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A SLIDE PRESENTATION, PUBLIC RELATIONS
HANDBOOK & WORKSHOP FOR DENVER
CATHOLIC COMMUNITY SERVICES

Presented to

The Faculty of the Department of Mass Communication
University of Denver

In Partial Fulfillment

of the Requirements for the Degree of
Master of Arts

by

Donna Carlon

Nancy T. Close

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August 1977

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ABSTRACT

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→ This thesis describes the planning and production of a sound-slide presentation, a public relations handbook and a public relations workshop for Denver Catholic Community Services (DCCS). The three phases of the project were designed to meet the current major public relations needs of DCCS, the social service agency of the Catholic Archdiocese of Denver.

The general objective of the slide show was to provide a consistent and accessible source of information concerning DCCS programs and departments. Development of the slide show evolved around this objective.

The PR handbook was designed to be a readily available source book of PR practices, in addition to providing specific PR guidelines for DCCS. The workshop (for DCCS staff members) provided practical experience in producing PR materials, including news releases and public service announcements. A

The project was begun in March of 1977, and all phases were completed in July.

INTRODUCTION

This paper describes the design, production, and evaluation of a sound-slide presentation and a public relations workshop and handbook prepared for Denver Catholic Community Services. Three graduate students in the University of Denver's Department of Mass Communications completed this project in partial fulfillment of the requirements for the Master of Arts degree.

Chapter 1 gives the background of the agency and the rationale for undertaking this project. Chapter 2 discusses the design of the slide show according to the client's needs, and includes practical and theoretical considerations. Chapter 3 reviews the actual production of the slide show. Chapter 4 discusses the design of the public relations workshop and handbook in the light of the client's needs and theoretical rationale. Chapter 5 reviews the production of the workshop and handbook. Chapter 6 begins with the theoretical rationale and guidelines for designing formal evaluations for both programs in the project. Specific application of evaluative theory to each program follows. The final chapter contains a summary of the project and the conclusions and recommendations of the project team.

For a complete breakdown of responsibility for completion of this project, see Appendix A.

Chapter 1

BACKGROUND

Noble and lofty as its spiritual goals may be, the church is an institution among others in the community and shares in the general characteristics of organizations. It owns land, hires employees, pays bills, requires community services, and is subject to community laws.

Like any other organization the church is dependent on the community for its existence. A comment written about a business organization applies equally to a church: it "exists because the public considers it desirable or more accurately, because the public has not decided it is undesirable" (Lundborg, 1950, p. 7).

As an organization, the church is affected by either the prosperity or the depression of the community. Like a business organization, it shares directly in results of the

improvement or the deterioration in (1) the physical condition of the city's physical plant; (2) the quality of service rendered by the city and other governmental agencies; (3) the quality of service rendered by civic and social agencies; (4) the availability of community resources and facilities to improve the physical, mental, and moral health of the populace (Lundborg, 1950, p. 15).

Composed of people, the church suffers when people suffer. A church cannot escape the effect on the community of poor schools, run-down housing, and inadequate community services. On the other hand, a church organization also shares in the benefits of a healthy community. Institutional considerations alone require the church to be concerned about the community conditions.

Only a few years ago, churches would have nothing to do with public relations (PR). Public relations was a "secular" matter about which it was not quite right for the church to be concerned. Instead, the position of the clergy was that their concern should be directed toward matters of spiritual and social nature. They were apparently unaware of how public relations, if planned and executed well, could be a beneficial asset to such "non-secular" matters as well as "secular" ones.

More recently, churches have come to realize that as major institutions in society, they have public relations responsibilities. For example, whether congregations serve the community in which they exist or merely maintain buildings there for the use of their own members shapes their neighbors' concepts of the churches. Another example is that news media coverage--accurate or misleading, clear or botched, complete or missing--affects profoundly whether the public understands what a church or church organization

is trying to do. In addition, a church or church organization should consider community relations as an important part of its public relations effort.

By its virtual existence in a particular community, the church, as an organization, cannot escape the consequences of public opinion. What the community thinks of the church or church organization will have a bearing on how people respond to the church's outreach efforts. The church or church organization needs to be concerned about its reputation--its image--to be effective. Such is the case for the Denver Catholic Community Services organization.

Denver Catholic Community Services (DCCS) is a full social service agency reaching out to identify and serve the needs of people in all neighborhoods--from the core city to the suburbs. DCCS serves the total community, regardless of race or creed. Its priorities are: the poor and the disadvantaged; the preservation and strengthening of family life; and assistance and service to the elderly. Founded in 1927 as Catholic Charities, DCCS, a United Way agency, serves the community directly and through the vehicle of the parish.

DCCS is composed of several departments or service agencies: (1) Camp Santa Maria; (2) Family and Aging Services; (3) Community Centers; (4) Immigration; (5) Emergency Assistance; (6) Parish Outreach; and (7) Advocacy.

Camp Santa Maria, located in Grant, Colorado, has been in operation for over 40 years. The program of Camp Santa Maria is primarily for needy children between the ages of 9 and 14. For 1977, the camp is projected to accommodate 700 boys and girls in eight sessions during the summer season. The first and last sessions are scheduled to be for children with diagnosed medical and/or emotional problems. Activities include swimming, boating, recreation ball playing, and crafts.

Family and Aging Services at this time includes services to unmarried parents, adoption services, foster care services limited to newborns awaiting adoption and a limited number of long term school age and adolescent children, a very limited counseling service for teens and families (usually referred through Emergency Assistance), and services for the aged. The department initiates services for the aged as an individual entity and in cooperation with community and public agencies. Social and recreational programs for senior citizens, hot meals, transportation, and crafts programs are available at Mulroy and Little Flower Community Centers (two DCCS affiliated community centers).

The Little Flower and Mulroy Community Centers of DCCS seek to develop better living and more harmonious relationships among groups of people in the communities

and neighborhoods in which they serve. Special emphasis is placed on enabling and helping people to be more able to help themselves. Due to the location of the centers, the task is one of aiding minorities in ghetto areas and supporting the low or fixed-income elderly. Little Flower Center has been serving the people of lower Northeast Denver for 50 years. Mulroy Center began operation in March of 1970, and serves Denver's Westridge area. Services offered at both centers include day care for children, bi-lingual formal and informal education, cultural programs and leisure time enrichment for all age levels, group work, social action, meals, transportation, and counseling for the elderly.

Immigration Services has the following major priorities: to cooperate with agencies, organizations, individuals, etc., toward reasonable solutions to problems faced by the illegal alien in the United States; and to endeavor to keep the family unit together by providing skilled assistance, representation, and communication to those individuals seeking assistance to legalize their status in the United States. The agency also provides citizenship classes. Immigrants from 38 nations have received service through this agency.

Emergency Assistance offers financial assistance for families and individuals who find themselves in financial crises or other material need. (Emergencies also

include such areas as employment, health care, transportation, legal assistance, food, clothing, and shelter.)

Counseling is provided to assist the client in identifying his problems and finding an appropriate solution to them.

Parish Outreach is a movement of volunteers who respond to the lay leadership role of volunteers in the area of social services and social action. Representatives from 60 parishes discover common needs, resources, and social goals within each of six districts and provide a channel of communication between DCCS and the people. Districts attempt to alleviate problems by bolstering food banks, establishing 24-hour emergency referral services, organizing programs for youth and the elderly, and similar projects.

The Advocacy Department serves groups of people who are experiencing some injustice or oppression. The objective is to relieve social problems through the educational and political processes. At the present time, most of the department's work is done in the area of the Food Stamp Program and related government programs. However, the department also pursues tenant/landlord legislation on the city and state levels; provides consultation services to community groups and policy makers; researches and collects information about the needs for and the use

of Revenue Sharing Funds under the Housing and Community Development Act. The Advocacy Department coordinates with all other DCCS departments--especially the Parish Outreach Department.

James Mauck, the current director of DCCS, was interested in developing some type of public relations campaign that would illustrate and publicize the services and programs of the various DCCS departments. Mr. Mauck stated that in the past, DCCS has received inadequate publicity in the metro-Denver area. In most cases, the publicity is associated with some of the more controversial issues that DCCS is involved in, such as food stamps and immigration. DCCS wants to be identified with and illuminate the many other services and activities of a noncontroversial nature that they are involved in as well.

In addition, Mr. Mauck wanted at least one individual on his staff to become the in-house "expert" on all aspects of DCCS public relations activities. The department heads and/or designated representatives are to become familiar with the needs and operation of the PR function with DCCS.

After Mr. Mauck contacted the University of Denver's Mass Communications Department, three interested graduate students, Alton Waller, Donna Carlon, and Nancy Close agreed to form a project committee to study the DCCS

public relations campaign request and formulate a PR campaign proposal.

At the initial meeting on January 25, 1977, the project committee discussed with Mr. Mauck the type of PR campaign he was contemplating for his organization. A multi-faceted PR campaign, complete with a 15-minute slide show, brochures, press releases, and radio and television spots were the desired objectives.

The project committee met and discussed the ramifications of the DCCS public relations campaign. The committee decided that due to time constraints placed on the project committee because of the depth and complexity of such a campaign, that it would not be feasible to successfully implement and complete all phases of the campaign. Instead, the project committee and DCCS jointly decided that it would be better to implement the higher priority items associated with the DCCS ideas of a PR campaign.

The highest priority was given to the slide show presentation. The purpose of the slide presentation is to provide information on the variety of services offered by DCCS. Next, the project committee decided that the DCCS public relations handbook should be written and produced for the various departments within DCCS. Finally, the project committee and DCCS agreed to hold a public relations workshop.

Each aspect of the project, with review of relevant literature, will be discussed in detail in the following pages.

Chapter 2

SLIDE SHOW DESIGN

Purpose

The purpose of producing the slide show was to provide information about the variety of services offered by DCCS. In the past each department has handled its own public relations using separate slide presentations and printed materials. There have been no presentations of the agency as a whole to the public. This presentation will be used to acquaint various civic, social, and service organizations with DCCS's operations and programs.

A secondary purpose of the slide show is to acquaint DCCS staff members and volunteers with the responsibilities of the individual departments and how each department functions within the total organizational structure.

The slide show was designed to inform the public about programs and services of the agency. In order to insure accurate representation of the agency, members of the Archdiocese, DCCS staff members and volunteers need a complete and accurate source of information about DCCS. An internal newsletter was started by Mr. Mauck to provide intra-agency communications. In addition to the newsletter

it was felt that DCCS needed a primary source of information about the agency as a whole that can be used in a long range public relations effort to promote greater awareness of the agency's existence and operations.

Audience

Communication literature points out the need to delineate target audiences in order to design a media presentation to be most effective in conveying the message, by taking into consideration such factors as the knowledge, attitudes, interests, and sociocultural context of the audience (Cutlip and Center, 1964; A. Lumsdaine, 1960; Mendelsohn, 1973). Mendelsohn (1973) states that "publics who are most apt to respond to mass-mediated information messages have a prior interest in the subject areas presented" (p. 40).

The audiences to whom the slide presentation will be shown share an element of interest in DCCS's activities. Audiences specified by the director of DCCS are: the Archdiocese, church officials and councils, DCCS staff and volunteers, civic groups (Kiwanis, Rotary, etc.), and any other groups expressing an interest to learn more about DCCS. These people, by virtue of their membership in groups concerned with human welfare that have requested the information about DCCS, share an interest in social services. The receptivity of these audiences to

communications about social service programs will contribute to the effectiveness of the presentation.

Practical Considerations

The slide show medium was chosen for the following reasons. The client needed a presentation that was portable and easy to assemble and show. The slide show format meets each of these requirements. First, the slide show is portable. Secondly, the use of sound synchronization provides multiple channel production that can easily be shown by one person. This also avoids improper presentation of the narrative with the slides and enables a smoother more complete media presentation. A third factor is that DCCS has used slide presentations in the past for specific programs. Therefore the staff is familiar with the operation and uses of a slide show.

Another consideration was cost. The agency is equipped with slide projectors and a sound synchronizer. A motion picture film would have been too expensive to produce, and would require the purchase of projection equipment for this one presentation. A brochure would have been less expensive than the slide show. However, the presentation will be used in group meetings involving discussion and active participation so a brochure would not be appropriate. The slide show can be easily updated and edited,

promote awareness of the agency's operations to a variety of audiences.

and the cost of producing the show was within DCCS's financial range.

The literature supports the use of the slide show medium. Cutlip and Center state that "there is a growing use of slide films, especially by agencies unable to afford motion picture films" (p. 198). R. Snider (1960) points out that with the present state of the art, using sound synchronization with slides can produce the same sense of pacing and movement previously unique to the motion picture. The sound-slide show provides a low cost medium which can produce an audio-visual presentation comparable to the more expensive motion picture. This fit both the communication needs and budget of DCCS.

The literature also points out a number of practical advantages in using slides. Hodnett (1967) states, "slides can be carried and filed without trouble, and they stay in perfect condition indefinitely" (p. 106). R. Snider (1960, p. 124) cites three main advantages of slides as:

1. the ease with which the order can be changed and editing accomplished.
2. the ability to control for quality by individual slides, and,
3. when properly mounted, slide surfaces last indefinitely.

The slide medium provides a low cost, durable, portable audio-visual presentation with which DCCS can promote awareness of the agency's operations to a variety of audiences.

Theoretical Considerations

The literature indicates that use of an audio-visual medium such as the sound-slide show, increases the effectiveness of the material presented by enhancing the audience's attention, perception, and retention. R. Snider states that:

projected materials require a strong source of light in a relatively darkened room, and consequently they attract and hold attention. Psychologists tell us that it is an almost uncontrollable human characteristic to look at a spot of light in a darkened room (p. 122).

Bettinghaus (1960) describes the importance of multiple channels: "When sources utilize more than one channel of communication, the chance for communication effectiveness is generally increased" (p. 32). This communication theory is stated by Snider (1960) specifically in relation to audio-visual presentations: "Pictures and words together perform a more effective function than either can perform alone" (p. 122).

Learning studies also support the theory that more learning of information occurs "from a simultaneous aural-visual presentation than from either aural or visual presentations alone" (Menne & Menne, 1972, p. 177); that the more complete or "high fidelity" the representation, the clearer the message and learning effect (Houser, Houser, Van Monfrans, 1970); and that "the more realistic a

presentation, the more effective the transmission of the desired message" (Dwyer, 1970, p. 236). The slide medium allows for a more graphic presentation of the information than either an aural, visual, or written account with pictures, because live sounds from the activities being shown and described make the presentation more "true to life." Newsom and Scott (1976) state that:

It has been proven that people retain more when it is presented to them in a combination of sight and sound than they do when only one of these two senses is employed (p. 203).

The sound-slide show has all the above-mentioned advantages of an audio-visual presentation. The literature gives conclusive evidence supporting the use of a sound synchronized slide presentation to convey information.

The literature also points out the need for personal input to accompany any media presentation. Dichter (1969) states that the impact of the presentation on the receiver is increased when the presenter directs the message in terms of how it may affect the receiver personally. Lumsdaine and Snider (1960) also note the importance of the presenter to allow for feedback and questions to ensure a more complete understanding and to allow for adjusting the presentation to the needs of specific audiences, as they may vary. Therefore, it was recommended to the Director of DCCS that the presenter(s) preview and know

the content of the slide show in order to supplement and increase the effectiveness of the presentation.

Slide Show Objectives and Content

The main objective of the slide presentation was to provide a source of information describing the programs and departments at DCCS that is consistent and accessible. The general objective of providing information was broken down into two specific objectives:

1. To provide information about all seven departments within the DCCS agency.
2. Through information, to increase audience awareness and knowledge of the departments' existence and the services provided by each department.

Communication literature gives several guidelines for designing media presentations in terms of content. Cutlip and Center (1964) stress that: "To communicate effectively, the sender's words must mean the same thing to the receiver that they do to the sender" (p. 147). The narration was written to be understood by persons not familiar with social service jargon. Ambiguous terms such as "social problem" were avoided and specific examples used instead.

To break the monotony of a straight narration and make the presentation more "realistic," live sounds such as children at play and a bingo game in progress were

incorporated. In addition, people associated with DCCS were used to convey information about the unwed parents program, visits to nursing homes, Emergency Assistance, and Advocacy. This gave the presentation a more human and personal tone that should increase the attention of the audience to the material presented. The sound-slide medium allowed for flexibility in design in order to show visually what DCCS offers while reiterating the message with narration, personal statements, and integrating these elements with live sounds and appropriate music.

Hodnett (1967) stresses that informational presentations should be selective, stressing and repeating "key words, phrases, and figures in order to achieve understanding and remembrance." The theme, Involved with the Present, Committed to the Future, was emphasized in the narration throughout the show. The name of the agency and of each department was repeated often. This was done to reinforce audience perception and retention of the seven distinct departments within the agency.

Bettinghaus (1960) classifies informational presentations into two categories: teaching skills and general dissemination of information. For the latter, which applied to the DCCS presentation, Bettinghaus recommended less detail information, such as dates, figures, and lengthy descriptions, in order to make clear the general information to be presented. The material covered in the slide

show was kept general to meet the objective of presenting information with maximum perception and retention. This is also supported by Mendelsohn (1973) who maintains that setting "middle range" goals and presenting information that will attract and hold the attention of the audience increases the chances of achieving specific objectives.

In order to meet the objective of providing information that would increase audience awareness and knowledge of the agency and its seven departments, each department received equal emphasis in the design of the show (see script, Appendix D). The major purpose and services of each department along with the needs they meet were described with slides to show those activities. The slide show began with a quick moving historical sequence in black and white with music and no narration. A change from the old logo to the new logo made the transition to the present. The departments followed in an order that went from youth at Camp Santa Maria to Family and Aging Services, Community Centers, and Immigration Services. Then Emergency Assistance, Parish Outreach, and Advocacy followed. Those three departments were shown in that order to show a progression from meeting immediate needs to people helping each other in the community, and finally, the efforts of Advocacy for long term social change. The show ends with one slide from each department to reinforce

remembrance and a distinction between the seven departments while the narrator states the major objectives of the agency as a whole.

The next chapter will discuss the actual production of the slide presentation.

Chapter 3

SLIDE SHOW PRODUCTION

Once the objectives of the slide show presentation were delineated, and the most practical, effective means for accomplishing the objectives was determined, the authors were ready to move into the production stage of the slide show.

This chapter will describe the procedures the authors used; significant problems encountered and their solutions; and suggestions of the authors to future slide show producers.

Prior to the actual photographic sessions, some preliminary planning and arrangements were required. Some of DCCS's departments operate out of branch facilities. So a visit to these facilities was in order. This gave the authors not only a chance to meet and talk with the personnel working at the facilities, but also a chance to survey the photographic environment.

The authors asked the director of DCCS if there were any photographs or slides available which illustrated any facet of the agency. He informed us that DCCS possesses four slide shows, a small collection of old, black-and-white photographs, and an array of other slides not used in the slide shows.

Next, the department heads were interviewed by the authors so that we could get a clear picture of what each department's specific function and activities were. They were also requested to provide any relevant literature.

After the authors felt that they had acquired adequate knowledge of the DCCS programs and activities, the next step was to develop a theme and treatment for the slide show. Deciding on a theme was not as difficult as initially thought. Prior to the authors' involvement with this thesis project, a group of undergraduate students at the University of Denver had developed a theme to accompany the TV/radio spots they had written. The authors felt that the theme--DCCS: Involved with the Present, Committed to the Future--could be utilized in our slide show as well.

The development of the treatment for the DCCS slide show began in April and was finally approved by the client and our project advisors in early May. A list of desired slides was derived from the treatment.

Before beginning actual photography, the authors previewed the collection of slides and photographs in DCCS's possession. The treatment called for a brief, chronological, historical review of the agency's past. So the authors chose approximately 24 black-and-white photographs to be reproduced into 35mm slides. Using black-and-white slides would help contribute to the desired historical aura of this portion of the slide show. Next, the entire

collection of color slides was previewed and selected for actual or possible use. There were a few slides of good quality for possible or actual use in the Camp Santa Maria, Family and Aging Services, Community Centers, Emergency Assistance, Parish Outreach, and Advocacy portions of the slide show.

Since the majority of the photography was to be done indoors, the photographer chose a medium speed (ASA 160), tungsten, Ektachrome film. This type of film would leave the photographer the option to use existing light indoors if it were found to be adequate. Two types of filters were required throughout most of the photography. Filter number 85B was used to convert the film for daylight/flash conditions, and a FL or florescent filter under florescent lighting conditions. The latter type lighting condition was the most prevalent.

The first photographic task involved shooting a few scenes of a family with their newly-adopted baby. The lighting conditions were the best that the photographer encountered. The photographer was able to use bounce flash to ensure even lighting of the subjects. This was the only time during the entire photography phase that bounce flash could be used although it was desired at other times.

The next visuals that had to be acquired were shots of a family of newly-adopted adolescent girls. Unknown to

the photographer at the first photographic session with the family was the fact that the film had come off the camera's film advance sprockets. This clearly supports that one check the film rewind crank to make sure that the film is advancing. The family kindly consented to another more successful photographic session.

The visual sequence for unwed parents presented a minor challenge in that the girls had to be photographed so as not to reveal their identity, yet show that they were pregnant. So, the photographer took quite a few shots in order to have a good selection to choose from.

The next visual sequence was shot inside of a cathedral and a church social facility. The cathedral provided an opportunity in the photography phase to use existing light. The only problem encountered during this sequence was the unexpected presence of another photographer who appeared in the camera's field-of-view on two occasions. For the most part, the photographer was able to work around him. If at all possible, one might briefly talk with other known photographers to get an idea of what his/her plans are and vice versa before actual shooting begins. In this way, each photographer may be able to avoid, to some degree, spoiling potential shots of the other(s). The photographic session at the church social center presented no unsurmountable problems.

The visual sequences for the DCCS community centers were shot on location. Many attempts were made to obtain candid or at least candid-looking shots. There were no significant problems of any type while shooting this sequence.

Immigration Services presented a potential human problem in the very nature of the services it renders. Some of the people it serves are considered by legal authorities as illegal aliens. So the very presence of a photographer could possibly have hindered any cooperation from the clients of this department. However, the Immigration Services' department head and staff were able to explain to their clients the nature of the photographer's work. A technical problem encountered here was overexposure of two of three subjects on a slide. The two subjects were receiving direct sunlight while the majority of the light being measured by the camera's light meter was coming from a shaded area. This particular scene was retaken at a later date.

Shooting the sequence for Emergency Assistance required a close-up shot of a hand full of bills and a shot of a Denver newspaper headline. The first slides of these materials were slightly overexposed. The bills were also too small to be recognizable. As a result, these slides were reshot. Another visual for this sequence was

to show a couple handing bills to a DCCS counselor. The wall behind the subjects in this scene was made of polished marble. As a consequence, a small flash reflection was visible in a few of the slides. Fortunately, the photographer changed his angle enough in relation to the wall to negate the reflection in the slide chosen for the presentation. No other problems were encountered with this visual sequence.

The visual sequences for Parish Outreach and Advocacy required the least amount of shooting. Many of the slides in DCCS's possession were used in these sequences. There were no technical problems that hampered the Parish Outreach sequence.

The Advocacy sequence presented two technical problems. One slide was to be a close-up of a set of law books. Existing light was too low in this situation. Therefore, direct flash was used. The photographer was aware that the covers on most of the books were of a vinyl material, but the glossiness of them appeared negligible. However, the resultant slides proved otherwise. Many of the slides of this scene had a distracting flash reflection emanating from the books. This reflection was significantly diminished in one of the slides because the photographer had changed the flash angle and f-stop settings over a wide enough range. The other problem surfaced

while taking shots of the Colorado legislative sessions at the state capitol. The photographer's leather-soled shoes created quite a build-up of static electricity when walking across the carpeted balcony of the legislative chambers. Extreme care had to be taken to avoid discharging a static charge into the metal camera body which could show up on the slide. This phenomenon apparently did appear, to a minor extent, on some of the earlier slides, but it was not visually detrimental to most of the slides.

All photography was completed by the first week in June. Of the 114 slides, 59 of them were the work of the photographer.

After our client and project advisors gave final approval to our script in mid-June, production efforts on the soundtrack began. At an earlier date, the authors had discussed what type of music would introduce the historical review portion of the slide show. They decided on a single musical theme that would convey the mood of years-gone-by, yet still be recognized by the young and old. Scott Joplin's musical score titled "The Entertainer," which is the theme song for the movie "The Sting," seemed to fit our requirements perfectly.

The search for a modern musical theme that would convey a free-spirited, energetic, and happy mood ended with the decision to use George Benson's jazz hit "Breezin'."

For background music, the modernized, classical music of Waldo De Los Rios-Sinfonias, was chosen. Their version of Beethoven's "Ode to Joy" was thought to be a good musical match for the slides of the senior citizens' mass and reception because of its fine balance of slightly spirited and solemn sound. The Waldo De Los Rios version of Haydn's "Symphony of the Toys in C. Major, 2nd Movement," fit well with the sound effects and slides of children at play because of its playful mood.

The most difficult portion of the musical search was finding a musical cut that would not only act as, but sound like, a natural musical connection or pause between the narration. After failing to find a suitable instrumental cut, the search was extended into vocal music. The instrumental portion of "Living Together, Growing Together," by the Fifth Dimension seemed to be exactly what was needed as a musical connector.

The authors wanted a narrator who possessed a strong, clear voice. Don Swan, an announcer for a local radio station, seemed to have these desired voice qualities in the opinion of one of the authors. The search for the proper music and narrator was relatively easy compared to the actual production.

Initially, the authors produced a soundtrack that contained only the narrator's voice, an abundance of music,

and sound effects to match specific slides. We were advised to include some additional voices to add a more realistic, personal touch to the presentation; reduce the amount of music to a minimum; to be more selective of the portions of each musical score and where it is used in the slide show; and finally, do not try to match individual sound effects with individual slides.

By the end of the fourth week in June, the authors had revised the script and soundtrack to correct the aforementioned weaknesses. We set up time and dates with DCCS staff members to record their voices for specific quotes in the script. The amount of music was reduced to 4-1/2 minutes and placed in six strategic locations in the slide show. Also, a more fitting portion of two of the musical selections was used. Finally, one continuous soundtrack of sound effects (children at play) was used in the two portions of the show.

Our project advisors previewed our revised and fully completed slide show for the final time on June 21. On that day, the authors were given final approval by them for the show. There were only two minor changes that were suggested by the advisors: (1) during the historical review, the slides should be changed more rapidly as the musical beat picks up and in synchronization with that beat; and (2) the musical score "Breezin'" should come in a few seconds earlier, in one instance, and later in another.

These minor changes would be incorporated in the final tape at the recording studio. Our client previewed the slide show the following day, and also voiced approval.

Since the authors lacked the expertise and equipment to professionally edit and mix the final soundtrack, professional help was sought. A group of fellow graduate students who were also working on a slide show recommended Bob Meyer, production engineer at KOSI-FM. The authors and Mr. Meyer spent six hours editing and mixing the final recording tape. A master cassette and reel tape were made. The authors added the synchronization signals to the cassette tape the day after the master tapes were produced. There were no significant technical problems experienced by the authors during the soundtrack production.

The entire slide show was completed for the client on July 8, 1977. For an outline of the production schedule and budgetary expenditures, see Appendixes B and C respectively.

In conclusion, the authors would like to offer the following tips to future neophyte slide show producers. These tips were derived from our mistakes, problems, and failures as well as our solutions and successes:

1. Review the operating instructions for all of the equipment you will use in production. This might also be a good time to check the operating condition of your

equipment. This may save you some embarrassing and frustrating moments later.

2. Visit the locations where you plan to shoot your pictures. Familiarity with the photographic environment prior to the actual photographic session leaves your mind free to concentrate on other important areas upon your return--especially if unexpected circumstances should arise. In addition, you can make a note of any special equipment or accessories that might be needed.

3. Before starting your photography, derive a shot list from your slide show script. In this way, you will know exactly what visual scenes you need, and not have to rely totally on your sometimes unreliable memory.

4. Be sure that your client does not already have a desired photograph or slide in their possession before producing one yourself. Ask your client to make available all relevant slides, photographs, or other pictorial material for your perusal. This can save you time and the client's money.

5. Try to have an alternative shooting plan in case circumstances beyond your control (e.g., weather) spoil your scheduled activity. For example, if a scene is set to be photographed outdoors, think of a potential indoor location to shoot the same scene.

6. Take extreme care in handling and cleaning delicate photography accessories such as filters and

lenses. It can be quite frustrating to accidentally damage a special filter due to improper handling or cleaning, and then find out that it may be a few days or even weeks before your photo equipment dealer can obtain a replacement. Replacing accessories because of owner carelessness can be an expensive experience as well.

7. Always carry spare accessories (e.g., batteries) and a tool kit with you. Delaying or cancelling a photographic session because of dead batteries might cost you some good shots.

8. When possible, use several f-stop settings (sometimes referred to as "bracketing" the exposure settings) and camera angles for a single picture. This procedure may be helpful when using flash (especially when unavoidable, reflective surfaces are present); when existing light conditions are questionable; or when special effects are desired. It may also save you from retaking pictures that a simple f-stop setting or angle change would have solved.

9. If people are scheduled to be photographed, always find out if they will be available at a future date in case of unforeseen equipment failure or human error.

10. When recording your soundtrack, try to use high quality tape and equipment. The result usually is high quality reproduction.

11. Make a tape recording of all musical passages that might or will be used in the slide show. A record is a very fragile reproduction source; it is damaged easily. If this should happen, your only other available source for a particular musical passage may turn out to be your tape.

12. Try to record all voices on one channel of your tape and sound effects and music on the other. Not only is editing and mixing simpler this way, but when it comes time to professionally edit and mix the final tape, each desired track can be extracted in a shorter time. Perhaps the biggest advantage is that you can manually adjust the playback volume of either channel or cut one channel out entirely through the balance control knob found on most stereo tape recorders.

13. Plan ahead!!!

Throughout the slide show production phase of our thesis project the authors gained valuable learning experiences from the failures as well as successes. Before beginning the actual work of the production phase, there should be some preliminary planning and arrangements. The amount and quality of effort put forth in this preliminary stage will significantly influence the outcome of the entire slide show production.

The design and production of the public relations handbook and workshop are discussed in the following two chapters.

Purpose

SCCS's need for a public relations handbook was evident to us almost immediately. In our initial meeting with Mr. Hauck, he indicated that one important aspect of the project was a workshop to train key personnel in the basics of public relations. In order to accomplish this, we felt it was first necessary to develop a public relations handbook specifically for SCCS, and conduct the workshop with the handbook as its base. The handbook was designed to be a ready reference source concerning identification and dissemination of information.

Theoretical Considerations

Literature reveals that one of an organization's most effective sources of public relations is its employees. Ray W. Johnson (1964), former director of the American National Red Cross' Office of Public Information, says the most effective PR is word of mouth from staff members, volunteers and board members to their families, friends, and acquaintances. It is important that agency employees be well-informed to carry out this PR function effectively.

Chapter 4

HANDBOOK AND WORKSHOP DESIGN

Purpose

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Theoretical Considerations

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Roy Danish (1964), past director of the federal government's Television Information Office maintains that staffers must be well briefed on company policies as well as on public relations practices; well rehearsed; and the very best communicators.

Freud, as quoted by Newsom and Scott (1976), has said employee attitudes often represent quite accurate conceptions of an organization's image of itself. A PR handbook is an ideal way to explore an organization's image while recognizing what facets of the organization can be used most effectively in a public relations campaign, or in day-to-day PR activities.

Sallie E. Bright (1966), former director of public relations for Community Service Society of New York City, believes in order for a public relations campaign to succeed, a non-profit agency's staff must have a clear self-image, be flexible and be progressive. Bright justifies this by saying that an agency's staff and volunteers are often on the firing line and must be able to act intelligently and to answer all queries. Bright further maintains that any organization exists only by the consent of the public; the relationship between the public and a non-profit operation is even more crucial because support comes directly from a public that receives little direct benefit in return.

"Internal" public relations is viewed differently by Mary Hobbs Fry (1966), PR director for National Travelers Aid Association. She says two of the "most challenging, subtle and important aspects of the whole public relations spectrum" (p. 85) are an "x-ray" of self and the ability to relate to co-workers. If the staff and volunteers are able to communicate effectively with each other, they will be much more effective in communicating with others.

Lasswell's (1971) message structure theory further supports the need for effective internal PR. Most messages, according to Lasswell, do not involve central communication channels, but involve families, neighborhoods, shops and other local contacts. Lasswell's theory is important here as one of DCCS's main PR objectives is to inform the public of the agency's operations.

The project committee thinks one of the best ways to train DCCS staff members and volunteers is to provide them with the basics of public relations in a handbook designed specifically for them. The handbook will be informational, so any mass communication theory pertinent to informational campaigns is appropriate here. As stated earlier, in order for an external public relations program to succeed, internal communications must be the best possible.

Hyman and Sheatsley (1971) theorize that the most difficult barriers to overcome in informational programs are psychological, not mechanical. In order to communicate effectively, a PR practitioner must know what psychological factors affect individuals and how to deal with these factors. Hyman and Sheatsley maintain that in order to increase any individual's knowledge, they must first be presented with more information. Not only must an individual perceive this added information, but he must also absorb it. Disseminating information so that it will be absorbed is a complex task and can only be done with some understanding of human psychological characteristics.

One such characteristic is evident in the theory of the "chronic know-nothing." Persons with this trait are usually uninformed on most matters and as such, are much harder to reach on any topic. Persons charged with the public relations function of informing the public must be aware of this trait and realize that no message, no matter how great it is, will reach everyone. Hyman and Sheatsley confirm this by saying, "All persons do not offer equal targets for informational campaigns" (p. 459).

A second theory postulated by the two men is that already-interested persons acquire the most information because motivation is high. Public information must therefore be geared to the interests of the persons most likely to receive that information.

The cognitive dissonance theory must be recognized and fully understood by anyone engaging in public relations. This theory holds that people expose themselves to information in agreement with their prior attitudes, and avoid information which is not congenial to their thoughts.

One of the most complex theories, and probably the one hardest to deal with is the idea that different individuals interpret the same information in different ways. A person's perception and memory of information are often distorted by his wishes, motives and attitudes. A part of this theory is the fact that individual exposure is not always sufficient to provide meaningful information.

Hyman and Sheatsley's last theory deals with attitude change. While our project will not be persuasive in nature, even informational campaigns do attempt to change attitudes, or at least formulate some attitudes. They point out that the principle behind all informational campaigns is that the dissemination of information will alter attitudes, whether meant to or not.

Handbook Objectives

The DCCS handbook was designed to be a readily-available source of information and ideas necessary to produce a successful public relations campaign.

All included material was intended to accomplish four specific goals of the handbook. The first two, both

immediate goals, are to provide a useable public relations source book specifically for DCCS, and to stress the importance of effective public relations.

An intermediate goal of the handbook is to provide basic training in the public relations field to DCCS staff members. This objective should help to achieve the final goal of continuous and well-prepared PR for the agency.

Each of the psychological factors that are discussed in the preceding section were incorporated into the handbook to offer a basis for continued public relations and to provide information necessary in attempting to communicate with any audience.

Handbook Design

After determining the objectives of the PR handbook, development began. Initially, discussions with the client were held to determine just what public relations knowledge they already had, and what they would like to have. It was determined that while the agency did have one person more knowledgeable about public relations than any other employees (Joy Caine, the executive secretary), the majority knew very little about it.

Therefore, it was decided that in order for the handbook to be useful, it would have to include general information concerning public relations, as well as specific guidelines for producing PR materials.

The introduction and chapters one through five were written primarily to provide background information on mass communications and public relations.

The introduction gave general rationale concerning the importance of public relations, and explained the design of the handbook itself.

The first chapter concerned audiences, and included information on the importance of identifying an audience; how to successfully do that, and how to find out what the audience members already know about a particular event, idea, or organizations. This chapter also included general remarks on communication theory pertinent to the PR needs of DCCS.

Major mass media forms were described in Chapter Two. Only those forms that were determined to be of general interest and use to DCCS were included. They were: television, newspapers, films, slide shows, and radio. The information in this chapter concerned the best uses of each medium and included media characteristics. The final two sections of the chapter dealt with press conferences and speaker's bureaus--two related means of information dissemination.

Production of PR materials was the topic of Chapter Three. Information included the various forms PR messages can take and gave criteria for determining what type of information should be included in the messages.

The differences between informational and persuasive public relations campaigns were described in Chapter Four. This chapter highlighted the uses of each campaign method and indicated the means of developing messages for each method.

Chapter Five dealt with bad publicity, and how to avoid it. It was felt that two best means of accomplishing this were for DCCS representatives to meet area media professionals, and for the agency representatives to be aware of the things happening around them. The rationale for inclusion of these methods was also explained in this chapter.

The last section of the handbook, Chapter Six through the appendixes was devoted to practical information for DCCS to use in producing its PR messages.

Chapter Six was devoted to the Denver media, and included specific information on each outlet. Guidelines for determining which medium was best for disseminating a particular message were also given.

The last chapter in the handbook listed available sources of PR help for DCCS and was included on the premise that the handbook itself could not possibly provide all the information necessary to produce an effective PR message or campaign.

The conclusion to the handbook attempted to summarize the information expounded upon in the seven chapters reiterating the important aspects of public relations. It also touched on a few ideas not covered in the main text, including the admonition to "not expect great things" from any initial PR campaign.

A summary of the requirements for PR productions was given in Appendix A. It was taken from the information in Chapter Three and was designed to be a quick reference source for PR productions.

Appendixes B through H were samples of the various PR tools and message forms discussed throughout the handbook. A copy of the handbook is included in this thesis as Appendix E.

Workshop Objectives

In order to emphasize the information included in the DCCS handbook and familiarize staff members with it, a public relations workshop was conducted on June 16. The workshop was intended to introduce the handbook and answer any questions from the staff members.

The primary objective of the workshop was to acquaint DCCS staff members with public relations; the secondary purpose was to give them some practical experience in producing PR materials.

Workshop Design

The workshop design was much simpler than the handbook. After careful thought, it was determined that the workshop should review the important elements of the PR handbook, as well as provide practical experience in the basic tasks of public relations.

The workshop was divided into four sessions; two in the morning and two in the afternoon. The first morning session was in lecture format, with general public relations theory discussed. The majority of this information was included in the first five chapters of the PR handbook.

The second morning session was conducted by Mardee McKinlay, director of public affairs for KBTV, Channel 9, Denver. Ms. McKinlay discussed public affairs broadcasting in general as well as specifics concerning Channel 9's public affairs programming.

After lunch, the first afternoon session was devoted to a writing workshop. Agency participants had the opportunity to practice writing public service announcements (PSAs) or news releases after reviewing the examples included in the handbook. All PSAs that were written were then recorded on video tape by the individual who wrote the announcement.

The last afternoon session was devoted to evaluations of the PSAs recorded and the written news releases.

Chapter 5

PRODUCTION OF THE HANDBOOK AND WORKSHOP

Production of the handbook proceeded much as expected, with few problems in this area. After the initial decisions concerning what should be included in the handbook were made, an outline was developed and the handbook composed using the outline as a base. Completion of this phase of the project took approximately two months, with the majority of the time spent in research for, and the actual writing of the handbook.

The workshop was not marked with any major technical problems either. Due to the nature of the workshop, planning for it was not completed until mid-May when the final draft of the handbook was written. As the workshop was intended to supplement the handbook, it was felt that the day-long session could not adequately be planned until the handbook was finished. So, upon completion of the handbook, final planning of the workshop proceeded. As stated earlier, the workshop included four sessions, three of which were in direct control of the production team. The fourth session, with Ms. McKinlay, was controlled by her.

During initial discussions with Ms. McKinlay, she was advised of the nature of the workshop, along with topics to be discussed. She was asked to speak on public affairs programming and informed that the session prior to hers would be concerned with public service announcements, among other things.

Unfortunately, Ms. McKinlay chose to talk about PSAs as well as public affairs programming and therefore there was some duplication of material during the two morning sessions. Ms. McKinlay did substantially support the statements concerning PSAs made during the first session, so the material did not conflict in any way.

The only other minor problem with the morning sessions was that there was not enough time to discuss all topics that should have been included.

The two afternoon sessions were conducted quite differently from the morning ones, with the workshop participants doing most of the work during the afternoon. Again, the only minor problem with the afternoon sessions was not enough time to complete everything we would have liked to do. Due to the nature of the sessions, that is, the taping of the PSAs, there were times when some of the workshop participants were only watching the proceedings, and not directly participating.

A specific production schedule of both the workshop and handbook appear in Appendix B.

Chapter 6

EVALUATION

Theoretical Considerations

In order to evaluate the success of this project in meeting its objectives, evaluation designs for each program (the slide show and public relations workshop and handbook) were needed. The details regarding each evaluation are discussed in later sections. Klineberg (1955) defines evaluation as "a process which enables the administrator to describe the effects of his programme, and thereby to make progressive adjustments in order to reach his goals more effectively" (p. 346). Klineberg also states that,

the term evaluation should as far as possible be restricted to a process which satisfies such scientific criteria--objective, systematic, comprehensive. As such, it should be distinguished from all forms of assessment which take the form of one man's judgment of the success or failure of a project, no matter how sensible and wise that judgment appears to be. . . . (p. 347).

The need for an objective, systematic evaluation is clear. However, as Suchman (1967) points out, an evaluation may be made on the basis of one or more levels or types of measurement based on different value systems. Suchman describes three levels of evaluation which were included in the evaluations for both programs in the project.

At the first level, we have the evaluation which a recipient group places on an activity according to its own personal objectives and value system. This represents the individual or group's estimate of the success or failure of a program in which he is taking part (p. 83).

This part of the evaluation of the project was made by the agency's director and department heads.

At the second level, the evaluation represents the appraised worth of an activity as given by a group of "experts" or informed appraisers, usually on the basis of reasonable examination and comparison with other services (p. 83).

This second level constitutes a technical evaluation of the project which was conducted by faculty advisors from the Department of Mass Communications.

At the third level, we come to the scientific measurement of effectiveness made in terms of acceptable standardized procedures. This approach attempts to adhere as closely as possible to rules of scientific methodology in setting up the evaluative research design and in utilizing evaluative instruments of determined reliability and validity (p. 83).

Evaluation designs in the form of questionnaires were constructed for both programs in the project. The questions were designed to determine the results attained by each program and whether or not they accomplished their stated goals or objectives.

For the purposes of evaluating this project, the questionnaires were designed to be "descriptive evaluations." According to Suchman (1967), a "descriptive evaluation" begins with a stated hypothetical, causal

relationship between an independent variable (the slide show or the workshop and handbook) and dependent variable or desired effect. To verify the evaluative hypothesis the evaluation design must show that the desired effect was "more likely to occur in the presence of the program being evaluated than in its absence" (p. 84). The descriptive evaluations for this project were designed to measure the effectiveness and success of both programs in meeting their stated objectives.

Slide Presentation Evaluation

Client evaluation. The first level of evaluation for the slide presentation was made by the Director and staff of DCCS. Twelve persons attended a special meeting to see the slide show. Their response was very positive. The comments made after the showing were: "the slides were excellent," "the music worked well with the slides," "there was a good distribution of slides for each department," and that the combination of narration with personal statements and live sounds got across the message clearly. Three of the department heads stated that we could not have done a better job of representing the main purpose and services of their departments. It is important here to note the limitations of such subjective comments. The presence of the producers may have caused them to be more positive. However, the fact that

everyone who saw the slide show agreed that each department was presented accurately with adequate detail suggests that the producers had achieved the objective of providing information about the departments and their services within the agency as a whole.

The second showing was to the Catholic Community Services of the Archdiocese of Denver Board of Directors. Fourteen persons attended this showing. These persons had not been involved with the production of the slide show. Again, the response was positive and enthusiastic. Several persons expressed an interest in showing the presentation to civic groups and within the Parishes.

The producers were pleased to see and hear the positive feedback at both showings. The only problem that came up was that a few of the people thought that the historical slides should have been shown at a slower pace. Through discussion it was found that part of this reaction was due to the fact that people liked seeing people and places that they were familiar with from the past. The producers explained the purpose of the historical review in the context of the whole presentation, as a lively opening sequence to show that the agency had been operating for a long time. Then they agreed that the pace was justified as we do not want audiences to retain details of the agency's past, but rather to focus on the agency as it is today.

Throughout the project the producers maintained close contact with agency director, Jim Mauck, and the executive secretary, Joy Caine. They were both extremely pleased with the final production. They feel that the slide presentation is a much needed addition to their public relations materials and that it will be used frequently. The client appraised the slide presentation as a complete success in terms of its value for representing DCCS to the public.

Technical evaluation. The technical evaluation of the slide show involved a process whereby faculty advisors guided the production of the show according to their expertise in mass communications. The producers have become very sensitive to every detail in the production as a result of continually revising and rethinking the content and technical execution of the slide show. The producers feel that the slide presentation was successful as a media presentation. The narration went well with the slides, the music fit the show, the slides were of a good quality, and the overall design and content fulfilled the objectives of the client.

Written evaluation design. A questionnaire was designed for the purpose of evaluating the slide show to determine if the presentation met its objectives. The questionnaire

contains ten items that were carefully constructed to obtain feedback for a descriptive evaluation of the success of the show. This "third level" evaluation is based on evaluation theory, the needs of the client, and administrative considerations mentioned earlier in this chapter.

Descriptive evaluations begin with a hypothetical statement of a causal relationship between a stimulus and desired effect. The goal of the slide presentation can be stated as an increase in awareness or knowledge about the different departments and the services offered by DCCS as a result of viewing the presentation. This can be restated as a validity assumption or hypothesis; that presenting the information in a sound-slide presentation will cause an increase in awareness and knowledge about DCCS for those who see the show. The questionnaire was designed to test that hypothesis and to gather data on the actual results from showing the presentation to various audiences.

The first two items on the questionnaire measure what may have been learned from the presentation, and the respondent's recall of the information presented (see Appendix F). The second question asks specifically which departments the respondent remembers and if he/she knows what services those departments provide. Questions

three and four are to determine which departments the respondent has learned about through this presentation. Question five asks if the presentation added to the respondent's prior knowledge about any of the departments. Item six measures the respondent's reaction to the presentation as a mode of communicating the information given. Question seven determines the respondent's previous exposure to communications about DCCS, and item eight shows how the respondent rates this presentation in comparison with other communications about DCCS. Items nine and ten measure if or how the presentation has affected the respondent's attitude toward the agency, in terms of interest.

An important step in measuring change involves determining the respondent's previous knowledge and attitudes. This data is obtained by questions four, seven, and nine. The other questions relate specifically to the presentation and subsequent knowledge and attitudes about DCCS. Since the audiences viewing the presentation will vary in the amount of previous exposure to information about DCCS, there is no specific criteria for quantitatively measuring the success or change caused by the presentation. The only purpose of this evaluative instrument is to show if the desired effect (an increase in knowledge and awareness) occurs, and that

the change occurred because of the stimulus (the presentation).

While the descriptive evaluation does not analyze why the results occur or other possible causes of those results beside the presentation, this author recognizes certain uncontrollable variables that may affect the results of using this presentation. As mentioned in Chapter 2, it is likely that factors such as previous knowledge, attitudes, and situational variables may influence audience receptivity, perception, and retention of the information presented. Since the audiences to whom the presentation will be shown share an interest in social service programs this should increase the effectiveness of the presentation. However, the effectiveness of the presentation may vary according to the degree of interest each person has in learning more about DCCS.

It is also possible that there will be other consequences from showing the presentation than those for which the show was designed. Word of mouth dissemination of the information about the agency's services may cause more people to seek aid from DCCS. People may also volunteer to help with some of the programs as a result of seeing the slide show. While the agency has no need for expanding clientele or volunteers as this time, there are plans for future expansion. Therefore,

these effects would not cause any real problems and could actually benefit DCCS in the long run.

The final production represents a long process of development, from determining the objectives to conceptual design and technical execution of the show to meet those objectives. Designing an empirical evaluation made clear the need for establishing concise, measurable objectives. The producers have recommended that the evaluation questionnaire be implemented to determine if the show actually does meet its objectives with the audiences for which it was designed. Systematic usage of evaluations such as the one designed for this show will help DCCS develop better public relations materials and programs for the future.

Handbook and Workshop Evaluation

Client Evaluation. The first level of evaluation concerning the public relations handbook and workshop was accomplished with an informal discussion between the project team and DCCS's executive director, Jim Mauck, and executive secretary, Joy Caine. The discussion took place ten days after the workshop, to allow all individuals time to evaluate the handbook and workshop.

In general, both Mr. Mauck and Ms. Caine thought the handbook and workshop were well received. Extensive

evaluation of the handbook was accomplished during the discussion, concentrating on the areas of the handbook that were of particular concern to DCCS. We thoroughly discussed the topic of determining what is or is not news, and unfortunately, could not add much more information to that already included in the handbook. Mr. Mauck expressed the desire to have more specific guidelines for determining news than were already given, while we attempted to explain that the determination of news was rather subjective (beyond the general guidelines given in the handbook) and could not be rattled off in recipe fashion. We also explained that the only adequate means of developing "news sense" was through experience.

Our discussions also touched on the handbook section dealing with determining audience needs by questionnaire. Mr. Mauck was particularly concerned with finding out how much the general public knows about DCCS, and how to inform them of the agency and its activities. We discussed the various options available and ended by advising him to assume that the general public knows little, if anything, about DCCS, and to proceed from that point.

The subject of additional workshops was also discussed at this evaluation session. Both Mr. Mauck and Ms. Caine expressed the desire to participate in

additional workshops during September and October. The specifics concerning the workshops will be decided in late summer or early fall.

Technical evaluation. A technical evaluation of the public relations handbook was completed prior to the workshop by faculty advisors and the authors.

The advisors first received copies of the handbook outline in late April, and after minor revisions, approved it.

The rough draft of the handbook, completed in May, was approved with some changes during the first week in June. Changes included rewording of some sections of the handbook and reordering of various sections.

After final approval of the rough draft, the handbook was ready for printing.

The workshop was evaluated by the faculty during each session. Only the first session was subject to close review because the other sessions were either controlled by "outsiders" (Ms. McKinlay) or were audience-participation sessions. As the material discussed in the first session was taken from the handbook, it was originally approved when the handbook was.

Written evaluation. A written evaluation of both the handbook and workshop was completed as the third level of the evaluation process.

Written questionnaires were distributed to workshop participants at the end of the day, asking them to comment on both phases of the project. The questions were specifically designed to determine whether or not the objectives of both programs were met from the participants' point of view.

Question one asked whether or not the handbook would be useful to each participant individually, and if so, how often it would be used and for what purposes. This question was designed to evaluate all four handbook objectives. That is, in order for the handbook to be useful and to provide any type of public relations training, it has got to be used. Initial analysis of question one comments indicates the handbook will be useful to DCCS in planning specific PR activities, such as news releases and public information campaigns.

Questions two through five were included in an attempt to determine if specific information in the handbook would be more useful in another form or if the handbook was missing any vital information. While none of the workshop participants were in the position of determining the validity of the material included, their views

on the writing and organization of the handbook are important as it was written specifically for them. Unfortunately, some of the participants did not have time to review the handbook before the workshop, so they could not comment on it. The majority of the other participants indicated that the handbook was easy to read and well done.

The next three items on the questionnaire concerned evaluation of the workshop, including whether or not the sessions provided any useful information. The consensus again was that specific PR skills were learned, including the ability to produce PSAs and to write news releases. The majority of the participants also felt the session with Ms. McKinlay was helpful, especially in the area of practical information on public affairs broadcasting.

The last item on the questionnaire was a "catch-all" one, intended to give the participants an opportunity to make any comments they wanted to about either the handbook or the workshop. While most of the comments varied, one that was mentioned by several individuals indicated the desire to participate in more workshops, particularly ones aimed at gaining experience in practical writing skills. Discussions are now underway with DCCS in an effort to determine if another workshop can be conducted.

In all, the written evaluations seem to indicate that both the handbook and workshop met their objectives as outlined earlier.

A sample questionnaire, as well as the questionnaires completed by the workshop participants are included in this text as Appendix G.

SUMMARY AND CONCLUSION

Our thesis project was completed in three phases, a sound-slide presentation, a public relations handbook, and a public relations workshop. All were produced for Denver Catholic Community Services, the social welfare arm of the Catholic Archdiocese of Denver.

The sound-slide presentation is 12 minutes in length, and contains 114 slides. It was developed to provide general information about the various departments within the agency, and will be seen primarily by agency and Archdiocese staff members, parish members, and civic groups.

The handbook was written as a public relations guide for DCCS, giving them basic information on public relations practices and methods. It was written specifically for DCCS with their PR needs in mind. It is 60 pages in length and includes topics as audiences, media, messages, and communication theory.

The one-day workshop provided participating agency members with practice in the methods of producing PR materials, including news releases and public service announcements. Ten agency staff members participated in the event.

When we first contemplated this project and started the production of it, we had one primary objective in mind: to provide Denver Catholic Community Services with a sound-slide presentation, a handbook, and a workshop, that effectively met some of their current public relations' needs. In order to do that, we attempted to establish specific goals for each phase of the project and tried to meet those objectives. For the most part, we believe we did meet the objectives.

The project was not without its problems, most of which were indicated in prior sections of this thesis. We believe one of the major contributing factors to all problems was the workload. The work involved in all three phases of the project was greater than expected, especially in light of the fact that the slide show fell two weeks behind schedule early and could not be completed by the original date specified. If we had the opportunity to do this project over again, we would attempt to complete only a sound-slide presentation, or the handbook and workshop, not all three. Or, we would allow more time for such a major undertaking. Other than that, we would not make any major changes in any phase of the project.

We were fortunate in having a client such as DCCS. They readily cooperated with our requests for information or help in scheduling photographic sessions,

and were always willing to do whatever they could to further our project. Without this continued support and cooperation, our project would have been much harder to complete, if it could have been done at all.

From our point of view, the project was a success. It met its objectives; it was completed in a realistic time frame (even though the sound-slide presentation was two weeks late); the final products were well-received by the client and by our faculty advisors; and, we feel we did a good job on all phases of the project.

In the end, that is probably the most important consideration: the people most involved with the project feel good about it, and believe it was well done.

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APPENDIX A
BREAKDOWN OF RESPONSIBILITY

BREAKDOWN OF RESPONSIBILITY

Introduction	N. Close
Chapter 1 - Background	A. Waller
<u>Slide Show</u>	
Chapter 2 - Design	N. Close
Chapter 3 - Production	A. Waller
Treatment	N. Close
Script	N. Close and A. Waller
Photography	A. Waller
Sound	A. Waller
<u>Workshop & Handbook</u>	
Chapter 4 - Design	D. Carlon
Chapter 5 - Production	D. Carlon
Handbook text	D. Carlon

Chapter 6 - Evaluation	
Theory	N. Close
Slide show	N. Close
Workshop & Handbook	D. Carlon
Conclusion	D. Carlon

APPENDIX B

BUDGET

BUDGET

71

Slide Show

film and processing	\$235.44
duplication and framing	13.80
graphics	15.05
sound mix	180.00
narration	<u>30.00</u>

TOTAL	\$474.29
-------	----------

Equipment

sound synchronization unit	<u>\$169.00</u>
----------------------------	-----------------

TOTAL	\$169.00
-------	----------

Handbook

typing	\$ 42.70
printing	64.97
binding	<u>53.46</u>

TOTAL	\$161.13
-------	----------

Workshop

luccheon	<u>\$ 110.35</u>
----------	------------------

TOTAL	\$110.35
-------	----------

General Expenses

travel	\$ 82.46
out-of-pocket purchases	<u>2.77</u>

TOTAL	\$ 85.23
-------	----------

GRAND TOTAL	\$1000.00
-------------	-----------

SLIDE AND SOUNDTRACK PRODUCTION SCHEDULE

Interview of DCCS department heads	March-April, 1977
Visits to branch facilities of DCCS	March, 1977
Preview of all DCCS slides, photographs, and other pictorial materials	April, 1977
Approval of final treatment of slide show	May 1, 1977
Shot list derived from treatment	May 2, 1977
Photography begins	May 3, 1977
Photography completed	June 2, 1977

APPENDIX C

PRODUCTION SCHEDULE

Soundtrack production begins	June 11, 1977
Approval of final slide show script and slides	June 13, 1977
Approval of soundtrack	June 22, 1977
Soundtrack professionally mixed, edited, and synchronized	June 28, 1977
Slide show fully completed and delivered to client	July 5, 1977

HANDBOOK PRODUCTION SCHEDULE

Determination of client's FR knowledge	February, 1977
Research for information to be included in handbook	March-April, 1977
Initial draft given to project advisors	May 27, 1977

SLIDE AND SOUNDTRACK PRODUCTION SCHEDULE

Interview of DCCS department heads	March-April, 1977
Visits to branch facilities of DCCS	March, 1977
Preview of all DCCS slides, photographs, and other pictorial materials	April, 1977
Approval of final treatment of slide show	May 3, 1977
Shot list derived from treatment	May 6, 1977
Photography began	May 5, 1977
Photography completed	June 2, 1977
Soundtrack production began	June 11, 1977
Approval of final slide show script and slides	June 13, 1977
Approval of soundtrack	June 22, 1977
Soundtrack professionally mixed, edited, and synchronized	June 28, 1977
Slide show fully completed and delivered to client	July 8, 1977

HANDBOOK PRODUCTION SCHEDULE

Determination of client's PR knowledge	February, 1977
Research for information to be included in handbook	March-April, 1977
Initial draft given to project advisors	May 27, 1977

Approval of handbook	June 9, 1977
Printing of handbook	June 13, 1977

WORKSHOP SCHEDULE

Initial discussions with client	April, 1977
Discussions with media representatives	May, 1977
Workshop sessions planned	May, 1977
Workshop material acquired	May-June, 1977
Workshop conducted	June 16, 1977

APPENDIX D
SLIDE SHOW SCRIPT

21. Children with DCCS: INVOLVED WITH THE PRESENT,
Little Flower COMMITTED TO THE FUTURE

22. Old logs: VISUAL

AUDIO

1. Confirmation group in front of Little Flower
2. Little Flower building
3. Children inside Little Flower
4. Mullen's Boys Home
5. Queen of Heaven Orphanage
6. Ave Maria Clinic
7. Reception room inside the clinic
8. Infant of Prague building
9. Knights of Columbus building
10. Group holding U.S.C. banner
11. Soldiers recording messages to send home
12. Doctor giving soldier a foot exam
13. U.S.O. foodline
14. Soldiers and women singing together
15. Old DCCS building
16. Volunteers with baby
17. Family adoption scene
18. Doctor with baby
19. Nun counseling young lady
20. Nun in home with family

(Music: Theme from "The Sting")

(Music: Fade out. Theme from "The Sting" by John Williams. The music is a social service agency, serving the Denver area community since 1947. It is involved with the present and committed to the future.

Investment began with the growth and development of youth.

Our Santa Maria in Effigy, Colorado, is operated for needy children between the ages of nine and fourteen.

(Background music: "Gull" from "The Sting")

(Background music: Fade out)

(Music: "Hawaii" by George Benson)

(Music: Fade to black. Theme from "The Sting" returns for start of next scene.)

21. Children sitting on floor at Little Flower
22. Old logo
23. New logo
24. Theme slide: DCCS is involved with the present, committed to the future
(Music: Fade out) Denver Catholic Community Services, a social service agency, serving the Denver-Metro community since 1927, is involved with the present and committed to the future.
25. WS of boaters
Involvement begins with the growth and development of youth.
26. MS of boaters
Camp Santa Maria in Grant, Colorado, is operated for needy children between the ages of nine and fourteen.
27. Swimming lessons in pool
(Background sound: Children at play)
28. Softball
29. Archery
30. Boy fishing
31. Cutting wood
32. Putting up tents
(Background sound: Fade out)
33. On mountain top
(Music: "Breezin'" by George Benson)
34. Group communion
35. Four friends together
36. Two friends together
37. Counselor helping camper
(Music: Fade to lower volume for start of narrative)

38. Doctor and mother with baby. Every child deserves the comfort and security of a good home.
39. Doctor examining baby. The Department of Family and Aging Services assists in the adoption process, from medical exams, . . .
40. Couple signing papers. . . . to finding a good home . . .
41. Couple receiving infant.
42. Whole family together. and uniting the family.
43. Foster care poster. Limited foster care is also available.
44. Four sisters. Ideally, all children are placed in permanent homes, as were these sisters.
45. Family playing game. (Music: Fade out)
46. Family singing at piano. The needs of individual family members change with age.
47. WS at unweds' picnic. Another concern of Family and Aging Services is with unwed parents.
48. WS of girls at table. "Within our program we have group counseling and social activities for the girls."
49. MS of counselor with girl. "Very often we meet individually with them to discuss the future for themselves and their child."
50. MS of elderly couple on park bench. Family and Aging Services reach out to the senior citizens of the community.
51. Nurse, representative, and resident. Representatives visit all Denver-Metro nursing homes periodically, to meet with the staff and review their programs.

52. Representative with woman "It's so nice when people come to visit me."
53. Representative with other woman
54. WS of Senior Citizens Mass (Music: "Ode to Joy" by Waldo De Los Rios; low volume for narrative) One annual event held in honor of the senior members of the community is the Senior Citizens' Mass.
55. Bishop with group
56. Bishop with woman
57. Serving food at reception A reception follows the Mass.
58. Woman touching clown
59. Three women smiling (Music: Fade out)
60. Woman feeding child Every family member is also a member of the community. The Little Flower and Mulroy community centers are open to people of all ages.
61. Foodline at Mulroy Community centers serve free lunches to senior citizens.
62. Couple at table
63. Woman turning cage containing bingo numbers Bingo games give older members of the community an opportunity to come together.
64. Table of bingo players "B7, . . . 7 under 'B'; N35, . . . 35 under 'N'. . .
65. Woman winning "Bingo!!" . . . "We have a winner!"
66. Woman with instructor The community centers offer arts and crafts.

67. Three women working with ceramic objects
68. Women in van
69. Girl on slide
70. Group of kids on slide
71. Foosball game
72. Boy shooting pool
73. Man tutoring boy
74. Group of kids reading recipe
75. Making the drink
76. Serving the drink
77. Man entering immigration
78. Reception desk
- And occasionally, trips to shopping centers and local points of interest are organized for senior citizens.
- The Little Flower Center provides after-school day care for the children of working parents. (Background sound: Fade in with children at play.)
- (Music: "Symphony of the Toys in C Major, 2nd Movement" by Waldo De Los Rios)
- (Music: Fade to lower volume for start of narrative)
- Useful instruction is provided from tutoring. . . to cooking lessons.
- Community centers help develop better living and more harmonious relationships among the people they serve.
- People from thirty-eight countries have passed through the doors of Immigration Services, sharing the desire to become legal members of the community.
- Many of these people must become citizens in order to stay united with their families in this country.

79. Counseling

80. Citizenship class

81. Handshake and certificate

82. CU of bills

83. Man with groceries

84. News headline of high cost of living in Denver

85. Couple handing bills to counselors

86. Counselor examining bills

87. Counselor giving check

88. Volunteers packaging food

89. Volunteer packaging food

Immigration Services offers classes to prepare immigrants for the exam they must pass to obtain the basic rights that we, as citizens, take for granted.

(Music: Fade out)

The Department of Emergency Assistance provides immediate relief for people who find themselves in a crisis situation . . . "Well, I found myself out of work, and the bills were just beginning to pile up . . .

well, I just . . . I couldn't put any food on the table for the family."

"A friend of mine told me to go to the Emergency Assistance Department at Denver Catholic Community Services."

"And we sat down . . . well, . . . talked with the counselor there, . . .

and they gave us a check to help us pay some of the bills, and then sent us to a foodbank nearby which got us some food to get us through the rest of that week."

Emergency assistance is also provided by volunteers within the community.

Parish Outreach organizes volunteers who maintain food banks and storefronts to distribute necessity goods.

90. Volunteer and client examining clothing
(Music: Musical interlude from "Living Together, Working Together" by Fifth Dimension)
91. Packing food in box
92. Volunteer handing box of food to woman
(Music: Fade out)
93. Legislative poster
Parish Outreach leads community involvement in housing, public utility, and food stamp legislation.
94. Two women in a discussion at a meeting
Educating the public is the first step toward social action and change.
95. CU of law books
The Advocacy Department works toward long term changes in the laws and institutions that cause specific social problems.
96. Food stamps exchanging hands
"Government programs are designed to reduce hunger, but they don't always reach the people who need them."
97. Boy standing in doorway
98. Boy drinking milk
"In our hunger programs, action means putting food on the table."
99. MS of unsafe housing
"We also work for housing legislation . . .
100. CU of unsafe housing
in order to renovate inadequate housing, and rebuild for the future."
101. Demonstration outside government building
"It is the nature of advocacy to help people cut through bureaucratic red tape in order to bring their needs to the attention of officials . . .

102. Legislative chamber

and get their voices heard by those officials with the power to act."

103. Legislators in session

"Within the halls of the legislature, part of the solutions to social problems will be found."

104. DCCS logo slide

(Music: Beginning of the upbeat portion of "Breezin'")
Denver Catholic Community Services is a full social service agency, involved with the needs of individuals, strengthening family life, convening the community around social concerns, and transforming and humanizing the social order. DCCS will continue to grow and respond to the changing needs of people in this society; that is the commitment of Denver Catholic Community Services to the future.

105. Counselor helping camper

106. Couple receiving child

107. Woman touching clown

108. Kid making the drink

109. Citizenship class

110. Counselor giving check

111. Volunteer handing box of food to woman

112. Food stamps exchanging hands

113. Credit slide

114. Credit slide

(Music: Fade out)

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DCCS HANDBOOK

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PUBLIC RELATIONS

FOR

DENVER CATHOLIC COMMUNITY SERVICES

PREPARED BY

**DONNA CARLON
NANCY CLOSE
AL WALLER**

**UNIVERSITY OF DENVER
DEPARTMENT OF MASS COMMUNICATIONS
DENVER, COLORADO**

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INTRODUCTION

With more and more organizations and ideas competing for an individual's attention these days, only the best messages are going to get through. That's what public relations (PR) is all about---writing, organizing and promoting ideas so that the right message does get through, and to the right people. It's also telling your own people---bosses, co-workers and volunteers alike---what's happening all around them. Things they perhaps hadn't realized themselves, or never really understood.

It's not enough to just tell your philosophies and hope someone is listening. To be effective, your message has to be told so someone will listen; particularly the someone you want to listen.

As for the right message, it doesn't do much good to tell somebody that DCCS has an emergency food assistance program if that person doesn't know what DCCS is all about. Similarly, it isn't enough to tell them that DCCS is the social welfare arm of the Archdiocese of Denver when Denver Catholic Community Services is really an organization within the Archdiocese striving to improve the quality of life for metropolitan Denver inhabitants, regardless of race, color, creed or religion.

What this handbook attempts to do, then, is to explain how you can publicize your own organization, and how to do it well.

In its broadest terms, PR is the art of disseminating information or ideas intended to influence or help formulate an individual's or group's opinion about a particular subject.

In order to perform that art, a PR practitioner must first recognize the needs of his organization, and then fulfill those needs. Neither is particularly easy, but can be accomplished with some knowledge of public relations and some work.

The needs can generally be classified in two groups--on-going, and immediate. The immediate needs are probably the easiest of the two to recognize, and to handle. An immediate need is one that arises as a direct result of a specific activity or announcement. An on-going need results from the continuous activities of the agency itself. The publicity surrounding the opening of a new community center is an instantaneous, immediate need; announcements concerning the year-round activities of the established centers are on-going needs.

Deciding which activities and announcements should be included as PR needs is a complex job. First and foremost, you must be aware of DCCS itself, its programs, its philosophies and its functions. Once you have a working knowledge of the organization, then you are in a position to determine which programs need promoting, and which ideas should be disseminated to the public.

The handbook is divided into seven chapters, and contains information relevant to identifying audiences, producing public relations messages and disseminating those messages. Also

included is some information about Denver media, and sample media messages.

The handbook is meant to provide a source of information concerning public relations, but cannot attempt to instruct you on all facets of public relations. That type of knowledge can come only with formal training in PR or extensive experience in the field.

Identifying Audiences

Audiences can generally be divided into two groups: internal, or those who are naturally interested in DCS (such as staff members, volunteers, church leaders and United Way representatives), and external, those who are not naturally interested in DCS (the general public).

In building a public relations program, it's usually best to begin with the people who are already interested in the subject. In this case, they will be staff members, volunteers, and a few others.

To get the attention of those individuals who are naturally interested in DCS you only need tell them that the message involves DCS. Once they are aware of that, there's a pretty good chance they'll read or listen to the message for at least a major portion of it.

CHAPTER 1

AUDIENCES

Knowing your audience is the next important step in producing good public relations. A PR practitioner must know the different types of audiences; the differing interests of audiences; how to survey audiences; and the best methods to communicate with audiences. A news release will not have the desired effect if it doesn't reach the right audience.

Identifying Audiences

Audiences can generally be divided into two groups: internal, or those who are naturally interested in DCCS (such as staff members, volunteers, church leaders and United Way representatives), and external, those who are not naturally interested in DCCS (the general public).

In building a public relations program, it's usually best to begin with the people who are already interested in the subject. In this case, they will be staff members, volunteers, and a few outsiders.

To get the attention of those individuals who are naturally interested in DCCS you only need tell them that the message involves DCCS. Once they are aware of that, there's a pretty good chance they'll read or listen to the message (or at least a major portion of it).

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A SLIDE PRESENTATION, PUBLIC RELATIONS HANDBOOK AND WORKSHOP FO--ETC(U)
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If your target audience is individuals who are not naturally interested in DCCS, then your PR task is much more difficult. Under these circumstances, you first have to get your audience interested in the subject matter and then you've got to hold their interest throughout the message. Chapters two and three deal with how to get the message across after you've identified your audience.

The two general audience groups can be divided into several subgroups. You will have some naturally interested persons who are interested in all of DCCS's activities, and you will have some who are interested in only one area, or just a few areas. It is usually safe to assume that the agency director and department heads will be interested in all aspects of DCCS. As for the others, it's easiest to identify these people and their interests by simply asking them which DCCS activities they're most interested in. That can give you a general idea about what "insiders" already know, and what they don't know. If you begin your PR program with these people, you'll have a better understanding of what information is desired, and you can try-out a few ideas on them before you attempt to contact the general public.

Determining the interests of those individuals outside your organization is not easy, but it's important. You must have a good understanding of your audience before you can attempt to reach them. One of the best methods to use in determining audience interests in any subject, including DCCS, is with survey questionnaires.

Audience Surveys

Audience surveys can take several forms, depending on the audience itself. If you're interested in knowing if a particular civic organization would like to hear about DCCS, give that organization's president a call. Most will be more than happy to spend a few minutes talking with you. If you want to find out if any of several civic organizations are interested in DCCS, mail a short questionnaire to the president of each. You'll get a much better response if you remember two things; keep the questionnaire short and to the point, and address it to the organization's president-- use his name.

Your questionnaire could begin with an introductory paragraph, giving a little background on DCCS and stating the purpose of the questionnaire. Make sure you explain the nature of DCCS, and the presentation you'd like to make before the civic organization, if they're interested.

Then ask a few simple questions, designed to get only general information. The exact wording of your questions, as well as the nature of the questions will depend on what you say in the first paragraph on the questionnaire. Remember, keep it short, clear and simple.

There are three other important points to remember concerning this type of survey. Make sure you include your name and telephone number, along with the space for the organization president to give his. Also include a postage-paid, addressed envelope for return of the questionnaire.

A sample questionnaire can be found in Appendix B.

Another audience could be church parish members. If you want to know what the parish members are interested in, there are a number of things you can do.

If you want a general idea of interest, talk to some active parishioners, including some priests, but not limited to them! If you're looking for more specific information, another questionnaire can be used. This one should be designed differently than the one just discussed, but the basic theme is the same: keep it short, clear and simple.

This questionnaire does not have to give specific information concerning DCCS, nor does it need to go into detail to convince the parishioner to complete it. If the questionnaire is distributed at mass, as indicated in the next paragraph, you'll have a "captive" audience and won't need to convince most of them to fill it out. Therefore, a short introductory paragraph is sufficient, rather than a lengthy explanation.

The easiest way to distribute this questionnaire is to hand it out before mass, with instructions on it that it should be completed before the service starts, and left in the pew after the service (or put into the collection plate, or handed to persons stationed at the church exits after the service, etc.). In order to be completed before the service begins, the questionnaire must be really short-- it should take five minutes or less to complete. Follow the sample in Appendix C when designing your survey. Also remember to supply

pencils for completion of the questionnaire.

If you're contemplating surveying the interests of a large audience, such as the metro-Denver population, consult a reputable market surveying firm or public relations firm. That type of survey is a job for a professional!

Reaching Your Audience

There are several mass media forms available with which to reach your audiences. Which one you use will depend on what audience you want to reach, how much money you've got to spend, and what your message is. Chapter Two deals with each medium specifically, but there is some general information applicable to all forms.

All messages should be simple, clear and direct. You need not talk down to your audience, but don't complicate things. Say what you want to say, in the simplest means available and leave it at that. Unless you've got a lot of experience at public relations, you will be better off doing simple things, not fancy ones. A well written five word message will get you more results than a cluttered 25 word message.

Communication Theory

There is one important thing you must remember at all times when you're trying to communicate with an audience: individuals function as a part of their environment and society as a whole, and not in a vacuum. Any message you attempt to communicate to your audience will be received as one message of many. Whether or not your message gets through

will depend on an individual's perception of that message, and how it relates to his life as a whole. Your message will not mean the same thing to everyone who hears it, nor will all listeners decide to take immediate action concerning the message. In fact, very few will probably decide to take any action at all.

Don't let that thought discourage you. The majority of your messages won't be designed to persuade an audience member to take action. They will be designed to inform that person of your agency, or agency activities.

Messages designed to inform rather than persuade are easier to produce and probably better suited to DCCS's needs. A major task of your public relations is informing people about DCCS. After that's been accomplished, (it may take quite a bit of time) you can attempt some persuasion.

The persuasion can take one of two forms; that intended to get someone to do something (such as contribute money to DCCS) or that intended to change someone's mind about DCCS and to influence their thoughts.

The methods of producing both informational and persuasive PR messages are discussed in Chapter Four.

CHAPTER 2

THE MEDIUM

Since one objective of almost all public relations campaigns is to disseminate information, knowing how to disseminate that information is important. After deciding what audience you want to reach, you must decide which media to use to reach that audience. This is relatively simple once you understand the characteristics of various media and the limitations of each.

The primary mass audience media are television, radio, newspaper, film, and slide shows.

Films

Films are used primarily to reach a confined audience (viewers are in the same room at the same time) with a message that's visual. Unless you've got a substantial budget for your project, you're probably not going to want to consider a film, as a good one about 10 minutes long will cost anywhere from \$4000 to \$25,000 depending on who does it. If you do decide you want to do a film, consider the following.

Films are best suited to tell visual stories, and for DCCS's purposes should run from 10 to 20 minutes long.

The first principle to consider when planning a film is its objectives--clear, specific, stated purpose. Decide why you want to produce a film, and be very specific about

it. "The whole story of DCCS" is not a good objective for a film, but the operation of emergency assistance may be, depending on how it's handled.

You also need to determine your audience for the film as this will make some difference in the way the film is produced.

After deciding the objectives of the film and its audience, decide how much money you can afford for the production. With this information, you can then go to a professional filmmaker to determine if the film idea is workable, and the production costs.

There are a variety of filmmakers available for your use, ranging from students at some of the local universities to accomplished producers. The cost of a film will vary with each, so it's a good idea to consult several before you hire anyone.

Slide Shows

The next best medium for telling a visual story is the slide show. You can achieve several of the advantages of a film with a slide show at one-tenth of the cost. Slide shows combine visual as well as audio messages, but don't do as well with action as a film. A slide show does deal well with a story, so it's your next choice if you want to tell a story.

Slide shows are used to present information to specific audiences and are best when shown by an agency member who is familiar with everything contained in the show. That

person can then answer any questions the audience might have concerning the presentation. So, if you want to tell a story, and want to tell it to a relatively small and well-defined audience, then a slide show is one of the best mediums available.

Television and Radio

If you have just one message, or one piece of information you want to tell a lot of people, television, radio and newspapers are your best mediums. But unless you've got something big happening, don't expect newspaper, TV or radio news coverage of the agency or its activities. Your best methods of getting information publicized in these mediums are public service announcements and public affairs programs on TV and radio, and short announcements and features in newspapers.

A public service announcement on TV and radio is just that: an announcement the station agrees to make on the air as a public service. Government regulations require that the stations provide free air time for public service announcements, so try to cash in on this free publicity. Do remember that there are several hundred other agencies trying to do the same thing, so don't expect hours of free air time. If you do a good job on your production, you'll have a good chance of getting it on the air. Chapter Three explains how to do a good job

Public affairs programs are for the most part documentaries and talk shows. The Denver television stations make the decisions concerning what topics to cover on documentaries

based on the problems of the metro area as ascertained by community leaders. If a station happens to decide that the topic of senior citizens needs looking into, they'll collect information and present a documentary on that topic. If you have an idea as to a topic, talk with one of the public affairs directors at a Denver station (they're listed in Chapter Six). If it's a good idea, the station will probably pursue it, but don't expect too much in this area. The stations generally have their documentaries planned at least six months in advance, and unless something major happens, they don't change their plans. You might discover that they're already planning a show on the topic you have in mind and can use you or your information, but otherwise there is little chance your idea will result in an immediate documentary.

In the field of talk shows, the local stations are always open for ideas and actively seek community agencies to appear on the shows. A talk show topic can encompass almost all activities, but is generally better if you can talk about an upcoming special event, such as the opening of a summer camp, a senior citizens' fair or a new family crisis center. The two things you need to keep in mind about talk shows is that you have to contact the station in advance to be on one (about 90 days) and the person appearing on the air should be well-versed on the topic to be presented and on DCCS in general.

Unless a station thinks your topic is out of line, you've got a good chance of getting on the air provided that you've contacted them far enough in advance. The best ideas

for topics are the ones that include something that will be of interest to the entire community, not just to Catholics, or any other small group. A reorganization of DCCS departments is not a topic the whole community would be interested in, but DCCS programs would be of interest. Use talk shows to promote a special event or to promote DCCS in general.

The amount of time you'll be on the air will vary from show to show and from station to station, so be sure to ask when you make the arrangements to appear. Programs will vary from time to time also, so you'll need to call a station when you're thinking of appearing on a talk show to see what they have available. Also, not all shows are live, so be sure to ask if it will be telecast live, or taped at an earlier time.

If you're going to appear on the show, know exactly what you're going to say. If necessary, write it down, word for word, and practice it. You don't want to sound like a recording, nor do you want to read your message on camera, but you do need to know what you're going to say. Be prepared also to answer questions from the show's host--questions that can be on your topic, as well as on DCCS in general. The important thing to remember is that your audience is hearing what you're saying, but they are seeing you, not your message. They have to understand what you're saying the first time; they cannot go back and "rehear" it or reread it. If it's too complicated they're going to miss it completely and your time on the show will be largely wasted. Your viewers will also get a less-than-best impression of DCCS, something you

don't want to happen.

Some of the Denver stations have a community bulletin board service which is devoted to reading announcements concerning community activities. These announcements are generally limited to special events and are broadcast during the week prior to the event. They're generally only audio messages; that is, there is no accompanying picture, and are read as received from the agency submitting the announcement. Therefore, your announcement needs to be well-written if it is to be understood. Chapter Three discussed this type of on-air announcement and there is an example of one in Appendix G.

Now that you know a little bit about broadcasting you should be in a better position to determine if that medium is the right one to publicize your message.

Newspapers

Newspaper publicity is quite different from radio and TV broadcasting. Newspapers are not required to provide free space, so any news releases or feature stories they print they do only because they want to.

You can tell a much more complex story with print than with broadcasting because your readers can refer back to other sections of the story for clarification. That doesn't mean you should write complicated stories, because you shouldn't. You should always strive for easy, flowing stories, but you can deal with a more complex issue in print than over the air. You usually cannot do any general promotion of DCCS

in newspapers as you can in public service announcements and talk shows, but you can tell a specific story in print much easier than over the air.

The Denver newspapers are generally interested in two types of stories, news stories and feature stories. If you've got a news story, write a news release and send it off to the paper. If it's worthy of a news story, it'll probably get in print in some form. Most papers will rewrite your release, and perhaps contact you for more information, before it is used. Chapter Three explains how to write a news release.

For the most part, the Denver papers write their own feature stories, but are open to suggestions. If you think you've got a good feature story, you can do one of two things. Write it up fully, as a regular feature, and send it to the paper. Or, write a complete outline of the feature, as well as reasons why you think the topic would make a good feature. Send the outline to the paper, with instructions as to how the paper can contact you for more information. If the paper is interested, they'll probably get ahold of you within a few days. It is not a good practice for you to call them, though. If you don't hear from the paper within one to two weeks, you can be pretty sure they're not interested. If you don't hear from them, send the outline to another paper! As a general rule, you should not send the same feature story or outline to all the metro papers at the same time. If one paper decides to use it, the others probably won't, at least

for the time being.

Don't forget the smaller metro papers; the ones usually published weekly or bi-weekly. They're just as interested in a news story or a feature if it's of interest to their readers as the daily papers are. And you've probably got a better chance of getting your story published in a smaller paper than in a bigger one. The major Denver papers are listed in Chapter Six. Writing a feature story is talked about in Chapter Three.

Press Conferences

If you've got a big news release, one you think all the area news media will be interested in at the same time, a press conference might be the best way to release your information. With an agency such as DCCS, a press conference should be used very infrequently for the simple reason that the news generated by the agency is not often of sufficient importance for a press conference. If the Catholic Church suddenly decided to ordain women priests, the announcement would probably warrant a press conference. The changing of community center hours would not.

If you think your news warrants a press conference, there are seven steps to complete for a successful conference.

They are,

1. At least two weeks, and at the most three weeks in advance, send all media a notification of the press conference.

2. The notification should include the topic of the conference, date, time and place it's to be held, and your name, title, address, and telephone number.
3. Make sure you have lots of room available for the conference, and have a spokesman who knows what he's talking about.
4. One week before the conference, send a reminder to all media.
5. Write up the full text of the announcement so that it can be handed out to all the media. Also prepare a print version and a broadcasting version of the announcement, just as you would for any news release.
6. On the day before the press conference, mail copies of all the announcements as well as a background sheet on DCCS to all media invited to the press conference.
7. At the conference, hand-out the full text, as well as the print and broadcast versions of the story. You needn't give the broadcast versions to the print media, or print versions to the broadcasters, but do make sure the information for both is complete. also have available the background information on DCCS.

In this age of elaborate electronics, there are a few items you'll need to make the press conference run smoothly for the electronic media. Make sure you have enough room for the cameras and crews, as well as electrical outlets.

The TV stations will probably bring their own light if they need it, but do make sure there is plenty of light in the room. Also, have chairs with arms for writing, or tables for the reporters to sit at. The easier you make it for the media, the better your press conference will be.

In scheduling a press conference, it is also important to keep media deadlines in mind. To get the most use out of a press conference, and the most attendance, schedule it for early or mid-morning, between 9 a.m. and 11 a.m. The early conference will allow the material to get into the evening paper, as well as on the evening news. It will also then appear in the morning paper the next day. Any conference after 11 a.m. will be too late for the evening paper, and after 3 p.m. will be too late for the early evening news.

It should be stressed again that press conferences should be used very rarely, and only when the magnitude and nature of the news warrants one. Some PR professionals have been known to tell their clients that a press conference should not be called if you can tell your story on paper. It's good advice.

Speakers Bureau

A speakers bureau is one means of insuring that you have well-trained individuals to appear on talk shows and to speak at organizational meetings. This bureau should be designed to train interested staff members or volunteers to speak before large groups and to individually promote DCCS.

A speakers bureau does not need to be elaborate or professional. All it needs are individuals who are interested in DCCS and willing to spend some time learning about the organization and about public speaking.

The first step in forming a speakers bureau is to contact all the individuals you think would be interested in participating. Talk with the individuals and see if someone is interested in organizing the bureau, and spending some time running it. Hold a meeting with all interested persons and tell them what you've got in mind. Try to elicit their support and cooperation. If enough people are interested hold a few workshops to educate them on DCCS in general, and to give them practice speaking before large groups. The more practice they get, the better they'll be! After sufficient practice and training, set them loose! Always be on the look-out for new people who might be interested in joining, and for any additional training or up-dating for current members. These people should be well informed on all DCCS activities, and enjoy speaking before large groups.

Print stories are told primarily with words too, but
CHAPTER 3 appear on a page; words that people read, not
 listen to. As such, the stories can be longer and more
 complex as explained **THE MESSAGE** in this book. Visuals can
 be included in print stories, and generally make the story

No matter how much planning goes into any public
 relations campaign or program, it will not succeed if the
 message being presented is not well done. This chapter
 attempts to acquaint you with the various types of media
 messages, and how to produce good ones.

The News Release

There are two basic types of news releases--one for
 print publication and one for broadcasting. While they
 both contain essentially the same information, the style
 with which they're written differs significantly. This
 difference occurs primarily because television is a visually
 oriented audio and visual medium, radio is an audio medium,
 and print is strictly a visual, reading medium.

Broadcasting stories must be short and easily under-
 stood. Since television is an action-oriented visual medium,
 the stories that work best on TV are the ones with some
 action. The next choice would be still visuals, such as
 slides of an event. If you can supply some kind of picture
 to go with the story its much better than just a story.

Radio stories must be told with words only, so with
 this medium it is especially important that your story be
 short and easily understood.

Print stories are told primarily with words too, but words that appear on a page; words that people read, not listen to. As such, the stories can be longer and more complex as explained earlier in this book. Visuals can be included in print stories, and generally make the story more interesting. Good visuals are explained later in this chapter.

Good news releases concern current information of general importance to a large number of audience members. Timeliness is generally the most important element, followed by importance of the story.

Timeliness means the story must be recent and of importance to its readers today, not yesterday. Importance, on the other hand, is not easy to determine, as it can be affected by a large number of variables including the persons involved, the agency involved, the event itself, the method being used in the event to create the news, etc. In short, a good news release is significant as well as interesting to an audience.

The basic elements included in any news release as well as any news story are "who, what, where, when, why and how." All of this information is important in a good story.

"Who" refers to the individual, or event involved in the story, such as a summer camp, DCCS itself, or DCCS's executive director.

"What" concerns the whole reason for the news release, such as a new executive director, newly established starting

dates for the camp, a new building for DCCS, or a new program established by DCCS.

"Where" gives the location of the event, or of the item or individual that the news release is concerned with. It can also refer to the location of DCCS offices in a general story about DCCS.

"When" is the date of the event, promotion, move to the new building, starting date of the new program, etc.

"Why" refers to the reason for the event, such as to mark the 50th anniversary of DCCS, the start of the summer, or the need for a new community center.

"How" is an explanation of the means by which the event took place, and can include such things as christening a new community center with a jar of watercolor, etc. This element is not present in all stories as some do not have a "how."

The news release should also include a title for the story, the organization name, your name and address, and your telephone number. Also indicate the release date of your story and the number of words in the release.

Sample news releases are included in Appendix D.

Feature Stories

A feature story is one that generally concerns information of interest to a large number of people, but is not necessarily an immediate story or one that reports on a current event. It can also include stories about current happenings, but the stories are generally not the main ones

concerning the event, but additional stories to make the information more complete. The recency of the material is not the dominate characteristic of a feature, but rather, interest in the item is most important.

Interest in specific information is hard to define, but it is generally information that has some effect on the audience, either directly or indirectly. There are several different types of feature stories, usually varying because of the interest involved.

Human interest stories involve information that is generally entertaining, but rarely adds significantly to knowledge needed by people to live effectively. Most do concern an event that just happened, or is going to happen soon, but this is not the most important element.

A second-day feature is generally one that is a follow-up to a major story. These include stories that add to the major facts of a big story, but are not necessary to tell the story. They may be necessary for a complete understanding of the story. An example of this type of feature is a "one-week later" story concerning a family whose home was destroyed by fire.

Another type of feature is a news-feature. This type of article can generally be considered an in-depth news story, one that goes into detail to explain a major event.

Background stories are ones that add information to a major story, making it more complete. The history of DCCS would be a background story to one telling of a new DCCS program.

Color stories usually tell of the atmosphere surrounding a major event and attempt to portray the situation as accurately as possible for the audience. The subject matter is generally of current interest. An example of this type of feature is a story relating the atmosphere of graduation day at a dog obedience school.

All of those types of stories are features, as well as several others. Knowing what information will make a good feature is not easy, but if you keep the various kinds in mind, it'll be a little easier.

Writing a feature story is a little different than writing a news release. A news release gives all the important information almost immediately, while the feature is more of a literary piece written for the mass media. As indicated earlier, most of the media in town will not publish feature stories unless they are written by their own staff. For that reason, it is generally not to your advantage to write a feature story unless you're going to publish it in an in-house publication or a smaller paper. An example of such a feature is given in Appendix E.

Good Visuals

It's true that one picture is worth a thousand words, but only if it's a good picture. A television spot is not worth doing if you can't get a good picture for it. For that reason, you should plan and choose your pictures very carefully.

The best pictures are ones where someone appears to be performing a task or is actively involved in an event. People standing around doing nothing seldom make good visuals, either for television or for a newspaper.

The visuals should be of good quality, with adequate light. Television spots require color 35mm horizontal slides, and most TV stations will not use verticle slides. Make sure yours are horizontal.

Newspapers like glossy black & white pictures, usually 8" x 10" in size.

Make sure all visuals are labeled and have a caption. Slides can be labeled by number and then captioned on an additional sheet of paper. Caption an actual photo by pasting the information on the back of the pic.

The label should include the agency's name and address along with your name and telephone number. Captions should include information indicating what is going on in the picture along with the names and other pertinent information (such as age and address) concerning the individuals who appear in the pictures. An example of a label and caption for a picture is included in Appendix F.

TV Spots

Television spots vary in length from 10 to 60 seconds, with the most popular ones 10, 20 or 30 seconds. Any television station will produce the spot for a public service announcement free of charge; all you need to do is supply the slides and the script. They will do the actual filming

and recording. You should contact the station at least 60 days in advance of the date you want the spot to appear to schedule the taping. They will advise you of any special requirements for the taping.

The Denver television stations trade public service announcements, so you only have to tape one. If you do a spot at Channel 9 and would like it aired on Channel 4 as well, you need only to call Channel 4 and tell them that the spot was done at Channel 9. They'll arrange to get a copy of it and run the copy on their channel.

Length of accepted spots vary from station to station, but most will accept the 10, 20 or 30 second ones. A 30 second spot will allow the use of up to six slides, and about 65 words. With a 20 second spot you can use four slides and 42 words and the 10 second spot will take two slides and 21 words.

You may also use 16mm film for the spot if you have any available. The film should run the length of the spot, as you should not attempt to mix slides and film on one short spot.

The stations will also film an individual talking on camera, but don't recommend it. A "talking head" spot, as they're called, should be a last resort, when nothing else can be used.

The best TV spots are ones that are of a general informational nature and tell a little about a specific topic.

Write the spots so they can be understood by the ears of

your audience, as a short spot (one minute or less) does not allow for much visual or audio impact. Your message should include the most important information you want to tell your audience, along with the agency's name and telephone number if appropriate.

Your message and visuals should work together. If you're talking about the Emergency Assistance Program, have a picture of emergency assistance, not of family counseling. If there's a conflict between the picture and the message, you'll probably lose the impact of both.

You should write and rewrite your message until it's clear, easy to understand, and the right length. It is very important that the spot be the right length as you'll be cut off before you're finished if it runs too long.

Radio Spots

Radio spots are very similar to the audio portion of TV spots. If you're planning to do both radio and TV spots, plan your message carefully so you can use it on both media.

The radio spot, as well as the TV spot, should be short with easily understood information. Keep sentences short with no hidden meanings, and tell only the most important information. Write several different variations of your message until you've got a good one, and then time it. Make sure it fits in the time allotted. A 30 second spot on the radio will run about 65 words, just as a TV spot.

Background Stories

Background stories are those designed to provide background information about the agency. Such information can include the history of DCCS; its departments and the functions of each department; overall philosophy of DCCS; staff and board members, etc.

The information need not be written in a story form, but is best if listed as a fact sheet for use by any interested media. You can, if you wish, also write a story with the information, much the same as any feature story you would write.

The message itself is really the most important part of any public relations program. Getting the message right is mandatory, otherwise PR is pretty much a waste of time.

CHAPTER 4

1. INFORMATIONAL VERSUS PERSUASIVE CAMPAIGNS

There are two basic types of public relations campaigns-- informational and persuasive. An informational campaign attempts to disseminate information, essentially just so that information is known. A persuasive campaign, on the other hand, is an attempt to persuade its audience to take some action on the basis of the information received. An informational campaign can be the first step in a persuasion process, or it can be used alone. Unless your agency, or idea you're promoting, is well-known, it will be necessary to do some informing before you attempt any persuading.

The sample TV and radio spot in Appendix H is an informational one. All it does is inform its audience of DCCS's existence. If the sentence "Call us for more information or to volunteer your time at 388-4411," was added to the end of the spot, it would become a persuasive one, as you'd be trying to get audience members to take some action--to call for more information or volunteer.

Informational Campaigns

The key words in producing an informational campaign are simplicity and clarity. If your information cannot be produced in a simple and clear manner, it's not worth producing. That doesn't mean you shouldn't attempt campaigns

on complex issues; just make sure your messages aren't complex.

The easiest way to insure this is a 10-step model of message analysis and production.

1. Write down the objectives of your message and rank your objectives in order of importance.
2. Write down the information that must be included to reach your objectives and then order this information as to importance.
3. Write down additional information that you'd like to include but doesn't have to be included and order it.
4. Now, look at what you've written down and reevaluate everything there. Is it necessary, and if so, how important is it?
5. Consider your audience and the best method available to reach that audience.
6. Decide which method is best for your needs. The method you choose will have the most effect on what your message says, as indicated in Chapter Three.
7. Design your message, keeping in mind the method you're using, your audience, and your objectives.
8. Make an alternative design and evaluate both designs for effectiveness, simplicity and clarity.
9. Decide which design you wish to use, or what elements from each design you'd like to incorporate into a final design.
10. Produce the message for the medium involved, and get it to your audience.

You should follow these steps initially, then the more practice you get, the better able you'll be to by-pass the reevaluation and redesign steps and produce a great message on the first (or second) try.

Using the sample bulletin board announcement in Appendix G as an example, the 10 step analysis would be completed as follows.

A. Objectives

1. Announce senior citizens' art fair
2. Invite public and senior citizens to fair
3. Give location and phone number of center
4. Announce fair activities.

B. Needed Information

1. Little Flower to give fair on Saturday, June 25
2. Fair from 10 a.m. to 6 p.m.
3. No admission charge, public is invited
4. Little Flower address, phone number.

C. Supplemental Information

1. First annual art fair at Little Flower
2. Expecting 25 to 50 exhibitors
3. Refreshments will be available at a small charge.

D. Reevaluation of Information

1. Necessary info--Sec. B, #1, 2, 3, 4
2. Not necessary--Sec. C, #1, 2, 3.

E. Audience

1. General public, especially senior citizens
2. Best medium, TV because it can reach a lot of people

with minimum effort and expense. Radio also good choice, but will probably reach fewer people; newspapers third choice because of inability to guarantee publication of announcement. TV announcement stands a good chance of being aired if written properly.

F. Message Designed

A senior citizens' art fair will be held at the Little Flower Community Center, 2809 Larimar, on Saturday, June 25.

The fair will include exhibits of art work done by area senior citizens and will run from 10 a.m. to 6 p.m. It is open to the public, with no admission charge.

All senior citizens are invited to attend and display their artwork.

For more information call the center at 623-1476.

G. Message Redesigned

The Little Flower Community Center, 2809 Larimar, is presenting a senior citizens' art fair on Saturday, June 25.

The fair will begin at 10 a.m. and end at 6 p.m. and is open to the public. There is no admission charge.

More information can be obtained from Little Flower. Their phone number is 623-1476.

H. Final Message

The Little Flower Community Center, 2809 Larimar, is presenting a senior citizens' art fair on Saturday, June 25.

The fair begins at 10 a.m. and ends at 6 p.m. and is open to the public. There is no admission charge.

All senior citizens are invited to attend and display their artwork.

For more information call the center at 623-1476.

Persuasive Campaigns

If you're planning a persuasive campaign, there are a few modifications to the 10 steps.

First, it is important to realize why a persuasive campaign is harder to successfully complete than an informational one, and then to use that information to make a persuasive campaign a little easier.

Because most persuasive campaigns attempt to influence an individual to take some action, that campaign must first convince him that the action will be to his benefit. In order to be convinced, the individual must have confidence in the agency and in the idea you're promoting plus a clear understanding of your idea. In an informational campaign, all he needs is a clear understanding of the idea.

Promoting confidence in your agency or your ideas is not easy, but some knowledge on your part can help you design a message that will instill confidence.

If an individual knows nothing, or very little about DCCS and the idea you're promoting, the easiest way to win his confidence is to give him as much positive information about DCCS as you can, without confusing him. After you've informed him, then tell him why its to his advantage to do

as you're suggesting. If you don't know why, it's time to go back to the drawing board. You should never attempt to persuade someone to do something that's to his disadvantage. If he discovers you have, you'll probably lose one supporter for life.

Never attempt to persuade someone by telling him lies or half-truths; you could cause permanent damage that can never be repaired.

If you're promoting a new idea to an individual who already knows about DCCS and has a favorable opinion of your organization, then all you have to do is remind him of past DCCS accomplishments and tell him the new idea is going to work as well as (better than) the old one.

Attempting to favorably influence a person who has a bad impression of DCCS is extremely hard--a task you'll hopefully not encounter too often. The best method to tackle this type of situation is to proceed as if this person knew nothing about DCCS and attempt to reeducate him completely. The reeducation will not be accomplished in one try; it will take several before its successful, if ever. You can try it, but don't expect too much.

With this information in mind, return to the 10 step message model. In order to successfully complete a persuasive campaign, steps seven, eight and nine need to be modified to include the above information.

A persuasive campaign should be attempted only after you have mastered the technique involved with an informational

campaign. While you can alienate some individuals with an informational campaign, the occurrence is rare. It is not rare with a persuasive campaign; and especially common if the person designing the campaign does not know what he is doing. Also, tackle an easy subject first (if there is such a thing), and then go on to the tough ones. The more practice you have, the better you'll be.

relations is avoiding bad publicity. While this task may be next to impossible, there are some steps that can be taken to reduce the effects of bad publicity.

First, it is important to know the media people in town. In DDCS's case, knowing the news and public affairs directors at the broadcasting stations, and a few editors at the newspapers, is most important. If you do have a good working relationship with these people and a potentially harmful story comes up, the media people might get in contact with you before the story is publicized. That way, you can reply to it immediately or correct any errors that might show up. A reply to bad publicity, whether it is to refute the story, or give DDCS's stand on the topic, is imperative. It shows that the agency really does care about what the public thinks.

A good way to get to know media professionals is to sponsor an event in which the professionals participate. For instance, a lot of radio stations will do remote-broadcasts from the scene of a special event such as a food drive or a charity fund-raising dance. If you need some publicity, consider this option.

CHAPTER 5

AVOIDING BAD PUBLICITY

Part of the function of anyone involved in public relations is avoiding bad publicity. While this task may be next to impossible, there are some steps that can be taken to reduce the effects of bad publicity.

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A good way to get to know media professionals is to sponsor an event in which the professionals participate. For instance, a lot of radio stations will do remote broadcasts from the scene of a special event such as a food drive or a charity fund-raising dance. If you need some publicity, consider this option.

Many area media professionals will also serve as emcees for special events and some of the media organizations have sport teams that will participate in fund-raising events. Don't overlook any of these options when planning publicity or attempting to get acquainted with the professionals.

Don't assume that the media professionals will contact you if something does come up, because they won't always. There's a better chance they will, though, if they know you.

Another means of reducing bad publicity is "being on top of things." If you know of a potentially explosive situation that is developing, you can handle it much more easily than if it explodes before you find out about it.

Don't expect to always be able to prevent bad publicity. Even the most experienced PR professionals can't manage that. But occasionally you can prevent a little bad publicity from becoming a lot of bad publicity if you try.

CHAPTER 6

THE DENVER MEDIA

When deciding which Denver media to use in your public relations, there are two things you must know about the media. First, and foremost, is the individual medium's audience. In the case of the two major papers and the five television stations, their audiences are general. In the case of the smaller weekly newspapers, their audiences are limited; usually geographically. Most are published for a particular region or suburb in the metro area.

The audiences for the radio stations are a little harder to identify, and usually your best means of identification is to ask the station. Another means is to determine what type of programming the station broadcasts. For example, a station that plays Top 40 songs all day will have a young audience, while a classical station's audience will probably be older. A news station generally caters to businessmen and women.

A list of the major Denver media, with some identification follows.

The second thing you need to know about the Denver media is the kind of story each medium is interested in. This will depend primarily on the medium's audience, so once you know who their audience is, you'll have a good idea of the type of story they're interested in. You can assume that some of

the stations will not be interested in any stories, as they have very little news or features. Most do have some kind of public affairs programming, mostly call-in talk shows. If you're interested in this format, give the individual stations a call and ask about their shows. Most also make public service announcements, similar to the ones made on TV. The criteria are the same for radio announcements as for TV.

You should keep an accurate and current list of all media professionals you talk with, including any comments they make about your PR activities or ideas. This type of record can be immensely valuable to you when planning any public relations.

Newspapers

The Denver Post--general audience

650 15th St.--297-1010

City Editor--297-1201

Home and family

Editor--features--297-1010

Zone Editors--

news of interest in a particular part of the city

Paper has several zone editions serving a different part of the metro area--297-1310

Rocky Mountain News--general audience

400 W. Colfax Ave.--892-5000

City Editor--892-5381

Home Editor--

features--892-5000

Rocky Mountain Journal--general audience

1459 S. Holly--757-3311

Littleton Independent

2540 W. Main, Littleton--794-6363

Sentinel Newspapers

Lakewood SentinelSouth Jefferson SentinelWheat Ridge Sentinel

all at 8885 W. 14th Ave.--233-8770

Aurora Advocate SentinelSouthwest SentinelSoutheast SentinelEnglewood Herald SentinelArapahoe Sun Sentinel

all at 11059 E. Bethany Dr.--750-7555

Adams County Almanac SentinelBroomfield SentinelDispatch Sentinel

all at 5010 Acoma--893-1171

All are metro area papers published by one corporation,
The Sentinel Newspapers, 3501 E. 46th Ave.--892-5551

Television Stations

KWGN--Channel 2--independent station

550 Lincoln--832-2222

Greg Guynan, public affairs and news director

Beverly Martinez, assistant in public affairs

KOA--Channel 4--NBC affiliate station

1044 Lincoln--861-8111

Marcia West, public affairs director

Rick Nelson, assistant in public affairs

KRMA--Channel 6--educational station

1261 Glenarm Place--572-8218

Dave Thompson, programming and public affairs

KMGH--Channel 7--CBS affiliate station

123 Speer Blvd.--832-7777

Ted Burrows, public affairs

KBTU--Channel 9--ABC affiliate station

1089 Bannock--825-5288

Mardee McKinlay, public affairs director

Debbie Johnson, assistant in public affairs

Radio Stations

KADX--9805 E. Iliff--755-1213, jazz

KDEN--5660 S. Syracuse Circle--771-6000, 24 hour news

KERE--6000 E. Evans--759-0071, modern country

KFSC--2185 Broadway--623-1220, Spanish language station

KHOW--16th and Broadway--573-6300, easy listening

KIMN--5350 W. 20th Ave.--639-2950, easy listening, adult

KLAK--7075 W. Hampden Ave.--985-8771, adult contemporary

KLIR--6535 W. Jewell Ave.--922-1189, stereo sounds, easy listening

KLZ--2149 S. Holly--759-5600, adult contemporary

KOA and KOAQ--1044 Lincoln--861-8111, easy listening top 40

KOSI--1565 Elmira--343-1430, easy listening

KTLK--1165 Delaware--573-1280, rock, top 40

KVOD--1601 W. Jewell Ave.--936-3428, classical

KXXK--16th and Broadway--629-0096, rock top 40

WAYS TO GO FOR HELP

Public relations professionals are used to going to outside sources for help and information when they need it. You can do the same thing.

Various Denver non-profit agencies and organizations can help answer some questions for you, as well as give you some information about PR activities. Try The United Way, the Jewish Social Services, Lutheran Service Society and the Colorado Department of Social Services. All might be able to help you solve a particular problem.

If you've just finished a television spot at one of the local TV stations, ask the station's public affairs director to take a look at it and critique it for you. That spot should not be taped, but the critique can help on your next attempt.

Another source of PR help is a professional public relations agency. They're in the business of PR, so you can get the best from them. The only catch is that you have to pay for their services, which do not come cheaply. PR agencies have several pricing methods for their services, but most end up costing from \$25 to \$50 per hour. If you can afford a PR agency, it's your best source of help.

Don't neglect the local libraries either. They have several books on public relations, with some devoted specifically for social service agencies and for churches.

CHAPTER 7

WHERE TO GO FOR HELP

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Some books that can be of help to you include:

How to Present Facts, Figures, and Ideas Successfully by Edward Hodnett.

This is PR: The Realities of Public Relations by Doug Newsom and Alan Scott.

Public Relations and the Social Conscience by the National Council of Health and Welfare Services.

Public Relations in Health and Welfare by Frances Schmidt and Harold N. Weiner.

Handbook on Church Public Relations by James C. Suggs.

CONCLUSION

At this point, a public relations program may look very complex to you and almost impossible to organize. It's not. It takes a while to get the basics down, but practice and time will help.

Some things to remember: it is very important to produce PR materials in their correct form. It's also important to meet deadlines to insure that your material is published.

Determining whether your PR material meets its objectives is difficult and unless you're attempting a specific campaign with a specific objective, it probably cannot be measured directly. You can determine if your material was printed or broadcast by watching the papers or various broadcasts, and if it was, you probably did a good job with your production. If it wasn't, you really have no way of knowing whether it would have done the job or not. Just remember not to expect too much from your public relations, especially at first, and allow yourself ample time to prepare any PR message.

APPENDIX A Requirements for PR Productions

(For more information, refer to Chapter 3 in this handbook.)

A. News Releases

1. Consists of current information that is of interest to a large number of people.
2. Includes who, what, where, when, why and how; and is written in an informational style.
3. All releases should be labeled with a title, and your name, the agency name, your address and your phone number.

B. Feature Stories

1. Includes information of interest to a lot of people, but not necessarily immediate in nature.
2. Usually written in a prose style, rather than in an informational style as the news release.
3. All stories should be labeled with a title, your name, the agency name, your address and your phone number.

C. Visuals

1. Use active shots, not obviously posed.
2. Should be of good quality; color slides for TV, black & white prints for newspaper.
3. Label all visuals, including your name and address, your phone number, and a caption for the picture.

D. TV Spots

1. Accepted length is 10, 20, 30 or 60 second spots.
2. Best spots are 30 second, with voice over slides.
3. Should give general information about a specific topic.
4. A 30 second spot will take up to six slides and 65 words; a 20 second one will take four slides and 42 words and a 10 second spot will use two slides and 21 words.
5. Make sure your message and visuals work well together.

E. Radio Spots

1. Short with easily understood information.
2. Number of words are the same as for TV spots, and accepted length is the same.

APPENDIX B Sample Civic Organization Questionnaire

Denver Catholic Community Services (DCCS) is conducting a survey to determine whether various civic organizations would be interested in knowing more about the agency and its operations. As an officer of your organization, we'd appreciate it if you'd take a few minutes to answer the following question.

DCCS is the social welfare arm of the Catholic Archdiocese of Denver and is striving to strengthen the lives of the less fortunate in metropolitan Denver.

1. Would your organization be interested in a 12 minute slide presentation designed to better acquaint you with DCCS?

Yes _____ No _____

If not, is there any particular reason?

2. Are you interested in knowing more about any particular DCCS activity? *

Yes _____ No _____

Which Activity? _____

3. Do you know of any other organizations that might be interested in our presentation?

Yes _____ No _____

Name of the organization _____

Your Name _____

Organization _____

Address _____

Phone Number _____

Thank you very much for your help. Through your cooperation we hope to better acquaint the community with DCCS. Please return this questionnaire in the enclosed envelope.

Jane Smith

Denver Catholic Community Services

Denver, CO 80209

388-4411

*(You should not ask this question unless you've included a brochure describing DCCS in the mailing.)

APPENDIX C Sample Parish Questionnaire

Denver Catholic Community Services (DCCS) is attempting to determine what information parishioners would like concerning our operations and programs. Please take a few minutes before mass begins to answer this questionnaire and then hand it to our representatives at the back of the sanctuary after mass. You do not need to put your name on the questionnaire.

1. Are you familiar with DCCS?

Yes _____ No _____

2. Would you like to know more about us?

Yes _____ No _____

3. Are you particularly interested in any phase of DCCS?

Yes _____ If so, which phase? _____

No _____

Thank you for your time and help.

APPENDIX D Sample News Release

A. Newspaper Version

DCCS Names New Exec Director

65 words

200 Josephine, Denver, CO 80209

Jane Smith, 303-388-4411

FOR IMMEDIATE RELEASE

Denver Catholic Community Services (DCCS) today announced the appointment of Mary Doe as executive director of the organization.

Ms. Doe, who replaces Bob Jones, will begin her duties July 1. She's formerly with the Oklahoma state welfare office.

DCCS is the social welfare arm of the Catholic Archdiocese of Denver and sponsors many community activities, including two community centers and four day-care centers.

Jones resigned the DCCS position to take a similar one with the Dallas area Catholic Churches.

-30-

Note:

1. Story title, your name and address, phone number
2. Number of words in story
3. Release date
4. -30- to indicate end of story (-MORE- would be used if story were continued on next page)
5. Double spaced

B. Broadcast Version

DCCS Names New Exec Director
200 Josephine, Denver, CO 80209
Jane Smith, 303-388-4411

36 words

FOR IMMEDIATE RELEASE

DENVER CATHOLIC COMMUNITY SERVICES HAS A NEW EXECUTIVE
DIRECTOR, MARY DOE.

MS. DOE, WHO WILL BEGIN HER DUTIES JULY 1, WAS NAMED
THE NEW DIRECTOR TODAY.

DENVER CATHOLIC COMMUNITY SERVICES ADMINISTERS THE
SOCIAL ACTION PROGRAM OF THE METROPOLITAN CATHOLIC CHURCHES.

-30-

Note:

1. All Capitals
2. Short Sentences
3. Story, title, your name and address and phone number
4. Number of words in story
5. Release date
6. -30- to indicate the end of the story

APPENDIX E Sample Feature Story

DCCS and Unwed Parents

Page 1 of 2 pages

200 Josephine, Denver, CO. 80209

Jane Smith, 303-388-4411

FOR IMMEDIATE RELEASE

Mary B. is 16 years old and expecting a baby in July. She and her boyfriend Gary S. had talked about getting married but neither really want to. But they didn't know what to do about the baby either.

"I never wanted an abortion," Mary says now, "but I wasn't sure I wanted to have a baby either."

"Gary and I went to family services about four months ago to talk with someone there and they told us all about the special programs they have for unwed parents. It sounded great so we decided to go to one of their meetings."

Family services is a department of Denver Catholic Community Services (DCCS) and provides services in a wide variety of areas, including unwed parents. Sister Mary Ellen, head of the family services department, said her department does a lot of listening when a couple like Mary and Gary comes to see them.

"We try to help them sort out their own feelings," she said, "and listen while they decide what's best for themselves and for the baby."

"We do tell them about the options available to them, and how we can help."

-MORE-

DCCS and Unwed Parents cont.

Page 2 of 2 pages

Sister Mary Ellen said there are three options that seem to be picked the most by the parents that come in for counseling.

First, some of them decide to get married. Family services then tries to help the couple all it can, including classes on prenatal care, childbirth, and child care, according to Sister Mary.

A second choice is for the mother to have the baby and raise it herself. Sister Mary says this choice seems to be gaining popularity, with about 50 percent of the unwed mothers who come in deciding on this option.

"We don't encourage or discourage any one particular option," Sister Mary says, "we just try to make sure the couple (or the mother) understands what's involved in each one."

The third option involves the girl having the baby and then giving it up for adoption. Family services can provide help and counseling for the parents before the birth, and then arrange for the adoption after the baby is born.

The unwed parents that the department sees range in age from 13 to 18. Sister Mary said most of the counseling is done with the mother only as they see the fathers in only about 10 percent of the cases.

Family services is trying to present a necessary service to the community with its unwed parents program, according to Sister Mary.

"We are trying to deal with a very serious problem on an individual level and we think we're helping."

APPENDIX F Sample Photo Caption and Label

Pic of three boys fishing at Camp Santa Maria.

Label:

Santa Maria Fishing

Jane Smith, 303-388-4411

DCCS

200 Josephine, Denver, CO 80209

Caption:

"Even camp activities are more fun shared with friends. Here Dave, Gary and Roger find that the fish aren't biting, but its great to be fishing anyway."

Notes

1. Short sentences

2. Short length

3. All caps

4. Title, with your name, address and phone number

APPENDIX G Sample Bulletin Board Announcement--Both Radio and TV

Art Fair**Little Flower Community Community Center****2809 Larimar, Denver, CO. 80211****Jane Smith, 303-388-4411**

THE LITTLE FLOWER COMMUNITY CENTER, 2809 LARIMAR, IS PRESENTING A SENIOR CITIZENS' ART FAIR ON SATURDAY, JUNE 25.

THE FAIR BEGINS AT 10 A.M. AND ENDS AT 6 P.M. AND IS OPEN TO THE PUBLIC. THERE IS NO ADMISSION CHARGE.

ALL SENIOR CITIZENS ARE INVITED TO ATTEND AND DISPLAY THEIR ARTWORK.

FOR MORE INFORMATION CALL THE CENTER AT 623-1476.

-30-

Note:

- 1. Short sentences**
- 2. Short length**
- 3. All capitals**
- 4. Title, with your name, address and phone number**

APPENDIX H Sample TV and Radio Spot

10 second spot

slides:

1. DCCS logo
2. Child and senior citizen walking away hand-in-hand

script:

Denver Catholic Community Services. Involved with the present, committed to the future. A Mile-High United Way Agency.

APPENDIX F
SLIDE SHOW EVALUATION QUESTIONNAIRE

EVALUATION QUESTIONNAIRE - SLIDE SHOW

1. What, if anything, did you learn from the slide presentation that you did not know before you saw it?

2. List as many departments in the agency as you can remember, and state the major service(s) of each.

3. Which department(s) did you learn about from this presentation?

4. Which department(s) did you already know about?

5. Did the presentation add to your knowledge about those departments that you already knew about? Please explain.

6. Place a check mark next to those words or phrases that best describe this slide presentation. Check as many as apply.

a. informative	<input type="checkbox"/>	e. interesting	<input type="checkbox"/>	h. moved too fast	<input type="checkbox"/>
b. clear	<input type="checkbox"/>	f. too much	<input type="checkbox"/>	i. moved too slow	<input type="checkbox"/>
c. confusing	<input type="checkbox"/>	information	<input type="checkbox"/>		
d. dull	<input type="checkbox"/>	g. too little	<input type="checkbox"/>		
		information	<input type="checkbox"/>		

7. Through what sources have you received information about Denver Catholic Community Services prior to this presentation?

8. Compared to other items you may have seen, read, or heard about Denver Catholic Community Services, how would you rate this slide presentation?

a. better than most	<input type="checkbox"/>
b. about the same as most that are good	<input type="checkbox"/>
c. about the same as most that are bad	<input type="checkbox"/>
d. worse than most	<input type="checkbox"/>

9. Before you saw this slide presentation, how interested were you in Denver Catholic Community Services?

- a. very interested _____
- b. fairly interested _____
- c. not very interested _____

10. How did this slide presentation affect your interest in the DCCS agency? Did it make you feel . . .

- a. more interested _____
- b. less interested _____
- c. did not affect my interest _____

APPENDIX G

**HANDBOOK AND WORKSHOP
EVALUATION QUESTIONNAIRE**

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually?
If so, how often do you think you'll be able to use it and for what purpose(s)?
2. Is there any other information that should have been included in the handbook?
3. Is the handbook too complicated? Too simplistic? Was it hard to read?
4. Would the handbook be more useful in another form?
5. What changes would you make in the handbook?
6. Did the workshop provide any useful information?
7. Was the session with Mardée McKinlay helpful?
8. Do you feel you know more about public relations because of the workshop? (Please indicate any specifics.)
9. Do you have any other observations concerning either the workshop or the handbook?

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? YES

If so, how often do you think you'll be able to use it, and for what purpose (s)?

Monthly - News Release

~~Semi-annually~~ - TV spot

2. Is there any other information that should have been included in the handbook?

Not to my knowledge

3. Is the handbook too complicated? Too simplistic? Was it hard to read?

Just right - Facts at fingertip.

4. Would the handbook be more useful in another form?

No.

5. What changes would you make in the handbook?

lighten with a picture or design

6. Did the workshop provide any useful information?

Yes. - Models and methods I was unaware of.

7. Was the session with Mardee McKinlay helpful?

Good to know a contact.

8. Do you feel you know more about public relations because of the workshop? (Please indicate any specifics.)

Yes, as above - last 2 answers.

9. Do you have any other observations concerning either the workshop or the handbook?

Grateful to Univ. and students involved for the product and in-service ed. contribution.

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? *Yes*

If so, how often do you think you'll be able to use it, and for what purpose (s)?

At least monthly at this time - I would presume that as we learn more we would use it less because of internalizing info.

2. Is there any other information that should have been included in the handbook?

Only area I can think of is how to determine PR needs - priorities

3. Is the handbook too complicated? Too simplistic? Was it hard to read?

At present it is sufficiently technical, it handles the obvious bases

4. Would the handbook be more useful in another form?

Don't know

5. What changes would you make in the handbook?

can't answer until I have used it

6. Did the workshop provide any useful information?

yes - excellent - too short

7. Was the session with Mardee McKinlay helpful?

Extremely - practical blunt presentation

8. Do you feel you know more about public relations because of the workshop? (Please indicate any specifics.)

specially the thinking of press - the necessary time lines

9. Do you have any other observations concerning either the workshop or the handbook?

next time more practical writing & criticism

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? *Yes*

If so, how often do you think you'll be able to use it, and for what purpose (s)?

In information campaigns - and in persuasive campaigns -

2. Is there any other information that should have been included in the handbook? *More summer classes have already begun*

+ I would like to know where I can get a public speaking course immediately - (not Dale Carnegie) too expensive

3. Is the handbook too complicated? Too simplistic? Was it hard to read?

It was easy to read.

4. Would the handbook be more useful in another form?

No

5. What changes would you make in the handbook?

Add some resources about presentation - Public appearance and speaking training

6. Did the workshop provide any useful information?

Yes - I would like to come out as a guinea pig and get some practice

7. Was the session with Mardee McKinlay helpful?

Very - Very down-to-earth -

8. Do you feel you know more about public relations because of the workshop? (Please indicate any specifics.)

Yes - The Videos & tapes good -

9. Do you have any other observations concerning either the workshop or the handbook?

We should have more of them (workshops)

Bette

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? *yes*
If so, how often do you think you'll be able to use it,
and for what purpose (s)? *Monthly, as a resource.*
2. Is there any other information that should have been included
in the handbook?
It seems to be complete.
3. Is the handbook too complicated? Too simplistic? Was it
hard to read?
No. No. No. It is well done.
4. Would the handbook be more useful in another form?
No
5. What changes would you make in the handbook?
None
6. Did the workshop provide any useful information?
Very useful.
7. Was the session with Mardee McKinlay helpful?
Very
8. Do you feel you know more about public relations because
of the workshop? (Please indicate any specifics.)
Yes.
9. Do you have any other observations concerning either the
workshop or the handbook?
Both are interesting + helpful.

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually?

yes
If so, how often do you think you'll be able to use it, and for what purpose (s)?

For programs of special interest designed to draw greater participation by public.

2. Is there any other information that should have been included in the handbook?

Contact persons with TV, and News Media, and their ~~public relations~~ subject.

3. Is the handbook too complicated? Too simplistic? Was it hard to read?

too complicated

4. Would the handbook be more useful in another form?

Possibly in a more outlined form.

5. What changes would you make in the handbook?

Fit subject's organization doing public relations.

6. Did the workshop provide any useful information?

yes

7. Was the session with Mardee McKinlay helpful?

yes

8. Do you feel you know more about public relations because of the workshop? (Please indicate any specifics.)

yes in way to present PR material for publication

9. Do you have any other observations concerning either the workshop or the handbook?

Not presently

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? *definitely*
If so, how often do you think you'll be able to use it,
and for what purpose (s)? *- fairly often - detailing
is great for actual article writing.*
2. Is there any other information that should have been included
in the handbook? *Can't think of any at this time -*
3. Is the handbook too complicated? Too simplistic? Was it
hard to read? *Easy to read - follows good
format - specific*
4. Would the handbook be more useful in another form?
?
5. What changes would you make in the handbook?
none
6. Did the workshop provide any useful information?
yes
7. Was the session with Mardee McKinlay helpful?
*yes & no - unfortunately often repetitions
with what Donna had already said*
8. Do you feel you know more about public relations because
of the workshop? (Please indicate any specifics.)
*only perhaps about the specific time elements,
etc. on P.S.A.S. But then I have participated in many
P.S. workshops before.*
9. Do you have any other observations concerning either the
workshop or the handbook?
*There was enough "light talk" to keep the
workshop comfortable - did not drag at all.
I never answer these well!*

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? *YES*
If so, how often do you think you'll be able to use it,
and for what purpose (s)?
2-3 times a year
to publicize various programs of the Dept.
2. Is there any other information that should have been included
in the handbook?
NOT READ IT YET
3. Is the handbook too complicated? Too simplistic? Was it
hard to read?
4. Would the handbook be more useful in another form?
5. What changes would you make in the handbook?
6. Did the workshop provide any useful information?
YES, Highlighted material
7. Was the session with Mardee McKinlay helpful?
VERY
8. Do you feel you know more about public relations because
of the workshop? (Please indicate any specifics.)
YES
9. Do you have any other observations concerning either the
workshop or the handbook?
*Time with Camark + audio could have been
better planned and used.*
Other all I liked it!

BEST AVAILABLE COPY

HANDBOOK AND WORKSHOP EVALUATION

1. Will the handbook be useful to you individually? *Yes*
If so, how often do you think you'll be able to use it, and for what purpose (s)?
Two-three times/yr to initiate releases, PSA's, and hold press conferences.
2. Is there any other information that should have been included in the handbook?
I just got it yesterday - ∴ do not know.
3. Is the handbook too complicated? Too simplistic? Was it hard to read?
4. Would the handbook be more useful in another form?
5. What changes would you make in the handbook?
6. Did the workshop provide any useful information?
Yes, the morning and afternoon was a good experience. Would have liked more of it.
7. Was the session with Mardee McKinlay helpful?
Yes, she knows her field and gave an excellent overview.
8. Do you feel you know more about public relations because of the workshop? (Please indicate any specifics.)
Yes, the area of press media criteria and most "newsworthy" areas; techniques for PSA's and releases.
9. Do you have any other observations concerning either the workshop or the handbook?
In a set up like DCS, would be good to have a consultant at times of do PR.

APPENDIX H
CONTRACT

DCCS CONTRACT

THIS AGREEMENT IS MADE this _____ day of _____, 1977, between the DENVER CATHOLIC COMMUNITY SERVICES (DCCS) and the UNIVERSITY OF DENVER, acting by and through its Mass Communications Department (DU).

DCCS and DU agree as follows:

1. DU agrees to produce for DCCS one sound/slide presentation based on DCCS's general outline.
2. DU will provide the script, direction, camera work, etc.
3. DU agrees to produce for DCCS a Public Relations handbook, and to conduct a Public Relations workshop on or about June 1, 1977.
4. DCCS agrees to pay DU the cost of the production of the slide show, handbook and workshop, not to exceed \$1,000, payable as follows:
 - a. \$300 upon execution of this agreement.
 - b. \$300 April 1, 1977
 - c. Balance upon completion of the project.

Funds are to cover costs of expendable items used by student interns producing a slide show, Public Relations handbook and workshop for DCCS.

5. DU agrees to deliver to DCCS one 10-15 minute sound/slide presentation consisting of original slides, together with both a reel to reel master audio tape and a synched cassette audio tape.
6. DU agrees to deliver to DCCS a Public Relations handbook and to conduct one workshop.
7. DU and DCCS agree that the entire project shall be completed not later than June 15, 1977.
8. DCCS reserves all right, title, and interest in and to the sound/slide presentation together with all rights of copyright in and to said presentation.
9. Appropriate releases from persons who appear in the sound/slide presentation shall be obtained either by DCCS or DU.

10. This agreement shall be binding upon the parties hereto, their successors and assignees.

EXECUTED the day and year first above written.

DENVER CATHOLIC COMMUNITY SERVICES

UNIVERSITY OF DENVER,
acting by and through
its Mass Communications
Department

By _____

By _____

Title: _____