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ABSTRACT

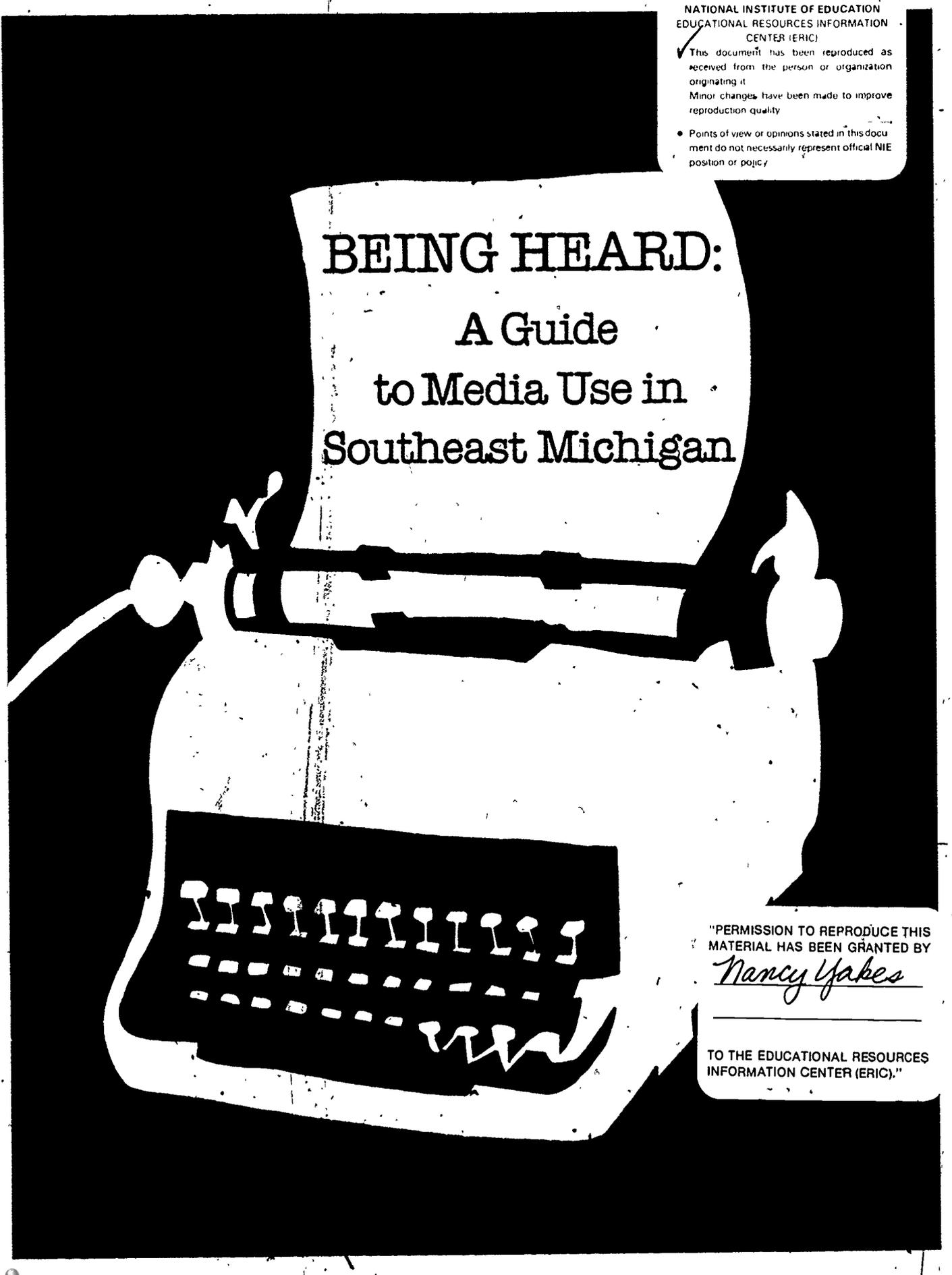
This document is designed to help community organizations and public interest groups in southeastern Michigan succeed in gaining the attention of local (and perhaps national) media. Chapter 1 provides a framework, a process, with which to approach media planning, describing the various media available, starting with newspapers, television/radio, and progressing into street theater and media events. Advantages/disadvantages of each communication format are discussed. Also included in this chapter are guidelines for designing more effective messages. Chapter 2 lists major radio, television, and TV services available in southeastern Michigan, (concentrating on Detroit, Ann Arbor, and Flint), major public services available, contact people, and tips on how to approach these media contacts to maximize results. The third chapter references existing "how-to" resources, including books, classes, and workshops that will improve skills in visual design, public speaking, audio-visual production, photography, technical writing, and others. The final chapter provides information on working with other groups to form temporary and permanent coalitions. The document concludes with a detailed alphabetical listing of subjects, titles, and institutions. (Author/JN)

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**BEING HEARD:**  
A Guide  
to Media Use in  
Southeast Michigan

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BEING HEARD:  
A Guide to Media Use  
in  
Southeast Michigan

by NETWORK, Ann Arbor, Michigan

First edition, 1981

NETWORK is a nonprofit organization of environmental communications students in the Behavior and Environment program at the School of Natural Resources, University of Michigan. Our seminar experiences of designing media campaigns for local nonprofit organizations prompted us to compile *Being Heard: A Guide to Media Use in Southeast Michigan*. For information on obtaining additional copies of this booklet, contact:

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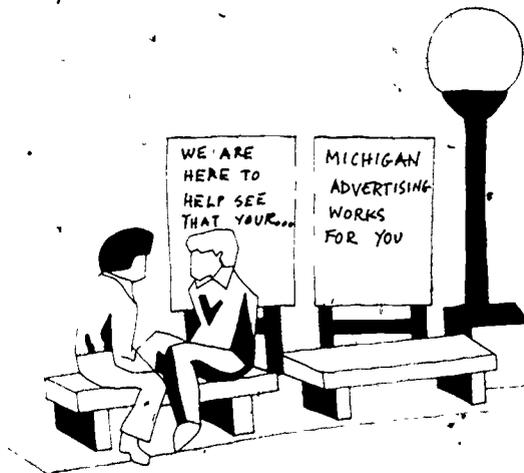
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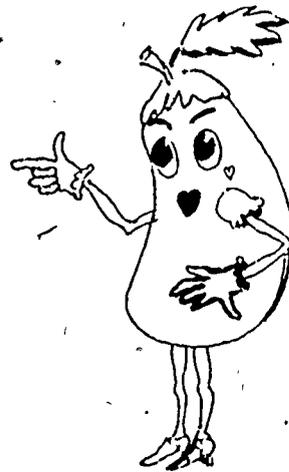
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# How to Use This Guide



Have you ever called a press conference and no one came? Maybe you thought about publishing a newsletter, but didn't know where to begin? Did you ever want to contact a TV station, but didn't know what to say or whom to say it to? Do you suffer from "media frustration"? If the answer to any of these questions is "yes," then this book is for you and your organization.

Being Heard: A Guide to Media Use is designed to help community organizations and public interest groups in southeastern Michigan solve the media puzzle. By using this guide, your group will better succeed in gaining the attention of local, and perhaps even national, media. In short, your organization's message will be heard.

In our complex media environment, there are dozens of ways you can be heard. And some of them don't even cost money. However, very few organizations have members that are skilled in public relations and communications. Many groups often don't know the full range of media available to them. Using the hit-or-miss method of publicity often misses more than it hits. With this guide, you will be able to plan a comprehensive media strategy for your group, carry it out successfully, and enable your group to get its message out.

The members of NETWORK are veterans of a wide variety of organizations and public interest groups, and have seen the same questions come up hundreds of times when groups tackle publicity campaigns--how long before an event should we put up our posters? How do we get the newspapers to cover our event? How should we write a public service announcement? We have become aware that too many groups waste too much time with these questions.

NETWORK's members came together with the vision of producing a guide for groups in southeastern Michigan that would shed some light on these and other media-related questions and concerns. Being Heard is the product of that vision.

Chapter 1, "Planning Your Media Campaign," gives you a framework, a process, with which to approach media planning. It describes the various media that are available to you, starting with newspapers, television and radio, and progressing into street theatre and media events. By listing the uses, advantages, and disadvantages of each communication format, your organization can better decide what combination of media is appropriate for your group and your message. Also included in the first chapter are guidelines for designing more effective messages. It concludes with a case study of the Public Interest Research Group in Michigan (PIRGIM).

Chapter 2, "Mass Media Directory," lists the major print, radio, and TV services in southeastern Michigan, concentrating on the urban centers of Detroit, Ann Arbor, and Flint. The survey includes the major contact people at these media, and describes the range of public services available through each one. In addition, we've presented a series of tips that give you the inside scoop on how to best approach these media contacts to maximize your results.

This information may, at some point, become outdated, since people change jobs and media change formats. Recognizing this, we have left plenty of white space for you to write in comments and changes based on your own working experience with these media.

The third chapter, "Communication Resources," references existing "how-to" resources, including books, classes, and workshops, that will improve your skills in visual design, public speaking, audio-visual production, photography, writing, etc. For example, if you need technical information on how to design and produce a poster or write a newsletter, this section will contain the best resources you can turn to for guidance.

The final chapter, "Working With Other Groups," provides useful information on working with other groups to form temporary and permanent coalitions. Such combined energies often result in very successful media efforts, much more than if each group was working alone.

Being Heard concludes with an index to help you find specific information quickly.

Gaining access to the media and getting your message out are, in the final analysis, not overwhelmingly difficult. The cards aren't stacked against you. All you need is a clear, concise purpose and a firm understanding of your audience. Then, by some imaginative brainstorming, list all the media you can use. Choose the best combination, design the content, and implement your campaign. Above all, be direct, be sincere, be honest, and with a little patience and perseverance, the media will work for you.

And remember, being heard by the media is not a privilege, it's a right. Take the information in this guide, apply it to your organization, and put an end to those "media frustration" woes. Good luck.



Scattered throughout this book are several tip boxes which include pointers on the most commonly used media formats. Check the table of contents for a complete listing of all the tip box topics.

## Posters

**WHAT:** Posters are attention-grabbing visuals used to announce an event. The information should be brief enough to be retained by a passerby.

**HOW:** Posters can range from four-color glossy 18" by 24" formats to a more modest 11" by 14" black ink on heavy (colored) stock. They should be placed up 12-14 days before the event. If you post them much earlier, they will either get knocked down by the elements or by people. In addition, people can't remember events that are too far off. To put them up, assign members a poster route, and have them periodically re-check it and replace posters that have disappeared. If the design is striking, put a slash or heavy X across the front to discourage poster losses to "art collectors."

# 1. Planning Your Media Campaign

## Introduction

Many community organizations have mixed feelings about the terms "media" and "public relations." They are aware that these can be powerful communications tools, but are unsure how to use them. They may think that effective media campaigns are expensive and require the services of experts. True, it doesn't hurt to hire experts to bring your message to the people. But it isn't necessary. A small number of people, operating with a limited budget, can still make a big impact. The key is organization.

You can bring your organization's message to the people in many different ways. Each method of communication used is a "medium" for your message. So when we speak of media, we are referring to all forms of communication, not simply radio and television, for example. It will be up to your group to decide which medium (or media) best fits your needs, using the guidelines in this manual.

Regardless of your media choices, you will still need to follow the same basic planning steps: define your goals; identify your audience; select your media formats; and develop the content of your message. You'd be surprised how many organizations pick their media format before they have clearly thought out their goals and target audiences. They are making the process much more difficult than it needs to be.

## Defining Your Goals

The first step in developing your media strategy is to define your organization's goals: What do you hope to accomplish? What issue(s) are you concerned about? What do you want to be done about them? Do you want to:

- 1) Educate people about the existence of the issue (bring it to their attention)?
- 2) Change people's attitudes or behaviors in relation to the issue?
- 3) Motivate people to do something about the issue?

Are your goals short-term or long-term? Most successful campaigns have both types of goals spread out along a realistic time line, with the short-term goals acting as building blocks to achieve the long-term goals. Persuading people to sign petitions against the local use of a pesticide, for example, may be a short-term goal in your long-term plan to convince the city government to ban its use entirely. Accomplishing short-term goals serves several purposes. Since these goals are more easily attained, gaining them will give your group added incentive to deal with your long-term goals. Each short-term goal that you reach will give added support and credibility to your overall campaign. They will also give you some flexibility in dealing with the different aspects of your media strategy.

Defining these goals will probably be the most difficult step in the planning process, but it is the most important for two reasons. First of all, it will force you to consider what can *realistically* be accomplished. Secondly, it will help you divide the issues and goals into workable units which can be handled according to your available resources and time. At this point, it is crucial that all members of your organization understand and agree upon these goals. Otherwise, you may find your group splintering into factions later on. This will weaken the structure of your organization, lower morale, and damage your credibility. And in public issues, credibility is very important.

Goals, whether long- or short-term, can fall into different categories. Issue-related goals involve informing and perhaps motivating people to do something about a particular issue. Organizational goals concern the activities and constituency of your group. Connected to both of these are fund-raising goals to help your group function and/or finance a goal, such as purchasing land for a nature preserve. It is probable that your organization will have goals which overlap these categories. We list them simply to help you identify and define what you hope to accomplish. Once you have made a detailed outline of your goals, and set them up along some time line, you are ready to form a strategy.

## Defining Your Audience

If your organization had unlimited time and funds, you could probably take your message to everyone. Since it's unlikely that you do, you need to determine who might be interested in hearing your message. You must go after those people who can best help you achieve your goals. Remember, people will be willing to listen to your message and help you, if they think they will benefit.

Begin by looking at the goals you have defined. Then consider the following questions:

1) Who will benefit if you accomplish these goals?

2) Who is affected by the over-all issue?

3) What other organizations also share some of your goals?

4) Who may have some influence over the outcome or decision-making process concerning the issue?

If you can answer these questions, you will have identified your audience. Note that people will have different reasons for being interested in an issue. Since you can't speak to each person individually, you will need to group these interests into a number of audience categories. The issue of a new city park, for example, might attract groups like recreation enthusiasts, surrounding residents, and urban beautification groups. You must be aware of what attracts each group to the issue, and try to appeal to each of these interests *within the confines of your goals*. This is not dishonest if you do not promise something you can't realistically deliver. The more diverse your areas of support in an issue, the greater your support and credibility.

## Selecting Your Media

Now that you have defined your goals, and identified and classified your audience, you are ready to select the types of media to use in getting out your message. Your first step is to evaluate what resources and skills your group already possesses. Useful skills include writing, drawing, photography, visual design, keylining, public speaking, typing, running office equipment, and so on. If your organization owns, or has access to, typewriters, audio-visual equipment, duplicating equipment, and telephones, you have a head start. Other individuals or groups who are willing to donate their skills, equipment, and/or time to your effort can be a big help. However, you should survey your own resources thoroughly before relying on outside help--it can save you money and allow you to retain more control over your campaign.

Ideally, there should be one person managing your media strategy throughout the process. This person may or may not also act as the organization liaison to established media such as newspapers, and radio and television stations. Here is where many groups run into problems. It may be more egalitarian to let everyone have a say in dealing with the public, but having one person as an official contact will be more efficient and will enhance your credibility.

People rely upon different communications channels for information on issues which affect them. You must determine which types of media will best reach each of the audience categories you have already identified. For example, inner-city dwellers with limited transportation will respond better to messages on the radio and television than to information given cross-town at a rally or demonstration. If you are appealing to this particular group, you must employ the media channels that they use to gather information. There are many types of media to choose from, each with its own advantages and disadvantages. The greater the number you effectively use, the greater your chances of successfully getting your message across.

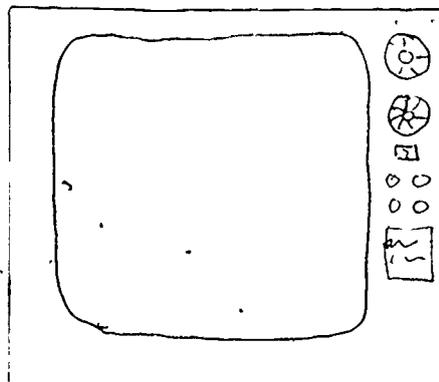
## Types of Media

### Mass Media

To reach the greatest number of people quickly, you can't beat the "mass media"--television, radio, newspapers and magazines. These media not only have large audiences, they also offer certain free channels of communication for those who know how to use them.

### Radio and Television

By law, radio and television stations are required to set aside a certain amount of their air-time for public service announcements. These PSAs may be used by any individual or group with a non-political, non-controversial message for the public. You cannot use a PSA to attack a polluter, for example, but you



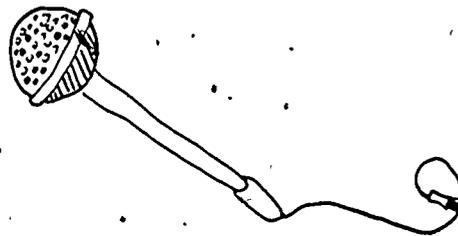
can announce meetings, rallies, or hearings, at which your message will be delivered. The advantages of a PSA are 1) you control the content when you write the script, and 2) the station may record or even tape your PSA for you, or may simply read your script over the air. The disadvantages are that it must fit a precise time-frame (10, 30, or 60 seconds), and you have no control over when the message will be aired. Some stations bury their PSAs in their early morning (1 a.m.) programming, since they receive no financial return for being public-spirited. PSAs are definitely worth doing, however, since your only cost is the time it takes to write your script. If you have the time and talent, you may be able to pre-record your PSA and deliver the finished product to the station. Some stations prefer this, while others accept scripts only. So be sure to check with the stations in your area.

Other free radio and television tools include interview shows, call-in shows, guest editorials (and rebuttals), and community calendars. On all but the latter, you will be able to deliver a more detailed message than you can in a PSA. You can also be controversial and political. Using these media requires a person to be relaxed, informed, and articulate. A spokesperson who knows the issue and doesn't freeze up at the sight of a camera or microphone can be worth his or her weight in gold to your organization.

## Newspapers and Magazines

Letters-to-the-editor have been the launching point of many environmental and social change movements. These letters are a forum for facts and opinions, and can be formal or informal. Editorial pages are read by many people, with many diverse interests, who view this medium as a place where the "little guy" can be heard. Letters expressing opinions or referring to previous events or articles are especially welcome. A well-timed letter-writing campaign can focus a lot of attention on your topic. Letters printed in newspapers will reflect more day-to-day issues while the publishing deadlines of magazines require topics which will remain in the news for at least several months. Magazines usually have more specialized readerships than newspapers, but may cover a larger geographical area of distribution. Their readers feel the magazine voices their own interests, and so may be more easily persuaded by messages which fit in, with the magazine's editorial views.

If your organization has the money to spend, you may wish to take out ads in newspapers and magazines. (If your message is very current, remember the difference in publishing deadlines between the two media--your magazine ad may not appear until three or four months after you submit it.) Ads can be expensive, but you can include appeals for money and/or action you want the reader to take, such as writing letters to Congress. Many ads of this type are written as an open letter to the reader, and include a mail-in coupon so the reader can request more information. This is also an excellent way to build your list of supporters and contacts. If your budget is really limited, you can still place ads in the classified section. Almost everyone reads this section at some time or another, particularly the Friday, Saturday and Sunday editions. Consider them an inexpensive way of advertising your message.



## News Coverage

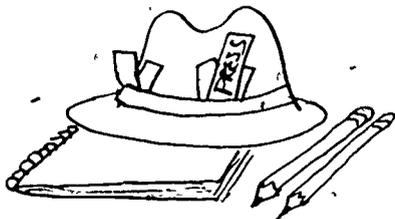
Getting commercial news coverage on television, radio, and in the newspapers requires sales skills--you must sell your organization's issues, events and stories to these businesses which, in turn, are trying to sell their product to the public. What you are selling is newsworthiness--that elusive attribute which makes people sit up and take notice. A newsworthy item has one or more of the following characteristics:

- 1) It has a human interest or local angle which deals with interesting or unusual people or events.
- 2) It has a broad audience and affects a lot of people (particularly good for local stories).
- 3) It is humorous, unique, or insightful.
- 4) It involves people or events already in the news.
- 5) It has bearing on, or ties in with, other issues which are topical.

There are a variety of ways to get media coverage, including press releases, press conferences, and media events. The media event is an event staged more for the benefit of reporters than the public. If you're successful, the public will be able to hear, watch, and read about it in the news. Rallies, demonstration marches,

and sit-ins are types of media events. The people who organize such events of course would like a large public turn-out, but the truly successful media event is well-attended by the press. If your issue is newsworthy, and if you plan the event carefully (notifying the press in advance and staging it when reporters are available), you have a good chance of getting coverage from several media sources. The media event takes a lot of time to plan, but good press coverage could propel you and your cause into the national news.

The press conference takes less time to prepare and again is primarily for the benefit of reporters. It can also be deadly boring, so keep these to a minimum. Television news wants events that are visual. Reporters usually prefer an action event over "talking heads" any day, and so will the public. Many organizations either call too many conferences during their campaign, or call them before they've established their credibility with the press. Be sure you have a really newsworthy item to give out before announcing a conference, and try to time it so that the announcement of your news will give your campaign a boost. Remember, it must be news.



Building credibility and contacts with media is a process, so be courteous and helpful as you inform local media people of the background and importance of your organization, its purpose, and the issues and actions you support. Be patient and cultivate the friendship of a reporter or other newswriter from each media source. He or she will probably be more than happy to cover the progress of your issue if you can supply the ingredients for a newsworthy story. It is sometimes helpful to maintain the relationship by giving that person an exclusive at that media source.

The press release is a media format which is often overlooked or misused by organizations. Press releases are capsule news stories, written in a precise format, and sent to the mass media and other organizations. Mass media organizations receive dozens of press releases a day, and they obviously can't use them all. But about half of all stories in newspapers do begin as press releases, and some are printed verbatim. Remember they are proposed news articles, and must sound like news articles. (See the press release tip box on page 18 for other pointers.)

## Other Public Media

In addition to the media event, your organization can also reach large groups of people through speeches, workshops, conferences, and information fairs. Good public speakers are much in demand by all kinds of organizations, and therefore speeches are an excellent way of taking your message to many different interest groups. Being aware of your audience's general attitude toward your issue will help you determine how to best present your organization's cause. If the speaker you send is prepared and delivers your message well, the audience can be moved to act upon what they've heard. So be ready to circulate petitions or some other such follow-up activity to reinforce the speaker's message.

Workshops, conferences, and information fairs require an enormous amount of planning and preparation, but they may yield more permanent changes in people's behavior and attitudes than do speeches. People who participate in these learning experiences are actively involved, even if they are only looking at exhibits and picking up literature. Since they have made the effort to come, you must make the effort to inform and entertain them. It's much easier to walk away from an exhibit table than to walk out of a public lecture, particularly if a person is self-conscious. So try to attract the attention of these participants. And once you have their attention, keep it. One great way is through visual media.

## Visual and Written Media

Fliers, pamphlets, brochures and posters have been traditional forms of public communication for most community organizations. These media forms have their uses and should be combined with other communication formats to make up your media strategy.

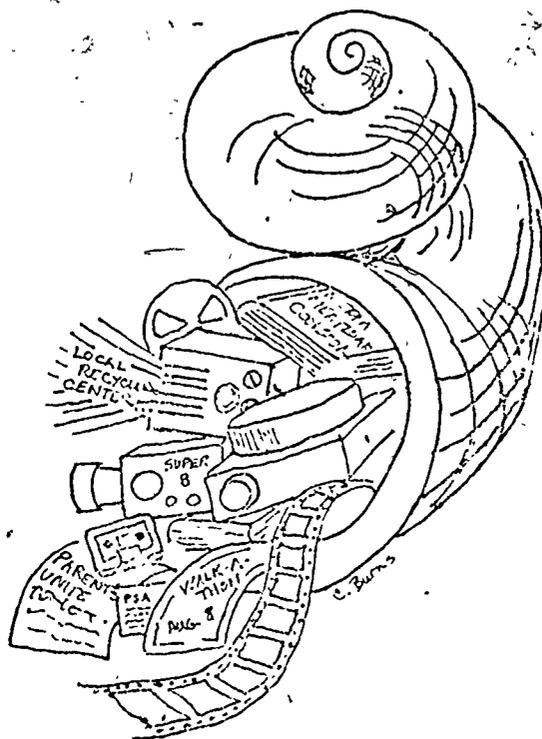
Fliers, pamphlets and brochures are printed media which differ primarily in the number of pages and the degree of complexity each contains. Fliers consist of a single printed page, usually handed out to (and thrown away by) individuals as they walk by. They are good for announcing up-coming events and are easy and cheap to produce using simple duplicating equipment or speedy printing services. The extent to which a flier is distributed depends upon how many people are handing it out, how many people walk by it, and how many fliers are available for distribution.

Pamphlets and brochures are more expensive and time-consuming to produce, but are more likely to be kept by people for future reference. Pamphlets are single sheets which are folded into three or four parts per side, while brochures are multi-paged. The format of these two types of media allow for more detailed information and the use of drawings and photographs. The more complex designs are usually also more expensive. Pamphlets and brochures are too expensive to freely hand out on street corners and are usually made to be a short introduction and description of your organization; its purpose, and services offered.

Posters are basically visual messages. They are eye-catching, can announce up-coming events, and visually reinforce your message or attitudes about your issue. However, they convey the least amount of information, can be expensive, and if really attractive, may be "appropriated" by people. Nevertheless, posters are a very effective way to catch the public's eye.

There are also many media forms which combine written and visual elements. Your organization might consider putting its message on such diverse items as t-shirts,

bumper stickers, banners, balloons, buttons, sandwich boards, and so on. The list is endless. If you have trouble getting ideas, go into any store and look at all the merchandise that has a picture or words printed or stitched onto it. Any of these items can be used to publicize your organization's message and raise money for your cause at the same time. The sky's the limit--you can even hire a sky-writer!



Visual aids such as slides and movies almost always make speeches and lectures more effective and enjoyable. Your organization may wish to put together an audio-visual information package about your topic, complete with slides, movie or videotape, and synchronized soundtape or handbook. This package can travel around spreading your message while you remain at home. It's a great way to reach more audiences, but for maximum effect, a member of your group should be present to answer questions (and work the AV equipment). The cost of audio-visual equipment can be prohibitive, so first try to borrow the equipment you need, then resort to renting. If you feel you must buy, consider sharing the expense and use of the equipment with other organizations.

The newsletter is a written communication medium used by many organizations for keeping members informed of issues and events. They can't compete with daily newspapers for breadth of coverage but are very useful in providing current information on selected topics of interest to the group. Newsletters can be quite effective in supporting the activities of the existing group, and in reinforcing the members' attitudes on certain issues. They are a personalized medium, and can legitimately provide biased information.

Magazine articles can be a very effective way to publicize your message, depending upon which magazine the article appears in. You have a better chance of being published in a magazine which has a specialized readership (fishermen, for example) than one which caters to the general public. (The reference section of the public library carries directories such as *The Literary Marketplace*, which lists types of articles each publication is looking for.) Remember that it takes months (or longer) for an article to appear in print after it has been accepted, so you need to consider whether this medium fits into your defined time schedule for accomplishing your goals. You may want to try local publications (particularly if your issue is of local interest) which may have shorter deadlines and a greater chance of accepting your article. You'll really need to research the market on this medium.

## Performing Media

An effective but often overlooked communications tool is the use of costumes and theatre. One evening, two members of NETWORK were dining in a Greek restaurant, when in bounced three women dressed as pink-and-white Easter bunnies. They went from table to table, handing out fliers on the upcoming Easter Seals telethon. Everyone patiently listened, even joked with the rabbits. Not only did the costumes help promote the event to people in the restaurant, but Easter Seals was able to capitalize on a "ripple effect"--

most of the people went home that night and told their friends about the giant rabbits they had just talked to.



Costumes can promote a wide variety of events; here are a few that have been created in recent years:

--"Captain Ecology," a caped superhero to promote Earth Day.

--Grotesque nuclear monster to publicize an anti-nuclear rally.

--Bright yellow, haloed "Sun" character to focus attention on an alternative energy conference.

--Gorilla costume to promote a natural resources symposium.

The only limitations on the use of costumes are your imagination, your good judgment as to what's appropriate for you, and your budget. However, with a little creativity, you should be able to overcome budgetary limitations.

Once you have successfully used costumes in your media campaigns, why not go one step further and engage in street theatre (sometimes called guerilla theatre, also known as radical street theatre--but it doesn't have to be radical). Your group can take advantage of street theatre by creating simple and innovative scripts that publicize your event and/or shed light on issues of concern to you.

Street theatre can happen wherever you find lots of people--in parks and shopping malls, on college campuses and sidewalks. Street theatre is 100% legal; your only concern is that the production does not block sidewalks. Have one member of your group available to talk to police if any problems arise.

Good street theatre is an effective communications device for many reasons. People's inherent curiosity will make them stop and watch your performance. Once you've got your audience, challenge them to listen to the information you present in a new, imaginative way. When street theatre is well done, your audience will be educated, yet they'll be having fun. Isn't that the best way to learn?

Some street-wise hints: be imaginative; use music and audience sing-alongs whenever possible; incorporate juggling, tumbling, mime, and physical action; incorporate humor into your act when possible; make your costumes colorful and flashy; use signs to identify your group and explain characters or situations; use make-up and masks; involve your audience in the production. You can't go wrong.

## Which Media to Use

As you can see, there are many ways to communicate with people. You must now decide which media methods will best get your message across. You want to obtain the most efficient and wise use of your resources. Remember that each target audience may rely upon different media sources for information. Utilize as many of these as possible. Never lose sight of your goals--they're the reason you're planning this media strategy. Once you've decided which media you will use, you're ready to design the content of the message you will present to each audience.

## Fliers/Brochures/Pamphlets

**WHAT:** Flier - one page "handout" usually announcing an event. They have a short-term effect. Pamphlet - also one page, but folded. These can be saved and used for future reference. Brochure - several sheets of paper stapled into pages, used to present a program or an issue.

**HOW:** The key is having a particular audience in mind who will want to read, keep, and study the information you plan to convey.

Fliers can be put together in a hurry for quick communications. Just type--or even print--the information, have it copied, and distribute however you wish.

Pamphlets take a bit more know-how. You need to decide how it will be folded (usually in thirds the long way), as well as how it will be opened, and where the "white space" and graphics should go. You should aim to produce a nice looking, easy-to-follow pamphlet that people will want to keep.

Brochures require the same steps as pamphlets, but they have whole pages rather than folds. You would use a brochure when you have a lot to say to a very specialized audience and have a bit of money to spend.



# Effective Communication

## Barriers to Persuasion

As mentioned earlier, the objective of your communication efforts can be to educate your audience, to change their attitudes, and/or to motivate them to do something. Often this requires persuasion--you have to show your audience that your topic is worth learning about, changing their minds about, or doing something about. Perhaps to some of our readers, the use of "persuasive tactics" seems unethical. However, we see nothing illegitimate about using persuasion to point out the relevance of an issue to a particular person or group or showing how others could benefit by helping you. But be honest. If you are not, the public will find out eventually, and your efforts will backfire.

Keep in mind that the members of your audience are not sponges waiting to soak up any information the mass media pours out. To be effective, your message must overcome several barriers. One rather obvious barrier may be your audience's existing ideas if your message contradicts them. A second possible obstacle is the influence of social groups--family, church, social class, political organizations and the like. If people value their membership in these groups, they will probably reject any message that seems to clash their perceived norms.

These barriers can thwart media attempts to convert an audience from one strongly-held position to another. However, you can use the media effectively to persuade those who lack firm opinions on your topic. Equally important, the media can reinforce your existing supporters by providing them ways to verbalize their position, and by continually strengthening and legitimizing their positive feelings and actions towards

your cause. What can you do to enhance your persuasiveness and increase such effects? Many things! Here are some guidelines.

Before you actually write your message, lump all the members of your audience together, and identify their common needs, values and interests. This will help determine the type of message that will be most effective with your audience as a whole. Individuals do react differently to the same message depending on personal characteristics and their confidence in previously-held opinions. But since you cannot run personality tests on everybody or design an individualized message for each person, categorizing seems to be the most effective approach.

Once you have categorized and analyzed your audience, use the following guidelines to design your message. These guidelines synthesize information on communication theory and research from the literature listed on page 33.

1. Keep your message simple. Use familiar terms, limit each communication to one or two major points, and simplify complex issues. Provide more information upon request.
2. Give supporting evidence. Take your audience along on your "reasoning trip" to show how you reached your conclusions.
3. State what you want your audience to think or do explicitly. This is especially important with complicated issues or messages because it will help insure that your audience understands your intent. However, bluntness may be less effective with hostile, suspicious, or highly intelligent audiences that dislike being told what to do.
4. Put your main point either first or last in your message or better yet in both places. Your key conclusions will be remembered better if they aren't buried in the middle. If your audience

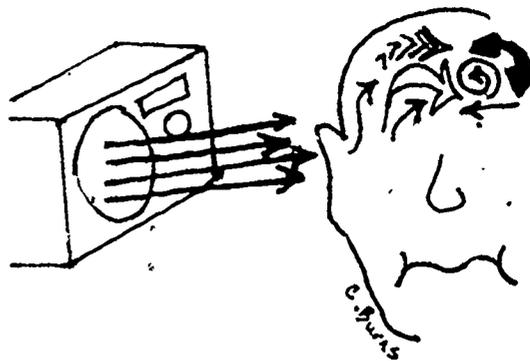
is both deeply concerned about and familiar with your topic, state your strongest arguments first.

5. Emphasize your own position, but give both sides to a controversial issue. One-sided messages are the best way to reinforce those already committed to your position. Two-sided messages, however, are more persuasive with audiences that are highly educated or initially opposed to your position. In addition, presenting both sides and countering your opposition gives your audience an advance basis for ignoring or discounting opposing arguments, which in all likelihood they will hear later.

6. Talk about the legitimate needs and values of your audience that demonstrate how it's in their self-interest to support you. Don't always talk in terms of your own concerns. For instance, if you want a cultural center built in your town, emphasize the center's potential as a part-time music hall when addressing musicians and music lovers; point out the extra business the center would attract when pursuing support from nearby store-owners; stress how such an institution would contribute a progressive, cultural image to your town if your audience values such an image. These audiences may never even have considered building a cultural center, but by stressing particular aspects of your proposal you can more easily earn their interest and support.

8. Make your message positive. Most people would rather hear about the favorable results of doing 'X' than the unpleasant results of doing 'Y'. This approach is especially important when dealing with people who disagree with you. By focusing on the rewards of adopting your position rather than denying any advantages to their point of view, you avoid attacking their existing opinions head-on and thus avoid rejection.

9. Emphasize solutions and always give your audience something to do. For instance, don't just warn your audience that masses of algae are suffocating their lakes. Tell them they can help resuscitate them by writing their senator, buying nonpolluting soaps, signing a petition, or whatever. Such simple forms of active participation can



lead to significant long-term changes in attitudes and behavior by getting people to commit themselves to an issue.

10. Build your credibility in every way possible. Credibility will make your audience more apt to follow your suggestions. Emphasize your status, integrity, professionalism, expertise, and leadership. Show that your organization has stable personnel and traditions acceptable to your audience. In addition, stress your similarities with your audience -- if people see you as similar, they may also see you as voicing their own best interests. Increase your credibility by finding sponsors that people otherwise would perceive as your potential opponents. For example, if you want mandatory deposits extended to non-carbonated beverages, get beverage retailers--who many people feel would loose from your proposal--to publicly advocate the extension. Referring to social groups favorable to your position that are in turn trusted and admired by your audience is one way to cultivate "credibility by association." Get these groups to sponsor you officially and quote them in your messages. And remember, the credibility or lack of credibility of the publication or media type you use, and even of the person introducing you on a talk show, may rub off on you.

Following these ten proposed guidelines should increase the effectiveness and persuasiveness of your message. But don't overlook the importance of such assets as sincerity and a firm belief in your cause. By knowing how to keep the public receptive and how to minimize the barriers to your message, your organization is in a good position to realize its goals.

# Case Study of a Media Campaign

## PIRGIM Anti-Draft Rally

*NOTE: The opinions represented in this case study are not necessarily those held by the authors of this book. This case study is cited only to illustrate media use in action.*

On January 20, 1980, President Carter announced to the nation his desire to reinstate the registration for the draft. John Leone, of the Public Interest Research Group in Michigan (PIRGIM) at the University of Michigan, was alarmed. In John's opinion, reinstatement of registration meant a draft was soon to follow, and a move toward renewal of the draft could mean that the President and the Pentagon intended to involve the U.S. in another war.

That night John received a call from one of his colleagues at PIRGIM, who was also concerned about the speech. They got together later that evening and decided they wanted to have a rally, a teach-in, and a conscientious objectors' campaign, for starters. Their main goals were to arouse the U. of M. students and to let the public know that there was strong student opposition to the President's plans.

About two weeks later, Walter Cronkite did a piece on the nation-wide campus uprisings in reaction to the President's announcement. U. of M. was mentioned, and footage of the January 30th rally organized by PIRGIM was among the scenes accompanying Mr. Cronkite's report. PIRGIM was not mentioned by name. Mr. Cronkite drew a parallel between these rallies and those of the 60's anti-war movement. The flavor of his commentary was, as John puts it, one of "...look at those kids, they're at it again." It wasn't exactly what PIRGIM would have liked, but John was pleased that their rally had made the national news.

You may think that PIRGIM had extensive past experience in dealing with the media on this scale, thus explaining the national coverage their event received. On the contrary, this was really the first time they'd made such an effort for widespread coverage. As John describes, "It was two weeks of hysteria, anxiety, bewilderment, excitement, depression--we were all manic-depressive the whole time, not knowing if it would come off. But then it came off...It was quite a bit of work, but we learned a whole lot and we'll be able to do it again quicker now...It was all trial and error, which is why we're so proud."

But what *did* PIRGIM do to get this kind of coverage? John contends that it's really a matter of improving your odds. "The media is really a funny animal. Who knows, they (the press) might have ended up coming just because it was a slow news day." But they did come. Three TV stations, representing the three major networks, were there with film crews and reporters. Also reporters from several local and statewide newspapers and radio stations were in evidence.

One thing John points out is, "You have to think of the practical situations involved in getting coverage. For us, the major TV networks are coming out of Detroit, so they have to drive all the way to Ann Arbor. The news crews could've been on their way out here and gotten a call saying, 'Hey, there's an eight-alarm fire over on Woodward,' and they might've gone there instead. They only have so many film crews--if it's a big news day they have to cover the biggest news."

John is sure of one thing. "We wouldn't have been on any news if we hadn't put together a press packet." Their press packet included: a press release on the rally; a statement explaining PIRGIM's anti-registration and draft stance with supporting facts; a list of PIRGIM's other anti-draft activities; a formal policy statement from PIRGIM's state board of directors; brief policy

statements from the rally's speakers; a formal policy statement from the Michigan Student Assembly, expressing support of the rally; supportive statements from a U.S. congressman, a Michigan state senator, and a bishop.

"With a press packet," John explains, "you make it very easy for the media to put your event on the news. Instead of making the reporter write a summary of the event, we saved them time--we did it for them." You also increase your control over *how* your event is portrayed by making your message clear and tangible.

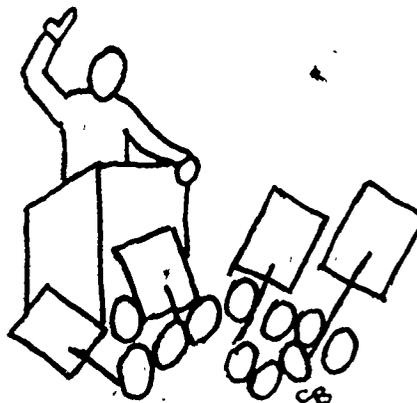
After putting together their press packet and mailing copies to their target media, John and his colleagues called the newspapers, and TV and radio stations they were approaching to tell them the press packet and/or public service announcement (PSA) was on the way.

Another important aspect of dealing with the media John discussed is making an event 'newsworthy'. When you make contacts with reporters, *be positive* about your event. "You want to play it up," says John. "But don't go too far. If you don't deliver, later on it may come back to you when you have a really important event you want covered, and they remember what happened before... Honesty is still the best policy."

As John points out, "A key rule to remember is to put yourself in the mind of the organization you're dealing with, in this case the media--what do they look for? Say you're the person sending out the news crews, and you have our PSA, a PSA about an Equal Rights Amendment conference in Kalamazoo, and whatever else is going on. What would attract you more to one event than another? Then try to deliver that to the media in the most compact form you can, so it's easy for them to cover." PIRGIM attempted to do this with their press packet and the speakers at their rally.

"We tried to come up with people that would draw not only the crowd, but the media too." Speakers at the rally included: Carol King, the President of NOW in Michigan; Howard Simon, Executive Director of the Michigan American Civil Liberties Union; Joe Volk of the American

Friends Service Committee; and Tom Schomaker of the Wesley Foundation. They also had a statement by Bishop Thomas Gumbleton, one of the clergy that visited the Iranian hostages for the Christmas of 1979, which was read at the rally. "We were surprised," John relates. "We thought they (the media) would play up Bishop Gumbleton's statement, but I didn't see his name in any of the reports. If he had been there it would probably have been different, but he couldn't make it."



"Billy Carter is a really good example how the media works," quips John. "His opinion is no more worthy of public announcements than yours or mine. But he's 'newsworthy'--he's the President's brother."

In regards to PSA's, John points out that "you want a formal, triple-spaced PSA, typed in all caps, because that's what will be put in front of the announcer to read. If you just call and say, 'Yeah, will you take this down --ANTI-DRAFT RALLY, U. OF M. DIAG, FRIDAY NOON...' some guy *might* be scribbling it on a piece of paper, if that. Then it gets lost, and why should they have to decipher this guy's handwriting on this piece of scrap paper when they have PSA's that are typed up and easy to read?" This 'rule' can apply to press releases or anything you might want the media to use--you should find out what style or format the newspaper, television or radio station wants, and when they want it, if you want them to use your PSA or press release. You'll find more of this type of information in Chapter 2.

John suggests that if you're trying to get the media to cover your event, you should notify them repeatedly, as far in advance as possible (within reason). "Then the media knows your event is coming up and they can try to rearrange stuff. Instead of going to a Detroit public school and doing a profile on the State's best gymnast, or some other less timely event, they can come to your event instead...You have to remember that the mass media is a heavy bureaucracy, and messages get lost in the shuffle." That's why it's important to call the media back to remind them of your event. John feels it is especially important to call the media again at least the week before, and then again the day before or day of the event (if possible), *no matter if they say they'll be there or not*. But be careful, there's a fine line between being efficient and being a pest! Calling twice at strategic times is better than calling four or five times and getting on your contact's nerves.

If done right, these pre-event contacts can have the effect of showing the media that you know what you're doing. As John puts it, "If they see you making successful media efforts towards them, it implies that you'll probably have a successful event as well." And the media will probably be there.

But why should you bother spending time and energy courting the mass media? It depends on your goals and your desired audience, whether you'd want the kind of coverage PIRGIM did for this event. Many of the tips given here apply to local, as well as state and national media. And there is at least one important and unexpected benefit PIRGIM received for their efforts--"Now we get calls from the media, saying, 'Hey, what's going on?' We've also been called to be on radio shows. That one event has vastly improved our relations with the media...We're a little more 'newsworthy' just in ourselves now," says John.

John feels that the rally and media coverage it received was an overwhelming success for PIRGIM. It not only got their message out, it was also a small boost for another, longer-range goal of PIRGIM's--making the public's voice heard. "We

feel it's in the public's interest to participate in government. There's a whole country of people out there that complain about what our government is doing, but they don't try to have any input into it. They've never written a letter; they've never made a phone call; and they've done zero to try and affect their government. The whole democratic process is based on the participation of the masses of people saying, 'This is what we want!' If we don't let government know what we want, how can we expect them to act the way we want? The best way to notify the largest number of people, including representatives and lawmakers, is through the mass media. And the best way to get on the mass media," concludes John, "is by making a newsworthy event very easy to report."

## Critique of PIRGIM Media Campaign

In light of what we've described earlier about planning a communications strategy, how did PIRGIM do? Did they define their goals and audience(s), and select the appropriate media? Was their media campaign a success?

The goals of PIRGIM's anti-registration rally were to get U. of M. students "riled up," and to inform the public of the students' opposition to registration for the draft. A longer-term goal was to stop registration before it started. These goals seem to fall into two of the categories we described: educational and motivational. PIRGIM wanted to motivate students to take some kind of action against the registration proposal, even if it was only attending the rally. They also wanted to educate students about what reinstatement of registration would mean for them. PIRGIM wanted to educate and inform the public about what they saw as the implications of registration. They also wanted to demonstrate the strong student opposition to it.

PIRGIM's goals led them to address two audiences: U of M students and the general public. Both factions were necessary to create and convey PIRGIM's message, because their intention was to let as many people as possible know how students were reacting to President Carter's proposal.

But how could this wide range of people help PIRGIM achieve their longer-term goal of stopping registration? The interview with John Beone revealed that informing the public was a preventative measure. PIRGIM wanted to prevent a public attitude of, "Well, the students didn't seem to care about a possible draft, and they're the ones most directly affected, so why should we care?"

The speakers at the rally provided different aspects of the anti-registration issue that might attract specific sectors of the general public. Women's, civil liberties, and religious groups were represented by these speakers. In this way, PIRGIM showed the diversity of support they had on this issue, which, as we have pointed out, helps build credibility. This also demonstrated that PIRGIM defined specific audiences they wanted to reach within the broad and over-used category called the "general public."

In selecting their media, PIRGIM worked on two levels and attempted to reach both their audiences. To reach the students and get them to participate in the rally, PIRGIM used a lot of localized media strategies. In Ann Arbor, according to John, the quickest way to reach the greatest number of students is through posters and fliers. Thus PIRGIM had posters and fliers of different sizes and colors plastered around campus. The only problem with these media at U of M is that students receive so many handouts that their effect is diluted. Also, critics tend to "edit" posters by tearing them down as soon as they are put up. This can get expensive and time-consuming. Finally, PIRGIM also sent out public service announcements, press packets, and entries for events calendars to local radio stations and publications.

In order to reach their other audience, the general public, PIRGIM focused on getting as much media coverage as possible for the rally. They contacted the major TV networks, newspapers, and radio stations out of Detroit and Toledo, and sent them copies of their press packet, as described in the case study. They also sent press packets to the national news magazines, such as *Newsweek* and *Time*, although neither of these gave them any coverage.

PIRGIM's press packet seemed very complete and appropriate for the event. Regarding the "guidelines for effective communication" which we gave you in Chapter 1, the press packet met these criteria fairly well. The message was simple--PIRGIM's opposition to the draft. Their reasoning was presented, and their main points were stated clearly. They also briefly mentioned the opposition's point of view, and then countered it. PIRGIM attempted to build credibility, as discussed earlier, by gaining support from various other organizations.

The rally itself was really a "media event"--a vehicle with which PIRGIM could attract the media and thus inform the public about the registration issue and show their opposition to it. PIRGIM did many things to increase the "newsworthiness" of the rally. They tried to get notable speakers, and in the case of Bishop Gumbleton, they had a statement by a newsworthy person. They tried to insure good attendance of the rally so that its size would be credible. The recency of the President's announcement, which was still in the news at the time of the rally, made the rally even more timely. Finally, they scheduled the rally at a time, during regular business hours, when the press would be able to attend.

Was PIRGIM's media campaign successful? Success is subjective, and there are many kinds of media-use success--personal, organizational, and issue-related. Indications of PIRGIM's success in some aspects of their campaign are evident. They had a good turn-out at the rally, especially considering the winter weather. The major TV networks, radio stations, and

newspapers were represented at the rally. Many newspaper articles and evening news reports covered the rally, including Walter Cronkite's mention of it on the national news. And PIRGIM's improved relations with the media following the rally, as discussed in the case study, also indicates success.

Other aspects of success, such as building toward their long-term goal of stopping registration, are not as easily seen. How many students actually wrote to their representatives about the registration issue? Were the reasons for the rally lost in the constant

comparisons between current student demonstrations and those in the '60's? Was there any impression made on the general public, and if so, what kind?

There is really no way to measure media success, or lack of it. This is especially true when a group is aiming for immediate media exposure as well as long-term change effects. These goals are enhanced by remembering to use an organized and well-defined approach to publicity, by creating a favorable rapport with the media, and by providing information that is clear and in a form that can be easily used.



## Workshops

**WHAT:** Workshops are events aimed at educating people through participation. There are two basic types: the hands-on project (such as building a solar greenhouse) and the discussion-instruction workshops (to create plans for revitalizing neighborhoods, for example). Workshops can last one day or continue over a series of weekends.

**HOW:** The following are some suggestions to aid you in developing a workshop.

Define your goals, your audience, and what other groups may wish to work with you on the workshop.

- Plan your promotional strategy at the same time as you plan the content of the workshop. Develop a timeline for P.R. and a schedule for what needs to be done by what date in order to be ready by event time.
- Develop a broad base of support from people in the community. Gain sponsorship from public and private agencies, key individuals, and educators. Such endorsements increase the credibility of the workshop and may offer valuable assistance and insight.
- Create a steering committee to assist in delegating responsibility. Talk to people who have organized workshops before. Attend a few and observe the planning. Do you want to include a lunch? Is a field trip useful? How will you handle registration?
- Remember people often like to do things. Many people are bored by meetings but will come out for a community clean-up.



## Ann Arbor Coalition for a Second Environmental Decade

417 DETROIT STREET, ANN ARBOR, MI. 48104 (761-3186)

For immediate release: April 15, 1980.

For more information, call 761-3186.

### 45 SECOND PSA

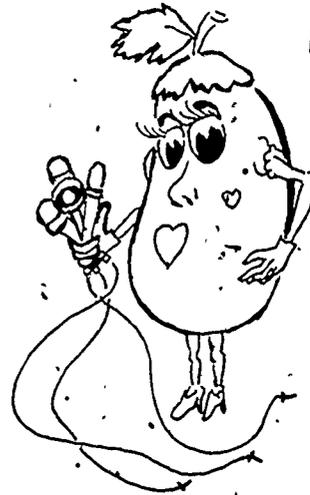
To commemorate the tenth anniversary of Earth Day, a number of local environmental groups have joined together as the "Ann Arbor Coalition for a Second Environmental Decade" to sponsor an Earth Day '80 fair this Tuesday, April 22nd. The fair will be held from 10 AM to 7 PM on Main Street between William and Washington in downtown Ann Arbor.

Throughout the day, spokespersons from both government and citizen organizations will speak on environmental topics. Local musicians will provide entertainment between speakers. The fair will also feature displays on recycling, alternative energy and appropriate technology. Environmental groups will set up booths on current environmental issues as well.

The Ann Arbor Transportation Authority has printed free bus coupons for use on Earth Day '80, to encourage citizens to leave their cars behind and use mass transit instead.

So come to the Earth Day '80 fair on Main Street this Tuesday, April 22nd, to show your support for environmental goals during the 1980's.

## Press Releases



Note that this sample press release on the left can also serve as a PSA.

**WHAT:** A proposed news article, written by a source (you) and sent to a newspaper or other medium in the hope that it will be published.

**HOW:** Make sure what you say is news. If there is anything new in what you're writing about, say it first.

First paragraph should answer who, what, where, when, and how. Make each paragraph two to three sentences long. Each sentence should be no longer than 35 words.

Arrange the information in order of most to least important. Be careful to not destroy the logical order of your news. Try for a local angle. Attribute everything, except the most obvious facts, to some source.

Make it look like a press release. Type it double-spaced and include the name and address of your organization (in a letterhead), and the date when the release can be published (ie., "For Immediate Release"). Include the name and number of a person to call for more information, and a headline (title of article).

Newspapers use fewer than 10% of the releases they receive. But, nearly half of the articles in many papers result from press release leads. Local newspapers and community newspapers often copy press releases verbatim into their issues. All it costs is a stamp!

# 2. Communication Resources

## Books and Materials

### Introduction

Communication skills can be acquired through a variety of means. All that is required is a willingness to learn. Working with media professionals, either by reading or participating in classes, can help enhance your organization's media successes. Rather than duplicating the advice and experience already available, we decided to provide an annotated listing of the most useful how-to-use-the-media books and classes.

The books, materials and media facilities we chose to present are first divided into broad subject areas and then arranged alphabetically by title. Our review staff of three tried to include both the communications classics as well as the most recent materials on a subject. We also canvassed bookstores to be sure to include the most immediately available literature. Books that were considered extremely useful for organizations using media are listed with a star (\*).

These sources allow you to gain confidence in communicating, and to obtain practical how-to-proceed advice. Some titles were included because they are visually stimulating and offer imaginative ideas on every page. With these books, you have the experts close at hand. And, you don't have to pay for their services.

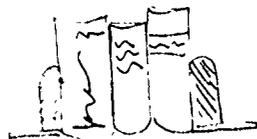
Local libraries are public service institutions, paid for by your taxes. So take advantage of them. A guiding influence on library policies is voiced by the American Library Association, stating that community activities should be a primary concern of a public library collection. Your library staff is very receptive to your suggestions for book purchases, particularly if you stress your organizational involvement. Let the librarians assist you in finding media books. And, when you look up books on this list, browse around on the shelf to see what other materials are there on the same subject.

Consider starting a small communications library for your organization in order to enable members to develop media skills. A few useful volumes can help reduce confusion in dealing with printers, or spark the creation of effective presentations, or assist in making the best selection of media equipment.

The books listed in the first section overlap so many areas of communication that they could not be classified under any one medium. They have floated to the top of our list because they are the best all-around introductions to media planning and use. The topics of public relations and legal advice are also included here. By being comprehensive, general books by definition lack the depth of specialized books, so we urge you not to stop with these basics.

A few good general media books, like Mediability: A Guide for Nonprofits and How to be Heard, are now out of print and consequently are not listed. They may still be available in libraries, and you would benefit by looking at these other general perspectives if you are able to locate them.

Purchasing a few books in the areas of media that you already use will increase your efficiency in that area. Possibly, some resources on design and layout, printing, public speaking and photography would be helpful. Then, consider examining materials in a medium that you would like to expand into someday, such as self-publishing or Public Access Television. Who knows? Someone may leave you a large donation, or you could apply for a grant to purchase the equipment that would enable you to transmit your message further and better. The potential of communications is exciting. Happy reading!



## General

Community Media Handbook, by Lynn Zelmer. 2nd edition. Metuchen, NJ: Scarecrow Press, 1979. Hardcover, \$15.00.

An excellent communications book for a reasonable price. It offers practical advice on setting up a local "media center," which is a facility that combines a library,

darkroom, and film and radio studio with an organizational headquarters. The purpose of a media center is to be a community resource for producing professional communication materials at affordable costs. This book also contains useful information on press releases, guidelines for newsletters, posters, interviewing, editing, street theater, and broadcasting. A well-written, comprehensive manual for community organizations. The second edition is more complete and is recommended over the first.

Keep it Legal, by Curtis Casewit. Sacramento, CA: Creative Book Company, 1976. Paperback, \$4.40.

Especially useful for public speaking and publishing ventures. It gives advice on avoiding dangers of slander and invasion of privacy, and covers privileges, fair use of material, public domain, and other protections. Handy reference book to own. The Creative Book Company has many other helpful books available--see address on page 21.

Lesly's Public Relations Handbook, edited by Philip Lesly. 2nd edition. New Jersey: Prentice-Hall Inc., 1978. \$29.95.

A very comprehensive guide to all aspects of public relations. Especially useful for larger non-profit groups with full time P.R. staff who want to gain a better understanding of the field and get some good ideas on how to work more effectively. It also has a very complete bibliography ranging from journalism, public speaking, and advertising to public opinion, propaganda, television, and radio.

Media Kit 163, by The League of Women Voters. \$1.00.

This is an excellent resource that will give you a good feel for how to get the word out. For only \$1.00 you receive these concise, to-the-point pamphlets: "Projecting Your Image" (on slide shows), "Breaking Into Broadcasting," "Speaking Out," "Getting into Print," and "Reaching the Public." Good stuff with helpful advice; besides what else can you buy for a buck? Order from: LWV, 1730 M St., N.W., Washington, DC 20036.

\* Nonprofit Organization Handbook:

A guide to fund raising, grants, lobbying, membership building, publicity and public relations, by Patricia and Daniel Gaby. Englewood Cliffs, NJ: Prentice-Hall, 1979. Looseleaf, \$35.

A very useful and up-to-date compendium of organizational know-how. Besides the subjects mentioned in the title, the book also provides guidelines for setting up newsletters, magazines, annual reports, meetings and conventions, as well as giving advice on training volunteers and locating additional information. There are 333 pages of readable and practical material in this handbook.

Professionals Guide to Public Relations

Services, by Richard Weiner. 2nd edition. New York: Richard Weiner, Inc., 1975.

This book is a list of P.R. services and reference books that brims with suggestions on ways to promote a message. Most methods here require money and tend to emphasize a national rather than a local strategy. However, the book is so complete that it is difficult to generalize. There is everything from sky writing to hints for submitting newspaper editorials. This is probably a book that the national organizations use, and it may help you to be familiar with it too.

Public Relations Basics for Community

Organizations, by Sol H. Marshall. Sacramento, CA: Creative Book Company, 1975. Paperback, \$8.40.

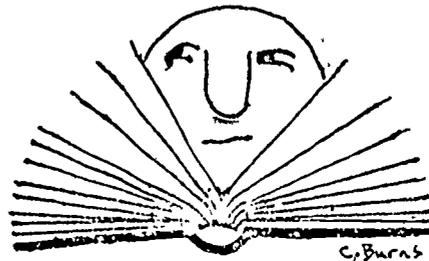
Over 100 suggestions for agency programs are included in this guide. It gives many ideas for promoting a group's literature or book through activities and special events. It can be ordered through the mail at: P.O. Box 214998, Sacramento, CA 95821.

Rainbook: Resources for Appropriate Technology, edited by Lane deMoll. Portland, OR: Rain Magazine, 1977. Paperback, \$7.95.

The Rainbook was designed to be used by individuals and community organizations. In the communications section, a broad approach is taken to explain communications as an information exchange; followed by a discussion of the various media. Practical tips and resources such as articles, clearinghouses, and reading lists are interspersed throughout. Topics covered range from self-publishing and broadcasting, to brainstorming and computer data bases. An excellent source of information.

Resource Manual for a Living Revolution, by Virginia Coover, et. al. Philadelphia: New Society Press, 1978. \$5.00

This handbook contains sections on mass communications, media campaigns, press releases, press conferences, street theater, and leafleting. Besides the direct media references, the manual provides advice for any group that may be involved with political or potentially controversial issues. The authors have worked closely with the Friends Peace Committee, and exemplify the Quakers' nonviolent approach to ideological resistance. Includes several sections on planning a campaign and retaining group unity.



## Writing and Publishing

Writing is a cheap form of communicating that is available to anyone. It is a very basic tool in communication and is fairly easy to do. The best way to learn to write well is through practice. This is a list of books that can be helpful in improving technique and providing inspiration. Information on self-publishing follows in a separate list.

The Christensen Method, by Bonnie Jean Christensen. New York: Harper and Row, 1979.

An effective stylebook which guides a person in developing writing skills. It's based on the concept that practice makes perfect. This text has exercises which teach effective writing through examples of the styles and structures of accomplished authors like John Steinbeck and E.B. White. A good source for those sincerely interested in improving their writing.

\* Elements of Style, by E.B. White and William Strunk. New York, NY: Macmillan Publishing Co., Inc., 1972. Paperback, \$1.65.

A classic book that teaches one to write in a simple and clear style. Written in a brief form unlike any other, this book is refreshing and extremely helpful.

Improving Your Written Communications, Dearborn: Society of Manufacturing Engineers.

A five-hour, self-instruction course available for \$10.00 from: SME, 20501 Ford Road, P.O. Box 930, Dearborn, MI 48128.

Into Print, a Practical Guide to Writing, Illustrating, and Publishing, by Mary Hill and Wendell Cochran. Los Altos, CA: William Kaufman Inc., 1977. Paperback, \$6.95.

Covers writing, editing, managing, preparing copy with photos, charts, and illustrations for printer, and offers a wealth of information on self-publishing and marketing. Important last steps in identifying a book to be printed, such as copyright notices and International Standard Book number, are clearly defined. Includes some information on audio-visual techniques. Each section has a list of other sources available to expand your expertise. Very good, although brief.

Literary Market Place: The Business Directory of American Book Publishing, New York: Bowker, 1940-. Annual.

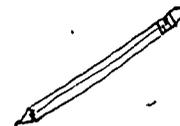
Identifies publishing companies in the U.S.

and lists key personnel. This basic purpose is enhanced by numerous lists of literary agents, book illustrators, review services, employment agencies, literary awards, magazines, book clubs, associations, and more. There is also an International LMP, which provides the same information for publishing overseas. Indispensable for someone involved in a self-publishing venture. Also very useful for identifying sources for articles.

The Writers Handbook, by A.S. Burack. Boston: The Writer, Inc., annual. Paperback, \$12.95.

Advice is taken from the monthly magazine, The Writer, and condensed. More than 2,000 companies that accept manuscripts are listed in the 100-plus chapters, and useful information is presented on everything from writing techniques to publicity campaigns.

## Self-Publishing



How to be Your Own Publisher and Get Your Book Into Print, by Paul Thompson. Sacramento, CA: Creative Book Co., 1978. Paperback, \$4.40.

A concise and inexpensive book that contains valuable information. Excellent for those interested in self-publishing.

How to Produce a Small Newspaper, edited by Harvard Post. Boston: Harvard Common Press, 1978. Paperback, \$5.95.

Paces through the process of technically producing a local newspaper. The concepts covered, with the exception of headlines and paste-ups, may be applied to newsletters and publication projects.

How to Self-Publish Your Own Book and Make it a Best Seller!, by Ted Nicholas. Wilmington, DE: Enterprize Publishing Co., 1975.

Contains in-depth guidance on choosing a subject, working with a printer, and

deciding upon a format. Has a strong emphasis on marketing with many helpful suggestions and insights. Contains inexpensive advertising campaign ideas, market surveys, and thoughts on forming a business to raise capital. It also stresses direct mail distribution and gives addresses of book reviewers and media personnel.

How to Start Your Own Magazine, by W.P. Williams and Joseph Van Zandt. Chicago: Contemporary Books Inc., 1978. Paperback, \$4.95.

A free-lance writing team that started their own magazine presents pragmatic advice in this publication. Includes information on planning, production, holding costs down, marketing, and good explanations of design.

Inter-Action Advisory Service Handbook 6, by John Rety. London: Inter-action Imprint, 1975. 50 pence.

A thirty-page, massively-illustrated checklist of considerations for creating a local newspaper. Includes many case studies of local newspapers in London, and gives a British emphasis on printers and politics. Has also published: Print, How You Can Do It Yourself. To order, write: Inter-action Imprint, 14 Talacrè Rd., NWS, London, England.

Publicizing Your Self-Published Book, by Herman Blackey. Sacramento, CA: Creative Book Co., 1976. Paperback, \$4.40.

A very helpful guide to the various strategies of publicizing and marketing a book. Various techniques ranging from press releases and press kits to posters and advertising are discussed. This book also describes many examples of low-cost approaches to each format.

The Self-Publishing Manual, How to Write, Print, and Sell Your Own Book, by Dan Poynter. Santa Barbara, CA: Parachuting Publishing, 1979.

Highly recommended to anyone considering publishing their written material.

## Graphics



Graphics and design are the foundation of visual communications. They are a part of everything from newsletters and posters to videotape and film. Because of their importance, at least one good book on graphics is essential to any communication-concerned library.

Design and Print Your Own Posters, by Biegeleisen. New York: Watson-Guptil Publications, 1976.

Need posters in a hurry? The simple hand-printing technique described here will help you produce effective ones. This guide would be helpful to both beginners and those more advanced. It discusses design, printing, and lettering, but not in much depth.

Graphic Arts Encyclopedia, by George A. Stevenson. New York: McGraw-Hill Book Company, 1979. Hardcover, \$19.50.

Very complete and professional, but it only discusses printing techniques.

Layout, The Design of the Printed Page, by Albert Hurlburt. New York: Watson-Guptil Publications, 1977. \$17.95.

A very slick book that illustrates the various styles in graphics from Art Deco to Bauhaus. For example, it shows the influence of eastern thought on Frank Lloyd Wright and 20th century graphics. Not the most practical book, but it offers fascinating visuals.

Photo Typesetting: A Design Manual, by James Craig. Edited by Margit Malstrom. New York: Watson-Guptil Publications, 1978. Hardcover, \$22.50.

At \$22.50, this isn't a book that you rush out to buy, but it is something useful to borrow frequently if you are using printers and doing layouts yourself. Provides a very clear presentation of the different typesetting methods and associated terminology. Later sections explain

phototypesetting equipment (computer-produced type). Familiarity with books like this will give you a better understanding of the whats, hows, and whys of typesetting and printer language.

\* Pocket Pal, A Graphic Arts Production Handbook, by International Paper Co. \$2.25.

Small, concise, and to the point. Discusses most aspects of graphics from typesetting and platemaking to printing and binding. Quite technical and very complete. Highly recommended. Order from: IP, P.O. Box 100, Church Street Station, NYC 10046.

Posters: Designing, Making, Reproducing, by George F. Horn. Worcester, MA: David Publishing Company.

An elementary book on the art of poster design and reproduction. Good for beginners and those with time restrictions.

Preparing Art and Camera Copy for Printing, by Henry Latimer. New York: McGraw-Hill Book Co., 1977. \$23.50.

A guide for advertising professionals (eg., the poster section deals with large roadside billboards). It explores the fine points of keylining copy, choosing styles of art work, selecting materials and other information which could be adapted for use by community groups.

Production for the Graphic Designer, by James Craig. New York: Watson-Guptil Publications. Hardcover, \$19.95.

A general graphics reference book which is easily understood by the beginner. Printing (type and photography), paper, and binding are some of the things discussed.

Speedball Textbook, by Charles Stoner and Henry Frankenfeld. Philadelphia, PA: Landau, 1973. Paperback, \$2.15.

Gives information and examples on freehand lettering with a pen. This is a unique technique for creating informal and

personalized lettering for posters, newsletters, and pamphlets.

Studio Tips for Artists and Graphic Designers, by Bill Gray. New York: Van Nostrand, Reinhold Co., 1976. Paperback, \$5.95.

This book and its companion volume, More Studio Tips (issued in 1978), are full of design and layout suggestions. A section devoted to rubber cement may seem elementary until you read it; then it seems truly inspired. Gray brings you into his studio and then examines each artistic instrument and material and explains their uses, adding creative and money-saving ideas. Both books are hand-lettered and profusely illustrated.

## Photography

Photography is an excellent, inexpensive, and effective means of communicating to the public. It is easy to learn and fun to do. Photographs may be used in exhibits, slide shows, newsletters, and billboards. There are many photography books on the market. The following books listed are some of the best available at a reasonable price. Most of them teach the technical aspects of photography while some have been included for ideas and inspiration. Magazines such as Popular Photography and Modern Photography, available at newsstands, can also be helpful.

Basic Photography, by M.J. Langford. Garden City, NY: Amphoto, 1978. Paperback, \$16.95.

Provides in-depth details for all aspects of photography. It is designed for self instruction. Starts with basics for the beginner, and goes to the more advanced theories such as those of light, physics, laws of optics, and chemical reactions involved in producing photographic images.

The Best of Photojournalism, by the National Press Photographers Association. Columbia: University of Missouri School of Journalism. Paperback, \$10.00.

Techniques aren't discussed but this is a great source for ideas, inspiration, and examples of effective photographs.

The Camera, by the editors of Time-Life. New York: Time-Life Books, 1971. Hardcover.

Excellent book on the technical aspects of picture taking. Discusses only camera uses--does not cover darkroom methods. Gives in-depth explanations in a lively style appropriate for novices and experts alike.

1979 Photographers Market, edited by Melissa Milar and William Brohaugh. Cincinnati, OH: A Writer's Digest Book, Annual.

An exceptional book geared towards the individual looking to sell his work, and break into the freelance world of commercial photography. It contains valuable information on copyrights, model releases, club listings, technical services, workshops, and many helpful photographic tips not available anywhere else.

Photographic Communication, edited by R. Smith Schuneman. New York: Hastings House, 1975. Paperback, \$9.95.

An exciting book on the practice of communicating through photojournalism. It's a series of articles by many prominent photographers and is ideal for those interested in communicating through photos.

\* Photography, by Barbara and John Upton. Adopted from the Life Library of Photography. Boston: Educational Associates, Little, Brown, and Company, 1976. Paperback, \$15.00.

An all-around source book that discusses

camera use, lighting, and darkroom and printing techniques. Well-written and comprehensive.

The Photography Catalog, edited by Norman Snyder. New York: Harper and Row Publishers, 1976. Paperback, \$8.00.

Encompasses a wealth of information at a reasonable price. Covers every aspect of photography and advice is given on where to go for more information. A fun book to read, and excellent for frequent referral.

The Print, by editors of Time-Life. New York: Time-Life Books, 1972. Hardcover.

Gives excellent detailed descriptions of darkroom techniques. Provides good assistance for both beginners and those with some experience. There are over twenty titles in the Time-Life series on photography and each of them are beautifully illustrated and helpful. Some other titles that might be useful would include Documentary Photography, The Studio, and Caring for Photographs. The Camera listed before is also one of their best.



# Audio-Visual

The unique experience created by the combination of pictures, motion, and sound can effectively inform people about your organization and its services, or educate them about important current issues. The formats of slides, speeches, videotape and film are all useful in having your message be heard.

Before you rush out to produce a slide show or film, check to see if one doesn't already exist that meets your needs. Many organizations--including educational, governmental, and non-profit--have films, videotapes and slide shows which can be bought or rented on practically every subject imaginable. A little research first can save a lot of time, energy, and money later.

Once it has been determined that a new audio-visual presentation is required to fit your specific needs, take some time to define a short, clear purpose of your project. Consider which format will be the best choice, given your constraints of money, equipment, and expertise.

Slide presentations are fun and easy to produce, and are the least expensive of the three formats. Practically any person or group can learn to produce effective slide shows that can be shown wherever there is a white wall. The resources we've included here can provide the guidelines you need.

Videotape programs and Super 8 films have higher equipment and production costs, but remain within the reach of many organizations, as explained later. An independent producer could be hired, or a staff person could develop the necessary skills through books, workshops, and contact with other people in the field. Sometimes equipment can be borrowed or a producer found who will provide his or her services at a sliding rate for non-

profit and other groups working in the public interest.

Whatever format you choose, and however you choose to do it--have fun producing.

## General

A-V Equipment Directory, by National Audio-Visual Association. Fairfax, VA

Lists most of the audio-visual equipment available with basic specifications. No evaluation of quality is included. Order from NA-VA, 3150 Spring St., Fairfax, VA 22030.

\* Publications Index, by Eastman Kodak Company. Annual.

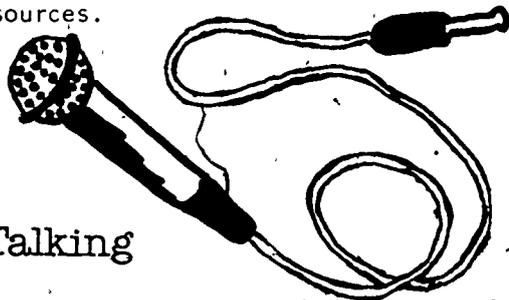
This index lists over 250 of Kodak's "how-to" publications: It includes all of the books, pamphlets, technical bulletins, and other materials available from Kodak in the areas of filmmaking, television, and audio-visual productions. If you want to learn how to produce professional slide presentations or discover the various methods of visual marketing, then Kodak has the resources that can help. At the back of this index, there are order blanks which give you the opportunity to order ten publications at no charge. Kodak is the world's largest visual communication company, so take advantage of their knowledge and resources. Write to: Eastman Kodak Co., 343 State St., Dept. 412 L, Rochester, NY 14650.

Catalog of Educational Material, by Eastman Kodak Co. 1979 ED2-1. Free.

This lists the materials including pamphlets, slide shows and curriculum guides available for teachers. It's very useful if you're developing educational curriculums in the graphic arts. Write Kodak for your free copy or order from the Publications Index. The address is listed above.

A Reference Guide to Audio-visual Information, by James Limbacher. New York: Bowker, 1972.

This handbook lists film libraries, books on film history, and other media sources.



## Talking

Speaking face-to-face, to individuals or small groups, continues to be the single most effective way of communicating. Do you want to inform, encourage, motivate, or persuade? Then personal contact is the way to get your voice heard. After all, each of us is an expert in talking. Just remember that giving talks to friends is not "public speaking." But, with a little preparation and practice, you can get your point across to your audience. We've listed the better references on effective talking that we have come across, but you'll have to be the judge of which fits your particular needs and concerns.

The Craft of Interviewing, by John Brady. New York: Vintage, 1977.

A well written guide with helpful tips and anecdotes on how to create publishable interviews.

Learning to Speak Effectively, by Joseph Cox. Grand Rapids: Baker Book House, 1974.

A local publication that sells for 95¢. For a copy, write to: Baker Book House, 1019 Wealthy St., S.E., Grand Rapids, MI 49506.

Public Speaking...For Coaches and Other Animals, by Warren Trumbull. Sacramento: Creative Book Co., 1976. Paperback, \$4.40.

Gives a lot of good ideas on right and wrong strategies in public speaking. It's cheap too.

Talker's Handbook, by the Great Lakes Energy Alliance. Midland, MI: GLEA, 1979.

A manual of steps to use in planning and presenting a speech. Discusses understanding your audience, defining your topic, and working with the mechanics of speaking. A very useable book. It was created to accompany a slide-tape presentation on nuclear power and alternative energy. Copies are available from the Alliance for a nominal fee. Write: Great Lakes Energy Alliance, P.O. Box 1108, Midland, MI 48640.

## OTHER SOURCES

A Master Guide to Public Speaking, by Robert Montgomery. New York: Harper and Row Publishers, 1979.

Roles Speakers Play, by James Humes. New York: Harper and Row Publishers, 1976.

Speech and Social Action, By Cleverger and Ellingsworth. Orange, NJ: Prentice-Hall, 1967.

## Slide Shows

How to Produce Effective Slide Tape Talks, by Milton Riback. Sacramento: Creative Book Co., 1976. Paperback, \$4.40.

A low-cost book that can help you produce a high quality presentation.

\*Planning and Producing Slide Programs, by Eastman Kodak Company. S-30; 1975. \$4.00.

A comprehensive publication that takes the first-time producer through all the technical stages of planning, preparing artwork, copying slides, adding sound, and other important aspects of putting together an effective program.

Slides with a Purpose for Business and Education, by Eastman Kodak Company. V1-15, 1977. Free.

Primarily concentrates on demonstrating how to take slides that tell a story. It doesn't go into as much detail on other aspects of producing slide shows as other resources listed. It is free if you can obtain a Publication Index.

Speechmaking...more than words alone, by Eastman Kodak Company. S-25, 1979. \$4.00.

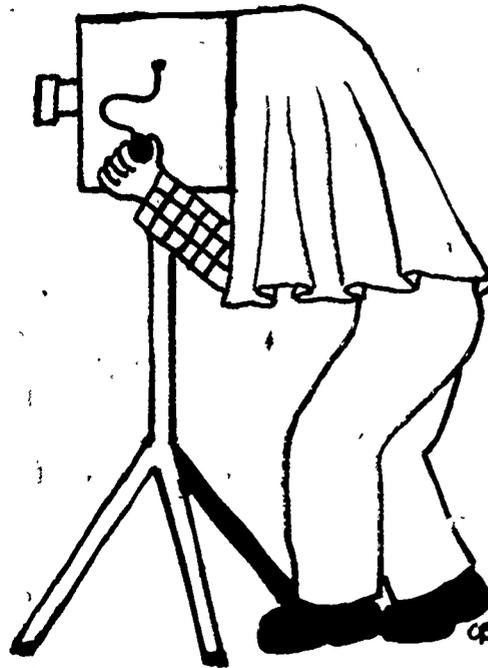
We're into the era of visual communications and this booklet describes how any group can get a greater return from their time and money investment by using slides to accompany speeches.

## Videotape

Videotape recording is simply a system for recording a television image for playback through a television set. It's just like a tape recording, except that it involves pictures as well as sound.

Over 70% of the adults in the United States rely on television as their primary source of information. The problem with television is that so few people control the content of the programs that are currently aired. The promise of videotape is that anyone can use the videotape technology to produce programs. These programs can then be shown on a closed-circuit system, or be aired over a public access cable television channel.

Public access television facilities provide more than the equipment to transmit your video program to homes that subscribe to a cable television service. Many also make available free training sessions on using video equipment. Once you can demonstrate your competency on the cameras and editing machines, you may schedule time in the studio to work on your own projects--possibly to create your own television series!



But public access is only one application of videotape. Programs produced by you can be played back on any ordinary televisions in homes, in workplaces, or in the classroom to educate small groups of people. Videotape is an excellent way to introduce a subject and pave the way for a person from your speakers bureau.

Videotape equipment is light-weight and portable, allowing people to shoot scenes anywhere.

The cost of equipment is dropping as technology improves, but it remains relatively expensive. Nevertheless, it can often be rented or borrowed at a reasonable cost. In some parts of the country, video access centers exist that provide equipment and technical expertise to community groups and to aspiring local producers.

The potential exists for people throughout our communities to take advantage of videotape technology and its power to communicate.

The resources we have listed describe in detail the growth of videotape and how to produce your own programs.

The Consumer's Guide to Video Tape Recording, by Boris Zmijewsky. New York: Stein and Day, 1979. \$5.95.

Introduces the video equipment available on the market and compares options. It covers troubleshooting, editing, and lighting as well. Included is a huge glossary and a discussion on video disks. Very useful.

The Complete Home Video Recorder Book, by Len Buckwalter. New York: Bantam Books, 1978. \$2.95.

Even though the emphasis is on home video equipment to record TV programs, this book is useful because it compares available equipment, and gives some shooting tips on how to handle cameras. Two thirds of the book is a catalog of pre-recorded video tapes available on the market. The book is cheap, but you be the judge of whether it fits your needs.

How to Use Video Tape Recorders, by Harry Kybett. New York: Howard W. Sams & Co., 1974. \$6.95.

A novice's guide to video equipment, components, selection and use, and applications. Devotes more space than other books to explaining how video--the mechanics and concepts--works.

Independent Video, by Ken Marsh. New York: Straight Arrow Books, 1974.

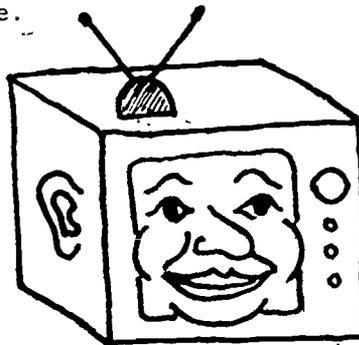
A video encyclopedia that may tell you more than you want to know--but there are times when nothing else can explain the technology.

The Spaghetti City Video Manual: A Guide to Use, Repair, and Maintenance, by Video Freex. New York: Praeger Publishers, 1974. \$5.00.

One of the earlier, more popular guides to video applications. Still very useful because it includes sections on repair and maintenance of video equipment. Lots of nice illustrations.

The Video Guide, by Charles Bensinger. Santa Barbara: Video-Info Publications, 1977. \$11.95.

A very complete book on all aspects of video. It has sections on buying, and then how to use all the nice equipment you have just invested a small fortune in. Also, it has good coverage of videocameras, tapes, projectors, T.V. monitors, portapaks and all the other good stuff you need to be your own producer. Hollywood, here we come.



Video Visions, A Medium Discovers Itself, by Jonathon Price. New York: Plume Books, 1977. Paperback, \$3.95.

This little book describes the explosion of video. After a brief historical section, it moves into examples of the use of videotape cameras and recorders in business, education, medicine, and other specializations. The book concludes with videovisions of the future, telling us how videotape and its electronic offspring will, in the years ahead, play a larger, more persuasive role in our lives.

The Videotape Tape Book: A Basic Guide to Portable TV Production, by Michael Murray. New York: Toplinger Publishing Co., 1975. \$9.75.

A sensitive, sensible guide that manages to instruct, encourage and probe at the same time. A complete handbook covering every aspect of the video phenomenon, from the differences between film and video to how to reach an audience. Each chapter has concrete examples of video applications, technical data, and production tips.

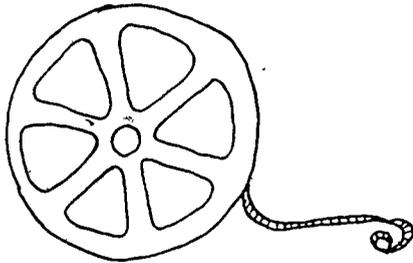
## OTHER SOURCES

Guerrilla Television, by Michael Shamberg and Raindance Corporation. New York: Holt, Rinehart and Winston, 1971.

Tube of Plenty: The Evolution of American Television, by Erik Barnouw. Oxford, 1973.

Video in Community Development, by John Hopkins. 2nd ed., rev. London: Ovon Ltd., 1972.

Video Power: Grass Roots Television, By Chuch Anderson. New York: Praeger, 1975.



## PERIODICALS

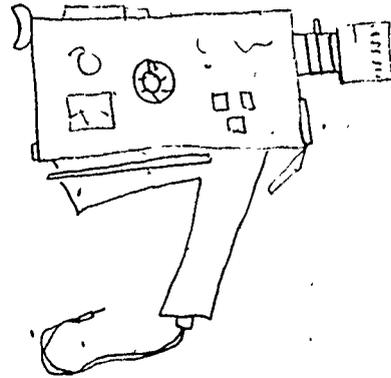
Film Library Quarterly. (Film Library Information Council, Box 348, Radio City Station, New York City, 10019.)

Film Makers Newsletter. (Suncraft International, Inc., 41 Union Square West, New York City, 10003.) Monthly.

Radical Software. (Gordon and Breach, One Park Ave., New York City, 10016.) First periodical on the video movement.

Videography. (United Business Publications, 750 Third Ave., New York City, 10017.) Monthly.

## Film



Film is a powerful medium. It allows people to experience images through sight and sound. Films are available on every possible topic from "Building a Solar Hot Water Heater" to "Transportation in Southeastern Michigan." They can be rented from local public libraries, university media centers, and independent mail-order services.

Films produced by others can be used to bring membership and the public to activities helping to reinforce your point. They can also be used to raise money through regular presentation of high quality weekend movies, which provide a lower cost alternative to commercial theaters.

But, films made by your organization can be geared exactly to your purpose and needs, and when they are completed, can take your message to conferences, classrooms and other places where people gather. There are two basic formats within the reach of most community groups--Super 8 and 16mm. The motion picture industry uses 35mm. Many established independent producers use 16mm because of its higher quality, but the expense in equipment, film, processing and editing are significantly higher than Super 8, putting it out of reach of many people. Nevertheless, Super 8 is a quality medium that is finding more and more applications to educate and train, and is by far the most practical value for the cost. Because of this greater accessibility, the resources we've listed pertain mostly to Super 8 filmmaking.

Filmmaking for Beginners, by John Horvath.  
New York: Cornerstone Library, 1974.  
\$2.95.

A pretty good introduction, but not as complete as Independent Filmmaking. Nevertheless, it's a good bargain for the price.

Guidebook to Film, by Ronald Gottesman and Harry Geduld. New York: Holt, Rinehart and Winston, Inc., 1972.

This resource includes a select list of: books on film arranged by topic; theses and dissertations about film; museums, archives, and film schools; and equipment, supplies, film organizations and festivals.

\* Independent Filmmaking, by Lenny Lipton.  
Revised. New York: Simon and Schuster, 1972, \$8.95.

A complete guide for the beginning filmmaker because it covers all formats: 8mm Super 8, and 16mm. It thoroughly describes all aspects of cameras, shooting; splicing, editing, and sound. Highly recommended to anyone serious about producing films.

The Super 8 Book, by Lenny Lipton. New York: Straight Arrow Books, 1975.  
\$6.95.

A broad approach to the least expensive, technically sophisticated system of filmmaking. Covers all the necessary equipment, techniques, and methods you need to do it yourself. An excellent beginning text.

#### ALSO

Getting into Film, by Mel London. New York: Ballentine Books, 1977.

Simply Super 8: A Basic Guide to Movie-making, by Sherman and Schonhaut.  
Boston: Little, Brown and Co., 1977  
1977. \$10.95.

Super 8 Movie Making Simplified, by Myron Matzkin. Garden City, NY  
New York: Amphoto, 1975. \$10.95.

## Performing Media

Guerilla Street Theater, edited by Henry Lesnick. New York: Avon Books, 1973.

The best comprehensive book on guerilla theatre available (and there aren't many). It discusses the philosophy of guerilla theatre, then supplies an excellent sampling of street scripts from guerilla theatre groups across the country. The issues dealt with in many of the skits are somewhat dated (Vietnam, for example) but they can be modified and updated in most cases.

\* Improvisation for the Theatre, by Viola Spolin. Evanston, IL: Northwestern University Press, 1963.

Contains more than 200 theatre improvisation games to help theatre groups release their inner creativity. These games are widely applicable for group meetings, workshops, and other settings. Excellent resource for any theatre group.

The San Francisco Mime Troupe: The First Ten Years, by R.G. Davis.  
Palo Alto, CA: Ramparts Press, 1975.

A behind-the-scenes look at one of the nation's premiere street theatre groups; includes many of their original scripts. This book provides excellent insight into how a street group operates.

Also, there are excellent pamphlets available from Edward Myers Hayes, AFSC, 821 Euclid Ave., Syracuse, NY 13210.

"A Complete Klutz's Guide to Simple Prop and Costume Making," 18 pp, 25¢.

"A Cookbook of Theater Exercises," 19 pp, 25¢.

"The New, Improved, Better-Than-Ever Guerilla Theater Manual," 40 pp, 50¢.

"Make-Up Made Easy," 7 pp, 25¢.

"A Political Puppetry Manual," 71 pp, 75¢. (Includes sample scripts.)

# Theory and Research

Communications theory is found in many dense, jargon-filled books that profess to know why we communicate the way we do. We have not listed those books here. Instead, the resources we have selected and listed have practical application to real-world communication problems. Understanding our media culture allows us to use each medium to our advantage and can lead to creative and innovative strategies for reaching the defined audience.

America's Mass Media Merchants, by William Read. Baltimore: The Johns Hopkins University Press, 1976.

This book is divided into discussions on history, politics, and formats of visual and print media. It offers insights into UPI, *Newsweek*, and Hollywood. Also included is a discussion on issues and problems of American media. This is an eye opener. Overall, Read offers a broad orientation to media for the uninitiated.

Basic Books in the Mass Media, by Eleanor Blum. Urbana: University of Illinois Press, 1972.

The subtitle reads "an annotated, selected booklist covering general communications, book publishing, broadcasting, film, magazines, newspapers, advertising, indexes, and scholarly and professional periodicals."

Co-Evolution, by the Whole Earth Catalog. Sausalito: Point Publishers, Quarterly.

Every issue has a communications section that is worth glancing at for the latest news in media. Of particular interest is the Winter 77-78 issue (16) which had a special broadcast section that challenges the theories of Marshall McLuhan and makes forecasts on the future directions of media. A good alternative perspective.

Communication: A Guide to Information Sources, by George Gitter. Gale Information Guide Library Series. Detroit: Gale Research Company, 1980.

This volume updates Blum's earlier work and is a current listing of articles and books dealing with communication theory. The reference section directs you to sources of station rates, media personalities, and newspapers in the U.S.

Dimensions in Radio. Washington, DC: National Association of Broadcasters. Annual.

An inexpensive booklet that lists AM and FM stations and advertising policies across the country.

Directory of Newspapers and Periodicals, by Ayer and Sons. Philadelphia: Ayer and Sons. 1869-present. Annual.

A resource that lists just about all the daily and weekly newspapers in North America: Included with each is a brief history of circulation, political leanings, and advertising contacts. It also breaks down publications by geographical location.



Mass Media and the Environment; Water Resources, Land Use and Atomic Energy, in California, by David Rubin and David Sachs. New York: Praeger Publishers, 1973.

This case study investigates the role of mass media in determining people's perception of the environmental problems of land, air, and water. The purpose is to develop an information base and framework that can assist us in understanding and improving media coverage of issues. Despite the California focus, this book has significant application for community groups working with the media.

Media Culture, by James Monaco. New York: Delta Publishing Co., 1978. \$4.95.

This collection of essays analyzes the politics, power and effect of media in our lives. Very provocative.

The Medium is the Message, by Marshall McLuhan. New York: Bantam Books, 1967. Paperback, \$2.50.

Change...is the message! Through a careful blend of quotations and graphics our media world is probed and analyzed. The graphics alone are well worth the \$2.50 price tag.

Michigan Rate Book and Newspaper Directory. Lansing: Michigan Press Association. Annual. \$15.00.

Lists 99% of member newspapers and gives advertising rates. The Association also has P.R. literature available. For further information, or to order, contact the Michigan Press Association, 827 N. Washington Ave., Lansing, MI 48906. (517) 372-2424.

The Responsive Chord, by Tony Schwartz. New York: Anchor Press/Doubleday, 1973.

Schwartz is a talented and innovative communicator who pioneered the studies on how people respond to audio stimuli. This easy to read book presents his ideas and research on how and why we react to advertising and other forms of communication. Through concrete examples, the book describes how to strike responsive chords in our audiences.

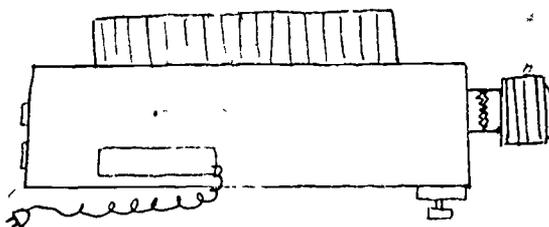
Standard Rate and Data Service, in Skokie, IL.

This organization publishes many sources of valuable information on the major radio, television, and print media from around the country. These services include: Network Rates and Data, a monthly listing of national radio and TV networks. Includes a breakdown of local stations, advertising rates, and a listing of technical information and equipment used by the station.

Newspaper Circulation Analysis, an annual listing of local newspapers arranged by city zone, and by city and county. Spot Radio Rates and Data, and Spot Television Rates and Data, are monthly listings of the 5000 AM and FM stations (or television stations) and contain details on key personnel, facilities, and time rates.

Understanding Media: The Extensions of Man, by Marshall McLuhan. New York: McGraw-Hill, 1973. Paperback, \$1.95.

The definitive book which analyzes radio, print, and television by tracing their historical roots and assessing their impact upon people. The phrase, "the medium is the message" was coined from this book. No communications or media library should be without it.



ALSO

Communication and Persuasion: Psychological Studies of Opinion Change, by Carl I. Hovland, et. al. New Haven: Yale University Press, 1953.

An Introduction to the Mass Media, by Fred Fedler. New York: Harcourt, Brace, Javanovich, Inc., 1978.

"Persuasion and Communication Theory," by Peter Sandman. The NRAG Papers. Vol. 1, No. 4. Published by the Northern Rockies Action Group, 1976.

Persuasion: How Opinions and Attitudes are Changed, by Marvin Karlins and Herbert I. Abelson. 2nd edition. New York: Springer Publishing Co., 1970.

Persuasive Communication, by Erwin P. Bettinghaus. 2nd edition. New York: Holt, Rinehart and Winston, Inc., 1973.

# Media Centers and Other Resources

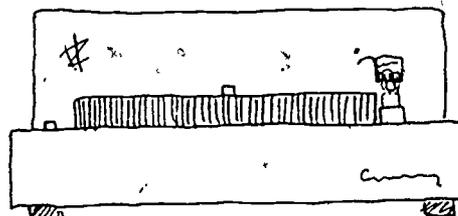
Where are the media centers in Michigan? There is an obvious need for centers where people can receive information, training, and access to equipment. These centers would go a long way in helping organizations to be heard.

The *Rainbook* has a complete (up until 1976) listing of media centers in the U.S. that offer access to facilities, classes, and workshops. A great many of them seem to be concentrated in the west, with a few in the midwest, and none in the state of Michigan.

Universities and community colleges often have equipment and production studios, but their use is restricted to students and faculty members. Don't despair--there are still courses of action open to people in nonprofit organizations and community groups. By enrolling in many of the classes that are offered, access can be gained to equipment which can be used to produce specific projects.

In addition, there are many community-minded professionals in all fields of communications, from sound recording and film production, to newsletter editing and poster design, who are often willing to provide services at a sliding rate for groups working in the public interest.

For these various reasons, the resources in this section are not comprehensive. What has been compiled is a partial listing of film libraries, and other good-to-know information. Hopefully, this is a first step towards encouraging networking among groups, and providing a catalyst for some local media access centers to spring up.



## Media Centers

Michigan Media: The University of Michigan Media Resource Center.

416 Fourth St.  
Ann Arbor, MI 48104  
(313) 764-5360

Over 6,000 films are available for three-day rental from the University of Michigan film collection. Write for their catalog.

Here are a few films related to communications available from Michigan Media. Film numbers and rental fees follow the titles.

*Communication and the Community* (1127)  
\$7.40.

*Consumer Power: Advertising* (698)  
\$11.60.

*The Electronic Rainbow; An Introduction to Television* (3705) \$12.55.

*Handy Dandy Do-It Yourself Filmmaking*  
(2867) \$6.10.

*Shaping News for the Consumer* (7408)  
\$9.55.

*TV Ads: Our Mini Myths* (7565) \$9.55.

Wayne State University

Instructional Materials Catalog  
5448 Cass Ave.  
Detroit, MI 48202

Michigan State University

Catalog of Educational Films  
(517) 353-6711 On-campus scheduling  
(517) 353-4473 Off-campus scheduling

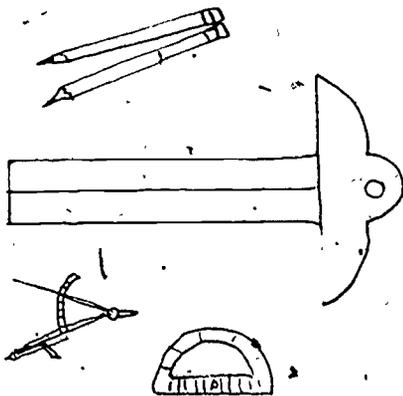
Western Michigan University

Educational Films  
Kalamazoo, MI 49008  
(616) 383-1620

Note: Films must be picked up in person.

## Public Libraries

Many libraries have collections of films which can be borrowed like books on your library card.



## Independent Film Services

Many regional and national organizations have films which can be rented or purchased. Film centers and libraries can provide you with the latest catalogs.

## Media Groups and Associations

Community Media

c/o MUSE  
P.O. Box 5964  
Washington, DC 20008

A part of the Musicians United for Safe Energy group that coordinates communication efforts of local groups interested in alternative energy. campaigns to work effectively with news releases, the law, promotion, mass media, PSAs, newsletters, writing, graphics, and persuasion. Community Media offers assistance in planning and executing media campaigns.

Detroit Producers Association

c/o Jack Wertz  
New Detroit  
Griswold Building  
Detroit, MI 48226

A listing for this group already appears in the "Courses and Workshops" part of Chapter 2.

Metro Sensory Media, Inc.

2832 E. Grand Blvd., Suite 212  
Detroit, MI 48211  
(313) 872-0360

This nonprofit group of media production people are committed to the documentation of visual and performing arts in Michigan. Offers an archive of films and media products, the finished products as well as the scraps, for historical and educational use.

NETWORK

1535 Dana Bldg.  
University of Michigan  
Ann Arbor, MI 48109

We brought you this guide.

### Public Media Project

32 Woodside  
Pleasant Ridge, MI 48069  
(313) 398-0118

A group of audio-visual professionals who offer their services to nonprofit community organizations wishing assistance in preparing quality presentations. They are in the process of compiling a registry of "Michigan Independent Film/Video Artists and Technicians."

### THE INFORMATION PLACE (TIP)

Detroit Public Library - Main  
5201 Woodward  
Detroit, MI 48202  
(313) 833-4000

A phone-in service for all types of information. The staff tries to help you on the spot, or will refer you to local organizations that can provide

the services you need. Be sure your group is listed with TIP as well.

### Encyclopedia of Associations, edited

Denise Akey. Detroit:  
Gaje Research Co., Annual.

This is a source book of detailed information on over 14,000 national associations. Each entry includes the latest address; self-stated purpose, publications, history, committees, and meeting schedules. Many groups listed in this book may be able to offer you assistance through their newsletters, directories, and other services. A few groups that might prompt you to look into this volume are: The Association of Independent Video and Filmmakers; American Institute of Graphic Arts; the American Film Institute; the Associations for Education Communication and Technology; and the Association of American Publishers.

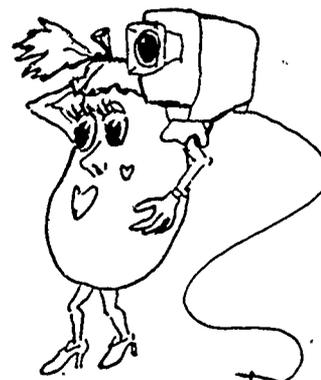
## Media Event

**WHAT:** An event staged specifically to capture the attention of the media and gain coverage for your group and its message.

**HOW:** Develop ideas for media events that accomplish your intended purpose. Sick of your city's bureaucratic red tape? Then dramatize that message by staging a media event by tying red tape around the City Hall! It doesn't have to be that dramatic. Even a simple press conference is a media event. Make sure to contact the local media to invite them to the event and call back on the same day to remind them.

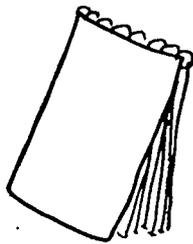
Be prepared with a press release on your issue and any other material that can provide background and other practical information which could lead to a feature story.

A media event is a very effective medium if planned with care to make it newsworthy. Often a photo of the event will appear in local newspapers. If really done well, these photos might make it onto the wire services and get national exposure.



# Courses and Workshops

## Introduction



All of us involved with creating this manual have had some formal training in communications skills. Classes not only offer you practical training in a communications field, but also introduce you to the community of media people in your area through lectures, readings, and establishing contacts with students and lecturers.

Our list is not complete, but it is a good starting source for identifying agencies and institutions that have offered communication skills classes in the past. It helps to be aware of these institutions in your area. Have your organization placed on the school's mailing list so that you can easily keep posted of useful upcoming classes.

Courses are available in a wide array of formats, from informal, no-cost photographic lectures sponsored by camera shops, to semester-long classes at a college. In compiling this list, we made a few discoveries and would like to share these observations with you.

In general, we've been impressed with the variety, number, and low cost of courses offered by community colleges. Most community colleges have been built recently and their technical resources such as broadcasting equipment, studios, and darkrooms are well-equipped and modern. The class descriptions tend to be more practical than ideological. Finally, community colleges often have several campuses that bring their services closer to the community.

Some schools listed have darkrooms, video studios, silk screening supplies or other media center-type facilities

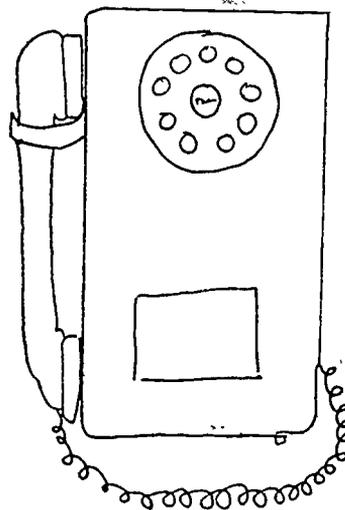
that may be available for your organization to use.

Workshops are ephemeral events, and have proved to be difficult for us to trace. Many college and continuing education programs offer these periodically, especially in such topical areas as public speaking and public relations. Where possible, we've included workshops, but it is a good idea to watch local newspapers, bulletin boards, and school brochures for updates on workshop and seminar activities.

Don't forget to contact your local public schools to see if they sponsor continuing education programs or offer community services for technical equipment use. Other local agencies such as the "Y" may also sponsor communications services and programs.

The geographic areas presented are Ann Arbor, Detroit, Flint, and Lansing. The Detroit boundaries were the most difficult to establish, so we remained free-ranging here.

We hope to meet you in some of these classes soon.



# Ann Arbor

Ann Arbor Public School System - Washtenaw County  
2555 S. State Rd.  
Ann Arbor, MI 48104  
Supr. Harry Howard  
(313) 994-2200

Ann Arbor "Y"  
350 S. Fifth Ave.  
Ann Arbor, MI 48104  
(313) 663-0536

Has a year-round community activity program. Courses offered include Silk Screening; Graphics; Dance; and Theater Skills.

Art Worlds Institute of Creative Arts  
213 S. Main St.  
Ann Arbor, MI 48104  
(313) 994-8400

An art and dance studio that has offered Art; Graphics; and Dance classes.

Catholic Social Services of Washtenaw Co.  
117 N. Division  
Ann Arbor, MI 48104  
(313) 662-4534

Has sponsored Communications Skills Workshops.

Concordia College  
4090 Geddes Rd.  
Ann Arbor, MI 48105  
(313) 665-3691

The Communications Department has offered: Photojournalism; Advanced Public Speaking; Art of the Film; Mass Communication and Contemporary Culture.

Eastern Michigan University  
Ypsilanti, MI 48197  
(313) 487-1849

Communications classes are found in the Speech and Dramatic Arts Department, the Educational Media Department, and the English Language and Literature Department. Facilities include 16mm film and TV video equipment. Has offered classes in Introduction to Broadcasting; Film and Production; Cinematography; Screenwriting;

TV Production; Film Theory; and Media Internships.

## Public Access Television

107 N. Fifth Ave.  
Ann Arbor, MI 49104  
(313) 769-7422

Sponsored by the city of Ann Arbor and housed in the new firestation, this television studio is involved in producing community programs to be aired over a cable television station. Volunteers and student interns are welcome to learn to crew the TV equipment. Phone for details.

## University of Michigan

Ann Arbor, MI 48109  
(313) 764-1817

Several departments offer classes in media skills. The Journalism Department merged with Speech and Theater to form a Communications Department. Appropriate classes would also be found in the English Department, the School of Education (Learning Skills and Strategies), the School of Natural Resources (Environmental Communications), and the Program in Film/Video Studies. Courses have included Film/Video Techniques; Continuity Writing; Major Directors; Art of the Film; and more.

## U-M Extension Service

412 Maynard St.  
Ann Arbor, MI 48104  
(313) 763-4321

Offers credit and non-credit classes, workshops, and home correspondence courses. Maintains regional centers in Flint, Grand Rapids, and Saginaw, as well as Ann Arbor and Detroit. Cooperates in publishing course brochure with Wayne State University. See listing in Detroit under "College of Lifelong Learning."

## Washtenaw Community College

4800 E. Huron Dr.  
Ann Arbor, MI 48106  
(313) 973-3300

Offers basic media training through the Division of Communication Arts in writing and speaking. Special certificate programs are available in such fields as Commercial

Art, Photographic Technician, and Photographic Assistant (1 year). Frequently schedules seminars and workshops. Operates Learning Resource Center, a book and media collection with a special emphasis on films and tapes. Provides A/V equipment.

Courses have included Technical Communications; Copywriting; Broadcasting; Station Management; Introduction to Super 8 Movie Camera; Film Visuals Techniques; Lettering and Layout; Graphic Reproduction; Camera Selection and Use; Magazine Publication; Word Processing Principles; Applied Journalism; and more.

## Detroit

### Detroit - Wayne County Public Schools

5057 Woodward  
Detroit, MI 48202  
(313) 494-1000

### Detroit College of Business

4801 Oakman Blvd.  
Dearborn, MI 48126  
(313) 528-6983

Has branches in Ferndale, Kalamazoo, Flint, and Lansing. Classes have included Fundamentals of Speech; Public Relations; Advanced Speech; Presentation Techniques.

### Center for Creative Studies - College of Art and Design

245 E. Kirby  
Detroit, MI 48202  
(313) 872-3118

Offers certificates and degrees. Has evening and weekend classes as well as day classes. Geared toward art, printmaking, and advertising design, and has 8 and 16mm camera equipment. Has also offered instruction in Speech; Audio-Visual Media; Animation; Sound Recording; and Introduction to Cinematography; plus numerous courses in Art; Graphics; and Photography.

### Cranbrook School of Art

Adult Education  
Lone Pine Rd.  
Bloomfield Hills, MI 48013  
(313) 645-3000

Specializes in art and design courses and has also offered classes in public relations, photography, and graphics.

### Detroit Camera Shop

Washington Blvd. at Michigan Ave.  
Detroit, MI 48226  
(313) 961-0142

Presents free Saturday morning lecture series on photography techniques during the fall and winter. Topics have included: Presenting Effective Slide Shows; Darkroom Special Effects; and Ansel Adams' Zone System Explained. Call for schedule.

### Detroit Institute of Technology

2727 Second Ave.  
Detroit, MI 48201  
(313) 962-0830

Has special evening courses and brush-up seminars in the summer to prepare students with reading and writing skills before taking more advanced classes. Has also offered Journalism; Business Writing; Public Relations; Speech Fundamentals; and Introduction to Radio and TV.

### Detroit Producers Association

c/o Jack Wertz  
New Detroit  
1010 Commonwealth Bldg.  
Detroit, MI 48226  
(313) 496-2000

An association of media professionals united to exchange technical information and to promote media-use. Activities include an annual spring (usually in May) Communications Seminar, open to the public.

### Henry Ford Community College

5101 Evergreen Rd.  
Dearborn, MI 48128  
(313) 271-2750

Maintains three campuses in Dearborn. In addition to offering evening programs, HFCC has special summer sessions that

do not require formal application. Sponsors intern programs to promote practical experience. Of special interest are the English and Speech Department course offerings. Has 8mm and video equipment.

Courses have included: Black and White Photography; Color Photography; Film Making; Print Making; Technical Communication Skills; Journalism; Editing; Introduction to Mass Communication; Fundamentals of Speaking; Graphics; and Reproduction Processes.

Highland Park Community College  
12541 Second Ave.  
Highland Park, MI 48203  
(313) 956-0562

Makes available evening and Saturday classes in such areas as public speaking, news writing, and filmmaking.

Lawrence Institute of Technology  
21000 W. 10 Mile Rd.  
Southfield, MI 48075  
(313) 356-0200

LIT's reputation for fine architecture, engineering, and business departments also extends into the graphic design program. Evening classes are available.

Macomb County Community College  
14500 12 Mile Rd.  
Warren, MI 48903  
(313) 779-7000

Has a Division of Continuing Education and four off-campus locations. Offers certificates in Graphics, and Radio/TV.

New Detroit, Inc.  
1010 Commonwealth Bldg.  
719 Griswold  
Detroit, MI 48226  
(313) 496-2000  
Jack Wertz, Director of Communications

An advisory agency that has offered communications workshops in the past.

Oakland Community College  
2480 Opdyke Rd.  
Bloomfield Hills, MI 48013  
(313) 647-6200

Branch campuses are in Auburn Heights,

Farmington, Union Lake, Oak Park, and Royal Oak. Maintains a Learning Resource Center with an emphasis on electronic media materials. The Communication Arts Department offers an array of classes and has 8mm, 16mm, and video cameras. Course offerings have included numerous photography classes; Lettering; Graphic Design; Audiovisual Material Production; Use of A/V Equipment; Advertising; and others.

Oakland University  
Rochester, MI 48063  
(313) 377-3120

In addition to the communication classes offered in the English, Communication and Art Departments, instruction is also available through the Division of Continuing Education. Evening, weekend, and home correspondence classes have been taught in the past. The Continuum Center offers adult counseling services and training programs to individuals and organizations.

Southeast Michigan Information Referral Alliance (SEMIRA)  
TIP Clearinghouse  
Detroit Public Library  
5201 Woodward  
Detroit, MI 48202  
(313) 833-4000

A coalition of organizations and agencies that maintain referral files. Members include local Red Cross chapters and the Downriver Seniors. Publishes a monthly newsletter. Has sponsored workshops on public relations and working with other groups.

University of Detroit  
40001 McNichols  
Detroit, MI 48221  
(313) 927-1000

Has a Communications Studies Department and is especially strong in the speech and theater skills. Offers evening and summer sessions through the Continuing Education program. Courses have included Writing for Broadcast Media; Media and Society; Video Workshops; and Mass Communications.

University of Michigan - Dearborn

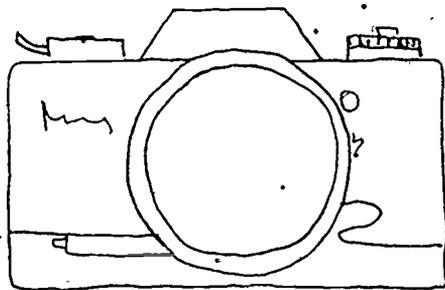
4901 Evergreen Rd.  
Dearborn, MI 48128  
(313) 271-2300

Has a Department of Extension Services which offers evening and weekend classes. The Fairlane Conference Center on campus is often used for workshops and seminars.

Wayne State University

Cass at Antoinette  
Detroit, MI 48202  
(313) 577-3711

Courses in the English, Speech, Journalism, and Communications Departments offer a wide range of skills training. Has 8mm, 16mm, and video equipment. Several courses are taught by top Detroit-area media professionals.



WSU College of Lifelong Learning

University Courses in Adult Education  
60 Farnsworth  
Detroit, MI 48202  
(313) 832-7400

Cooperates with the University of Michigan Extension Service. Offers courses in the Detroit Metropolitan area including Southfield, Grosse Pointe, Hamtramck, Oak Park, Birmingham and West Bloomfield, as well as Detroit, in a total of 55 possible locations. Some classes are aired on public television. Courses in the past have included: Public Relations Workshops; Birth of a Brochure; Writing; Public Speaking; Advertising; Photography; Preparing Layout for Print Media; Modern Tools and Techniques for the Layout Artist.

## Flint

Flint-Genesee County Public Schools

923 E. Kearsley  
Flint, MI 48502  
(313) 762-1228

Baker Junior College of Business

1110 Elden Baker Dr.  
Flint, MI 48507  
(313) 744-4040

Offers 18-month associate degree programs in photography, graphic design, display art, and creative arts to name a few. Also presents classes in Public Speaking, and Office Equipment Operation.

Cavalcade of Knowledge

U-M Extension Service  
Flint Regional Center  
1102 Mott Memorial Bldg.  
1321 E. Court St.  
Flint, MI 48503  
(313) 762-3200

Classes are taught at numerous locations in the community. Courses cost about thirty dollars each. Has offered Public Speaking for Business; Graphic Arts and Design; Calligraphy; and Serigraphy (silk screening).

Detroit College of Business Administration - Flint

See Detroit listing.

(Charles Stewart) Mott Community College

1401 E. Court St.  
Flint, MI 48503  
(313) 235-7541

There are 13 off-campus locations, and some course fees are as low as ten dollars. Classes have included Art Design; Radio Broadcasting; Speech Communications; TV; Introduction to Film; Communication and Interpersonal Skills: A Group Approach; and others. Contact the Division of Community Services.

# Lansing

## Lansing Community College

419 N. Capitol Ave.  
Lansing, MI 48933  
(517) 373-7400

The Department of Instructional Media operates a television studio, photography center, 16mm film lab, and radio station. School also bestows certificate in advertising layout and design. Has Division of Adult and Continuing Education. Courses have included Communication Art; Layout; Screen Printing; Lithography; Speech Anxiety;

Mass Communication; Public Speaking; Editing and Layout; Newsletter Writing and Production.

## Michigan State University

Admissions, 250 Administration Bldg.  
East Lansing, MI 48224  
(517) 355-1855

Particular departments of interest include Advertising, Communication, Journalism, Art, and Telecommunication. The Continuing Education Program (517) 355-0138 offers classes on a state-wide scale at many locations. Courses at State have included Management of Media Programs; Graphic Design; Photography; Film Art; Effects of Mass Communication; Organizational Communication; Message Design; and Magazine Editing and Publishing.

## Newsletters



**WHAT:** Newsletters are "house organs," "membership mailings," or "PR sheets," and can vary in format from 8½" by 11" mimeos to tabloids the size of a daily paper. They are designed to cover a specialized field of interest and reach a specific audience with information that reinforces their views.

**HOW:** Decide on the newsletter format and content. The more standardized it is, the easier it is to meet deadlines.

- Decide on the subject matter such as: feature articles, notes (one paragraph summaries), progress reports, policy reviews, book reviews, editorials, letters to the editor, profiles (of individuals or organizations), and a calendar of events. Decide on a tone for the articles. Develop a consistent graphic style so that each issue looks attractive and is easily compiled.
- Prepare a budget to cover initial expenses and printing costs for a year. Spend some time researching your options. It is better to start small and grow. Build a mailing list and keep it up to date. Work out a system that will make each mailing as easy as possible. Look into nonprofit mailing rates.
- Remember that newsletters are not a mass medium. They are issue-specific. You may need to check to be sure that they are being read.

Newsletters provide an opportunity for people in your organization to develop and refine communication skills. They can build credibility.

# 3. Mass Media Directory

## Introduction

Ever want to call a newspaper or a radio station, but didn't know who to call or what to say? Ever wish you had a comprehensive list to the mass media in your area? Then this chapter is for you.

The Mass Media Directory of Being Heard provides you with a list of the major mass media organizations--newspapers, radio stations, TV stations--in southeastern Michigan. Each entry includes the exact names of the key contact people in that organization, so you know exactly who to call or write to advance your media campaigns. In addition, the directory gives you up-to-date information on the format requirements these organizations request for press releases, public service announcements, and public service programming. In many cases, our entries provide tips and suggestions for dealing with these media groups; these tips come to you directly from our conversations with public relations directors and program managers.

We cannot pretend that this directory is complete, for you will not find every newspaper or radio station or TV station in southeastern Michigan listed here. The directory covers those selected mass media organizations in Detroit, Flint, and Ann Arbor. Thus, if you live inside one of these urban centers, this directory can provide you with the initial

guidance you will need to conduct your media campaigns. However, even if you reside outside one of these cities, this directory will prove useful. For one, your group should regularly be in contact with Detroit's media since their influence extends throughout southeastern Michigan; secondly, the directory gives you a framework for gathering information on the media in your town or city.

When contacting one of these mass media organizations by telephone or letter, use the name of the appropriate person we've listed. Using the name helps cut through a lot of red tape. Make sure to identify yourself, your organization, your reasons for calling, and what you want from them. Be honest, sincere, and courteous.

As you use this directory, you will discover that our information may have changed. We've left plenty of space for you to make whatever corrections you need to make. If you regularly work with media organizations which aren't listed here, call them and ask for the information you need. Keeping all of this together in one place will prove invaluable to you and your group.

At the end of this chapter is a comprehensive listing of radio stations, TV stations, and newspapers in Detroit, Ann Arbor, and Flint, that can be photocopied onto mailing labels. Along with each entry is a space to add the name of the appropriate contact person.

NETWORK hopes that you and your group get a lot of use out of this mass media directory.

# Newspapers

## Ann Arbor

### THE ANN ARBOR NEWS

340 E. Huron  
Ann Arbor, Mi 48108

Info: (313) 994-6989  
News: (313) 994-6833

FORMAT: Community newspaper

AUDIENCE: Ann Arbor area including  
University

OWNER: Booth Newspapers  
EDITOR: Herbert Spendlove  
CITY EDITOR: Bob Romaker  
CALENDAR: Constance Schiller  
OUTDOOR EDITOR: Doug Fulton  
SCIENCE EDITOR: Max Gates  
RELIGION EDITOR: Melinda Green  
GARDEN EDITOR: Eleanor Gerstenberger

#### PRESS

RELEASES: Send 10 days in advance.  
Address to News Editor.

#### COMMUNITY

CALENDAR: Published on Sundays.  
Send a couple days in advance.  
Address to News Editor or  
Constance Schiller (check  
for new name.) Announces  
regular meetings.

CALENDAR: Published almost every day.  
Send a day or more in advance.  
Address to News Editor.

TIPS: Subject should be of general  
interest to wide audience.  
Include name and telephone  
number on releases.

### THE ANN ARBOR OBSERVER

206 S. Main  
Ann Arbor, Mi 48108

(313) 769-3175

FORMAT: Magazine, 55-65% ads, subject  
matter is anything about  
Ann Arbor.

AUDIENCE: Circulation: 33,000 in Ann  
Arbor area.

OWNER: Don and Mary Hunt  
EDITOR: " " " "  
CALENDAR: " " " "  
NEWS EDITOR: " " " "

#### PRESS

RELEASE: Send to Don and Mary Hunt.

CALENDAR: Send in by mid-month preced-  
ing last Friday of month.

INTERVIEWS: Contact Don or Mary Hunt.

#### GOOD DEAL

SECTION: Lists local bargains.

ADS: 4 sizes, 1/16 page: \$56.  
Service ads rates also.  
Classified section.

#### "IN AND AROUND TOWN"

Public Service Announcements.  
Contact Don or Mary Hunt.

TIPS: Must be of interest to large  
number in Ann Arbor area.



## THE MICHIGAN DAILY

420 Maynard  
Ann Arbor, Mi 48109

News: (313) 764-0552  
Info: (313) 764-0560

**FORMAT:** 6 days a week, Tues-Sun.  
University-oriented  
**AUDIENCE:** 50% student, rest professors  
and city people.  
**OWNER:** University of Michigan  
**EDITOR:** (Changes frequently)  
**NEWS EDITOR:** " "  
**CALENDAR:** " "

PRESS  
RELEASE: Send a week in advance.  
Send to News Editor.

"HAPPENINGS": Call or write in, prefer  
2-3 days in advance.  
Send to "Happenings".  
It will be printed on the  
day of the event.

NEWS: Give a call to the News  
Editor.

ADS:

INTERVIEWS: Call the News Editor.

TIPS: Should be of interest to  
University community.

Notes:

## THE YPSILANTI PRESS

20 E. Michigan  
Ypsilanti, Mi 48197

(313) 482-2000

FORMAT: Ypsilanti community news-  
paper  
AUDIENCE: Ypsilanti area

**OWNER:** Harte-Hanks Communications, Inc.  
**EDITOR:** Joe Matasich  
**NEWS EDITOR:** Don Dibbey  
**CALENDAR:** Don Dibbey

PRESS  
RELEASE: Send in a week in advance.

"BULLETIN  
BOARD": Send two days in advance, at  
least. For Sat., Sun., Mon.,  
send in by Thursday.

CLUB  
CALENDAR: Send in advance.  
Send to News Editor.  
Includes meetings, social  
events.

EVENTS  
CALENDAR: Send in advance.  
Send to News Editor.  
Includes plays, movies,  
music, theater.

INTERVIEWS: Contact News Editor in  
advance.

TIPS: Have a local angle, some-  
thing happening in Ypsilanti.

## Detroit

### THE DETROIT FREE PRESS

321 W. Lafayette  
Detroit, Mi. 48231

(313) 222-6400

**FORMAT:**

**AUDIENCE:**

**EDITOR:** JOE STROUT  
**NATIONAL NEWS:** GARY BLONSTON  
**PHOTOGRAPHIC:** TONY SPINA  
**ATTENTION "CITY DESK":**  
**ATTENTION "ASSIGNMENT EDITOR":**

"DETROIT  
MAGAZINE": Polk Laffoon-editor

"THE WAY  
WE LIVE": Frank Denton-editor

"BUSINESS &  
FINANCIAL": Lou Hildman-editor

Being Heard/45

THE DETROIT FREE PRESS *continued*

"ENTERTAINMENT": Dave Zurawick-editor

"SPORTS": Tom Hennesey-editor

NEWS ITEMS: 1 week minimum notice.  
A follow-up call to confirm.  
Call on day of news event.

PSA: Look for appropriate  
section with name of  
editor.

Notes:

THE DETROIT NEWS

615 W. Lafayette  
Detroit, Mi. 48231

(313) 222-2000

FORMAT: DAILY

AUDIENCE: MASS AUDIENCE 14-75

EDITOR: Bill Giles  
MANAGING ED.: Lynam Linder  
PHOTOGRAPHY: Joe Weidman  
ATTENTION "CITY DESK"  
ATTENTION "ASSIGNMENT EDITOR"  
ATTENTION "LETTERS TO THE EDITOR"

"SUNDAY  
MAGAZINE": Jim Besely-editor

"FEATURES": Cliff Ridfey-editor

"FINANCE  
& BUSINESS": Ken Ross-editor

"ENTERTAINMENT": David Good-editor

"SPORTS": Herbert Bolt-editor

"ENVIRONMENT  
& OUTDOORS": James O. Crowe-editor

NEWS ITEMS: 1 week minimum notice  
with follow-up call.

PSA: 2 to 3 weeks advance notice.  
Address to appropriate editor  
of section you wish to be in.  
Include: contact names, phone.

# Flint

## THE FLINT JOURNAL

200 E. First Street  
Flint, Mi. 48502

(313) 767-0660

FORMAT: Daily

AUDIENCE: Circulation of 110,000

EDITOR: Ray Stevens  
NEWS EDITOR: Al Wilhelm  
FOOD EDITOR: Laura Wascha  
RELIGION: Alice Lethbridge  
METRO EDITOR: Gordon Capper  
COLUMNIST: Alan MacLeese  
SPORTS EDITOR: David Ponier  
SUBURBAN NEWS: Den Moore  
RETAIL ADVERTISING  
MANAGER: John Thornquist  
MARKETING MANAGER: John Stipe  
CLASSIFIED ADVERTISING  
MANAGER: Edward Mitchell

NEWS ITEMS: Deadline is 9:00 am.  
Contact News Editor.

FEATURES: Deadline is 8:00 am  
a day in advance.  
Contact appropriate  
editor.

PHOTOS: Deadline is 10:00 am  
a day in advance.

Notes:

# Radio Stations

## Ann Arbor

WAAM-1600 AM

4230 Packard  
Ann Arbor, Mi 48104

(313) 971-1600  
(313) 971-0500

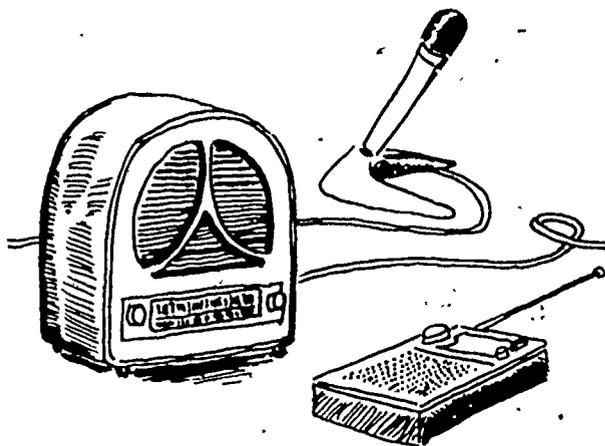
FORMAT: Adult Contemporary Music

AUDIENCE: 24-54 years

GENERAL MANAGER: Jim Steele  
STATION MANAGER:  
PROGRAM DIRECTOR: Doug Hamilton  
PUBLIC AFFAIRS: Doug Hamilton  
NEWS: Don Lessnau  
PSA: Doug Hamilton  
EDITORIAL DIRECTOR: Jim Steele/D. Hamilton

PSA: 10-20 secs.  
Written for AM 16 Reminders  
Send 2 weeks ahead  
Include name and phone  
Contact Public Affairs Dir.  
6 given a day, 2 an hour  
Non-profit only.

NIGHT-WATCH: 7-11 pm  
Call in anytime.  
Interviews and call-in.



WCBN-88.3 FM

530 Student Activities Bldg.  
University of Michigan  
Ann Arbor, Mi 48109

(313) 763-3501

FORMAT: Free-form, noncommercial

AUDIENCE: Students, local Ann Arborites

GENERAL MANAGER:  
STATION MANAGER:  
PROGRAM DIRECTOR:  
PUBLIC AFFAIRS:  
NEWS:  
PSA:  
EDITORIAL DIRECTOR:

PSA: Between 30-80 secs.  
Written or taped.  
Send in a week or more in  
advance unless important.  
Contact Public Affairs  
Director.

"EVENTS  
INFORMA-  
TION": Aired 5 times/day  
Deals with music, movies,  
special events.  
Send to "Events Information"

"WOMEN'S  
AFFAIRS": 6-7 pm Mondays.  
Contact in advance.  
Contact Marion Halberg.  
Deals with women's issues.

"MINORITY'S  
AFFAIRS": 6-7 pm Thursdays.  
Contact Nate Carter

"TENANT'S  
SHOW": 6:30-7 pm.

"CITY  
LIMITS": 6-6:30 Fridays.  
Newsmagazine of local news.

ENVIRON-  
MENTAL  
ISSUES": 6:30-7 pm Fridays.

TIPS: Open to having local groups  
visit during free-form  
shows.  
Contact in advance.

WEMU-89.1 FM

Eastern Michigan University  
King Hall  
Ypsilanti, Mi 48197

(313) 487-2229

FORMAT: News, sports, jazz

AUDIENCE: 18 and up, mostly  
Ann Arbor, Ypsilanti

GENERAL MANAGER: Dick Jacques

STATION MANAGER: Dick Jacques

PROGRAM DIRECTOR: Art Timko

PUBLIC AFFAIRS: Bill Humphries

NEWS: Sam Eiler

PSA: Bill Humphries

EDITORIAL DIRECTOR: Clark Smith

PSA: 10-30 secs.  
2 weeks in advance.  
Written or recorded.  
Contact Public Affairs  
Director.

"MORNING  
EDITION": 6-9 am.  
Contact 1-2 weeks ahead.  
Contact Tim Adler.  
Deals with current topics,  
news, sports, features.

"RADIO  
MAGAZINE": 12-1 pm, Mon. to Fri.  
Repeated in the evenings.  
Contact 1-2 weeks ahead.  
Contact Sam Eiler.  
Deals with general interest  
topics.

"INSIGHT": 11:30 am and 7:30 pm Thurs.  
Contact 1-2 weeks ahead.  
Contact Sam Eiler.  
Local in-depth news.

TIPS: Double space material.  
Make clear what is being  
presented right away.  
Keep it simple, who, what,  
when, where.

Notes:

WIQB-103 FM

3001 Brassow Road  
Saline, Mi 48176

(313) 662-2881

FORMAT: Contemporary Rock

AUDIENCE: 18-34 years

GENERAL MANAGER: Ernie Winn

STATION MANAGER: Ernie Winn

PROGRAM DIRECTOR: Randy Z

PUBLIC AFFAIRS: Tavi Fulkerson

NEWS: Bob Murray

PSA: Chris Sorenson

EDITORIAL DIRECTOR:

PSA: Send 1-2 weeks in advance.  
Send to PSA Director.

"EXPRESSIONS": 9-10:00 am, Sunday.  
Contact in advance.  
Contact Tavi Fulkerson.  
at 663-9863.  
Deals with Ann Arbor topics.

Notes:

WNRS-1290 AM

3001 Brassow Road  
Saline, Mi 48176

(313) 662-2881

FORMAT: Modern Country

AUDIENCE: 25-49 years

GENERAL MANAGER: Ernie Winn

STATION MANAGER: Ernie Winn

PROGRAM DIRECTOR: Mark Thomas

PUBLIC AFFAIRS: Tavi Fulkerson

NEWS: Bob Murray

PSA: Chris Sorenson

EDITORIAL DIRECTOR:

PSA: 10-15 secs.  
Send 1-2 weeks in advance.  
Contact PSA Director.

Notes:

WJX-650 AM

530 Student Activities Bldg.  
University of Michigan.  
Ann Arbor, Mi 48109

(313) 763-3501

FORMAT: Top 40, commercial

AUDIENCE: Students in dorms  
primarily

GENERAL MANAGER:  
STATION MANAGER:  
PROGRAM DIRECTOR:  
PUBLIC AFFAIRS:  
NEWS:  
PSA:  
EDITORIAL DIRECTOR:

PSA: Written.  
Any length.  
Send in a week or more in  
advance unless important.  
Contact Public Affairs  
Director.

WPAG-1050 AM/107.1 FM

Hutzel Building  
Ann Arbor, Mi 48108

(313) 662-5517

FORMAT: AM-MOR, news and sports  
FM-Contemporary rock.

AUDIENCE:

GENERAL MANAGER: Edward Baughn  
STATION MANAGER: Jim Baughn  
PROGRAM DIRECTOR: Dean Erskine  
PUBLIC AFFAIRS: Donna Fischer  
NEWS: Ted Heusel  
PSA: Donna Fischer  
EDITORIAL DIRECTOR: Ted Heusel  
CALENDAR: D. Fischer/T. Heusel

PSA: 20-30 secs. written or taped.  
Send a week in advance.  
Contact Public Affairs Dir.  
Must be non-profit.

COMMUNITY

COMMENT: 10:10-10:45 am, 11:10-Noon.  
Contact 1-2 weeks in advance  
about interviews.  
Call in to give opinions.  
Contact Ted Heusel.

"SPOT-

LIGHT": 10:45-11:00 am.  
Contact as early as possible.  
Contact Jackie Wright.  
Deals with women, community.  
TIPS: Use distinctive letterhead.  
Address personally.  
Deal with local topics.

Notes:

WSDS-1480 AM

580 W. Clark Road  
Ypsilanti, Mi 48197

(313) 484-1480

FORMAT: Modern Country

AUDIENCE: 25-49 years

GENERAL SALES

MANAGER: Michael Callanan  
OPERATIONS  
MANAGER: Dan Wells  
PUBLIC AFFAIRS: Dan Wells  
NEWS: Dan Wells

PSA: Send 2 weeks in advance  
by mail.  
Announcements made after  
every news program every  
30 min. on rotating basis.  
10-15 secs. long for each.  
Send to Community Spotlight.  
Give time, date, place,  
name of sponsoring group  
and event.

WUOM-91.7 FM

5th Floor  
L.S. and A. Bldg.  
University of Michigan  
Ann Arbor, Mi. 48109

(313) 764-9210

FORMAT: Non-profit, classical,

Jazz, News

AUDIENCE: Adult

GENERAL MANAGER: Hazen Schumacher

STATION MANAGER: Neal Bedford

PROGRAM DIRECTOR: Stephen Skelly

PUBLIC AFFAIRS: Fred Hindley

NEWS: Fred Hindley

PSA: Fred Hindley

EDITORIAL DIRECTOR:

PSA: Written, they will rewrite.

Send in more than a couple days in advance.

Contact Fred Hindley.

INTERVIEWS: Contact a couple weeks in advance.

Contact Fred Hindley or Ed Burrows (on cultural subjects).

Should be newsworthy.

"11th HOUR": Contact in advance.

Contact Ed Burrows.

Deals with culture and the arts.

WYFC-1520 AM

17 N. Huron  
Ypsilanti, Mi 48197

(313) 482-4000

FORMAT: Contemporary Christian Music

AUDIENCE: 18-49 years

GENERAL MANAGER: Duane Cuthbertson

STATION MANAGER: Lou Velker

PROGRAM DIRECTOR: Rich Luker

PUBLIC AFFAIRS: John Boshoven

NEWS: Rich Luker

PSA: John Boshoven

EDITORIAL DIRECTOR:

PSA: 30 secs., written or recorded.  
Send 2 weeks to month ahead.  
Send to Public Affairs Director.

"FRIDAY FORUM":

12-12:30 noon, Fridays.

Contact 2 weeks in advance.

Contact Public Affairs.

Deals with public service area, local and some national subjects; not too controversial.

TIPS: They get lots of mail, so pay closer attention to tapes because they don't have to do themselves.



## Press Conference

**WHAT:** A pre-scheduled gathering of media representatives, invited by you where your group presents a prepared announcement and answers questions from the reporters.

**HOW:** Reserve a site for your press conference, decide upon an accessible time for the media people (working hours), and prepare your press announcement to read and distribute. Make sure your announcement is newsworthy or you will lose credibility with the reporters and your good intentions will have backfired.

Be prepared for the question-answer period with fact-sheets and a calm, informed spokes-team. You will have the undivided attention of the media people, and your message will have a chance to be carried to a wide audience.

# Detroit

CKLW-800 AM/94 FM

1640 Ouellette  
Windsor, Ontario, Canada N9A 6M6

(313) 963-1567

FORMAT:

AUDIENCE:

AM

OWNER:

GENERAL MANAGER: Chuck Camrolus  
PROGRAM DIRECTOR: Pat Holiday  
NEWS: Keith Radford  
EXEC. PRODUCER: Bob Lusk  
PUBLIC AFFAIRS: Fran Deneau

FM

PROGRAM MANAGER: Ron Burgoyne,  
PUBLIC AFFAIRS: Ron Foster

PSA: 1 week advance, no tapes.  
10 sec. live announcement  
usually played 3X day.  
Script form PSA format.

AM-"FEATURE

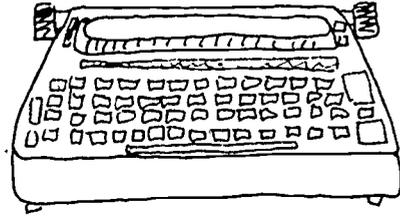
REPORT NEWS": Jackie Bynon-producer.  
2-3 min. segments.

FM-"WINDSOR THIS

EVENING": M-Th 10:00 pm  
Bob Bowers-producer  
Interviews, country  
music.

TIPS: Follow-up call suggested.  
PSA script could have  
rotating information  
style.

Notes:



WABX-99.5 FM

99.5 FM Business Line  
20760 Coolidge Hwy.  
Oak Park, Mi 48237

(313) 398-1100

FORMAT: Rock

AUDIENCE:

GENERAL MANAGER: Allen Wilson  
STATION MANAGER: Allen Wilson  
PROGRAM MANAGER: Carie Cuerolop  
PUBLIC AFFAIRS: Tony Pollack  
NEWS: J. Fort  
PSA: Tony Pollack

PSA: 10-15 secs. written.  
Include when, where, time,  
date, sponsor of event.  
Contact Public Affairs Dir.  
Must be non-profit or public  
interest.

NEWS: Min. 1 week notice.

"RADIO FREE

DETROIT": 6-7 am Sat., 8-9 am Sun.  
Send 2 weeks in advance.  
Contact Public Affairs Dir.  
Topics can include: Current  
matters, business, economy,  
for a local interest spot.

TIPS: Messages must be current,  
big news, such as economy,  
toxic wastes, education,  
also minority issues, which  
don't usually get aired.

WDET-101.9 FM

5035 Woodward Ave.  
15th Floor, Room 5057  
Detroit, Mi 48202

(313) 577-4147

FORMAT: Public Radio Detroit  
AUDIENCE: All ages/minority esp.

GENERAL MANAGER: John Buckstaff  
PROGRAM DIR.: Ann Wietzel  
NEWS: Jim Lowler  
PSA: Diane Jones  
PUBLIC AFFAIRS: Diane Jones

PSA: Written only.  
2 weeks mfn. advance.

NEWS:

"EVENTS CALENDAR": All aired 3-4X a day.  
Mon.-community  
Tues.-theatre  
Wed.-concert info.  
Thurs.-arts  
Fri.- jazz happenings

"SEMINAR IN BLACK": 7 pm Mon.  
Malika Nsenga-producer

"WOMEN IN MUSIC": 1 pm Thursday.  
Judy Dolin-producer.

"ALL TOGETHER NOW": 7 pm Tues.  
Womens Radio Collective

"INDIAN TO INDIAN": 7 pm Wed.  
Bill Memberto-producer

"EL GRITO DE MI RAZA": 3 pm Saturday.

"GAYLY SPEAKING": 7:30 Thursday.  
Gay Radio Collective.

"HORIZONS": 7 pm Friday.  
Special topics.

"MORPHOGENESIS": 3-5 pm Mon.-Fri.  
With Judy Adams  
Public Calendar

WJLB-1400 FM

City National Bank Bldg.  
Suite 2050  
Detroit, Mi 48226

(313) 965-2000

FORMAT: Contemporary black, not disco  
AUDIENCE: 25 to 64 years.

GENERAL MANAGER:  
STATION MANAGER:  
PROGRAM MANAGER: J. Michael McKay  
PUBLIC AFFAIRS:  
PSA 's: Cathy Welch  
Nkenge Zola  
NEWS: Al Allen

PSA: 15 or 30 secs. written or  
on tape.  
Send in advance of activity.  
Attention PSA person.

"INTERFACE": 10-10:30 pm.  
Played 3 Tuesdays per month.  
Pre-recorded Tues. night.  
Contact a couple of months  
in advance.  
Contact C. Welch, N. Zola,  
Greg Bowman.  
Variety of topics.

"DATELINE DETROIT": 5 min. spots of 3  
segments aired throughout  
Saturday.  
Variety of topics.  
One theme for each Sat.

TIPS: Topic must be of interest to  
general audience.  
Must have impact or be  
unusual.

Notes:

WJR-76 AM

Division of Capital Cities Communication  
21st Floor Fisher Bldg.  
Detroit, Mi 48202

(313) 875-4440

FORMAT: Middle of the road

AUDIENCE:

GENERAL MANAGER:  
STATION MANAGER: Jim Long  
PROGRAM MANAGER: Dan Griffin  
PUBLIC AFFAIRS:  
NEWS: Dave White  
PSA: Darlene Ashmore

PSA: 10-15 secs. written.  
Send two weeks in advance.  
Contact Public Affairs Dir.  
(include time, place, date).

"FOCUS SHOW":

12:15 on Mon.-Fri.  
Contact Hal Youngblood.

WJZZ-105.9 FM

2994 E. Grand Blvd.  
Detroit, Mi 48202

(313) 871-0590

OWNER:  
GENERAL MANAGER: Robert Bass  
PROGRAM DIRECTOR: Robert Bass  
PUBLIC AFFAIRS: Robert Bass  
NEWS: Michael Harris

FORMAT: Jazz and community/  
minority affairs.

AUDIENCE: 14 to elderly, multi-  
ethnic.

PRESS  
RELEASE: 2 weeks advance notice.

PSA: 2 weeks advance.  
10-60 sec. spots, tapes.

"COMMUNITY  
CALENDAR": 2 times per day.  
PSAs of upcoming events

"STRAIGHT  
TALK": Michael Harris-producer.

"FOR YOUR  
HEALTH": Clifford Russell-producer.

"SUNDOWN": Rosetta Hines-producer.  
4 times/day, Mon.-Sat.  
2 times/day, Sun.

CHURCH  
CALENDAR: Sunday events.

Notes:

WMJC-94.7FM/56 AM

1 Radio Plaza  
Detroit, Mi 48220.

(313) 398-7600

FORMAT: Easy Listening rock

AUDIENCE:

GENERAL MANAGER: Chuck Borchard  
PROGRAM DIRECTOR: (AM) Richard Haas  
PROGRAM DIRECTOR: (FM) Ken Scott  
NEWS: John Belmont  
PRODUCTION MANAGER: Tom Ingram  
PUBLIC AFFAIRS: Roberta Jasina

PSA: 2 weeks in advance.  
Include basic info (brief).  
Taped PSA is acceptable.

NEWS:

"COMMUNITY  
REPORT": Barbara Kusak-producer.

**WNIC-100 FM**

15001 Michigan  
Dearborn, Mi 48126

(313) 846-8500

FORMAT: Adult Contemporary, FM.  
Contemporary Pop, AM.  
AUDIENCE: 18-34 years.

GENERAL MANAGER:  
STATION MANAGER:  
PROGRAM DIRECTOR: Jim Harper  
PUBLIC AFFAIRS: Melissa Carter  
NEWS:  
PSA: Melissa Carter  
EDITORIAL DIRECTOR:

PSA: 10 secs., written, not recorded.  
Send in on card, letter or press release.

"IN-STIGHT":

Contact in advance.  
Contact Denise Carmona.

OTHER: Other call-in programs have been arranged occasionally.

**WQRS-105 FM**

500 Temple Ave.  
Detroit, Mi 48201

(313) 833-6105

FORMAT: Classical  
AUDIENCE: Diverse

GENERAL MANAGER: Lee C. Hason  
STATION MANAGER: Lee C. Hason  
PROGRAM DIRECTOR: Jim Keeler  
PUBLIC AFFAIRS: Mariam Ciesla  
NEWS:  
PSA: Mariam Ciesla  
EDITORIAL DIRECTOR:

PSA: Typewritten: they rewrite.  
Send in advance.  
Contact Public Affairs Director.  
Deals with cultural events, art exhibits.

"SPECTRUM": 6:00 pm Arts Calendar with some interviews.  
Contact in advance.  
Contact Public Affairs Director.

TIPS: Material should relate to cultural or arts focus.

Notes:

**WRIF-101 FM**

20777 W. 10 Mile Road  
Southfield, Mi 48075

(313) 444-1010 Ext. 512

FORMAT: Rock, Pop  
AUDIENCE: 18-24 years

GENERAL MANAGER: John Hare  
STATION MANAGER:  
PROGRAM DIRECTOR: Tom Bender  
PUBLIC AFFAIRS: Debra Wilson  
NEWS: Lynn Wodeson  
PSA: Debra Wilson  
EDITORIAL DIRECTOR:

PSA: 10 secs. written, not recorded.  
Send in "live" copy (ready for air) or letter to be rewritten.  
Send in advance.  
Contact Public Affairs Director.

"SUNDAY MORNING": 8-10 am, Sunday.  
Contact 1 1/2-2 months in advance.  
Contact Debra Wilson.  
Current interest topics.

"SPARE CHANGE": 10:30 pm to 2:00 am.  
Two hours for guest; last hour for call-in.

Notes:

WWJ-95 AM/97 FM

662 Lafayette  
Detroit, Mi 48226

(313) 222-2000

FORMAT:

AUDIENCE:

OWNER:

GENERAL MANAGER: Lee Litsinger  
AM -OPERATIONS

MANAGER: James Brooker  
AM-PROGRAM DIRECTOR: " "

AM-PUBLIC AFFAIRS: James Brooker  
FM-OPERATIONS

MANAGER: Ken Rogulski

FM-PROGRAM DIR: " "

FM-PUBLIC AFFAIRS: " "

NEWS AM&FM: Don Patrick

"DETROIT

CLOSE-UP": Steve Still-producer.  
John Delle Monache-producer.

"FORUM" : Rob Mark-producer.

PSA: 2 Weeks advance.  
Written or tape (20-50 sec.).

"NEWS-PRESS

RELEASE" : Minimum notice of 2 days.

WWWW-106 FM

2930 E. Jefferson  
Detroit, Mi 48207

(313) 259-4323

FORMAT: Country Western

AUDIENCE: 18-30 years.

GENERAL MANAGER: Phil Lamka

STATION MANAGER:

PROGRAM DIRECTOR: Dean Hallam

PUBLIC AFFAIRS: Debby Beller

NEWS: Debby Beller

PSA: Lauri Converse

EDITORIAL DIRECTOR:

PSA: Written, one an hour read by  
disc jockey.  
Send in advance.  
Contact Debby Beller.  
Include who, what, when, where.

WXYZ-1270 AM

20777 W. 10 Mile Road  
Southfield, Mi 48075

Mailing Address:

P.O. Box 789  
Southfield, Mi 48073

(313) 444-1111

FORMAT: News-Talk Radio

AUDIENCE:

GENERAL MANAGER: Charles D. Fritz

PROGRAM DIRECTOR: Fred Walters

NEWS: Fred Walters

ASSIGNMENT NEWS: Robert Lambert

EXEC. PRODUCER: Terry Pickard

PUBLIC AFFAIRS: Barbara Williams

PSA: 3 weeks advance notice.  
30 and 60 sec., accept tapes.

NEWS: 1 week min. notice.  
Accepts phone calls.

"MORNING

NEWSTALK": 5:30-9 am, Mon.-Sun.  
Mike Miller-producer.

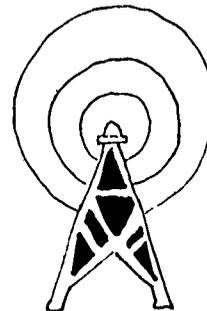
"DAVE

LOCKHARD": 10-1 am, Sat.

"DR. SONYA

FRIEDMAN": 1-4 pm, Mon.-Fri  
Linda Kata-producer.

TIPS: Has special-interest  
call-in programs all  
day.



Being Heard/55

61.

# Flint

WFLT-14.20 AM

1223 S. Grand Traverse  
Flint, Mi 48502

(313) 239-8631 (General)  
(313) 239-5733 (Public Affairs)

FORMAT: Big Bands

AUDIENCE:

SENIOR PRES.: Neal J. Mason  
GENERAL MGR.: Norm McCarthy  
PROGRAM DIRECTOR:  
PUBLIC SERVICE:  
NEWS:  
PSA:

PSA: Send 2 weeks in advance.

Notes:

WDZZ-92.7 FM

P.O. Box 9300  
Flint, Mi 48501

(313) 767-0130

FORMAT: Contemporary

AUDIENCE: Black Community

PRESIDENT: Vernon Meritt  
PROGRAM DIRECTOR: Don Wiggins  
NEWS DIRECTOR: Phyllis Sykes  
SALES MANAGER: Bob O'Bannon  
MUSIC DIRECTOR: Jason Sinclair

PSA: Typed or written.  
2 weeks in advance.  
Contact Program Director.  
TIPS: Send in material as early  
as possible.

WFBE-95 FM

605 Crapo  
Flint, Mi 48503

(313) 762-1149

FORMAT: Public Affairs/Music

AUDIENCE: Adult-General

GENERAL MANAGER: Susan Kilmer  
STATION MANAGER: Susan Kilmer  
PROGRAM DIRECTOR: John Szucs  
CULTURAL AFFAIRS: Judith Costello  
NEWS: John Szucs  
PSA: John Szucs

PSA: Contact 2 weeks in  
advance.  
Contact John Szucs.

"COMMUN-  
ITY  
CALEN-  
DAR": Contact 2 weeks in  
advance.  
Contact John Szucs.  
Events around Flint.

TIPS: Don't have PSA spot times  
but work material into  
programs.

WEDF-91 AM

100 Phoenix Bldg.  
(Saginaw and 4th St.)  
Flint, Mi 48502

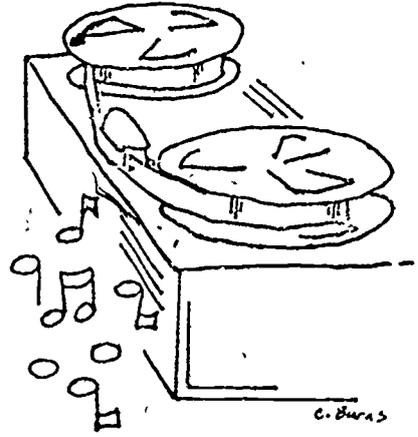
(313) 238-7300

FORMAT: Adult Middle-of the Road

AUDIENCE: 25-49 years old

PRESIDENT: Elmer Knopf  
CO-MANAGER: Marvin Levey  
PROGRAM DIRECTOR: Paul Lambino  
NEWS DIRECTOR: Les Root  
PUBLIC SERVICE: Art Ratzloff

PSA: Typed or written.  
10, 30 or 60 secs.  
2 weeks in advance.  
Contact Program Director.



Notes:

WTAC-600 AM

P.O. Box 600  
G-6171 S. Center Rd.  
Flint, Mi 48439

(313) 694-4146

FORMAT: Top 30

AUDIENCE: 12-35 years

V.P./

STATION MANAGER: Robert VanDerWiel  
PROGRAM DIRECTOR: Fred Brian  
NEWS DIRECTOR: Robert VanDerWiel  
PUBLIC SERVICE: Becky Self  
SALES MANAGER: Lorraine

PSA: Contact 2 weeks in advance.  
Contact Becky Self.

WTRX-133 AM

3076 Bristol  
Burton, Mi 48501

(313) 743-1150

FORMAT: Adult Contemporary

AUDIENCE: 25-44 years

PRES./STATION

MANAGER: Jim Melzer

OPERATING

MANAGER: Bob Meadows

PSA: Art Bussure

NEWS DIRECTOR/

EDITOR: Arthur Reid

PSA: 15-20 secs. typed scripts.  
Taped between 6 pm-6 am.  
Contact 1 week in advance.

"FLINT  
FEED-  
BACK":

Contact 2 weeks in advance.  
Contact Dave Barber.  
Shows wide range of public  
affairs discussions.

TIPS:

Give lots of lead time.  
Contact station personally.  
Update your media lists.



## Public Service Announcements

**WHAT:** A public service announcement is also known as a PSA and is a radio or television "advertisement" that doesn't sell anything or promote a profit-making enterprise--otherwise the station can charge you for the airtime. PSAs run for 10, 20, 30, or 60 seconds.

**HOW:** Scripts for PSAs are sent to the stations (see our Mass Media Directory in Chapter 3 for the individual details). The scripts should be neatly typed and everything is spelled out, including abbreviations and numbers. PSAs should be brief and natural-sounding. Avoid anything that might be offensive.

If you need technical help, many local stations--especially the nonprofit ones--will gladly provide it.

PSAs are aired for free and can be very effective if you make them snappy, attention-grabbers. People usually remember what they hear and see on the broadcast media. The stations, however, decide the time the PSAs are aired and your message may be tucked into the night-owl slots.

# Television Stations

## Detroit

### CBET-TV 9

825 River-side Drive  
Windsor, Ontario  
Canada

(Mail to:)  
P.O. Box 1609  
Windsor, Ontario  
Canada N9A 1K7

(519) 971-7200

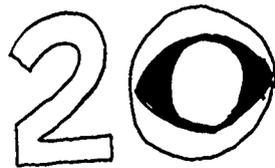
FORMAT:

AUDIENCE:

GENERAL MANAGER: Harry Hackney  
PROGRAM DIRECTOR: Elie Savoie  
EXEC. PRODUCER AND NEWS: Peter Allies  
ASSIGNMENT EDITOR: Bill Baker  
PUBLIC RELATIONS: Neil Addison  
SPORTS: Don Dailey  
DOCUMENTARY PRODUCTION: Bill Wrye

PSA: 30 or 60 secs.  
16 mm film or 2" videotape.  
2 weeks in advance.  
Accept slides with script or  
audiotape.

"IN SIGHT": Contact Matt Keelan, producer.  
2:00 pm, Mon.-Fri.  
Show has light interviews.



### WDIV-TV 4

622 W. Lafayette  
Detroit, Mi 48231

(313) 222-0444

FORMAT:

AUDIENCE:

GENERAL MANAGER: Bill Ford/Janet Lynagh  
PROGRAM DIRECTOR: Frank Alan  
NEWS: Jim Snyder  
PUBLIC AFFAIRS: Martha O'Fiara

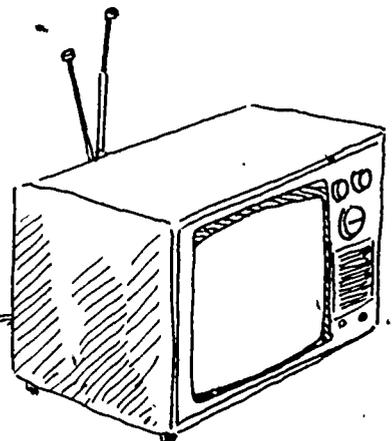
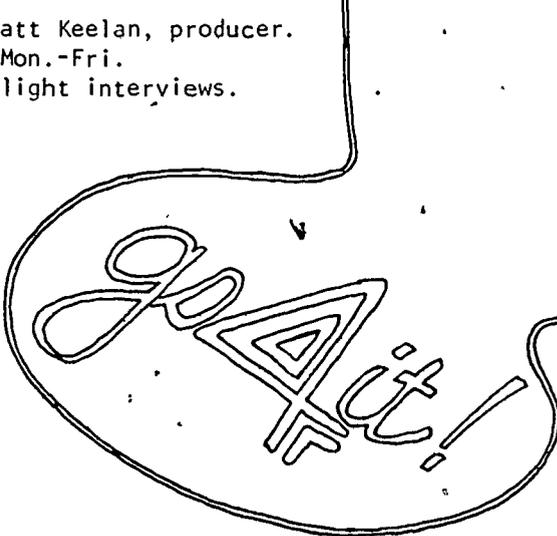
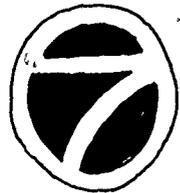
PSA: 10, 20 or 30 secs.  
Written better than taped.  
Send in 2-3 weeks in advance.  
Contact Public Affairs Director.  
Include numbers of contact people  
with evening and day numbers.  
NEWS: Contact week in advance best;  
Call on day of event as follow-up.

"FOR YOUR INFORMATION": Contact Bob Bennett, producer  
at 222-0500.

"PRO AND CON": Contact Lee Hill, producer at  
222-0597.

"JUNE BROWNS DETROIT": Contact June Brown, producer  
at 222-2300.

"PROFILES": Contact Gill Maddox, producer  
at 393-0911.



**WGPR-CHANNEL 62**

3146 E. Jefferson,  
Detroit, Mi 48207

(313) 259-8862

FORMAT:

AUDIENCE:

GENERAL MANAGER: Dr. William Banks  
PROGRAM DIRECTOR: George White  
NEWS: Joe Spencer (Exec. Producer)  
Karen Hudson (Producer)  
STATION MANAGER: Temicia Greagory  
PUBLIC AFFAIRS: Lucia Harvin

PSA: Contact 2 weeks in advance on  
script or info type PSA.  
Contact 4 weeks in advance on  
taped or visual (slide) PSA.  
NEWS: Contact 1 week in advance.  
Give follow-up call on date  
of event.

"SOMETHING SPECIAL": Contact Jim Engram, producer.

"TEAM PROFILES": Tues. 7:30 pm and Thurs. 9:30 pm.  
Contact Dr. Mary Wilks, producer.

"BIG CITY NEWS": Every day, 6-6:30 pm.

"MORNING REPORT": Contact Susan Fowler, producer.

"GOSPEL TIME": Sun. 7:30 and 12:00 pm.  
Contact Robert Grant, producer.

**WJBK-CHANNEL 2**

Storer Broadcasting Co.  
2 Storer Place  
P.O. Box 2000  
Southfield, Mi 48037

(313) 557-9000

FORMAT:

GENERAL MANAGER: Bob McBride  
STATION MANAGER: Don Hamlin  
PROGRAM MANAGER: David Bieber  
NEWS: Mike Van Ende  
PSA: Tom Fox  
COMMUNITY AFFAIRS: Tom Fox  
EDITORIAL DIRECTOR: Ann Simons

PSA: 10, 30 or 60 secs.  
Contact at least 2 weeks in  
advance.  
TV 2 will help adapt or create  
visuals, aid in scripting and  
producing. They will send you  
a brochure with details on  
request.  
NEWS: Call as far in advance as pos-  
sible to request coverage of  
meetings, news conferences,  
groundbreakings, etc.  
Contact the News Director.

GUEST VIEWPOINTS: 60 secs. or 120 words.  
Scripts needed in advance.  
Contact the Editorial Director.  
Program of in-person comments  
and opinions by individuals  
or organizations as reply to  
TV 2 Viewpoint or a new sub-  
ject. Pre-recorded at TV 2  
studios.

TV 2 VIEWPOINTS: Contact Editorial Director  
to give suggestions on  
possible topics for TV 2  
Viewpoints.

TV 2 FEEDBACK: Contact: (Editorial Director)  
TV 2 Feedback,  
Box 2000,  
Southfield, Mich.  
48037

Letters are read over the air  
several times a week.

OTHER PROGRAMS: Contact Program Manager..  
A wide variety of Public  
Affairs Programs permitting  
more extended discussion  
and debate and using dif-  
ferent media such as film.

TIPS: In general, message must be  
non-profit, and of interest  
to a significant share of  
audience. It must not  
appeal for funds.



WKBD-CHANNEL 50

Box 359  
Southfield, MI 48037

(313) 444-8500

FORMAT:

AUDIENCE:

GENERAL MANAGER:

STATION MANAGER:

PROGRAM DIRECTOR: Gary Johnson

NEWS: Amyre Makupson

PSA:

EDITORIAL DIRECTOR:

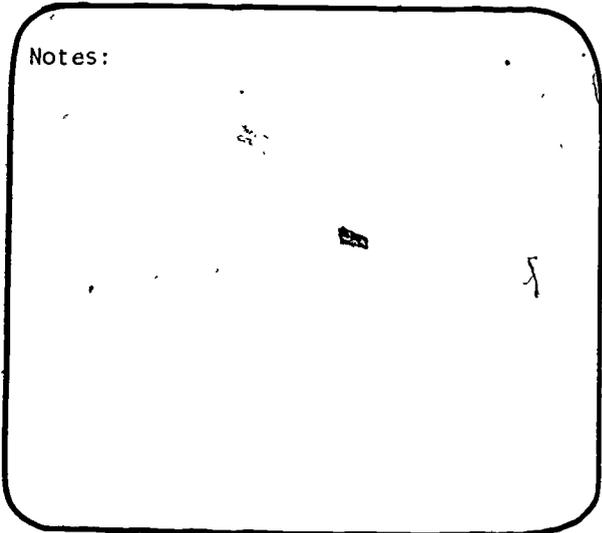
COMMUNITY AFFAIRS: Amyre Makupson

PSA: 10 sec. copy accepted for  
"What's Happening?"  
Send 2½ weeks in advance.  
Send to News and Public  
Affairs Manager.

"DETROIT  
TODAY": 10 am, half hour interview  
show.  
Contact one month in  
advance.  
Contact Sylvia Glover.  
Show deals with community  
topics including social  
service topics.

"FOR MY  
PEOPLE": 11:30 am, half hour on Sundays.  
Contact in advance.  
Contact David Rambeau.  
Show is for the black community.  
Use cover letter with personal  
approach, not form letter.  
Write to specific person.

TIPS:



WTVS-CHANNEL 56

7441 Second Blvd.  
Detroit, Mi 48202

(313) 873-7200

FORMAT:

AUDIENCE:

GENERAL MANAGER:

STATION MANAGER:

PROGRAM DIRECTOR: Jerome Trainor

COMMUNITY RELATIONS: Sharon Thomas

NEWS:

PSA: Sharon Thomas

EDITORIAL DIRECTOR:

PSA: 15 to 20 secs.  
2 weeks in advance.  
Include cover letter explaining  
functions of organization and  
aims of PSA. Slides are a  
good idea, 35 mm standard,  
shot horizontally, with good  
border allowance.

Contact Community Relations  
Director.

"FEEDBACK": Daily.  
Contact in advance.  
Show features local and national  
personalities with studio  
audience.

TIPS: Don't ask for money.



**WXYZ-TV 7**

20777 W. Ten Mile Road  
Southfield, Mi 48075

(Mail to:)  
P.O. Box 789  
Southfield, Mi 48037

(313) 444-1111

FORMAT:

AUDIENCE:

V.P./GENERAL MANAGER: Gene Findlater (Ms.)  
PROGRAM DIRECTOR: Larry Alt  
NEWS DIRECTOR: Bob White  
SPECIAL DOCUMENTARY: Harvey Ovishinski  
PUBLIC AFFAIRS: Darlene Jones  
EXECUTIVE PRODUCER: Bob Woodroof

PSA: 10, 20 or 30 secs.  
2 to 3 weeks in advance with follow-up call.  
Contact Darlene Jones.  
They do not accept pre-taped PSAs.  
They will accept slides or will develop themselves.

"KELLY AND COMPANY": 9-10:30 am, Mon.-Fri.  
Contact Nancy Lenzen, producer.  
Audience participation, variety.

"WOMAN TO WOMAN": 1:30 pm Saturdays.  
Contact Synka Curtus, producer.  
Women's affairs, interviews.

"SPOTLIGHT ON THE NEWS": 1:00 pm, Sunday.  
Contact Mike Zero, producer.  
Local news interviews.

"HANEY": 2:00 pm, Saturday.  
Contact Harvey Ovishinski, producer.

"SATURDAY EVENING": 7:00-8:00 pm, Saturdays.  
Contact Synka Curtus or Randy Barone.

"CHANNEL 7 SPECIAL REPORT":

TIPS:

7:30 pm, Tuesdays.  
Contact Harvey Ovishinski.  
Guests for a show should have background and issue information in writing before the taping.  
Call to confirm that you're coming.

**Flint**

**WNEM-TV CHANNEL 5 (NBC)**

G-3426 Miller Road  
Flint, Mi 48507

(313) 732-2050

GENERAL MANAGER: M.T. Holmes  
STATION MANAGER:  
PROGRAM DIRECTOR: Chuck Alvey  
PUBLIC AFFAIRS: Tom Eynon  
NEWS: Miles Resnick  
PSA: Tom Eynon  
EDITORIAL DIRECTOR:

FORMAT:

AUDIENCE:

PSA: 10,20,30 secs..  
Contact 1 week in advance.  
"NOON EDITION": 3 minutes at noon, daily.  
Contact 1 week in advance.  
Contact Public Affairs Dir.  
(Interview-Community Affairs)

"OPEN CAMERA": 7:00 am, 1:00 pm, Sundays  
Contact 1 week in advance.  
Contact Public Affairs Dir.  
(Interview-Community Affairs. Production in Saginaw. Pre-taped.)

WJRT.

2302 Lapeer Rd.  
Flint, MI 48503

(313)233-3130

FORMAT:

AUDIENCE:

PRESIDENT: Thomas Hartman  
PROGRAM DIRECTOR: Sara Jo Gallock  
PSA/PUBLIC AFFAIRS: Ellen Raewelker  
NEWS DIRECTOR: John Rehrauer  
ADVERTISING MANAGER: John Schick  
PRODUCTION MANAGER: E. Sam Teague

PSA:

"IMPRES-  
SIONS":

Alternates with  
"OPEN DOOR" every  
other week.

"OPEN  
DOOR":

Alternates with  
"IMPRESSIONS" every  
other week.  
Public Affairs.  
Contact Program Dir-  
ector.  
Contact 2 weeks in  
advance.

"NOON  
NEWS":

Contact Program  
Director.  
Contact 3-4 weeks  
in advance.

"NEWSMAKER":

Contact Program  
Director.  
Contact 1-4 weeks  
in advance.

"CITY  
BEAT":

Broad range of urban  
issues.  
Contact Program Dir-  
ector.  
Contact 2-3 months in  
advance.

## Videotape

**WHAT:** Videotape is a portable, fairly simple, and low-cost way of using the powerful medium of television to help you or your organization communicate. Videotape can be used to inform, educate, document, train, monitor, and inventory--the uses are almost limitless.

**HOW:** Buy your own system: Acquiring your own videotape system requires a fairly substantial investment. A basic system (camera, videotape recorder, monitor) starts at about \$3000. Once you have the system, your costs are limited to the tape itself--about \$15 for an hour of recording--playing time--and the tapes are reusable like audio tape.

**Share a system:** Since videotape equipment isn't cheap and you probably won't use it for everything you do, you might consider sharing a system with one or more organizations.

**Rent a system or try a public access cable television station:** Often the video studio facilities are available to the public. Some public access stations have regular training sessions when they teach basic video skills and studio techniques. It's a great way to learn what videotape is all about. And it's free!



## Teaser Campaigns



A fun way to publicize your projects is by using a teaser campaign. Teasers are best explained with an example. A group of us once planned an environmental festival. One month before the event, we bought a column-inch of space (one column, one inch long) in local newspapers and filled it with our event's logo. We did this three times a week for two weeks. Thus, regular subscribers to the newspaper repeatedly discovered this curious drawing. What did it mean?

Then after two weeks, we advertised the event with quarter-page ads. They provided all the details and included the festival's logo. People immediately recognized the logo and wanted to read the ad to find out why they had seen it so often.

Another example: The University of Michigan student theatre group advertised its "Godspell" production by use of a teaser. A month or more before the performance the large message boards on the central campus proclaimed, "It's coming: SLEDGLO!" That's all it said. A week later, "SLEDGLO" was crossed out, and "DLOGLESP" was written below it. Finally, another week later, that was also crossed out, and "no, it's GODSPELL!" was added, along with all the necessary ticket information.

People are innately curious. Capitalize on this by using teaser campaigns to tease your audience along. Have fun experimenting with new ways of accomplishing this.

# Media Mailing List

**WHAT:** Mailing lists are useful for keeping in contact with group members, coalition groups, media sources, civic organizations, and a myriad of other useful and helpful people.

**HOW:** Keeping file cards with names, addresses and phone numbers for group members is a fine system until you need to hand address a newsletter or special announcement to each member. Then, anything slightly automated is better. Consider typing the addresses on a grid pattern given below and you can photocopy the information onto self-adhesive label sheets (sold in office supply stores) or onto plain paper (to cut and glue onto envelopes).

If your mailings are large, consider investigating large-scale mailing services listed in the phone book. They use specialized duplicating equipment--such as Cheshire cards--to quickly create mailing lists.

## Ann Arbor

The Ann Arbor News  
340 E. Huron  
Ann Arbor, MI 48108

The Ann Arbor Observer  
206 S. Main St.  
Ann Arbor, MI 48108

The Michigan Daily  
420 Maynard  
Ann Arbor, MI 48109

The Ypsilanti Press  
20 E. Michigan  
Ypsilanti, MI 48197

WAAM  
4230 Packard  
Ann Arbor, MI 48104

WCBN-FM  
530 Student Activities  
Building  
Ann Arbor, MI 48109

WEMU-FM  
Eastern Michigan  
University  
King Hall  
Ypsilanti, MI 48197

WIQB  
3001 Brassow Rd.  
Saline, MI 48176

WNRS-1290 AM  
3001 Brassow Rd.  
Saline, MI 48176

WPAG  
Hutzel Building  
Ann Arbor, MI 48108

WJXX  
530 Student Activities  
Building  
Ann Arbor, MI 48109

WSDS  
580 W. Clark  
Ypsilanti, MI 48197

WUOM-FM  
Fifth Floor  
L.S. and A. Bldg.  
University of Michigan  
Ann Arbor, MI 48109

WYFC  
17 N. Huron  
Ypsilanti, MI 48197

Public Access  
Ann Arbor Cablevision  
107 N. Fifth Ave.  
Ann Arbor, MI 48108

# Detroit

The Detroit News  
615 W. Lafayette  
Detroit, MI 48231

The Detroit Free Press  
321 W. Lafayette  
Detroit, MI 48231

CKLW-AM + FM  
1640 Ouellette  
Windsor, Ontario  
Canada N9A 6M6

WABX-FM  
20760 Coolidge Hwy.  
Oak Park, MI 48237

WDET-FM  
5035 Woodward Ave.  
Detroit, MI 48202

WJLB-FM  
City National Bank Bldg.  
Suite 2050  
Detroit, MI 48226

WJR-AM  
21st Floor  
Fisher Building  
Detroit, MI 48202

WMJC-FM + AM  
1 Radio Plaza  
Detroit, MI 48220

WNIC  
15001 Michigan  
Dearborn, MI 48126

WQRS  
500 Temple Ave.  
Detroit, MI 48201

WJZZ-FM  
2944 E. Grand Blvd.  
Detroit, MI 48202

WRIF-101 FM  
20777 W. 10 Mile Rd.  
Southfield, MI 48075

WWJ AM + FM  
662 Lafayette  
Detroit, MI 48226

WWW  
2930 E. Jefferson  
Detroit, MI 48207

WXYZ-AM  
20777 W. 10 Mile Rd.  
Southfield, MI 48075

CBET-TV 9  
825 River-side Dr.  
Windsor, Ontario,  
Canada

WDIV-TV 4  
622 W. Lafayette  
Detroit, MI 48231

WGPR-TV 62  
3146 E. Jefferson  
Detroit, MI 48207

WJBK-TV 2  
Storer Broadcasting Co.  
2 Storer Place  
P.O. Box 2000  
Southfield, MI 48037

WKBD-TV 50  
Box 359  
Southfield, MI 48037

WTVS-TV 56  
7441 Second Blvd.  
Detroit, MI 48202

WXYZ-TV 7  
20777 W. 10 Mile Rd.  
Southfield, MI 48075

CBET-TV 9  
825 River-side Dr.  
Windsor, Ontario  
Canada

# Flint

The Flint Journal  
200 E. First St.  
Flint, MI 48502

WFDF  
100 Phoenix Bldg.  
Flint, MI 48502

WDZZ  
P.O. Box 831  
Flint, MI 48501

WFLT  
1223 S. Grand Traverse  
Flint, MI 48502

WJRT  
2302 Lapeer Road  
Flint, MI 48503

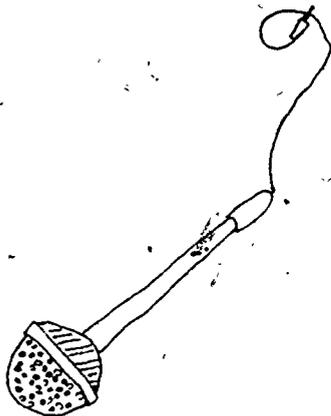
WTAC  
P.O. Box 600  
Flint, MI 48439

WFBE  
605 Crapo  
Flint, MI 48503

WTRX  
3076 Bristol  
Burton, MI 48501

WNEM-TV 5  
G-3426 Miller Rd.  
Flint, MI 48507

WJRT-TV  
2302 Lapeer Rd.  
Flint, MI 48503



## Speeches and Slide Shows

**WHAT:** A gathering of people for the specific reason of hearing and/or seeing your presentation about the topic of your choice.

**HOW:** Plan to get your audiences' attention, state your topic, present your ideas, give your conclusion, and then suggest some specific action your audience can take following your presentation. If you're giving a speech, remember you are going to be heard, not read. Repeat and reinforce what you want people to remember. Tell them what you're going to say, say it, and then say it again. If you're giving a slide show, let your slides do a lot of reinforcing for you. Use only your best pictures!

Many clubs and community organizations invite speakers to their meetings. You could even get paid for your talk! You have to find out where these groups are and make the first contact. A good presentation will create positive word-of-mouth recommendations and expand your potential audience. Be advised that a poorly-executed presentation can have a negative effect on your group's credibility. However, a well-planned and practiced speech or slide show is a great asset.



## Performing Media

(street theatre; guerrilla theatre)

**WHAT:** Short theatrical skits performed in public settings, especially sidewalks and parks. Skits focus attention on social and environmental issues or up-coming events.

**HOW:** Define the message you want to project. Brainstorm a list of skit ideas based on that message. Choose an idea, develop it using group improvisation. Keep the skit short and simple. Tailor your message to fit the people you want to reach. Pick sites to perform, and get to know the areas well. Make props easy to set up and take down. Rehearse until you are all comfortable and satisfied. Pick a nice day, and perform. Do not block sidewalks. Afterwards, hand out leaflets, talk to people, and evaluate your effectiveness for the next performance.

**ADVANTAGES:** Theatre is very creative and a challenging method of communicating. It's a personal medium--actors communicate directly with the audience. Theatre is very effective in making people think about issues, and it educates and informs in a fun way. When done well, it's magic.

**DISADVANTAGES:** Developing street theatre is a time-consuming process, and it does not reach as large an audience as PSAs and posters might.

(costumes)

**WHAT:** Using costumed characters to promote events.

**HOW:** Create one or several costumed characters that help promote your event. Have them circulate in public places, handing out fliers, brochures, buttons, balloons, and/or other promotional materials. They can also verbally approach people in these settings to discuss their cause, event, and issue.

**ADVANTAGES:** The use of costumes definitely grabs attention. Like street theatre, it is very personal and it allows you to approach people and talk to them in a nonthreatening way. Costumes and characters are adaptable to a wide variety of settings and audiences.

**DISADVANTAGES:** Costume-making can be time-consuming and cost may be prohibitive. Requires a certain amount of guts.



# 4. Working With Other Groups

## Introduction

Now that you have all the information you need to use the media more effectively, you should know that there is an additional way to help get your message out and accomplish your group's goals--by working with other groups in the form of a coalition, association or alliance.

Why work with other groups? Coalitions, whether formal or informal, will enable your group to share resources ranging from office or audio-visual equipment to financial or moral support. Other groups may have expertise in an area your group lacks, and working with them can increase your credibility, broaden your constituency, and expand your group's membership. Coalitions do all this, while allowing you to accomplish your goals more quickly and easily by combining forces.

## How to Start Your Coalition

Starting a coalition is probably not as difficult as you think, and the many benefits it can offer your organization are well worth a try.

You should begin as you would when beginning any type of media campaign--by clearly defining your group's goals, the scale upon which you want to focus your

energies, and what role the coalition will play in this. If you are a large, regional organization and would like to localize your efforts or increase your following in a particular area, you could form a coalition with established local groups working on the same basic issues. If you are a smaller, localized group needing access to outside resources or expertise, or if you need to increase your credibility, you would want to form a coalition with larger, more established groups.

Don't restrict yourself when brainstorming possible partners for your coalition. Consider businesses and corporations as well as government agencies or groups that might, on the surface, seem to be working toward goals very different from yours. Remember that individuals may also be able to contribute something to your coalition, too.

Once you have identified the other possible members of your coalition, you should gather all of the information you possibly can about them. What is the style of their approach to the community? What kind of image do they project? Are they effective at what they are doing? Are there other things they can offer your group? And don't forget that coalitions work two ways--what can your group offer them?

Once you have weighed the pros and cons of each possible coalition partner, you can contact other group(s) with your coalition proposal. Talk to a few different groups, approaching the entire process as you would when hiring a new PR person or acquiring a new business partner. You may even want to draw up an official agreement, one that will clearly define each group's rights and responsibilities.

Some things to remember about coalitions before you get started or if problems develop later on:

1. Be sure to agree on a method for approving outgoing media before it hits the streets. Each group could delegate a person to approve all material published under coalition headings. It's not a good idea to issue something without informing your partner first.
2. Be aware of the special problems that can arise because of organizational pride, personal egos, and the need for equal praise (or blame) for joint efforts. Try to avoid the hard feelings that can come from misunderstandings by constantly reminding yourself of the other group's goals without compromising your own. This is sometimes hard to do.
3. Keep in mind that if you decide to participate in a coalition or alliance your group will have to share its time, equipment and energy with others. Make sure you are willing to offer this support before you get your new coalition going.
4. And remember--a coalition can change your group's method of doing things (this can be very positive), so try to plan with the long range interests of your group and its future image in mind.

If things begin to go sour, and your group feels that its goals are getting lost in all the sharing of interests, don't hesitate to withdraw from the coalition, change its structure, or add other groups that have something to contribute. Coalitions are supposed to help you achieve your goals. When this is no longer happening, it's time to try something else. But if you base your coalition on clear communication channels between partners and constantly keep in mind the concerns of those you are working with, you should see your goals being accomplished.

For more information on forming a coalition see: "Making an Issue of It: The Campaign Handbook". Available through The League of Women Voters, 1730 M St., N.W., Washington, DC 20036. Publication #613, cost \$.75.

## Examples of Coalitions, Associations, Alliances

Coalitions can take a variety of forms--each one is unique to the particular issue or set of issues around which it was organized. The following examples can serve to illustrate the range of sizes and styles coalitions can take. The first distinction to make is between a temporary coalition and a permanent coalition.

### Temporary Coalitions

Temporary coalitions are usually formed with a limited time span in mind. A temporary coalition of individuals or organizations might be formed to sponsor one event or a series of events, to lobby for or against a particular piece of legislation, or to serve as a catalyst to bring about needed changes in a community.

*In the winter of 1980, a coalition of organizations in and around Flint, Michigan, including the Flint Department of Community Development, the Cooperative Extension Service, Consumers Power, the Center For Urban Ecology, The Urban League, and several others, sponsored an event called the "Gold Air Affair". The event was a day-long workshop on energy conservation with community resource people conducting practical demonstrations in areas such as caulking, weatherization, furnace maintenance, and home management. By combining the resources of the individual organizations involved, the coalition was able to offer a comprehensive and useful event for Flint area residents interested in conserving energy and saving money at the same time.*

### Permanent Coalitions

Permanent coalitions are formed to achieve long-range goals and to promote causes or issues that are ongoing. Permanent coalitions vary greatly in their scope, their financial resources, and the geographical area they serve. Large national coalitions and small local coalitions alike work towards common goals through unified courses of action.

*The Citizen/Labor Energy Coalition is a national organization comprised of over 150 affiliates, including trade union,*

senior, consumer, environmental, neighborhood, and minority organizations. While the overall goals of each separate organization are quite varied, they have united to organize a grass-roots citizens force which can challenge the power of the large oil companies and utilities. The considerable resources of an organization like the Citizen/Labor Energy Coalition, with member organizations in nearly every state, can be extremely effective in influencing decisions that are made at the national and local level regarding the ever-escalating costs of energy in the United States.

On a slightly smaller scale but with an equally powerful voice, New Detroit is an urban coalition which has played a key role in stimulating the kinds of change that have led to Detroit's rebirth as a city in recent years. With financial support from large corporations, organizations, and foundations in the Detroit area, New Detroit is able to support a variety of urban programs in education, public safety and justice, employment and economic action, community self-determination, communications, and the arts. Because of its location in one of the major manufacturing and financial centers of the U.S., New Detroit enjoys the luxury of being well funded and staffed--but its programs are geared towards the people of Detroit in an effort to pull together all segments of the city, from individuals to industries, and to act as an advocate of necessary social change in the city.

On a more local scale still, the Citizens Association for Area Planning (CAAP) has been working effectively on planning issues of local significance in the Ann Arbor area since its inception in the late 1960's. Originally organized around transportation issues, the grass-roots organization now works on a variety of local issues, often giving testimony before the city council on proposed ordinances, city programs, and annual city budget expenditures. With extremely limited financial resources and comprised entirely of volunteers, CAAP has developed a high degree of credibility for its ability to move quickly on local issues and to produce position papers insuring that the citizens' viewpoint is being represented in the local governmental decision-making process.

You or your organization may already be affiliated or work closely with a coalition, association, or alliance of groups that shares your concerns and is acting to achieve common goals in a unified manner. If not, you may want to consider joining one--or if one doesn't exist to fill your needs, start one!

A good way to find out what types of organizations exist in your area is to check with your local library. They probably have a complete file of names, addresses, and phone numbers of other groups just waiting to form a coalition, alliance, or association with your group.



## Logos

**WHAT:** A logo is simply a visual representation of your group or your group's message. It provides a visual cue to your audience that helps them identify your organization and/or your event.

**HOW:** Logos can add spice to almost any visual medium you utilize--letterheads, stationery, posters, fliers, pamphlets, bumper stickers, buttons, balloons, banners, and decals, to name a few.

# Late Additions...

The following sources were added just before we went to press. They are not listed in the Index.

The Community Newsletter Handbook, by the Neighborhood Organization and Development Unit of the Neighborhood Service Organization. Detroit: NSO, 1980. 26 pages, \$2.50.

This handbook was produced in Detroit and uses local case studies to guide you through the steps of planning and producing a newsletter. The "Layout Process" section is excellent. Order from: NSO, 10140 W. McNichols, Detroit, MI 48221, or call (313) 341-3859.

The Grassroots Fundraising Book by Joan Flanagan. Washington, DC: The Youth Project, 1977. 244 pages, \$5.25.

Don't let the money angle of this book put you off. The strategies for raising funds is very similar to packaging messages. In addition, the bibliography lists 121 sources of information on organizational concerns.

Publicity Handbook: A guide for publicity chairmen. 1976. 25¢.

Write to: Consumer Services, The Sperry Hutchinson Co., 2900 W. Siminary Dr., Ft. Worth, TX 76133.

If You Want Airtime, by National Association of Broadcasters. 1978. Single copy free. 18 pages.

Write: NAB, 1771 N St., Washington, DC 20036.

How to Do Leaflets, Newsletters, and Newspapers, by Nancy Bringham. 44 pages. \$1.95.

Available from: New England Free Press, 60 Union Square, Somerville, MA 02143.

Grantsmanship Center News at 1031 S. Grand Ave., Los Angeles, CA 90015 has published several guides for nonprofit organizations. The Guide to Public Relations for Non-profit Organizations and Public Agencies costs \$1.25. A copy of the "Basic Grantsmanship Library" is available for 95¢.

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