



# **PUBLIC RELATIONS**

## **How-To GUIDE FOR CLUBS & FEDERATIONS**



AMERICAN ADVERTISING FEDERATION  
THE UNIFYING VOICE FOR ADVERTISING™

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## INTRODUCTION

Your club is doing great things. Your members are being promoted, winning awards and influencing legislation. You want the world to know what you have been doing because you are proud to be a part of the American Advertising Federation. That's why public relations is important.

Here is a simple guide to help you start spreading the news. You will learn the 10 Commandments of New Media Relations, how NOT to write a press release and everything in between.

Enjoy! We hope to read about you soon.

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## WHAT IS NEWS?

What exactly is news? There are many different types of news publications and types of stories. This section will discuss the difference between trade press, consumer press, hard news and soft news. It will also talk about the news that your club can expect to see.

The best way to get a feel of what qualifies as “news” is to read the paper every day. You will see the types of stories that are covered and may also be able to connect your story to them.

*Impact:* Stories that have topics that affect a lot of people are more likely to be printed. *Oddity:* Anything that is unique or different. Firsts and anniversaries are all included here. *Conflict:* The favorite for consumer press. Opposition or tension makes for a great story. *Proximity:* If you put a local angle on a national story, you are in business. *Human Interest:* Emotion sells.

The difference between trade press and consumer press is that trade press will be more interested in the inside story—how the strategy was developed, who the players are and its applicability to the national scene.

There is also a difference between “hard news” and “soft news.” Hard news covers information that is highly relevant. It is information that people *need to know*. “Soft news” is information that is interesting but is *nice to know*. There is no definite way to classify each. A tax increase might be something that you need to know. The opening of a new ride at a local amusement

park would be nice to know. Knowing the difference between hard and soft news can help determine which tools to use when informing the press.

So, what does a typical news story about an ad club look like? The majority of news stories you will see are news stories about events like the Club Achievement Awards, the Silver Medal Awards and the local ADDY® Awards. The local ADDY awards news coverage can include: the call to entry, the announcement of judges, viewing the judging process and the list of winners. Local ad club members that win national ADDY awards make wonderful stories.

Refer to examples of local news coverage in the back of the guide.

## HOW TO ISSUE NEWS

Just like there are various types of news publications and stories, there are also a variety of ways to attract the interest of the press about your club. This section covers how to write press releases, features, letters to the editor, op-ed pieces and pitch letters. It will also cover how to arrange and have a successful interview.

### The Press Release

Before you begin writing your press release you need to think about the goal of the press release. Do you want your audience to change their mind about something? Do you want them to be more aware of something?

Start with a headline that is relevant, concise and attention grabbing.

Example: AAF and VISIT FLORIDA

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## Promote Student Creativity and Talent Through National Student Advertising Competition

The first few words/sentences of your press release are the most important. Reporter/editors are very busy people on tight deadlines. If the first few words don't strike a chord with them, they'll stop reading and your press release will be thrown in the trash.

Example: How do you advertise an experience rather than a traditional product?

The first paragraph should contain information about the who, what, where, when, why and how. Use the most relevant and unique information. One of the best ways to enhance the first paragraph is to add statistics or quotes. You need to keep the readers reading.

Example: VISIT FLORIDA has challenged advertising students from across the country to find the answer, and teams from 16 different schools have made it to the finals of the National Student Advertising Competition (NSAC), to be held June 13–14, at the Fairmont Dallas in Dallas/Fort Worth. As the nation's premier student advertising competition, this year's NSAC will showcase finalists, culled from 150 entries, as they present their original campaigns for a comprehensive Florida tourism marketing campaign.

The next few paragraphs should tell your story. Simplicity is key, but that does not mean to leave out important information. You should anticipate the reporter/editor's

questions and answer them. Ask yourself “so what?” and make sure you answer. The reporter/editor will be doing the same. Remember to use the “inverted pyramid” style—the most important information first and the least important information last. News stories are written this way because editors cut out pieces of the story from the bottom.

The final paragraph should offer plenty of contact information. Do not assume that the reporter/editor will refer back to the letterhead.

After writing “—end—” include a “boilerplate” in italics that describes the AAF and its mission. The standard AAF boilerplate is this:

*The American Advertising Federation (AAF), headquartered in Washington, D.C., acts as the “Unifying Voice for Advertising.” The AAF is the oldest national advertising trade association, representing 50,000 professionals in the advertising industry. The AAF has a national network of 200 ad clubs located in ad communities across the country. Through its 215 college chapters, the AAF provides 6,500 advertising students with real-world case studies and recruitment connections to corporate America. The AAF also has 130 blue-chip corporate members that are advertisers, agencies and media companies, comprising the nation's leading brands and corporations. For more information, visit the AAF's Web site at [www.aaf.org](http://www.aaf.org).*

When you are finished writing your press release, go back and edit it. Beware of mis-

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spellings, especially names. Make sure that there are no grammatical errors and that your point comes across clearly. Submitting

### **PRESS RELEASE CHECKLIST**

- A goal for the press release
- Club letterhead
- Relevant, concise, attention-grabbing headline
- Dateline
- Interesting first words
- Answered who
- Answered what
- Answered why
- Answered when
- Answered how
- Answered any other questions that a reporter might have
- Inverted-pyramid style
- Simple language
- No unnecessary words
- Spelling, grammar, punctuation all correct
- All necessary contact information
- “—end—”
- Boilerplate
- Basic font and size
- Did the writing meet the goal?

a press release that is sprinkled with errors or difficult to understand is a waste.

Note: There are more examples of press releases in the “good vs. evil” section. Also see a press release checklist above.

## **Feature Stories**

### *Introduction*

News releases are not the only tool you can use to gain publicity. Sometimes a feature story might be a better choice.

You should use news releases when you’re focusing the “who, what, when and where.” Releases are very timely and disclose basic information. The news release is much more perishable than the feature.

If the news release concentrates more on the first 4 “W’s” the feature story focuses on the “why” and the “how.” It is often longer than the news release and filled with more color. The feature story creates a deeper understanding.

For example, if your ad club elects a new president, you would create a press release that is about a page in length announcing who the president is and brief description of his/her career.

You could also create a feature article about the new president. The feature article provides a human dimension to the president so that readers can get to know him/her. It includes information like hobbies, interests, community activities, management philosophies, etc.

We discussed the difference between hard and soft news. Press releases are usually intended for hard news and features for soft.

Unlike press releases, feature articles are not time sensitive, are more entertaining and provide background information. You will often find feature articles in sections of the newspaper like entertainment, business, food and travel.

Since you are in the advertising field, you probably have a creative side. When writing a feature article, you should let your

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creative side come through. There are no rules and no boundaries, just as long as the information is interesting and useful to a specific audience.

### *How to Write a Feature*

Just like a news release, the first paragraph of the feature story must grab the audience's attention. The goal of the first paragraph is to entice the reader to read the entire article. However, unlike a news release, the five "W's" and the how do not need to be fully explained in the first paragraph.

For example:

If your mother ever told you not to play with your food, she probably did not know that turning your mashed potatoes into volcanic mountains might help win you some money.

This is the first paragraph in a feature article on the "Potato Days Festival" in Barnesville, Minn.

The body of the feature story doesn't need to follow any rules either. Just simply tell the story in an entertaining manner. The story should use plenty of quotes, concrete examples and vivid illustrations. Paint plenty of mental pictures.

An example from that same feature:

Every summer the quiet town of Barnesville, Minn., hosts the Mashed Potato Sculpture Contest. Participants have 30 minutes to vie for a prize of \$50 by making the most visually appealing sculpture. The contest is just one of the many events during the

Potato Days Festival—a two-day long festival honoring all varieties of spuds. The Potato Days Festival was first held in 1938 with a potato-picking contest as the main event. Approximately 2,500 people watched as Louis Ernst picked 25 bushels of potatoes in 38 minutes, winning him the championship. (One bushel equals about 60 pounds of potatoes).

Today the festival maintains the tradition of the potato picking but now has grown to include everything from a kids' parade, games of bingo, tours of the potato plant, live entertainment and a variety of wacky contests.

If artsy sculptures are not your thing, you can sign up to compete in the Annual Mashed Potato Wrestling Contest. You and a partner will have two three-minute rounds to give the other pair the smackdown in a pit of mashed potatoes. It just may be the world's best food fight.

The final paragraph(s) of the feature usually contains a quote or interesting statement that will create a lasting impression on the readers. It should coincide with the objective of the story and should also summarize the story without being too obvious. A good final paragraph will entice readers to call you or visit the Web site for more information.

From the same feature:

If you are looking for some summer fun for the whole family, consider something other than seeing costumed

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mice in Orlando. Instead, take a trip to Barnesville, one of the best potato-producing areas of the nation, for some wholesome fun and some good eating. Don't worry, ketchup is on the house. For more information about how potatoes can make your day, please contact Susan Morgenbesser, publicity chair, at (555) 237-7045 or visit the official Web site of the National Association of Potato Growers at [www.napg.org](http://www.napg.org).

### *How to Distribute*

There are a variety of different ways to get your feature published, including:

- Write a general feature to distribute to a variety of different publications.
- Write an exclusive feature for a specific organization that targets your selected audience.
- Post the feature on your Web site for downloading by journalists and those who frequent the site to obtain information.
- Don't write the feature. Use a pitch letter or a phone call to entice a journalist into writing the feature. We'll talk more about pitch letters on the next page.

If you do decide not to write the feature yourself but rather pitch it to journalists, be ready to provide plenty of factual information and be willing to set up interviews. If the journalist writes the story instead of you, the odds that the story will be printed increases. However, if you do not write it, you relinquish all control over the content.

### **Letters to the Editor**

Letters to the editor are written as a response to a news story or an editorial. When writing a letter to the editor, be sure to state your position briefly and be as professional as possible. Letters to the editors should be treated like business letters. It is important to be passionate about the issue, but do not let your passion override the appropriate style.

### **Op-Eds**

The opinion editorials or "op-eds" appear opposite the newspaper or magazine's editorial page and generally address issues important to the community or population. As such, they are a good opportunity to convey your message on an issue of general concern. Op-eds also raise your profile and position you as a thoughtful and involved part of the community. Since the majority of op-eds are carried in local daily or weekly newspapers, they are likely to be read by state and local lawmakers and regulators.

The competition is fierce for op-ed space, and some newspapers won't even accept unsolicited pieces. So before putting all that thought and time into it, call the op-ed editor and introduce yourself. Say that you're a local subscriber and ask whether the paper accepts unsolicited op-eds. Then ask the editor whether your topic of concern interests him or her.

There are no hard and fast rules for landing op-ed space except that accepted editorials pertain to major or recurring issues the publication has addressed. It helps if you are exceptionally witty or caustic, or possess overriding clout in your town.



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Short of that, read the op-eds published by your newspaper and business magazines and look for writing patterns. Most op-eds are about 750 words long. They should be double-spaced and include a title, although the publication will use it only to screen content. Anecdotes, first-person experience on compelling community issues, humor and sarcasm and supporting arguments are all effective in generating ink. It doesn't hurt to attach a short cover letter that summarizes your piece and points out why it will interest readers.

### **Pitch Letters**

Another way to generate some news is to write a pitch letter. A pitch letter is sent to the press to make them aware you have someone they should interview. Pitch letters are usually sent when a timely issue arises and someone from your organization can provide comments.

Before you begin to write your pitch letter, you should do some background research to determine which sections of the publication or broadcast are most appropriate for the subject. Know who the person is that accepts or rejects interview requests, then figure out what their needs, concerns or interests are by familiarizing yourself with their material. Find out if they prefer to be mailed, e-mailed or phoned. Do not call them during deadlines.

The first paragraph of a pitch letter is similar to a news release. Just like a news release, it must grab the attention of the reader right away.

The body of the letter should simply state

why your idea is great. Clearly explain the angle of the story, its importance and why it appeals to the readers or viewers of the publication or broadcast. Localize the details as much as possible. Emphasize the expertise that the interviewee has on the subject.

Make sure to use simple, everyday language that is jargon free. Statistics, dollar amounts and percentages can add credibility to your story. Sell your idea as one that is hot, fresh or exclusive, but keep the letter as short and as simple as possible with a conversational tone.

Remember to check for grammar and spelling, especially the name of the person whom the letter is addressed to.

### **Interviews**

#### *The Agreement*

A successful interview can be a great way to generate publicity about your club. However, do not automatically agree to do an interview. First, you must determine the reporter's purpose and background.

Next, determine what you want to say in the interview. It should be a simple, plain-language statement that you want to get across to your audience. If the slant of the story is critical, do you have a valid and defensible position?

Always establish with the reporter the subjects that will be discussed as well as the subjects that are off-limits.

After agreeing to do the interview, determine the length of the interview, the time,

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date and place. Rarely agree to do an interview in your office. If you do, you will not be able to use the excuse “I must be getting back to the office now.”

#### *Preparing for the Interview*

Before the interview, research the topic to get an idea of the potential questions a reporter might ask, especially the most awkward ones. Write down answers to those questions and then rehearse the answers out loud.

#### *During the Interview*

During the interview, it is important to remember the message that you are trying to get across and to try to include that message in every answer. Always remember to accentuate the positive when a reporter asks negative questions. Never lie because it will come back to haunt you. Honesty is always the best policy.

There are certain words that should be avoided. Try not to use words like cut-throat, scandal, explosive and dangerous. Instead, use power words like urgent, unusual, energize, important, enhanced, discovered and initiated.

If a reporter uses a word or phrase that you do not know the meaning of, clarify what it means before answering. It is OK to admit

that you do not understand. It is much better to do this than to be embarrassed by it later.

If you are doing a live interview, you must continue to be aware of what you are saying during the commercial breaks. Do not let your guard down. Remember: The camera is always on and the mic is always hot.

#### *What Makes a Good Interviewee?*

A good interviewee is an expert on the subject of the reporter’s story and someone who represents your organization well. The best candidate is the CEO, the president or the executive director. A good interviewee should remain calm and collected while expressing a positive message.

#### *Getting an Interview*

Reporters will often come to you when they are seeking an interview. However, you can pitch the idea of an interview to them.

When Super Bowl season came around, the AAF CEO was pitched as a “Super Bowl advertising expert.” Reporters became very eager to interview the CEO about the Super Bowl commercials. Refer to the end of the guide for an example of that pitch e-mail.

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## **RELATIONSHIPS WITH THE MEDIA**

There is no doubt that a strong relationship with the media plays an integral role in public relations. This section covers the basic do's and don'ts when working with the media. It also covers ways to give reporters the general background information that they need to help round out their stories on your club's events.

### **How to Deal With Reporters**

According to a study by students at the University of Alabama and the Heyman Associates, "PR leaders indicated that the ability to develop and cultivate relationships and networks was critical to success, as well as an important capability for aspiring professionals."

In order to cultivate a healthy relationship with reporters, it is important to understand how they work. Reporters are very busy people that are working under tight deadlines. Therefore, if you miss reporters'

calls, make sure to call them back as soon as possible. If you do not have the information they are requesting, try your best to direct them to someone who does. They may remember your help next time around. When you call reporters, get right to the point, unless you have an established chummy relationship and can afford to chitchat. Be sure to meet all reporters' deadlines.

When distributing press releases, if you choose the e-mail option it should look like the e-mail was sent to the reporters individually. They should feel exclusive as much as possible. Each organization should only get one of each press material that you distribute. If you give two press releases to two reporters at *The New York Times*, they might both end up covering the story. Editors do not appreciate that.

If you need to stop by the newsroom, do not drop in unannounced nor use your status as an advertiser to wander around.

### **TO CALL OR NOT TO CALL? TO FAX? TO E-MAIL?**

You may be wondering how to distribute all your press materials to reporters and editors. The best way to do this is through e-mail. Nobody really uses faxes anymore. Postal mail isn't as timely and can create clutter on a reporter's desk. So, e-mail all of your press materials, but remember to make sure that the e-mail looks like you only sent it to one person. Of course, if a reporter tells you that he/she prefers a different method than adhere to his/her preference. After you e-mail your materials you can follow up with a phone call. And, if you do start to establish a good relationship with a reporter, it is OK to just call first.

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### **Ten Commandments of News Media Relations**

1. Never call a press conference unless you have legitimate news.
2. Talk from an audience perspective.
3. Make the news easy to read and use.
4. Tell the truth, even if it hurts. The truth will go away a lot quicker than a lie.
5. Say “I don’t know” if you don’t know. Do not speculate.
6. A direct question is best answered with a direct answer.
7. Don’t repeat offensive language.
8. Never argue with a reporter.
9. There is no excuse for not preparing.
10. If you don’t want to read it or hear it the next day, then don’t say it.

### **Fact Sheets**

Fact sheets are usually a page that lists facts, figures and supporting documentation for the organization. They save reporters and editors time by providing the background information they will need to round out the story. Fact sheets are especially useful in preventing errors in statistical information like economic impact summaries or club descriptions. They are usually sent in with the press release.

Fact sheets are a page-long document that lists in bulleted form at-a-glance facts and stats about a particular event or part of an organization. Reporters and editors use fact sheets because they provide background information they need to round out the story. On the next page is an example of what a fact sheet might look like for the 2004 ADDY® awards:

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*Fact Sheet: 2006 ADDY Awards*

Overview:	The American Advertising Federation's ADDY Awards competition is the world's largest and arguably toughest advertising competition.
Categories:	Print and broadcast media
Entrants:	58,000 grassroots entries 1,899 judged (1,677 professional and 222 student)
Awards:	77 Gold and 112 Silver total 60 Gold and 90 Silver ADDYS in the professional competition 9 Gold and 14 Silver ADDYS in the student competition 8 Gold and 8 Silver ADDYS in the global competition
Judging Process:	Each fall the competition begins at the local level with over 200 AAF member clubs nationwide. The local winners advance to 14 district competitions and those winners advance to the national finals. Less than one percent of entries receive a national ADDY Award.
Judges:	<b>Mark Tutssel</b> , chief executive officer, Leo Burnett Worldwide <b>Rick Carpenter</b> , president, DDB Group <b>Matt Fischvogt</b> , associate creative director/VP, McKinney <b>Jay Giesen</b> , vice president, group creative director, Blattner Brunner <b>Cortrell Harris</b> , creative director, Carol H. Williams <b>Ann Hayden</b> , executive creative director, Saatchi & Saatchi <b>Mary Knight</b> , executive creative director, Foote Cone & Belding <b>David Stolberg</b> , senior vp/group creative director, Deutsch <b>Bob Sullivan</b> , EVP, creative director, Grey Worldwide <b>Daniel Vargas</b> , chairman & president, Vargas & Amigos, Inc. <b>Tom Ajello</b> , vice president, creative director, Agency.com <b>David Kim</b> , interactive creative director, Publicis West Seattle <b>John Heath</b> , copywriter, Atmosphere BBDO, New York, NY <b>Paul Schoknecht</b> , director of interactive, JWT Technology

Best of Show Winners:

- National  
**McCann-Erickson San Francisco**, "Jump Rope" for Microsoft Xbox 360
- Global  
**TAXI Canada**, "Golf/Office/Coach/Elevator" for Pfizer Canada Inc.
- Student ADDYS  
**Grant Minnis** of the Miami Ad School, Miami, Fla., for his "Vespa Card Insert" magazine campaign, with the tagline "Mastering City Life"
- Student ADDY Special Judges Award for Design  
**Christina Schuett** of the Art Center College of Design, Pasadena, Calif., for her "Treat Skincare and Cosmetics" packaging

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### **Press Kits**

A press kit is nothing more than a folder than contains publicity materials such as press releases, a bio of the spokesperson, fact sheets and photos or graphs. Just like everything else, the best press kit explains the subject/event in the simplest ways.

You do not need to send out a press kit every time news happens. A press kit is best reserved for events like the ADDY awards or for complex subjects that require background information.

Plain paper is best; fancy paper will only make reporters suspicious.

### **Media Advisories**

Like a fact sheet, a media advisory also provides background information. A media advisory is best used to inform the media about upcoming schedules of events, interviews and photo opportunities.

Start with an interesting headline. Then add a paragraph of two of brief background information describing the event, its importance and its purpose. Then add the what, where and when in simple bulleted format. You can also include an "RSVP" if need be. Remember to include contact information.

### **ADDY AWARDS COVERAGE**

We know that the ADDY Awards are probably the most important thing you do. As a club, the ADDY Awards are your bread and butter. They bring you fame, recognition, prestige and DOLLARS. Suddenly, public relations has influence over the financial health of your club.

So what can you do to increase that financial success? By letting people know about your awards. Your local paper, radio station or television news show would likely love to highlight great creative work being done by your club members. Stories on advertising, with examples of commercials and great print executions, traditionally are well received by your local business reporter. Television stations may want to highlight your local judging as a human interest story.

Only you know your local reporters, editors and producers well enough to sell a story to them. But first, you have to let them know that news is being made in their backyard through the ADDY competition. Use the sample press releases attached as a starting point, embellish them with local tidbits to give them pizzazz, and then distribute them to your reporter friends.

As you well know, the ADDYs make a great story.

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*Sample ADDY Call for Entry Release*

[CLUB NAME] Issues Call for Entries for its Annual ADDY® Awards

Contact: [Name, phone and email]

[City, State] November 18, XXXX—The [Club Name] has issued its Call for Entries for the 2007–2008 [Club Name] ADDY® Awards Competition.

The annual [Club Name] ADDY Awards Competition recognized exceptional advertising created in the [City] Metropolitan Market. The ADDY Awards honor advertising excellence in all media including print, broadcast, out-of-home and public service advertising.

All entries must be received by [Time] on [Date], at [Drop off location]. Entry fees are [\$Amount] for members of the [Club Name] and [\$Amount] for nonmembers.

A distinguished panel of advertising creative executives will gather in [City, State] the weekend of [Date] to select the winners from an anticipated [#] entries. To be eligible for consideration of an ADDY, all work must have been published or aired between January 1 and December 31.

The [Club Name] ADDY Awards winners will be honored during a gala on [Date] at the [Venue] in downtown [City, State]. Winners of the ADDY Awards are eligible to compete in the second level of the three-tiered ADDY Awards Competition, the District [District #] ADDY Awards conducted in [Month]. The District [#] winners are then eligible for the ultimate competition, the national ADDY, presented in June every year by the American Advertising Federation. As a three-tiered national competition with 60,000 entrants overall, the national ADDY Awards are the advertising industry's largest and most representative competition, recognizing creative excellence and the very best advertising worldwide.

The [Club Name] ADDY Awards Competition is sponsored by the [Club Name], a member association comprised of advertising and media professionals. For more information or to receive an ADDY Awards entry packet contact [Contact Name], the ADDY Awards competition chair at [Phone Number] or [E-mail address].

-end-

[Club boilerplate]

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*Sample ADDY Judges Selection Release*

Top Advertising Executives Chosen as Judges for 2007–2008 [CLUB NAME]  
ADDY® Awards

Contact: [Name, phone and email]

[City, State] December 9, XXXX—The [Club Name] announced that [#] esteemed advertising professionals will continue acknowledge the highest standards in advertising creativity as judges for this year’s ADDY Awards. This [#] member creative panel, featuring the top advertising talent in the [city] metropolitan region, will conduct judging the weekend of [Date] at the [location] in [City, State].

The judging panel includes:

[List names, titles and companies of judges]

The [Club Name] ADDY Awards winners will be honored during a gala on [Date] at the [Venue] in downtown [City, State]. Winners of the ADDY Awards are eligible to compete in the second level of the three-tiered ADDY Awards Competition, the District [District #] ADDY Awards conducted in [Month]. The District [#] winners are then eligible for the ultimate competition, the national ADDY, presented in June every year by the American Advertising Federation.

The [Club Name] ADDY Awards Competition is sponsored by the [Club Name], a member association comprised of advertising and media professionals. For more information or to receive an ADDY Awards entry packet contact [Contact Name], the ADDY Awards competition chair at [phone number] or [e-mail address].

As a three-tiered national competition with 60,000 entrants overall, the national ADDY Awards are the advertising industry’s largest and most representative competition, recognizing creative excellence and the very best advertising worldwide.

For interviews with judges, contact [Contact Name] at [e-mail] or [phone].

-end-

[Club boilerplate]



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*Sample ADDY Winners Release*

XYZ Advertising and 123 Media Solutions Winners at 2007-2008 [CLUB NAME]  
ADDY® Awards

Contact: [Name, phone and email]

[City, State] February 15, XXXX—The [Club Name] announced the coveted ADDY Awards for advertising creative excellence at a gala event on [Date] at [Venue and Location]. This annual dinner and awards presentation was attended by over [# of attendees] individuals in the local advertising and media business.

The ADDY Best of Show Broadcast went to [Agency], taking the top honor for their [Commercial Name] commercial for [Client]. The ADDY Best of Show Print went to [Agency] for their [Campaign name] campaign for [Client].

Of the [#] of entries received by the [Club Name], [#] gold ADDY Awards and [#] silver ADDY Awards were presented. Entries were judged based on creativity, originality and creative strategy.

Other ADDY Award winners were also celebrated at the event. [Agency] won the most ADDYs with 11 total awards, followed by ... A complete list of winners is attached.

Winners of the ADDY Awards are eligible to compete in the second level of the three-tiered ADDY Awards Competition, the District [District #] ADDY Awards conducted in [Month]. The District [#] winners are then eligible for the ultimate competition, the national ADDY, presented in June every year by the American Advertising Federation.

As a three-tiered national competition with 60,000 entrants overall, the national ADDY Awards are the advertising industry's largest and most representative competition, recognizing creative excellence and the very best advertising worldwide.

[Club Name] ADDY Judges  
[list judges]

-end-

[Club boilerplate]

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*Sample Coverage of Local ADDY Awards*

Here is an example of coverage that your club can receive on your local ADDY Awards. Coverage may be a mention in the calendar of events section of your local newspaper, to a full-page story on the award winners.

**Riester-Robb, C-K Clean up in ADDY Awards**  
**Ruben Hernandez**  
**The Phoenix Business Journal**

The Valley's ad industry honored its own at the 2004 ADDY Awards dinner, with Tim Riester of Riester-Robb agency walking off with the Ad Man of the Year award.

More than 200 advertising professionals and guests from the Phoenix metro ad community gathered at the Phoenix Art Museum on March 12 to give out awards in dozens of categories.

This annual black-tie gala, put on by the Phoenix Advertising Club, has established itself as one of the year's most important social and professional events for the advertising industry.

Riester is president and CEO with Riester-Robb. His agency won big, too, taking home 24 ADDYs in various media.

"This is great for a tiny little ad agency that started in Phoenix with 8 people and grew to 86," Riester said during his acceptance speech.

The agency now has offices in Los Angeles, Denver, Salt Lake City and Phoenix.

However, Cramer-Krasselt was the agency that garnered the most awards of the night: 34. C-K received 2 gold, 16 silver, and 15 bronze awards, plus art director of the year.

This year agencies submitted hundreds of entries, said Carol Murphy, PAC executive director.

The competition judges reviewed entries in all areas of print, broadcast, interactive, and collateral advertising.

The winners proceed to the American Advertising Federation's regional and national awards.

A complete listing of all ADDY winners will be available March 16 on the Phoenix Advertising Club's Web site, [www.phoenixadclub.org](http://www.phoenixadclub.org)

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## **GOOD VS. EVIL: EXAMPLES OF WHAT WORKS AND WHAT DOESN'T**

One of the best ways to learn is by using examples. So here are some examples of what to do and what NOT to do. The extremely bad examples are filled with errors to make a point. You will probably laugh at just how ridiculous they are, but be aware of each mistake. Even repeating one of those mistakes can damage the credibility of your organization.

### *Good Press Release*

#### **Advertising Leaders Question Corporate America's Ability to Maximize Effectiveness of Digital Media**

#### *Despite Concerns, Ad Industry Leaders Forecast Expanded Budgets Across Online Media*

SAN FRANCISCO, CALIF., June 11, 2006—The AAF Survey of Industry Leaders on Digital Media Trends, released today by the American Advertising Federation (AAF), reveals that while there is strong belief among industry leaders in the effectiveness of digital marketing, there is lesser confidence in Fortune 500 companies' ability to capitalize on online advertising. Sixty-three percent believe that Fortune 500 companies are "generally behind the curve when it comes to online ad strategy." There is also a wariness of advertising executives regarding their own ability to keep pace with the changing digital environment. Fifty-eight percent said that they personally are "struggling simply to manage existing online efforts, let alone stay ahead of the curve."

However, an overwhelming majority of those surveyed recognize the effectiveness of digital marketing, with 91 percent citing the online media environment as "empowering to advertisers, allowing the ad industry to shape its own development." Digital media's high ROI was also recognized by those surveyed, with 42 percent citing paid search as offering the highest ROI platform.

But there are risks associated with particular areas of digital marketing. Advertising executives find blogs a riskier, less effective advertising vehicle than user-generated content sites such as MySpace, YouTube, Facebook, etc. Sixty-two percent stated that "blogs are too risky to advertise with due to lack of predictability of the editorial content," while only 53 percent agreed with the same statement about user-generated content. Despite these concerns, an overwhelming majority said advertisers "should exploit the viral marketing opportunities" of user-generated sites and, to a lesser degree, blogs.

The survey, prepared by Atlantic Media Company, yielded additional findings of interest:

- Online video has not yet had a significant impact on ad spend with television network upfront markets. Sixty-two percent of those that participate in TV upfront said online video did not have an effect on their spend with networks, and only 15 percent said online video decreased their network spend.
- Advertising industry leaders forecast expanded ad budgets across online media as a

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whole. Average spending on online advertising, as a percentage of the total media budget, is anticipated to increase from 15 percent in 2005 to 20 percent in 2006, and forecasted to reach 32 percent by 2010.

- New media platforms will get only a small percentage of online budgets next year, with social media and video getting the top percentage of spend.
- Paid search is set to increase from nine percent of the online budget in 2005 to 11 percent in 2006 and 23 percent in 2010.
- Display advertising is set to increase from 22 percent in 2005 to 28 percent in 2006, but will decrease by over half to 13 percent in 2010.
- Rich media will increase from 11 percent in 2005 to 13 percent in 2006 and 18 percent in 2010.
- The top five most successful digital media campaigns over the last year were 1) Burger King; 2) Apple and Verizon (tie); 4) Volkswagen and 5) Axe.

The AAF Survey of Industry Leaders on Digital Media Trends was released on the opening day of the AAF National Conference 2006 in San Francisco and surveyed 140 advertising industry leaders, spread across agency (23 percent), media (28 percent), client (7 percent) and other (22 percent, composed mostly of consultants and researchers) sectors. Sixty percent have worked in the advertising industry for more than 15 years, with 30 percent for 25-plus years.

A full executive summary of the survey results is available here (Word document, 32k). For more information, contact Mary Hilton, VP – public affairs, at [mhilton@aaf.org](mailto:mhilton@aaf.org) or (202) 251-3062.

– end –

*The American Advertising Federation (AAF), headquartered in Washington, D.C., acts as the "Unifying Voice for Advertising." The AAF is the oldest national advertising trade association, representing 50,000 professionals in the advertising industry. The AAF has a national network of 200 ad clubs located in ad communities across the country. Through its 215 college chapters, the AAF provides 6,500 advertising students with real-world case studies and recruitment connections to corporate America. The AAF also has 130 blue-chip corporate members that are advertisers, agencies and media companies, comprising the nation's leading brands and corporations. For more information, visit the AAF's Web site at [www.aaf.org](http://www.aaf.org).*

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*Evil Press Release*

**A survey on Digital Media given out the AAF showed that people still want to invent in online media, even though a lot of them are not sure what the future will bring**

A bunch of companies with various products and services had executives who took this survey. It was a lot of trends and stuff like social networking sites and mentioned Facebook, one of the best sites in the world! Advertisers are really into MySpace and Facebook now, but blogs they think are not a very affective way to advertise. Over half thought they were too risky.

Anyway, they took this survey and apparently they can predict what's gonna happen in the industry. One advertiser said, "Everyone who's anyone wants to be a part of the online advertising industry." I agree. Online advertising rocks!

The top five campaigns of the year for digital media were Burger King, Apple, Verizon, Volkswagen and Axe. Actually, Apple and Verizon were tied. That's why theirs six.

That's pretty much the jist of it all. If you have questions, feel free to contact us. Our contact information is on our website under "Contact Us." Genius, I kow.

END

The American Advertising Federation, which is in D.C., represents everyone in the advertising industry, from students and professors to advertisers and agencies.

*Note on the Evil Press Release*

- Long and confusing headline
- No dateline
- Poor first paragraph which fails to recap the "5 W's" of the story
- Miss-spelling and grammatical errors
- Quotes were not attributed to anyone specific
- No contact person
- Incomplete boiler plate

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*Good Media Advisory*

Advertising Legends to be Inducted Into 57th Annual Advertising Hall of Fame

**MEDIA ADVISORY**

February 28, 2006—The **57th Annual Advertising Hall of Fame** luncheon will be held on **Tuesday, March 14**, at the **Waldorf-Astoria** hotel in New York City. Administered by the American Advertising Federation (AAF), the Advertising Hall of Fame is the most prestigious award for lifetime achievement in advertising.

**When:** Tuesday, March 14, 2006  
11:00 a.m. Reception, East Foyer  
11:45 a.m. Luncheon, Grand Ballroom

**Where:** The Waldorf-Astoria hotel, 301 Park Avenue, New York City

**Press RSVP to:** Mary Hilton, VP – public affairs, at [mhilton@aaf.org](mailto:mhilton@aaf.org) or (202) 371-2306.

**Advertising Hall of Fame Inductees:**

- Robert L. Johnson, *founder, BET*, for originating the nation's most recognized and successful African-American cable television company;
- Donald R. Keough, *retired president & COO, the Coca Cola Company*, for shaping the advertising image of one of the world's most iconic companies during his extraordinary tenure at its helm;
- Henry R. Luce, *co-founder, Time Magazine; founder of Fortune, Life and Sports Illustrated magazines (1898–1967)*, receiving the award posthumously for creating many of the country's most enduring and respected publishing titles;
- Al Neuharth, *founder, USA TODAY & the Freedom Forum*; for conceiving of a nationwide newspaper and building the nation's preeminent institution celebrating free speech.

**Presenters:**

- **Induction of Henry R. Luce**  
Accepted by Ann Moore, chairman & CEO, Time Inc. and presented by Reg Brack, chairman emeritus, Time Inc.
- **Induction of Robert L. Johnson**  
Introduction by Debra Lee, chairman & CEO, BET
- **Induction of Donald R. Keough**  
Introduction by Philip H. Geier, Jr., chairman emeritus, Interpublic Group
- **Induction of Al Neuharth**  
Introduction by Cathleen Black, president, Hearst Magazines

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- **Master of Ceremonies**

John Costello, chairman, Advertising Hall of Fame

- **Opening Remarks: AAF Chairman of the Board**

Andy Jung, senior director of advertising & media services, Kellogg Company

- **Closing Remarks: AAF President and CEO**

Wallace Snyder

**Sponsors:**

**GOLD:** Ad Age/Crain Communications, Allen & Company, AOL, The Coca-Cola Company, Google Inc., Interpublic Group, The New York Times, Time Inc., USA TODAY

**SILVER:** ABC Television Network, Arbitron Inc., BET, Discovery Networks, McDonald's Corporation, Starcom MediaVest Group, NFL, The Procter & Gamble Company

*Evil Media Advisory*

Another annual Advertising Hall of Fame luncheon is coming up and will be at the Waldorf—301 Park Avenue, NYC. A lot of famous people have won this award. It's somewhat famous. The people who have won this year are also popular in the ad world. Come see who they are!

In addition to the inductees, there will be a slew of presenters who have top positions in advertising and marketing, such as the chairman and CEO of BET.

What: AHOF luncheon  
Where: The Waldorf Astoria  
See above for street location  
When: Around 11 a.m. – 2 p.m.

Only those who plan on writing a story on the event should attend.

*Note on evil media advisory*

- No headline
- No dateline
- Does not address specific speakers, topics or the timetable for the event
- No RSVP or contact information
- No boilerplate

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*Good Letter to Editor*

Mr. Gerry Khermouch  
Marketing Editor, BusinessWeek  
1221 Avenue of the Americas  
New York, NY 10020

Dear Mr. Khermouch:

As the chairman of the American Advertising Federation (AAF), I would like to respond to the commentary “Why Advertising Matters More Than Ever” in the August 6 edition of *BusinessWeek*. First, kudos for recognizing and stating the importance of advertising in times of economic distress. In a turbulent, bumpy economic environment, advertising may be the Dramamine (there’s a great brand) for an advertiser’s brand communications efforts. As stated, advertising provides consistency and stability during a rocky ride. Give in to the temptation to cut back and you may find your brand a little green around the gills for the duration of the rough ride and for a while after the seas calm.

That is why the American Advertising Federation launched its “Advertising. The way great brands get to be great brands.<sup>TM</sup>” campaign. In each ad the famous brand name is replaced by “Advertising.” The number-one brand on your Global Brand Scoreboard, Coca-Cola, along with Budweiser (no. 26) and other well-advertised brands like Energizer and Sunkist, are participating. And your number-six brand, Intel, along with Altoids, will soon be on board for the next leg of this unprecedented effort.

Advertising advertising? You bet we are. The campaign is in response to the attitude cautioned against in your commentary. In 1998, the AAF conducted a comprehensive nationwide survey of 1,800 CEOs, chief marketing officers and advertising directors. It showed that although advertising is valued in times of plenty, its strategic capacity to build brands in tough times is not fully appreciated. In fact, 27 percent of the marketers surveyed said advertising would likely be among the first budget items cut in a sales downturn. As you noted, many companies take this view—with potentially dire consequences. For the wise, sustaining or even increasing advertising during a slow economy can prove to be a more competitive and, therefore, more successful approach.

By running our campaign now in publications like *The Wall Street Journal* (no. 83 on your list), *Financial Times* (no. 95) and others, we are doing what we urge all corporate decision makers to do—advertise brands aggressively and frequently. In the battle for survival of the fittest, advertising should be every brand’s weapon of choice. And I echo—now more than ever.

Sincerely,

David A. Park  
Chairman, American Advertising Federation



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*Evil Letter to the Editor*

Editor  
Business Enthusiast Magazine  
0548 Avenue of the Americas  
New York, NY 10020

Gerry:

You did a good job in your article. However, I think with some better research you would have realized that you completely ignored a lot of information.

First of all, you should have given me a call. As chairman of the American Advertising Federation, I proudly call myself an expert on the advertising industry. If you would have interviewed me, I could have told you about what the AAF is doing to respond to this issue. So now I'm forced to write you a letter explaining it all.

By now you should be aware about the AAF's "Great Brands" campaign. The AAF did plenty of extensive research and found out that executives tend to cut advertising budgets during slow sales times. But we strongly believe in just the opposite. During slow sales times, advertising should be increased astronomically. In order to combat the urban legend that many CEO's we surveyed believe, we did some advertising of our own. In each ad the famous brand name is replaced by "Advertising." Soda Pop, Anonymous Beer, Sunny Orange, etc. are all of the great brands that agreed to help us out.

We are running our ads in papers like *The Suit Journal* and *The Dollars Times*. Pick one up someday. Maybe then next time you'll see what I'm talking about before you write another article. Don't get me wrong; the article was good and all but I think you should have included much more quotes from people like myself and other fine professionals at the AAF.

Also, if you're free for lunch the next time I'm in NYC, I'll give ya a ring.

*Note on Evil Letter to Editor*

- Not addressed to specific editor
- Did not address "Gerry" with professional title
- No closure to letter
- Clearly biased writing throughout—no backup to arguments

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*Good Pitch E-Mail Letter*

**The Super Bowl Pitch for Interviews:**

Subject: Need a Super Bowl Advertising Expert?

Text: It's Super Bowl time again, and it isn't just the championship game between football teams. This is considered the "Super Bowl of Advertising" as well, with 30-second spots going for a record \$2.25 million, jumping seven percent from last year.

Wally Snyder, president & CEO of the American Advertising Federation, is available to share his expert insights on Super Bowl advertising. With more than 20 years at the AAF and 16 years covering ad industry issues at the FTC, he is regarded as one of the top experts in the field. His media experience includes interviews on CNBC, CNN, Fox News and National Public Radio, among others.

Please contact me at (202) 555-1234 or respond to this e-mail if you are interested in using Mr. Snyder in your Super Bowl coverage. Thank you.

*Evil Pitch E-Mail Letter*

Subject: Open this email

Text: You should do a story on this. Wally Snyder is a big guy in advertising and he'd like to talk on camera about it. The SuperBowl is a great platform and you should really consider using him as a spokesman. He's had a lot of years in the business.

Call me at (202) 555-1234 or respond to this email and we'll chat. Thanks.

Note on Evil Pitch E-Mail Letter

- Poor Subject line—doesn't reveal what message is about
- Not professionally written—does not adequately express who Mr. Snyder is, or why he would be a great person to interview
- Informal language

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## EXAMPLES OF LOCAL NEWS COVERAGE

**Kansas City Star**  
**June 15, 2004**  
**Advertising & Marketing**  
**By Jennifer Mann**  
**Columnist**

### Ad Club honors

The **American Advertising Federation** has bestowed several honors on the **Advertising Club of Kansas City**, including a first-place award in the public-service division, a second place for club management and a third in Advertising Education, all for Division I clubs, which are those with 500 or more members.

Those are impressive honors for a club that competes against markets such as New York—which has two AAF clubs—Detroit and Boston.

Speaking of the Advertising Club, the **Art + Copy** club, which is under the Advertising Club's umbrella, has elected new officers for 2004–2005, including Linda Bumgarner of **Bernstein-Rein Advertising** as president.

Other new officers are Tim Hamill, also Bernstein-Rein and Gary Custer of **Stephens & Associates**, vice presidents of programming; and Becky Ervin of Bernstein-Rein and Anna LaRue of **Osborn & Barr Communications** as vice presidents of the Omni show.

Also, Pat di Natale of **Di Natale Creative Services** as secretary; Bill Ost of Bernstein-Rein as treasurer; Jan Tracy of **Tracy**

**Design Communications** as director of membership; Pat Piper of **Barkley Evergreen & Partners**, Chaz Laughlin of **RPM** and Rebecca Tegtmeier of **Hallmark Loyalty** will oversee communications; Paul Tosh of the **University of Missouri-Kansas City** and Ryan Hembree of **Indicia Design** will oversee education; and Don Dye of **Marketing Technologies** will oversee special projects.

**The Express Times**  
**People in Business**  
**Sunday, March 13, 2005**

Joseph Takach of Virginia Beach, formerly of Bethlehem, has been named the American Advertising Federation's Silver Medal Award for Lifetime Achievement.

Takach was awarded the Ad Club of Hampton Roads' prestigious Silver Medal award at a dinner held in Virginia. He is a co-founder, chief executive officer, and owner of The Meridian Group.

Takach is a graduate of Freedom High School and the York Academy of Arts in Pennsylvania.

**Myrtle Beach Sun News**  
**Business Pulse**  
**Posted on Sun, Mar. 13, 2005**

Business Pulse Coastal Advertising and Marketing Professionals, the local affiliation of the American Advertising Federation, will host its next luncheon at 11:45 a.m. Thursday at the Dunes Golf and Beach Club. For information, contact Paulette Best at [pbest@lhwh.com](mailto:pbest@lhwh.com) or call 448-1123 or visit us online at [www.mbcamp.com](http://www.mbcamp.com).

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## RESOURCES

### Select PR & Media Services

BurrellesLuce  
(800) 631-1160  
(973) 992-6600  
www.burrellesluce.com

Bacon's Information  
(866) 639-5087  
media@bacons.com (media research team)  
www.bacons.com

Bulldog Reporter  
(800) 959-1059  
www.infocomgroup.com

Business Wire  
(415) 986-4422  
Press release submission for members online  
www.businesswire.com

Public Relations Society of America  
(212) 460-1400  
www.prsa.org

### Select Trade Press

Advertising Age  
(212) 210-0100  
bcapps@crain.com (press releases)  
www.adage.com

Adweek Magazine  
Agency News – (323) 525-2254,  
jfeuer@adweek.com  
Regional News – (312) 583-5511,  
tjensen@adweek.com  
Interactive News – (646) 654-5336,  
amack@adweek.com  
Creative Coverage (415) 249-6027,  
eparpis@adweek.com  
www.adweek.com

CMYK Magazine  
(415) 331-6311  
editorial@cmykmag.com  
www.cmykmag.com

DM News  
(212) 925-7300  
editor@dmnews.com  
www.dmnews.com

Editor & Publisher  
(800) 336-4380  
www.editorandpublisher.com

Mediaweek  
(646) 654-5174  
www.mediaweek.com

### National Media Outlets

CNBC  
(201) 585-2622  
www.moneycentral.msn.com

CNN/Cable News Network  
(404) 827-1500  
www.cnn.com

MSNBC  
(201) 583-5000  
www.msnbc.com

### Wire Services

Associated Press  
(212) 621-1500  
info@ap.org (press releases)  
www.ap.org

Bloomberg Business News (212) 318-2000  
publicrelations@bloomberg.com  
www.bloomberg.com

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Gannett News Service  
(703) 276-5800  
Press release submission online  
www.gannett.com  
Hearst News Services  
(202) 298-6920  
www.hearstcorp.com

King Features Syndicate  
(212) 455-4000  
kfs-public-relations@hearst.com  
www.kingfeatures.com

Reuters News Service  
(212) 859-1600  
(646) 223-6100  
editor@reuters.com

United Press International  
(202) 898-8000  
pressreleases@upi.com  
www.upi.com

#### **Newspapers**

The New York Times: Stuart Elliot  
(212) 556-1226; stuarte@nytimes.com  
229 W 43rd St  
New York, NY 10036-3959

The Wall Street Journal: Laura Landro  
(Advertising/Marketing News senior editor)  
(212) 416-3295; laura.landro@wsj.com  
200 Liberty St 9th Fl  
New York, NY 10281-1003

The Chicago Tribune: Jim Kirk  
(Advertising/Marketing news columnist)  
(312) 222-5944; jkirk@tribune.com  
435 N Michigan Ave  
Chicago, IL 60611-4066

The San Francisco Chronicle: Dan Fost  
(Media Business columnist)  
(415) 777-6004; dfost@sfchronicle.com  
901 Mission St  
San Francisco, CA 94103-2934



USA TODAY: Bruce Horovitz  
(Advertising/Marketing News Columnist)  
(703) 276-3741; bhorovitz@usatoday.com  
1000 Wilson Blvd  
Arlington, VA 22229-0001

The Washington Post: Sabrina Jones  
(Advertising Columnist)  
(410) 772-2307; jonessl@washpost.com  
Howard County News Bureau  
10490 Little Patuxent Parkway  
Suite 650  
Columbia, MD 21044-4928

The New York Post: Keith Kelly (Media  
Business Columnist)  
(212) 930-8702; kkelly@nypost.com  
1211 Avenue of the Americas  
New York, NY 10036-8790

Chicago Sun-Times: Lewis Lazare  
(Advertising/Marketing News Columnist)  
(312) 321-2819; llazare@suntimes.com  
401 N Wabash Ave  
Chicago, IL 60611-5611

The Washington Times: Donna Demarco  
(Advertising Reporter)  
(202) 636-4884;  
ddemarco@washingtontimes.com  
3600 New York Ave NE  
Washington, DC 20002-1996



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