

# MEDIA GUIDEBOOK FOR COMMUNITY AWARENESS



AN INTRODUCTION TO PLANNING, USING  
& MEASURING STRATEGIC COMMUNICATION

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**COLORADO**  
Office of Behavioral Health  
Department of Human Services



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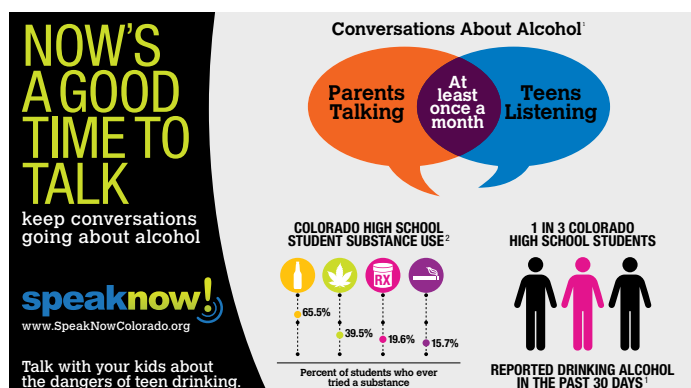
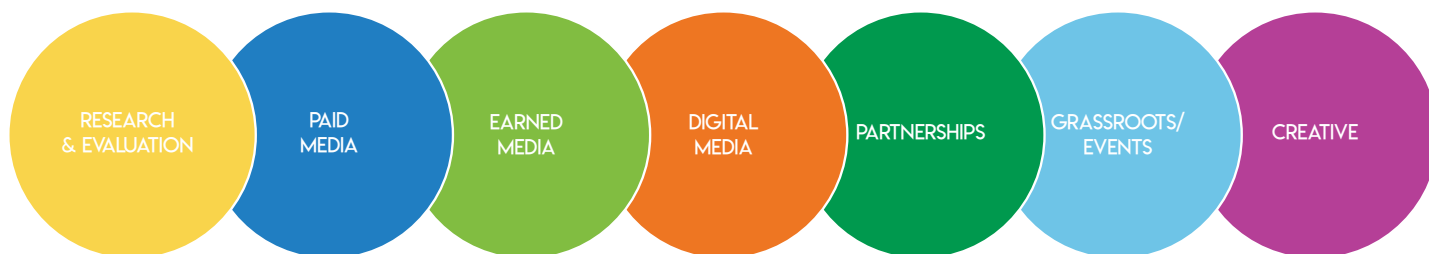
# INTRODUCTION

Establishing an organization, coalition, or program that works to address issues in a community is both challenging and rewarding. It requires an in-depth understanding of a community and a constant drive to engage both partners and the public. Rooted in these efforts is the need to communicate: about a problem or issue your working to address in your community, services or programs you're offering, and the benchmarks and milestones that your efforts achieve.

This guide is intended to provide an introduction to communications strategies, tactics, and tools that can assist community-led efforts in delivering important messages to the audiences they're trying to reach. It can help you evaluate what types of communications will best reach desired audiences, how you can measure communications success, and offer some suggestions on how to get started.



Different organizations can have highly diverse needs in terms of whom they're trying to reach and what they're trying to communicate. For this reason, this guide tries to focus on information that can be broadly applicable while still discussing media that may be especially relevant with certain audiences, such as youth and parents. In order to cover as many media and communications concepts as possible, this guide does not include in-depth information about developing program models or prevention frameworks. There are a number of other fantastic resources that provide guidance in these areas, and links to those resources have been included throughout the guide as Additional Resources.



Developing a focused, evidence-based communications plan greatly improves the chances of your messages getting to, and impacting, the people you want to reach. This guide introduces evidence-based strategies including: Research & Planning, Paid Media, Earned Media, Digital Media, Partnerships, Grassroots, and Creative. It discusses best practices and ideas for how you can use these strategies, how to measure your success, and the costs associated with each strategy.

# INTRODUCTION

## SOCIAL MARKETING VS. AWARENESS MARKETING

A term you may often hear, especially when discussing prevention-focused campaigns is Social Marketing.

Social marketing describes efforts that focus on creating a specific behavior change within an audience. That can be anything from using public transportation more often to properly disposing of prescription medication. Behavior change is often the ultimate goal in prevention efforts but requires sustained efforts and resources. By contrast, awareness marketing focuses more on increasing an audience's understanding of an issue – which may be a first step toward behavior change.



The strategies and tactics in this guide can be applied to both social and awareness marketing. It can be useful to prevention organizations already working on behavior change, or those seeking to provide audiences in their community with a better understanding of an issue.

## NOTES ON THE GUIDE

This guide has been written from a communications perspective. As such, you may encounter some terminology or phrasing that may be slightly different from common terms used within prevention fields. This is intentional as public communications should strive to avoid technical terms and phrases whenever possible.

On the other hand, this guide includes terms that are specific to various media and communications strategies. Each chapter contains a glossary of terms you may encounter when pursuing that strategy. Glossary terms in the guide are called out in **ALL CAPS**.

At the end of each section, you'll also find a brief worksheet that will assist in your efforts should you be interested in pursuing communications tactics within that strategy. An example, completed worksheet has also been included for reference.

RESEARCH AND PLANNING WORKSHEET	
IN ONE SENTENCE, WHAT ARE YOU TRYING TO COMMUNICATE?	
WHAT ARE YOUR COMMUNICATIONS OBJECTIVES?	
<b>AUDIENCES</b>	
TARGET AUDIENCE	WHY IS THIS THE TARGET AUDIENCE?
SECONDARY AUDIENCE	WHY IS THIS THE SECONDARY AUDIENCE?
SECONDARY AUDIENCE	WHY IS THIS THE SECONDARY AUDIENCE?
WHAT RESEARCH METHODS CAN WE USE TO HEAR FROM THE TARGET AUDIENCE? (LIST OPTIONS)	
WHO ARE OUR STAKEHOLDERS?	



# RESEARCH & PLANNING



## INTRODUCTION

*Please note, information on measuring specific communications strategies is included throughout this guide. This section focuses on research and evaluation to assist with developing all media strategies*

Research and evaluation are the foundation of any public awareness or education effort. It will help shape your approach, and provides you with evidence that supports that approach.

Getting the most out of research involves identifying two important parts of your communications plan: what you want to achieve with your communications (your objectives), and with whom you want to communicate (your audiences). Once objectives and audiences are determined, it's time to figure out your approach to research and planning.

Some types of research and planning, such as a series of scientific surveys, can be very costly in terms of time and money, and require a high level of expertise. The tradeoff is that they produce information that is reliable. There are other forms of do-it-yourself research that, while not having the same level of reliability, can still provide useful insight. In short, some research is always better than none. This section will highlight the different methods of research and evaluation that can help guide communications efforts.

# BEST PRACTICES

## 1

**Identify your goals and objectives.** Clearly stating your goals and **OBJECTIVES** allows you to evaluate what progress you're making in reaching those objectives. The number of objectives you set will depend on the time and resources you have available, but establishing at least three communications objectives for the year is a good start.

## 2

**Identify your audiences.** Just like there is no one-size-fits-all approach to creating programs, the same holds true in communications. The type of information you communicate, how you communicate, and where you communicate will be different for different **AUDIENCES**. Listing your target audience, **SECONDARY AUDIENCES**, and **STAKEHOLDERS** will help guide your communications efforts. Sorting audiences like this can be challenging.

You may determine there are two audiences that are equally important and both need to be considered as a target audience, but try your best to prioritize. It may be helpful to review your objectives during this process. For each audience, make notes about why it's important for you to communicate with them, and list some initial ideas you have about where you might communicate with them (online, in-person, advertising, local media, etc.).



## 3

**Determine key questions.** Research is about finding answers to questions. You know what you want to communicate about, and with your audiences identified, you know with whom you want to communicate. The questions still left to be answered are how, when, and where you'll have the best chance to reach your audiences with your message and a meaningful **CALL-TO-ACTION**. Develop a set list of questions that will help guide your audience research. Here are some to help you get started:

- Where do members of this audience currently get information about the topic you want to communicate about?
- What sorts of things have they seen or heard about that topic?
- What type of information about that topic would they find useful?
- How much do they trust information from certain sources (TV, advertisements, newspapers, Facebook, friends, family, etc.)?

## 4

**Hear from your audiences.** Get insights directly from members of your target audience about what messages resonate with them, where they go to search for information on the topic, and the language they use. The ideal mix is quantitative and qualitative research, but that may not always be possible. Several ideas for qualitative research are listed in Tactical Ideas & Simple Wins.



# BEST PRACTICES

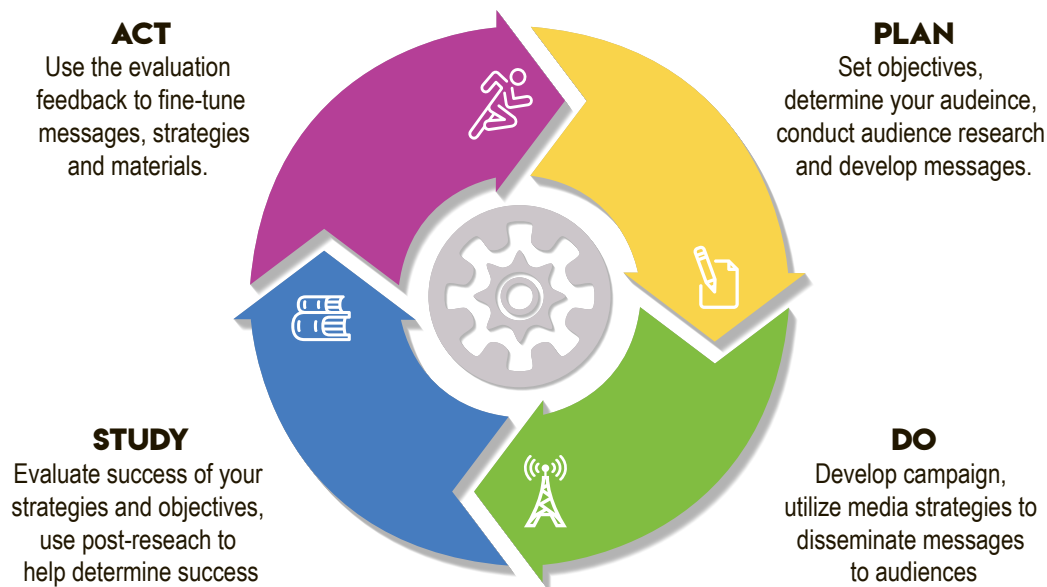
## 5

### Connect research to evaluation.

As this guide will show, there are many ways to evaluate individual communications tactics, but evaluating an entire communications effort can be tricky. A pre- and post-research method involves conducting research before you've started your communications, and then doing another round of research once you've finished. In both rounds of research you want to ask the same questions to see how answers change.

## 6

**Utilize a PDSA approach.** PDSA stands for Plan, Do, Study, and Act. It's a basic cycle you can follow to create and evaluate communications campaigns.



# TACTICAL IDEAS AND SIMPLE WINS



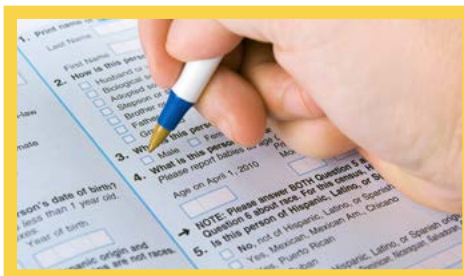
## GET HELP FROM ADVOCATES

Look to stakeholder organizations you've identified to help you recruit members of your audience for qualitative research. This can be as straightforward as assembling a few groups of four or five members of your audience, having audience members complete a survey or questionnaire, or doing short one-on-one interviews. Creating an interview guide can help you make sure you are asking everyone the same questions, which makes the interviews easier and reduces bias.



## ADVISORY GROUPS

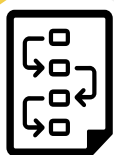
Create or use an existing advisory group with members of your target audience. This group can meet in-person, but you could also create a [Facebook Group](#) or an email list. The advisory group allows you to quickly get input on communications ideas or messages that you develop during the year.



## USE EXISTING RELIABLE DATA

While hearing directly from the target audience in your community is ideal, general background research can also be helpful. The [U.S. Census Bureau's American FactFinder](#) is useful in understanding more about the population in your county. Pew Internet Research compiles reports on [social media](#), [mobile](#), and [information seeking](#) behaviors as well as [media trends](#) on a national level. Of course, what's true nationally may not be the case in your area, but this can assist with your planning.

# MEASURING SUCCESS



Creation of a communications plan with clearly defined, measurable objectives and specific audiences.



Use of pre- and post-research to help gauge how communications efforts were received by audiences, and how awareness about your topic may have changed.



Documented findings from any qualitative or quantitative research you conducted. If you conducted a survey, assembled an advisory group, discussion groups, focus groups, or did interviews, what were the key things you learned from your audience?

## COST



**Quantitative research most often requires an outside partner** with expertise in data collection and analysis. Prices can depend on sample size, the types of people you want to participate, the research method (online, phone, mail, in-person), and how many questions you want to ask each participant. The general rule is the more people you want to hear from, and the more specific you are about the types of people you want to hear from, the higher the price. Generally, this type of research will cost at least \$15,000.



**Qualitative research costs highly depend on the type of research you're doing.** Setting up a few small discussion groups requires space to meet, recruiting participants, and then conducting the groups. Conducting a true focus group can cost as much as quantitative research. It requires developing recruiting materials, a screening guide to make sure interested participants fit the criteria of people you want to speak with, holding the focus group, and then reviewing the discussion and compiling a report of findings.

## GLOSSARY

**AUDIENCE** – A specific group of people that have something in common. Many times, audiences are designated by age range (i.e. 18-24 years old) and demographic criteria (i.e. gender, ethnicity, income, education level, city of residence, marital status). Audiences can also be groups of people with a common interest (Parent Teacher Organizations), or shared behavior (adult marijuana users).

**CALL TO ACTION** – Determines what you want your audience to do and therefore what should be measured.

**FOCUS GROUP** – Traditionally a focus group involves no more than 8-12 people who are members of a target audience. Many times, researchers use a screening process to make sure participants are in the target audience and represent diverse perspectives. A moderator uses an interview guide that has been developed prior to the group to lead participants through the discussion. Participants are asked open-ended questions and asked to discuss their opinions and experiences related to each question.

## OB•JEC•TIVES /əb'jektiv/

THE MEASURABLE GOALS YOU IDENTIFY FOR YOUR COMMUNICATIONS. EXAMPLE: ESTABLISH PARTNERSHIPS WITH FIVE LOCAL ORGANIZATIONS TO DISTRIBUTE MATERIALS ABOUT UNDERAGE MARIJUANA USE.

**QUANTITATIVE RESEARCH** – Research that produces measurable data in numerical form. This type of research is most commonly done through a scientific survey of a large group of individuals. Responses are then totaled and analyzed to determine trends for an entire population (all residents within a county, state, etc.). Most political polls rely on quantitative research.

**QUALITATIVE RESEARCH** – Research that is collected in a narrative or non-numerical form. This type of research involves fewer participants and is often used to gain deeper understanding of an audience's views, opinions, and behaviors. This can include focus groups, informal surveys (such as free online surveys), interviews, and small discussion groups.

**SAMPLE SIZE** – Most commonly used for quantitative research, this refers to the number of individuals who participate in the research.

**SECONDARY AUDIENCE** – The specific group(s) of people that will also be important to reach with your communications. This audience may be an influencer of your target/primary audience.

**STAKEHOLDERS** – The specific groups of people or organizations that have a shared interest in the subject(s) you communicate, and may be likely to spread that message themselves.



**TARGET/PRIMARY AUDIENCE** – The specific group of people you are most interested in reaching with your communications. These are the people or organization that you hope to influence. Ideally, you should have one target audience, but in some cases there may be a need to have more.

## ADDITIONAL RESOURCES

- [CSU Tri-Ethnic Center: Community Readiness Model](#) This guide takes you through the steps of using a community readiness assessment to better understand how audiences and leaders in your community currently view an issue.
- [Gallup Sharecare: Well-Being Index](#) Find state and national data related to a variety of issues pertaining to well-being. With more than 2.5 million surveys fielded to date it is the world's largest database of information related to well-being.
- [SAMHSA: Media Campaigns to Prevent Prescription Drug Misuse, Youth Marijuana Misuse, and Underage Drinking: Evidence of Effectiveness](#) Summarizes evaluation findings from a selection of media campaigns (current and past) shown to be effective in preventing critical substance use-related problems. This may be helpful to see how other campaigns have layered different strategies to reach audiences.
- [SAMHSA: Media Campaigns to Prevent Prescription Drug and Opioid Misuse](#) Provides links and contact information for a selection of campaigns aimed at preventing prescription drug and opioid misuse, developed by states across the United States.
- [SAMHSA: Focus on Prevention](#) Helps communities plan and deliver substance use prevention strategies, including effective marketing strategies.
- [CDC: Gateway to Health Communications & Social Marketing Practice](#) Contains a variety of resources to inform the development of health communications and social marketing campaigns
- [Community Blueprint: How to Engage Young People](#) Helpful advice on how to engage young people to develop youth-specific messaging and strategies.



# RESEARCH AND PLANNING WORKSHEET

IN ONE SENTENCE, WHAT ARE YOU TRYING TO COMMUNICATE?

WHAT ARE YOUR COMMUNICATIONS OBJECTIVES?

## AUDIENCES

TARGET AUDIENCE

WHY IS THIS THE TARGET AUDIENCE?

SECONDARY AUDIENCE

WHY IS THIS THE SECONDARY AUDIENCE?

SECONDARY AUDIENCE

WHY IS THIS THE SECONDARY AUDIENCE?

WHAT RESEARCH METHODS CAN WE USE TO HEAR FROM THE TARGET AUDIENCE? (LIST OPTIONS)

WHO ARE OUR STAKEHOLDERS?

# EXAMPLE RESEARCH AND PLANNING WORKSHEET

## IN ONE SENTENCE, WHAT ARE YOU TRYING TO COMMUNICATE?

- Increase understanding of consequences associated with impaired driving and perceptions that the vast majority of adults proactively take steps to avoid driving impaired.

## WHAT ARE YOUR COMMUNICATIONS OBJECTIVES?

- Increase visibility of prevention-related actions by encouraging public-generated content via digital media tactics.
- Gain earned media coverage regarding the financial and time costs of DUI as well as the consequences of refusing testing in suspected impaired driving cases.
- Expand law enforcement connection to support awareness and promotion of local efforts.

## AUDIEN(ES)

### TARGET AUDIENCE

- Male drivers, ages 21-34

### WHY IS THIS THE TARGET AUDIENCE?

- This age/gender group accounts for greatest number of DUI arrests in state according to treatment data.

### SECONDARY AUDIENCE

- Female drivers, ages 21-34

### WHY IS THIS THE SECONDARY AUDIENCE?

- While less likely to drive impaired than male counterparts according to treatment data, are likely to have members of the target audience in their peer groups and have opportunity to influence behaviors.

### SECONDARY AUDIENCE

- Any driver who also drinks alcohol or uses marijuana.

### WHY IS THIS THE SECONDARY AUDIENCE?

- Impaired driving prevention messages pertain to any driver who may encounter a situation where they are impaired and in need of transportation.


## WHAT RESEARCH METHODS CAN WE USE TO HEAR FROM THE TARGET AUDIENCE? (LIST OPTIONS)

- Small discussion groups – Assemble 3-4 groups consisting of 4-6 members of target audience with mixture of individuals who have and have not driven impaired.
- Focus groups – Recruit and conduct two focus groups of 8-12 members of target audience with one group consisting of individuals who have driven impaired and one consisting of individuals who have not.
- Audience intercepts – Develop ten question survey that can be administered and completed in-person outside local bars/restaurants, liquor stores, and dispensaries.

## WHO ARE OUR STAKEHOLDERS?

- Community agencies (law enforcement, county health department, municipal governments)
- Community partners (alcohol retailers, marijuana dispensaries, bar & restaurant association, large employers in community)
- News media

# PAID MEDIA



There's no  
way to be a  
perfect mother,  
but a million  
ways to be  
a good one.

 **Mother's Connection**  
COMPASSIONATE CARE FOR MOTHERS STRUGGLING WITH ADDICTION

## INTRODUCTION

One of the most straightforward ways for your campaign and its messages to achieve more frequent visibility with audiences is through paid media. Paid media is exactly what it sounds like: media you buy. This includes traditional sources such as radio and television ads, sponsorship of events, billboards, online ads, or space in a newspaper or magazine.

The advantage of paid media is that it's one of the most efficient ways to reach a large number of people and can quickly introduce your messages to your audiences, or keep them top-of-mind.

There are a few disadvantages, too. Paid media can get expensive, and because much of it can reach such a large amount of people, you may not necessarily be getting your messages in front of the specific audiences you're trying to reach. Getting the most for your dollars requires a well thought out approach.



## BEST PRACTICES

**1 Do your homework.** Ask members of your target audience what media they're consuming, and when. Assemble a few informal discussion groups and talk about what they watch, listen to, and read – both online and offline. Every newspaper, radio station and TV station should also be able to tell you what demographics are reading/listening/watching the most.

**2 Focus on media your audience will see or hear.** Would you rather your radio ad run when people were driving to work and school, or at 3 a.m.? Certain days or day parts may be less expensive than others, but if your target audience isn't paying attention during those times, you may not be getting much value.



**3 Repeat, repeat, repeat.** With so much information coming our way each day, some media experts say a person may need to hear a message more than twenty times before it sinks in. The more times, or places, your message appears, the better.

**4 Select media based on your call to action.** What are you asking your audience to do? Visit a website? Connect on social media? Attend an event? Perform a specific action or adopt a behavior? Think about when and where your audience will find that call to action most meaningful, and easy to complete. For example, a billboard with your URL on it is less likely to drive people to your website than an online ad.

**5 Hear from your audiences.** Get insights directly from members of your target audience that will help you communicate. The ideal mix is quantitative and qualitative research (pg. 7-8), but that may not always be possible. Do what you can. Several ideas for qualitative research are listed on the following page.

# TACTICAL IDEAS AND SIMPLE WINS



## COMBINE TACTICS

Use paid media to strengthen another strategy. If you're doing direct outreach by hosting a local event, consider running ads with your local newspaper or radio station to promote the event.



## UTILIZE CREATIVE TEMPLATES

Developing **CREATIVE** can be time consuming and costly. Statewide campaigns, or organizations in other communities, may have templates or ads that you can co-brand or customize for your community rather than having to create everything from scratch. If developing your own creative, make sure to review the Creative chapter (pg.57) of this guide.



## BUY ADS ON SOCIAL

If appropriate for your audience and objectives, Facebook & Instagram ads are a great way to quickly build an audience on those sites. This can also familiarize you with the process of purchasing media and can be done on nearly any budget.



## LOOK FOR NON-TRADITIONAL MEDIA

Look for less traditional paid media opportunities in your community like out-of-home and place-based media. Branded coasters at restaurants, window clings, and signage on the back of buses can be effective ways to get visibility for your messages.

# MEASURING SUCCESS



**IMPRESSIONS** are the most common metric for paid media. Especially for general awareness, impressions will provide you with information about how many times a person had the opportunity to see your message.



Online and social media ads usually rely on “clicks” or “click-throughs” as a key measurement of success. The more clicks, the better.



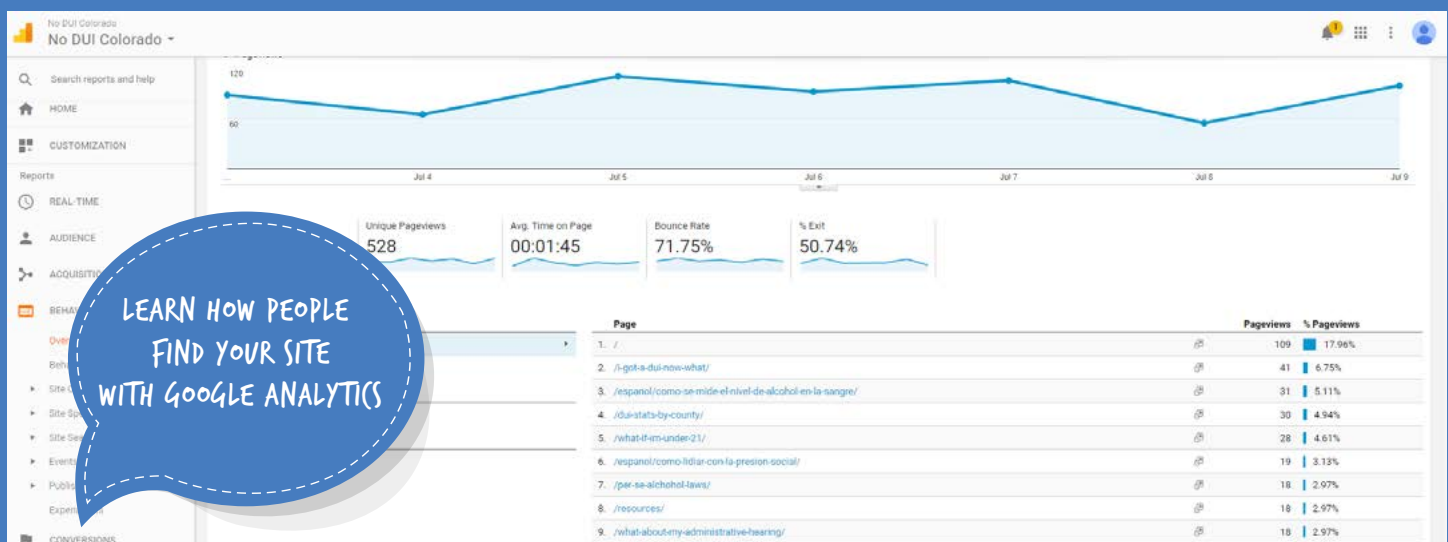
Most established media vendors should provide you with a report after your paid media finishes running. Make sure to request this, and ask the representative you’re working with to walk you through the metrics provided.




If your goal is to promote your website, ask your website administrator to equip your site with Google Analytics. Google Analytics is free to install and use (although there is a paid version that provides deep insights, but is likely unnecessary for those not engaged in e-commerce). This will allow you to see how paid online or social media is driving people to your site. You can learn more about how to use Google Analytics through a [free online academy](#).




If possible, utilize measurement tools from the Research & Evaluation (pg. 3) strategy to help fill in the impact of your paid media efforts. Use a free online survey tool, or assemble a group of people in your target audience after your paid media runs and ask them about your messages, if they saw them, and where they saw them.




# COST

 **Take the time to evaluate the total cost of a paid media strategy.** That includes the cost of designing or producing your ads in addition to buying media. Production costs can also vary.

 **It never hurts to ask media vendors what sort of ADDED VALUE** they may be able to include, but this often is contingent on your media budget, and how much unsold **INVENTORY** the vendor has available. Online and social media will typically not offer much added value as they can be very precise in what they deliver.



 **Paid media costs can vary widely.** The following table is meant to give you a ballpark idea of the amount of money you can expect to spend to purchase different types of media. These are not firm estimates, meaning you may well find certain opportunities that cost less, or more, than the figures listed below.

MEDIA TYPE	ESTIMATED COST
Online (single website)	\$500 - \$5,000
Place-based (gas stations, bars/restaurants, etc.)	\$500 - \$5,000
Radio	\$1,000+
Online (targeted, delivered on many websites)	\$5,000 - \$10,000
Out of Home (billboard, bus backs, etc.)	\$5,000 - \$30,000
TV	\$15,000+



# GLOSSARY

**ADDED VALUE** – Discounts or bonus ads offered by media vendors.

**CALL TO ACTION** – Determines what you want your audience to do and therefore what should be measured.

**CIRCULATION** – Number of people receiving a printed publication (newspaper, magazine).

**CLICKS OR CLICK-THROUGHS** – For digital or social media ads. Measurement of how many times someone clicked on your ad and was sent to your website, or whatever online destination you were trying to get them to visit.

**CREATIVE** – Your ad, or the content you submit when you purchase media. Creative can be a TV commercial, radio ad, newspaper ad, etc.

**DAY PART** – For Radio and TV. Specific time periods during a day. Usually a range of hours. Example: 5-7 p.m. is the “evening” day part in TV.

**DRIVE TIME** – For radio. Can be either morning or evening. The times when the highest number of people are commuting to work (morning), or home from work (evening). Generally the times where radio stations have the most listeners.

**FLIGHT** – How long an ad, or ads, run. If you run an ad for two weeks you have a two week flight.

**IMPRESSIONS** – The number of people who potentially saw your ad, display, etc.



## DEM•O•GRAPH•IC / , demə 'grafik/

A SPECIFIC GROUP OF PEOPLE. MOST TRADITIONAL MEDIA SUCH AS TV, RADIO, AND NEWSPAPERS KEEP DEMOGRAPHIC DATA OF THEIR AUDIENCE BASED ON GENDER AND AGE RANGES (EX. FEMALES AGE 22-45). ONLINE ADVERTISING TYPICALLY ALLOWS FOR MORE TARGETED DEMOGRAPHICS (GEOGRAPHY, INTERESTS, PURCHASING HABITS, ETC.).

**INVENTORY** – Media vendors have a product, whether that's air time on TV or radio, column-inches in a newspaper, or billboards along roadways. Inventory is the amount of product they have available for purchase.

**OUTDOOR, OUT-OF-HOME (OOH)** – Refers to media that is typically only visible when out in public. Examples include billboards and signage on buses or bus shelters.

**PLACE-BASED** – Refers to media that is displayed at a specific location such as a gas station or restaurant.

**RATING** – For Radio and TV. Percentage of people listening/watching a program divided by the number of people with a radio/TV who could be listening/watching that program. Example: 9,000 people listened to KPDD's morning drive radio show and there are 100,000 people who could pick up that station. The rating would be 9 ( $9,000/100,000 = .09$  or 9%).

**REACH** – The number of people who have the ability to see messages on a specific medium, like a radio station or on Facebook.

**SHARE** – For Radio and TV. Percentage of people listening/watching a program divided by the number of who had their radio/TV on at the time of the program. Example: 9,000 people listened to KPDD's morning drive radio show and 50,000 people who could pick up that station had their radio on during that show. The share would be 18 ( $9,000/50,000 = .18$  or 18%).



# PAID MEDIA WORKSHEET

YOUR ORGANIZATION:

DATE:

PAID MEDIA OBJECTIVE (ex. visits to website, Facebook Likes, promote event, awareness, etc. )

PROPOSED MEDIA OUTLET:

MEDIA BUDGET:

ESTIMATED COST:

TYPE OF AD (ex. 30 second radio spot,  
¼ page newspaper ad, etc.)

FLIGHT DATES (when would ads  
begin/end)

HOW OFTEN WILL ADS RUN?  
(per day, per week, etc.)

TARGET AUDIENCE:

WHAT DO YOU KNOW ABOUT YOUR TARGET AUDIENCE'S USE OF THIS MEDIA?  
(Briefly describe research – see Best Practices)

HOW WILL YOU MEASURE SUCCESS? (ex. impressions, click-throughs, Likes, survey, etc.)

WHERE WILL YOUR CREATIVE COME FROM?  
(working with vendor, in-house, partner)

KEY MESSAGE OF YOUR CREATIVE:

OTHER MEDIA CONSIDERED (List media and reason for not selecting...ex. TV – cost; Newspaper – did not fit target audience)

# EXAMPLE PAID MEDIA WORKSHEET

YOUR ORGANIZATION:		DATE:	
• SMOKE-FREE COLORADO		• 2-15-2018	
PAID MEDIA OBJECTIVE (ex. visits to website, Facebook Likes, promote event, awareness, etc. )			
• Promote "Vape Escape" events taking place at area high schools on Kick Butts Day (March 21) and encourage students to sign-up at VapeEscape.org			
PROPOSED MEDIA OUTLET:		MEDIA BUDGET:	ESTIMATED COST:
• \$7,000		• \$7,000	• \$4,500
TYPE OF AD (ex. 30 second radio spot, ¼ page newspaper ad, etc.)	FLIGHT DATES (when would ads begin/end)	HOW OFTEN WILL ADS RUN? (per day, per week, etc.)	
• :15 second live reads by DJ	• Mar. 5 – Mar. 21	• 3x daily (between 2pm – 5pm)	
TARGET AUDIENCE:			
• TEENS AGES 14-18			
WHAT DO YOU KNOW ABOUT YOUR TARGET AUDIENCE'S USE OF THIS MEDIA?(Briefly describe research – see Best Practices)			
• Student advisory groups say KSFC-FM is most common outlet peers use for music, especially for students who drive to and from high school. DJs are well known by local students. Station is Top 40 format and while it does not have listenership data for audience younger than 18, it does frequent promotions directed at local youth.			
HOW WILL YOU MEASURE SUCCESS? (ex. impressions, click-throughs, Likes, survey, etc.)			
• Impressions delivered by station, feedback received from student advisory groups, number of students participating in Vape Escape event.			
WHERE WILL YOUR CREATIVE COME FROM?(working with vendor, in-house, partner)		KEY MESSAGE OF YOUR CREATIVE:	
• Station will write 15 second scripts for DJs to read on air, and will send to us for approval.		• The Vape Escape is coming to area high schools. Students can test their minds and bodies and win great prizes. Sign up at VapeEscape.org.	
OTHER MEDIA CONSIDERED (List media and reason for not selecting...ex. TV – cost; Newspaper – did not fit target audience)			
<ul style="list-style-type: none"> <li>• Snapchat – Highly used by audience but not ideal platform to redirect students to online signup on website.</li> <li>• Facebook – Advisory groups say students are very unlikely to look at ads when using Facebook.</li> <li>• Newspaper – Publishes weekly and advisory groups report students read infrequently.</li> </ul>			

# EARNED MEDIA

A background image showing a man in the foreground wearing large black headphones, looking towards a woman in the background who is smiling and looking at a microphone. They appear to be in a radio or podcast recording studio.

## INTRODUCTION

Paid media lets you buy ads with a newspaper, radio or TV station, or online publication to get your message out. Earned media gives you the chance to deliver messages on those same media, for free, and often in greater detail. That's the advantage of earned media, which refers to earning coverage from news media. Earned media also provides added credibility. It's not an advertisement, it's a news story. That can be a powerful awareness tool.

The other big difference between paid and earned media is that you become the seller instead of the buyer. Rather than media outlets selling you space to promote your messages, you're selling the media outlets on why your messages are important and worth covering. Like any salesperson, it's helpful to know as much as you can about your potential customer. News media do not operate like most organizations or businesses. While some reporters may get several weeks to gather a story, most get one or more assignments at the start of their shifts, gather information on those stories, and then file their reports the same day.

That means it's your job to do the planning and coordination to provide reporters a story they can report on quickly, and immediately. Being prepared also means knowing the exact messages you want to communicate, and practicing them so when the phone rings or the journalist shows up, you are ready to provide information that gets reported clearly and gets your messages across. It can be challenging, but earned media provides a unique way to bring broad attention to your efforts.

## BEST PRACTICES

- 1 Reach your audiences.** Earned media is a powerful tool for getting messages out, but remember: the ultimate goal is to deliver your messages to your audiences. If your audiences don't read the local newspaper, for example, spending the time and effort to place a story in the paper may not be worthwhile.

- 2 Establish relationships.** Get to know the local reporters or editors who tend to cover stories that are related to your work. More and more, newsrooms don't have beat reporters like they used to, but it's still worth trying to establish a relationship with specific journalists. If they know your name and have some familiarity with your organization that already puts you at an advantage.



- 3 Don't rush.** Allow enough planning time to craft the story you want to give to news media. Carefully review **NEWS RELEASES** and **PITCHES**, coordinate with spokespersons, and get all the necessary materials together prior to contacting media outlets.
- 4 Be available.** If you're planning to secure media coverage, be sure your spokesperson or interview subjects can be reached at a moment's notice. If a reporter is interested in your story, but the people they need to speak with are unavailable, they will move on to another story.
- 5 Avoid Jargon.** It's always surprising to learn that most people outside our professions may be unfamiliar with terms we use daily. A good exercise in crafting talking points is to pretend your explaining the point to a friend who works in a totally different line of work. Be mindful of your audience's reading level by using terms and words they are likely to understand.
- 6 Be concise.** Newsrooms are in the information business, and that means they are bombarded with information on a regular basis. Keep news releases to two pages or less, and pitches to fewer than 150 words.



## BEST PRACTICES

- 7** **Make the journalist's job easier.** Journalists may be responsible for covering multiple stories each day. The easier you can make it to cover your story, the better. Having people the journalist can speak with, fact sheets, and any photos or other elements they can use in the story saves the journalist time.

### A DUI COSTS TIME & MONEY



(CREATE A VISUAL FACT SHEET TO HELP TELL A STORY)

- 8** **Answer the “why.”** It may sound harsh, but a favorite tool of journalists when deciding whether to cover a story is posing the question, “why should I care?” News releases or pitches should communicate why your news item is important, or will be of interest, to the news outlet’s audience. From a prevention standpoint, consider stories that highlight new data about your issue, the launch of new efforts or initiatives, and successful results. Remember, communicate why these are important not just for your organization but for the community. Using an individual’s personal experience can help make this connection and help the media, and audiences, relate to the story.
- 9** **Have talking points.** Anyone speaking on behalf of your organization should create, and practice, their talking points before a journalist is on the phone or in the room for an interview. Talking points should be approved by senior leadership in your organization and match the language you use on your website and campaigns.



# TACTICAL IDEAS AND SIMPLE WINS

Since earned media requires the assistance of journalists, you have less control over when and how your messages are delivered to your audiences. That means it usually takes some work to be successful. But, there are a few tactics you can consider that can improve your chances of successfully placing a story.



## SUBMIT OP-EDS

A LETTER TO THE EDITOR, GUEST COMMENTARY, or opinion can get your messages into a newspaper, word-for-word. Papers provide instructions on how to submit these items and guidelines to follow when submitting.



## SEEK RADIO INTERVIEWS

If it aligns with your audiences, consider setting up an interview on your local radio station. This usually doesn't require creating a news release, just a concise pitch. If the station agrees to an interview, provide them with three or four suggested questions to ask your spokesperson, and prepare talking points that answer those questions. Most of the time, radio interviews will range from three to ten minutes.



## FIND REPORTERS

Conduct some Internet research to find reporters in your community who cover issues related to your work, and then contact them. Most news organizations put reporter and editor contacts on their websites. Give them a call and introduce yourself and your organization. If you have an idea for an upcoming effort that may be a good fit for media coverage, let them know you'll be in touch again to give them a heads up. Before contacting a reporter, read their previous work. They will appreciate your interest. If you don't have any existing relationships, reach out to community partners or funders for your project to request an introduction to any supportive media outlets.



## MEASURING SUCCESS



Like paid media, you can use things like a newspaper's circulation, radio station listenership, or television station viewership to determine how many people potentially saw the story you placed. This information can be provided by the news outlet's sales team.



Make sure to save stories that have run about your organization or campaign. Getting a story placed in several news outlets, or even getting coverage several times during a year is significant.

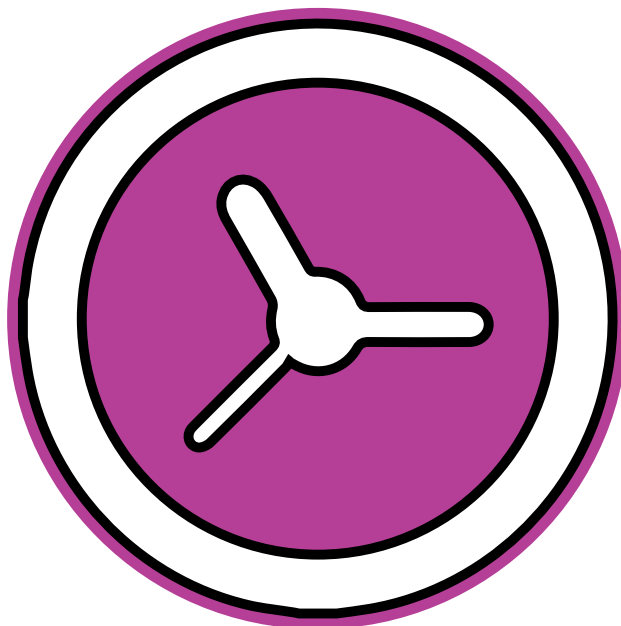


Celebrate success. While it's not a direct measurement, getting positive media attention about your organization, or an issue you're working on, is an achievement. Link to online stories from your website and/or social media you're operating. If you put out a newsletter, be sure to mention the story in your next issue.

## COST



**By definition, earned media doesn't involve direct costs** if you're doing it yourself, but does involve time and effort. If there's an event or story you are interested in pitching to the news media, start working on materials as early as possible. As mentioned in Best Practices, by the time a news release or pitch is sent, all the pieces of that story need to be ready so if a reporter says, "I'm interested," you're able to seize the opportunity.



# GLOSSARY

**BEAT REPORTERS** – Reporters who typically cover a certain type of story such as health, technology, local government, or public safety.

## GENERAL ASSIGNMENT REPORTER

Reporters who typically cover a variety of topics and stories.

**GUEST COMMENTARY OR OPINION** – Similar to a Letter to the Editor but often times more in-depth (300-500 words). Newspapers usually look for guest commentaries and opinions that are authored by someone who has expertise in a topic. Commentaries and opinions should incorporate facts and relevant statistics that can be easily verified, and express an opinion or point of view that informs public discussion about a topic.

**LETTER TO THE EDITOR** – A letter (usually 150 words or fewer) submitted to a newspaper for publication. Letters typically focus on a story the paper has reported on, or that is a popular topic in the community. Newspapers may edit letters for clarity or length, but usually try to publish them verbatim. Letters should come from individuals rather than organizations.

**NEWS RELEASE** – The politically correct term for a press release (some radio and TV journalists don't like the term "press" as it refers to print publications). A release should clearly explain the "who, what, when, where, and why" of the story you're offering to news media.

**PITCH** – A brief summary of a story idea that's sent to a journalist. A pitch should communicate the value of a story and why it is important to the media outlet's audience. Pitches can be done through email or by phone.

**TALKING POINTS** – A list of key messages you want to provide in an interview. Talking points should be brief enough to remember without having to refer to notes. Focusing on three or four talking points will also help in this regard. Always prepare talking points prior to an interview or live event.

## FACT-SHEET

A DOCUMENT THAT PROVIDES IMPORTANT FACTS RELATED TO A STORY. FACT SHEETS CAN BE AS SIMPLE AS A BULLET POINT LIST. SOME JOURNALISTS MAY PREFER FACT SHEETS TO NEWS RELEASES AS THEY CAN QUICKLY FIND STATISTICS AND INFORMATION TO INCLUDE IN A STORY.

## ADDITIONAL RESOURCES

- [CAPT's Tip Sheet: Strategies for Working with the Media](#) offers several additional points for both approaching the media and responding to media inquiries.
- [CADCA's Telling the Coalition Story: Comprehensive Communication Strategies](#) provides in-depth information on crafting messages to communicate the often detailed work of community coalitions.
- [Community Tool Box for Working with the Media](#) provides principles for working with different types of media, including skills for creating and distributing effective communications to achieve your goals.



# EARNED MEDIA WORKSHEET

The following news release template can be used as a guide to format your news releases. If you already have an established format for news releases, this may be helpful in compiling information.

[YOUR LOGO]

## NEWS RELEASE

CONTACT:     Name  
                  Organization  
                  Phone number(s)

[DATE]

FOR IMMEDIATE RELEASE

**ALL-CAPS HEADLINE THAT GRABS ATTENTION AND IS NO LONGER THAN THIS**

*Italics subhead that reinforces the key point in the headline and is no longer than this*

[CITY/TOWN, CO] – Your first paragraph should focus on your top key message and relate to the headline. Focus on what's new: information, perspective, an event or development that will impact the public. If there is a relevant statistic or number associated with your story that helps communicate this information add it here. Try to keep this paragraph to three or four sentences.

Your second paragraph is where you begin to tell the story. Focus on adding as many facts in this area as you can including who your organization is, when and/or where the story takes place (your community, county, statewide), and what prompted this story. This is the place to also include another key message or two if possible.

"If you would like to include a quote, this is a good place for it," said [NAME], [TITLE]. "Try to make quotes sound natural and relatable. It's also a good place to include a key message."

-MORE-

# EARNED MEDIA WORKSHEET

[YOUR NEWS RELEASE]

PAGE TWO

Ideally, you will only need one more paragraph after the quote to conclude your news release. This is a good place to connect the story to the big picture, or explain how it's part of an on-going effort. If there is something you'd like to include about where people can find more information on a topic, like a website, this is also a good place to include that information.

###

## About [Your Organization or Campaign]

This is what's referred to as "boiler plate" copy. It's a several sentence summary of what your organization or campaign is, how and/or when it was started, and who it serves. It may also include information about other efforts you regularly work on and your organization's core mission.

Note to editors and reporters – If you have people lined up who can provide interviews, or have photos or videos that could be used to cover the story, you can indicate that those items are available here.

# EXAMPLE NEWS RELEASE

## NEWS RELEASE



CONTACT: First Last  
Company  
303-XXX-XXXX

December 7, 2016

**FOR IMMEDIATE RELEASE**

**A DUI IN COLORADO IS NOW EVEN MORE EXPENSIVE**  
*Average impaired driver in the state is more than twice the legal limit*

DENVER, CO – The financial impact of a DUI is now even higher in Colorado. The average cost of a first time DUI offense increased to \$13,530 in 2016, that's up nearly a third (32%) from the previous DUI calculation. The new total comes as holiday parties and celebrations ramp up, and law enforcement throughout the state increases patrols for impaired drivers.

A major factor in the increased cost of DUI: the average impaired driver in Colorado now qualifies as a Persistent Drunk Driver (PDD) based on blood alcohol content (BAC). This year, the statewide average BAC in DUI cases was .164 – that's more than twice the legal limit of .08. A driver with a BAC of .15 or greater is considered PDD – even if it's the driver's first offense. In 2014 Colorado law lowered the threshold for PDD from .17 to .15, however the state average BAC remained fairly steady – ranging from .16 to .164 in the past five years. A person who refuses chemical testing (blood, breath, saliva, urine) or with two or more impaired driving offenses will also be designated as PDD.

The PDD designation increases consequences for drivers. PDD drivers must have an ignition interlock device installed in their vehicles for 24 months, and must complete weekly alcohol and drug education and treatment classes over nine months. These requirements alone account for 55 percent of the overall increase of the average cost of a DUI.

-MORE-

# EXAMPLE NEWS RELEASE

COST OF DUI – NEWS RELEASE  
PAGE TWO

The overall cost of a first DUI was last calculated eight years ago. That put the price of DUI at \$10,270. The average cost is based on 22 different fees and expenses that a driver convicted of DUI would likely face. These range from fees associated with detox or jail, court costs, probation fees, license reinstatement, and increases to auto insurance.

“Every DUI remains 100 percent preventable,” said Glenn Davis, a member of the Colorado Task Force on Drunk and Impaired Driving. “Cabs, ride services, public transportation, or even buying dinner for a friend who will be your sober designated driver...they all cost money but not nearly as much as a DUI. If there’s a chance you may become impaired, leave the vehicle at home. It’s not worth the risk.”

More information is available at NoDUIColorado.org – a project of the Colorado Persistent Drunk Driver Committee which is comprised of the Colorado Department of Human Services, State Judicial Branch, Department of Transportation and the Department of Revenue.

###

**Note to journalists:** *Spokespersons from the Colorado Department of Transportation, Department of Revenue, Colorado State Patrol, and NoDUIColorado.org are available for interviews.*

# DIGITAL MEDIA

## INTRODUCTION

Digital media refers to **CONTENT** that is delivered on digital devices such as computers, tablets, and mobile phones. This includes websites, e-newsletters, social media, apps, text messages, online videos, etc.

As a communicator, digital media provides you with the opportunity to reach a broad audience using few resources. This is part of the reason companies and organizations have embraced digital media. The other part is that virtually every audience can be reached digitally. Whether they're consuming news, streaming video, participating in social media, or online shopping, people are using digital media daily.

These benefits also serve as challenges: since anyone can share their messages, nearly everyone does, and because there are so many ways of using digital media, different audiences may have very different habits in how they find content.

While digital media allows for do-it-yourself communications, organizations interested in reaching audiences this way should begin by asking the same types of questions they would for other media strategies: where and how does our target audience use digital media and how can we reach our audience there? Digital media also needs regular attention and effort to not only build a following with your audiences, but to keep them engaged with your messages. Whether it's adding new content to a website or blog, social media, or any other digital space, the expectation of people online is they will see something new.










# BEST PRACTICES

- 1 Keep websites simple.** One of the greatest challenges with websites is deciding what not to include. The more pages, menus, and content that gets added to a website, the greater chance there is for visitors to get either overwhelmed, or frustrated. Keep the content on your website focused on your specific organization or public education effort. If you know of another site which provides reliable trusted information (such as a state or federal government site) link to that site rather than trying to recreate that content on your own site.
- 2 Show rather than tell.** An effective way of simplifying websites is to keep written content brief. Written content is the easiest to create, but unfortunately, we're communicating in a world of short attention spans. When possible, use an image, **INFOGRAPHIC**, or video to provide information. If those aren't options, try using tables or brief lists. The goal is to avoid pages that have lots of paragraphs that visitors may glance at, and decide it's too much to read.
- 3 Plan social media content in advance.** Social media channels are an endless stream of updating content. Keeping up is a challenge. Creating an editorial calendar for a month, or even the next few months, ensures you'll have content to share on a regular basis. Facebook allows you to schedule **POSTS** in advance so in one afternoon you can schedule several months' worth of content that will post automatically. Twitter only allows scheduling for accounts that have a credit card on file, but social media management tools like [HootSuite](#) provide the ability to schedule posts on multiple social media sites.
- 4 Consider borrowing social media.** Connecting with, and building your audiences on social media requires time and effort. If there are organizations in your community that are already reaching members of your target audience, consider partnering with them. You provide the content, and the organizations post it on their accounts. You get your messages in front of your target audience, and your partners don't need to create as much content on their own.

PLAN SOCIAL MEDIA  
CONTENT WITH AN  
EDITORIAL CALENDAR

## TakeMedsSeriously.org

Feb-March	Event	Outlet	Post	Link/Creative	Hashtags
2/16/2015	Launch		TakeMedsSeriously.org, the official online resource in addressing Colorado's prescription drug crisis, launches Feb. 24. Visit the site to learn how to safely use, store and dispose of your prescription medicine.	<a href="http://TakeMedsSeriously.org">TakeMedsSeriously.org</a>	#safeRxuse #safeRxstorage #safeRxdisposal #prescriptiondrugs #takemedsserious #prescriptionmedicine #Colorado #hickforco
2/16/2015	Launch		TakeMedsSeriously.org launches 2/24. Learn how to safely use, store and dispose your #prescriptionmedicine. #prescriptiondrugs		
	Launch		Nearly 224,000 Coloradans misuse prescription pain relievers each year. Prescription drug safety starts with you. TakeMedsSeriously.org goes live Tuesday, Feb. 24. Visit it to learn about the safe use, storage and disposal of prescription drugs.		

2015 Editorial Calendar

# BEST PRACTICES

**5 Promote, but also connect.** If you are running your own social media, it's important to promote your messages, but it's also important to see what others are saying. Find other organizations in your community, or even at the state or national levels to connect with by liking or following their feeds. When possible, and appropriate, share content from these organizations, and mention them in your posts. This improves the chances that others may share your content, and shows you're a part of the community – both physically and digitally. Be careful that the organization you link to is refutable, reliable and shares the same values as your organization.

**6 Follow your audience.** What social media does your target audience use most, and how do they use it? Those are important questions to try to answer during Research and Evaluation (pg.3).

The screenshot displays the Hootsuite interface for the account NorthDenverCC. The top navigation bar includes a 'Compose message' field and various utility icons. The main dashboard is divided into three columns:

- Scheduled:** Shows upcoming posts. One post is scheduled for August 6, featuring a graphic for 'CLÍNICA TEPEYAC delante! 5K Walk & Run' with a URL to clinicapeyac.org. Another post is scheduled for July 21, about improvement projects in RiNo.
- My Tweets:** Displays recent tweets from NorthDenverCC. One tweet mentions a street closure on 35th Street from N. Downing to Blake due to a homicide investigation. Another tweet mentions 'No Parking' signs for street improvements.
- New Followers:** Lists new followers, including Andrew Ross (@rosscolo), @ParamountCO, DenversRoadHome (@DenversRoadHome), and Jen Falkenburg (@JenFalkenburg).

A large, stylized speech bubble with a dashed orange border is overlaid on the bottom right of the dashboard, containing the text: **SCHEDULE A WEEK OF CONTENT IN ONE DAY WITH HOOTSUITE**.

## TACTICAL IDEAS AND SIMPLE WINS



### MEASURE WITH GOOGLE ANALYTICS

Use **GOOGLE ANALYTICS** to focus on a specific goal for your website. Google Analytics provides dozens of measurements (pg. 22). Pick one that will be meaningful to your efforts (increasing sessions, new users, pageviews, etc.) and focus on increasing that measurement month-by-month.



### FOLLOW OTHER ORGANIZATIONS ON SOCIAL

If you have a presence on social media, take an hour to go through each site you're using and like/follow ten new organizations. Then, find opportunities to share content from each, or **TAG** them in a post. Many will likely start doing the same for your content.



### FACEBOOK ANALYTICS

If operating a Facebook page, use **FACEBOOK INSIGHTS** to determine which of your posts had the most reach (were seen by the most people). Look at when you made those posts: day of the week and time of day. Try scheduling posts for those same days and times and see if you continue to see greater reach.



### MULTIMEDIA CONTENT

Create multimedia content with a smartphone. Search your device's app store for video, **GIF**, and photo editing apps. You'll find dozens of options that are either free, or cost about as much as a cup of coffee. Most of these apps are far easier to learn than computer software and cost significantly less. With a little practice, you can start to quickly produce visual content.



# TACTICAL IDEAS AND SIMPLE WINS



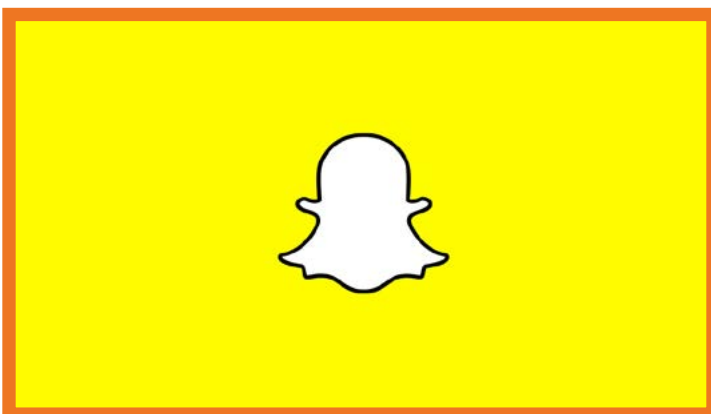
## GO LIVE ON SOCIAL

Broadcast an activity or event using [Facebook Live](#) or [Periscope](#). If you have a smartphone and a cellular or Wifi signal you can stream video directly to audiences on social media.



## SOCIAL MEDIA CONTESTS


Engage your audience and boost content through video or photo contests. Encourage members of your audience to submit their own videos or photos to your social media sites. Particularly with younger audiences, creating video and photos will be almost second nature. Keep an eye out for negative or inappropriate content, and research what tools the social medium you're using has for limiting or removing these types of posts.



## SNAPCHAT & MEASUREMENT

A note about **SNAPCHAT**. This social media service is more focused on allowing users to communicate directly with one other person, or a group of friends. While it can be successfully used as a public awareness tool (see example to the right), this type of use often requires a fairly high degree of additional tactics and content production to build and reach your audience. If you're interested in researching Snapchat further, [this post](#) is a good place to start.

**SNAPCHAT: CLICKFOR\_CO**



**Attn: seat belt geofilters are out! Check if your school has one!**

The Colorado Department of Transportation (CDOT) used Snapchat to engage students in 300 high schools with messages about seatbelt safety. Strategically vague posters were put up in schools which encouraged students to add the "ClickFor\_CO" account on Snapchat. The account then sent seatbelt safety reminders and themed filters students could use to modify their own photos to those who participated. Over 16,000 teens received a campaign message or viewed an image their peers created with the photo filters.

# MEASURING SUCCESS



Google Analytics allows you to see how people are getting to your website, and what they're doing once they are on your site. Simply select a time period you'd like to analyze and Google Analytics will provide you with data from that time period. These metrics are helpful in evaluating how your website is being used, but please note, this data will answer what is happening on your website, not necessarily why it's happening. Common metrics include:

METRIC	DEFINITION	HOW YOU CAN USE IT
SESSIONS	Number of times your site was visited.	Sessions help you determine the number of times your website is visited.
USERS	Number of Internet users who visited your site.	Users indicate how many actual people are visiting your site.  <i>*Bots (computer programs that scan websites) can sometimes show up as users. Google Analytics works to limit bots from showing up in user totals, but can't fully prevent this from happening.</i>
PAGEVIEWS	Number of times a page on your site was viewed.	Pageviews will tell you what pages (including your homepage) are most often visited.
PAGES/SESSION	The total amount of pageviews divided by the total amount of sessions.	On average, you can see how many pages are viewed in each visit to your website.
AVG. SESSION DURATION	The average amount of time a visitor spends on your site.	Are visitors leaving your site quickly, or spending a few minutes there? Combined with Pages/Session this can help you understand some general information about how visitors are using your website.
BOUNCE RATE	Percentage of sessions in which only one page was visited, there was no interaction with the page, and the visitor left.	Bounce rate can help you determine the percentage of visitors who aren't navigating anywhere once arriving at your website. This doesn't necessarily mean all visits dubbed a "bounce" were negative. If someone received an email with a link to a specific page on your website, visited and read that page, and then closed their Internet browser, they would be classified as a "bounce." However, that visitor still could've found useful information even though they didn't navigate anywhere else on the site.

The table above is just a start in measuring the impact of your website. You will find there are many other results you can track in Google Analytics and you can learn more about them in [Google's free online academy](#).

# MEASURING SUCCESS



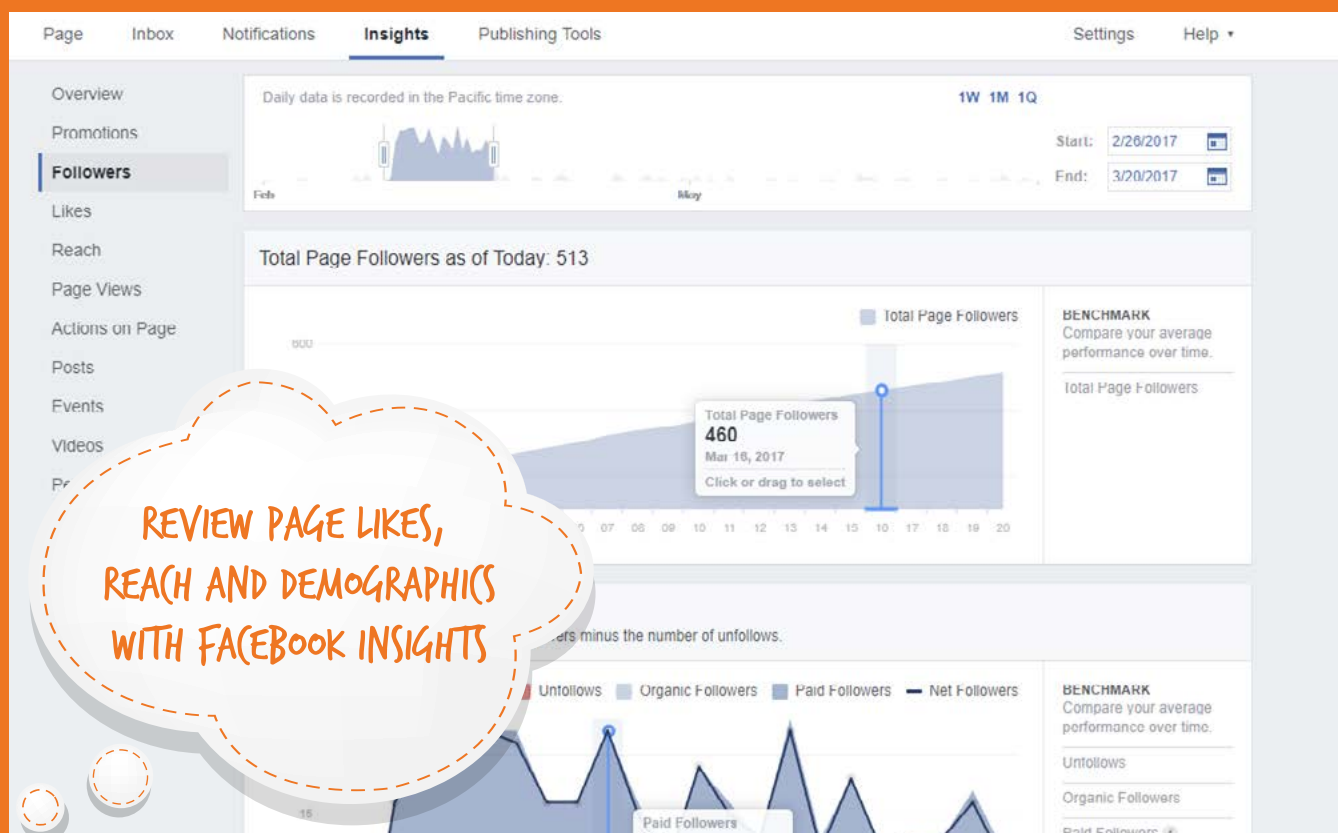
There are many ways to measure social media success, but the best places to start are the size of your audience, and how often that audience engages with your content. Some common metrics to review are:

## Facebook

- **PAGE LIKES:** Number of people who have Liked your Facebook page
- **POST LIKES:** Number of times that content you've posted to your Facebook page was Liked by other users.
- **POST SHARES:** Number of times that content you've posted to your Facebook page has been shared.
- **TAGS:** Number of times your organization or campaign has been tagged in someone else's posts.

## Twitter/Instagram

- **FOLLOWERS:** Number of people following your account
- **LIKES:** Number of times your **TWEETS**/posts have been liked
- **RETWEETS** (Twitter only): Number of times your tweets were retweeted by others
- **MENTIONS:** Number of times someone else tagged your account in a post.
- **HASHTAG** mentions: If you're using a specific hashtag, the number of times it was used in posts by others.



# COST



**Costs for creating a new website will vary based on the size of the website,** level of **FUNCTIONALITY**, and how much you'll rely on vendors to produce content, design, and web development. While it may slightly increase costs with a web developer, be sure websites utilize **RESPONSIVE DESIGN** so they load properly on computers, tablets, and mobile screens.



**Most website developers will provide basic Search Engine Optimization (SEO) for websites they create,** however, there is an entire industry specializing in improving **SEO**. While this can be effective it generally requires a financial commitment over an extended period of time as SEO is not instantaneous. A paid media strategy that uses online or social media ads to send people to your website may be more practical.



**Be sure to consider your website's recurring costs: domain registration and hosting.** Domains can be purchased for as little as \$3 from GoDaddy.com. The longer the domain, the less expensive it will be as there's value to having a domain that is short and easy to remember. You will need to renew the domain every year or two. Hosting costs depend on the level of hosting you desire and can range from \$4/month to more than \$50/month. More expensive hosting is usually required for sites that have a lot of functionality or receive a high volume of traffic.



**Social media discussed here, and many other digital content sites such as YouTube and Vimeo, allow you to create an account and post content for free.** Of course, each of these sites offer paid media services, and the costs of creating content should also be considered.



**As discussed earlier in this section, one of the most cost-effective tools for producing digital content is a smartphone.** Built-in cameras can now produce photo and video quality that would've required high-end equipment even five years ago. Creative apps such as photo editors, video editors, and design apps typically cost less than \$15. Similar computer software can cost ten or even 100 times that. One easy-to-use, low-cost alternative to desktop design is [Canva](#).



**Google Analytics and Facebook Insights are free to use.** Social media management software such as HootSuite also features both free and paid versions.



# GLOSSARY

**CONTENT** – Any information presented through digital media. This can be written words, images, video, etc. If digital media is the pipeline between you and your audience, content is what flows through that pipeline.

**FACEBOOK INSIGHTS** – Facebook’s analytics. Facebook Insights are automatically included when you create a Facebook page for your organization or a campaign. Insights show how posts on your page are performing, and how others are engaging on your Facebook page.

**FUNCTIONALITY** – A specific interactive feature on a website or in an app.

**GIF OR .GIF** – Graphic Interchange Format. These types of files have become popular content on websites and social media. They are short videos that play on a loop. There are apps and websites that allow people to create GIFs for free.

**GOOGLE ANALYTICS** – Free service that can be installed on a website that allows organizations to see how often the site is visited, what content is most viewed, how visitors are finding the site, etc. Installing Google Analytics on a website requires inserting a line of code into the website and can be done by a website administrator. (See pg. 22 for more terms)

**INFOGRAPHIC** – A graphic design that incorporates both words and visuals to tell a story. Often used to showcase statistics or a process with multiple steps.

**HASHTAG** – Used on most social media platforms to connect a post to a specific topic or conversation. Using a hashtag in posts can help others see your post if they too are interested in that specific topic or conversation. Multiple hashtags can be added to any post. A hashtag consists of the “#” symbol followed by a word or multiple words without spaces or punctuation. (ex. #StateOfTheUnion)

**INSTAGRAM** – A social media channel based on sharing photos and videos.

**POST** – General term for any content that is shared on social media or a blog. Posts can be text, images, video, or a combination.

## HANDLE

/‘handl/

THE NAME OTHERS CAN USE TO FIND YOUR ORGANIZATION ON SOCIAL MEDIA SITES INCLUDING TWITTER AND INSTAGRAM. A HANDLE IS PRECEDED BY THE “@” SYMBOL. (EX. @DISNEY)

**SEO** – Search Engine Optimization. A variety of methods, often provided by an outside firm, aimed at increasing a website’s ranking when a person searches for certain keywords.

**RESPONSIVE DESIGN** – Also called Mobile Optimization, are terms used to describe a website that can automatically adjust to different screen sizes to make it easier to view.

**SNAPCHAT** – A social media channel allowing users to send messages to other users. Messages will disappear after a certain amount of time once the person who received the message views it. Messages are called “snaps” and can include photos and video.

**TAG OR TAGGING** – Different from a hashtag, tagging refers to mentioning another social media user in your post. The process to tag someone may differ slightly by social media site, but is usually done by adding an “@” symbol followed by the person or organization’s name or handle. When you tag someone in a post, that person or organization will be notified that you mentioned them.

**TWEET** – A post on Twitter. A tweet must be no longer than 140 characters.

## ADDITIONAL RESOURCES

- The CAPT webinar [Harnessing the Power of Social Media](#) is a great starting point for exploring some of the ways social media can be used to support prevention promotional efforts.
- [CAPT Connects Grantees with Social Media Tools and Best Practices](#) highlights available CAPT tools for using social media to enhance prevention efforts and engage new audiences.
- [Developing a Social Media Plan to Support Substance Misuse Prevention Efforts](#) provides guidance on developing a social media plan to support substance misuse prevention efforts, including how to choose social media tools and create content.
- [Evaluating Social Media Efforts: One Approach to Consider](#) provides tips for planning social media efforts and information on online tools practitioners can use to evaluate success.
- [The Messenger Matters: Using Social Media Influencers and Content Champions to Promote Prevention Efforts](#) describes the unique role each of these users can play in helping prevention practitioners expand their online audience and increase the visibility of their prevention efforts.

# DIGITAL MEDIA WORKSHEET

AUDIENCE(S) YOU WANT TO REACH:

WHAT DO YOU KNOW ABOUT HOW MEMBERS OF THE AUDIENCE(S) USE DIGITAL MEDIA?

WHAT DIGITAL MEDIA ARE YOU CONSIDERING USING (CURRENT OR NEW)?

WHAT TYPES OF CONTENT WOULD YOU PLAN TO CREATE, OR CONTRACT TO CREATE, FOR USE IN A DIGITAL MEDIA EFFORT?

CHECK ANY THAT APPLY:

WRITTEN (BLOG POSTS, WEBPAGES, TWEETS, TEXT MESSAGES, ETC.)

IMAGES (PHOTOS, ILLUSTRATIONS, INFOGRAPHICS)

VIDEO

.GIF

# DIGITAL MEDIA WORKSHEET (ONT'D)

WILL A THIRD PARTY OR ADDITIONAL EQUIPMENT BE NEEDED TO CREATE THIS CONTENT?

IF YES, WHAT DO YOU ESTIMATE THE COST TO BE?

DESCRIBE ANY ADDITIONAL TACTICS YOU MAY CONSIDER TO PROMOTE, OR TIE INTO, YOUR DIGITAL MEDIA EFFORTS?

WHAT ARE THE WAYS YOU PLAN TO MEASURE YOUR DIGITAL MEDIA EFFORTS?

WHAT KIND OF TIME COMMITMENT DO YOU EXPECT THIS EFFORT TO TAKE? (PER WEEK, PER MONTH)



# EXAMPLE DIGITAL MEDIA WORKSHEET

## AUDIENCE(S) YOU WANT TO REACH:

- Mothers w/ children younger than 18 in Example County, CO

## WHAT DO YOU KNOW ABOUT HOW MEMBERS OF THE AUDIENCE(S) USE DIGITAL MEDIA?

### Internet Use

- Qualitative research with members of this group indicates much of their time online is spent looking at local and national news, using social media (particularly Facebook), online shopping, and various special interest websites.
- Discussion group participants said they're most likely to access the internet from a home computer or smartphone. Typically, smartphone use involves texting, checking social media sites, or quickly looking up information.

### Social Media

- Qualitative research with discussion groups indicates most members of the audience are on Facebook at least once a day, mainly to see updates from friends and family and look at news stories.
- While not specific to Example County, Pew Internet Research indicates this is in line with overall trends for this demographic (female, 18-49, rural). Facebook usage rates for adults in these categories are: Women (83%), 18-49 (86%), Rural (81%). These usage percentages dramatically exceed any other social network.

### Content

- Discussion group participants said photos or short videos on social media would be most likely to get their attention.
- Group participants said they would be more likely to visit a website that provided them with useful information or things they could do rather than general information about a topic.

## WHAT DIGITAL MEDIA ARE YOU CONSIDERING USING (CURRENT OR NEW)?

- Microsite/Blog – Tumblr or Medium page to allow for article posts. Eliminates need for hosting, design, and programming.
- Facebook page – Allows for social media engagement with audiences. Can use to place Facebook ads to build audience to page or link to blog and can also share blog posts.

## WHAT TYPES OF CONTENT WOULD YOU PLAN TO CREATE, OR CONTRACT TO CREATE, FOR USE IN A DIGITAL MEDIA EFFORT?

- Blog post (articles), photo-based graphics for FB and articles, infographic and video for FB.

### CHECK ANY THAT APPLY:

WRITTEN (BLOG POSTS, WEBPAGES, TWEETS, TEXT MESSAGES, ETC.)	✓
IMAGES (PHOTOS, ILLUSTRATIONS, INFOGRAPHICS)	✓
VIDEO	✓
.GIF	

# EXAMPLE DIGITAL MEDIA WORKSHEET (ONT'D)

WILL A THIRD PARTY OR ADDITIONAL EQUIPMENT BE NEEDED TO CREATE THIS CONTENT?

- Yes

IF YES, WHAT DO YOU ESTIMATE THE COST TO BE?

- \$1,500 — Designer to create three infographics for blog/microsite.
- \$600 — Production of two 20-second video clips to promote participation in Facebook Live chat.

DESCRIBE ANY ADDITIONAL TACTICS YOU MAY CONSIDER TO PROMOTE, OR TIE INTO, YOUR DIGITAL MEDIA EFFORTS?

- The blog/microsite will mainly feature articles produced by our organization but we will be reaching out to other community partners to author guest articles that both we, and our partner organizations can promote via Facebook, community newsletter, and news media.
- In addition to regular Facebook posts and Facebook ads, we plan to host two (2) Facebook Live Sessions where members of the community can "Ask the Experts." This will allow audience members to submit questions through Facebook comments and have them answered by members of our team through live video.

WHAT ARE THE WAYS YOU PLAN TO MEASURE YOUR DIGITAL MEDIA EFFORTS?

- Traffic/visits to the blog/microsite, Facebook Insights: Reach, page likes, engagement with content (likes, comments, Facebook Live viewers).

WHAT KIND OF TIME COMMITMENT DO YOU EXPECT THIS EFFORT TO TAKE? (PER WEEK, PER MONTH)

- Initial setup of microsite/blog: 6 hours.
- Editorial calendar planning, research, writing, editing (2 articles per week) for microsite/blog: 10 hours per week.
- Developing images and graphics for microsite/blog and social media. Done monthly for following month: 20 hours/month.
- Editorial calendar, scheduling posts on Facebook, monitoring and replying to audience on Facebook: 4 hours/week.

# PARTNERSHIPS



## INTRODUCTION

Partnerships can be one of the most effective ways to spread awareness and connect with target and secondary audiences in your community. There's a good chance your organization has already developed a network of partners. These may be other organizations or individuals who are stakeholders in, or advocates for, the issues you work to address. This type of coalition is helpful in extending messages throughout your community.

The more you can grow your network of partners, the greater your chances of not only reaching more members of your audiences, but getting your messages in front of them more frequently. With this in mind, finding additional partners who are willing to work with you is a worthwhile effort. The more people, and places, you can connect to your messages, the better.

Building partnerships often doesn't require expenses like paid media does, but it can be time consuming. Researching potential partners, developing initial ideas about what those partnerships look like, and then getting them up and running doesn't happen overnight. However, once a working partnership is established, it can be one of the most sustainable communications tactics available.

## BEST PRACTICES

**1** **Prioritize partners that reach your target audience.** Almost any **PARTNERSHIP** can be of value, but those that help you reach your target audience should get the most time and attention.

**2** **Seek both traditional, and non-traditional partners.** Traditional partners are organizations with whom you share a common mission, i.e. reduce impaired driving. Often they are non-profit or government agencies. Engage these partners by forming a task force, working group, advisory group, or simply developing a relationship to promote each other's content, events and messages. The next step is to find non-traditional partners, partners with whom you do not share a common mission, to build a diverse community network. Social organizations, churches, business groups, clubs, and individual businesses may provide even more ways to reach a target audience in a variety of places. Formalize traditional and non-traditional partnerships with a **MEMORANDUM OF UNDERSTANDING (MOU)**, an agreement that outlines what (money and action) each partner will contribute.

Colorado State University-Pueblo  
**PROTECTING THE PACK**  
Designated Driver Recognition Program



OFFER LOCAL  
PARTNERS VISIBILITY  
ON YOUR MATERIALS

**3** **Look for win-wins.** Have an idea of what you're asking of a potential partner, and how a partnership provides benefits to each of your organizations. At the same time, remain open to suggestions and new ideas.

**4** **Start small and build from there .** Once you identify potential partners you may find you have a lot of ideas about how you can work together. To start, find a few small ways you can partner: assist in staffing an event, provide a short article for a newsletter, or hang posters at their business or facility for a few months.

**5** **Connect to regional or state efforts.** A regional or statewide campaign likely doesn't have the expertise your organization does when it comes to the community you serve. On the other hand, these efforts may have resources that can be useful locally, and save you the effort and expense of having to develop materials, outreach, and other public education tactics from scratch. Local insight and developed resources creates a partnership that benefits both efforts.



# TACTICAL IDEAS AND SIMPLE WINS



## LINK TO YOUR PARTNERS' WEBSITES

Create a button that partners can put on their websites that links to your website, and vice versa. Use Google Analytics to see how many visitors are coming from various partners' websites.



## NEWSLETTER CONTENT

If a partner puts out a weekly or monthly newsletter, inquire about submitting a short article to be included. A non-traditional partner may also offer other opportunities. You may be able to include information in a church bulletin or write a guest blog post for a local business's website.



## BORROW FACEBOOK FOLLOWERS

Look at social media accounts of potential partners. Do any appear to already have an "in" with members of your target audience? Explore whether you can provide those partners with your messages and content to periodically send to their audiences.



## TACTICAL IDEAS AND SIMPLE WINS



### SPONSORSHIPS

Consider **SPONSORSHIPS** (paid partnerships) in place of paid media. Support an event, or work directly with a partner to identify materials your organization can produce that can then be placed at the partner's location in exchange for providing your organization with increased visibility.



### JOIN FORCES FOR EARNED MEDIA

Try using planned communications tactics to establish a new partner. For example, if you're trying to get local media coverage about your effort, see if a potential partner would be interested in providing a quote, or an interview to help add to the story.

## MEASURING SUCCESS



How many members of your audiences did you reach through a partnership? Depending on the nature of the partnership, identify ways to measure this reach. That may include digital media measurements, news stories, or people interacted with at an event.



Ask partners for their feedback periodically. What do they find valuable about the partnership, and how might they consider extending or expanding the partnership?



Keep a master partner list. Use this list to keep track of partner contact information, what you're providing them, and what they're providing to you. Update this list frequently to keep a running tally of just how engaged you are with each partner, and ideally, add new partners to the list as well. This can also become a good resource if you're sending out regular information about your organization or campaign.

# COST



**Sponsorships typically entail some sort of cost;** whether that's a fixed amount or something you negotiate as a sponsor. Costs depend on the sponsorship itself. As mentioned above, a sponsorship may be something you consider in place of paid media, or if budget allows, in addition to paid media.



**Depending on the nature of a partnership, there may be costs associated with producing materials or content.** Ideally, these will be resources your organization is producing anyway, and the partnership simply provides more opportunities to get these items in front of audiences in your community.

## GLOSSARY

**PARTNERSHIP** – A collaboration between two or more organizations that provides benefits to each organization. While some partnerships have financial arrangements, many times they will only require time and effort.

**SPONSORSHIP** – A partnership where one partner also provides payment of some form to the other in exchange for collaboration.

**STAKEHOLDER** – A person or organization with a common interest in the issue you are communicating about.

## AD•VO•CATE /'advəkət/

A PERSON OR ORGANIZATION THAT SUPPORTS A SPECIFIC CAUSE OR GROUPS OF PEOPLE SUCH AS MOTHERS AGAINST DRUNK DRIVING OR MENTAL HEALTH COLORADO.

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# PARTNERSHIPS WORKSHEET

CURRENT OR PROSPECTIVE PARTNERS:

AUDIENCES THEY REACH:

WHAT ARE THE TOP THREE THINGS YOU CAN OFFER A PARTNER? (ex. Expertise, access to audience, volunteer staff, etc.)

WHAT ARE THE TOP THREE NEEDS A PARTNER CAN HELP YOU ADDRESS?  
(ex. Materials, access to audience, community visibility, etc.)

WE WOULD SEE A PARTNERSHIP AS SUCCESSFUL IF IT...

WE WOULD MEASURE SUCCESS BY...

WHAT EXPENSES WOULD THE  
PARTNERSHIP/SPONSORSHIP INCLUDE?

WHAT LEVEL OF TIME COMMITMENT BY YOUR  
ORGANIZATION WOULD THE  
PARTNERSHIP/SPONSORSHIP INCLUDE?

# EXAMPLE PARTNERSHIPS WORKSHEET

## CURRENT OR PROSPECTIVE PARTNERS:

1. School District
2. Police Department & Sheriff's Office
3. Rotary Club
4. Local churches
5. Retailers and businesses

## AUDIENCES THEY REACH:

1. Local students and their parents
2. Local students, adults involved with neighborhood organizations
3. Community and business leaders, general public
4. Families throughout the community
5. Customers who are making purchase decisions related to our effort (alcohol, prescription medication, cannabis, etc.)

## WHAT ARE THE TOP THREE THINGS YOU CAN OFFER A PARTNER? (ex. Expertise, access to audience, volunteer staff, etc.)

- Public goodwill and recognition: Mentions via website, social media, earned media that recognize their efforts in supporting an important community issue.
- Content: social media posts, brief articles about local efforts for newsletters.
- Coordination: We can assist with promoting, organizing, and handling logistics for community events.

## WHAT ARE THE TOP THREE NEEDS A PARTNER CAN HELP YOU ADDRESS? (ex. Materials, access to audience, community visibility, etc.)

- Visibility: Displaying materials with information about our efforts such as posters, information cards, sharing our social media content.
- Access to audience: Assisting with recruiting individuals to participate in advisory groups of our target audience.
- Cost-sharing: Helping to produce co-branded materials by covering a portion of printing costs, etc.

## WE WOULD SEE A PARTNERSHIP AS SUCCESSFUL IF IT...

- Increased our organizations engagement with our target audience and increased visibility of our messages in the community and online.

## WE WOULD MEASURE SUCCESS BY...

- Tracking the amount of people in our target audience we were able to present to, speak with, and interact with during events. Social media reach and engagement of partners when they share our content via their social media channels. Number of locations partners displayed our materials, and how long they left materials up.

## WHAT EXPENSES WOULD THE PARTNERSHIP/SPONSORSHIP INCLUDE?

- \$500 – Poster printing
- \$1,000 – Developing graphics to share with partners

## WHAT LEVEL OF TIME COMMITMENT BY YOUR ORGANIZATION WOULD THE PARTNERSHIP/SPONSORSHIP INCLUDE?

- Weekly 30 minute phone calls to coordinate with partners; 10 hrs./month to create, distribute content; Even coordination as determined.

# GRASSROOTS/EVENTS



## INTRODUCTION

Grassroots refers to communications efforts that involve direct outreach to members of your audiences. These efforts provide you with an opportunity to deliver your messages in a more personal and possibly more detailed way. Grassroots efforts involve a variety of situations – from giving presentations to the local Rotary meeting, to one-on-one interactions at a health fair. Think of these tactics as anything that actively takes your organization into the community to deliver messages and information in-person.

While the other types of media and awareness strategies in this guide can be used on their own, grassroots tactics usually work best when paired with another strategy such as Research & Evaluation or Partnerships. You can use grassroots tactics to collect audience insights for research – standing outside a popular store and conducting quick surveys with people passing by, or use grassroots tactics at an event that you're partnering on, or sponsoring.

Grassroots outreach may also be useful in making audiences aware of other ways they can connect with your efforts: like visiting your website or connecting on social media. While grassroots outreach can produce deeper, more meaningful engagement with your audiences it requires considerable time and effort and usually reaches a small audience. This also speaks to the idea that it's a companion strategy in public education, and is most powerful when used alongside, or directly with other strategies.

# BEST PRACTICES

**1 Actively engage** – Especially at events, look for opportunities to approach your audience rather than waiting for them to come to you. If considering an event sponsorship, look for ways you may be able to have **ROAMING RIGHTS** at the event rather than be confined to a booth. If being at a booth is the only option, look for events that offer an incentive to attendees for visiting every booth. If doing **AUDIENCE INTERCEPTS**, look for staff or volunteers who are friendly, outgoing, and willing to approach people.

**2 Make event outreach fun** – Let's be honest, learning about an issue or topic isn't typically the reason people go to community events. **PROMOTIONAL ITEMS** and **INTERACTIVE ELEMENTS** give people reasons to stop and talk. Finding ways to incorporate **GUERRILLA MARKETING** into your outreach can also generate conversation and engagement. Just be sure to get permission from event organizers.



**3 Have a way to follow-up** – Being able to speak face-to-face with members of your audiences is a great opportunity, but is just one interaction. Gathering email addresses, or social media information can allow you to provide follow-up messages to the people you speak with. Signing up to receive updates may be your **“ASK.”** Be thoughtful – let people know how you plan to use their information.

**4 Go where the crowds are** – Grassroots outreach takes time and effort. Get the most of it by finding opportunities where you can engage with as many members of your audience as possible.

**5 Keep an outreach kit stocked and handy** – Outreach can often last several hours, if not the better part of a day. Creating a kit with all the supplies you may need for outreach makes it easy to “grab and go”. The worksheet at the end of this section provides a checklist that can help you get started in assembling your kit.



## BEST PRACTICES



MAKE ENGAGEMENT FUN  
WITH GAMES AND PRIZES

**6** **Have your talking points ready.** Just like in Earned Media (pg. 31), grassroots efforts require clear, quick messages. Staff or volunteers who will be doing outreach should be able to describe your organization or campaign, deliver your key messages, and then deliver your “ask”. Whenever possible, your “ask” should connect to your call-to-action (e.g. Sign-up to receive email updates for local events and programs that help keep kids busy, healthy and safe.)

**7** **Rehearse.** Practice your outreach ahead of time, whether it’s a presentation or event outreach. If you plan to offer an interactive element at an event, try it ahead of time to see how long it takes someone to complete. Remember, for event outreach, the longer each direct contact takes, the fewer direct contacts you can make.

**8** **Look to partners for presentation opportunities.** Presentations can deliver your message to groups of stakeholders and advocates. Organizations you partner with in your community may be able to provide speaking opportunities or help connect you with other groups where you can go share your messages.

### Train-the-Trainer Presentation

A presentation on behalf of the Colorado Division of Behavioral Health

**speaknow!**

Talk with your kids about the dangers of teen drinking.

# TACTICAL IDEAS AND SIMPLE WINS



## DIRECT OUTREACH

Set up a table or booth outside a popular business (with permission) or location where your audiences frequently go. You can use this opportunity to do audience intercepts or conduct **DIRECT CONTACT** outreach for your campaign or organization.



## PRESENTATIONS TO PARTNERS

Ask local partners about opportunities to present at upcoming events or seminars they might have, even if it's a five-minute presentation about your organization or campaign. If it's okay with the partner, take a sign-in/sign-up sheet that allows people in the audience to provide email addresses if they want. You can then send these individuals updates every few months.



## BUILD ON EXISTING EVENTS

Rather than trying to create your own event, look for ways you may be able to participate as a partner or sponsor at existing events in the community – church fairs, health fairs, safety fairs, etc.

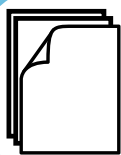


## OFFER REWARDS

Look for a cost-effective promotional item you can provide as a “reward” to people who stop to talk. You can find just about anything online, but [4imprint](#), [PrintGlobe](#), or [AnyPromo](#) may be good places to start, or help you come up with ideas. Consider the audience and how items may be used, or unfortunately, misused. It's also a good idea to check with event organizers or representatives at the location you'll be giving the items away to make sure they're comfortable with the items you're handing out.



# MEASURING SUCCESS



When using outreach to make direct contacts, a helpful way to keep track of exactly how many people you interact with is by providing **COLLATERAL** or giveaways to each person you contact. Make a note of how many handouts you have when you start, and then see what you have left when you've finished your outreach.



Sign here

Create a sign-in sheet or mailing list to capture people's contact information. While this may not capture everyone you interact with, you'll be able to grow your list of individuals that you can provide additional messages to in the future. Make sure to specify what you will be doing with the personal information you collect, like adding them to an email list.



Take photos and/or video when you do outreach at an event, or when you present (with permission). Share these on social media, your website, or newsletters – even if the message is simply thanking others for their time and interest. This not only provides proof of your efforts, but can show your audiences how you're involved in the community.



# MEASURING SUCCESS



For event outreach, evaluate your results by engagement capacity. **ENGAGEMENT CAPACITY** allows you to determine how much time was spent speaking with audiences versus being idle. To find engagement capacity, start by dividing the number of direct contacts made by the number of hours you were conducting outreach.

- *Example:* If you spent four hours conducting outreach and spoke with 40 people, you had ten direct contacts per hour. ( $40 \text{ people} / 4 \text{ hours} = 10 \text{ direct contacts per hour}$ )

Now figure out how often, on average, you spoke with someone by converting to minutes.

- *Example:*  $60 \text{ minutes} / 10 \text{ direct contacts} = \text{A direct contact every six minutes}$   
Finally, compare this number to the amount of time you estimate each direct contact takes and express it as a fraction.
- *Example:* If each direct contact takes about two minutes, and you spoke to someone every six minutes, your fraction would be  $2/6$ ...reduced to  $1/3$ .

That fraction tells you that you were interacting with someone for a third of the time you were at the event, and not interacting for two-thirds of the time.

There is no golden rule for engagement capacity, and it shouldn't be the only measurement used to evaluate an event. Maybe you had low engagement capacity, but had several direct contacts that resulted in people wanting to get involved with your organization or campaign.

However, since event outreach requires a time commitment, engagement capacity will help evaluate how that time was spent. From there you can start to ask questions to evaluate future outreach. Based on event attendance, would you have expected engagement capacity to be higher or lower? If you think it should've been higher, it may be worth examining your outreach approach, or factors with the event itself like where you were located and the other types of outreach or activities that were happening at the event. Was engagement capacity high, but the overall number of direct contacts was lower than expected? It may be worth considering simplifying the outreach approach or increasing staffing at future events.

(COUNT SIGNATURES OR  
HANDOUTS TO GAUGE  
ENGAGEMENT CAPACITY)





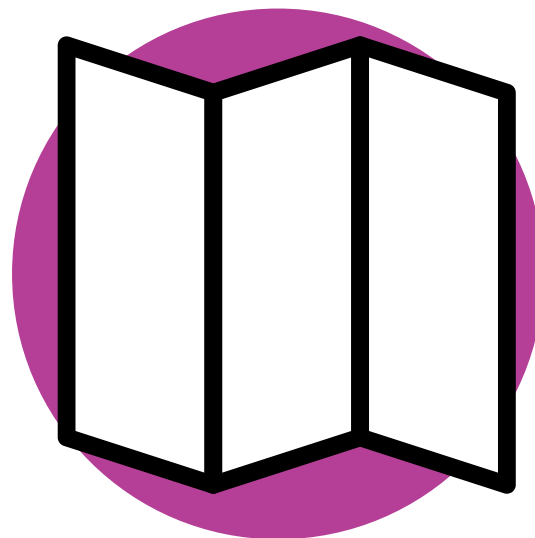
## COST



**Staffing can be the most significant cost of grassroots tactics**, especially for events that may occur outside of normal business hours. If you have access to volunteers, grassroots outreach is a great opportunity to ask for their help, but you may also consider offering gift cards or other incentives if you need additional staffing.



**Sponsorships that provide grassroots opportunities can range in price**, but depending on the event, may offer government or non-profit rates. Prices typically increase as event attendance increases.



**If considering promotional items or collateral, look for prices breaks for larger quantities**, especially if you're planning multiple grassroots efforts. It can often be less expensive to order a larger quantity of materials at once rather than placing several smaller orders throughout the year.

## GLOSSARY

**“ASK”** – What you're asking of your audiences when conducting grassroots outreach. This may be providing contact information to receive future news and announcements from your organization or campaign, or participating in a short survey. An “Ask” gives your outreach a purpose, and can be helpful in measuring your outreach's success. This should be the same as a call-to-action on a print or digital ad.

**AUDIENCE INTERCEPTS** – A grassroots method of gathering research. Intercepts involve approaching people in public and asking them to take a minute to participate in a short survey. The survey is then conducted verbally on the spot, and usually consists of no more than ten questions.

**CONTACTS** – The number of people who received your messages during outreach, even if it wasn't a one-on-one conversation, such as a presentation.

### DIRECT CONTACTS

THE NUMBER OF ONE-ON-ONE CONVERSATIONS YOUR OUTREACH STAFF HAS DURING OUTREACH.

### COLLATERAL OR COLLATERAL MATERIALS

– Printed informational materials about your organization or campaign such as fact sheets, business cards, magnets, brochures, pens, etc.

## GLOSSARY

**ENGAGEMENT CAPACITY** – The amount of time spent actively engaging with direct contacts at an event compared to the total amount of time spent conducting outreach at the event. Similar to an efforts-to-outcome ratio.

**GUERRILLA MARKETING** – Tactics that rely on presenting messages in non-traditional ways and places. Examples include sidewalk chalk, signage in unexpected places, flash mobs, and even roaming teams at events who engage passers-by.

**INTERACTIVE ELEMENT** – An easy activity that can be used to draw people in at an event. This can be a game or a task that can be completed in about a minute.

**PROMOTIONAL ITEMS** – Items, often branded with your organization or campaign, that are used as incentives during outreach. Examples include lip balm, keychains, hats, etc.

**ROAMING RIGHTS** – Event organizers may allow a sponsor to roam through the event space during the rather than be confined to a booth in a single location. Events typically don't offer roaming rights up front, but may allow them especially if a sponsor isn't selling merchandise. It never hurts to ask.



## ADDITIONAL RESOURCES

- The [National Prevention Week toolkit](#) contains additional information that can help you plan and execute a public outreach event, and includes a number of ideas for events your organization may want to consider.
- [Gaining Public Support for Addressing Community Health and Development Issues](#) provides tips for publicizing your issues relevance and growing community support.

# GRASSROOTS/EVENTS WORKSHEET

## EVENT OUTREACH CHECKLIST

(for events being organized by others)

### LOGISTICS

- Gather information about event: dates, attendance, who attends, outreach opportunities, and costs.
- Develop outreach plan and consider if an activity, collateral, or promotional items will be needed.
- Design and order materials as needed.
- Determine what types of supplies will be provided by the event, and which you will be responsible for bringing and secure necessary supplies.

### STAFFING

- Determine number of staff needed for outreach based on duration of event, and type of outreach.
- Decide if organization staff can work the event or if volunteers are needed. If volunteers are needed, determine if incentive will be required.
- Provide all event staff with necessary information on event including: when to arrive, directions to event and parking information (if necessary), overview of event and what each staffer will be responsible for, recommended apparel, and talking points. Complete at least 1 week prior to event.

### SUPPLIES

**Event-specific supplies should be identified and secured as part of your logistics planning, but the following are useful to have at any event.**

- ☐ Table and chairs
- ☐ Table cloth
- ☐ Tent and weights for tent legs – if outdoors
- ☐ Extension cord if power is required
- ☐ Satchels, backpacks, or wagons to carry items (especially if roaming)
- ☐ Zip ties in a variety of sizes
- ☐ Scissors
- ☐ Clipboards
- ☐ Pens and/or pencils
- ☐ Permanent marker
- ☐ Masking tape
- ☐ Duct tape
- ☐ Paper clips and rubber bands
- ☐ Bottled water for event staff
- ☐ Camera (with additional, charged battery and memory card)
- ☐ Dolly (if needed to move large or heavy objects in and out of event)

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# CREATIVE



## INTRODUCTION

Creative refers to any content that creatively promotes messages to audiences. This includes advertisements, online content, and collateral pieces such as brochures and posters. The goals of creative are to capture the audience's attention, create an emotional connection to a key message, and do this quickly.

To accomplish this, creative can rely on various elements from graphic design to music and video. Assembling these elements in a way that achieves the goals of creative can be challenging. Companies that specialize in creative often employ graphic designers, professional copywriters, art directors, and many other types of specialists in order to produce creative. A variety of other tools including design, video editing, and motion graphics software are also utilized.

While these resources may not be available, there are some basic steps to generating effective creative, and most focus on keeping messages clear, relatable, and easy to understand.



## BEST PRACTICES

- 1 **Take creative inventory.** What are all the ways you foresee using creative in your efforts? Make a list, and take time to think it through. Consider everyday things like headers and footers for documents and presentations as well as collateral materials, digital media, and advertisements. Understanding all the ways, and situations, you'll want to feature your creative will be helpful in determining your overall approach.

- 2 **Invest in design.** Some organizations are fortunate to have someone with graphic design skills and access to design tools in their office. For those that don't, it may be necessary to find someone outside the organization who can help. Whether that's a local student, volunteer, or professional, it's worth dedicating the resources to find someone who can help. Having design creative that not only looks good, but is in the right file formats (vector, etc.) is vital.



THIS POSTER  
WAS DESIGNED BY  
A STUDENT

- 3 **Make it brief and compelling.** Think of a movie poster. It's not there to tell you the whole plot or who all the characters are, it's there to get you interested. Your creative should try to do the same: get your audience's attention, and provide them with just enough information to capture their curiosity. Make sure to include your call-to-action.
- 4 **Think about how creative will be encountered.** Especially when it comes to the amount of **COPY** to include. If you're producing a poster to put in store windows, chances are most people will need to be able to read all the information on that poster in the time it takes to walk by – that's likely a short headline, message, and quick call-to-action. If you're producing a poster for a waiting area, you have a more captive audience and may be able to add a little more information.
- 5 **You ARE NOT the audience.** Even if you, or members of your organization, are part of the target audience, you already know more about the issues and messages you're promoting than 99% of the population. Use input from members of your target audience who aren't as connected to the issue to develop your creative, and if you can, test your creative with that audience before you finalize it. What catches their attention and gets them interested? What information about the issue do they find useful or helpful?
- 6 **Be consistent.** Insurance companies break this rule constantly. Think of all the different GEICO ads there have been. They can afford to do this with their creative budgets, but for everyone else, creative needs to have a consistent look and approach so audiences can start to identify the creative with a specific effort the more they see it.

# TACTICAL IDEAS AND SIMPLE WINS



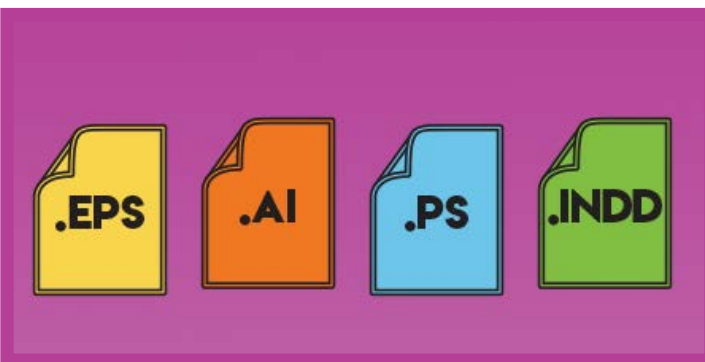
## LOOK FOR TEMPLATES

Reach out to counterparts in other communities or at the state level to see if they have creative that can be customized for your area. Statewide public awareness campaigns often provide templates for things like posters and ads. While these don't offer the level of customization you'd get by producing your own creative, they are often available at little or no cost.



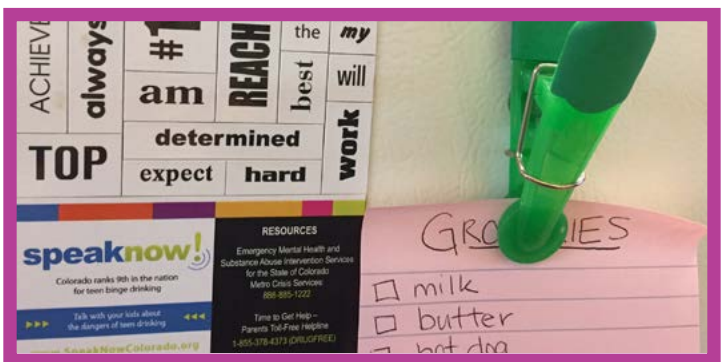
## STUDENTS FOR HIRE

Universities, community colleges, and high schools in your community may be a good resource for finding someone who can assist with graphic design. One of the most valuable things for students interested in design is building a portfolio of work.



## VECTOR LOGO FILES

If your organization or campaign has a logo, make sure you have a **VECTOR FILE** (ideally an .eps file) handy. If your logo was created by a designer, the designer should be able to provide this file to you. If not, most designers can recreate your logo using design software and provide this to you at minimal cost. This will be important to have when producing branded creative, or when working with partners who may offer to include your logo on materials they are producing. A .JPEG, .PNG, or .GIF file of your logo may not be useful for some creative you produce.



## THINK OUTSIDE THE BROCHURE

Go beyond the tri-fold brochure. Brochures may be helpful to people already receiving a service, but for promotional uses they often find their way into recycle bins. Consider materials that may have more staying power for your audiences like a card they can keep in their wallet or a printed piece that can be put on a refrigerator or bulletin board and read.

## TACTICAL IDEAS AND SIMPLE WINS



### FILE SHARING

If your organization isn't using a free file-sharing service like Google Drive or Dropbox, consider setting one up, especially when working with creative. File sizes for image and video files can be large (more than 10MB), and can be difficult to send with email. Uploading files to these services allows you to generate a link that you can then send in an email so the recipient can download the files. You can find more information about sharing on [Google Drive](#) and [Dropbox](#).



### APPS FOR EASY GRAPHICS

Utilize low-cost software to make your creative. [Canva](#) is a straightforward design program you can use online from a computer. It contains thousands of images, font designs, and illustrations that you can use to create anything from posters to presentations to social media graphics. *PicStitch*, for both Apple and Android products, is another tool that allows for photo editing and design on mobile devices. For Apple devices, *Enlight* provides possibly the highest level of photo-based design, and tutorials on its various features which you can go through in the app.

## MEASURING SUCCESS




As mentioned in Best Practices, feedback from your target audience is a valuable way to measure creative success. Document the feedback you receive from audience members when developing and testing your creative and revisit that feedback. This will help you fine-tune your creative approach.




If you have the opportunity to conduct post-campaign research (or any research after your creative has appeared in public) include a few questions about your creative. This can include questions about what messages people have seen about the topic you're communicating about, or questions that describe the creative and then ask research participants if they've seen it.





# COST


 There are many companies that offer graphic design services ranging from agencies to freelance designers. Price will largely depend on the number of different creative pieces you need to create and the complexity of the design.

 Consider printing costs, especially when creating components like logos that may need to appear on all printed materials. If a logo has a variety of colors it can increase printing costs, even if the rest of the material is a single color.



 In the pharmaceutical industry it costs millions of dollars to develop the first pill, and a few cents to create every pill after that. That idea holds true in creative. The initial development of creative can often be costly, but once a creative theme, or look, is produced, costs of resizing or adapting that concept to work for other creative needs are less expensive.

 There are several services such as [Shutterstock](#) or [iStock](#) that provide stock photography and illustrated images for purchase. You can download images in various RESOLUTIONS for use in creative. While this can be cost-effective in providing elements for creative, you should still consider graphic design assistance if you're planning to incorporate the images into a more complex design.

 This section has mainly focused on copy and design creative but creative can also include video and audio. While it's true that most smartphones provide the tools necessary to produce this type of creative, it is best to enlist the help of a professional – especially if the creative is being used for paid media. Most TV and radio outlets can work with you to produce ad creative when you buy with them. If considering paid media with TV or radio, make sure to ask the representative you're working with about including production in the overall cost.



**PRESCRIPTION DRUG DEATHS  
EVERY MONTH IN COLORADO**

Prescription Drug Safety Starts With You

Take Action. TakeMedsSeriously.org

A CREATIVE CONCEPT  
SHOULD BE ABLE  
TO BE ADAPTED FOR  
ALL KINDS OF USES

# GLOSSARY

**BODY COPY** – Additional content on a piece of creative. Body copy is most often used in collateral, print ads, or other creative where the audience will have time to read more than a sentence or two of copy.

**CALL-TO-ACTION OR CTA** – Copy that provides the audience with a specific action you'd like them to take like visiting a website, attending an event, or connecting on social media.

**COPY** – Any written content on a piece of creative.

**HEADLINE** – The most prominent copy on a piece of creative.

**IMAGE FILES** – Refers to any computer file that contains an image such as a picture or graphic.

**.JPG, .PNG, .GIF FILES** – Common file types for image files. Unlike vector files, these image files can't be edited. Think of these like sending someone a PDF: the recipient can't make any changes to the text in a PDF. This can be problematic especially when trying to print an image file that has low resolution.

**MESSAGE** – The copy on a piece of creative that provides the main idea. In creative, this term usually refers to copy on posters or ads that audiences will read quickly, like a billboard. A message typically is one sentence long.

**PIXEL** – The smallest editable point in an image.

**TAGLINE** – A brief line of copy that reinforces your brand. Example: "You're in Good Hands" (Allstate Insurance)

**VECTOR FILE** – An image file that can be edited in design software. This includes files ending in .ai or .eps. These file types are important for designers as well as many printers as they allow images to be adjusted as needed. Think of it like sending someone a document in Microsoft Word: the recipient can open that file and make changes to the text.

## RES·O·LU·TION

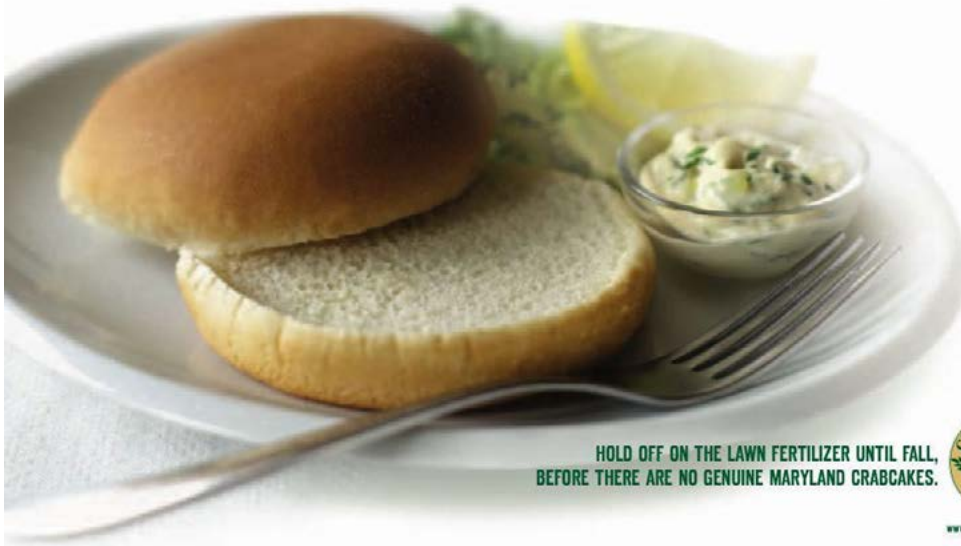
/ˌrezəˈlooSH(ə)n/

THE AMOUNT OF PIXELS CONTAINED IN AN IMAGE. THE MORE PIXELS THERE ARE IN AN IMAGE, THE HIGHER THE RESOLUTION. IMAGES WITH A LOW RESOLUTION WILL APPEAR BLURRY OR BLOCK-LIKE WHEN ENLARGED.

# CREATIVE WORKSHEET

REVIEW THE PIECE OF CREATIVE BELOW AND ANSWER THE FOLLOWING QUESTIONS, AND THEN REVIEW THE ANSWERS ON THE FOLLOWING PAGE.

## PROTECT THE CRABCAKE POPULATION



HOLD OFF ON THE LAWN FERTILIZER UNTIL FALL,  
BEFORE THERE ARE NO GENUINE MARYLAND CRABCAKES.



WHAT IS THE HEADLINE? (HINT: IT'S FEWER THAN SEVEN WORDS)

THE NEXT PART IS A LITTLE TRICKY AS THE MESSAGE AND CALL TO ACTION ARE COMBINED, BUT WHAT WOULD YOU SAY IS...

THE MESSAGE?

THE CALL TO ACTION?

HOW MANY IMAGE (NON-COPY) ELEMENTS ARE THERE IN THIS PIECE OF CREATIVE?

## (CREATIVE WORKSHEET (CONT'D))

### ANSWERS:

HEADLINE = PROTECT THE CRABCAKE POPULATION

MESSAGE= BEFORE THERE ARE NO GENUINE MARYLAND CRABCAKES

(ALL TO ACTION = HOLD OFF ON LAWN FERTILIZER UNTIL FALL

IMAGE ELEMENTS= 2 (PHOTO OF THE FOOD AND LOGO IN LOWER RIGHT)

### ABOUT THE CREATIVE:

This piece of creative was part of a public awareness campaign about pollution in Chesapeake Bay caused by lawn fertilizer. As you can see, while the campaign was about the harmful impacts of lawn fertilizer on the local environment, the creative focused on an aspect of the issue that was most relatable to the audience. Crabcakes made from Maryland Blue Crab are a popular food item in the communities near Chesapeake Bay. The campaign was created after research with the target audience revealed that loss of a local food favorite was one of the most concerning results of water pollution from lawn fertilizers. The campaign received widespread recognition and numerous awards after it was successful in reducing the use of lawn fertilizer during the summer, when fertilizer-polluted runoff was most common.

### THE TAKEAWAYS:

From a design perspective, the most complicated part of this creative was selecting a font, choosing proper font sizes, and then figuring out where to put the copy. The creative uses only two images – the photo of the plate of food, and the logo.

As this creative piece shows, the most important part of public education and awareness creative is often the copy. The headline grabs attention by being urgent, and humorous. The message then clarifies the headline and the call-to-action lets audiences know what they can do to help solve an issue.



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# FINAL THOUGHTS

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Like most any other skill, public education and awareness efforts take practice. The more you and your organization do to spread messages to your audiences, the more you will learn. This guide is intended to provide an overview of the strategies, terms, and potential ideas and tactics you can begin to use to extend messages about the important work you do into your community.

As you may encounter when reviewing this guide, or pursuing some of the ideas it contains, these efforts often require both time and resources. The challenge is finding the balance between delivering the services your community has come to expect and rely upon your organization to provide, and extending public awareness about the issues that are important to you. It's a challenge most any organization or business faces: sustain existing services while developing new opportunities.

As you may have noticed, the cost information in this guide is vague, and that's no accident. Media and communications are broad categories when it comes to the services and products being offered. If you were to go to an auto dealership and ask, "how much do cars cost," the salesperson would likely say, "it depends. What kind of car are you looking for?" The same is true with media and communications. If you're considering engaging an outside vendor for a media or communications effort, the best thing you can do is have a clear plan on what you're looking to accomplish.

Above all, the most crucial point in any communications effort is to learn as much as you can from your audience. Too often, communicators get caught up in what they want from their audiences instead of what they can give their audiences. Public education and awareness is less about getting others to see an issue a certain way and more about providing them with the motivation to simply care about an issue; to think about it, and then hopefully make a positive choice. This requires understanding your audience and the information and feelings they have about a certain issue or topic.

Once you've done that, the strategies and tactics in this guide can help you begin, and continue, to connect with your audience in a variety of meaningful ways.

