

# Trends

Incorporating  
Guideline

January  
February  
March 1975



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### Trends In Communications

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#### A Publication of the Park Practice Program

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The Park Practice Program includes four periodicals: TRENDS, DESIGN, GUIDELINE, and GRIST. Membership in the Program is open to all persons or organizations concerned with recreation or park planning, development and operation. Application for membership should be made to: The Park Practice Program, National Recreation and Park Association, 1601 N. Kent St., Arlington, Va. 22209

Initial membership fee of \$80 provides a library of the four publications in binders with indices and all publications for the remainder of the calendar year. Annual renewal thereafter is \$20. A separate subscription to TRENDS is \$10 initially and \$8 on renewal.

Manuscripts are invited and should be sent to Editor: TRENDS, Div. of Federal, State and Private Liaison, National Park Service, Washington, D. C. 20240.

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## Good Communications for Park and Recreation Managers

by Ed Winge

In the not-too-distant past, most decisions involving the National Parks—and I am sure other park and recreation management areas as well—were made in total isolation—at least as far as the general public was concerned.

Those who controlled the purse strings were consulted, of course, and representatives of certain conservation organizations were usually asked for their views—mostly because they demanded to be in on the action.

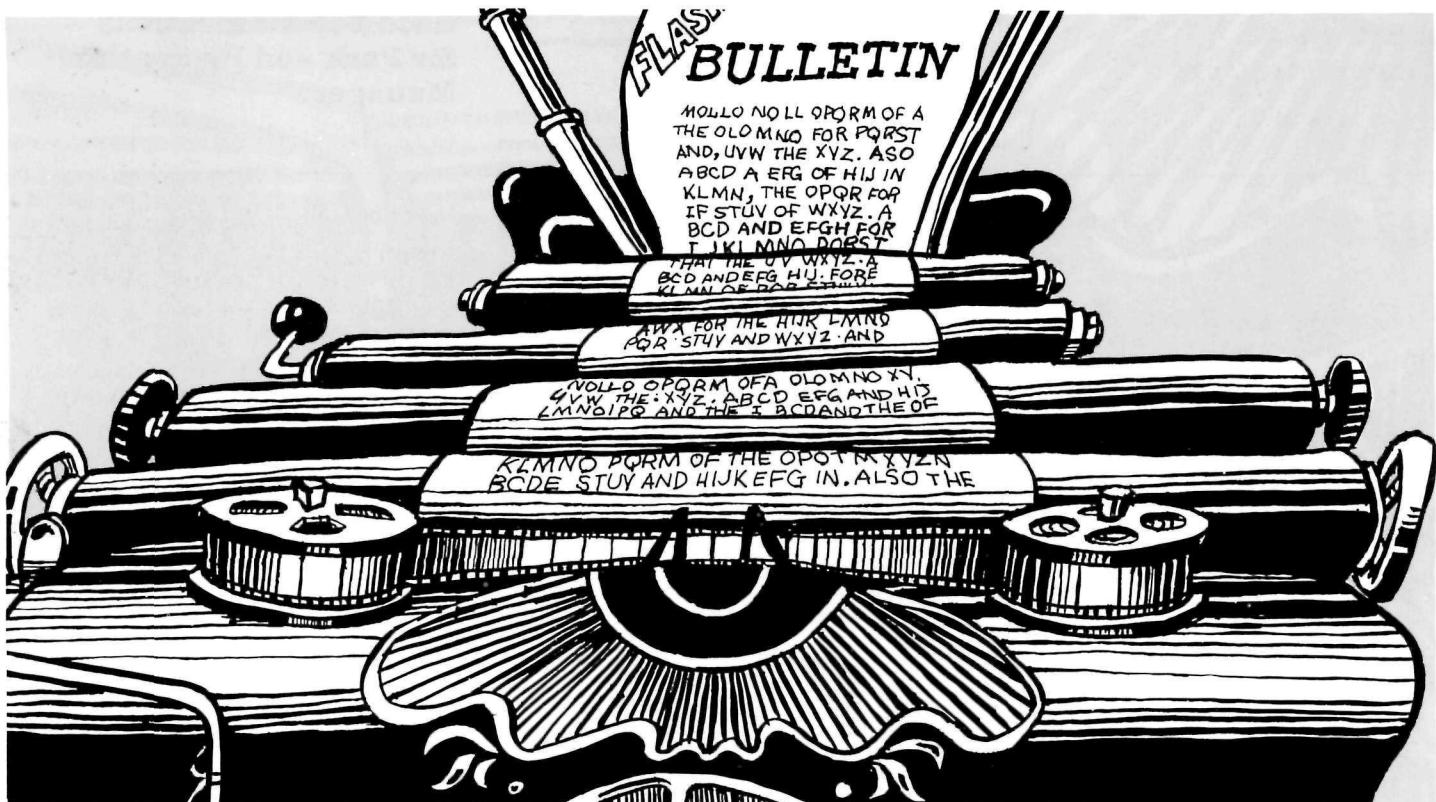
But basically, we took the attitude that we were the experts; that it was our responsibility not only to define the problem, but to present the solution. "Communication" consisted of persuading the public that we had made the right decisions.

But those days are gone, hopefully forever. Increasingly, park managers will be confronted with demands that they open up the *full range* of their planning, policy-making and operating procedures to public view.

There are many reasons why this can be viewed as a healthy development.

In the first place, park and recreation areas belong to the people who own them and pay for their operation through tax dollars and users' fees. And people should have a strong voice in how these areas are run.

Second, there has been a basic shift in attitude—throughout the fabric of our society—away from the authoritarian "Papa knows best" concept of running things. We see it in our children. We see it in labor-management relations. We see it in government at all levels. The phrase "because I said so" is no longer an acceptable answer.



Third, the interest and concern of people in their environment has increased enormously in recent years. More and more people *know about* and *care about* their open space areas than ever before.

And finally, there is a very pragmatic reason why we should encourage the public to become more deeply involved in park and recreation policy and planning. *We are getting better decisions!*

We are discovering that when we are willing to modify our professional judgments by incorporating the ideas, facts and opinions of the nonprofessional public, the end product is not only more acceptable to the public, it is more satisfying to us.

What is the significance of this public involvement in the decision-making process as it relates to communications?

The short, simple answer is that it's going to mean a heck of a lot more work. It will make additional demands on the time and energy of the park and recreation manager and staff, including the professional communicators. To those who prefer the old ways, it may seem cumbersome, time-consuming, costly and inefficient.

Certainly, it will demand a total communications effort. We will have to start earlier, go into greater detail, and reach a broad spectrum of the public. Press releases alone won't do the job. Sophisticated methods of staging public meetings and analyzing the input will have to be developed.

The public judgement of your organization will be based on the sum total of all the impressions you make in your public contacts. As Ralph Waldo Emerson said: "What you *are* thunders so loudly I can't hear what you are saying."

A total communications effort can only be mounted if you have a clearly-defined plan, and this means involving your public affairs professionals from the outset —either those on staff or volunteer help if you can find it.

Just as preventive medicine is the soundest approach to health, you will get the most effective results from a program of "preventive public relations." A total communications effort must be directed to both your external and internal publics. Be sure your own people understand and support your program before you take it to the public. Often, a well-planned and executed information program will have its greatest impact *within* the organization itself. Furthermore, if your own people understand and support your goals and objectives, they will join you in the total effort of explaining them more effectively to the outside world.

Finally, a total communications program recognizes that a dialogue with the public is a never-ending process. It's like speaking to a passing parade, and if you stop talking, many will miss your message.

We live in a country where one in five families moves at least once a year; where approximately half of our population is under 25. Too often, we tend to speak to people like the permanent middle-aged solid residents of the community; partly because they tend to be more receptive, and partly because "we speak the same language."

But the young and the transient constitute a majority of Americans today.

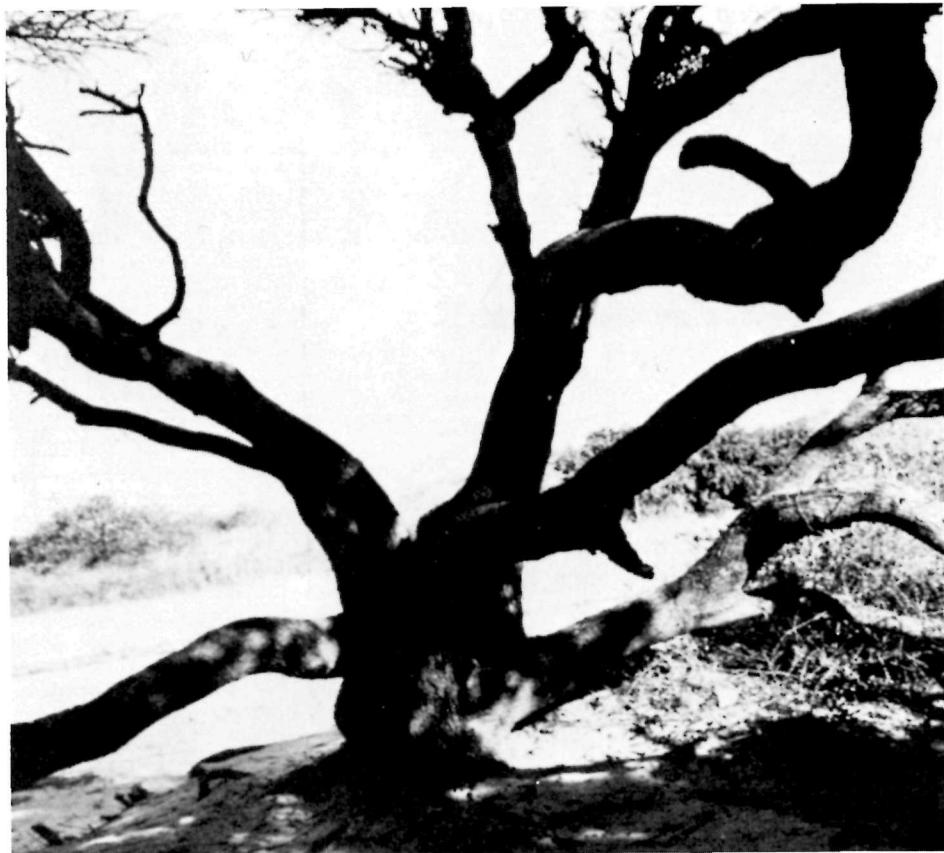
To be truly effective, we must find new ways to communicate with them—to get them involved, to gain their understanding and support. Only if we accomplish this will we be able to make park and recreation values a real and enduring part of their daily lives.

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*Ed Winge is Public Affairs Officer, Western Region, National Park Service.*

## A Statewide Communications Effort

Prepared by the Virginia Division of State Parks



Open Up!  
Climb a mountain.  
Open Up!  
Touch a sea.  
Open Up!  
Walk a plain.  
Open Up!  
Feel a tree.

These four phrases may best summarize the current communicating concepts initiated by the Virginia Division of State Parks.

"We're enticing the individual through various educational methods to return to his natural environment and discover what's really out there," says Park Commissioner Ben H. Bolen.

The "Open Up!" format is a challenge by the Division issued to all residents and guests of the Old Dominion. However, park officials are quick to add that the new informative guidelines offer a different realm of challenge to the individual—one of outdoor involvement.

Remarks Bolen, "Man cannot cope with his environment if he cannot open up to it. By opening up to natural surroundings, by becoming involved in open spaces, we can develop more sensitivity to the world around us."

The Division is one of five agencies comprising the Department of Conservation and Economic Development. Since its formation via an act of the General Assembly in 1926, the Virginia Park System has been actively involved communicating through the mass media to the public.

Examples of the various media contacts include: television (commercial and educational), radio, newspaper (daily and weekly), magazine, outdoor writers, travel organizations, information stations, camping organizations (NCHA and Boy and Girl Scouts, etc.), garden clubs, and miscellaneous State and Federal agencies.

"How" the Division communicates with these and other professionals representing the media is also a segment of the "Open Up!" format.

Granted, the simplest way of reaching and informing the public is with the printed word. Recently, however, the Division has expanded its educating endeavors into the audiovisual field. Utilizing two 16mm motion pictures (one just released last summer), slides and black-and-white photographs, plus a variety of speaking engagements, a parks-to-person awareness program is being offered.

"We are being asked by more radio and television stations to do talk shows and relate to viewers the nearby recreational outlets," says Bolen. "Apparently the energy situation is generating interest in the close-to-home areas."

The most frequently requested film is "Open Up—Parks Are For People." Produced in cooperation with the Department of Education, Film Services, the cinema expands the definition of the State Park System in the Commonwealth to include the people, history, and travel attractions from the Chesapeake Bay to the Allegheny Mountains.

# SAYLER'S CREEK



seventy-  
two  
hours  
before  
the end.

## Introduction

Sayler's Creek Battlefield Historical State Park was the scene of the last major battle of the Civil War in Virginia. Happening on April 6, 1865, General Robert E. Lee's Confederate army had run out of supplies from the Confederate States of America and had over 8,000 men plus voluntary supplies—a deficit that was a staggering 30% to the surrender of the army of Northern Virginia at Appomattox Court House three days later.

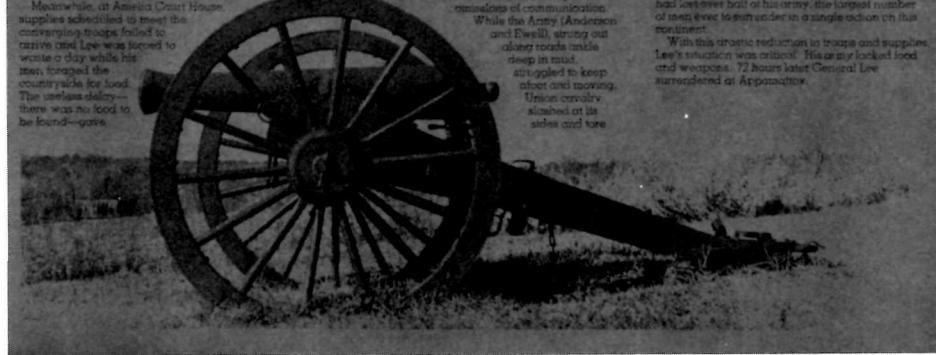
Sayler's Creek is operated by the Department of Conservation and Economic Development through its Division of Parks as an historical area encompassing approximately 220 acres in the tri-county corner of Amelia, Nottoway and Prince Edward counties off State Route 617.

## April 5, 1865

### Events leading to the battle

When General Lee left the Petersburg-Richmond vicinity he divided his troops into three columns—infantry, cavalry, artillery and wagons—with the hope of re-gathering at Amelia Court House, several miles west of Blackstone. As the procession slowly moved westward, mule-drawn carts and a wagon train—the point of heavy trailing to the command—delayed and delayed. Consequently, the three battle-weary columns had to constantly re-route themselves. On one such impasse and moreover a majority of the wagon teams from Richmond were caught and destroyed by the Union Army.

Meanwhile, at Amelia Court House supplies scheduled to meet the converging troops failed to arrive and Lee was forced to wait a day while his men foraged the surrounding country for food. The useless delay, there was no food to be found—gave



Union cavalry General Philip Sheridan and his troopers enough time to entrenched themselves along the railroad at Ettraville, seven miles below Amelia to block Lee's route to Danville.

Afraid of this, Lee took his last alternative and ordered his column to detour the blockade and push westward towards Farmville, a village near the Southside Railroad. Here, it was thought that supplies could be brought from Lynchburg.

## April 6, 1865

### The Battle of Sayler's Creek

Nest day, still heading in a westerly direction and being pressed by Yankee cavalry and the infantry of the Sixth Corps, Lee reorganized his marching order for greater speed and protection of the remaining wagons. His new column of columns consisted of Generals Longstreet, then Mahone, Anderson, Ewell, the wagons and finally Gordon, whose duty it was to protect the supplies and to also serve as a rearguard.

Within a short time, however, several of the newly-formed columns found it difficult to keep up with the marching pace and as a result slowed down until they were engaged in the mud-splattered roads of the long, lonely land of Sayler's Creek. The wagons were split with the front edge of Lee, Longstreet or Mahone, who had remained on to Rice, Virginia.

Then came "misunderstandings and confusion, compounded by" *ominous* of communication.

While the Army (Anderson and Ewell), strung out along roads made deep in mud, struggled to keep abreast and moving, Union cavalry advanced at its sides and tore

into the wagon train." Lee's desperate attempt to save the supplies, the two commanders ordered the withdrawal or, rather, retreat, crossing Sayler's Creek near the point where it joins the Appomattox River. However, no one told Gordon, who in following General Lee's orders, trailed the wagon trucks and so moved out of the ensuing fight.

Anderson found his route blocked, and, as usual, Ewell conferred on whether to attack or go around the Federals in front. Ewell's column was separated from the rest.

Upon crossed roads, Union forces positioned near the Hillman House then charged. Ewell's men, most of whom were artillerymen, clerks, and sailors from the Richmond defenses, who were fighting as foot soldiers. The Confederates repelled the attack and in turn, counter-charged, but moved into the sights of Union artillery batteries. The heavy fire completely halted the Confederates. Anderson's attack on the troops in front failed and his troops were driven on to Rice. Surrendered, Anderson and Ewell surrendered.

Meanwhile, downstream, General Gordon had also run into trouble. Most of the wagons were lost in the slippery terrain of the bottom lands and his cavalry was engaged in a sharp and bloody encounter with Union forces commanded by General George Armstrong Custer. Gordon and a few of his men managed to escape, while over three-fourths of his column was captured.

By dusk, the Battle of Sayler's Creek was over. Lee had lost over half of his army, the largest number of men ever to surrender in a single action on the roads of Virginia.

With this drastic reduction in troops and supplies, Lee's situation was critical. His army lacked food and weapons. 72 hours later General Lee surrendered at Appomattox.

A description of the film explains, ". . . natural sound effects combine with exciting nature scenes to create a fascinating trip amid spectacular flora and fauna."

The film also exposes the inner workings of the Division to show how State Parks are needed, acquired and preserved for our future generations.

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Last year when the State was on an odd/even gasoline distribution plan, the Division received numerous requests for information on every imaginable recreational facility.

The inquiries came not only from those living outside Virginia, but more from our residents. Many admitted they never heard of these "in state" areas because they tended to travel outside Virginia.

To answer these questions, the Division continued publishing its general park brochure, "Open Up—Virginia State Parks." This brochure was widely distributed by a sister agency, the Virginia State Travel Service, and via other travel organizations, etc. Since 1973 over 150,000 copies have been printed.

While the energy situation continued to influence travel in 1974, emphasis was directed to a variety of summer programs. Plans were initiated for visitors to find almost everything in a park that they could want or need. Consequently, travel to several places for different activities was eliminated.

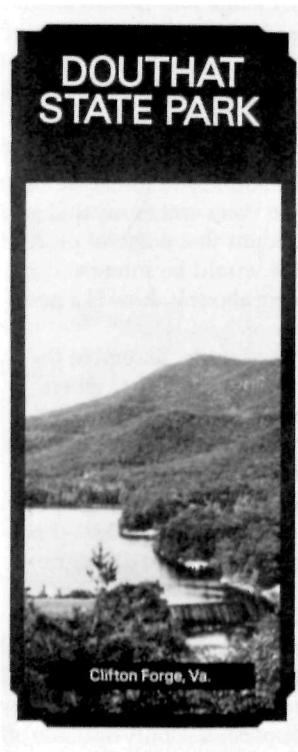
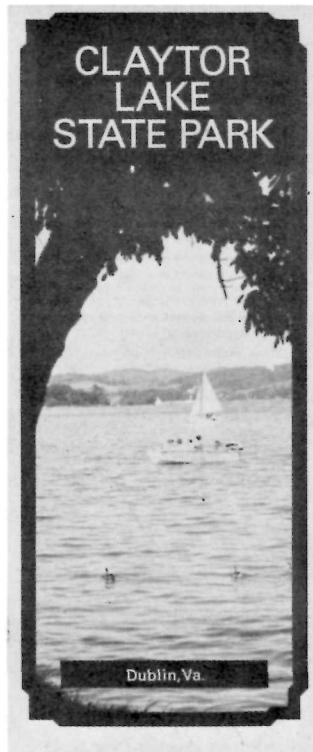
In addition, seasonal personnel communicated with park guests on the availability of nearby accessible camping spots and other leisure outlets. Through media contacts, interpreters informed local citizens about free services and programs offered at the park.

The "media" also aided in the announcements of conducted walks, paddleboat and horseback tours; music and craft festivals; and operating hours of visitor centers and museums.

As a result, ecology related themes and music performances highlighted summer activities. "All programs," comments Bolen, "were designed to create an awareness within the individual."

When disseminating news releases, photographs, brochures, etc., to the media, the Division utilizes a mailing list of over 600 outlets.

The mailing list is then broken down into five regions: Southwest, Central Mountain, Northern, Piedmont and Tidewater. One additional area includes all miscellaneous addresses.



Within each region, media addresses are composed of radio, television, daily and weekly newspapers. During the winter of 1973, the Division revamped its mailing list to include all mass communicators within a 50-mile radius of the State. Again, this effort to better inform the public was a result of the "Open Up!" format.

Last summer the Division began another segment of park awareness and involvement. "Spot features of an area," says Bolen, "were distributed to all newspapers of a particular area.

"We went into a region, took a lot of photographs and then sent out a feature news release."

In most cases, big daily newspapers will cut a prepared news release to the bare essentials, but remarks Bolen, "Our efforts were geared to the smaller dailies and weeklies."

The end result proved most successful. Attendance for overall use and for camping reflected an increase over the previous summer operating season. "And, we experienced more local people visiting the parks than ever before," says Bolen.

Approximately 30 brochures and numerous concessionaire tickets, plus stationary and envelopes, etc., are printed each year. Brochures consist of four administrative pamphlets (including the "Open Up—Virginia State Parks"), 15 individual park guides, seven interpretive self-guiding trail booklets (auto, bicycle and hiking), and four historical publications.

Indeed, communicating to the public is a very intensive and diversified activity. It is also costly.

Rising production costs have forced the Division to carefully study all printing endeavors. In some cases, brochures have been deleted and quantities have been reduced.

If this economic trend continues, the Division's relationship with the media will play an important role in communicating man's interpretation with his environment.

"In an atmosphere where many people live in congested areas, it's hard for the individual to understand his natural surroundings," says Bolen. "However, with the aid of mass communicators, we are presenting an awareness and involvement with the outdoors."

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*Material supplied by the Virginia Division of Parks.*

## Getting the Word Out

### How to Write a News Release

by Tom Wilson

Carefully.

Nothing is more futile than trying to retrieve a news story once it is published or trying to make people understand what you meant to write rather than what you actually put on paper.

Assuming, then, that you have carefully thought out what you want to say and are reasonably confident that a useful percentage of the public would be interested in reading or hearing about it, how is a news release written?

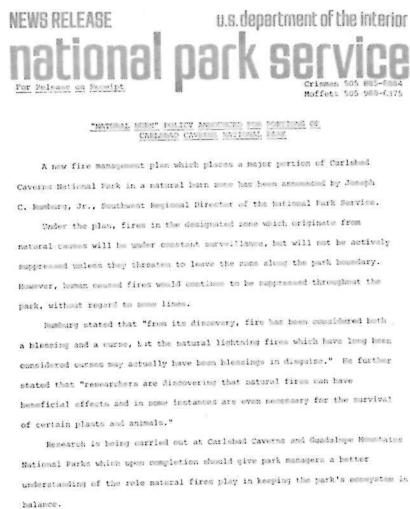
Before starting to write, assemble the facts. The famous "who, what, when, why, where and how" are still appropriate. Make sure that these facts are complete; that you have full names, correct titles and dates, and no unanswered questions. News editors are as human—if not more so—as the rest of us and if your news release is incomplete they may file it in the round file rather than assign a reporter to fill in the missing information.

Obviously, news releases are typewritten on standard sized paper. Always double or triple space. Use only one side of the paper. Centered above the story should be a short headline which summarizes the story: To the left of the headline should be the name of your office, agency, etc. (if you don't have news release letterhead paper). One line below your name is the release date. Unless there is a specific reason that the news has to come out on a certain day the line should read "For Immediate Release." You can type "Prepared 1/2/75" at the end of the release. To the right should be the "callback," the name and phone number of the person who wrote the story or whomever a media reporter should contact for additional information.

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Tom Wilson is Chief, Division of Media Information, Washington Office, National Park Service.

A typical news release should look like this:



Now, for the release itself. The first paragraph, the lead, should tell the most important facts in the story, as much as you can get into a maximum of four lines (three is much better).

The next paragraph should present the next most important facts and so on through the release. This is called the inverted pyramid style. Your release should make sense and tell its story no matter where an editor cuts it off. He will start eliminating at the end and work his way up. Look at a few newspaper articles—especially "hard" news stories—the style is obvious!

The style of writing should be clean and crisp. Use short, simple words. Avoid long words and long sentences. Most of your words should have five or less letters. Use the active voice, "The bull ran into the wall," rather than the passive, "The wall was run into by the bull." Avoid clichés, slang, literary illusions and all other forms of fanciful writing.

Facts can be stated without attribution. "The lake has three islands." Opinions must have attribution. "Chief Ranger

Jones said the wild flower display is the finest in the park's history." Avoid attributing ideas of statements to organizations or nameless people. "Park officials said" is weak and the "State Park Department announced" is impossible.

Watch the time element. "The accident happened at 9 a.m. today" is a little confusing if the release arrives in the mail. Releases should carry dates as well as days in the copy if the information has no immediate news urgency. Sometimes news releases are kept for several weeks by which time "next week-end" has come and gone.

Always proofread your release. Make sure it says what you want it to. Make sure it answers all possible questions. Make sure it looks neat. Then make sure it gets to the media promptly.

Many times releases are improved by maps or photos. You may include them in original mailings or add a note to the editor at the end of the release indicating that photos and maps are available for the asking. You then avoid the cost of sending expensive photos to those not interested in using them.

Don't be concerned if your news releases are rewritten in the newspapers and condensed on television and radio. Each medium has its own requirements and will usually rework releases to meet its needs and standards. However, be concerned if reporters have to call you to fill in gaps in the release or if your releases are never used. A local editor will be glad to discuss his needs and interests. It may be some of your releases should appear in the employee newsletter instead of the local daily. Checking stories as they appear in the paper against your original release helps you become a more effective writer.

Like most other things in life, writing good news releases is more a matter of common sense than of technical skill. Try it, use what works, discard what doesn't. Good luck!

# Preparing Effective Public Service Announcements

by Jean Henderer

You're the manager of a park area and you'd like to expand your communications program. You'd like to use radio and especially television but you're not sure how to go about it because it looks more complicated than writing a news release.

What you might not know is that the electronic media, unlike newspapers or magazines, have an obligation under the terms of their Federal Communications Commission license to devote a certain percentage of air time to non-profit public service organizations. (See page 10 for example of program options.)

If it's a regularly occurring event you want to publicize, check to see if your local stations have community calendar listings. Ordinarily, a few lines of copy will suffice but the material should include date, time, place and a phone number to call for further information.

If there's a really special event coming up, consider a Public Service Announcement. Since most stations have either a full or part time individual handling public service programming, call the stations and ask about their deadlines or any special requirements. Once you have a reasonable assurance that the stations will try to air your material, you can plan your campaign.

Before you begin to write, be clear about what you want to accomplish with a Public Service Announcement. Remember, one idea is all you can get across; motherhood and apple pie notwithstanding, pare your copy to the essentials. Unlike newspapers and magazines, your audience can't refer back to your copy. Once a message is aired, it's over; repeating the most important part of your announcement helps if you can fit into the time frame.

## RADIO

It's not necessary to cut a tape or platter for local airing. A simply worded factual statement of the upcoming event will do. You have a choice of 10, 20, 30 or 60-second announcements. In general, shorter announcements stand a better chance of being used on the air but "who, what, where, when" still apply. Approximate word counts are:

10-seconds: 25 words    30-seconds: 80 words  
20-seconds: 40 words    60-seconds: 160 words

Each announcement should be submitted on a separate sheet of paper, typed double-spaced, and include length of announcement. Sample format:

|                               |      |
|-------------------------------|------|
| Name of organization          | Date |
| Street Address                |      |
| City, State, ZC               |      |
| Name of person preparing copy |      |
| Telephone Number              |      |
| Release Date:                 |      |
| 10-Second announcement        |      |

Keep in mind that radio is for the ear alone—read your message out loud and see if you can manage all the "s's" and "p's" comfortably. Time yourself with a stop watch. Double check your facts and include a phone number in the announcement.

## TELEVISION

For most park managers, using a slide background along with announced copy is more practical and less expensive than producing a film for public service purposes. The most important thing to keep in mind is that video (picture) and audio (voice) must match. Don't use a slide because it's pretty but only if it reinforces the audio part of your script.

The same timing rules apply as for radio. The main difference is that TV gives you the opportunity to appeal to both ear and eye and each is equally important.

Color 35mm slides are preferred by most TV stations. However, the viewing or essential area measures 5/8 by 23/32-inches. The proportions of the TV screen are three to four. The picture is three

units high and four units wide. Do not clutter the essential area. Keep design and lettering simple and use no more than ten words in the essential area.

Sample format for a television announcement submitted with slide:

|                                     |              |       |
|-------------------------------------|--------------|-------|
| Name of your organization           | Address      | Tele. |
| Release Dates From                  | 20-Second    |       |
| To                                  | Announcement |       |
| Name of Station<br>(Slide attached) |              |       |

## Video

Slide  
(Description)

## Audio

Announcer:  
(Type your  
message here)

## GENERAL

Don't ask the radio or TV public service directors when your announcement will run or how many times. If the stations agree to give you time, it's your responsibility to monitor them and check the results of your work. Keep in mind that you're in competition with many other local groups whose causes are as worthwhile as yours.

After your spots have run, a short thank-you letter to the stations is an appropriate and appreciated gesture.

It's no more difficult to use radio and TV than the print media. In fact, it's more necessary today than ever before to use all available communications tools to get across your messages.

Public Service Announcements are an easy, effective way of making an impact on your local constituencies.

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*Ms. Henderer is Chief, Division of Federal, State, and Private Liaison, Washington Office, National Park Service.*

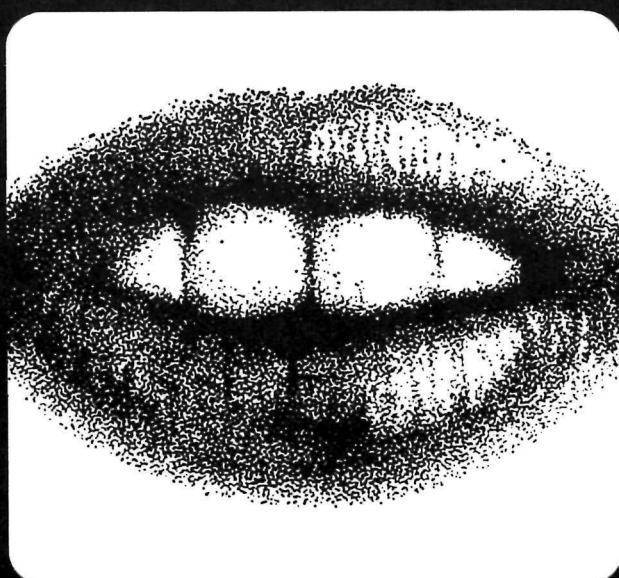
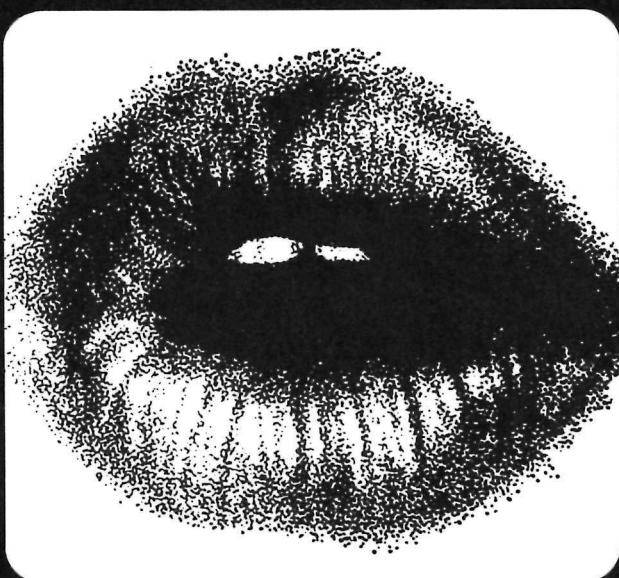
## Getting Your Story on the Air

by Jerry W. Gause

The radio and TV industry in the United States is a big, fascinating and a competitive business. There are many opportunities to get your story "on the air." You should first learn about the industry, its requirements, deadlines, format, schedules and most of all its key people in your local area. If you can accomplish these things you will increase the chances of getting your hard news, feature news, or public service story on the air.

There are several ways of gaining exposure to your programs and day-to-day activities that are occurring in your County and State Parks or in a National Park or National Forest. Hard news, feature news and public service stories are aired daily on local radio and TV stations in your community, and across the country via the three networks. Again, there are a lot of opportunities to get your story on the air.

Hard news deals with an event that is occurring now. You should be quick to recognize the immediacy of such an event and that it should be relayed to radio and TV stations without delay. A Forest Service hard news story, for example, might deal with a fire threatening homes or forest lands, a search and rescue operation, a landslide or snow avalanche, or major vandalism problem. Getting radio or TV coverage of such an incident is easy, though you should keep in mind that your story will probably have a better play if you have previously acquainted yourself with the radio station news director or the TV station assignment editor. (See page 38 for details of emergency news relations.)



Often stations will cover the hard news story by a taped interview, known in the trade as a "phono." This is normally a quick-moving question-and-answer session about the event. The taped interview is edited and fitted into the regular hourly newscast. Where this method is used, it is particularly important that your key person in charge be the spokesman for your organization's story.

When time allows, make an appointment with the radio and TV news directors in your area. Let them know who you are, who you represent and where you can be reached day or night if a hard news story should occur. At the same time, obtain the stations' phone numbers for both day and night calls in the event you have a hard news story. Above all, don't play favorites with radio and TV stations. Showing partiality to one station over another will only lead to problems. You will find that many of the stations in your area feed hard news stories to other radio and TV stations. If your story is a big one, the nearest network office may pick it up off the wire services and contact you on the possibility of coming out and doing network coverage of the event.

Feature news stories differ from hard news in that they do not carry the immediacy. They are frequently human interest stories with an unusual or "different" angle. You can consider them more of a soft-sell that would be appealing to the viewer or listener. For example, an appropriate recreation area television feature story might describe a dedication of a campground for the handicapped, a helicopter logging operation, a prescribed burning project, a new nature trail, an outdoor education class or a commemoration of an historic event. Keep in mind that the feature story is not hard news and may not be aired the day it is filmed by a TV station or taped by a radio station. It may

appear several days after the event has taken place. Feature stories on radio are just as applicable and may run from one to four minutes. When preparing a feature story for radio, keep in mind the importance of background effects or noises from the event that would give the story some actuality. Before you contact the station news director or assignment editor be sure you know what the event is, where it is taking place, when it is taking place, who is doing it, and why it is being done.

Television talk shows can be good outlets for feature subject material. Most radio and TV stations have either a weekly or daily talk show. The key man to contact for the show is the producer or public affairs director. Have your ideas well thought out when you contact the station. If you plan to have a guest from your staff appear on the show, work up a suggested opening statement and a list of questions that the host can use for the show. Slides, film shorts or visuals on the subject matter are good supportive material for an interview program. Don't over-prepare your guest for the show or he may appear too rehearsed. He should come across as spontaneous. The talk show interview format is strictly unrehearsed. Be sure to brief the guest ahead of time and, most important of all, be sure to arrive at the station prior to air time.

Another feature news opportunity is the development of your own "TV featurette," that can be hand carried to the TV station. If you have someone handy with a 16mm camera and an outlet for rapid film processing you can produce your own two to three minute feature on a dedication, a tour through a nursery or a visitor center.

A sound track is not necessary for the station, but a well written script that shows the scenes and the time interval of each scene will guide the newscaster as he delivers your story on the air. These featurettes are often used as fillers at TV stations. If you do this for one TV station, be sure to do one for another station in your area soon. Hand carry it to the program or news director, don't mail it.

In the area of public service radio or TV spots, the quality of your material has to be good to compete with other materials received daily by station public service directors. Public service spots must have an appeal to serve a specific purpose. They must be written and produced for a specific cause and identify where and how the viewer can get involved or participate. The spots must be timed to last exactly 10, 20, 30, or 60 seconds, to fit into the station's programming. It helps also if the spot is localized to the area where the subject or activity is occurring. The radio or TV station public service director will be looking for these things when he previews your material.

There are a lot of opportunities for exposing your programs and activities. Some may be right under your nose. Radio and TV stations are looking for good stories and story material. If you have an idea for a news story at your facility, give it a try with your local radio or TV station.

One final hint, when visiting or working with your local radio or TV station—know your subject, learn the station's deadlines, be factual, be diplomatic and, most of all, be enterprising about your work.

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*Mr. Gause is with the Office of Information, U. S. Forest Service in Washington, D. C.*

## **Illustrating an Oral Presentation Effectively**

by John S. Blair

It doesn't take long before an audience tires of watching a lone speaker addressing them. Almost any kind of illustrative material, if used effectively, can spark up an oral presentation.

There are a number of options in the area of visual aids: flip charts, felt-boards, magnetic boards, chalkboards, posters, diagrams, hand-out materials, films, slides and film strips, exhibits, overhead projectors, or even a pedestal chart or an object held in your hand.

Any visual should be used for the convenience of the audience, not the speaker. Visuals should clarify, be informative, convincing, attractive. They can be used as an effective crutch to help the speaker get his or her point across. There are two basic rules to follow in using visuals: use a graphic presentation only when it adds to what you have to say, serving your purpose and intent better than words; always use the best possible form to communicate your message effectively.

If possible, you should know the size of the room in which you will make your presentation, the number of people involved, the light qualities and the audience's previous knowledge of the subject.

You should try to clear away all distractions which might compete with your presentation and get the best possible light on your visual aids.

If you decide to use a simple chalkboard, make sure that you can write on it with ease, with large enough letters for those in the rear to see. It's not as easy as it looks and you should try to keep up your talk as you write so that you avoid long silent periods in which your audience loses interest. Always stand at one side of the board while referring to the material. Make sure you don't talk to the board but to your audience. Use the eraser to bring your audience along with you as you begin to develop your ideas and build on them.

If you use posters, charts and diagrams or maps, use color if possible. Charts can be used to show comparative figures well. Make sure any labels are large enough to

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*Mr. Blair is Executive Secretary of the National Society for Park Resources, a branch of the National Recreation and Park Association.*





read at a distance and that you can place the materials in easy sight of almost everyone. Maps can pinpoint the area you are talking about and diagrams can show how things relate to one another, or how something works. Try not to make any single visual too complicated. The less written material on a single chart the better.

Simple hand-outs can be effective. They also provide your audience with something to take home and think about. Try and introduce them at exactly the time you want to have the audience concentrate on the material. If you pass things out in advance of your talk and have a great deal of introductory material to present, you may find the audience trying to leap ahead of you and read the hand-out instead of listening.

Films, slides and filmstrips can add immeasurably to any talk. Don't waste a lot of time introducing the material if it is self-explanatory. If appropriate, leave time for questions later or during the course of the presentation.

If you use exhibits or objects to illustrate your talk, make sure they are large enough to be seen by everyone and that they are colorful and a bit unusual if possible. Move the objects in your hand, you might even want to move around a bit yourself, be dynamic and you'll find people more attentive.

The overhead projector has a number of uses—you can project materials which you could not have had blown-up—saving money. You can draw on transparencies, making it possible for you to change a diagram, an illustration or a chart as you talk.

Whatever the type of visual aid you select, if you have given it careful consideration, and have selected something which looks professional and adds to your talk, you will have a more attentive, better informed audience.

## **Signs for Parklands**

Signs are basic. They convey traffic directions and essential information wherever park and recreation managers deal with large numbers of visitors. In today's world, there can be little doubt about the scarcity of good signs. From one end of the country to the other, even in parks, the landscape suffers from the chronic neglect of the signmaker's art—though not his industry.

Parks are hardly the place for the sign clutter and intrusion common to urban areas, and a first rule of thumb might be the fewer signs, the better. A second rule might be that if signs are used, they should be well made, clearly marked, and carefully positioned with some respect for the environment.

In organizations managing large or numerous land areas, the sign function can represent a substantial part of the operating budget. Often it is a neglected part, a non-program—just happening.

The investment in signs is much too large to be left to happenstance. Structural members, the application of messages, installation, and maintenance are costly and getting costlier.

Equally important is the public's equity in a sign's utility. That is, can users rapidly grasp the message, respond to it, and above all, can they do this without mishap, particularly along busy roadways?

The park or recreation manager looking for easy solutions and low-cost components will probably not find them. It is a fact in this country that signing has been neglected by both designers and planners. As a result, modern signing techniques and good commercial components are simply not available as they are in many parts of Europe. Thus, those managers who have a desire to develop a systematized sign program have no signing graphics tradition upon which to rely.

The key problem, then, is how to achieve high standards where financial resources are limited and work races ahead of capacity.

It is seldom enough for managers to call upon their own organization for new design approaches. The conceptual requirements of a far-reaching sign program are almost always beyond the capabilities of those who put up and maintain signs. Employees everywhere tend to be less than objective in appraising their own products, and few organizations have planners either trained or experienced in this complex and specialized field.

One way to revamp an on-going program is to hire a design firm with a reputation for accomplishment in sign work. A qualified consulting team can look at the situation through fresh eyes, study the problem in its broadest terms, hire specialists such as architects, letterers, or engineers as these are needed, and make sound proposals for action to be taken.

From such an evaluation of the total sign enterprise should come a coordinated group of elements, including panels, supports, typefaces, colors, symbols, and surface materials. Attention should be given to the design of all components down to the smallest detail: how the pieces are shaped; how they are manufactured; how they are assembled into a unit; and how they are installed at the point of use.

When the new program is ready for introduction, it should be documented clearly and simply enough for widespread application by those who must do the work. This bringing together of all parts of the new sign program in printed form is a real need, and one that is usually met with a sign manual or wall chart where the program is large, or with a set of easily duplicated specification sheets where it is small.

Thus oriented to an overall plan, the organization can move step by step along lines where each new sign installation contributes to a good-looking, cohesive whole.

An example of a large and coordinated signing system, along with a case study of the conditions leading to its development, can be found in the work of the National Park Service.

In the early 1960's, officials of the National Park Service began to sense that the Agency needed a systems approach to signing so it could keep up with its need for new signs and the maintenance of those already in use.

The Service's sign work at that time was a hodgepodge of approaches. Every sign shop made components according to local ideas, materials, or facilities. Routing crude letters in planks was a common approach, but there was little continuity in signs from one park to another to help visitors understand messages. Above all, no comprehensive plan existed for keeping up with the rapid growth of new parklands, or the gigantic increase in visitor use that came during that period. Costs were high, results were marginal, and something had to be done to relate the work on a practical basis with a new economic reality.

It was clear to staff members concerned with signs that the Agency could not take on the assignment by itself. An outside design group was subsequently hired to look at the entire NPS sign operation—one then supplying signs to 250 parks with 30 million acres of the most varied terrain in America.

The NPS sign study, considering its breadth and cost, was a substantial undertaking and an attempt to solve the Service's fundamental signing problem once and for all, not each time signing was called for at a park. The scope of study was demanding enough to suggest that it be handled as a pilot and demonstration project so that the findings could be made available to other park organizations with lesser resources.

The resulting sign study spanned some three years of research and experimentation. Tests were conducted into the use of aluminum versus steel for the structural members. Wind-tunnel measurements were made for stress standards. The use of symbol communication was explored and adopted. New techniques were perfected for the laying down of letters, and for the spacing of words and other directional elements on panels. Prototype signs were built and put into actual use along roads and trails. Finally, an entire park was signed in an effort to refine the details of the work. The results were then documented in a Standard Sign Graphics Report, which was turned over to the National Park Service for implementation.

Today, the National Park Service is installing signs based on the proposals in that report. It is a continuing program embracing the huge logistical relationships of more than 300 park sites. The Service therefore is not rushing to re-sign each of those places. Rather, it installs the newer-type signs as developing parks are made operational, or as outmoded signs are replaced in established parks. By law, the signs for this program must be made through the facilities of the Federal Prison Industries. For those supervising the

program, there has been an overriding task to translate theory, ideal though it might be, into the practical terms of the working world. Fortunately, the ideas contained in the initial study were flexible enough for a range of applications and modifications while keeping within the plan for a modern and cohesive system.

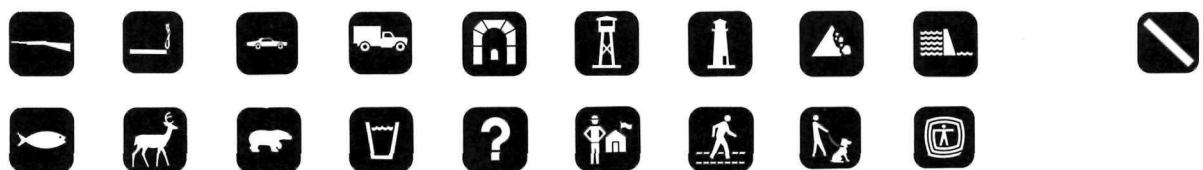
Looking back over nearly a decade of work, it can be said that the NPS sign study represents a major investigation into one of the essential branches of park and recreation management.

Other organizations faced with similar signing needs have drawn from the findings of the project much as expected. One

of the unexpected and promising sides of the effort has been the response from college students working in architecture, landscaping, and the graphic arts. They, more than any other group, have shown an interest in the NPS systems concept . . . and a genuine concern for higher standards of sign design.

*This article was prepared by Vincent Gleason, Chief, Division of Publications, National Park Service, and Representative to the Federal Graphics Improvement Program for the Department of the Interior*

General



Recreation



Accommodations or Service



## The Design Elements

1. Symbols
2. Typeface
3. Sign Colors
4. Sign Panels
5. Sign Supports

## SYMBOLS

The NPS sign system utilizes a large number of image symbols to convey essential messages. The development and introduction of these standardized graphic markings was one of the innovations brought to this program by the designers handling the study. These symbols refer to general information, recreation facilities and opportunities, and in-

formation on accommodations and services. A red slash mark running from top left to lower right across a symbol indicates that the activity is prohibited.

The symbols in the NPS system have the advantage of being more explicit than words, so that more can be communicated in a short space and sign sizes can be reduced. These symbols are generally un-

derstood by people around the world, and therefore are useful to non-English speaking visitors.

Traffic and regulatory highway markings are under the control of the Federal Highway Administration and are not included in this program.

#### TYPEFACE

It was not by happenstance that the typeface chosen for this program is unlike the sans-serif letter commonly used on highway signs. The NPS typeface, through its more classical lines, suggests that parks are places for leisurely activities—not speedways.

The NPS typeface is based on Haas Clarendon, a letter form in the type family called Egyptians. It is a distinctive letter made from thick and thin strokes, carries a heavy serif, is easy to read, and is highly suited for signs when properly handled.

The designers revised the Clarendon letter by cutting down on the size of the serifs in order to achieve greater space between connecting serifs. This was based on the belief that the serifs would otherwise run together when viewed from a distance. Additionally, they devised greatly simplified letter spacing and layout guides for the final assembly of elements.

#### SIGN COLORS

Brown is used as the base color for all structural and panel parts in the NPS sign system. White is always used for letters, symbols, and borders.

Three colors were available when the program began: green, grey-blue, and brown. This was to give park managers with special terrain considerations, such as a desert or sea coast, some options for that particular need.

The Federal Highway Administration, which supervises all National roadways, viewed this as confusing, and so limited the Service to one standard color.



#### SIGN PANELS

The face, or panel, of the sign is wood, plastic, or aluminum depending on its size. Some panels are lettered by screen processing near the point of installation and these, of course, have a painted surface. For most, however, two types of plastic sheeting are used, and both are thin and flexible for easy application. One sheet is the reflective material from which the conventional STOP sign is made. The other is used where reflection is not a consideration.

#### SIGN SUPPORTS

The scale of a sign comes largely from the shape and size of the support and panel members, much as does the unity of the sign. The original plan for NPS signs was to give them an architectural and ornamental quality with the feeling of permanence. This heavy effect was to be achieved through steel or aluminum support members. The frames for the panels

were to be made from cruciform extrusions, rounded at the corners and welded at the joints. The posts were to be made from H-shaped extrusions. The sign face, or panel, was to be aluminum.

In actual practice, the fabrication and distribution of these forms was costly beyond control, and this early concept has given way to a simple panel-bolted-to-post arrangement. Panels currently are made from wood, plastic, or aluminum. The posts are usually rectangular tubing in weathering steel. The color of the steel is deep brown, and where wood is used in place of the steel, it is painted brown. Single-post and double-post supports are employed depending on the size of the sign. The more distinctive support system of the original concept may be used where refinements are desired—such as park entrances, monuments, or for building identification.

## Assembly Aids:

1. Letter-spacing Guides
2. Sign Layout Guides

### LETTER-SPACING GUIDES

Clarendon letters at the size normally used on NPS signs require special care in placement. The designers therefore perfected a letter-spacing system so that even those relatively untrained in graphics can achieve the correct placement of the letters and thus a polished final effect on the sign.

The transfer letters used on NPS signs are cut from a plastic material with a pressure-sensitive underside. The initial plan for the spacing guide includes tab markings printed on the backing material which would aid in the butting of each letter or numeral. This method was backed up with detailed instructions for the user.

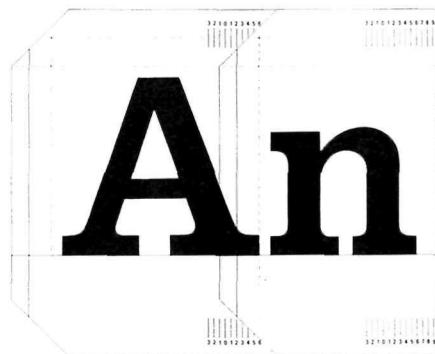
The placement steps were intricately described for each panel size, and covered: 1)

Formulating the message; 2) Determining the letter size; 3) Determining the size of the message; 4) Determining the size of the sign panel and the layout of the message. Sounds complex! And it is, but detailed references were prepared to make these steps manageable.

### SIGN LAYOUT GUIDES

An effective sign depends on its layout, and this is a skill not easily learned, or described. The prospects for a uniform sign system were advanced substantially when the designers came up with step-by-step instructions for handling the messages that go on NPS signs.

Rigid limitations were laid down for controlling the placement of every element on the panel. Typical layouts were prepared for all anticipated combinations, including symbols, highway shields, and directional arrows. A sign layout guide, or matrix, looking much like a stencil sheet was prepared for every panel size, and for all of the arrangements planned for the program.



## The Government and Graphic Design

By Jerome Perlmutter

*The following statements are excerpted from a radio interview with Mr. Perlmutter on the Federal Design Improvement Program.*

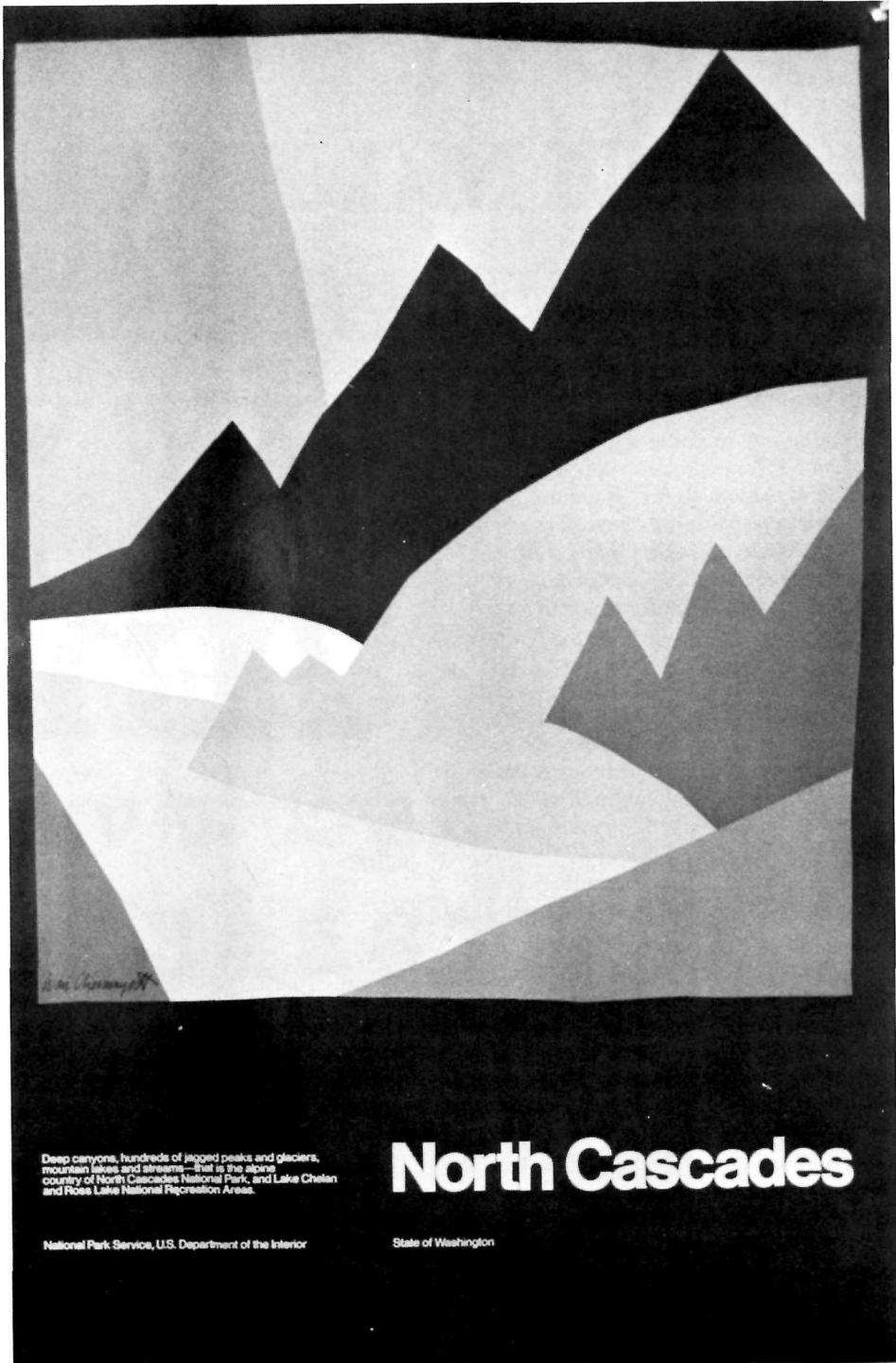
In the context of our talk today, when we refer to graphics, we are talking about printed material, that is, material produced by the printing press. We are also talking about slides, photographs, prints, posters, and other items that we may not generally associate with printing.

The Federal Design Improvement Program began in May 1972, when the President came out with an announcement on improving government design standards. The program he outlined had four parts: one, to improve graphics, which we will discuss in some detail; two, to revise the architectural guidelines to improve the standards of design for new federal architecture; three, to make administrators aware that design can help them; and the fourth, to attract high quality designers to work for government, a responsibility of the Civil Service Commission.

The National Endowment for the Arts under the chairmanship of Nancy Hanks was asked to coordinate this overall effort. I am responsible for the Federal Graphics Improvement Program.

In looking at the vast numbers of publications put out by the government, one sees the most energetic and interesting subject matter that any designer would want—the strength of labor, the excitement of commerce, the creativity of agriculture. The subject matter is there for the designer to communicate to the public.

There is a great deal that still needs to be done to improve federal graphics. We have seen any number of publications put out by the government which do not communicate effectively. We've seen signs and typography which really intrude on the communication rather than convey the message to the reader. Our whole approach in this effort is to help various agencies to assess their strong points and to improve graphics that are weak.



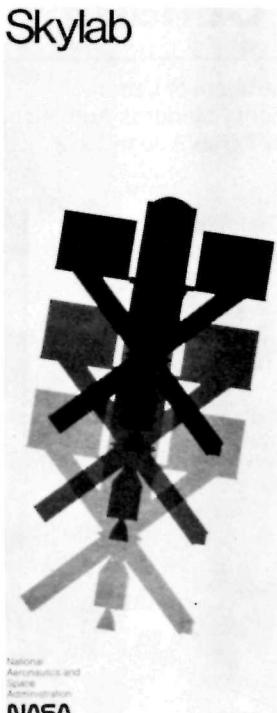
In two and a half years, we have evaluated the graphics of twenty-six different agencies. Excluding some of the smaller agencies, we have covered one third of all the entire Federal government.

Let me explain the process for evaluating these materials to help an agency improve its design. Initially, we invite agency heads to participate in the evaluation. In all cases, they are enthusiastic and

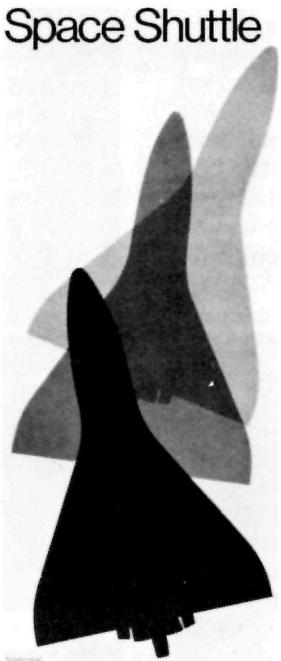
interested. When the agency accepts, we ask a liaison person designated by the agency to compile a group of various items for evaluation—publications, letterheads, mastheads, forms, stationery, newsletters, fact sheet, markings, badges, signs. This compilation is screened and exhib-



Skylab



Space Shuttle



Apollo-Soyuz  
Test Project



National Aeronautics and Space Administration

NASA

# Langley Research Center

ited. We then draw upon a panel of some of the country's leading art and communications experts to help us with the evaluation process. We have a permanent evaluation panel made up of people in industry, in the university community, in the business of graphic design. These people come to Washington and spend a day, sometimes two days, going through this material carefully. They review for impact, and effectiveness in terms of communication and design, and they make recommendations for ways to improve the graphics.

# Labor Offices in the United States and Canada



Industry is so far ahead of the government in the area of graphic design because the work government is now doing, industry undertook in the early fifties. Recognizing that identity was essential for good communications, industrial firms instituted programs for graphics improvement. You are probably familiar with a number of companies with graphic presentations.

As far as other governments are concerned, the graphics of the Swiss, the French, the English and the Canadians are very impressive. We've been outdistanced and this program can help to bring us even and move ahead in years to come. State graphics seem to suffer the same problems as those at the Federal level. With an interest in quality design at the Federal level however, I believe that you will see the states beginning to emphasize design awareness as well.

But why should we worry about graphic design? For an administrator, good design can be used to solve management problems. Design can be used to convey salient points at a meeting, important messages.

The real question is how well is an administrator communicating his work and his program to others. I am sure that many of you have had experiences where the government is not communicating. I am talking about the use of visuals to support the written word. I am talking about being able to pick up something and know that it comes from the Veterans Administration or from the Commerce Department. I am talking about typography that invites people to read the message.

There are a number of good design programs. The Internal Revenue Service and the National Park Service both have high quality graphics programs. The Labor Department and NASA will soon excel.

Style, spacing, the use of paper, all are essential. But most important, who is your audience? If you communicate effectively, you understand your audience. Sometimes a piece which is well typed with good ribbon, well spaced on an eight by ten sheet of paper will be better than a poorly designed four-color job.

U.S. Department of Labor  
Employment Standards Administration  
Bulletin 177 (Rev.) June 1972



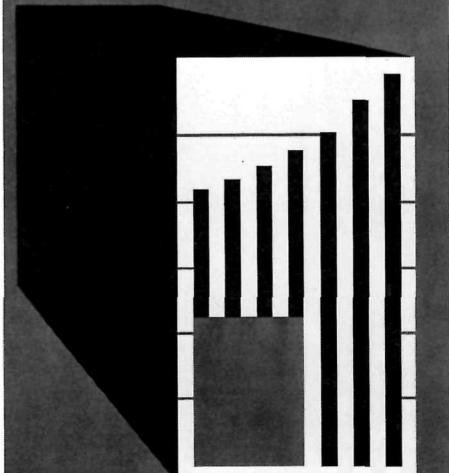
What about logos? A logo reflects two things—the missions of an agency, and the times in which we live. The trend now, not only in government, but in private industry as well, is toward the more abstract symbology versus the representational. In addition to these two aspects of a designed logo, the designer has to produce an idea which will reproduce well—enlarged or diminished in size. A logo reduced to half size is not worth very much if it fills up with ink and ends up being a black blob.

The American Revolution Bicentennial Administration logo is an example of a marriage of the traditional (red, white and blue) with the abstract. I think Americans will be comfortable using it, and wearing it (as a lapel pin, for example) as we approach the Bicentennial. It will have a vibrant energetic life and I think when we look at it for its historical purposes, we will be happy with it years from now.



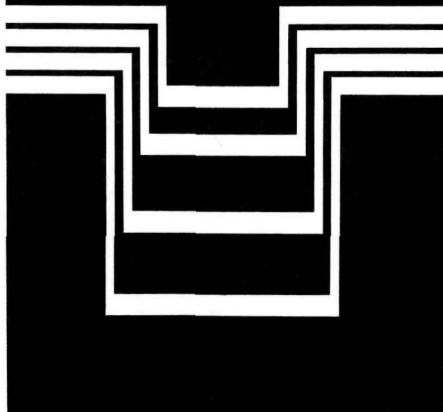
## American Manpower Today

U.S. Department of Labor  
Manpower Administration



## Employer-Employee Safe Practices for Excavation & Trenching Operations

U.S. Department of Labor  
Occupational Safety and Health Administration  
OSHA 2085



## Hire Experience: Hire the Veteran

U.S. Department of Labor



I don't favor, however, retiring old standbys. Many of the agency seals have a heraldic traditional quality which we shouldn't discard. These are traditional things and can be used for traditional purposes—for ceremonies. There is little use in changing things for changing sake. Change bad things, not good things.

Another example of graphic design is signage. I think we will see increasing use of pictographs. We have already seen these on the highways. They serve the purpose and you don't have to have legends and captions underneath them.

Posters are yet another important category of graphic design. Some Federal agencies, such as the National Park Service, have produced posters that are so well designed, they are almost collector's items. A poster should be attractive, of high quality design, and should communicate quickly. The vehicle of a poster can be something marvelous and government should explore this area more.

In short, I think that the issue of graphics in any printed matter needs to be addressed in a meaningful way. And I think that a new awareness of the need for good graphics will bring better design to more people.

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*Mr. Perlmutter is Federal Graphics Coordinator for the Federal Design Improvement Program. He has been with the government for the past 25 years as a communicator and graciously consented to allow us to adapt his radio interview for use here.*

## What's In a Newsletter?

by Donna Logan

A newsletter is just what it says it is: an informative, easy-to-handle sheet that briefs the reader on an organization or company or, in our case, a major department of state government. It's neither a newspaper nor a magazine, so its content is more concise and abbreviated than either of the two other categories.

When you're getting ready to develop a newsletter for your organization, you'll need to discuss and determine the answers to five major points:

1. AUDIENCE
2. SIZE AND FORMAT
3. NEWS-GATHERING OPERATION
4. PRINTING
5. MAILING AND DISTRIBUTION

Let's take AUDIENCE. Who do you want to reach with your newsletter? If you're aiming only for your executive staff and employees, the content of your newsletter necessarily will take a more personal treatment. The news will be heavy on births, deaths, retirements, transfers, promotions, honors, etc.

I believe that a newsletter can be useful not only to employees, but also to the various publics interested in our tax-supported Missouri Department of Natural Resources. Instead of being solely an in-house publication, our newsletter, "Missouri's Environment," has several publics linked by their interest in environmental matter.

We distribute it not only to our 550 employees, but also to all newspapers, radio and television stations in Missouri, elected

**Missouri's environment**

Published Monthly by the Missouri Department of Natural Resources

Vol. 1 No. 1 Jefferson City, Missouri January 1976

**DNR Presents Bill Package**

**Jefferson Landing Moves Along**

**EPA Okays Six City Water Supplies**

**Second Cross-Training Seminar Set on Air**

**State Park Contracts Open**

### Sophias— New Kind of Student

By Jim Becker

Editorial writer

Missouri's environment

officials on the top state and federal level, state department heads, special interest groups whose members are concerned with specific departmental programs, and interested individual taxpayers whose money supports our programs. The distribution list, beginning with our first issue in January 1975, numbered 7,000.

Your next consideration after AUDIENCE, will be the SIZE AND FORMAT your newsletter should take.

You don't have to have the Chase-Manhattan behind you to produce a good-looking, professional newsletter. I've seen some one-page mimeographed sheets printed on colored construction paper that are both readable and attractive, and I've seen some expensive 8-page offset productions on heavy paper that are a waste of the company's money and the reader's time.

What you can develop, of course, depends upon your dollar and time budgets, and the care you can devote to the preparation of copy and layout.

The printed newsletter which permits photographs, a variety of headline sizes, and some layout flexibility is, of course, the most desirable. Our old "Missouri Park Times," a divisional newsletter which preceded our departmental

"Missouri's Environment," was a 3-column, 4-page, 8½ × 11 sheet which carried a great deal of information about the Division of Parks and Recreation within the department.

The third category of concern will be your NEWS-GATHERING OPERATION. If you have an adequate staff, gathering information for stories won't be difficult but most government agencies' news staffs are slim and the task of writing and editing usually falls on one or two persons. We have information officers in each of our three working divisions who supply me with copy in addition to what I write.

# catalyst

**I**n the early 1970s, when Carmen de Lavallade was 30 years old, she was one of the most recognizable faces in America. She had been a Broadway star, a movie actress, a dancer, a singer, and a television personality. She had won an Academy Award for her role in *The King and I*, and she had been nominated for an Oscar for her role in *Guess Who's Coming to Dinner*. She had also won a Tony Award for her work on stage.

As a former rewrite reporter on a metropolitan daily, I appreciate a good, tightly-written news story, and quick-reading features. In a newsletter, short stories which give the basic details are a must since there isn't room for great lengthy detail. And, let's face it, there are too many demands on your reader's time to write the long and involved story in a newsletter. Especially in government, where officials tend to equate more and bigger words with Absolute Truth, it is

important to cut the excess verbiage and keep the stories concise, readable and newsworthy. They have to be edited tightly.

"Missouri's Environment" carries stories about our programs in state parks and historic sites, air and water quality, geology, mining and minerals, soil and water conservation, public water supplies, and land reclamation—all responsibilities within our Natural Resources Department. I also include a calendar of monthly events such as upcoming commission meetings and conferences, a personal column for notes of employee interest, a director's column, photographs, and stories with NAMES, NAMES, NAMES. They still do make news, you know.

Once you've determined the AUDIENCE, SIZE AND FORMAT and NEWS-GATHERING OPERATION, you're ready to consider PRINTING.

As a state government department, we were required to advertise for bids to print our newsletter under contract. This meant writing a detailed bid specification form basically telling the printer what I wanted: the quality and type of paper (70-lb. offset dull enamel); format, composition, delivery date, and a performance bond guaranteeing that the printer would produce the newsletter according to our specifications and at the time wanted.

# RCA

## Community Relations Newsletter

January, 1975

### 1974 United Way Campaign Successful

Employees in plant communities throughout the country combined with the yearly company gifts contributed more than \$1.3 million to the many local United Way campaigns. Exceeding goals in several cities, RCA men and women each year help thousands of agencies better serve their communities through volunteer assignments and assistance during the annual fund campaign.

### Van Nuys "County Fair" Helps the Needy

At RCA Van Nuys, a brighter Christmas season was experienced by two deserving agencies. Money raised from an employee "county fair" and complemented by company funds were presented to the local "Ideal Community School" that provides special educational opportunities to the handicapped and mentally retarded children of the area. In addition, the Ebonesse Neighborhood Association whose aim is to provide self-sustaining enterprises and education for the needy, also received a contribution. Industrial Relations Manager, Robert W. Stephens, and Industrial Relations representative, June Walsh, made the presentations.

### RCA Marion High School Program

The Marion in-plant high school program is continuing to produce a modest number of high school graduates each year. Started in 1965 the program has a full time counselor who determines the grade level of the students and acts as advisor to the participants.

The program has the same requirements as regular academic high school courses. Some employees have taken a full four years to earn their diploma. Fully funded by RCA Marion and supported by the Board of Education, courses are given at no cost to the participant. The Marion project was the first among many RCA plant cities now involved in similar programs.

### Martin Luther King, Jr. Honored

January 15, 1975 is the 46th anniversary of the birth of the late Dr. Martin Luther King, Jr. Nationwide activities will honor the many contributions Dr. King made prior to his assassination on April 4, 1968. Among the events are four days of activities in his home city of Atlanta. Many cities, states, school districts, businesses and labor unions observe January 15 as an official holiday. A campaign is under way in the Congress to mark the day as an official national holiday.

### NBC Fellowships for Minorities

A new NBC Fellowship Program designed to provide financial assistance to members of minority groups seeking graduate degrees in several disciplines relating to broadcasting was announced recently as part of NBC's continuing effort to devote special attention to the recruitment and advancement of minority people to management positions.



## Oakland Youth Work Experience Process Now Underway.

After six months of careful development of a conceptual framework for a national model youth work experience process for CETA prime sponsors, the National Office for Social Responsibility, under contract with the U.S. Department of Labor, Manpower Administration, has initiated the community level phase of the process in Oakland, California.

The year long operational phase will provide work experience and classroom training for 200 Oakland area delinquent and pre-delinquent youth.

The program was designed by experts in manpower, youth de-

velopment, business, education and corrections to assist young people toward a job, additional education or additional skill training. The key element in the program is capacity building to maximize community involvement.

The program, geared to delinquent and pre-delinquent youths ages 16-18, has been designed to offer opportunities to all disadvantaged youth.

The process calls for close staff work with a community council, organized to help make the program relevant to the special needs of young people.

A seventeen year old high school student, Marcella Pabros, has been elected by the Council members, the majority of whom are adults, as the Council chairperson. Representatives from area high schools, various minority groups—black, Hispanic, Asian and Filipino, busi-

ness groups, public agencies such as the CETA manpower group, the State Employment Service, the school system and corrections officials are members of the Council.

The first task for the Council, working within CETA guidelines, has been to analyze the job market and to begin to identify criteria for selection of young people to participate in the program and to select volunteers who will work as counselors. Job opportunities will be thoroughly researched, along with the specific needs of participating youths. Individuals responsible for potential work experience opportunities for the trainees will be identified and orientation about the program will be offered to work contacts, volunteers and trainees.

Each young person will be assigned a special counseling and training team made up of their work contacts, volunteers and trainees.

*(continued on page 4)*

I deliver the copy to the printer on the 10th of each month, and he has 10 working days to produce it. I do the dummy paste-up layout from rough proofs, and know how the finished product will look. The printer does the final camera-ready paste-up, and I give the final review for corrections.

The production schedule from start to finish requires a constant and continuous effort on my part to see that the newsletter is completed and delivered on time. It's

very important that your newsletter comes out the same month in which it's dated! Most of us don't read yesterday's newspaper or last month's magazine.

**MAILING AND DISTRIBUTION** is no small task for a 7,000 circulation newsletter. If you're going to be mailing any quantities, you'll want to determine what mailing class is best for your purposes. I applied for a third class bulk rate permit which meets our particular needs. It allows a 0.61-cent per copy rate for up to 3.031 ounces. The Post Office demands a deposit check for the amount of copies we mail each month, plus a one-time bulk rate \$15 permit fee, a \$30 yearly fee. The Post Office also has special regulations for bundling the newsletters according to zip code numbers.

When you've considered all the points I've mentioned, you'll be on your way to developing a newsletter that should look good enough to pick up and read.

*Donna G. Logan, director of information for the Missouri Department of Natural Resources, formerly was a staff writer for The Denver Post. Ms. Logan joined state government service in May 1973 after an 11-year newspaper career.*

# Report

*News of the World Bank Group*



The Palazzo del Congressi—the site of the World Food Conference in Rome.

## Gains at Law of the Sea Conference viewed as slight

For two weeks—from June 20 until the end of August—some 2,000 officials from 120 nations met in an unfinished, 220,000 million urban renewal skyscraper project in downtown Caracas as participants in what has been described as the largest international conference in history.

In its wake, the Third International Conference on the Law of the Sea Two previous conferences held in 1958 and 1960, did not result in substantial agreements.

The conference agenda included a hundred items, most of which focused on the control of the oceans and the use of the biological and mineral resources in the waters. The delegations also tried to resolve potential conflicts of interest between developed and developing nations, between landlocked and coastal countries.

One of the Bank's observers at the meeting was Benton Vinton, of the Policy Planning and Programs Review Department. Mr. Vinton here gives Report readers his thoughts on the progress made during the Summer of 1974.

Since the genesis of the ocean debate in the postwar period, most countries, developed and developing, have reached a deadlock in their efforts of regulating the uses and abuses of the oceans multilaterally, under the auspices of the United Nations. They have drawn up a convention for this purpose.

What progress has been made so far, specifically at the new Law of the Sea Conference in Caracas?

The Caracas conference represents

## Active Bank Group role seen in wake of World Food Conference in Rome

From November 5 through November 16, the city of Rome will be the site of one of the most important United Nations' conferences in recent years—the World Food Conference.

With world grain reserves seriously low, delegates to the conference, which is likely to be the political meeting on the world food problem, will discuss ways to achieve three goals: more food and cheaper food for the world's hunger, and the improvement of trade terms for international food products, particularly those from the developing world.

During the last several years, the World Bank and its concessionary loan affiliate, the International Development Association, have committed almost \$2 billion for lending to the agricultural sector. And during those years, the major thrust of the Bank's lending has been to help agriculture. This has been by helping the rural poor, smallholder farmers, owning less than 10 acres. One estimate has concluded that from projects approved during fiscal 1974, more than a million new families—more than six million people—may eventually benefit.

One observer from the Bank to attend the Rome meeting will be Montague Taylor, Director of the Bank's Water, Land and Mineral Resources Division and Head of the Bank's Environment Department. Mr. Taylor agreed to an interview during which he spoke about the upcoming Conference and the Bank's role in helping increase agricultural productivity in the developing world.

**Report:** The last United Nations' conference—on population in Africa, Asia, and Latin America—was held in Mexico City in 1971. What do you think of the short term and a long term problem?

**Taylor:** I don't think that you will have the same problems as in Mexico City. There is a short term of conflict, but that is inevitable. The reason why I think there won't be the same kind of problem is because the Bank has been involved in the negotiations. We have been involved in the negotiations and committed to a somewhat sympathetic approach to the problems of the poor countries, and they will try to be forthcoming.

**Report:** What do you think that there's no overpopulation in Africa? Is there a lack of food in Africa? Is there a lack of food in Latin America? Is there a lack of food in Asia? That conference had to add a fourth of four conventions with over 100 articles, and each principle as well as each article had to be agreed upon beyond any potential conflict between developed and developing countries.

**Taylor:** I don't think there will be an immediate conflict on the approaches to development. In Rome, everybody

knows that there is a food problem, but there isn't a short term and a long term problem.

The approach to deal with the short term problem—food security—is one that I think is acceptable. And I think the long term approach—increasing agricultural output—is also acceptable. The difference is that the Bank has committed itself to some divisions over the volume of aid that should be given, etc., etc.

**Report:** What will the Bank's role be in the conference? Will it be more the participant or more the observer?

**Taylor:** Many of the discussions at the conference will be concerned with the distribution of aid, and the institutional arrangements for drafting with the distribution of aid. There will also underlie the discussions some concern about the increased resources needed for particular activities dealing with the problems of food.

(Cont'd on Page R-3, Col. 2)

Annual Meeting Speeches  
Looking ahead to the Food Conference  
ICID in the news  
November-December 1974



## ATLANTA STUDENTS' RIGHTS

Students' Rights is a bi-monthly publication of the Student Assembly of Atlanta, Georgia, a group of approximately 1,000 students at the University of Georgia.

The group, known as S.A.G., is a coalition of students who work together to work for students' rights. They are concerned with issues such as civil rights, education, and the environment.

The group is also involved in the struggle against racism and sexism.

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## **Before You Prepare a Publication**

by Andy Leon Harney

There are a number of basic questions in terms of both content and production which you should ask yourself before you begin preparation of any publication, large or small.

The first question is—do you really need this publication? The question must be asked not only in terms of content, but in terms of the time it will take you or others to prepare it and the costs involved. You really cannot answer this question completely until you look at a number of aspects of the potential publication.

As with any writing assignment, you need to know who, what, where, when, why and how before you begin. That is, who is your audience, what do you want to say, where do you want to distribute this publication and how, when do you need the publication and why do you need it. If you can reasonably answer all these questions, then you are ready to begin. But before you do, let's look at those questions in some detail.

It is essential that you know your audience before you type a single line. You need a sense of their level of understanding of the topic. You don't want to insult those who are knowledgeable or those who are less aware of your topic. You need to interest as much of that potential audience as possible.

The next question is what are you going to say? The scope of the material you present and the way you present it will help define the size and distribution of that publication. If the information you wish to include is likely to be out of date shortly, then your decisions about production and distribution will be affected. The approach to the topic will determine if the publication is to be a lengthy document or a short, "quick and dirty" publication.

The time constraints on you and anyone else involved in the preparation of the material must be taken into consideration. In order to get a better handle on those constraints, you must know not only how long it will take you to prepare the document, but you must get a reasonable estimate on the time it will take to produce that publication.



With some idea about content, timing and audience (in terms of its character and numbers) you can begin to sort out the production problems and constraints. If you know that you want a simple brochure and that you haven't enough money or staff to stuff envelopes to mail them out, for example, then you may opt for a self-mailer. If, on the other hand, the publication is for open distribution in a park or recreation area, then you know

that you need light-weight paper, many copies (look at previous experience with other publications to guide you on numbers) and that it must be attractive enough to make people want to pick it up and read it.



Tom Jones

There are some basic rules to follow in deciding on the way you want a publication to look—always use standard sizes of paper whenever possible—there is little point in paying for scraps you cannot use by specifying an odd size. Use readily available paper stock whenever possible—with current shortages in papers, you may find it difficult to get what you want, or to match it in the event that you need to reprint. Black and white is always less ex-

pensive than color. Sometimes white paper and colored ink can be just as effective and cost about the same as black ink. Two color (black and one other color) or more printing is very expensive. You can sometimes get a "two color" look by using colored paper and a colored ink, but the prices vary tremendously and must be judged on an individual basis.

Consult a graphic artist or a friendly printer to help you even at this conceptual stage—they may be able to advise you on ways to cut costs. The possible variations are endless and with a little imagination and someone experienced in production work, you can make your dollar stretch.

There is a popular belief that the more copies of a publication you print, the lower the unit cost. This is true to a point. Paper costs have been soaring making the break-even point very different for every publication. If you are planning to charge for your publication and not subsidize its cost, you must figure in all production costs—printing, typesetting, design, writing services, photographs, mailing and distribution to see if it is worth your while.

Probably the hardest thing is to decide on the basic format of a publication *before* you start writing it, but in essence, that is what you have to do (in broad terms) to get a good idea of whether or not you can afford to enter into the venture at all.

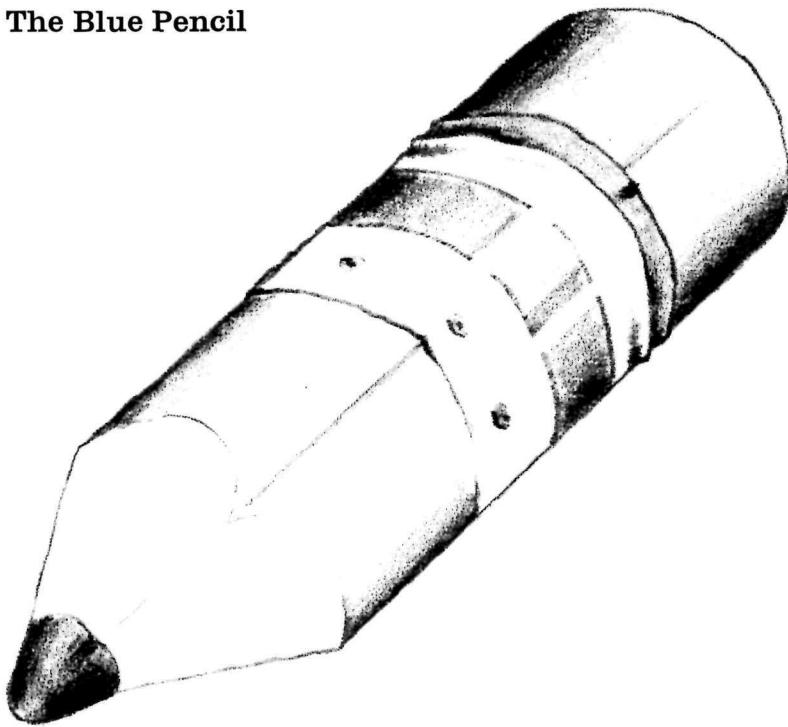
When you have examined all the variables and the costs, then you have to look at what you can afford and still communicate effectively.

To put it in very basic terms—you might want to put out a colorful, photo-filled brochure, of about 32 pages in length. After examining all the costs, you discover that you could print from the typewritten page—avoiding typesetting costs and the cost of an artist to lay out the publication, and you could staple it in the top left hand corner yourself to avoid the cost of sending it to a bindery—but that you couldn't print that many copies, and besides, it might not look very professional.

You then have to ask yourself—is it worth it, or should I try and raise funds to do the kind of job I know needs to be done? It is conceivable that even though you have compromised, your efforts would be appreciated and the information well used! If so, then you should move ahead and hope that the next time around, you will be able to do the kind of job you wanted to do in the beginning.

Regardless of what kind of publication you produce make sure that it needs to be written, is well written and well distributed and that it looks professional. Even a mimeographed brochure or handout can look professional but no matter how good your message is, if it isn't appealing to the eye, the mind will never give it a chance.

## The Blue Pencil



If you are going to communicate with typesetters, then you have to learn their language. There are several variations on the theme, but the basic marks remain the same. A few of the most important ones are included here for your information.

If you forget these signs and symbols, always keep in mind the list of proofreaders' markings included in every Webster's standard dictionary. To make sure that you highlight every correction, make a clear note in the margin—it's easy to skip over a small correction in the body of the text.

Try and give the typesetter copy which is neat and clearly marked for type style, size, leading and column width.

In addition to the proofreader's marks below, a short glossary of commonly used terms is included for your information:

### Proofreader's Markings

- period
- △ comma
- ⊖ hyphen
- ⌚ colon
- semicolon
- ▽ apostrophe
- “ ” quotations
- └ push down lead or space
- close up
- less space
- ↑ caret—something to be inserted
- # insert space
- tr transpose leaders, lines or matter
- stet let it stand—when something has been inadvertently crossed out.
- cancel delete—take it out
- ✗ broken letter or bad type
- ¶ paragraph—with “no” preceding it when no paragraph is intended
- uc capitalize word or words
- lc lower case
- italic
- || set out to margin indicated
- └ move up or down
- ( ) parentheses
- {} brackets
- bold set in bold face

### Glossary

- backing up—printing on both sides of a sheet
- blue-line—a proof of the negatives made for offset printing
- body type—type used for the blocks of type in a book, publication, newspaper—excluding headlines
- contact print—a print made the exact size of a negative
- copy—material furnished for reproduction, typewritten manuscript or art work
- camera-ready art—material, including type, ready for photo-offset process
- crop—to cut down in size
- display type—type used for headlines—to attract your eye
- dummy—a proposed lay-out for a publication in terms of placement of type, etc.
- font—an assortment of letters in a particular style of type and size
- halftone—a picture in which the gradation of tones is produced by a graduation of dots in intensity
- repro proof—a proof ready for reproduction, printed on special paper
- sans-serif—type without flags at the base and top. Simple unadorned type styles

## **Accurate Specifications**

### **Make**

### **Accurate Estimates**



Tom Jones

#### **Printer:**

Printers want to know paper stock specifications as soon as possible so that they can order the paper early enough to meet your time constraints. If possible, try and select a paper that is easy to obtain to cut down on delays. The printer will want to know:

1. Size of publication ( $8\frac{1}{2}'' \times 11''$ ?,  $5'' \times 8''$ , etc.)
2. Number of copies
3. Number of colors of paper or ink
4. Type of paper for both the cover, and the text
5. Type of binding
6. Number of photographs
7. Any difficult registration jobs (do you have a fine line running next to a color border for example?)
8. Will you need a proof?
9. Time: how soon will the work be needed?

**Note:** There are union and non-union shops. If your organization wants to support union shops, then ask your printer if his workers are union members and make sure they put the union "bug" on the publication in some discreet place.

In planning any publication, cost estimates are essential. If you get accurate estimates before you begin, you will not be surprised when the final bill arrives.

The following categories give you the basic information necessary to get estimates from artists, typesetters and printers.

#### **Artist:**

Most artists base their fee on the amount of time involved in designing the publication and the amount of preparation of the final "camera ready art" required of them. A graphic artist may or may not be an illustrator as well. The artist will want to know:

1. Type of design work required: basic conceptual design, layout, paste-up of a dummy, preparation of camera-ready art, illustrations, hand lettering.
2. Number of pages (final product)
3. Time: how soon the work will be needed.

#### **Typesetter:**

Typesetters usually base their fee on the system of typesetting they use, the time it takes to set the material and the amount of manuscript pages. A typesetter will want to know:

1. Number of manuscript pages
2. Typeface: for body copy — for headlines
3. Specifications: size of all type, spacing (leading) between lines, column widths.
4. Anticipated number of author's alterations, if any.
5. Time: how soon will the work be needed
6. Paste-up: will you want the typesetter's artist to do the paste-up?

## From Copy to Galley to You

Contrary to popular opinion, a printer does *not* set type. There are a number of separate functions which lead to the final product you now hold in your hands. The two major tasks often ascribed to the printer are typesetting and printing—probably because the most common understanding of the printing process comes from newspaper printing where the two functions are combined in the same building.

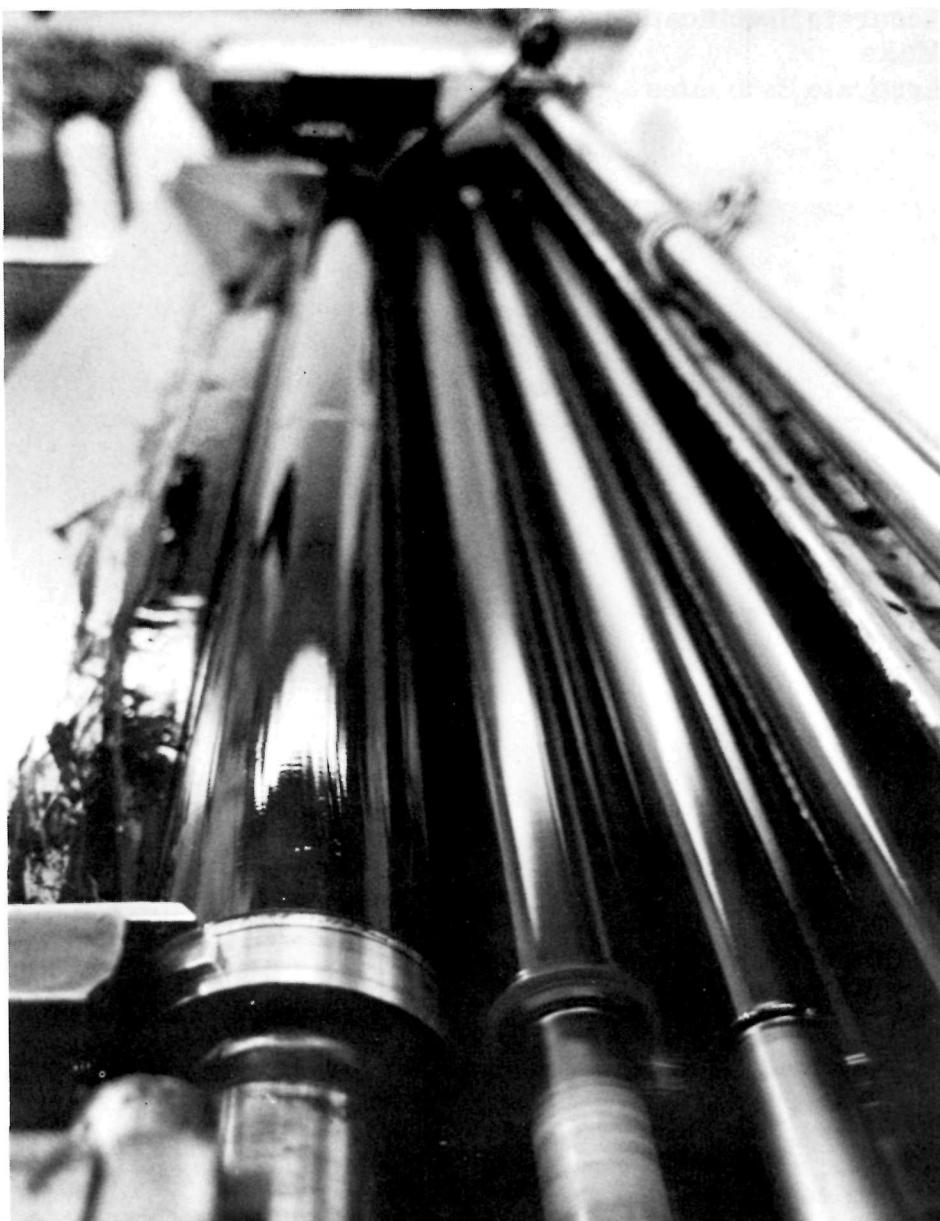
There are two commonly used methods of typesetting known in the vernacular as "hot" type and "cold" type (also "photo" type).

The linotype or intertype machine, common to many older newspapers, is a form of "hot" type—it comes out of the machine hot—from molten lead to a line of type. The monotype machines cast type to be set by hand, or single letters for large headlines usually.

Generally, hot type costs more than many types of cold type or phototype. But hot type is clean looking and can be produced rapidly. Estimates for hot type are usually based on the style type to be used, and the number of column inches to be set.

Cold type, set by hand or with a type of strike-on keyboard tends to be less expensive, but it is also time consuming. The newer computer technology-based cold types—phototype—are quick, easy to read and are as high in quality as most "hot" types. Many magazines and newspapers have now converted to phototype, a system which uses a keyboard similar to a typewriter but transmits copy onto a magnetic tape and then through a photographic process. Some systems now available come with a television screen attached to the keyboard unit to help the typesetter edit or change sections of the copy with ease. These systems offer a vast array of typefaces and cost less than hot type and more than traditional "cold" type.

Typesetters will give you an estimate on the basis of how many manuscript pages you have—but make sure to account for what is commonly known as "aa's"—author's alterations, which can make a big difference in the final bill.



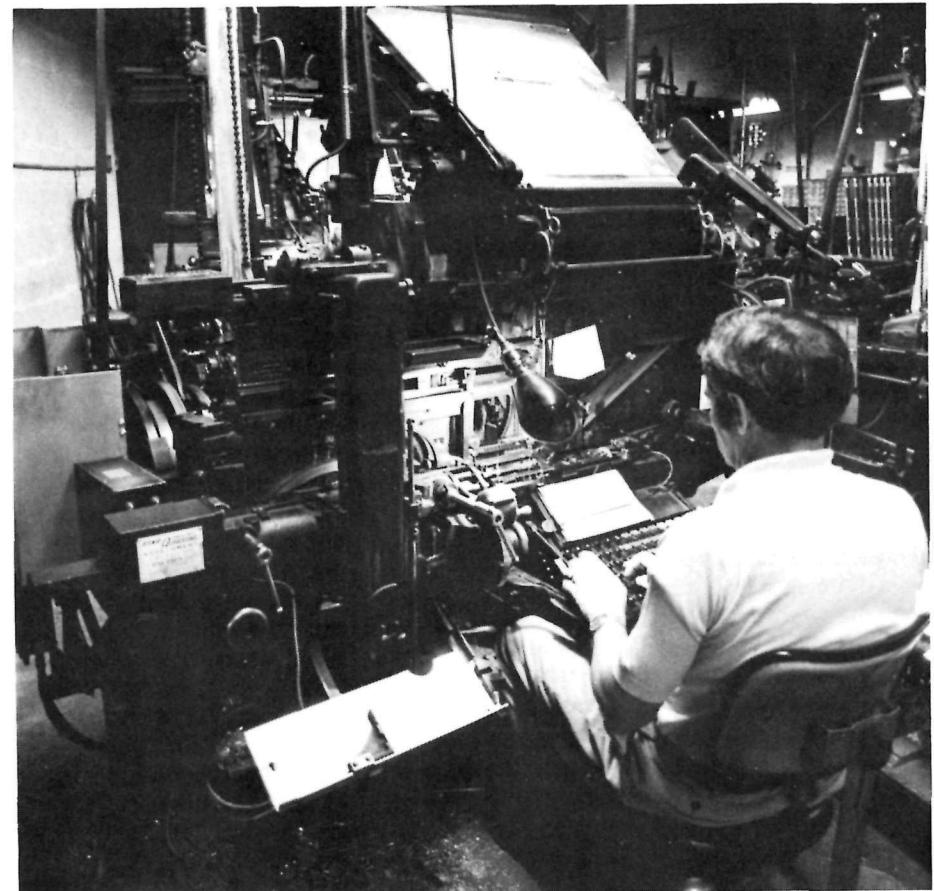
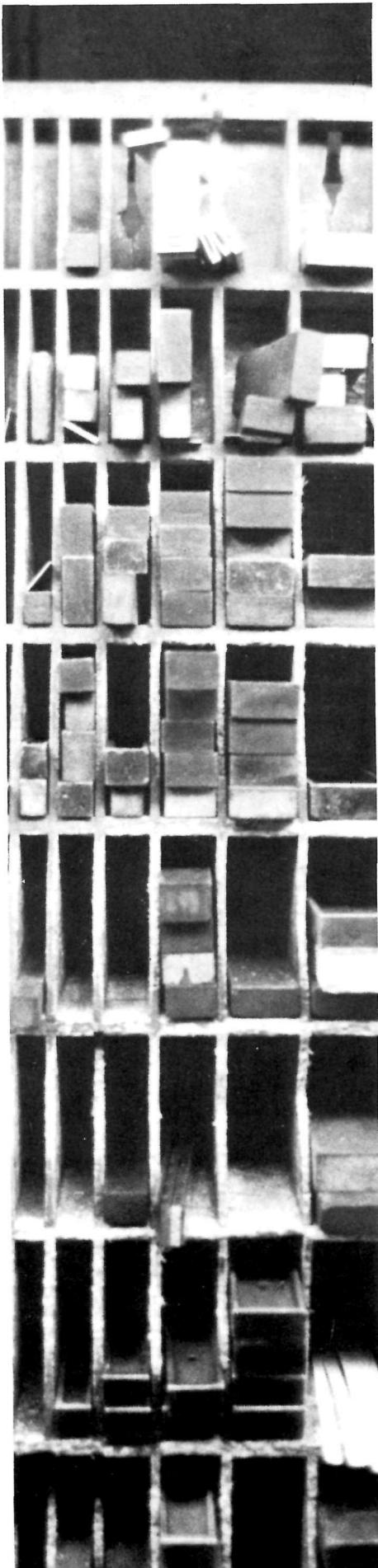
Tom Jones

If you do not have a graphic artist working with you on a project, many typesetters have such people on their staff. Not only will they set type for you, but they will help you design the publication and paste it up on boards ready for the printer if it is being printed on an offset press.

If you are contemplating a publication and have no money for typesetting, consider purchasing an attractive typeface for an IBM Selectric typewriter, if you have it. If you must simply reproduce the type-written page directly, then look into dry transfer letters to make headlines for your title page to stand out. Dry transfer letters, if properly applied, look as if you had mechanically set type. Each letter must be transferred by hand, so don't anticipate "setting" much copy with it, but the difference may well be worth a little extra time.

In the area of printing, there are a number of inexpensive options available to you. In addition to xerox, mimeograph machines and multi-lith machines (which are remarkably versatile and relatively inexpensive), you can use letterpress or offset lithography. The most common type of printing today seems to be offset lithography but there is still call for letterpress.

The difference between the two is that letterpress uses raised metal type which is inked and the paper run across it. Offset lithography uses a metal plate, with a smooth surface, which transfers an inky image to a rubber roll or platen, then squeezes the image onto the printing surface.



Tom Jones

Letterpress is usually used for jobs without illustrations in large quantities (100 or more). Many newspaper presses are letterpresses. If you are going to use photographs and you are not working with a newspaper machine, letterpress may delay you. The best possible use of letterpress is for jobs which require use of the same type over and over again. It is important however, to constantly check the quality of the type, because old, frequently used letterpress blocks of copy tend to wear down, obscuring the fine distinctions between letters. If you have ever seen a publication where the same material continually appears and then a change of type seems to look lighter by comparison, you may be looking at a lazy letterpress job.

Offset presses provide good reproduction of any art work. Any complicated juxtaposition of lines and colors is best done with offset. It is fast, not very cumbersome and the final product is usually of high quality. You can use offset presses for reproduction of a typewritten page, or a typeset page. The important thing to remember is that regardless of the system you use, the quality of design and content is what really counts, not the method of reproduction.

If you are not familiar with different printing systems and you are talking to someone who is trying to get your business, ask to see samples of their work. If there are photographs, check to see how well the black colors came up—are there any little white marks in the black areas? Are all the letters even and unbroken? Is the color uniform? Does the ink from one side of the page bleed through to the other? What is the caliber of their clients, and can you call any of them to find out how well and fast the printer works.

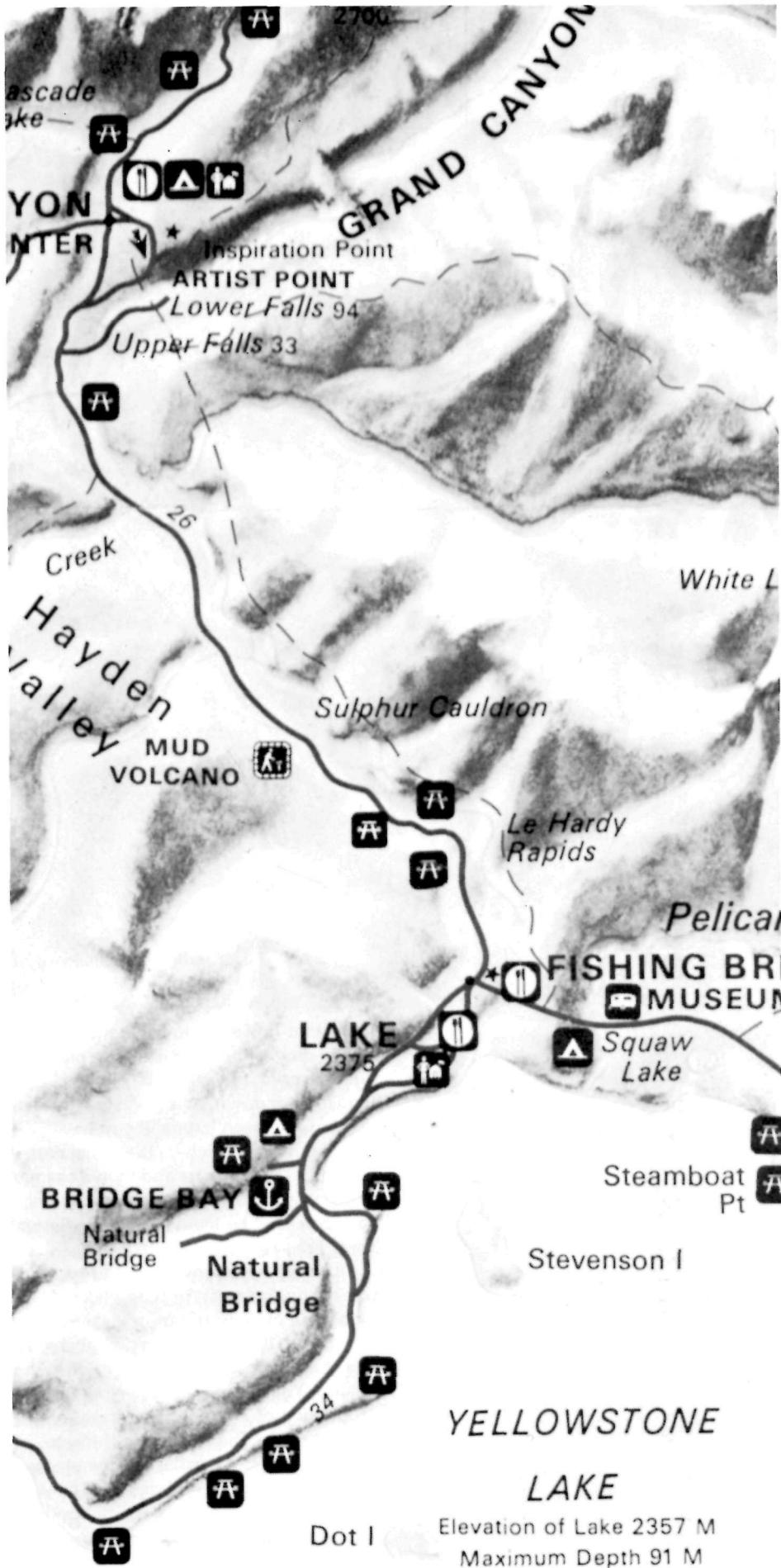
There is a great deal to learn about the production side of putting out a good publication. The more you know about what is possible, the better your product will be. Ask your typesetter or printer to take you through the paces while your publication is in production. You can learn ways to be more creative, to cut costs, and to help the printer or typesetter serve you better. Make sure that you check each phase of production carefully so that every detail has been considered, examined and approved to make sure there are no surprises at the end.

## Mapping

by Richard Saul Wurman  
Howard Brunner  
Nancy Donovan

You need not be an expert cartographer to draw your own maps, but if this is your first try, keep your maps simple. There are hundreds of different kinds of maps (aerial, perspective, isometric, computer-generated, drawings, weather, three dimensional models) describing thousands of places, features and categories of information, and it would be helpful and fun to look at a collection of different maps before doing your own to explore the range of cartographic techniques and choose those most appropriate to your needs. A map is itself a guide and should meet the same criteria for effectiveness as a guidebook. A map is a record of resources presented in such a way that it allows other people to recognize or gain access to them. Maps are symbolic or diagrammatic—not exact duplications of places or spaces. The important thing is how well your map works, how clearly it describes the information you have collected and allows other people access to these resources.

You need to know three essential pieces of information to draw your own maps: the purpose of the map, the area you are mapping, and the technique you will use to create it. There are many resources available which explain techniques for measuring distance and drawing maps, drafting, enlarging and reducing scale, no one of which could be described fully here.



Before you record anything you need to know the purpose of your map, which will determine the precision you need. You can then gather your "cartographical data" (the information you want to show) decide on the scale or size of your map, and choose the symbols and other techniques you will use to identify the resources you record.

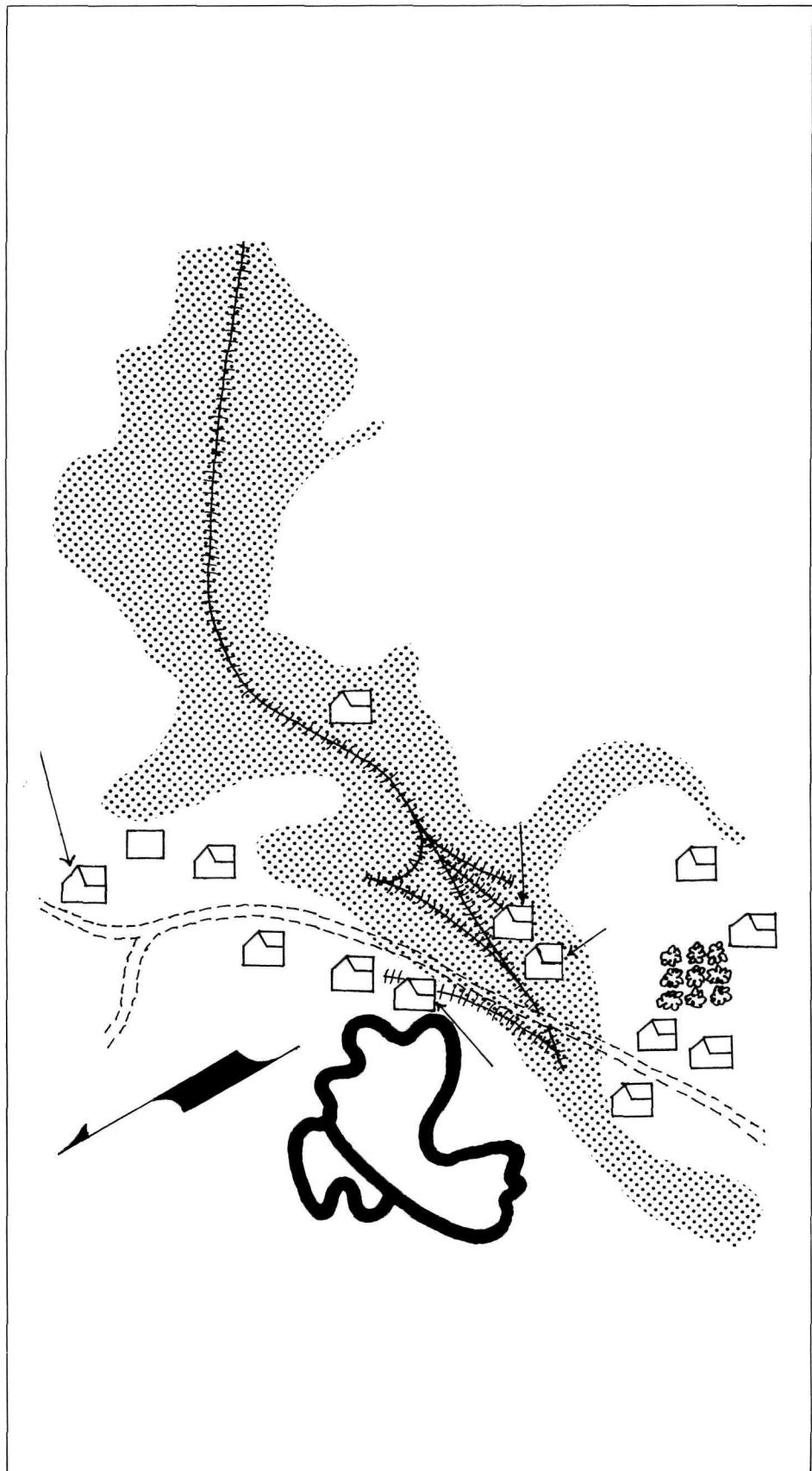
One kind of map you may be interested in doing is a description of a route or area in terms of how you experience it. This kind of map does not necessarily reflect accurate distances; rather, its purpose is to describe an area or route the way you experience it. Some kinds of information you could map are time, comfort, interest, safety, speed, density of people and vehicular traffic, light and darkness.

Keep in mind that a map which clearly shows one piece of information is far more useful than a beautifully-drawn conglomeration of data which is confusing and in which no one piece of information can be clearly understood and easily extracted.

You can draw your own maps from scratch, doing all your own measurements and surveying, but for your first effort you will probably want to use a base map drawn by someone else. Some of the best for cataloguing the resources of a neighborhood are Sanborn maps, gasoline company maps, and the United States Geological Survey maps. Sanborn maps can be ordered by number from the Sanborn Company—your city's planning commission has them all on file—which include information about each building, what they are made of, lot lines, land use and addresses.

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*The three authors are members of Geel!, Group for Environmental Education. The above excerpt is taken from A Guidebook to Guidebooks, an Urban Environmental Education Resource Book published by the Bureau of Planning and Evaluation, Bureau of Curriculum Services, Pennsylvania Department of Education, 1973 and reprinted here with permission of the authors.*



## **Staging a Public Event**



Most park and recreation managers are faced sooner or later with handling ground breaking, dedicatory, or other ceremonies to which the public and Very Important People are invited. Preparing a check list and time table for all the innumerable details is an essential part of making sure that the ceremony goes smoothly and accomplishes your purposes.

Even the smallest ceremony has a theme or reason for being. Yours might be "50th Anniversary of Canyon State Park," or "Ground-breaking for Cripple Creek Parkway" but whatever it is, emphasize

that theme in your invitation, program, and publicity so that as many elements as possible can be used to reinforce its importance. If you're including entertainment or food, try to link them to events demonstrating the theme also. Historical themes or events demonstrating contrasts between then and now are among the easiest to plan and generally assure higher attendance figures.

As early as possible, select the date, and decide where the ceremony will be held and a tentative list of people to be invited. Make sure your event does not conflict with any other program which might attract the same audience. As the time gets closer, divide your check lists into pre-, during-, and post-ceremony, to make sure you're covering all bases. Hold a series of staff meetings as your plans proceed so you can get the support you need from your co-workers.

### **Pre-Ceremony Check List**

Send out a news advisory 7-10 days prior to the event to local newspapers, magazines, where appropriate, radio, television, and wire services. Use news release letterhead and include the WHO, WHAT, WHERE, WHEN, WHY and HOW of the ceremony. If the event is important enough, you may want to follow up with a Press Release and then a phone call or visit to the local media people to emphasize that local coverage will be appreciated. If any VIP's are available for special interviews either at the site or afterwards, you can make these arrangements with them and interested media people.

In the meantime, you should be working on a News Kit for distribution at the ceremony. It should include your News Release, Biographies and photos of the VIP's, copies of speeches, fact sheet on the event, historical background (if this ties into your theme), copies of the program, and other art work or photos that seem appropriate such as good, clear shots of your park or recreation area. Appoint someone on your staff to handle relations with the news media and help them get information or materials they might need.

Invitations may be as formal or informal as the event dictates. For the general public, an RSVP is generally not required. VIP's and speakers deserve a special invitation with an RSVP. Make sure your invitation list is complete—it's better to over than under-invite.

Select your program format well in advance and have plenty printed to distribute at the ceremony. Most ceremonies last between 30- and 60-minutes. Choose your Master of Ceremonies and principal speakers well in advance and get firm commitments from them. Local clergy are

often asked to give the invocation and benediction. If appropriate, use local college or high school bands to provide music before and after the ceremony. Plan your program to build to a climax (the giving of a plaque or ribbon-cutting) toward the end of the ceremony so the event finishes on an upbeat note.

Prepare an itinerary for the entire day. If VIP's are arriving on early planes, be sure people are detailed to meet them. Always allow your speakers time and a place to rest and go over their notes before hustling them on to the stage. If the event is large, consider using volunteer help to direct traffic and seat visitors.

Draw up a platform seating plan so there's no confusion when speakers arrive. The seats can even be identified with a name tag to make it easier at the last minute. Visualize the ceremony so speakers aren't colliding with each other on their way to and from the speaker's podium. Arrange for a good public address system with a microphone that can be raised or lowered, lights, special items needed, such as scissors, ribbons, plaques, awards, platform decorations etc., and any special considerations the news media might require such as extra outlets or a cleared space for television cameras.

### **The Event**

This is your day to double check all physical arrangements. Rope off news media area (generally first two or three rows to side of speaker's platform), rope off another area in first few rows of the center section for VIP's who will not be on platform and check your address system again as well as your ushers. Make sure all VIP's are met and that they get copies of program and press kit if they want them. Assign someone to show them to their seats at the proper time. In general, this is just a minute or so before the program is due to start and after most of the audience has arrived and is seated. All platform guests should be escorted at the same time to their assigned seats.

### **Post Ceremony**

After the main speech is over and the benediction has been pronounced or the M.C. has brought the event to a close, continue with the rest of your itinerary. Arrange for tours of the area or the refreshments you had planned. The same individuals who met the VIP's should be assigned to see that departing planes are met or provide transportation to nearby hotels.

You should also arrange for news clippings to be sent to you so you may forward these to the principal speakers.

Within two or three days after the event, write thank-you letters to those who helped you with the ceremony. After this, do as honest an evaluation of the event as you can. Figure out what went right and what steps you might have taken in advance to smooth out the rough spots. Compare what actually happened with your checklist. Then, write a narrative report that corrects any mistakes you might have made so you will be ready the next time you're called on to mastermind a similar event.

There's nothing mysterious about staging a successful public ceremony—your attitude goes a long way toward carrying out the event. Once your plans are set, and your staff alerted to all the details, you're going to have to be flexible (last minute changes are inevitable); alert; and confident. If you know you can do it, others around you will sense it, and the event will reflect this attitude.

## Setting Up a News Conference

Putting together a news conference is a task requiring careful attention to timing and details.

The first task is to make sure you have a story that merits bringing out the media. If it could be handled with a news release alone, then send out a news release. If, however, there is someone worth interviewing, or a controversial report (sent out in advance if possible with a "please hold til" or "release date" typed on it) then it's worth calling out the troops.

Planning a news conference from start to finish is the key.

To schedule the conference, you should keep in mind the deadlines for local media outlets, for example, if the big paper in your area is an afternoon paper, make it early enough to meet their deadline. If you want to hit radio and television first, make sure you meet their deadlines.

If you are in an area with a number of media outlets, try and schedule things for late morning—that way television crews can be assembled and equipment set up in advance. If your story is big any day but Friday is a good day. If it's small, pick a day when news is generally slow—making *your* story fit to print!

The location of the conference—if not on your own turf, should be at a convenient location. If it's a story about the outdoors and you can arrange it, try holding the conference at the site—but have a handy indoor alternate ready in the event the weather is poor. Outdoor locations are welcomed by the television media because they can avoid setting up cumbersome lights and can often send a smaller crew.

Let people know about four days in advance that your news conference is scheduled by sending out an advance release. Use the wire services if appropriate. All you have to do is call in the day before and ask that the following brief announcement be put on the next morning's day book. Make sure you include information on the purpose of the conference, the principal speaker(s), the date, time, place and sponsor.

It's not enough to just send out a release. A day or two before the conference



you should contact, by phone, any reporters or editors you might feel need encouragement in order to attend. If you recognize the event to be a good story—don't just sit back and wait for people to come, call them and let them know that you thought of them so that they will think of you at some other time. You should contact as many people as possible to get them prepared to come to the news conference. Further efforts can be made the day of the conference by calling assignment editors at papers, radio and television stations. Don't make a pest of yourself, two or three different contacts should be enough encouragement for those who are interested to make an effort to be there. You must remember however, that the day your news conference rolls around could also be the day of the biggest bank robbery in the history of your state, or the day the governor came to town. There is no way you can predict what some of your competition will be on a given day, but it's a good idea to check first and make sure your conference doesn't conflict with another important event.

When the day arrives, make sure those delivering the announcement at the news conference are thoroughly informed and



that their prepared statement is brief and to the point. If you can use any visual presentations, use them and make sure they're good. If television is expected, make sure that the tonal qualities of your visuals will photograph well and are of high enough contrast.

If you expect television coverage, use a raised platform and make sure that the speaker stands out against a plain background. Sufficient outlets for lights and equipment should also be provided.

When appropriate, you may want to pre-arrange short individual interviews between the speaker and specific reporters to allow them extra coverage after the conference. Make sure not to play favorites—that kind of thing can only backfire on you.

Have your hand-outs or releases readily available at the conference, even if you have already sent everyone everything prior to the event. Have paper and pencils ready and coffee as an extra touch. If the conference is during the summer, take extra precautions to assure good ventilation and cool air.

Keep circulating and introduce yourself to those you don't know and say hello to those you do know. Don't forget to thank everyone for coming—even if you know they are there because you have a story that needs telling.

Above all, try and keep things short to respect the time of all concerned.





## **Emergency Media Relations**



A child is lost, you are faced with a forest fire, a flood, a transportation accident, a mountain climbing or skiing accident, a crime—almost every park or recreation manager has faced at least one of these problems. In the midst of the confusion, inevitably the press descends on you. All too often, emergency procedures have not been established ahead of time leading to confusion and misinformation. The following article offers some suggestions for basic emergency press relations procedures. Each situation makes special demands and each park and recreation area should adapt these guidelines to meet their own needs.

In order to insure accurate communications with the media, one individual should be designated in advance as the spokesperson for your facility in the event of an emergency. *All* personnel, from the lowest man on the totem pole on up should understand that even the most innocent seemingly helpful statement made to the press during an emergency can become overblown and misinterpreted. For example, a plane crashes in a park. In the absence of a designated spokesperson, a reporter asks an employee at the scene how many were injured in the crash—the employee responds—"I think it was six—two of 'em won't ever go home." The reporter runs to a phone, reports that eight were in the plane—two dead, when perhaps two of six injured were seriously hurt and the employee assumed they were dead.



Families become anxious—you begin to get flooded with calls and all because there was no one to provide accurate information. Rule number one then is to set up a command post and make sure that *all* information is funnelled through that post. As soon as possible you should hold a news briefing providing as much information as possible. If expert technical explanations or legal explanations are required, have someone on hand to answer those questions. If you don't know the

answer to a question, say so—rather than the popular “no comment” which may lead to speculation that you are concealing information.

If you anticipate that the disaster or accident or crime may take some time to be resolved, set up a station for the press and, if possible, provide phones and easy access to the command position. Remember the media all work on deadlines, so try and provide sufficient information for them to meet their deadlines. If they want shots of the problem area, you must make your decision on access quickly so that they can bring the proper equipment to the scene. If their presence will not interfere with rescue or evacuation measures, or jeopardize their own safety, make arrangements for a pool of reporters to be brought to the scene.

In the event of a disaster, you should lay down some basic ground rules to the press and trust that they will not violate them. If there are fatalities, it is the custom to release the names of the dead *only* after the next of kin have been notified. You may want to protect relatives of the injured or lost or dead from contact with the press. If so, you have to ask their cooperation. You should also make it clear to the press and your staff that your workers are not to be interviewed unless they have express permission from you directly.



As soon as it is possible to provide lists of names and addresses, do so, but in the event that a juvenile is involved in some type of crime, for example, you should not release the name unless the individual is a fugitive and the police permit its release. The definition of a juvenile varies from state to state and should be checked.

In the event of a disaster, remember the press is your pipeline to the public. The calm manner in which you handle the situation and the fair treatment accorded the press will be reflected in the news stories. Try and keep up a steady flow of

information to the media. If you need their cooperation, for example, to alert people that a road or an entire area has been closed to traffic, you might also provide them with additional information for a story so that the coverage works to your mutual benefit.

At the same time that you are keeping the media informed, make sure that your own staff is informed of any current developments. One way of losing morale during a crisis is to give your workers the feeling that the media knows more about what is going on than they do.

You may wonder how you are supposed to find time to do all this, but you have got to make time. The negative reverberations of false rumors, of inhospitable treatment of the media, of failure to share what little information you may have with other workers, can cause you many weeks, months, or even years of regret as you go about trying to rebuild

your image in the community. If you are too busy to answer calls from the press, try and prepare a brief statement of the facts and get someone to call back people with just that statement—no more. Then, when things calm down, call people back with additional information.

Probably one of the hardest things to remember is to avoid expressing your own opinions at a time of crisis or emergency. It is often easy to let slip your own opinions on who was at fault if an accident occurs, or to lash out at others. Remember, the quote you let slip now may come back to haunt you.

#### **It Pays To Keep Cool**

Emergencies are times when the fullest measure of our abilities to cope are tested. If you have a basic understanding of the situation, the needs of the press, and a plan for handling an emergency in terms of media relations, then you will be able to get through the situation smoothly with a minimum of difficulties.



## Film: A Management Odyssey

by Grant Ross



### On General Management

**Girl:** If we only had more money . . .

**Boy:** We'd spend it.

**Girl:** If only we had more time . . .

**Boy:** We'd waste it.

**Girl:** If only we had more people . . .

**Boy:** We'd have a sandbox and write it off.

Most Americans watch and enjoy all types of media, but few people are experienced at buying and participating in the movies or programs they see. There is a need, particularly for parks and recreation personnel, to establish guidelines for managing a film whether shopping for a producer or working with their agency's film crew.

The reason: audio-visuals are expanding their role in the offerings of park and recreational agencies.

Public and private parks, such as a Williamsburg, Gettysburg or Vicksburg, use movies and slide-tape shows to express history. Senior citizen groups, beautification societies and environmental organizations incorporate film as part of their meeting agenda.

In essence, film is responsive to a broad audience in much the same manner as campgrounds, hiking trails and other public facilities.

The popularity of motion pictures has also attracted professionally-prepared creative talent taking advantage of the most recent technological advances. Yet with all these dynamics, the management of film remains a closet cousin. The life-blood of the profession, sponsors and customers, is often neglected. In a recent motion picture trade publication survey, only 1-in-34 film buyers claimed any in-depth knowledge of film production. More frequent is the remark: "I wish I knew more."

So film management is a method of focusing attention on the buyer's role. At first glance, park managers discover a familiar framework. The manager is asked to set goals (the purpose of the film); to organize the actions to reach those goals

(what is needed to produce the film); to staff and direct the actions (who will produce the film); and finally, offer a system for measuring the effectiveness of the program (was the film a hit or a miss).

The textbook approach collides with reality, however, when meeting one of the first principles of film-making. That is, *each motion picture is a unique entity*. Films are as different as the Cabin John Regional Park, near Bethesda, Maryland, is to the La Jolla Tide Pools in Southern California.

At the onset, park managers must be able to articulate their goals by answering the question, "What do I want the film to express?" The answer can be prepared individually or jointly with a film production company. Many times the most human reply is, "I want to communicate something and I want to have some fun doing it."



## On Film Structure

**Girl:** Think of film as a celluloid yo-yo and the pictures as the string.

**Girl:** If the pictures are properly intertwined, the yo-yo moves gracefully . . .

**Girl:** But if they're knotted, it's a cinematic catastrophe!!!

**Boy:** Boy, being creative is sure hard work.

And making movies is fun. First of all, people who are involved in film-making whether as park personnel, directors, cameramen, lighting technicians et. al., are working in a new language. *The language of film is visualization*, for in motion pictures the concept is show, then tell.

Professor George W. Linden states it another way, "Films are not composed of words. A motion picture is composed of images. And the images move."

Since film is a visual culture, film managers are confronted with another dilemma. Pictures and their interpretations are infinite. Mention the word green and what do you think of? A lime? A field of clover? The go-stop concept of a traffic light?

Whatever the answer, park managers have to make sure that their definition of green and the definition of the film producer are on the same wave-length. With rare exceptions, film-making is a corporate experience.

To get everybody moving in the same direction, film-makers use, and film managers should request, a document called a story treatment. Expressed in one or two pages, the treatment verbalizes film goals and offers a discussion platform between buyer and seller.

Soon after, the first draft, a working script emerges which gets you to the beginning nitty-gritty of the movie.

What film managers want to garner from the early material is a *sense of film structure and the sequence of images*. In other words, you are getting a motion picture blueprint. The structure is the foundation and generally can be summarized in four

or five topics. Within each one of the topics are the picture sequences that express the idea. In film, we are always concerned with groups of pictures—the sequences—working together with other groups of pictures.

Once film managers reach beyond structure, sequences, and the feel of things, they come to a point best called "out-takes." You are now ready for production, the lights, the camera, the action. Here is where paper planning stops and celluloid begins.



## On Managing Audio

**Girl:** Take a listen . . . 16 tracks, full-dimension quad sound.

**Boy:** I only have two ears.

**Girl:** Hours in preparation, hours in the studio, hours in editing. Now I don't even have a chance to hear it.

**Girl:** Oh well, film is a visual media . . .

**Boy:** . . . but happiness is a warm head set.

*Be prepared.* The Boy Scout motto works for movie people, too. If you're the sponsor, it means notifying your personnel of schedules, involvement, dress and speech. There is nothing more embarrassing than watching an executive stumble over his own words in front of a camera. Or to have a Caterpillar excavation vehicle suddenly balk at having its picture taken. Time is money and the money you spend on a film crew is too valuable to squander.

*Plot before you shoot.* If you don't have a script, or in the case of documentaries, a shot list, lay those cameras down. If you shoot first, then you will pay and pray later. After the fact film-making is like trying to re-design Yellowstone National Park.

*See No Film, Hear No Film, Produce No Film.* Make sure that film is the right vehicle to state your message. Don't overload it with too many elements. Remember that movies aren't designed to carry all the freight.

*Mutt and Jeff.* This is a notorious syndrome in which there are too many words and too few pictures or vice versa. Something's got to go because picture and sound run through the projector simultaneously. Usually, you will cut the audio track simply because it is less expensive than shooting additional footage.

*If you have nothing to say, sing it.* A trap to avoid is wall-to-wall talking. Narration is like perfume—a little bit goes a long way. Audiences appreciate visual intermissions, i.e. images playing to sounds or music alone.

Film management is a tricky subject to grasp, harder yet to feel comfortable with. For many buyers, involvement in film is an occasional task, not an everyday diet. Still, you should always know that in this film-maker's opinion, you are working

from strength because park and recreation facilities are a superb, natural setting for motion pictures.

The diversity of color, the delight of shapes and forms, the rhythm of people, animal and landscape all add up to a film-maker's paradise. The advantage is basic: parks and other facilities are a joy to behold. In person and on the screen.

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Grant Ross is the president and creative director of Pen Communications, Inc., a Santa Monica, California-based production company. Their recent production, "Framework for Decision," is the first motion picture to discuss citizens' participation in environmental impact studies.

## Designing Effective Displays

by Eugene Behlen

When designing an exhibit, there are many levels of communication to consider. The success of almost any exhibit is based on clear thinking and acting. The techniques and materials adapted to exhibit construction are endless.

But the materials are less important than their ability to carry the meaning of your presentation. No matter how dazzling or satisfying an exhibit's complexion is, it is worthless if the visitor leaves unaffected by the content.

You have to know what it is you want to say in an exhibit. After many years of making exhibits, I find this point has to be continually stressed. Many exhibits fail because there is no message to begin with. A designer is not able to make a meaningful product if he does not know what purpose it will be used for.

A theme statement should be written—several pages of general intent, as the first stage in carefully thinking through your message. This should be followed up with a thorough outline, with areas, objects and points of view outlined.

The exhibit space should then be defined and well measured. Simple space drawings should be assembled. A floor plan, scaled for easy use of  $\frac{1}{4}$ ",  $\frac{1}{2}$ " or 1" to the foot is necessary. Along with an elevation at the same scale. Fabricate a model of the space by using copies of the drawings glued to cardboard for rigidity and assemble it like a doll's house. You will then get a three dimensional understanding of the exhibit in its space and be able to solve otherwise tough problems of special placement.

All existing objects to be used in the exhibit should be measured. Make scale models of the largest ones if necessary. Remember that one great value of an exhibit to the visitor over other media of communication is their presence in the same room with interesting objects. Without objects, most exhibits are banal and dull. Graphics can be best used to explain, expand and enhance the object. If you remove the object, you really have a text book, a TV show, a movie, a slide show, a magazine article, but *not* an exhibit.



Chip Clark

The location of the exhibit should be carefully considered. In a park, standing alone, in a museum, as one of many exhibits in a school, banks, libraries—each place allows its own freedoms and imposes its constraints.

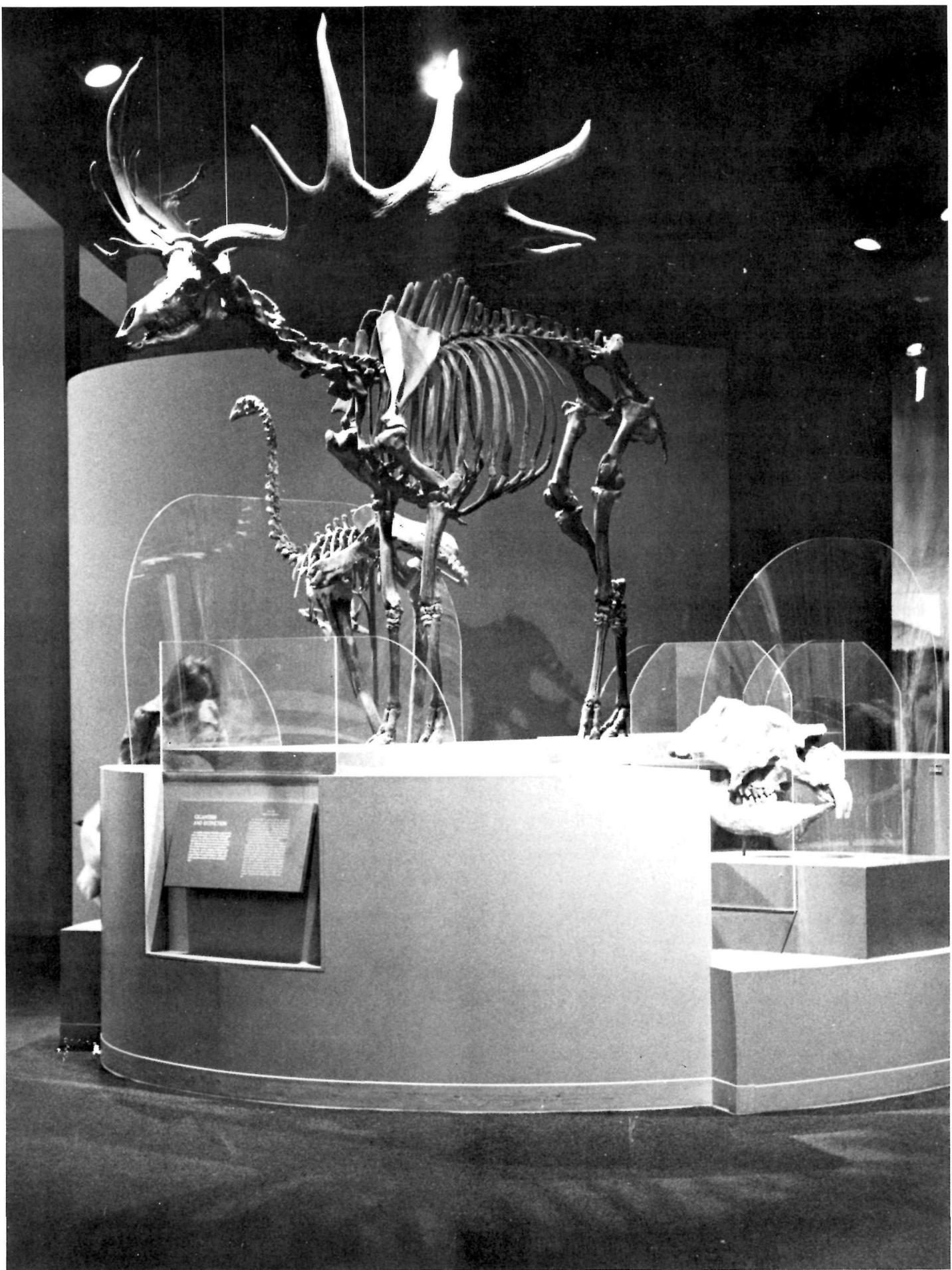
Here are some other important considerations:

Traffic patterns—flow. Do you care in what sequence the exhibit is seen? The designer can control the way visitors move through an exhibit. Is it natural to move from left to right the way you read? A series of stimuli can be set up to direct or lead the visitor.

Density of information. Clustering material and information in an understandable way allows the viewer to choose what he wishes to spend his time with. Let him orient himself. People seem to prefer to be able to set an involvement course for themselves. The amount and arrangement of material easily perceived allows that freedom. If people in moving through

your exhibit are clogging up an area or are missing something you think should be seen, it is likely that the design for 'where' or 'how' of your message is in question.

Ambience. How do you wish people to react to the space in a particular exhibit. Do you need an intimate setting or a grand space to show the subject to its best advantage? Should the room coloring be light or dark? Do you need brilliant or soft lighting? A darkly painted room with spotlighted objects can communicate a feeling of mystery, unreality, going back into the past or forward into the future, for example. A brilliantly lighted environment is real and present.



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**Materials.** The construction materials used to build walls, cases, floors, ceilings, railings can be selected to express the mood of the exhibit. Can you visualize using Louis XV lounge furniture in an exhibit on lasers? Or a stainless steel railing on an exhibit on folk art?

Labeling is a world in itself. Type styles, sizes, methods of printing, editing leading and placement need careful study if you want the labels read. Because labels are sometimes too wordy for the taste of a designer there is a tendency to undersize and misplace the copy. A balance can be arrived at through study. If it is worth putting into the exhibit, its worth being able to read. A label must not overpower the object that it is describing, but it should be large enough and placed closely enough to the object that it can be read and make sense. The tendency to label the obvious "this is a blue vase!" should be avoided. Over-labeling should also be avoided. Only vital information should be included so that the viewer does not end up with more questions than answers.

Labels are not confined to the written word. There are times when sound tracks can be effective (in an isolated way). Illustrations and photographs are also a form of labeling. They can add needed information without words. To tell, for example, how a grain flail works might require 25 to 50 words. A good period woodcut illustration of the flail in action unencumbers the labeling load and if well used, will enhance the exhibit.

Each exhibit is unique. Exhibit design is a craft that can be learned and practiced



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successfully with careful thought and attention to both the overall concept and to the details which effectively communicate your message.

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## Advertising Council



If you've ever wondered about the small "a" set in a circle or the newer logo, "Ad Council," at the bottom of newspaper ads or television announcements, you've seen the symbols of the Advertising Council, a private, non-profit organization which conducts public service advertising campaigns. Through its Board of Directors, and member advertising agencies, the Council conducts about 25 major public service campaigns each year which focus public awareness on significant social needs. The Council also supports about 70 other public service advertising campaigns by recommending them to the media. Space in which the advertisements are printed or posted and the time given to broadcast the messages are contributed by the media.

The organizations for which major campaigns are conducted must reimburse the Council for out-of-pocket costs of producing the campaign materials—films, recordings, mats, plates, etc.—averaging about \$75,000 to \$100,000 per campaign. This out-of-pocket investment is augmented by the public service contributions of the volunteer advertising agencies and volunteer coordinators who give of their creative services and advertising know-how and, in turn, by the media which contributes millions of dollars worth of free time and space for the various campaigns.

All federal government agencies seeking the Council's help are cleared first by the White House before presenting their campaign to the Board of Directors for Council consideration.

The Council's criteria were formulated after careful study by a Special Committee of the Board of Directors. In the opinion of the Board they represent reasonable standards of integrity, public acceptance and general appropriateness in forming recommendations to the media. Check your qualifications carefully before approaching the Advertising Council.

### Advertising Council Criteria

1. That, if the organization requesting Council support is a fund-raising one, the Advertising Council will take into consideration whether or not it currently meets the standards of the National Information Bureau.
2. That the project be non-commercial, non-partisan politically, and not designed to influence legislation.
3. That the project be national in scope or sufficiently national so that the great bulk of the national media audience has an actual or potential interest in it.
4. That the appeal for support shall be one properly made to Americans generally. The project will not be rejected because it is in the interest of one group if it has wide appeal and national significance.
5. That the project be of sufficient seriousness and public importance to justify treatment before the national media audience.
6. That the purpose of the project be such that the advertising methodology can help achieve its objectives.

*Further information is available from:  
Advertising Council  
825 Third Ave.  
New York, N.Y. 10022*

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