Section VII

The Mechanics of Publicity

NOW in a development stage comparable to advertising's after the last war, public relations has suffered seriously from an inadequate understanding of it by the public, by business, and especially, perhaps, by the fringe operators who label themselves as public-relations experts, with a willful abandon that would shock an F.T.C. examiner. It is this last group which must be washed out, redefined, or converted, if the profession is to continue its sound and essential growth.

Our favorite statement on public relations, incidentally, may help in thinking about the subject. One of the principal practitioners once said, "The primary requisite of a good public-relations man is a constant willingness to be fired from his job"—which is another way of saying that he must have what it takes to tell the boss he is wrong . . .

THE EDITORS
Tide, June 15, 1945

Developing the Plan.—From analyzing the findings brought out by survey the public-relations executive is furnished the appeal. But it is up to him to create the ideal

plan containing the appeal and to determine the method of approach as well as effective delivery.

Taking as an example an adjustable flashlight, which throws a soft but broad light or a strong, narrow beam, the director in planning his "angle of interest" should start with a wide, blanketing floodlight covering general public interest and then, as the program progresses, gradually narrow the focus until the stream of light is concentrated directly on the basic emotions and known interests (determined by research and survey) of his public—the public that he had decided he must concentrate upon.

If necessary, he should get as excited over the process as over some major event, making it his personal hobby, thinking about it, and dreaming about it. He should take special pride in building each step of the program—this will do much toward making the campaign "click."

The important thing for him to remember is that he is writing publicity that is addressed to the public—not the profession. It is written in the light of well-defined principles. The survey will dictate the angle, the appeal, and the method. Publicity is written, not to the board of directors, but to the public for the benefit of the company. What may please the president may not have a favorable reaction —may not even register perhaps—when presented to the public. Top management must realize this if they expect a successful public-relations program.

The director must be able to visualize his ideas and present them clearly and effectively. He may want his idea to strike one of the public emotional chords; however, it is important that he stick to simplicity and good common sense. The real purpose of publicity is to advertise some given cause or institution by presenting the public with accurate, interesting information. It is fatal to proceed on the theory that publicity is a tool to be used on a gullible

public—to make the bad appear good, the unholy appear holy.

Each phase of public relations should be so planned and designed that it will build up definite public understanding and promote a favorable response. Experience has proved that favorable action flows from favorable public response, not from unethical practices, such as attempting to conceal faults.

Preparation.—The publicity news story does not need a carefully balanced headline. For one thing, each paper has its own head style that distinguishes it from others. For another, a headline prepared in advance might have a bad psychological effect. The editor will see that a suitable headline is written. It is therefore better just to give the story a "slug," *i.e.,* a short descriptive title. A very short phrase indicating the nature of the contents will be appreciated by the editor and the copy desk. It may catch the editor's interest and cause him to read the story, whereas he might throw an untitled communication into the waste-basket.

Do not send carbon copies if you can avoid it. They are usually messy and difficult to read. Any paper you think may be willing to print your story deserves the consideration of clean, fresh copy. Newspapers are highly competitive. They dislike the publicity man who sends, in the same territory, two identically worded stories that both may unwittingly use. If you are sending the same story to two papers, make two versions. This prevents bad feeling. When the editor receives a mimeographed release, he knows that many other newspapers have received the same story and he has the rewrite man change the structure so that it will not be identical with what his competitor may publish.

A weekly clipsheet is useful when the campaign is a big one. It can carry the stories of lesser importance, with

mimeographed, wired, or typewritten stories for more telling events (see page 165).

Sometimes the public-relations director desires that a story shall appear in only one newspaper in a city. Then it is advisable to write "Exclusive in Your City" on the release sent to that paper, assuring it that the material will not be duplicated in the news columns of a rival. Then let it stay exclusive.

Since the essence of news is speed, stories should be mailed under a 3-cent stamp or, better, by air mail or, if the budget permits, by air mail special. They should be addressed to the news editor, if the paper is not in the community, to the city editor by special messenger if it is in the same town, or to the proper departmental editor if it is not intended for use in the general news columns.

During periods of special importance, such as a national election, some newspapers may be given telegraphic reports of events. Arrangements will be made well in advance. A public-relations staff member should act as the reporter for the paper or papers taking the story. Generally this is done as a complimentary service; however, if the news is important, the paper will be willing to pay for such stories. Incidentally, the telegraph companies have special rates for news reporters. Dispatches should be labeled "Night Press Rate Collect," if a morning paper is paying for the service; "Day Press Rate Collect," for an afternoon paper. When things are "breaking" in a campaign, the publicity agent should avail himself of the facilities offered by the telegraph companies and the long-distance telephone. The mail may be too slow for important news.

Ordinarily, news releases should not be written on the company's or special public-relations firm's letterhead but on plain letter-size paper, 8½ by 11 inches, or on regular newspaper copy paper. Personal contact with the editor is, of course, important. Sometimes an important story

(never an ordinary release) will be sent to the editor over the director's signature, or perhaps with a brief note, written on the stationery of the organization or, in some cases, on the letterhead of the client.

The campaign, if it is important enough, may need the cooperation of the cartoonists. Cartoons have made history and are vitally important. The director must persuade the managing editor to allow their use.

Larger newspapers have their own cartoonists, whose style is instantly recognizable by the public. These men are members of the art staff and often work under the supervision of the managing editor, discussing all events and ideas with him. As only their work appears in the paper, it is futile for the public-relations man to submit cartoons of his own inspiration to the papers. However, some smaller papers that use cartoons bought from a national newspaper syndicate may occasionally accept outside work.

The director propagates publicity for the sponsor—not for a staff member. Statements should come from the head of an institution—not "Joe Jones, research supervisor at the Blank Company, has released . . ." but "John Doakes, president of the Blank Company, has released . . ."

The headline is written on the top third or half of the first page. Ample space should be left for this purpose. All stories, however well written, have to be marked in the newspaper office to instruct the linotype men, who set it up in type, what form it is to take. Therefore, each story should have ample margin on both sides, and the typewritten story should be either double- or triple-spaced. Handwritten material is anathema to the readers at the copy desk as it slows their work. Under no circumstances use both sides of a page, and never split paragraphs from one page to another.

The director may use typewritten stories, mimeographed stories, or a clipsheet. The last consists of a number of

stories already printed. It looks rather like a small newspaper, as the heads are already written and the make-up of a regular newspaper is followed. Clipsheets are valuable when the mailing list is long, for it takes less time to print by press than on the mimeograph. Several thousand clipsheets can be run off with little effort. The process is wasteful and expensive when the list is short. Stories in clipsheets should be in feature style; short, humorous stories with "punch" endings are also popular.

The clipsheet is valuable to the editor because it collects all the stories on one page. He can estimate the space they will take at a glance. Possibly the headlines can be used if they conform to his office standards. The name "clipsheet" comes from the fact that, when an editor decides to use one of the printed stories, he clips it out and pastes it on a piece of copy paper. This then goes through the same editing and composing processes as typewritten copy.

While the clipsheet is neat and efficient, it may not be as successful as typewritten copy. For one thing, changes are hard to make without complete rewriting because the lines are so close together. Also, the editor may feel that the news is not so important if this lengthy and complicated process of printing has already gone on before the story reaches him. For ordinary uses, the mimeographed release is more effective. It can be edited quite easily, it is quicker, and ordinarily it is less expensive. Editorial prejudice against the clipsheet has been found so strong that most able publicists eschew it in favor of the mimeographed story.

These methods of duplication are used if the story is to have widespread circulation. When only one or a very few newspapers are to get the release, the copy should be written on the typewriter.

The release should be identified by the name, address, and telephone number of the person or institution sending it

out. These should be written in the upper left-hand corner of the first page. The right-hand corner is used for marking in the newspaper office. An example of a good press release is the following:

From: National Association of Public Relations Counsel, Inc.
International Building
Rockefeller Center
New York 20, N. Y.

CIrcle 6-3200

For release Monday A.M., Sept. 24, 1945

New York, Sept. ——. Dr. Claude Robinson, president of Opinion Research Corporation, Princeton, N. J., and Pendleton Dudley, senior partner of Pendleton Dudley and Associates, New York, have been selected to receive the 1945 awards of the National Association of Public Relations Counsel, Inc., Samuel D. Fuson, president, announced today.

The awards are equal in honor, Mr. Fuson said, and have been made each year for 8 years to two individuals who have contributed the most to the profession.

Dr. Robinson was selected for his establishment of the Public Opinion Index for Industry, a continuing survey of the public's view on corporation policy used by the executive groups of more than 150 leading industrial, financial, and utility companies to aid them in formulating policies.

In a study of the work of literally hundreds of individuals, Dr. Robinson was considered to have made the greatest contribution during the past year, through public relations, to the national welfare.

Mr. Dudley, acknowledged dean of the public-relations profession, was chosen for his outstanding work as counselor on public relations, public information, and employee relations to several clients, notably the American Meat Insti-

tute, an organization made up of the leading companies in the packing industry.

Mr. Dudley's work was judged the greatest contribution in the last 21 months toward improvement of the techniques and application of public relations from the professional and ethical standpoint.

The awards demonstrate the progress of the profession of public relations, Mr. Fuson said, because the work which brought recognition to Dr. Robinson and Mr. Dudley is a type of activity from which the public gains much.

"These men are symbols of the new public relations," Mr. Fuson said, "in that they have brought public-relations work into a realm of serious management responsibility in which the executives of important enterprises formulate policies so that the activities of their companies contribute still more directly to the best interests of the public."

The awards will be formally presented at a dinner at the Waldorf-Astoria on Oct. 23, Mr. Fuson announced. Paul Garrett, vice-president and director of public relations of General Motors Corporation, and 1944 award cowinner with Eric Johnston, president of the Chamber of Commerce of the United States, will present the plaques in behalf of the association.

Publicity ethics demand honesty in identifying the story. Few newspapers would be so careless as to publish material without being sure of the source. There should never be a reason for trying to conceal the source of a legitimate press release.

The editor should never be uncertain as to when a story may be used. Mark copy "Immediate Release," "Release at Will," or "Release (date)." Remember, too, the differences between the morning and evening papers. If a story is for one of them especially, mark it. Thus a story occurring at 5 P.M. Wednesday should be marked for release to morning papers Thursday if it is written in the past tense.

Blueprint for Public Relations

Highly important addresses and radio speeches sent out in advance to newspapers should be prepared in the form of a news release and should contain the exact text of the address which is to be delivered. The heading of such a release should be:

June 21, 1946

Publicity Department
John Doe Institution
1000 Blank Street
New York, N. Y.

Caution: This address of ....., ..., to be delivered at ....., *must be held in confidence until release.*

Note: Release to all editions of newspapers appearing on the streets *not earlier than* ..... o'clock (....M.) ....., 1946. Care must be exercised to prevent premature publication.

The Fundamentals.—Legitimate publicity methods are not necessarily new. Many of them have long been recognized, but their successful application on a large scale is new. However great their reliance on advertising and publicity, American business methods have depended always primarily on quality and honesty. It has been proved over and over again that the public will not continue to buy something which is a "gyp." It will not be influenced by something in which it has no faith.

The multiple details of administration and production make it necessary to delegate different jobs to different departments. The chemist might not make a good impression on the casual visitor to the plant because his mind is too occupied with his formulas. It is the job of the guide or receptionist to explain the workings of the plant to the visitor. It is the prime job of the public-relations man to explain the activities and policies of his company to the public in order that full cooperation may be won.

Standards must be kept high, and constant watchfulness is imperative. Ethical codes must be observed. Frankness in admitting mistakes is a "must" in sound public relations. It is common sense.

The same ethics apply both to business and to personal conduct. It is impossible for a person to be convincing unless he is consistently honest in both his public and his private actions. The executive who has the job of guiding and advising top management has a great responsibility to his company, the employees, and the public. His program will gain or lose by his ability, judgment, and effort.

If the campaign is important and the releases are interesting, he should be able to place at least one story daily in the city press and a weekly story in the country press.

He may be expected to obtain frequent mention of his institution in the press, but he should not annoy the reporter with trivialities or send stories to the editors unless he has news. Frequently he will have to explain to top management why stories it wants written are not newsworthy.

Building Up News.—Constant publicity, a day-by-day account of day-by-day happenings during big campaigns, is not accidental. The publicity-campaign man not only must publicize but also must make things happen at such times and in such ways that he has factual material for the peg of a news story. This is not the case in public-relations programs where excessive publicity is undesirable.

In no event, however, does a publicity man stumble onto big stories. He usually develops them. He will seldom have a good publicity story handed him as a gift, ready to use as it is. Like the reporter, he must get on the trail after publicity stories, ferreting them out by shrewd and ingenious efforts. An observant eye, quick thinking, and quick action are qualities essential to good reporting. To the reporter everything he sees or hears is potential news. He is always at his post of duty. So it is with the good pub-

licity man. He too is ever attentive, a good listener, and a keen observer. Stray bits of conversation, office gossip, or shop talk may uncover publicity material. Casual conversation may reveal publicity leads. These leads may necessitate painstaking investigation before they can be developed into usable publicity. In most cases, the public-relations staff has access to the company's records, surveys, studies, analyses, and various statistical data. The publicity man must be on a sound footing with the company or organization he is publicizing and have the confidence and cooperation of all department heads. There are elements or sources of publicity material in most organizations or individuals. The director should carefully analyze these sources and make a plan outlining their possible use. The experts keep this plan in mind constantly.

The director cannot depend on any predetermined publicity sources for his material any more than a newspaper can catalogue all its news sources. He and his staff may observe something off the beaten track, some new process, some unusual form of construction, a new mechanical device, an eccentric character. The story is obtained by talking with persons of all ranks, laborer, shopkeeper, clerk, bookkeeper, secretary, or stenographer—any or all may be sources for publicity material.

That a successful public-relations man is the creator of grandiose stunts and ornate ballyhoo is a gross error in the popular conception. The successful director discovers news far more often than he creates publicity situations. With few exceptions, he can unearth better natural stories than he could manufacture. The requirements are resourcefulness and constant alertness.

Suppose, by way of illustration, that a public-relations firm has been retained to handle the publicity for a civic organization, incorporated to foster a city master plan. The objective is to modernize, enlarge, and improve the

city's facilities. Where would the firm find the best sources of publicity for this extended project? On the board of directors and among the members of the citizens' council are leading lawyers, doctors, and clergymen and prominent businessmen, bankers, and educators. What type of material could the firm obtain from the individuals or groups, and how would it use it? It would outline the campaign and set up an ideal campaign program to sell the master plan to the citizens of the community, to the end that the necessary bond issue will be voted at the close of a 4-months drive.

It is excellent training for the public-relations man to assist some one civic organization with which he may be affiliated and to which he is willing to contribute his time as a matter of community service. He thus has the opportunity to acquire additional practical experience which will benefit both himself and the organization.

Ideal publicity tie-ins may be found by checking through daily newspapers and news magazines that carry the important news of the day. When news of the atomic bomb was made public, club presidents, scientists, clergymen, and public officials were quick to "peg" speeches on the sensational discovery. As a result of a timely tie-in with a major news story, they were given more and better space in the press, many making the wire services. It must be borne in mind that such tie-ins should be made only in instances where there is a legitimate reason for doing so.

Tie-in possibilities are in demand. Publicity men the nation over jump at such possibilities to improve the publicity for the enterprises they handle. Any number of groups —the Federal government, the American Legion, industries, the Veterans of Foreign Wars, political parties, trade associations, patriotic and fraternal orders, business leaders, chambers of commerce, women's clubs, countless persons in a wide variety of walks of life—will turn to such

tie-ins to get across publicity to benefit their causes or themselves.

It is a matter of course to successful publicity men that newsworthy publicity situations may be created and still be bona fide. There are numerous ways of focusing public attention on your clients, their interests, or their products. Commonplace outlets may be dramatized, frames may be ingeniously created for publicity stories, and—best of all—your publicity may be grafted to current spot news, along with other developments of current interest. Publicity is more effective, more dramatic, and of greater editorial appeal when it hinges on the big news of the day. That is why smart public-relations men keep abreast of the unusual and the new. They know their public, what new personalities, fads, hobbies, crazes, or events catch its fancy. They watch emotional reactions. Then they study and analyze all angles and possibilities as a precaution against rebounds before a story is released.

A word of caution may be advisable at this point. Dramatic stunt publicity has tremendous value if the drama is not pulled in "by the hair of its head." Knowing when and where stunt publicity is advisable is largely a matter of judgment developed with training and experience. It is a safe rule that no stunt which might conceivably lessen the dignity of the person or the campaign being publicized should be used.

Too many stunt stories, too, may create a bad reputation for the public-relations man's clients, suggesting they cannot stand on their own merits. If there is a good flow of news from the campaign office or organization, there is little call for very spectacular stunts, except perhaps when a special program is launched or in the heat of a campaign.

When things are slow on his runs, the reporter digs up an unusual feature, resorts to research for a news story with an unusual angle, seeks in an interview the human-interest

story a man may have but has never thought of making public. Or he may start a controversy between celebrities over some significant matter. By using these devices he is making news, not trumping up a false story by any means but pointing out the news value of something that may underlie everyday consideration.

As good reporters work, so do many publicity men. However, this does not apply to the public-relations men who use publicity sparingly. The reporter has the advantage of accident, which brings new combinations and drama into being in a thousand fields. The publicity man is perforce restrained to a single field of endeavor. Public-relations directors of some great corporations send out releases only a few times a year. This, of course, depends upon the corporation, its type of business, and top management.

Smashing Through with Pictures.—When you board the subway, see a tired businessman open his paper to get the gist of the day's news, see him suddenly snap to life and his eyes take on that look as if he had just seen a million dollars in greenbacks and the two men flanking him on either side catch the scent and go into a five-man huddle with their ten eyes focused on the same point, you can rest assured they have seen a publicity man's dream of a picture.

Your curiosity is so aroused that you stand on your friend's lap and hang by a strap to get a look. Sure enough, there it is—a glamorous fugitive from Billy Rose's showcase. Her photogenic legs are crossed and her dress is naturally higher than you want to think she intended, and she is turned just so that all curves—and curves—are artistically outlined.

If you are by chance a press agent, you exclaim, "Cheesecake!" If you are a photograph editor, you observe admiringly, "Nice leg art." Whatever is fortunate enough to get in the picture with the exotic darling gets a break, whether it is a washing machine or a jar of leg tan. Next

to children, pictures of "curvaceous" beauties with subtle strip-tease technique are the ones that pull attention. The publicity man will find that "cheesecake" plays an important part in this business.

Good publicity pictures not only must be interesting but must also tell a story. What constitutes a good news picture? The answer lies in meeting the requirements for publication in a newspaper. A photograph that may have distinct artistic value may be totally devoid of news value or publicity interest.

Pictorial publicity must be vividly graphic, and the picture itself must have reader appeal. This is usually achieved by "leg art," action, or contrast. For example, "Hercules," one of the world's largest airplanes, is obviously large, but a picture of it must convey to the reader an idea of its approximate size, must create the impression of hugeness.

One way of suggesting its tremendous size is by having a small army of men, "jeeps," guns, and equipment ready to board the great ship. Another way is to place small navy training planes and speedboats alongside to give a comparative idea of the airplane's size. The use of contrasts is invaluable in pictorial publicity. To illustrate further, the world's tiniest midget photographed shaking hands with a towering 6-foot man would naturally appear smaller by contrast than if he were photographed by himself.

Action, either actual or implied, is needed in a publicity photograph. A photograph of a winner in the annual New Orleans *Times-Picayune* "Good Provider" contest would create more reader interest if he were shown buying a "farm jeep" with the prize money than if he were shown with some selected produce from his farm. A recent example of clever pictorial publicity was a two-page spread of pictures, posed by two high-salaried stars, that skillfully dramatized for thousands of magazine readers what not to do at

a night club. Not only did it succeed in giving the two actors a great build-up, but also it publicized the fashionable supper club.

Many special problems that have confronted industries have been successfully countered by the preparation of special newspaper material with photographs. For example, when it became apparent that the man-power shortage during the war would affect aircraft production, stories and photographs were released by the companies concerned that encouraged women, elderly men, persons in nonessential industries, and handicapped persons to apply for work. Photograph layouts together with a large number of stories treating these subjects were published all over the nation. Not only were the stories released to newspapers serving the areas adjacent to aircraft plants, but also they were sent to newspapers in other areas where there was a labor supply available. P. K. Macker, director of public relations of North American Aviation, Inc., reports that the company made an exhaustive effort to utilize public interest in aviation by preparing human-interest stories on workers in the plant and photographing interesting phases of production or the recreational activities of employees. This had as its purpose to interest persons in investigating job possibilities at the company.

It was estimated that nearly 3,000 inquiries from newspapers were received at North American's three plants, ranging from requests for a statement from President J. H. Kindelberger on the prospects for aviation in the postwar era to requests for information about a new production idea at Kansas City or a new development at Dallas. Newspapers were given home telephone numbers of members of the public-relations staff to handle requests for information at night and on Sundays.

Stories covering a wide range of subjects are being pre-

pared constantly for magazine publication by public-relations staffs of most industries.

Practically every major company in the war effort has been featured in national publications from *Charm* to *Life,* and photographs of their products have appeared on the covers of a considerable number of outstanding publications from *Collier's* to *Popular Mechanics.*

Oddity in Photographs Boosts Publicity Value.—Elements of oddity furnish high points of interest in publicity pictures. These elements may consist of out-of-the-ordinary events; may picture some unusual or noted personage; or may compel attention in other ways. For example, an ordinary buckboard became glorified when a famous actress stored her car and rode to work in the horse-drawn vehicle as evidence of her cooperation in conserving gasoline and rubber during the war.

Good publicity photographs suggest activity. The action is simulated in most publicity pictures, often forced, but not too obviously. The "socialite" is seldom pictured in a set pose. She is pictured out for a stroll, diving, swimming, playing golf, or perhaps riding horseback. The winner of a prize for designing insignia for an air squadron is shown attaching the first of them on the squadron leader's plane. The inventor of a new tank demonstrates it by driving it through a house or wall. In opening a new bridge, we see some well-known personage actually cutting a ribbon on the span. The district attorney is shown smashing slot machines with an ax to portray his attitude on gambling. The ten-millionth Ford is photographed as it is driven off the assembly line by Henry Ford.

Simulating action in photographic publicity is a necessary step in breathing living interest into this form of publicity. Pictures must be alive if they are to count. You have failed when your subjects stare blankly into the camera lens or appear idle when they should be working. In Detroit the

worker who put the last bolt in the first postwar automobile to come off the assembly line was rewarded with a kiss from a motion-picture star. A press photographer caught a picture of the mechanic taking his reward. The kiss was superb; in form and technique the worker rivaled Clark Gable, the popular actress was most receptive, and the whole thing looked like the real McCoy—but, when the press camera clicked, his eyes were staring at the camera. He "mugged" the picture. What could have been a picture for front pages across the nation was ruined, good only for a picture editor's laugh.

It is a mistake commonly made by inexperienced publicity men to shoot pictures containing large groups of persons. Often the publicity man is helpless because the persons are eager to see their pictures in print. Groups should be held down to four or five unless the circumstances are extraordinary. Since publicity pictures are in most cases necessarily restricted to the space within two columns, a crowded picture will not reproduce in any detail. To merit more than the two columns of space the picture must have unusual significance. The publicity man should group the persons closely together and avoid having them stare toward the camera.

Captions or outlines are necessary for every publicity photograph. They should tell in few words—50 to 75 maximum—the story back of the picture. They should be explicit, identifying the persons from left to right, with their full names and initials. Captions should be pasted on the bottom of the print identified. On each photograph the source of the publicity should be indicated, along with a release date.

Submit glossy prints of publicity photographs, preferably 8 by 10 inches. Five- by seven-inch prints are acceptable when they are clear and sharp, with good contrasts. Usually sharp and clear snapshots are sometimes accepted

by editors when they are of more than usual news significance. The uninitiated frequently submit matted portraits or even framed portrait photographs. Remember that editors cannot be held responsible for the return of photographs unless they specifically agree to do so.

An editor can do no more than consider a publicity-picture opportunity and try to cover it, no matter how favorable it may seem. He may have every intention of covering it, may put it down in his assignment book, and may even give one of his men the event to cover. But if a big story breaks and he needs his space and his man, he has no alternative but to call off his man and put him on the more important story. The publicity man has to gamble on just this happening whenever he plans a picture publicity stunt or arranges for a publicity picture to be taken.

As an insurance against disappointment the publicity director should arrange for a commercial photographer to cover the assignment also. Prints may then be obtained from the commercial photographer, captioned, and submitted to the papers.

News photographers waste no time and are no respecters of personages, celebrities or otherwise, when they are at work. The smart publicity man cooperates with the news photographers; he tells them what he wants and then trusts their ability. In no event should the subjects run the show. Remember that officious publicity men have aroused the ire of news photographers and in many instances have ruined good publicity opportunities.

Distributing Publicity Pictures.—Rarely are publicity pictures distributed nationally in the same manner as are publicity stories. The business of supplying pictures for the nation's newspapers is handled by a few nationally operated news-picture syndicates, chief among which are the following: Newspaper Enterprise Association, Acme Newspic-

tures, Wide World Photos, International Photos, and the Associated Press.

These agencies maintain bureaus in the principal cities and have correspondents all over the world. Therefore, they have the inside track in respect to news pictures. They will take publicity pictures free of charge if they believe the subject is newsworthy and will interest editors. They sell this type of picture at a flat rate per picture. They have several different types of service in their sales work. Pages of pictures are released in mat form; subscribing papers can obtain the pick of the pictures for a flat fee. Their salesmen cover the big city newspapers daily. Less important papers get blanket service daily, several times a week, or once weekly.

The news-picture syndicates serve weeklies, semiweeklies, trade papers, business papers, and magazines. Sometimes a publicity picture taken by them will find its way into every class of paper. By means of large files of old pictures they constantly supply news pictures to advertisers, publishers, department stores, and retail establishments, to house organs, and to individuals. The department stores and retail establishments use "blowups" of news pictures for certain types of window display.

The public-relations man should always protect himself, his client, or his employer by obtaining a legal release from any person appearing in a photograph that may be sold to a syndicate or used for advertising purposes. Under the law anyone who commercializes in photographs is opening the gate of a damage suit unless the person or persons who appear in the picture sign a release on the order of the forms that follow:

Date: .....

To John Doe & Co., Inc.:

I understand you desire to use a photograph or photographs of me that you have had taken on the above date for business, advertising, or publicity purposes. I under-

stand, too, that others may use said photograph or photographs for the same purposes, either with or without your consent.

I hereby authorize and consent to such use and, in consideration of your taking and releasing said photographs for such purposes, I hereby release John Doe & Company, or any of its associated or affiliated companies, their officers, agents, and employees, and John Doe & Company's appointed advertising agency, Blank and Blank, Inc., its officers, agents, and employees, from all claims of every kind on account of such use.

Witness my hand and seal below.

(L.S.)

.....

.....

.....

Witness

Another example of a release provides for the payment of a sum of money. This type of release is used when professional models or other outsiders are employed to pose.

Date: .....

City and State: .....

For and in consideration of the sum of ..... dollar(s) in hand paid, receipt of which is hereby acknowledged, I hereby consent to the reproduction and use of (description of photograph) by (name of firm or publicity organization or individual), its nominees (including publisher), and its client (name of client, if any) for advertising, trade, and art purposes in any and all publications and other advertising mediums, without limitation or reservation.

.....

Signature

.....

Witness

.....

Witness

There is such keen competition among the syndicates that the publicity man must "watch his step" in the way he handles picture publicity material. To be fair to all the various agencies is a difficult task. However, the publicity man can hardly expect cooperation from the entire group if he consistently favors one syndicate to the exclusion of the others. There may be apparent advantages in giving a "shot" exclusively to one picture agency, but usually it is not advisable to do this. All should be given an opportunity simultaneously. It may be best to let one syndicate have an "exclusive" at times on certain shots that are either not very "hot" or of a type especially suited to one agency.

Publicity men usually have splendid cooperation from photograph syndicates. The syndicate editors have learned from their experience with the more efficient and capable publicity men that they have nothing to lose this way and often get material they would miss otherwise. A photographer is assigned to cover any publicity event that gives reasonable promise of producing good photographic news.

To get this willing cooperation from the syndicates, all that is necessary is to inform them of the event far enough in advance to allow them to get the assignment on their books and arrange to cover it. Give them the facts, including the story behind the publicity, the location, the person to see when the photographer arrives on the scene, and any angles of the publicity that may indicate its pictorial possibilities. Should they not cover the story, it will be for one of two reasons: (1) either more important pictures were available, or (2) the event was considered of insufficient news value.

News syndicates cannot afford to compete with commercial photographers in the sale of prints. The news syndicates copyright their photographs and thus obtain a higher price. The publicity man must have faith in this channel and in the news value of his picture. Although he may

purchase extra prints for his own use, fair play demands too that he must not duplicate the syndicates' distributing activities. The news-picture agencies demand exclusive rights when accepting pictures. The publicity man places himself in a precarious and even ruinous position if he tries to profit himself by using both the syndicate and the commercial photographer for the competitive sale of his prints.

Honesty and fair dealing are universally good business principles for the publicity man, who must maintain a good reputation or be ruined. The use of the commercial man in competition with the news photographer may seem advantageous for a while and may effect a transient economy, but the final results will be disastrous. Let the commercial man serve only as a form of insurance against noncoverage of the publicity event unless he is an experienced news photographer.

Needless to say, news pictures must be of widespread interest to be accepted by a syndicate. Publicity pictures of purely local importance have no sale unless it is possible to introduce in them a national angle. Events like the Spring Fiesta in San Antonio, the Mardi Gras in New Orleans, the Frontier Day celebration in Cheyenne, and the Union City, N. J., Passion play are purely local. Yet because of the regularity of their observance and the long-standing national recognition they have won they are lifted out of the local sphere into one of national interest. This end may be accomplished also by the inclusion in the picture of a person of country-wide rather than local prominence.

Specialists in the field of photographic publicity make a thorough study of news pictures in current published form. Their sources are the daily and weekly newspapers, the illustrated magazines such as *Life, Click, Look,* and *Pic,* and trade publications. A careful digest of the rotogravure section of newspapers reveals to experts what other publicity men have achieved in this wide and important field

and the way in which newspapers handle publicity photographs.

The beginner should follow the example set by these experts. He should learn the techniques of publicity men by reading the publications that make use of news and publicity photographs, learn the how and why of captions for published pictures, and compare them critically with the captions in print.

Arranging the Material.—Since the news story does have a definite technique, the wise publicist will prepare his material according to that technique, so that it will be favorably considered by the editorial staff. If his material already conforms to the paper's standard, less work, obviously, will be required on it in the newspaper office, and it will receive early consideration.

Many editors prefer to receive publicity that reaches them in the convenient mat form. At first glance the use of mats in publicity may be made to appear like a wonderful opportunity. It seems such an easy process to cast a plate from the mat and drop it into the form. Time is saved by having no type to set, no cuts to make. The editor can use the mat to fill up space, and—bingo!—he has attractive illustrated material. But is this wide use of mats desirable from the standpoint of effectiveness?

Most editors, when they use the mat form of publicity, realize that for best results they must exercise considerable care, skill, and judgment. They make the material meet the requirements of their individual editorial standards. When newspapers are equipped to make their own cuts, they do not care if publicity is in mat form or not. They have their photoengravers, their batteries of linotype machines. The overhead of the department is a fixed item. Those papers can make cuts and set type under ideal conditions. They would prefer a mimeographed publicity story and a

photograph to a mat and use them in the way best suited to their needs.

What factors determine the advisability of using mats in a publicity campaign? First comes the question of the money available for their purchase. Second, the problem is to determine whether the means of publicity is suited to the publicity project. Third, the choice must be made as to the potential benefits of the mats to smaller communities, which after all make the greatest use of this form of publicity.

Publicity mats are used by some 4,000 weekly or semiweekly newspapers and by three-fourths of the 1,750 daily newspapers. The placing of news and features in the large metropolitan dailies and magazines requires one technique, whereas placing of news in the smaller suburban and rural newspapers requires another. This latter group is very important in welding public opinion, for country weeklies are generally read to the last line by the whole family.

For the rural and suburban areas the mat publicity story has intrinsic value. Because of the moderate size of these publications, publicity features carried in them have a high visibility. The requirements usually do not demand "hot off the griddle" news. The mats are most effectively used in putting across pictorial publicity that has no perceptible time limit for publication. Because of this they can be used in building up other publicity and in filling gaps in publicity campaigns. Publicity coverage can thus be extended from the big urban centers to the smaller communities, performing efficiently a type of publicity not easily supplied otherwise.

The mat publicity story is generally a semifeature story, dealing with some feature element of a publicity story that will be published without alteration in text. The papers, with few exceptions, prefer to use the mats as they are re-

ceived by them. The largest practical size of mat is two columns wide and not more than 8¾ inches deep.

Because of this ready usableness of publicity mats, editors of smaller newspapers usually are glad to get good publicity stories or publicity photographs in mat form. Mimeographed publicity stories are therefore at a distinct disadvantage with smaller papers when good mats are available.

Another factor in favor of the mat publicity story is that it seldom consists of straight type. If a story merits space in a paper's news columns, the editor willingly sets the publicity in type. He will not as willingly go to the expense of making photoengravings unless they are of unusual publicity significance.

Read the country or suburban weeklies to get an idea of the extent and the way they use mat publicity. That which gets printed is adroitly handled and is frequently used to fill holes in news columns. You will profit from a careful study of these papers by being supplied with publicity ideas and suggestions, as well as ideas for layout and typographical style. The mat publicity you see is the pick of that released, carefully chosen by editors because of its appeal to their readers. Reading these publications will give you a more thorough appreciation of the mat publicity that gets printed.

The use of boiler plates instead of mats for publicity meets with two sound objections. First it is an expensive plan, made more so by the heavy costs of shipping. Second, if a newspaper is so small and so poor that it is not equipped to cast mats submitted to it, there is reasonable doubt of its value as a medium of publicity.

There is a leaning among the smaller newspapers toward mats offering illustrations only, combined with mimeographed copy of the publicity text. This is an excellent combination and offers a wider range of uses to suit the

individual newspaper. For example, a publicity story on a speech by a prominent person may be used along with a mat of this person. Publicity on salable goods may likewise be released in mimeographed form, accompanied by mats illustrating the commodities.

A combination of publicity pictures and current news pictures that contain no publicity plug is advantageously used. This syndicated service makes it possible for a selected list of newspapers to get a group of news pictures in mat form free of charge in exchange for including in their papers one or two publicity pictures. Those who operate these services see to it that the publicity photographs have news significance as well as publicity value.

Keep in mind that it is not the form of publicity but the quality of publicity that counts. Newspapers all over the country receive thousands of publicity mats daily. Even small country editors have their choice of a wide variety of mat publicity. The publicity mat needs to be good—something unusual, something appealing, something "tops"—if it is to compete successfully for space.

The publicity man should be careful and conscientious in mat production. Anything in mat form will not do. To be successful, mats must be as newsworthy as the regular releases. The needless use of trade names and pointed commercial references should by all means be avoided. Make use of good illustrations by a capable artist, and have a competent matmaker do the job. Never neglect to check the proofs, to see to it that details in the cuts are clear and definite, that there is good headline balance, that the type in the text matter is right. Always be sure that the text matter of the mat is right for newspapers.

The smart publicity man who is sound and practical in getting his publicity across employs the mat method, but he does so intelligently. It is particularly advantageous for him to use mats when attempting to reach smaller news-

papers. When he wants to get maximum coverage, first he should ascertain the practicality of this form of distribution; then, if he finds that it is worth the cost, by all means he should use it, but sanely.

As for selecting mediums there are many good points and a few bad ones on the use of each form of medium. Each reaches a different audience. The very technique of presentation makes each adapted to a particular message. Each produces different effects. As many as possible (all, at best) should be used in a large publicity campaign.

The public is not neatly divided into compartments, such as taxpayers, radio listeners, housewives, and newspaper readers. These groups overlap. It is highly important that the publicity man make a survey of the public to be reached by the various available mediums beforehand, so that the campaign can be planned to use them most effectively.

News Wire Services.—Stories that are of more than local interest are sent from town to town by the great press associations, which supply newspapers with most of their news outside of what is written locally.

The publicity agent should send stories of immediate interest to the correspondent of the press association or to its district headquarters. Less timely stories may be mailed in to headquarters. This office issues a mimeographed daily or semiweekly news letter to its subscribing paper in which news of lesser importance is carried. This material should be marked with a release date and be sent in early.

The great press associations, the United Press, Associated Press, and International News Service, send important news by teletype. As they cover the world, their space is limited and only the best news is handled.

Some of the larger cities have city news services, which cover all routine happenings in the city itself and send reports to the member papers of the city. This is convenient

to the city papers, for it saves paying a reporter for each paper to cover the ordinary course of city affairs.

The news services should be provided with advance stories when this is possible. Also they must be furnished with "spot" news about additional developments that become known only as they occur. This should be done through local correspondents or, if there are none in the town, through the district office. If there are correspondents, you will cultivate their good will by giving your news to them rather than going over their heads.

All newspapers subscribe to one or more of the feature services, which provide them with comic-strip serials, national columns, and many short, lively feature articles. Good features with photographs can frequently be placed with these services. They will then be sent to all the client newspapers. One of the most famous is N.E.A. (the Newspaper Enterprise Association) in Cleveland. Wide World, equally important, is a feature service of the Associated Press.

Besides the three major press associations there are numerous syndicates of various kinds. They deal in features rather than in straight or spot news. These syndicates distribute a wide variety of features to newspapers and magazines. They sell them as separate items or as a series. Thus a paper can pick and choose whatever it desires, whether an entire woman's page—including beauty articles and items on interior decoration, fashions, health, etc.—or a half page of science news, a serialized fiction story, a page feature, or a daily poem.

Syndicates through their individual editors are frequently receptive to sound publicity ideas and suggestions. As a matter of sound policy it is wisest to obtain detailed information on their requirements before placing stories with them for distribution. Syndicates demand specialized and exclusive material. The matter they sell, obviously, must be

available only through them. They are not interested in material that has already been released generally. Flagrant publicity is taboo. Trade names are usually forbidden.

The experienced publicity man knows it is best to study material a syndicate already has in print to learn what type of stories it seems to prefer and then to seek an opportunity to supply it with publicity stories along similar lines. The publicity story must be carefully built to conform to its style and standard. In sending the release to a syndicate a brief note should be submitted explaining that the release is exclusively for the syndicate and in addition stating the willingness to supply additional facts or to work up the story along any other lines it suggests. Much time and effort may be saved if the publicity man has queried the syndicate on his publicity in advance.

Institutional Newspapers.—Institutional newspapers, all varying in format and content, are steadily proving their value to both employees and management. Serving as an ideal medium for important communications to employees from time to time, these model newspapers have also supplied a constant need for authentic factual information about the company, its employees, and its products. The most popular and successful publications, however, play up and feature employees first; all else follows in importance.

The majority of institutional newspapers are written and edited in professional metropolitan style and carry the following material.

1. Classified advertising published free for employee only.
2. News of company and products.
3. News about individual employees in articles and columns.
4. News about employee groups.
5. Recreational and sports news.

6. Features and cartoons.
7. Numerous photographs of employees and products.

Most of these newspapers are as streamlined as a national picture magazine. Next to employee news, emphasis is placed on safety, education, material conservation, health, production-improvement suggestions, employee recruitment, absenteeism, and many other topics having a direct bearing on successful production practices.

A recent survey reveals that a notable effort has been made by the plant-organ staffs to maintain good newspaper practices in company papers, toward the end of holding the interest of employees and preventing a feeling on their part that the papers are company propaganda. All editorial statements or opinions are consistently carried inside quotation marks with the name of the person responsible or else printed as signed statements. Because a high degree of factual accuracy has been maintained in all statements not labeled opinion, employees in general respect the authenticity of news printed in the majority of newspapers published by reputable industries and consequently respect the company.

Increasing acceptance of well-edited newspapers by company employees is evidenced by reliable checks made on distribution days and by suggestions and comments received in recent cross section surveys of companies. A more specific indication of acceptance was found in an employee questionnaire distributed in the Inglewood plant of North American Aviation, Inc. Asked whether they liked *Skywriter,* 97 per cent of the employees said yes.

In addition to weeklies, most companies also publish a monthly, bimonthly, or quarterly magazine. Douglas Aircraft Corporation's ultrasmart *Airview* is distributed to a total of 175,000 employees of all seven Douglas plants monthly. As a representative house organ and as an inte-

grating factor for the organization, *Airview* has earned a reputation within the industry and elsewhere for quality and effectiveness.

The editing of *Airview* is motivated by the following purposes:

1. To acquaint all employees and their families with the importance of the products they are building.
2. To emphasize to all employees that they are members of a great "team," rather than merely workers in a local plant.
3. To make each employee, however insignificant his job may be, feel that he is playing a real part in Douglas's production effort.
4. To convey to all employees, through articles, photographs, cartoons, and posters, information essential to the satisfactory performance of their jobs.

The final editing and publishing of *Airview* are performed by a five-man editorial board headed by A. M. Rochlen, director of industrial and public relations, but all material relating to the branch organizations is prepared by the staffs in the various plants. Although a reasonable space balance is maintained in the magazine among the seven plant cities, probably one-third of the original planning, writing, and photographing is done at the parent plant.

Also in the "colossal" class of industrial publications is *Monsanto,* published by the Monsanto Chemical Company of St. Louis. High in reader appeal, the magazine has become one of Monsanto's biggest single mediums for making known its business philosophy and company policies on subjects of broad interest. Through it the company has publicly discussed the question of corporation ownership, the place of older men in industry, the effects of war on industry, the value of research, hidden taxes, and the economic growth of cities and their dependence on profitable enterprises. All these stories were gathered at considerable effort, and in almost every case a Monsanto plant city was

chosen as a pictorial example and Monsanto employees were used as examples.

Howard A. Marple, perspicacious editor of the magazine, pointed out recently that public discussions in the magazine of these pertinent and timely subjects have been well received and that Monsanto employees all over the country as well as customers and friends in the chemical industry have been able to clarify their views of Monsanto's plans and intentions through these stories.

Significant is the fact that the magazine has become the sounding board for the announcement of all important company policies. According to Marple, Monsanto stories have gained wide and favorable notice in the national press.

Marple said, "Here are the aims of the magazine; rather than sound stuffy and high-flown, we'll put them in a nutshell: To publicize the name Monsanto; to make known to the public at large the company attitude on questions vital to us; to sell our products, not by plugging but by making friends of our readers, who consist of customers, stockholders, employees, and friends of Monsanto."

The circulation of the magazine is 55,000. The company has received hundreds of unsolicited letters from various sources commenting favorably on the magazine. In a number of instances the staff has been consulted by leading industrial firms who were interested in establishing similar magazines and who had been referred to Monsanto by impartial sources as possessing the outstanding house organ in the field.

In the publications of North American Aviation, a character known as Willie Wingflap was introduced a few years ago and soon became a favorite with all readers of the company's newspaper and magazine. Conceived and drawn by Dennis McCarthy of the Inglewood staff, the lovable Willie has been widely reproduced in other industrial house organs and drew the following comment from J. C. Herrick, Pacific

coast editor of *Look,* at a meeting of the Association of Industrial Editors:

> Willie Wingflap is an excellent example of the type of regular feature house organs should try to develop. . . . The execution is excellent, the quality of work one would expect to find in magazines like *The New Yorker.*

Harry E. Ellis, veteran house-organ editor and director of publications for the Dr. Pepper Company, says: "Experience has proved that in many company organizations where good industrial publications are on the job, the difference between employee and employer is far less than in organizations without publications. Exception to this is the case where either employees or management assume full control of the publication in order to promote its own interests to the exclusion of the other, in which event the cause is defeated entirely. A good industrial magazine, in order to succeed as such, must represent the interests of all concerned. It requires the services of a capable editor who has the ability to see the problems of both management and labor and deal with them tactfully. Such an individual is of untold value to an organization, for he does much toward solving problems and in many instances the alert editor prevents the development of situations which might otherwise be serious."

Good house organs are desirable because they promote a satisfied and more loyal group of employees and employee families who, because they are well informed about the company, will (1) become ambassadors of good will, and (2) become customers. Employees will develop a feeling of pride in the knowledge of company affairs that they will come to possess. Employee publications also serve as a permanent record of the company's development.

Radio.—Within the last few years radio—the "audible newspaper"—has become a tremendous factor in dissemi-

nating information and shaping and holding favorable public opinion. For legitimate headlines and commercial plugs the radio is most effective, since spot news and announcements can be broadcast to millions before any such reports could be printed and distributed. The reading public, of course, relies upon newspapers for details and for more general news coverage, pictures, and features. However, while only one person at a time can read a newspaper, any number can listen simultaneously to a radio broadcast.

Radio afforded President Roosevelt an unprecedented opportunity, by means of his "fireside chats," to get close to the people and realize an added influence over them. And many a stage and screen star, face lotion, and soup have the airways to thank for rejuvenating and maintaining their reputations.

In using radio, the publicity man cannot easily measure the size of his audience. However, specialists in the radio field, such as Crossley and Hooper, have devised methods of estimating radio audiences and rating programs accurately.

Perhaps radio's greatest advantage is that a message reaches the public exactly as it was written—not revised to suit newspaper requirements. However, before a program goes on the air, it must be edited and checked. The speaker may say whatever he wishes as long as he adheres to the rulings of the radio station and the Federal Communications Commission (FCC). Consequently, program material must be prepared and submitted sufficiently in advance to permit perusal.

The radio audience generally demands entertainment with a capital E. Popular or classical music, drama, comedy, cultural or quiz programs all find an avid audience. But the publicity man who plans to use radio must plan his program to suit the character of his sponsor's product.

The listener need do no more than press a button, and he receives the program he enjoys. He does not have to buy a paper or turn a page but can listen while he goes about something else. Aside from the convenience afforded the listener, the pleasant, persuasive voice of the announcer or principal actor makes the message more personal, understandable, and effective than is possible with ink and type.

Radio has its pitfalls too. Speakers, announcers, and performers can tire or irritate listeners; therefore, the fullest care must be exercised to select the professional radio artist who will not antagonize the audience which he is trying to influence favorably.

Some things that radio bans are allowed in the press. It is likely, however, that, if topics are banned on the radio, they are too controversial to interest an astute publicist. Radio tries to be fair to all groups, factions, and parties; it is not improbable that, should the publicity man be given time to advocate a controversial cause, his opponent would also be given time to criticize it.

Radio permits the publicist to make use of originality and repetition. A program may be broadcast just once, but the effect of repetition may be employed without monotony —without repetition being apparent to the audience. A series of broadcasts may be used during the campaign, driving home one idea, but it will take on varied, not identical, forms.

The radio program should be so written and directed that it will appeal to the particular audience to be reached. It must be consistent and in harmony with the plan of the campaign as a whole.

If women are to be interested chiefly, the daylight hours are the most desired time for the program. For the mixed audience, the night hours are the time to reach the greatest number of people.

Blueprint for Public Relations

The publicity man should choose a station and time fitted for and most likely to reach the audience his plan is designed for. Appropriate entertainment should be included in the program if a large number of listeners is expected to hear the program through to the end. Every program must be synchronized, consistent, and harmonious with the campaign.

Let us go behind the curtains and eavesdrop on the birth and development of a national radio show from its inception as a mere idea. The account executive of one of New York's prominent advertising agencies is talking with the advertising director of his juiciest account. Says the account executive,

"Tom, I think we've got the framework for a terrific show. Glance through this synopsis."

Twenty minutes later, the advertising director looks up from the proposed program.

"That," he says, "is a natural for my money. I'll try to arrange a conference with J.L. for tomorrow. Check me later."

Next day, the account executive and several of his associates attend the conference to elaborate on the synopsis and clear up for their client certain significant points. The conference runs somewhat as follows:

"J.L., an appropriation of $780,000 will be ample to produce the show once a week for 13 weeks."

"Yes, we'll use the same time we used for 'Symphonies in Manhattan'; the people are accustomed to the spot."

"Right, it'll catch the women and men at that time, and the youngsters too."

"Rural sections? Don't know exactly, but we'll check that. The farmers'll eat it with a spoon, though."

"We've already got approval from the FCC."

That's just the preliminary conclave. The next meeting is attended by an executive of the sales department of the

broadcasting system under consideration. Also present are the potential producer of the show and perhaps even the script writers and director.

In radio, the producer is the coordinator. In the case of so-called "soap operas" or "women's weepers"—afternoon emotional shows "beamed" to women—the producer frequently suggests the story line to the script writer. It is the producer who dictates when a new character is to be brought into the serial or an established character killed off. Sometimes the producer will instruct the writer to inject into a particular script a sequence containing material that the sponsor can tie in with his advertising and promotional campaigns.

The director of the radio show is sometimes provided by the advertising agency but most frequently by the broadcasting company. His job usually carries the dual responsibility of casting and directing the production. He rehearses the cast until dialogue, songs, and sound effects are perfectly executed and timed to a split second with the musical background, if any.

Going back to the second conference we find now that the sponsor has decided to take up his option on the radio time contracted for the previous season. The radio sales executive says he will have the agreements drawn up and submitted to the sponsor's attorneys in a few days, and the script writers are instructed to set to work devising two scripts based upon the synopsis.

Actually, the nucleus of a radio program, local, sectional, or national in scope, might originate with anyone from the office boy to the chairman of the board. Moreover, the mechanics of instituting, framing, casting, directing, producing, broadcasting, and publicizing the program will vary in relation to the locality, sponsoring organization, and size and character of the radio station or system utilized.

There are, however, several virtually inviolable radio traditions. One of these concerns the contractual phase. Generally, advertisers purchase radio time in advance, for periods ranging from 13 to 52 weeks, *i.e.,* for periods of 13, 26, 39, or 52 weeks, with options to renew the contract "if, as, and when." This is the accepted rule whether the sponsor plans to use a single 1-hour period each week or daily spot announcements.

To go back to the mechanics of the studio, there is one universally enforced rule. Broadcasting companies of standing demand that copies of all scripts, commercial plugs, spots, or any other material to be broadcast be submitted to the company in advance and in accordance with the individual broadcasting company's dead line. This permits their legal experts to scrutinize the proposed programs and to suggest deletion of libelous or censorable copy or addition of material for clarification of ambiguous or obscure statements.

In radio, as in all other institutional functions involving use of an organization's name or the name of its products, the public-relations director dictates and guides the policies governing radio programs. Together with the company's advertising director and the advertising agency's account executive, the public-relations director helps bring into being and then nurtures to maturity every program in the series.

Motion Pictures.—The motion picture has come to be recognized as one of the most powerful weapons of publicity and propaganda. It is doubly effective as a means of influencing public opinion because of its tremendous audience and the scope of its appeal to the eye and the ear. It has been known to perform miracles in changing our thoughts and actions. Particularly was this true during the Second World War.

There is a growing trend among farsighted organizations toward the greater use of the film, the trend being constantly away from the point-blank commercial forced upon the audience. Clever executives avoid the inconsiderate policy of making theater patrons who pay admittance view plain, unadulterated advertising. Highly effective motion-picture advertisements are the shorts or trailers that are interesting, educational, or both, and can be classed as entertainment.

The film can imply many things that it is difficult to convey by other means. Usually subtleties, shades of meaning, innuendoes—can be reproduced more effectively in the motion picture than they can by the printed word or by the tongue.

Through the means of motion pictures audiences of publicity feel exactly what the publicist wants them to feel. The theater is dark. There are no distractions. The audience is there to be entertained, and during the showing of a film a spectator usually forgets his surroundings—the picture becomes a reality. His emotions, therefore, can easily be moved. The audience can be made to laugh or cry. Hearts can be made to beat faster. Love, hate, joy, sorrow, and pity are the emotions moved by the two-way combination to influence the eye and ear.

Motion-picture production and distribution are highly complex and, of course, expensive. Full-length pictures are available only to the largest of corporations. Trailers and shorts, however, will often serve the purpose. Good ones are extremely effective and may be depended upon to publicize, advertise, and entertain. The cost of a trailer or short is moderate and usually within the reach of average-sized organizations.

Trailer pictures should be made by a recognized producer, one who has had successful experience and can meet the publicity man's requirements. It is a waste of money

to have filming done by an inexperienced and incompetent photographer. All details such as filming and distribution should be left to the producer.

Tom W. Collins, expert in producing industrial films, says:

> The motion picture is a medium that, when used properly, can influence the most skeptical audience. Each film should be planned in advance down to each individual scene, and each scene down to the finest detail. Then when the film is presented, it will flow smoothly and accomplish its function with no effort on the part of the audience. Presenting your product in an inferior motion picture immediately lowers the public acceptance of the company and its products and only results in an undesirable opinion of the company's operations. Several factors must be interwoven to produce the desired result in company-sponsored films. Among these are:
>
> 1. Photographic composition must be pleasing to the artistic sense.
> 2. Techniques of production, such as acting, lighting, sound and sound effects, negative and release print quality, must be of the highest standards of excellence.
> 3. The message or product must be presented in an interesting as well as entertaining manner.
> 4. It is also important that the film be studied from a psychological standpoint for audience reaction.

Good rules to bear in mind in using the motion picture are to employ professional talent, let the story have plenty of movement and human interest, never stint the budget, have a complete plan before filming begins, and know in advance who and what the audience will be and how this audience can be reached most effectively.

Speeches.—One branch of the campaign organization whose cooperation with the publicity department is particularly desirable and necessary is the speech department. The publicity director arranges not only programs at organization-sponsored meetings, but he places speakers on other programs, such as conventions, luncheons, and luncheon

clubs. The speakers' bureau seeks men who can get their message across briefly and interestingly. The publicity director also helps the speaker by giving him a review of the campaign objective and the specific angle that is to be stressed in addressing various types of audiences. This is important because speakers are frequently allotted only 5 or 10 minutes. It is the publicity director who knows what angle or point is to be played up in those precious moments. A garrulous orator in a speakers' bureau is like a bad apple, which spoils all the other apples in the basket. Long-winded oratory is out.

The experienced campaign director utilizes the services of the top executive when he is an effective speaker. When he is not an effective and experienced speaker, a deputized speaker should be named. The day has passed when an important personality is in itself sufficiently satisfying to overcome bad delivery in speaking. Audiences are impatient. They are as interested in *what* is being said as in *who* is saying it. It is deplorable that so many men elevated to key positions in business and industry have neglected to prepare themselves to address audiences adequately and interestingly. Since America has become speech-conscious, there is a slight upward turn. It is greatly to be hoped that in the coming years, as we grow more and more aware of the importance of the short business talk or the campaign speech, leaders of business and industry will study to improve both their manner of speech and platform deportment.

A forceful and dynamic personality is a great asset to the speaker, but it is not essential. However, sufficient vitality and sincerity to support the message with conviction and enthusiasm are absolute requirements.

The chief outlet for speeches is furnished by civic- and business-organization gatherings, such as Chamber of Com-

merce, Kiwanis, Lions, and Rotary meetings and club, college, and professional affairs.

The influence of the speech reaches beyond the group to which it is addressed, even though radio makes that group gigantic. It can be made larger by use of other mediums. The newspaper will report important parts of the address to an even larger if somewhat overlapping audience. Many professional organizations follow the practice of printing all speeches made by guest speakers in folders and booklets and sending them out through the mail to large numbers of persons who are on their mailing list.

Care should go into preparation. The audience is critical. The appearance of truth is almost as important as truthfulness. Facts must be checked. The tone must be sincere. Each speech should have a goal visible from the start. It should be terse, interesting, and well rounded. It must be simple in thought and phrasing. It should make an ineradicable impression on the mind of the listener and the reader. Constructive, sound, and logical thoughts that are clearly and ably expressed constitute the requirements. Straining after humor should be avoided. A natural light touch is good, but an executive is not expected to be a vaudevillian. If the speech is written by a ghost writer, it must be prepared so that it will sound like the man who delivers it.

An expert's help is advisable. Many large organizations retain specialists to help prepare speeches, but unfortunately they do not retain specialists to train the executive in the art of effective speaking. This is a serious mistake. Although the prominence of a speaker may carry weight, it will never put a message across if he mouths his words, uses inadequate tone volume for the size of the hall, or speaks too rapidly or in a monotone, thus failing to make his important message even understandable to his listeners.

Speeches should be timely, fashioned to meet a present and unique conjunction of audience, event, and speaker. Their effect may seem merely temporary. But a bad speech can mar an otherwise smooth-running campaign, and a good one can advance it.

Do not forget the long view in preparing a speech. Men have good memories, and the momentarily effective speech may be revived, particularly during a political campaign, as a boomerang later.

Ruth Voss, director of the Voss School of Speech and a recognized authority on public speaking, says that "simplicity and directness can not be overemphasized." She offers this advice to speakers:

> The expert speaker addresses an audience with confidence and ease. He does not resort to affectations of tone or personal mannerisms in either attitude or gesture in order to impress his listeners. When the speaker devotes his entire skill to making the message impressive, and forgets himself, the audience too will be engrossed in that message. . . . Be enthusiastic about your subject—believe in it wholeheartedly—speak clearly and sincerely—and you will speak well.

MISCELLANEOUS MEDIUMS

Stunts and Parades.—The average businessman realizes the need of attracting the attention of the public to his business. He calls in the publicity man to work with him. Imagination, a good promotional sense, and a good sense of showmanship are the characteristics out of which come ingenious publicity situations. The businessman is learning to do the unusual, to sponsor novelties, to dramatize phases of his business, and even to go in for publicity stunts.

In recent years businessmen have learned to invest their business with glamour, casting aside their mantles of conservatism. Why? Largely because the publicity man has

successfully presented ways and means for interesting the public. These businessmen want their product to be talked about and thought about. This end often calls for the creation of situations productive of publicity.

Publicity catches on quickly when it is unusual or odd or thrilling. It also reaches its mark when it is enlightening or when it adds to our knowledge.

In their efforts to create publicity, wide-awake publicity men go to endless trouble, spending hours of time and often many dollars to achieve their end. Frequently, as they carry out their publicity activities, they perform a public service. The likelihood is that, no matter what subject they may be publicizing, they can sponsor or undertake some activity which will be of public service as well as of direct publicity value to their sponsors.

From the viewpoint of commerce and industry, particularly in the tourist and convention divisions, the best mediums are exhibits and displays. Through these, the successful publicity man is able to show the practical advantages and also portray the romance of the state or community. The visitor can thus learn the part the community plays in the progress of commerce and industry.

All details of the programs and aims of the administration or the institution can be explained in the display or exhibit through use of charts, motion pictures, talks, booklets, and miniature reproductions of scenes. News pictures may also be used to advantage. All must be coordinated and synchronized, designed to produce a definite action or decision on the part of the spectator. The display or exhibit must be logically planned in order to influence the public.

Not only should the exhibit and display attract tourists; it should introduce the city or state to people from other communities and build up better understanding and cooperation—in short, it should promote public relations and good will. Recognized by all experts in the field, the advertising

and promotional value of such display is aimed at the people of the community itself, at the out-of-state public, or at industrial executives.

World fairs, national conventions, and large industrial exhibits afford some of the best opportunities for exhibits and displays. At such affairs industries, firms, states, and nations are enabled to advertise and publicize their progress and their superior products and advantages, and many seek to attract new industrial and commercial interests as well as tourists.

Many institutions and promotion groups consider the display and exhibit so advantageous that, rather than wait for national fairs, they will set up displays and exhibits to take directly to the people by placing interesting, attention-getting displays in hotel lobbies, in air-line- and railway-ticket offices, and in other places where they may be seen by the traveling public.

Successful shows are planned and designed by professional experts. In each town the display should be sponsored, or "fronted," by a manufacturers' association or by some civic group. The support and cooperation of such persons are sought first, then that of the other influential personalities of the community, depending upon the nature and purpose of the display.

After the preliminary plans have been formulated, the organization groundwork laid, and the theme decided, the next step is to plan a parade, stunt, or "cheesecake" show, to publicize the principal attraction. Advertising must be prepared, car-window stickers and bumper streamers printed and distributed, programs and notices printed, posters designed and printed or lithographed, prominent people of the section and special guests invited, radio announcements arranged, entertainment and special stunts planned, and other details, such as newspaper releases, handled.

Blueprint for Public Relations

Practically any group, institution, or governmental agency can use an attractive display or exhibit to good advantage in connection with the publicity campaign. The publicist should be able to visualize the idea and picture the theme in terms that will be understood by the public. He should present it in an interesting and yet constructive fashion. The display must appeal to the particular class to which the campaign is directed. A large display that assumes the proportions of a show must provide for amusement. Good, acceptable entertainment is essential to the success of such a show. The publicist must strive for beauty, harmony, action, and simplicity. Contrasts are effective, as well as animation and color.

Attractive posters play an important part in publicizing a cause. If they are seen frequently, the public will associate the pictures and slogans used on the posters with the campaign. Posters are not only attractive, but they also gradually plant the idea in the public mind. The best talent should be employed in preparing posters, for they should be professionally designed and distinctive in appearance. Unattractive posters tend to discredit the organization and fail in the intended purpose. Only when the budget allows for an adequate sum for posters should the publicity man attempt to use them in his campaign.

For a window display a staff poster that stands alone, size 28 by 42 or 11 by 14, is recommended. The publicity man will find that posters are effective on the front and back, as well as in the interior, of streetcars and busses. The publicity man must usually make the necessary arrangements with the agencies which control advertising of this nature.

Posters used in street campaigns should be of a medium size, 21 by 28 being generally preferable, although a full sheet sometimes is used.

Billboards are frequently used by organizations and institutions to carry their message to the public. They have proved to be a very effective and desirable means of reaching all groups. Proof of this is the fact that the largest manufacturers in the world advertise their products by billboards year after year with good results. Billboard advertising is generally tied in with other forms, such as magazine, radio, newspaper, and motion-picture advertising.

The standard billboard is composed of 24 standard-sized poster sheets, each measuring 28 by 42.

Various types of window displays are also effective in the campaign, particularly when there is "life" in the display. Actual movement should be used when possible in order to attract attention and gain the interest of the public. If the display is unusual and properly designed, it can be depended upon to draw a crowd. This means added interest, plus word-of-mouth comment and probably newspaper mention. The following clipping from the Dallas *Times Herald* indicates the value of novel displays:

TAVERN DRAWS MORE ATTENTION THAN HEADLINES

Members of the congressional rivers and harbors committee from Washington were staying at a downtown hotel Monday; newsboys were yelling the details of the death of Cowboy Henry on the sidewalks in front of the hotel; luncheon clubs were meeting, as were various groups such as a government enforcement branch and the Community Chest.

The thing which caused more furor than any of these news items, however, was a small display in the lobby.

People stood three and four deep waiting their turn to get a good look. Traffic into the hotel was a snarl as persons coming into the lobby were temporarily halted because of the crowd, and stayed to swell that crowd by one more.

The display was a box mounted on legs so that it stood about 5 feet high. Over the glassed-in display was a sign from a well-known

whisky concern—"Duffy's Tavern. This is an exact replica of a bar of the early 1890's."

A good parade rarely fails to stir the emotions of the spectators. To register with the public it must have movement, color, and beauty. Just one float in a parade may produce the results that the publicity man needs; he should therefore never refuse an invitation to participate in a parade that is given during his publicity campaign. It is not unusual for a publicity man to promote an elaborate parade during the campaign.

A float or series of floats should tell a story, whether based on history, romance, achievement, or promise. Time and money may be well spent in building one or more floats for a parade whether it is sponsored by the publicity man's group or promoted by some civic organization. Impressive parades arouse emotions and attract the public—bands, uniformed men marching to the music, women carrying banners and streamers, children singing as they ride in beautifully draped floats, all cause a faster heartbeat in the young and the old. New postwar methods of light effects and other new developments increase the beauty and effectiveness of parades, which always will maintain their power to attract a crowd.

Success in putting on publicity stunts does not often reward the efforts of a novice. Publicity men of long experience play this game best. It requires daring, a well-developed sense of news values, a shrewd sense of timing and proportion, and an ingrained feeling for showmanship and stagecraft.

A publicity man may have a spirit of daring as well as a vivid imagination. Armed with these, he may "dream up" a publicity stunt, flattering himself that he will fool the editors. He does not realize that wide-awake editors recognize all publicity stunts for what they are. They know them

all and can see right through any new trimmings. The average editor instinctively senses a publicity stunt, as a rule being "fooled" only when he is willing to be fooled for a good reason. When he thinks the publicity stunt is meritorious and worth some of his valuable editorial or news space, he may assist by offering helpful suggestions.

Where the public apparently demands it, editors go out of their way to present news in a spectacular manner. Such editors will be more likely to use stunt publicity than will the editors of more conservative newspapers. Theatrical publications often deal editorially with outstanding exploitations and promotions of press agents, frequently nothing more than excellent publicity stunts. Study of the conservative papers reveals how cleverly publicity men have tied in with the news of the day, how many different aspects of a big story have been used as a "boost" to some specific publicity. While spotting these tie-ups, the publicity man will probably have thought of several ideas as to how he would tie up his own interests with the news of the day.

Stunts can be so overdone as to create bad will between the press agent and the newspaper. An example of this occurred in New Orleans recently when a press agent and a reporter of an afternoon daily concocted a scheme to have a spitfire blonde in a show troupe, which employed the press agent, put in jail. The reporter inveigled the police into arresting her on a trumped-up charge, on the promise that they, too, would get their pictures in the paper.

The stunt went off perfectly. Both afternoon papers gave it a big spread. But the newspapers found out that they had had their legs pulled and promptly closed down on all publicity for the remainder of the engagement.

Another stunt had better results. The press agent, through the reporter, talked the managing editor into putting a brief biography of one of the players in the paper each day. Everyone prospered; the publicist got his pub-

licity, and the paper that printed the sketch in the edition sold during the athletic meet ran its circulation up several hundred papers a day.

In nearly all cases, the public-relations man gets cooperation from the papers. Sometimes the reporter or city editor gives the public-relations man an idea better than his own; sometimes they improve on his. On the other hand, the public-relations man can be helpful to editors beyond merely supplying news. For example: A publicity man for a state agency recently drove a reporter for a newspaper in New Orleans all over the state and furnished his own photographer for a series of illustrated stories.

Papers like to have personal-experience stories written by their own reporters. Ringling Brothers and Barnum and Bailey Circus, for instance, nearly always offers a reporter a chance to dress up as a clown or ride on an elephant in the grand parade. The Metropolitan Opera allows reporters to "supe," or appear in mob scenes, and the United States Army goes out of its way to offer correspondents rides on tanks, planes, or scout cars or a chance to participate in a "battle" or maneuvers.

Sometimes this turns out even better than the Army expects. At an Army air base in Louisiana, five reporters went up in a squadron of new-type bombers. Returning to the base, the planes were caught in a line squall and had to run for an open field. They found a small airport just as one plane was out of gas and another developed a miss in one motor (a reporter, and a mighty sick one, was riding in the latter). But it made a swell story, and the Army pilots were praised to the skies for getting down safely under bad conditions. It was much better publicity than if everything had gone off as planned.