories as they appear. And remember, it can take up to nine months for an article generated by your press trip to be published. So, be patient.

Do send copies of the stories generated by your press trip to your partners. They'll better understand the value of partnering with you in the future if they see such tangible results today.

EVALUATING YOUR EFFORTS

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It is important to measure the value of the public relations efforts you undertake. Without evaluation, how can you prove that the programs were successful and should be continued? There are many ways to track the results of public relations programs. This section begins with a few suggested tracking/measurement strategies and then moves on to explain how to attach a dollar value to the editorial coverage you receive.

TRACKING/MEASUREMENT STRATEGIES

Phone queries – When a potential visitor/client calls to request information on your facility, ask how the caller heard about your business. Was it through the article you placed in last week’s newspaper, the press release you sent out last month, or the radio interview you did yesterday? Keep a log of which activities generate the most interest. This will help you focus future efforts.

Conversion studies – Conversion studies are expensive, but extremely helpful. Such surveys involve keeping a log of potential visitors/clients who call for information. These clients are then called back after several months to see if they really did plan a visit to your destination or if they did purchase your product or service. During a phone interview, the client is typically asked for demographic information and an assessment of his/her financial investment in the product, service or destination (e.g., How many nights did the visitor stay in the area? How much money did they spend during their visit? In what activities did they engage? How many people made up their traveling party?). Conversion studies not only help identify your typical client/visitor, they help to gauge how much money the average visitor spending at your facility or in your city.

VALUING NEWSPAPER AND MAGAZINE ARTICLES

To calculate the dollar value of a newspaper story or magazine article, use the following formula. This formula calculates the amount it would have cost you to purchase the same amount of advertising space in the magazine or newspaper.

1. For newspaper articles, take a ruler and measure the length of the story in inches, including the space for the headline and any accompanying photos. Save this number.
2. For magazine articles, count the number of pages over which your article ran. If the article is less than a page in length, determine the fractional amount of the page that the article covers (half, one-third, etc.). Save this number.
3. Look up the newspaper or the magazine in a media directory such as *Burrelle’s Daily Newspaper Directory* or *Burrelle’s Magazine Directory*. In the newspaper or magazine’s entry, there should be a listing for the cost of per-column-inch advertising (newspapers) or a full page of display advertising (magazines).
4. For newspaper articles, multiply the length of the article in inches by the cost per column inch for advertising (e.g., 65 inches x \$107.50 per column inch = \$6,987.50). This will give you the value of the newspaper article in dollars. For magazine stories, multiply the display advertising cost per page by the number of pages your article ran (\$28,000 per page x 2.5 pages = \$70,000).

VALUING INTERNET ARTICLES

With more and more travelers turning to the Internet for information, it is important to know the value of online placements. Values for online coverage varies greatly, depending on the website, the number of visitors the site draws, and the prominence of your coverage. However, the advertising guidelines below can help you assign a ballpark value to Internet coverage.

Newspaper/Magazine Websites

<u>Site Users</u>	<u>Rate</u>
1-500,000	\$40/CPM*
500,000-860,000	\$35/CPM
860,000-2 million	\$30/CPM

Travel Websites

<u>Site Users</u>	<u>Rate</u>
1-250,000	\$29/CPM
250,000-500,000	\$28/CPM
500,000-1 million	\$27/CPM

2-4 million	\$25/CPM	2-5 million	\$22/CPM
4-8.5 million	\$20/CPM	5 million+	\$18/CPM

Here is the formula to calculate what it would have cost to purchase the same amount of space on an Internet site.

1. Determine the number of Internet users who will see your coverage on the respective website. For example, if the website in question receives 100,000 viewers per month and your coverage was featured on the site for three months, your message had the potential to reach 300,000 Internet users.
2. Use the number of site users/viewers to determine the applicable advertising rate. If your article appeared on a travel website like Expedia, the applicable advertising rate is \$28 per thousand. If your article appeared on the website of a daily newspaper or travel magazine, the applicable advertising rate is \$40 per thousand.
3. Divide the number of website users/viewers by 1,000 (e.g., 300,000 website users \div 1,000 = 300). Then, multiply 300 by the advertising rate (300 x \$28 for a newspaper website = \$8,400).

* CPM – Cost Per Thousand

MEDIA RESOURCES

MEDIA RESOURCES

These materials can often be found in the resource or reference sections of your local library.

Editor & Publisher International Year Book
800.336.4380, ext. 1
www.editorandpublisher.com

Editor & Publisher Year Book is the encyclopedia of the newspaper industry with listings for all dailies worldwide and all community and special interest U.S. and Canadian weeklies. Tabbed sections make it easy to locate information. Also includes information on newspaper advertising trends, circulation size by population groups, newspaper rankings, etc.

Burrelle's Luce Media Directories

800.631.1160

www.burrellesluce.com

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The Associated Press Stylebook and Briefing On Media Law

Available at major bookstores

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Called the journalists' "bible," the style manual is an essential tool for all writers, editors, students and public relations specialists. It provides guidelines on spelling, capitalization, grammar, punctuation and usage, with special sections on business and sports. Included is a guide on media law, with practical guidelines on libel law, privacy, copyright and access to places of information, and a special section on Internet and computer terms, a comprehensive effort to unify spelling and usage of computer-related terms.

SAMPLE MEDIA RELEASE

SAMPLE MEDIA RELEASE ONLY

Portland, Oregon

**Contact: Veronica Huptich
January 1, 2004
503.555.8888**

FOR IMMEDIATE RELEASE

Golden Parachutes Descend on Portland

The Golden Parachutes, a sports club composed of sky divers all over the age of 50, will descend on Portland for its annual convention, September 17-20, 2005. All 200 members of the organization plan to parachute into the conference city on September 17, using Portland's vacant Morrison Field as their drop zone.

Almost evenly split between men and women, the Golden Parachutes' membership includes ex-military paratroopers, recreational sky divers, and a handful of Hollywood stunt specialists. The group meets each year, rotating its conventions between East and West Coast locations.

Headquartered at the Hilton Portland & Executive Tower, the Golden Parachutes' 2005 Convention will include a marketplace featuring state-of-the-art sky-diving equipment and sky-diving seminars for both veterans and beginners. The convention is open to non-members. The public can call 503.555.8888 for hours and seminar fees (see attached schedule).

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