



Communications Manual & Style Guide

Updated 01.2017

CONFIDENTIAL

FOR BOARD AND STAFF USE ONLY

Communications Manual

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*For any questions on the contents of this manual, please contact
Lauren James, Communications Manager
Lauren.james@a3arts.org*

The Arts Alliance Style Guidelines

The following is a guideline of writing standards and usage for presenting The Arts Alliance. Adherence to these guidelines will present a clear and uniform communications message.

The Arts Alliance, Inc.

- The official and legal organization name is **The Arts Alliance, Inc.**
- Familiar name is **The Arts Alliance**
- **The Arts Alliance** should be used on the first and all references in all documents and correspondence as it is the official name.
- Second references and beyond in the same piece can use the more familiar: **The Arts Alliance**.
- Please refrain from using “Arts Alliance” without the “The”.
- The Arts Alliance, Inc. should be used by all staff as part of their electronic signature block. (see reference to signature block below)
- Verbal presentations should follow the same first and second mention protocol as text.

Tag line(s) – NOT YET DETERMINED

ARTS ALLIANCE LOGO TYPEFACE

democraticabold

ALTERNATE TYPEFACES

Pea Aleshia

Pea Becki

The ARTS ALLIANCE COLOR PALATE

The Arts Alliance primary colors are red and orange.



PMS: 187C
RGB: 190/32/47
HEX: BE202F



PMS: 716C
RGB: 248/148/34
HEX: F89422

- The Arts Alliance secondary colors are:



PMS: 299C
RGB: 39/171/227
HEX: 27ABE3



PMS: 7488C
RGB: 140/198/63
HEX: 8CC63F

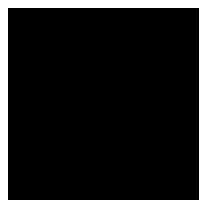
THE ARTS ALLIANCECOLOR LOGO



THE ARTS ALLIANCE BLACK & WHITE LOGO



- If not using the full color logo, a black-and-white version is available for use.



Black 100%



PMS: 424C
RGB: 130/127/119
HEX: 827F77

**A3 ARTS
LOGO**



CREATIVE CONVERGENCE LOGOS

TEXT: Centaur

CREATIVE CONVERGENCE

COLOR LOGO



BLACK & WHITE LOGO



THE ARTS ALLIANCE BRIEF STYLE GUIDE

- Style Guide: *The Associate Press Stylebook*.
- *Below follows some examples and preference.*
 - Conjunctions and phrasing: In a series, use commas to separate the elements, but do not put a comma before the conjunction in a simple series (i.e. trains, railroads and art). Do use a comma before the conjunction if it is a complex series of phrases.
- Capitalization of titles:

Please note the following in relation to a person and the use of his or her title:

You should make titles lowercase and set them off by commas when the title follows the person's name.

 - "Deb Polich, president/CEO of The Arts Alliance, will speak on Friday."

You should only capitalize a person's title when that title precedes a name. Otherwise that title should be lower case.

 - "President Polich will speak on Friday."
 - "The vice presidents will meet on Tuesday."
 - "The students met with President Deb Polich."
 - "Lauren James, communications manager for The Arts Alliance, will speak on Monday."
- Spacing after periods:
 - Use one space after a period.
- Bullets:
 - First indent
 - Second indent
 - Third indent
- Outline numbering
 - Up to four indents
 1. First indent
 - a. Second indent
 - i. Third indent
 - Fourth indent

THE ARTS ALLIANCE STANDARD DOCUMENTS

Letters, media releases, descriptive documents, emails, etc. Standard documents do not include graphic design collateral materials.

Font & Point Size

- Standard Font: Calibri
- Point size for body text: 11 pt.
- Exceptions: occasionally a document may use a smaller point size and/or spacing to fit a document onto a specific number of pages. Please, if at all possible, refrain from using a font size small than 10 for documents.

Margins

- Top: 1.0" margin
- Bottom: .5" margin
- Left : 1.0" margin
- Right: 1.0" margin
- Header & Footer Margins from edge
 - Header edge setting: .5"
 - Footer edge setting: .3"
- Line Spacing
 - Single Spaced
- Paragraph Spacing
 - Before Paragraph Spacing: 0 pt.
 - After Paragraph Spacing: 6 pt.

Header Options

- Option 1 – for standalone documents that should include the address (typically for external use)



- Logo size: .8" high and 3.03" wide
- Justification: Left
- Option 2 – for standalone documents primarily for internal use



- Logo size: .8" high and 3.03" wide
- Justification: Left

Footer Option

- Font: Calibri
- Point Size: 9 pt.
- Justification: right


DOCUMENT TITLE(S) (assuming one of the two header options above are used)

- Font: Calibri
- Point Size: 18 PT.
- Justification: Left
- Capitalization – either UPPERCASE or Capitalize Each Word
- Underlining is not preferred but is optional

Example 1: **THIS IS THE TITLE OF THIS DOCUMENT**

Example 2: **This is the Title of this Document**

You may also distinguished a subtitle by using

 RGB: 130/127/119

THE ARTS ALLIANCE LETTERHEAD & STATIONARY

- **Board letterhead** – used only if signature or board member or president/CEO is a signature.
- **Non-board letterhead** – use for all staff other than president/CEO.
- **2nd page letterhead** – for use with both board and non-board letterhead

Standards:

- Margins – 1st page (logo)
 - Top: 2.0” margin
 - Bottom: .5” margin
 - Left : 2.0” margin
 - Right: 1.0” margin
- Margins - 2nd page +
 - Top: 1.0” margin
 - Bottom: .5” margin
 - Left : 1.0” margin
 - Right: 1.0” margin
- Header & Footer Margins from edge
 - Header Edge setting: .5”
 - From Edge Footer: .3”
 - Line Spacing
 - Single Spaced
- Paragraph Spacing
 - Before Paragraph Spacing: 0 pt.
 - After Paragraph Spacing: 6 pt.

E-MAIL SIGNATURES

All outgoing Arts Alliance e-mails should adhere to the following standardized guidelines in regard to an employee’s signature:

- **Font:** Calibri.
- **Size:** 11 point.
- **Color:** black or **RGB:** 190/32/47
- Title should be in italics.
- Name, title, address, phone numbers, fax number, email address and website formatted to match business cards.
- Response font should also be Calibri, 11 point. Response color can be either black or the **red** as noted above.
- Comments: When reconfiguring your signature, be sure to also check the “Mark comments with” box and in the area provided use your initials (for example, RK) for this purpose. This will allow your comments and/or edits within the body of an original e-mail to be seen by the reader with your bolded initials preceding your remarks/edits.

- Signatures must use the *LUCINDA HANDWRITING* font; it can be your choice of a formal signature (i.e. Debra Polich) or informal first name as shown below.

Sincerely,

Deb

Deb Polich

President/CEO

The Arts Alliance

1100 North Main Street, Suite 106B

Ann Arbor, MI 48104

734.213.2733 ext. 701

734.395.9868 (c)

734.747.8530 (f)

deb.polich@a3arts.org

www.a3arts.org

Social Media Marketing

If It Is Happening Now, Post It!

Social media is a great way to keep people up to date and keep The Arts Alliance in the view of our community while broadening our audience base. One of the nice things about social media marketing is that it is inexpensive and can connect organizations with an actively engaged audience. Still, it is important to know that managing social media does require a fair amount of time. Below are The Arts Alliance’s recommendations for how to build and maintain successful social media for your organization/business.

IDEA! The Social Media Experts. *Invite high school, college students to volunteer to join your PR/marketing committee. You can assign one person or create a team of social media marketers to manage your social media! If you do, please truly embrace these young people as part of your team. Invite them to attend meetings, events and wrap-up sessions. You may be surprised at how dedicated they may become to your organization and mission.*

Recommended Social Media Networks

facebook

www.facebook.com

- **About** - Facebook is a social media network that allows you to create a page for an individual, organization, event, artist, venue, etc. On these pages you can post content such as text, photos, video and more. You can also “tag” people or other pages in posts and photos. As an individual, you can “friend” and be friended by other individuals. As a page you can “like” other pages to follow their content.
- **Costs** - Facebook is a free network. You are given an option to extend the reach of your free post by paying a fee that “boosts” your post to reach beyond your Facebook network.
- **The Network** - Who can see your posts and whose posts do you see?
 - Individual pages may be set to limit who is able to see their site and what content flows to their site.
 - Organizational pages are public and can be viewed by anyone who visits the site.
 - Facebook operates on an algorithm to show you the content that is most applicable to your interests. The more posts you like from a particular individual or page the more their posts will show content in your news feed (your homepage). Encourage your followers to like your posts to continue to get up to date posts from your page in their news feeds.

twitter

www.twitter.com

- **About** - Twitter is a social media network that allows you to “tweet” text up to 140 characters, photos or videos. You can also tag others in your tweets. You can follow and be followed by other individuals and organizations’ accounts.
- **Costs** - Twitter is a free network.

- **The Network** – Follow people, organizations, etc., to see their tweets in your timeline. When someone follows your Twitter handle, your tweets will show up in their timelines.
 - Twitter uses an algorithm to show trends in your “Discover” timeline. This feature shows the most up-to-date popular tweets based on your location and interests.
 - Hashtags originated on Twitter. Hashtags are identified by placing a # symbol in front of a phrase to group it together with similar tweets. For example, for Creative Convergence 2015, we used the hashtag #CreativeCon2015 for day-of posts, tweets and pics. That way, all tweets with this hashtag will be grouped together and searchable.
- **Note** – Do not use spaces in hashtags.



www.instagram.com

- **About** - Instagram is a social media network that allows you take, edit, share and post photos. Each photo you post is cropped to a square with the option of image effects such as scaling and cropping, adding filters, borders, focus, contrast and leveling. Tagging and sharing features are also available on Instagram.
- **Costs** - Instagram is a free network.
- **The Network** - You can follow and be followed by other individuals and organizations’ accounts. Instagram allows you to have a public or private account. To view images on a private account you must request to follow the individual/organization and be approved.



www.youtube.com

- **About** - YouTube is a social media network that allows you to post, watch and share videos.
- **Costs** - YouTube is a free network.
- **The Network** - When signed into YouTube (using a Google account) you can “Subscribe” to YouTube channels. This will allow you to view the most recent content from the pages you subscribe to on your YouTube homepage. Encourage others to subscribe to your channel to keep up to date with your videos.

Become Friends, Like and Follow!

Don't be shy! The more friends, likes and followers you have for your social media accounts, the better opportunity you have to spread the word about The Arts Alliance.

- **Individual Likes**
 - **Your Individual and Each Other's Accounts** - Encourage staff, board members, interns, volunteers and members to “become friends” on social media accounts. Then everyone can post, like and share each other’s posts with their own network.
- **Account Likes** - Be sure to have your social media accounts “like” and “follow” the following:

- **Your Accounts:** Encourage all the steering committee chairs and volunteers to like and follow your Facebook, Twitter, YouTube and Instagram accounts.
- **The Arts Alliance Social Media Accounts**
 - <https://www.facebook.com/a3artsalliance>
 - <https://twitter.com/TheArtsAlliance>
 - <https://www.youtube.com/user/a3arts>
 - https://instagram.com/arts_alliance

Posting about contests:

The following are guidelines for posting content about contests:

OK to post

- If it's a voting contest being presented by one of our member organizations
- If it's a call for submissions to a contest anywhere
- If it's a voting contest that features a member organization or individual, provided that voting is not a fundraiser technique
- If it's a news article about a contest that features a member, but does not have a public vote

Not OK to post

- If it's a voting contest being presented locally by a non-member organization

Social Media Posting Frequency

It is recommended that you keep a regular (at least 3x per week) presence online to keep your followers up-to-date with current information. Social media is about being in the moment. Avoid repeating posts, news or images especially if you post multiple times per day or on multiple networks. Vary your content and don't repeat news.

Suggested Content for Facebook and Twitter:

- **Mix it up! The rule of thirds.**
 - One-third of post content should consist of material directly from or about your organization.
 - One-third of post content should consist of shares, reposts or retweets from affiliate organizations.
 - One-third of post content should consist of outside information or lighthearted content.
- **Post before, during and after events.** If the event is open to the public continue to invite people to come down and join in throughout the event.
- **Vary the language!** The same message can be posted repeatedly as long as the language varies slightly.
- **Include photos of your staff, volunteers, audience and visitors.** People like to see you and the people you serve! Posts with images reach more people.
- **Create photo albums.** Have a lot of photos? You can create photo albums on Facebook. Upload your photos in bulk and keep them organized. **Keep in mind that you need signed releases to post photos of children online.**

Permissions, Rights to Privacy and Copyrights - All media Social media makes it very easy to post pictures and share images on the Internet. What about privacy and permissions? Generally people like to have a picture of them in the newspaper or posted on a website, but not always. Parents can be

especially cautious when it comes to posting pictures of their children. Artrain uses a permission release form for children under 18 and as often as possible when people in pictures are clearly identifiable. See the form section for an example. This form also makes sure that you are spelling people's name correctly.

You absolutely need permission to post works or images that are under copyright. Make sure you get permission in writing from the owner of the work.

- **Invite your audience to comment.** Post a question for your social media followers to share their opinion or voice. Once you have a couple of comments on a post it is called a 'thread.' Threads are a great way to get your network engaged in conversations with each other. Be aware that any content can be posted, therefore you need to have someone who can continually monitor and approve comments before they are actually posted. Anything inappropriate to your site can easily be removed by you, the page owner.
- **Shoutout to the other organizations, businesses or press that recognize you.** Be sure to visit those organizations or businesses pages and press the "like" button. See more about this below under Tagging.

Tagging on Social Media – Extend Your Reach

Tagging is an important component of social media. It allows you to acknowledge others through their networks and thereby, broaden your reach. It also allows you to encourage participation from others by creating your own hashtag (see Twitter section above). When you tag someone, their followers also see the post thus boasting your reach and messaging.

When tagging someone in your network in a post on Facebook or Twitter type the @ symbol before mentioning their name (i.e. @a3artsalliance) and it will pop up automatically for a tag. Select the appropriate name and they will be tagged and notified once your post is live.

Instagram allows you to tag people in photos who have Instagram accounts. You can click the Tag People button before posting your photo, tap on the photo where you'd like to place the tag, and type in the name of the person. If he/she is on Instagram, you can choose his/her name from the list of available options and they will be sent a notice of the tagging.

YouTube tags work like hashtags. Rather than tagging a person in a video you can place content tags beneath a video to help users search for the video.

Additional Social Media Networks

There are many social media networks available. Explore the recommended ones above as well as the additional networks below to see which ones work best for your organization.

- Tumblr, <https://www.tumblr.com/>
- WordPress, <http://wordpress.org/>, <https://wordpress.com/>
- Reddit, <http://www.reddit.com/>
- Pinterest, <https://www.pinterest.com/>

General Communications Procedures

The following procedures encompass the daily activities for Arts Alliance. If an emergency occurs, the Crisis Communication Procedure supersedes the information below until the incident is resolved.

Communications Manager

The communications manager is responsible for fulfilling requests from the media including but not limited to scheduling interviews and distributing Arts Alliance promotional materials.

Media Spokesperson(s)

- Primary: president/CEO
- Secondary: board chair
- As assigned: any other assigned member of the staff or board
- On location: if the president/CEO or the board chair are not available or prepared to address the media, the onsite manager has the authority to serve as The Arts Alliance spokesperson if the president/CEO is not on site to handle the request.

Media Interaction

If media calls the home office requesting interviews, quotes or any company information, they should be directed immediately to the communications manager. Even if the request seems small or simple, it is best to direct them to the communications manager. This ensures that information being delivered is consistent from contact to contact. Please do not answer questions. Please direct all calls to the communications manager's mobile number (first) or voicemail (second). If immediate attention is needed and the communications manager is unavailable, contact the president/CEO immediately. Media calls should be returned by the communications manager or president/CEO as soon as possible.

The Arts Alliance in the Media

If you come across any information about Arts Alliance in any media (newspapers, magazines, television, radio, Internet), inform the communications manager. If possible, try to provide a hard copy (preferably an original or website link) of the materials. If it is electronic media, provide the communications manager with the date, time and source so that a copy can be recovered from the source.

Media Materials

Any request for communications materials, whether promotional or media-related, should go directly to the communications manager. This ensures that **ONLY** the most accurate and appropriate information is released. If a request is made, collect a name and phone number/email address and relay the information to the communications manager. The communications manager will follow up on the request and fulfill it as best as possible.

There are many resources that are available on request:

- ❑ Digital images
- ❑ Collateral materials

The Arts Alliance Crisis Communications Procedures

Objectives:

The following Crisis Communication Procedure is a public relations plan to execute in the event of a crisis at Arts Alliance. It is to be used as a supplement to the existing crisis plan, and is intended to help protect the short- and long-term image of Arts Alliance. This will be accomplished by:

1. Following the appropriate plan of action as laid out in this procedure.
2. Executing the plan with the pride and integrity under which Arts Alliance operates.
3. Ensuring that all parties involved are informed and protected as best as possible.
4. Providing the media with information in an appropriate and timely manner.

Failure to adhere to the Crisis Communication Procedure will result in discipline as determined by the president/CEO and Arts Alliance's Board of Directors.

Onsite Plan of Action:

Hierarchy of Incidents

Level 1

- *Small incidents, little to no media attention*
- *Handled during daily activities*
 - bad press
 - graffiti
 - incorrect information released
 - misdemeanor during Arts Alliance event

Level 2:

- *Large crisis, heavy media potential*
- *Crisis Communication Procedure implemented*
 - burglary / robbery
 - death
 - legal matters pertaining to Arts Alliance
 - man-made disasters
 - natural disaster

1. Find the highest ranking staff member on duty and inform them of the incident. The manager on duty is defined as the Arts Alliance staff member who is supervising the event in progress. This person becomes the "manage on duty."
2. After adhering to emergency procedures, the manager on duty will assess the situation and, based on the *Hierarchy of Incidents* (see below), will determine whether the Crisis Communication Procedure should begin. If it is determined that the incident is not Level 2, do not continue with the Crisis Communication Procedure.
3. The manager on duty will contact the president/CEO. In the event the president/CEO is unavailable, the program director, communications manager and/or the board chair should be contacted so that they may oversee the Crisis Communication Procedure.
4. The Crisis Communication Team (herein referred to as CCT) is contacted and assembles at a specific location to address the situation. CCT consists of:
 - President/CEO
 - Chairperson of the board of directors
 - Program director
 - Communications manager
 - Manager on Duty (remains at site of incident)

If any of the members are not able to meet, they should be available via phone to participate. If they cannot participate in any regard, the committee will continue their work without that member. CCT will be responsible for following the Crisis Communication Procedure through its completion as well as creating timely and appropriate statements on behalf of The Arts Alliance as needed.

5. CCT designates a primary spokesperson for Arts Alliance to make official statements and answer questions throughout the crisis. A backup spokesperson should also be designated in case the primary spokesperson becomes unavailable.
6. A media center is designated. The media center is a place where the media receives updates and official statements are given. The site should be a fair distance from CCT's meeting area and other staff meeting areas, ensuring that the media is not in the middle of internal activities. If there is a visual to the incident, the media center should be near this and not in a remote site. An alternate location can and should be selected for interviews and later media briefings.
7. CCT assigns a representative to contact staff members by quickest method possible (text, phone, email, etc. to:
 - Inform them of the situation and name of designated spokesperson
 - Remind them not to handle any media requests
 - Politely direct inquiries to the main office or spokesperson
 - Let them know that they will receive updates as often as possible
 - Assign duties if necessary

The representative will also contact any organizations and sponsors that are involved in the incident and provide information on what has transpired.

8. CCT compiles all known information on the incident. This includes speaking to all staff members that have witnessed the incident. From this information, CCT will determine the company's position on the incident. The position should consider: the individuals involved, consequences to Arts Alliance (financial, public relations, operational), and target audiences (media, families, sponsors, communities). Based on the incident, technical experts should be called in to assist in providing additional support to CCT.
9. CCT, through the communications manager, briefs the primary and secondary spokespersons, as well as the technical experts. This includes practicing tough questions with each to help simulate upcoming media inquiries, remembering that nothing said is "off the record." The communications manager will run this exercise, unless this person is assuming a spokesperson role.
10. The spokesperson delivers initial statements and follow statements to the media at the media center. The prepared statement is read and then questions are taken if so decided by CCT. Interviews may follow if so determined by CCT.
11. CCT assesses media and response to the incident and the information that has been available and make appropriate adjustments if necessary.
12. Determine if the incident has been handled to its completion. If other incidents rise out of the original incident, return to #1 and repeat the steps if appropriate.
13. Release a post-mortem statement about the incident, including its current and future status. A similar release should be delivered to Arts Alliance's board of directors, members and other involved parties.
14. Within 10 days of the incident, CCT should meet again to review all of the actions that occurred in executing the Crisis Communication Procedure and determining the efficiency and effectiveness of the operations. This meeting should be documented by the Office Manager to ensure appropriate documentation of the findings. If necessary, CCT will discuss any changes that need to be made to the Crisis Communication Procedure. By a majority decision (4 of 6 votes), changes can be made to the Crisis Communication Procedure.

The Arts Alliance Contact Information

Deb Polich

President/CEO

Work

734-213-2733, x701

		Cell	734-395-9868
Britany Affolter-Caine	Board Co-chair	Cell	734-678-8939
Colby Spencer Cesaro	Board Co-chair	Cell	(734) 646-4670
Lauren James	Communications Manager	Work Cell	734-213-2733, x707 501-350-0781
Natalie Hensel	Business Manager	Work Cell	734-213-2733, x704 989-928-4168

Interview Preparation & Information Sheet

Who is to be interviewed? _____

Day _____ Date _____ Time _____

Media Name _____ Website _____

Newspaper Magazine/Monthly Television Radio Blog Podcast

Reporter's Name _____

Reporter's Phone _____ Reporter's Email _____

Planned date of publication or broadcast _____

In Person Interview Live Taped How Long (in minutes) _____

On Site In-Studio Remote

Location Name _____ Phone _____

Address _____ City _____ ST _____ Zip _____

Telephone Interview Live Taped How Long (in minutes) _____

Reporter to call you at (phone number) _____

You are to call reporter at (phone number) _____

Focus of interview/what is the reporter interested in covering?

Key Messages

1. _____

2. _____

3. _____

4. Sponsors _____

Important Facts

Event Name(s) _____

Date(s) & Time(s) _____ Location(s) _____

Tickets, Admissions and/or Registration

Free Ticketed Ticket price(s) _____ Must register in advance Sold Out

Where to get tickets or register

Location(s) _____

Website _____ Phone _____

For More Information

Contact _____ Phone _____

Website _____ Email _____

Interview Tips

The following tips have been compiled to help you effectively manage an interview with a member of the media. These tips will help you maintain an effective relationship with the interviewer so that you can properly relay The Arts Alliance's message on to the public.

Pre-Interview

- ❑ Find out:
 - Media source (print, electronic, television, radio etc.)
 - How long is the interview?
 - Who is the audience?
 - What is the angle of the story?
 - Is this a live or taped interview?
 - If it is taped, can you restate answers?
 - When will the story run?
- ❑ Prepare a “talking paper” of primary points you want to make.
 - Have three key messages to convey
- ❑ Be yourself. Remember, you know more about the subject than the reporter, so be confident, collected, courteous and cool.

Preparation

- ❑ Prepare and attempt to anticipate a reporter's basic who, what, when, where and why questions of a story.
- ❑ Practice answering questions and, if there are any, review and have clear responses to any controversial areas ahead of time.

During an Interview DOs

- ❑ DO reconfirm with the reporter what you know about the interview: how long it will be, whether it is live or taped, the focus of the conversation etc.
- ❑ DO be yourself.
- ❑ DO use positive body language.
- ❑ DO listen to the reporter.
- ❑ DO build bridges - establish a personable relationship with the reporter – yet be aware.
- ❑ DO be courteous, accurate, complete and as prompt as possible in your dealings with reporter.
- ❑ DO be aware of the reporter's deadline and try to give him or her enough time in which to do the best reporting job.
- ❑ DO choose your words carefully, especially in crisis situations.
- ❑ DO use specifics, analogies, contrasts, comparisons and anecdotes.
- ❑ DO make sure you understand the question before you answer it.
- ❑ DO if the reporter's question contains inaccuracies, correct them politely.
- ❑ DO know that you do not have to answer every question(s). Especially if you don't have an answer.

- ❑ DO ask when the piece will run and whether or not you can get a copy or tape.

During an Interview DO NOTs

- ❑ DO NOT question a reporter on the newsworthiness of a story. Deciding whether a story is newsworthy is the responsibility of the media representative and his or her editor.
- ❑ DO NOT become too relaxed and let misinformation slip out. Stay focused on a message.
- ❑ DO NOT say something is “off the record.” If you do, don’t be surprised if a reporter uses your statement anyway.
- ❑ DO not say “no comment.”
- ❑ DO not make up an answer. If you don’t have the answer, admit it and offer to get or look up an answer after the interview.
- ❑ DO accept “A or B,” “laundry list,” or “what if” questions.
- ❑ DO not speak or answer questions for anyone else. Avoid, saying anything like “I think she would say ...”
- ❑ DO NOT lie, speculate or exaggerate when responding to questions. Stick to what you know and the facts. Note: while there is no need for you to disclose intimate details that may be uncomfortable, honesty is always the best policy, no matter how painful and difficult the truth may be.
- ❑ DO NOT ask to see a reporter’s notes or story before it is aired or published to confirm accuracy. Some publications do make it a policy to fact check a piece before it is published. If that is the case, do take advantage of the opportunity to fact check!
- ❑ DO NOT complain about the media or other reporters to reporters. NOTE: this is not to say that you should not challenge an “inaccurate or unfair” treatment of a story. If the story is inaccurate, move to correct the miss information immediately.
- ❑ DO NOT let the reporter wear you down. Journalists will often use techniques like asking the same question a number of ways to get you to say that sound bite they are seeking.
- ❑ DO NOT use jargon or professional expressions unless you are willing
- ❑ DO NOT go over a reporter’s head to stop a story.

Print & Electronic Media Interviews

- ❑ Get advance knowledge of the interview topics.
- ❑ Be prepared in detail. Have your key messages, facts and contact information with you for reference.
- ❑ Begin interview by making your point in statement form.
- ❑ Maintain control of the interview.
- ❑ Set a time limit in advance.

Radio Interviews

- ❑ Know the details about the interview.
- ❑ Know whether it is a “live” or “taped.” Each has its benefits. When you are “live” you can state something and it will not be edited out but you do not get a “redo” when you flub. If you are being taped, you can stop and restate a comment.
- ❑ Always visualize your audience. Talk *TO* them and not *AT* them.

- ❑ Put a smile on your face. It reflects in your voice.
- ❑ Be conversational.
- ❑ Use picture words to describe what you are talking about.
- ❑ Be enthusiastic.
- ❑ Be anecdotal.
- ❑ Be prepared to add anything that you didn't get to talk about if the reporter asks "is there anything you would like to add?" It's a great chance to complete your key messages if you missed any.

Television

- ❑ Know the details about the interview.
- ❑ Know whether it is a "live" or "taped." Each has its benefits. When you are "live" you can state something and it will not be edited out but you do not get a "redo" when you flub. If you are being taped, you can stop and restate a comment.
- ❑ When approached by any reporter, attempt to determine the focus and scope of the interview.
- ❑ Dress appropriately do not wear striped clothing; grays, browns, blues are good. Avoid a haircut right before an interview.
- ❑ Qualify your position. Tell the reporter who you are (title) and what you're prepared to respond to or discuss.
- ❑ Eye contact is important. Don't be distracted. Keep your eyes focused on the reporter when listening and responding, and *NOT AT THE CAMERA*.
- ❑ Speak slowly, especially when dealing with a crisis situation.
- ❑ If the interview is to be taped and edited, stop if you would like to rephrase something.

News or Press Conferences

- ❑ Do not call unnecessary media conferences. Only the communications manager or the president/CEO has the authority to do so.
- ❑ Notify the media as to what kind of event you are holding. *News conferences* announce something for the first time; *press availabilities* are held to make individuals available to answer questions or demonstrate something.
- ❑ Reserve space accordingly. It is better to have more room than too little.
- ❑ Decide format and lineup in advance.
- ❑ Prepare handouts if necessary.
- ❑ Check and see what else is happening in the community before scheduling a press conference for a particular day in order to avoid conflicts.
- ❑ Determine whether other organizations should be invited or should participate.
- ❑ Establish who will oversee the camera locations and other set up issues.
- ❑ Plan the length of the news conference, but be flexible.
- ❑ Plan the conference time to allow plenty of time before the next news airing (Noon, 6 p.m., and 11 p.m.)
- ❑ If there are limitations (i.e. photo access), put them in writing and inform the media at least 24 hours in advance

Public Presentations - Tips to DO

- ❑ DO know the facts about your setting-size, demographics of the audience, location, etc.
- ❑ DO know and plan if you are using any equipment (i.e. overhead projector, slide, television, and computer).
- ❑ DO use a full script with large type for easy reading.
- ❑ DO leave wide margins in your script for notes to yourself.
- ❑ DO highlight and mark your script to guide your delivery.
- ❑ DO leave your script pages unstapled for easier handling at podium. Pick up the page you have finished and move it to the side.
- ❑ DO time your presentation to fit the program schedule of the group you will address.
- ❑ DO practice, practice, practice read aloud using a mirror and a tape recorder until it sounds like you are talking, not reading.
- ❑ DO know how to use a microphone. Too often people assume that having a microphone anywhere close to them means their voice gets picked up. It does not. Lean into the mic if it is on a stand or if you are holding it, place it close to your mouth.
- ❑ DO test the microphone to see how “live” it is. Practice saying “p” and “s” words to see if the microphone pops. If so, be careful and back off it
- ❑ DO stay on script
- ❑ DO look out at your audience. If there is stage lighting or a spotlight on you, you probably cannot see your audience – however you still need to look out.
- ❑ Remain long enough afterwards to give individuals a chance to talk with you.
- ❑ Assure that materials you bring are appropriately distributed amongst audience members.

Public Presentations - Tips to NOT DO

- ❑ DO NOT EVER “WING IT”- almost no one can do it well. Unless you have memorized your script, use a script, talking points and practice!
- ❑ DO NOT mumble or speak too loudly into the microphone (see testing the microphone above.)
- ❑ DO NOT read your script from the page. Because you have practiced, practiced and practiced, you should be able to refer to your script without actually reading it.
- ❑ DO NOT let one person dominate asking questions. Encourage them to continue their concerns/interest after the meeting and look for others with questions.
- ❑ DO NOT become defensive or emotional during the question and answer, period.
- ❑ DO NOT assume that tough questions are personal.
- ❑ DO NOT answer more than the question itself.