


### Section III

## The Profession



*HE WHO every morning plans the transactions of the day, and follows out that plan, carries a thread that will guide him through the labyrinth of the most busy life. The orderly arrangement of his time is like a ray of light which darts itself through all his occupations. But where no plan is laid, where the disposal of time is surrendered merely to the chance of incidents, all things lie huddled together in one chaos, which admits of neither distribution nor review.*

VICTOR HUGO



#### QUALIFICATIONS AND REQUIREMENTS

**P**RESS agents are sometimes erroneously described as “publicists,” or “public-relations counselors,” or words to that effect. The more formal terms have been misused to describe plain, publicity-grabbing ballyhoo artists, shrewd writers who under their disguises are paid propagandists. Publicists should not be confused with stunt promotion men. Most important, publicity must not be confused with public relations, which will be discussed in another section.

Through misconception and abuse the ordinarily bona fide publicity man has been wrongly defined as one who

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attempts, by hook or crook, to achieve for some person or element a transitory fame of some kind, without regard for honesty. The ballyhoo artist is *not* a publicity man! The last thing a ballyhoo artist is interested in is a close, genuine, and honest relationship with the public. He builds houses of cards purposely, throws up jerry-built structures on foundations of sand—because he is concerned only in getting where he is going with all speed. His cause is not carefully laid on a solid foundation.

The professional publicity or public-relations man presents his cause to the public in terms comprehensible to various groups. His work and responsibility imply more than merely organizing a publicity stunt, more than shouting a name or blurb endlessly. Good publicity requires a painstaking process of sorting numerous details into a careful and logical sequence. If the campaign is to be convincing, effective, and successful, it must be intelligently run.

The practice of both publicity and public relations is often attempted by those who, first of all, do not possess the qualifications. Those publicity men who do measure up to the standards, possess the qualifications, and have the knowledge and energy are now successful or are climbing toward the top rung of the ladder.

Seats in the publicity profession are not reserved for the “born publicists.”

You can develop a penetrating publicity news sense by studying—instead of just casually reading—your daily newspaper. A flair for news and for publicity is not necessarily essential. It is inevitable that many persons have a more pronounced natural aptitude for judging news and publicity, just as some persons are more adept at mathematics, playing musical instruments, flying an airplane, or speaking in public. Again, remember that a special aptitude for publicity can be developed by almost anyone with the determination to apply himself to the task. Some have greater

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aptitude than others and a greater abundance of natural gifts. But anyone who knows the requirements of publicity mediums and knows how to write for them can succeed.

#### STRICTLY PERSONAL

Pull up a chair, light your pipe, and relax while we discuss the requirements you should meet. First you need a thick skin, impervious to stings. You need initiative, enthusiasm, and kindred traits. By being honest and sound of judgment you will help yourself.

It is your business to understand the methods of swaying public sentiment. General aptitude is important, as it is in all trades. Personality—the ability to meet and talk with people—comes first, perhaps, on the list of “front” requirements. A good background of successful experience sometimes counts more than formal education.

In the presentation of a controversial subject it is sometimes necessary to present only one side of a subject. This is justifiable under certain conditions, but arguments pro and con must be kept carefully in mind. Therefore, tact and tolerance are outstanding virtues, which are not taboo in everyday life.

The good old house rules, the maxims grandma wove into the sampler, are good enough for us. So we will say here that discretion and adaptability can sometimes win a valuable point.

Knowledge of history, sociology, psychology, and economics can be important. These subjects are also likely to present a wealth of material for new and sound variations on the presentation of ideas.

Practical experience in journalism and newspaper work is a definite asset to the publicist. He should be able to write his own copy, be able to detect news values and handle releases.

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Donald H. Higgins of *Finance* magazine and a veteran newspaperman stated recently, "Good reporters do not, in all cases, make good publicity men. The reporter tells you—the publicity man sells you. A publicity man should possess the ability to express himself clearly, simply, and acceptably. He should have a lively, keen imagination and a good mind—with a sense for the novel and extraordinary. By necessity he must be a man of many talents."

Not to understand the structure of modern business and the principles and methods of government is a disadvantage that the would-be publicity man must overcome. Without a practical knowledge of business and governmental administration, any hope of a career in this field is ill-founded.

These requirements may seem too all-inclusive, but it has been proved that, the wider a publicity man's scope, the greater the range of his effectiveness. Too many books on too many subjects cannot be read. Knowledge is power. And initiative and energy will carry that knowledge forward as you direct your program, for without these assets your campaign will lack the necessary force, spirit, and action.

The good publicity man realizes that there is nothing more conducive to effective results than enthusiasm. Healthy enthusiasm produces healthy action and constructive thought. To be enthusiastic about your work, you must believe in its advantages and its qualities and have faith in its possibilities.

If as a new publicity man you grab hopelessly for some evasive idea just beyond your reach, there is only one way to master this. Collect yourself, and harness your mind as a horseman harnesses and subdues a young stallion. When the novice sits down to prepare a release in conformity to his plan of strategy, he often jumps up after a few minutes of mental failure and exclaims in despair, "I can't think!"

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The man of experience expects his mind to perform like that. Perhaps he must fight for an hour, more or less, to get his thinking machinery functioning correctly. But he knows that, if he keeps pounding, he will finally "get on the beam" and the ideas and thoughts he had been vainly groping for will flow fast and freely. The mind also needs relaxation, just as muscles of the body must have rest. Give the muscles of the mind rest when the signal tells you that it's time for a walk, a show, or some other diversion. But differentiate between laziness and fatigue.

Success comes from practical experience and not merely from a knowledge of theory. A man may be an authority on principles and an expert on theory and still be an utter failure if he should attempt to apply such knowledge practically. So it is not contemplated that a reader can master the theories and principles of publicity today and be a publicity man tomorrow. Practice, hard work, and consistent effort to improve will pave the road to success. There is no short cut.

The publicity man must study and analyze the project, individual, or firm he represents. This study should reveal to him certain definite publicity sources that he can make it his business to cultivate and cover without discouragement, just as a newspaper reporter covers his news beat. The publicity man must be thorough, conscientious, and inquisitive. He has to know what goes on. Often he must ask questions that may seem awkward or even impertinent. He must insist on true and complete answers and must delve beneath the surface for his material. He must train himself to look upon every bit of information that comes to him from contacts with people or from reading as potential news. He has a job at which he works all the time, not a "9 to 5 job."

Better-than-average publicity material is the direct result of a personal *will* to write it. You must come in under

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your own steam. Don't expect to be pulled in. Don't expect to have newspaper rewrite men make your copy presentable. Make it presentable yourself. A newspaper respects good writing.

Thus the importance of exploiting your mental faculties cannot be overemphasized. A publicist should keep his wits bright and shining by constant use. He cannot afford, financially or otherwise, to let them rust or become dull. No one can write or prepare highly effective publicity without a high regard for his profession and a real enthusiasm urging him forward. A publicity man must also be aware of the possibility that weaknesses and organic defects may later show up in the best planned campaigns and be prepared to counteract them.

As a journalist you need the ability to express yourself—in conversation as well as in writing. No matter what your demeanor is, however, your writing should be clear, simple, and concise. Brevity is a virtue too many of your colleagues will not have.

Writing for public consumption should be so styled that it will convey the intended meaning as adequately as a "sock" in the jaw. It needs to be so clear that it will not be misinterpreted.

There can be no set rule for animating lifeless publicity stories. The publicity man must furnish the stamina, cleverness, news sense, resourcefulness, and originality all working together to make that factor known as publicity effectiveness.

Look for your chance to inject red blood into dull publicity. Naturally, not every publicity story can benefit in this way. Recognition of this fact in some cases is as wise as the advantageous animation of publicity in others. Improve your publicity by being alert and taking advantage of opportunities as they arise.

You need to have or to develop a knack of writing from

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the human-interest angle. This sort of story, written mainly as a "feature" in many periodicals, is comparatively new in journalism. But it is indispensable and as ubiquitous now as hay fever. Such a knack requires some understanding of human beings—of what makes them "tick."

All publicity men seek a publicity angle, a method of handling, something new and timely for a trite or uninteresting subject. You must seek this publicity angle, looking deeper, questioning, attempting to discover something unusual behind the commonplace. Always be curious. Talk with people; get their opinions; find out about the things or the people they want publicized. Publicity leads or clues to tips may be revealed in what they say. If they are subconsciously holding back because they sense they are talking for possible publication, it is up to you. In the end effectiveness will depend on your skill and your knowledge and use of publicity technique.

As an inquisitive reporter you need a "nose for news," to use the well-used trade phrase. It is essential that you know news values. As a reporter you must be able to sift real news from *ersatz*.

You must keep your releases clear, interesting, and to the point, although you will find this quite a job, especially when you are off on a tangent where your facts are difficult to reconcile with the desired result. When you find yourself treading water, swim away from that spot.

You will gain the good will of newspapermen you come in contact with if you give facts and facts alone to those who ask you for stories.

Publicity deals with the facts. News may be made out of publicity by the advantageous handling of facts, particularly relevant facts, "slanted" or "angled" side lights, or interesting oddities.

Here again, resourcefulness and ingenuity will pay dividends. The unusual is valuable in publicity. Dig below the

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surface for interesting and newsworthy data. Ask questions. Run down all potentially valuable details; follow publicity leads.

Erwin D. Canham, editor, *Christian Science Monitor*, says:

It should be sufficiently obvious that successful publicity must base itself upon a strong statement of the facts without distortion or withholding. Newspapers are increasingly able to detect distortion of fact in publicity statements and the omission of relevant data, and long experience with one-sided publicity has made them very wary of nearly all publicity. Therefore, in the interest of the public relations counsel it is time to emphasize and project a more frank and full presentation of relevant information in all publicity. There is a thoroughly legitimate field for public-relations advisers—they can help greatly between newspapers and their clients—but as they keep the larger interest of the public in mind, as well as the particular interest of the client, they will be really serving the client.

The publicity man is confronted with the responsibility of planning the campaign, step by step, just as an engineer plans and constructs a bridge. Each phase needs to be developed in the light of findings gathered from surveys, research, and investigation. No lawyer who pleads a case for a client expects to win without thorough preparation and a complete knowledge of the case, the facts and details to be produced and emphasized, the strategy to be adopted, and the psychology to use on the jury. A publicity program is like a lawyer's case. The elements are parallel. The publicity man and the lawyer each has a brief to argue. And each brief is presented to a court and jury. The publicity man's jury is public opinion.

The publicity man must be a strategist, a trend anticipator, and an analyst. He ought to be capable of planning moves, which he thinks out in advance, just as a skilled chess player does. Publicity work matches mind against mind as court procedure matches lawyer against lawyer.



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A publicity man can use a showman's flair for the dramatic and the emotional. It is nothing less than a gift to be able to move people to laughter, tears—or unified action. "Some got it—some ain't got it," in the words of the cracker-barrel philosopher.

A keen, alert publicity "plugger," with a knowledge of the emotional firing points of human instinct and the ability to produce certain effects, gets farther along the road to success, it can reasonably be said. On the other hand, it is not absolutely necessary to have what is known as a "dynamic" or "whirlwind" personality. There are few perfect examples of this human phenomenon, and of these there are but few who do not abuse their gifts to some extent. There is nothing degrading about being just plain, honest, sincere John Smith, anyhow. But you must have "something on the ball" to stay in the game.

Originality, adroitness, and ability in creating publicity are indications of the publicity man's success. These qualities are the means to the end of bridging the gap between the routine events of life and the unusual, the odd, or the novel. The good publicity man can apply to routine events in the life and business of a client a treatment that will convert them into news, effectively treated as publicity.

Bear in mind that newspaper readers want to keep up with what is happening in the world, but they want their information with little thought and effort on their part. They refuse to wade through volumes of figures, long and complicated statistical tables, or intricate analyses, which require much thought and study to understand. Statistical facts will make a good publicity story, but they must be put in a form easy to digest.

Success as a publicity man comes as the result of personal characteristics, all of which can be developed. The chief of them are: keen observation; alertness to new angles; readiness at all times to take advantage of development,

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conditions, situations, and facts; and ability to use the material unearthed to publicity advantage. Don't depend on the easy waiting plan; news seldom comes without effort. A persistent eagerness in the search for newsworthy publicity material is as necessary to a publicity man as to any demon news hound in a Hollywood melodrama.

Assume, as an illustration, that you are the publicity man for an exclusive restaurant which has just planned the "grand opening." In what way should you publicize this fact? After it had opened, how should you go about making this supper club newsworthy? How should you "build up" the chef and his recipes? What method should you devise to popularize the place? You have the problem of attracting "people worth knowing," getting the columnists to put in their columns that "the So-and-So's were seen dining at the new La Lona last night," that "the food and music are superb." Keep in mind that people go where people are, so that it might be necessary for you to hire a few Powers models to come in as customers until the public becomes "sold." And for a tie-in you might induce some "big name" to have a dinner for a visiting celebrity and make the party more newsworthy by making it an unusual one. Work out this problem, keeping in mind the qualities inherent in effective publicity stories, namely, the deftness with which they are handled, their immediacy, their unusual nature, their use of names, and special phases of action.

Joe E. Cooper, veteran newspaper editor and publicist, said, "When the public is influenced by a publicity campaign without realizing that publicity has swayed them, then that campaign is a success."

As a test you might write a paragraph on why certain news figures obtain so much publicity. There are many you could choose from, such as Gen. Douglas MacArthur, Henry J. Kaiser, Mrs. Evelyn Walsh McLean, Eric John-

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ston, William Benton, or some other name high in news value.

#### CULTIVATING PUBLICITY SOURCES

Successful publicity requires that the publicity man have a knack for getting the story. He must know where publicity news is to be found and how to get it. Reporters have a wide variety of reliable sources that are regularly productive of news. In just such a way the publicity man must develop his sources of information.

You must be able to hunt out news that otherwise would never have seen the light. However, you should not resort to "puffs" or sensational stunts of one kind or another when a more conservative policy would produce a more favorable and more lasting effect.

You will be obligated to give newspapers, with justice and accuracy, detailed reports of any happenings that concern your sponsors (Code of Practice, page 56). Newspaper editors rightfully demand this of every reputable and ethical publicity man.

By adhering to these standards and principles you will find the news columns of the press open to you and the courtesies you expect will be shown you most of the time.

The foremost requirement of an editor is that a reporter be able to recognize the newsworthiness of his material and present it well. The publicity man should be guided accordingly.

Before you undertake publicity work or attempt to prepare and send out releases, you should be told a few "facts of life." There are some things that as a publicity man you must do and other things that you must *not* do. A few of the "do's" and "don'ts" follow:

*Don't* insult the intelligence of the press. As a rule, newspapermen are touchy about their journalistic ability. Some have, to a degree, the artist's sensibilities. After all,

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as some oft-quoted anonymity said, "Journalism is the only truly indigenous American art." Just as any other craftsman is jealous of his ability, so is the newspaperman.

A few authorities have suggested that, when involved complex material is being presented, the publicity writer should attempt to simplify the job even if it entails adopting a "primer style." Such tactics should be used sparingly, like salt. Too much of it is distasteful.

*Don't* try to use "fine writing." Flowery language went out with celluloid collars. Don't use a big word when a small, simple one will do just as well. The best writing is that which the greatest number of persons understand.

*Don't* try to overplay the campaign's sponsors. They can be mentioned time and time again, but not to the point of monotony. Be reasonable about this, without neglecting one of the chief purposes of the whole campaign. But watch out for overemphasis of a minor point in the program.

*Don't* send news after it is cold, for then it is no longer news and the editors are not interested.

*Don't* run "handouts," or prewritten stories, into the ground. Most reporters dislike being given a handout of an occurrence they could cover without undue effort. It is well to let inquiring reporters inquire and to furnish them information, in addition to that in handouts, by answering their questions. It makes for better press relations.

Handouts are necessary in many cases. However, sometimes it is absolutely essential that a reporter going out on a story "cold"—without studying the case, so to speak—be given a release containing the chronologically and historically correct background to the story.

Handouts are required when no staff men are assigned to cover an event. The prepared release is given to a rewrite man in the newspaper's editorial room, and it is molded

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into a differently worded story and adapted to the particular paper's style.

*Don't* be verbose. The world is full of publicity men who make the mistake of writing a lot in order to get more space. The only persons they fool are themselves. The editor froths at the mouth when he has to edit a piece down or read through too much extraneous detail to find out how much "meat" is there. Regardless of how important the story may seem to you, there are many other persons who consider their stories equally important. Hold your release to *news*.

*Don't* discriminate or play favorites by giving news to one publication and withholding it from another. A publicity man should by no means hold afternoon stories for a morning paper exclusively except in cases where the story happened too late for afternoon editions.

In nearly all towns there are correspondents for larger papers in the area. They should be given the same consideration as local reporters. Correspondents may use less of a publicity man's copy, but often they offer more important publicity breaks. They should receive fair treatment.

*Don't* rant or ramble. When you write your copy, be direct—go straight to the point. Whether you are sending in a feature story or a conventional news release, follow the accepted newspaper style. If your stuff has to be torn apart and rewritten, the editor may not think it is worth the time and trouble.

*Don't* complain about a minor error or misprint. A real question of tact is involved there, depending on the publicity director, the reporter, and the universal law of diplomacy. It should be remembered, first of all, that the error may have been due to a linotype operator's mistake, a copy-reader's astigmatism—any number of things. So don't be quick to criticize.

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*Don't* leave unanswered questions that will make the editor come back at you for more facts. Perhaps he won't think it worth the trouble to telephone you. If you don't think enough of the newspapers to serve them properly, why should they be interested in your copy?

*Don't* be careless with names. Make it a point to know and *use* full, correctly spelled names of every person in a story. Names make news. Newspaper editors and many public figures are positively fanatical about having their names correctly spelled. Usually newspapers require, if humanly possible to procure, the first name and middle initial of persons mentioned. Only in smaller communities does the written name "John Doe" identify anyone completely. Much embarrassment and some unpleasant situations will be avoided by strict adherence to this rule.

Statements attributed to institutions have a cold, impersonal tone to the ear of the reader. Releases and statements should always be "pegged" to some individual. Instead of saying "The governor's office announced today," use the governor or his *ministre de la presse*, whoever he may be, as the authority for the statement. The public is interested in names, as are the owners thereof. Only seldom is it impossible to furnish names with a story. If it is impossible, then use the story without them.

*Don't* undervalue white space. The publicity man must realize the fact that white space is *valuable*. The astute publicist submits copy for that space only when it has sufficient merit to compete with other news.

*Don't* condemn the editor when your story is cut. As a publicity man you should be able to understand the position of the newspaper. No one can predict what is going to happen over the world in the next 12 hours. The newspaper is obligated to the public to give a comprehensive picture of last-minute news, with the most important news receiving preference and the less important events printed

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as space permits. Your story may be cut down because of the number of more significant dispatches. When a publicity news release is shortened this is not the fault of the reporter, the copy desk, or the editor but is due to the manner in which news breaks. Events of wider interest and of greater concern have occurred and must be reported. It may be necessary to cut a first edition story from 10 sticks to 1 in the second edition, and the publicist who registers a complaint in such cases is speaking out of turn.

*Don't* violate the unwritten law of newspapermen. Like doctors and lawyers, newspapermen sometimes have professional information that is never divulged. Some stories, if published, would do more harm than good and are suppressed for the sake of the persons involved. Other stories are detrimental to their source if published prematurely. A publicity man ought to remember this and never violate a confidence, for his reputation may be at stake. He may lose a point by suppressing a story, but sometimes it behooves him to do just this.

Reporters can be trusted. It is the authors' belief that this is almost universally true of bona fide newspapermen. A publicity man can lay his cards on the table before them, it is safe to say, without their taking advantage of them. He can reveal to them why he has suppressed a piece or why he advises against a story's use. This is a much better policy than forever concealing facts. If a snooping newspaperman with an inordinately developed nose for news scents a buried story, he is within his rights to ferret it out and publish it.

*Don't*, if you can avoid it, go over a reporter's head to his superior with a complaint. If inaccuracy is the grievance (up comes the diplomacy angle again), go into a huddle with the accused himself. Only when flagrant violations of your stories are repeated occurrences is it really ethical to take the matter up with the editor.

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*Don't* combine news releases and advertising orders. The editorial room and the advertising department of newspapers are two distinct bodies. News stories should not be sent to papers in the same folders with advertising orders, for one department is not responsible for the other. And, remember, an editor might resent the suggestion of a something-for-nothing motive if he opens a news-release folder and finds in it an advertising order.

*Don't* attempt to kill a story except under very exceptional circumstances. If harm will result from some unconsidered act of an institution or individual, that institution or individual must face the facts and accept publication as cheerfully as possible. If, however, it is vitally important that some facts be withheld, the best course is for the publicity man to take his problems to the editor, lay his cards on the table, and try to convince him of the necessity of the move. The reporter is hired to find news as well as to write it. He has a responsibility to his paper and to his public to report what he sees and what he finds. He will not respect the man who asks him to violate that responsibility. Such a request should be made directly to the editor.

The person who has been successful in business, politics, and many other lines of endeavor is usually congenial with the press. Sometimes, however, the press carries a chip on its shoulder when it approaches certain big names. Often there is a reason for this; often there is none. Nevertheless, courtesy begets courtesy—and makes a publicity man's job easier, as well. As a good-will gesture for himself and his sponsor, courtesy can't be beat.

From the statements made by many men who are trying to break into this profession, it would appear that public relations has become a sort of glamour girl of business with a lusty, "super-duper" future. Maybe it is in some of its aspects, but to most of us it is an unrelenting demander of



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physical and mental exertion without spectacular rewards. The foregoing rules represent the starting point for anyone who is willing to be a man of all work. They are the essential maxims for the publicity man and the public-relations counsel. All else comes afterward. Success depends strictly on the inherent abilities of the individual engaged in publicity to progress to bigger things and wider knowledge in his chosen field—which, we publicity men believe, is both an essential profession and one with almost boundless possibilities.

#### PROFESSIONAL ASSOCIATIONS AND AIDS

The greatest single factor in the advance of the public-relations profession has been the organization of such groups as the National Association of Public Relations Counsel, which was formed in 1936 to promote high standards of principles and practice in public-relations work and to provide a center for the discussion of problems of common interest to the members of the profession.

The association's growth, protected by sound eligibility rules, has been steady and continuous. Its progress has kept pace with the development of public relations as a vital element of American business and American life.

Today the association has more than 300 members in 14 states and in 30 cities, including New York, Chicago, Philadelphia, Boston, Los Angeles, Pittsburgh, St. Louis, San Francisco, Cincinnati, Cleveland, Indianapolis, Memphis, Dallas, Nashville, and Richmond.

The association was started because a small group of workers in public relations had the vision to see ahead the development of an independent profession of recognized standing. It was apparent to them that, if their service was to operate and grow as a responsible and indispensable intermediary between client and public, it must rest upon

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a carefully thought out and scrupulously maintained code of practice.

Such a development has been possible because certain definite principles recognized by the pioneers had been followed through the years. These principles, however, had been largely the concern of individual practitioners rather than the accepted code of an organized profession.

In drawing up a code of practice the association did not attempt to dictate policies or procedures. It did not presume to speak for all the profession. It sought, however, to formulate for its own members broad general principles upon which the success of modern public relations has been built in order to achieve the solidarity and direction which such definition affords. It believes that these simple basic principles of practice express a philosophy which works to the best interest of all concerned. As defined in the bylaws, the objectives of the association are as follows:

1. To provide opportunity for research, discussion, and study of the problems of the profession.
2. To formulate, promote, and interpret to business, to the public, and to the press:
  - a. The objectives, possibilities, and functions of public relations and publicity in disseminating information, interpreting the client's position, building confidence and prestige for him, and increasing sales.
  - b. The obligation of members of the profession to their clients or employers and to the press and the public.
3. To promote and maintain high standards of service and conduct by all members of the profession.
4. To exchange ideas and experiences and collect and disseminate information of value to the profession or the public.

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5. To bring together in friendly association the representative members of the profession.

Starting with this foundation, the association has gained recognition as the central organization of the public-relations profession, corresponding in that field to the American Medical Association in medicine, the American Bar Association in law, and the Association of American Advertising Agencies in advertising. Evidence of its high standing will be found in the character of its membership; its recognition by colleges and universities, which seek advice in adding courses in public relations to their curriculums; and the growing practice of consulting the headquarters of the association about candidates for serving public-relations accounts or for public-relations positions.

The National Association of Public Relations Counsel's Code of Practice follows :

1. To recognize public relations as a service profession, called into existence by the complicated mechanisms of modern business to answer a definite need, and with a fourfold responsibility to clients, the public, channels of distribution, whether the press, the radio, motion pictures, or other, and the profession itself.

2. To seek to develop in clients individually and in business and industry generally an understanding of public-relations purpose and technique that will make it possible to render clients the most effective service.

3. To appraise material prepared for publication or other distribution on the basis of its truth and its inherent or potential value or interest to the public and to offer it on its merits alone.

4. To avoid the use of questionable or misleading material or methods that misrepresent the aims of the profession or retard the steady development of public confidence in the integrity of its function. Among those to be most sedulously guarded against we should specifically name

*a.* Distortion of facts and statements of half truths.

*b.* Concealment, by means of subtle and questionable devices,

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of the true nature and purposes of any cause for which publicity is sought.

- c. Attempts to introduce special pleading for controversial causes into nonpartisan publications, such as school textbooks, etc., under the guise of fact writing.
- d. Any attempt to influence the judgment of active newspapermen, members of radio-station staffs, or others whose cooperation in distributing publicity is desired, by seeking to employ them as special promotion agents, by the offer of special favors, or through any direct, unethical methods of approach.

The other two public-relations organizations are the American Public Relations Association, Washington, D. C. and the American Council on Public Relations, San Francisco.

Every publicity man and public-relations executive should include as standard equipment a current copy of the "Public Relations Directory and Year Book," which lists among other items the names, addresses, and affiliations of more than 6,000 men and women engaged in public-relations work. The volume also contains the names of editors, feature writers, columnists, and radio commentators, along with numerous tested ideas for campaigns, a calendar of events for timing publicity, tie-up opportunities, information sources, and the names of organizations and businesses with publicity and public-relations departments. The names of the executives of these organizations are also listed, which gives the public-relations man a select and up-to-date mailing list.

The public-relations man should also subscribe to *Tide*, the weekly newsmagazine of advertising, marketing, and public relations. The magazine includes a public-relations department, which carries news, features, and other timely information of special interest to practitioners.

Another publication, published for the profession, is *Pub-*

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*Public Relations News*, a weekly bulletin, published by Glenn Griswold. Each issue carries news of the profession and a "case study" on some organization's public-relations program.

Other magazines that carry news and information of special interest to public-relations men are *Advertising and Selling*, *Editor & Publisher*, *Advertising Age*, *The Advertiser*, and *Printers' Ink*. Virtually every newspaperman and practitioner subscribes to one or more of these magazines.

A relatively new publication for public-relations men is the *Public Relations Journal*, which is published by the American Council on Public Relations.