

American Federation of Musicians
Public Relations Manual for Locals

February, 2000

Table of Contents

INTRODUCTION.....	1
PUBLIC RELATIONS BASICS.....	2
What Public Relations Can Do	2
What Is Public Relations?	2
What is Newsworthy?	3
Rules for Working with the Media	4
Who Is Responsible?	5
Hiring a Professional	5
BUILDING A GOOD PUBLIC RELATIONS PROGRAM.....	6
Analyze	6
Plan	7
Act/Communicate.....	8
Evaluate.....	8
ISSUES MANAGEMENT: ACTING, NOT REACTING	9
PUBLIC RELATIONS MATERIALS.....	10
Leaflets and Flyers	10
Fact Sheets	10
Sample AFM Fact Sheet — #1	11
Sample AFM Fact Sheet — #2	12
Brochures	14
News Releases	14
Some Basic Tips about News Releases	14
The “Lead”	15
How Your Release Should Look	15
Electronic Media Releases	16
Photo Releases	16
Sample News Releases.....	17
Media Kits (Press Kits).....	19
Will Your Release Be Used?	19

GETTING THE WORD OUT	20
Know Your Local Media	20
Media List	20
Deadlines	21
Media Inquiries, Interviews and News Conferences	22
PUBLIC RELATIONS IN TIMES OF CRISIS.....	24
PR Before a Crisis	24
Examples of PR During a Crisis	24
Getting Out the Facts.....	25
What If the Media Goof?.....	26
COMMUNITY CONTACTS.....	27
Local Labor Councils.....	27
Local Arts Councils.....	27
Local Charity Drives.....	27
MPTF Co-Sponsorships.....	28
Local Service Organizations.....	28
Honorary Union Membership.....	28
Special Interest Groups	28
Life Membership Recognition.....	28
APPENDIX.....	29
INTERNAL PR.....	29
Small Locals.....	29
Big Locals.....	29
NEWS CONFERENCES IN DETAIL	30
Announcements and Timing	30
Location and Physical Arrangements	31
Preparing Your Spokesperson and Materials.....	31
The News Conference in Action.....	32
SURVEYS	33
Sample #1 — Member Survey	34
Sample #2 — General/Non-Member Survey	35
ADDITIONAL RESOURCES	37

INTRODUCTION

A good public relations (PR) program is important for all locals. The quality of your internal and external PR affects all other union functions, such as bargaining, organizing, recruiting, servicing contracts, relating to your community and lobbying. Internal PR affects the daily interactions between members, officers, other locals and the Federation. External PR helps to create the image the public has of the AFM.

This manual is designed to make all of us more conscious of our public relations and learn how to make a habit of carrying out ongoing, organized PR activities. It describes a process of improving communications, which doesn't necessarily cost much. PR is based on communications with many sources in order to put forth a coherent message for our union.

This manual is divided into section by topic so that if, for example, you need to put out a news release, you can turn directly to that section in the chapter on PR Materials. However, you should read through the entire manual because it shows PR as a multi-faceted process that may be integrated into all local activities.

No one person can accomplish all PR tasks. By joining together with others within your local or with other locals, you may find rewarding ways to broaden your contacts and support within the union and your communities.

Above all, before engaging in PR, evaluate what you can truthfully and realistically deliver. Make sure you can follow through on any promises. If you promise more than you are able to deliver, your own PR can turn against you.

This manual is part of the AFM's commitment to providing training materials and improving its ability to communicate, at both the local and international levels, throughout the music industry, and with the public at large. Unions, like individual musicians, are part of a larger community.

Finally, we want especially to thank Communications Works of America for their contribution to the development of this manual.

PUBLIC RELATIONS BASICS

What Public Relations Can Do

- Attract new members; lead to a growing and committed membership
- Enhance the solidarity of current members — "unionize the unionized"
- Strengthen the local's and the AFM's role in bargaining and on-the-job representation
- Boost name recognition and the public image of the AFM and locals
- Educate government officials (both local and national) and the public about issues of importance to musicians; gain support for local and Federation objectives
- Enlist support and aid for the union during crises, such as strikes or legislative battles
- Increase diversity to reflect the changing music industry
- Increase understanding and support for our union and for the labor movement as a whole

What Is Public Relations?

Public Relations (PR) is a method for obtaining media coverage or publicity. It is a planned and systematic effort to influence opinion through good performance and effective communications. To achieve the benefits of effective PR, local unions should view it as a two-pronged process:

Internal PR involves communicating inside our union, with members, officers, stewards and staff, as well as with others in the labor movement. (See Appendix—Internal PR)

External PR involves communicating with outside audiences, the "public." These external audiences for our union message include potential members, employers, opinion makers, community groups, business and political leaders, the media, and the community at large.

The means of PR communications vary. They may include: newspaper announcements of union events or negotiation results; press conferences; public service announcements on the radio and TV; participation in community events, such as MPTF concerts or scholarship fundraisers; exhibits on AFM musicians in the local library; articles on well-known AFM musicians; and centennial or anniversary events.

While you may use advertising in conjunction with public relations efforts, advertising and PR are very different. You have complete control of your advertised message, but it costs (unless you are in a community where you can barter information, an ad in your newsletter or services for an ad in a music magazine or local newspaper). You must also take into account the resistance the public may have to advertisements, knowing they are self-promoting.

If you get good coverage through PR, you will be getting attention from an outside source — a reporter, a reviewer, a features editor, or the leader of a community group you have helped. The public will give greater credit to what these people say about the union, and this coverage is free.

Having a relationship of mutual trust and respect within the local between officers and members and between your local and the public is especially important in times of crisis. This trust must be developed **before** a crisis occurs by means of good day-to-day PR.

The overall aim of PR is to ensure that the union has a favorable image in the eyes of anyone who is in a position to have an impact on the achievement of our goals — and that can be just about anyone at all.

What is Newsworthy?

Look at a potential story as a reporter would. Ask yourself these questions:

- Does the story affect a lot of people?
- Does the story affect the local scene?
- When did events in the story occur? With the exception of feature and analysis stories, news gets old by the following day unless you can discover a new angle.
- Are prominent people mentioned in the story?
- Does the story have human interest — some aspect of courage, suspense, warmth, mystery, adventure, or humor?

Some events, such as contract negotiations, political campaigns, or lobbying drives, have obvious news potential. You should also be alert to other opportunities to get your local's name and activities before the public. For greatest impact, combine media exposure, community contact, and good union performance.

Rules for Working with the Media

Only one person from your local, a designated spokesperson, should contact news media — more than one creates conflict and confusion.

- Be quick to establish personal contact with key people at newspapers, radio and television stations.
- Be appreciative of all publicity breaks you receive. Media organizations are in business to sell time and space, not give it away.
- Be sure to write everything down. Don't just trust your memory.
- Be accurate. Check and double-check names, dates, places, etc.
- Be readable. Provide clear, clean copy.
- Be brief. Media time and space are costly.
- Be fair. Give credit where due.
- Be prompt in meeting every deadline.
- Be brave. Don't hesitate to suggest something new if you believe you have a workable idea. Originality is welcome as long as it is logical and organized.
- Be understandable. Use language non-musicians understand. Not everyone knows what a "gig" is or that a player's "ax" is a musical instrument.
- Be timely. The first appointment you miss, particularly with a broadcaster, is likely to be the last appointment you'll get.
- Be businesslike. Never try to obtain publicity through pressure of any sort. Don't expect everything you try to be successful. It is not considered professional to complain to media that don't use your stories, to ask when or if they will be carried, or to request clippings or transcripts when they are used. The media are jealous of their right to judge news, and they don't consider it their job to monitor your coverage for you.
- Be professional. Members of the press are always invited guests when asked to an event. Never ask them to buy tickets or expect them to pay admission. Provide them with everything they need to present your story.

Who Is Responsible?

An officer of the local should take a leadership role in planning good PR, but one person cannot do the job alone. There should be one designated spokesperson (often the local president or other officer) as well as a committee of members to generate ideas and take care of different aspects of PR — gathering information, writing, etc. The success of internal PR (membership meetings, newsletters) and external PR (participating in the community, meeting the reporters in your area, writing articles or planning events) can grow if enough members and officers are involved. It may be practical for several locals to pool resources in order to create an active program.

Hiring a Professional

There will be times when it is most effective to hire a professional for a project. You may find someone through word of mouth, advertising or through the yellow pages. It is important to look for someone who is experienced in PR for arts or labor organizations and for the type of PR you specifically need. Someone who has done PR for an opera company may or may not be the person you need for attracting rock musicians. In choosing a PR professional you should be sure to:

- Ask the applicant to provide you with a portfolio of past work — written and visual. You may want to ask an applicant to give you a writing sample on a topic of your choice. Find out how much hands-on production experience the applicant has. Someone who has worked for a large company may have very impressive materials that were produced by a company art department under that person's direction. You do not have an art department, so you need someone with writing, computer and graphic skills.
- Set up a budget and timeline for the work. Prepare a contract carefully spelling out what is expected at each stage of a project. Expenses can quickly add up, especially for graphics projects where matters of taste need to be worked out.
- Take your time and learn from interviewing more than one PR professional. There are widely different styles of good PR and you can learn from the process.
- Check more than one reference. PR professionals are good salespeople. You need to make sure the applicant is truly experienced in the areas that are important to you. Particularly, talk to past clients whose needs were most like yours.



BUILDING A GOOD PUBLIC RELATIONS PROGRAM

PR becomes both manageable and rewarding if you work in a systematic fashion. It is important that your PR blueprint include four basic steps. Whether you are starting from scratch or want to improve your current PR program, you need to:

- Analyze
- Plan
- Act/Communicate
- Evaluate

Analyze

To begin the process, analyze how effective your local is now and how members and the outside world view the local. How could your performance and your image be improved? What audiences — internal and external — do you need to reach to bring about the desired changes? Bring your members into the process — call a meeting or survey your members. (See Appendix: Surveys) You may already know the answers to many questions, but contacting members in the context of beginning a PR campaign can bring them back in touch with you and each other.

When you listen to your members, what do they tell you — or not tell you? A flood of complaints and misinformation tells you that your local has a problem. A resounding silence says you may have an even bigger problem: internal apathy and external ignorance. Two-way communication is essential for good PR.

Once you have determined the current "state of the union," set some priorities. On the basis of your analysis, your primary goals may include: more local members, more member involvement in union activities, a better image with both members and the public, less internal strife, larger turnouts at meetings, or a stronger link with the community.

Even if you have needs in many areas, don't try to meet all of them at once. After setting priorities, devise a realistic agenda that you can reasonably expect to accomplish with the people and resources at your disposal. PR, like politics, is the art of the possible.

Plan

Once you have decided **what** you want to do, you have to plan **how** to do it. Planning means translating your goals into specific, manageable tasks within a reasonable time frame. For example:

- Assign responsibility to individuals for handling various aspects of the PR program.
- If you don't have contact with the press already, put together a comprehensive list of media contacts at newspapers, TV and radio stations (see Media List, page 20). Start building a relationship with reporters and broadcasters by meeting individually with media people and provide background on the AFM (and/or your local as appropriate), its activities and concerns. Alert them to upcoming events or news breaks. If you get to know newspeople and supply prompt, accurate information they will come to think of you and your local as "the experts" to be contacted first when issues arise relating to music and musicians.
- If you already have contact with the press, make sure you have a plan for providing news releases when your local is genuinely making news —contact your newspaper's "arts" or "features" editor when a MPTF program features a "battle of the bands." Contact the reporter who covers labor or arts issues to get word out on a difficult negotiation. Let the press know when one of your members wins a competition in your area or nationally. You can build a steady relationship with the press that makes handling crisis situations, such as strikes, easier.
- If you need to build sympathy and support for musicians in your community during a job action, plan human interest stories on your members, contact another labor union to plan an event that will highlight union solidarity in ways all of the community may appreciate.
- If you want to advertise the union's presence in your region and don't have money for advertising, plan to contact music trade papers and offer an exchange of services — provide them with lists of bands and performances in exchange for having the paper print the AFM logo beside the listings of union groups. Plan a series of articles about musicians' issues.
- If you want to become more visible in the community so people will hire more union musicians, plan to hold a benefit concert for an important local charity. This will help establish name recognition and good will. The charity will also want to get the greatest possible coverage for the event so you will have built-in help getting publicity.

As a matter of course, in any releases about members include the fact that they are members of your local and of the AFM.

Act/Communicate

Now that you have a plan, carry it out. You need to choose the best means from your three main tools:

Written Communication — news releases, newsletters, leaflets, feature articles, news stories, direct mail communications, brochures

Verbal Communication — face-to-face meetings, news conferences, radio spots, telephone calls, speeches, individual interviews with reporters on radio or TV

Visual Communication — slides, films, exhibits, posters, billboards, bulletin boards, the union logo (or symbol), graphics, T-shirts, buttons, newspaper ads, TV spots

Evaluate

The final PR step is evaluation. There are many questions to ask, such as:

- Have your PR efforts produced the desired results?
- Are your members becoming more involved in union activities?
- Has your PR campaign been more successful with one group of musicians than with another?
- Is internal communication improved or are there new conflicts?
- Are you getting more-and-more positive responses to your message?
- Are you getting more and better media coverage?
- Are you getting more community recognition of your projects?
- and more...

Then:
Celebrate your successes
Learn from mistakes
Continue the process

ISSUES MANAGEMENT: ACTING, NOT REACTING

Spotting major issues in their formative stages and developing strategies to deal with them is ultimately a leadership function. It means that union leaders must be political activists who guide the evolution of issues for the benefit of the AFM, locals and members. In order to do this, leaders should apply the four steps of PR in the following ways:

- Analyze trends and identify issues before legislation is proposed or action is taken.
- Take positions rationally, not emotionally, and deal with issues, not personalities.
- Restrict yourself to issues that matter to your union, avoiding those that will divide members and produce no gain.
- Offer information and evidence, not personal opinions, to make your arguments.
- Establish a plan and then seek out specific platforms for acting and communicating that will further your goals. For instance, if you decide to increase your visibility in the community by speaking about importance of music education, go beyond random visits to schools. Plan to contact the widest variety of people who might further your interests.
- Make issues management an integral part of your overall planned strategy, and use all types of communications techniques — including person-to-person PR, advertising, media relations, special events, and print materials.
- Assume things change. Anticipate and evaluate possible changes as you plan for the future.

PUBLIC RELATIONS MATERIALS

Leaflets and Flyers

While your local's newsletter is your main means of communication with members, there will be times when you need materials that focus on just one issue or that can be prepared to meet a shorter deadline than the newsletter requires.

A leaflet or flyer is usually one sheet of paper printed on one side that is produced quickly to get information to members or appeal to unorganized workers or the public.

Leaflets must attract the reader's attention immediately and get the point across simply. Therefore, they should be brief, have an eye-catching headline and/or graphic illustration, and have big print on a standard sized paper (8 ½" x 11" or 8 ½" x 14").

People should be able to scan the message as they pause by a bulletin board or in the time it takes to walk from the distribution point to the nearest trash can. A good leaflet is, in essence, a miniature poster and should have the same direct impact and ease of absorption.

In some instances, the leaflet may be designed for both members and the public; at other times, for only one or the other. The main purposes of leaflets are:

To get people to act — to join the union, to attend a special meeting, vote in an election, or join a protest.

To inform people — to state your position on an issue, clarify a situation in which you have been misrepresented, or simply increase awareness of your involvement in a community event.

Fact Sheets

Another variety of the leaflet is the fact sheet. You may create a fact sheet giving information about services provided by your local and the AFM. This may be given to visitors to your offices or handed out at news conferences, special events, or exhibit booths. It may be designed to provide specific audiences with more information about your local or about an issue. A fact sheet can be expected to have a somewhat longer life than the typical leaflet.

Although the formats may differ for different audiences, they should be straightforward and easy to read. In the samples on the following pages, Sample #1 provides general information for member and non-member musicians and the public. Sample #2 is appropriate for the news media. Keep fact sheets like this on hand to include in media kits and to give to reporters or others who want background information on the union. You do not need to have your local's address or date on this kind of fact sheet since it is meant to be given out along with a current news release or other information.

SAMPLE AFM FACT SHEET — #1

American Federation of Musicians of the United States and Canada

In 1996 the AFM celebrated a century of representing the professional interests of musicians. Among its members are superstars, full- and part-time musicians, and students. They perform all styles of music, including country and western, rock, classical, jazz, blues, pop, Latin, reggae and theater. The AFM works to improve musicians' wages and working conditions, and support the arts.

Frequently Asked Questions

What are the benefits of membership?

- Established minimum wages and working conditions on a local-by-local basis
- Local and internationally negotiated contracts in many fields including studio recording, TV, motion pictures, commercials, concerts, stage shows, symphony, opera and ballet. (Pension is available under these contracts)
- Local jobs sponsored or co-sponsored by the Recording Industries Music Performance Trust Funds (MPTF)—a resource negotiated by the AFM and supported by contributions from recording companies
- *International Musician*, a monthly musicians' trade publication that includes "help wanted" and audition notices and information about the union and the music business
- Web site—www.afm.org—that includes special information, services and a marketplace offering discounts to members at major retailers.
- Local job referral programs
- Wage protection if a club or other employer fails to honor your AFM approved contract
- Emergency assistance for traveling musicians
- AFL-CIO Union Privilege Program providing special loan, mortgage, credit card, and legal services
- Special rates for instrument and equipment insurance
- Special rates for life, accident and liability insurance
- Complete list of AFM franchised booking agents available for members' use
- AFM organizing, education and legislative programs that work to protect musicians' professional rights

What are the benefits of non-membership?

- You do not have to pay dues



For information on joining, please visit our web site at www.afm.org or call the AFM local in your area.

SAMPLE AFM FACT SHEET — #2

[Note: This sample is printed double-sided to save space. Print single-sided for normal use]

CONTACT: Name
 Telephone #

FACT SHEET

AMERICAN FEDERATION OF MUSICIANS

The American Federation of Musicians of the United States and Canada (AFM) is the largest union in the world dedicated to representing the interests of professional musicians. It is an international organization with headquarters in New York City and offices in Toronto and Hollywood. The AFM has more than 300 local unions throughout the United States and Canada.

AFM members perform all styles of music, including rock and alternative rock, classical, jazz, country, folk, big band, reggae and theater. Membership is open to all instrumentalists and vocalists who work as full-time or part-time musicians. The AFM and its locals negotiate collective bargaining agreements for members involved in recording, motion pictures, commercials, television and traveling theatrical productions.

(more)

In 1948, as part of an effort to support the performance and appreciation of live music, the AFM and the recording industry agreed to create the Recording Industries Music Performance Trust Funds (MPTF). With a budget of almost \$15 million, MPTF has become the largest employer of musicians in the United States and Canada.

- ◆ The AFM offers other benefits to members including:
- ◆ Musical Instrument insurance at group rates
- ◆ A pension plan available to members working for participating employers
- ◆ Group rates for life, liability and other insurance programs
- ◆ Emergency help for touring musicians
- ◆ Contract protection for recordings
- ◆ Monthly trade journal that includes job listings

Members interested in supporting legislation to benefit musicians or the arts may make voluntary contributions to TEMPO-PCC.* This is a non-partisan fund that supports lobbying activities to promote legislation protecting musicians.

* Task Force for Employment of Musicians Promotional Organization—Political Contributions Committee

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Brochures

Brochures are multi-page publications, often about the size of a 4" x 9" business envelope. They are normally standard pieces in the union's collection of promotional literature and meant to be useful over a long period, perhaps years. Therefore, they are usually professionally printed on good paper and may include art and color.

Brochures may be self-promotional, giving detailed information about the union's purposes and operation or highlighting its services and successes. They may also focus on problems or issues that a union expects to be dealing with for some time.

Even though brochures are more expensive to produce than the other printed pieces, they make good handouts when you want to make an especially good impression.

News Releases

A news release is a short written communication that is sent to news offices (press, radio, television, as appropriate). They will probably be one of your most frequently used tools in communicating with the media. The term **news release** is preferred over **press release** which refers only to print media. A **news release** is similar to a **news alert**, though it may contain more information. A **news alert** may merely announce an event. Your releases will help determine not only how much public exposure you get but also how reporters and broadcasters view your local. By following some basic rules, your releases can contribute to your image as an active, efficient organization.

Some Basic Tips about News Releases

- A news release should be used **only** if there is a newsworthy event to announce. This could be a special concert or a new member benefit. The key to a successful release is that it is compelling enough to make the reporter call you for more information. Sometimes, a reporter will use a release verbatim, but this is rare. Most of the time, you need to follow-up on releases.
- **Be direct.** Keep paragraphs short and easy to read. Use specific examples and personal anecdotes if available. Action verbs and quotes also perk up a story.
- **Avoid adjectives.** If your contract is really the best in the area, demonstrate that fact by describing provisions that are new or unusual.
- **Avoid repetition.** If the same word appears four times on one page or twice in a sentence, substitute another word when you can without changing the meaning.
- **Be sparing** in your use of "weasel words" like "almost," "possibly," and "perhaps." They seem weak and indecisive. On the other hand, absolutes can get you in trouble if you're not completely sure of your facts. If you say your local is the "first" to do something, you'll hear from somebody soon that another union did it in 1906.

The “Lead”

The first challenge in writing a news release is phrasing the first paragraph or two, which is called the “lead.” The lead should answer most of these questions:

WHO — the person and organization

WHAT — the act or statement that took place

WHERE — the place

WHY — the reason for the event, comment or action, etc.

WHEN — the time

HOW — the manner

These questions don't have to be answered in any particular order — that will be dictated by the story — and don't strain for all five W's and the H if they don't all fit logically at the beginning.

You must, however, get most of this information in the lead. This immediately gives the reader the essential facts and creates interest. Hundreds of releases may cross a reporter's desk each week, and most of them end up in the wastebasket. After the lead, each succeeding paragraph should be of less importance than the last so that a story may be trimmed from the bottom without the loss of vital facts.

How Your Release Should Look

Once you have a clearly and correctly written story, show it off to the best advantage. To do that, follow these guidelines:

Type the release on 8 ½” x 11” plain white paper unless your local has news release letterhead stationery. If you are using plain paper, include the union's full name and address at the top center of the page. Start the story about a third of the way down the page to leave room for editors' notes; double space the copy; leave wide margins; and use only one side of the paper.

The heading must include the following information: 1) release time (specify the date and time the story is to be released — FOR RELEASE a.m., JAN. 12 — if you are sending out the story in advance of when you want it printed or broadcast. If the story should go out right away, state FOR IMMEDIATE RELEASE); 2) contact name and telephone number(s) for your designated PR spokesperson(s) — local president and/or local PR contact who should be called for additional information. Styles vary for placement of this information. See sample news releases for acceptable setups. Use a “dateline” at the beginning of your first paragraph to specify where and when the story was released: ANYTOWN, USA (July 11). If events in the story actually occurred or will occur on a different date, specify that date in the copy rather than saying “yesterday” or “next Thursday.”

When more than one page is used, type (MORE) at the bottom of all pages except the last. The end of the story should be clearly designated with a final marking such as: ###, or – END –. Any page after the first should also be labeled at the top with the page number and a "slug" line identifying the subject, such as: AFM RALLY, page 2. It also doesn't hurt to date all pages.

Don't end any page in mid-sentence. If possible, avoid ending a page mid-paragraph.

Supply a headline for your story that gives an idea of what it's about at a glance. Headlines should be short and can either be centered or placed to the left just above the first paragraph.

Fully identify every person mentioned in the story.

Electronic Media Releases

Most of these guidelines apply to copy prepared for electronic as well as print media. It is helpful, however, to triple space copy for radio and spell difficult names phonetically for pronunciation: Henri Zzych (On-ree' Ziz-ick'). While similar in preparation, stories for radio and TV should be briefer than those for print media. A broadcaster is more likely to use material if he or she doesn't have to take the time to rewrite it to fit into a time slot. A general rule is to think "readability" and "listenability" when writing for radio and TV. For example, don't abbreviate words. Also do not divide words or figures or split hyphenated expressions at the end of a line. You will confuse the announcer.

Photo Releases

When you have a special event and/or well-known musicians performing, try to get a local photographer to cover the event on assignment from a local newspaper. You need to send a news release or news alert to the assignment desk of the paper to solicit photo coverage.

If the paper is not interested and the event may be useful to your PR campaign, you may want to create your own "photo opportunity" and hire a photographer to take some black and white photographs (these look better than color or Polaroid when reproduced). Ask if the musician or group will sign a release so that you may use the photo in the future in a brochure. At this time you may also ask to interview the musician(s) and get permission to use a short statement endorsing the union along with a photograph in your PR.

In order for your photo to be considered **timely news**, you should deliver the photo (along with a caption including a description of the event, names of people pictured, your contact name and phone number) to newspapers in your area within 24 hours. You have more time if you are targeting weekly and monthly publications. A photo release is sometimes kept and used when local papers need to fill extra space. Always put a sticker with identification on the back of the photo in case it gets separated from the release or caption. Do not write directly on the back of the photo.

SAMPLE NEWS RELEASES

Sample #1:

**Citytown Federation of Musicians
AFM Local 000
100 Center Street
Citytown, State 00000**

FOR IMMEDIATE RELEASE

June 1, 2222

CONTACT: Jane Smith
222 444-3333

INTERNATIONALLY KNOWN CELLIST PERFORMS FOR MUSIC SCHOLARSHIP FUNDRAISER

CITYTOWN, STATE (June 1, 2222) — Internationally known cellist Mark Wells performed at a fundraising concert for the Citytown Music Program at Constitution Hall last night. The concert was sponsored by the Citytown Federation of Musicians, American Federation of Musicians Local 000. Some of the best known musicians in Citytown donated their services to raise money for this program. The Citytown Music Program will provide scholarships and support increased music education in the schools.

Union President Jane Smith presented Mr. Wells with an honorary membership in Local 000 and announced the creation of an annual scholarship in his name. The first Wells scholarship will be awarded next year.

“We want to nurture talented musicians whether they become professionals or not,” said President Smith. “The world needs both musicians and audiences.”

###

Sample #2:

**Citytown Federation of Musicians
AFM Local 000
100 Center Street
Citytown, State 00000**

September 13, 2222

FOR IMMEDIATE RELEASE

CONTACT:

Jane Smith, 222 444--3333

CITYTOWN SYMPHONY ORCHESTRA STRIKE

CITYTOWN, STATE —Members of the Citytown Symphony Orchestra voted to strike if no progress in negotiations is made by midnight, September 15. President Jane Smith of Citytown Federation of Musicians (American Federation of Musicians Local 000) announced the musicians' decision at the close of today's negotiation. The orchestra and management are far apart about health and pension benefits. "First-rate musicians in this orchestra are not going to settle for a third-rate proposal from management on these issues," said President Smith.

Background

The Citytown Symphony Orchestra was established in 1945 and is well known throughout the country for its innovative programming. While other orchestras have faced financial setbacks, it has built a strong subscription audience and has a sizable endowment. There has never been a strike action in the orchestra's history.

###

Media Kits (Press Kits)

A short news release will be your primary news handout, but you may also need to give out additional informational materials. These materials comprise a media kit and may include:

- longer news release with more details on the topic
- biographical sheets on the media spokesperson and other union official(s), plus photographs if possible
- fact sheet or brochure giving basic data about your local and the AFM
- schedule of any future events related to the topic
- reproductions of any charts or graphs you use
- samples of your local newsletter and any relevant AFM publications

Will Your Release Be Used?

Don't expect all your releases to be used, even if they are newsworthy and well produced. There is only so much time and space available, and many events and groups vying for coverage. Your releases will seldom, if ever, be used word for word. An editor may give a release to a reporter to rewrite, or as a take-off point for researching and writing an expanded story or one with a different angle. If you consistently provide timely and accurate news, you will get coverage. It just takes time, persistence, and the ability to recognize your local's potential.

GETTING THE WORD OUT

You should supply your release to every media outlet in your area. While you will generally mail stories, there are occasions when you will use other methods. If time is a critical factor, telephoning or faxing the story may be the quickest way to alert the media. This is most effective with wire service radio stations.

Hand-delivery, by PR committee members or a messenger service, is another option. Hand-delivery has the virtue of speed and of underlining the importance you attach to the story. Delivering the story yourself allows you to initiate or renew acquaintances with writers, editors, and broadcasters. You're also on the spot if a reporter glances at the release and has questions.

Know Your Local Media

An effective, ongoing external PR program depends to a great extent on developing good rapport with representatives of the news media. You must get to know your local media contacts and let them get to know you.

You need a clear, specific system for internal union clearance of what information is to be released to the media and by who. Just one person from your local should get in touch with reporters and act as their source at the union. There should also be only one official spokesperson for statements for quotation. This is usually the local president or another designated union leader.

Media List

One of your most valuable possessions as you begin working with the media will be your news media contact list. The AFM's Marketing and Public Relations Office in New York can help you get started by giving you an initial list for your area. The AFM has the latest directories and can also give you information on contacting regional and national news outlets if needed.

Your list should include (as appropriate for your area) daily and weekly newspapers, local special interest and trade publications, city or regional magazines, labor publications, radio and television stations, cable TV outlets, and wire services (Associated Press, United Press International and any smaller ones that have outlets in your area). If wire services do not have bureaus in your community, check cities nearby, or see if a local news reporter acts as a local correspondent for one of them.

The list should include the following information:

For newspapers and other print media:

- publication name, address, telephone and fax numbers
- name, telephone and fax numbers for news, labor, business, feature, and political writers or editors (not all papers will have a separate person for each of these slots)
- copy deadlines
- publication frequency
- area of coverage and circulation; specialized audience, if any

For television, radio and cable stations:

- station name, address, telephone and fax numbers
- name, telephone and fax numbers of news, program, and public service directors and/or reporters and assignment editors
- times of news broadcasts, deadlines for material
- area of broadcast coverage
- specialized audience, if any

Keep your list current. As you become familiar with the various media, make note of any unusual preferences in copy format or of personal interests that various reporters and broadcasters may have. Do not hesitate to submit stories to more than one person at the same media outlet. Depending on their area of expertise and interest, different reporters may see different angles in the item you submit.

Deadlines

In both the print and electronic media, reporters/editors work under tight deadlines. While you should check out the best times for your local media, the following guidelines on when reporters need to receive information should be helpful.

Morning newspapers — General news: 4 p.m., day before publication; late-breaking news: 8 p.m.; major-breaking news only: 11 p.m.

Evening newspapers — General news: anytime on day before publication; breaking news: 7-9 a.m. on day of publication; major-breaking news only: 11 a.m. on day of publication

Sunday edition of newspaper — General news: noon Saturday; section news and features that are preprinted: 5 p.m. the previous Wednesday

Weekly newspapers — two or three days prior to publication

Wire services — anytime, but more receptive during regular business hours when better staffed

Magazines — In advance: weeklies, 3-6 weeks; monthlies: 2-3 months

Media Inquiries, Interviews and News Conferences

The news media do not just report the news that people provide them. They also seek out opinions, information and facts. A reporter may call the local union office or an individual union member on the job to ask questions about the status of negotiations or the local's involvement in a community project. If you have established contact with the correspondents in your area, you will have more control of the press coverage you receive. When you receive a call, you want to respond as promptly as possible. However, it is important that you check to see if any previous statements that have been made on the topic by anyone involved so that the information you give is as accurate, consistent and complete as possible.

Before responding to any inquiry, be sure you know:

- Who the reporter is
- What organization he/she represents
- What the story is about
- Exactly what the reporter wants to know
- How well the reporter understands the subject

Interviews may be conducted over the phone or in person, at your office or at an external site, such as a radio or TV studio. Here are some guidelines for giving effective interviews:

- Know the topic.
- Anticipate touchy questions. Your spokesperson may want to rehearse by role-playing in anticipation of difficult questions.
- Answer the questions fully and accurately. If you don't know the answer, offer to get the information to the interviewer later — and do so. If the question touches on a confidential or internal matter, say so rather than be evasive.
- Keep the situation as cordial as possible, even in the face of pressure or seemingly hostile questions. Keep control of the interview by turning such questions around to your point of view.
- Avoid “off-the-record” remarks. If certain information is not for public disclosure, explain that politely.
- In either an interview or an inquiry, keep notes of what is said. If there are errors in the story, you need more than memory to fall back on so you can call or write asking for a correction or retraction. For more extensive clarification, you can write a letter to the reporter or editor.
- If someone who promised to interview you doesn't show up, it is fine to call to see if they are planning to run a story anyway based on information you have already submitted. A reporter working for a small paper, may be assigned to another story and be unable to reach you.

News Conferences

In deciding whether to call a news conference, the primary rule is that you must have something **really** newsworthy to say. Consider arranging a news conference if:

- Your local is going to make a strong statement on a controversial issue such as the handling of a symphony bankruptcy that affects musicians and the public
- Your local has reached a critical stage in negotiations, such as the announcement of a strike vote or settlement of contract terms
- Your local has won a major organizing drive.

A news conference is one of the most effective means of spotlighting the local's viewpoint on important issues and events, but the subject must have strong news value to reporters.

(See also, APPENDIX—News Conferences)

PUBLIC RELATIONS IN TIMES OF CRISIS

Crises of varying magnitude require good public relations efforts from your local. Examples of crisis situations include a strike, unexpected cuts in an orchestra's funding by a city council, or the threat of an entertainment tax that would diminish business in local theaters and nightclubs. In all of these cases, the local needs to send a strong message quickly.

The first thing to remember when you are handling PR during a crisis is not to panic. There is nothing special about communicating in a crisis except a sense of urgency. Don't let that urgency stampede you into making mistakes that can have long-term effects. The communication skills you use on a daily basis will now be of even greater value. This is why it is important to establish a plan for working with the media and a system of regular communication with members before a crisis occurs.

In a strike, for example, emotions run high and create the temptation to "shoot from the hip" in public pronouncements. Officers and all who are controlling PR in such a situation must educate affected members on how to discuss the issues. Uncontrolled comments, however justified, may aggravate the situation and damage your local in the long term with the media, the community, and even your own members. **No one** comes out looking good in the midst of charges, counter-charges, mudslinging or name-calling. You must exercise care and thought in composing your messages and keep your local's and members' images constantly in mind as you orchestrate events such as news conferences and picket-line behavior.

The image you want to present is that of a union that is strong but reasonable, dedicated to the protection of its members but also concerned about being a good citizen within the larger community.

PR Before a Crisis

The established relationships of mutual respect and trust with the public and the media you build through good PR **before** a time of crisis will help you during a crisis. Your basic techniques for communication — personal contact, good committee work, efficiently run meetings and well-written newsletters and leaflets — will simply be continued and intensified in a crisis.

Examples of PR During a Crisis

Problems with negotiations — If you have kept your members thoroughly informed on the issues and positions involved, you will just need to review issues during a crisis. If bargaining breaks down, you will have a group of people who are ready to take on the tasks of pressuring management by informational leafleting or ultimately by a strike, if necessary. If a strike occurs you may want to add one PR tool, a recorded telephone message that members can access. Good communication keeps members united and morale high as you work together to build community support. Keep the media and the community informed during the negotiation process, explaining in a step-by-step fashion, so that if a strike does occur, they understand the union's position.

Withdrawal of funding for an orchestra — If you have built relationships with local organizations such as veterans groups, charitable organizations or other unions, you will have community contacts already sympathetic to your concerns. They will help you with lobbying in your support. (See Community Contacts)

Getting Out the Facts

The best way to prevent the spread of false rumors and misinformation is by providing factual information. Don't wait for the media to come to you, and don't let the employer issue unilateral statements. The side that grabs the initiative may well win the war. Nevertheless, when you're asked to respond to hearsay rumors, insist on giving comments only in an orderly and controlled manner.

You should:

- Gather definite information as soon as possible and release official statements covering questions you assume will be asked. You need to get into the initial news flow on an issue.
- Be sure that your internal clearance system is working. This is the worst possible time for different people in the union to be issuing contradictory statements.
- Know who is making an inquiry and keep a list of everyone with whom you talk. You may want to get back to them with new information
- Reply promptly, stay cool, and be accurate. An incomplete answer can embarrass you later.
- Don't back yourself into a corner. People who say they will **never** do such and such often wind up having to do just that, or something that looks very much like it to outsiders.
- Keep your communications focused on the disputed issues and the solutions your local is offering, not on personalities or personal charges.
- Try to leave room for the other side to compromise without losing all dignity and face before the public.
- Accentuate any positive aspect. If, for example, a community group assists strikers or supports your position, express your local's appreciation and get the story out to the media.
- Remember that not all information, such as behind-the-scenes maneuvering, is necessarily for public consumption.

What If the Media Goof?

Media coverage is not always either favorable or accurate. In the case of stories that you feel cast your local in an unfavorable light, there is very little you can do, except to work that much harder to get to know the reporter and provide information that will shift his or her viewpoint. It **can** be done.

If a reporter actually makes a factual error or draws wrong conclusions, you will want to correct the problem, especially if the mistake is serious or likely to be repeated in future stories. In that case, just set the record straight without injuring feelings or seeming defensive. For example:

You've been dealing with Mary Beth Johnson of the *Tribune*, who has made some story errors that could appear again in follow-up pieces. Call the reporter and compliment her on the strengths of the article. Then, in a friendly way, point out where you think she went astray. A professional will accept this nonjudgmental criticism in the way it's intended — as help rather than an attack. Here's how a conversation might go from your end:

"Hello, Mary Beth Johnson of the *Tribune*? Bob Gordon from AFM Local Z. Yes. Good story. You gave us a lot of space. I thought, though, you might want to know that we had 500 at the rally, not 200. Yes, we counted them. Also, I didn't mean to give you the impression that we were definitely filing an unfair labor practice charge, just that we were considering it. Sure, I understand. And if I can be of any more help, just call."

A conversation like this does two things: it corrects the mistakes, and it strengthens the working relationship between your local and the reporter. It increases her understanding of the story and the likelihood that she will check on any points of confusion in order to avoid future mistakes.

If a news reporter or broadcaster has muddled a story so a simple phone call cannot remedy the situation, you have several options. They are:

1. Do nothing
2. Write a letter to the individual who reported and/or wrote the story
3. Write a letter to the editor, but not for publication
4. Write a letter to the editor for public action
5. Issue a reply, not only to the source that published the statement but to other media as well

Despite what your initial emotional reaction may be, No. 1 is often the best course. Errors that loom large to you may seem trivial to the public, so complaining really accomplishes nothing but making you feel better. Also, if you refer to the mistaken report in order to correct an error, you may be ensuring that the misinformation gets even more attention. People may believe the original if you seem to be protesting too much. You should, however, save the clipping or transcript of report that includes the error. If a pattern of misrepresentation develops, you will need all the substantiation you can get to combat it and then follow up in writing.

COMMUNITY CONTACTS

The union cannot work in isolation from the community to achieve its goals. Involvement in community groups such as those listed below will increase the public's awareness of the work the union does on behalf of musicians and the work musicians do in their communities. In the course of your work you will meet anti-union reporters and members of the public. You may not be able to change their minds, but the good will you have established in the community will counter many anti-union stereotypes.

Local Labor Councils

Active participation in a local labor council provides an excellent forum for the cause of professional musicians. It is the best way to get other labor organizations to understand how the AFM and its local unions work. The more other unions understand, the better the chance of them becoming a stronger source of support in the community. They can, for example, appeal to their own members to insist on live union music which can directly increase employment opportunities for local members. Participation in labor-sponsored events in the community is also an inexpensive and effective way to increase visibility and awareness. It is important to remember that you will only get support from other labor unions if you actively remind them of issues that are important to musicians. Like you, they are most involved with their own members. You must also support them on issues that are important to their members.

Local Arts Councils

Local union officers should actively seek appointment to community arts councils and similar organizations. The arts council can provide the union with a forum to express its ideas, offer its expertise, represent member interests, and keep an eye on the budget. Of paramount importance, however, in this type of involvement within the community is to remember that expressing ideas does not necessarily mean only voicing complaints and/or forcing confrontations. Effective public relations requires a positive stance — even when dealing with negatives. For example, instead of emphasizing what is wrong with a situation, a more effective and constructive approach is to explain how the situation might be improved. In essence, one may be saying the same thing, but instead of creating hostility and forcing defensiveness, a positive statement is likely to be received in a more open and thoughtful way, increasing the possibilities of change for the better.

Local Charity Drives

Local unions have had excellent results in improving their community relations by selecting a local charity and supporting it on a regular basis. Such support does not necessarily have to mean making a major financial contribution or providing free music. At times, participation in telethon telephone banks brings as much or more recognition as other activities.

MPTF Co-Sponsorships

For 50 years, local unions have contributed to the quality of community life through the presentation of free MPTF-funded performances. The need to find co-sponsors can be turned into a definite plus for PR. Co-sponsors can make it easier to get publicity — particularly if the co-sponsor is a major bank or a sizable locally-based company with its own public relations person or department. Good publicity will make it easier to find other co-sponsors. In turn, that can and will mean more work for more members.

Local Service Organizations

Active membership in groups such as Kiwanis, Rotary, Lions, Elks, the American Legion, the VFW, and the Jaycees, etc., can also enhance union visibility and awareness. These groups provide ideal settings for making contact with community leaders.

Honorary Union Membership

Recognizing important members of the community, whether or not they are performing musicians, generates particularly good public relations. Use honorary membership as a strategic tool. When you plan an event to present the honor, notify the local press and provide them with all the pertinent facts. If the local newspaper cannot assign a photographer to cover the event, a professional should be hired, if possible, for the one hour it will take to produce a number of good photos.

Special Interest Groups

Internal union public relations is as important as the external variety. Among the ways of strengthening ties between members and locals are the establishing of groups who share special interest, whether music-related or otherwise. Jazz clubs, travel clubs, old-timers' groups, regularly scheduled sessions between established pros and recent recruits, etc., all can contribute toward good member union relations. Locals already involved in such activities provide meeting facilities and have helped plan a group's structure until the group itself developed its own goals and momentum. Group activities of this kind are part of the fellowship aspect of member services mentioned in the preceding section. Surveys are an ideal means of identifying potential participants for these groups.

Life Membership Recognition

Life members constitute a growing segment of membership that is becoming increasingly important to both the Federation and local unions. Life members who are inactive have little reason to remain union members. Valid reasons should be developed and expanded. Activities by local unions that recognize these members are easy to publicize within the community because of the growing interest in the senior citizen population everywhere in the country. To the media, they spell “human interest.” Moreover, they can be tremendously helpful in union causes — if they are armed with information and recognized for their efforts.

APPENDIX

INTERNAL PR

The purpose of internal PR is to get all members to understand and support the goals of AFM and its locals and actively join our efforts to achieve those goals. There are AFM members who know very little about our union. They are weak links in our unity, but it is important to realize that apathetic or dissident members do not necessarily disagree with our goals. Their disaffection or lack of involvement may simply stem from the fact that we know something they don't know.

A good internal PR program makes the most of our means of communication. The program should promote more sharing of information about the local and the AFM, whether in the newsletter or newspaper or through planning well-organized, interesting meetings and special events such as picnics, awards programs, rallies, or sports programs that bring members together in a relaxed, "together" atmosphere.

Whether in publications or face-to-face situations, your communication must address issues that concern members. The local isn't communicating successfully if you're concentrating exclusively on one set of topics while your members are griping or wondering about another set entirely. Of course, it's sometime necessary and desirable to raise members' consciousness about an issue that they don't realize is important, but you'd better also be responding to what's already on their minds.

The most important factor in any method of communicating is accuracy. You should also work at being factual, which isn't quite the same thing as accuracy. Generalities may be accurate yet say very little. Specific facts generate more vigorous reactions than all the philosophizing in the world. Talk about specific problems, specific people. Use tangible examples. Members will not respond to lofty discussions about the value of unity, but they are move by concrete reasons for solidarity.

Small Locals

"But my local is too small to do all those things — to assess member concerns and put out publications, plan meetings, and arrange special events."

No, it isn't. Small, in fact, can be an advantage, since it makes regular face-to-face communication with every member a realistic possibility. And face-to-face communication is one of your most effective tools.

Big Locals

"My union has the opposite problem. We'll never be able to reach everyone."

The newsletter becomes more important for the larger local and more frequent meetings may be useful as well as planned events such as workshops, seminars or benefit concerts that bring members together.

NEWS CONFERENCES IN DETAIL

Announcements and Timing

Once you have determined that your news is important enough to be calling a news conference, you should:

- Notify representatives of every news outlet in your coverage area
- Releases sent to assignment reporters and news directors should include the date, time, directions (if necessary), and subject of the news conference
- Tell them enough about the topic to provoke their interest but not enough to give away the story.
- On the few occasions when an issue develops suddenly and you are forced to arrange a news conference on only a few hours' notice, notify the media by telephone. If you have enough time, it is advisable to hand-deliver releases and make immediate follow-up calls.
- When you are not facing such urgency, announcements may be sent three to five days prior to the conference. Then make reminder calls the day before the event, remembering to avoid reporters' busiest times.
- When planning the time of the news conference itself consider the deadlines of morning and afternoon newspapers, TV newscasts, and radio news programs. Experienced PR people usually schedule conferences between 10 a.m. and noon. This way, your news may make at least the late edition of the afternoon paper and is in plenty of time for late afternoon newscasts and the next day's papers. Except in emergencies, do not hold a conference after 3 p.m. if you want to make the evening news.

Location and Physical Arrangements

- Hold the news conference at your local headquarters if you have suitable space and equipment. Being on your "home turf" will make your spokesperson (usually the local president) feel more comfortable and confident. The reporters will also be more aware of the local's identity after seeing the facilities.
- If your local offices are not suited to your needs, arrange for a room to be set up in a familiar and accessible place such as a hotel or municipal building.
- Choose a small room so that the conference will seem to be well attended even if many people you invited do not show up (which generally happens). The room does need to be large enough to accommodate camera crews.
- Make sure the room has plenty of electrical outlets for radio and TV equipment, tape recorders, etc. Have some extra extension cords handy. Set up a head table near the outlets. Attach microphone holders to the edge of the lectern or table if you have them. Also, remember to tape the event yourself, both for your records and to assess how you could improve on the performance in the future.
- Place a banner or poster with the AFM logo and initials in a prominent position so it will be visible in photographs.
- Place name cards on a head table to identify your president/spokesperson and any other union officials or speakers who are present. Place visual aids such as charts or graphs on an easel to one side of where the spokesperson will stand if they are useful to your statement. They provide more varied shots for the cameras.
- Facing the table and lectern set up chairs for the reporters. You should have some idea of how many will attend. Provide enough chairs — but not so many that there are a lot of empty seats. In case you draw an unexpectedly large crowd, know where you can quickly get extra chairs to set up. Leave a generous center aisle for the setup of cameras and other equipment.

Preparing Your Spokesperson and Materials

In most cases, your spokesperson will be the local president. The president may be flanked by one or two other union officials or committee members and, if the subject of the conference involves technical details, by an expert, such as an attorney. Keep the number of people at the head table small or your event seems crowded and loses its focus.

The spokesperson should outline the major facts of the situation you are publicizing in a prepared opening statement. Also hand out copies of the statement to those attending and send copies to media people who could not attend. This statement is important. It should be brief and lay enough foundation so that reporters can ask intelligent questions. The handout should be a concise summary of your position including three or four quotable sentences that summarize the subject of the news conference. The complete statement should run no more than a page and a half of double-spaced copy. Like a news release, it should include the full name and address of your local and the names and home and business phone numbers of anyone you want to speak for your union. Reporters may want to clarify points or get additional comments as they prepare their stories.

The spokesperson should rehearse giving the prepared statement until he/she is entirely familiar and comfortable with it. (Statement copy should be easy to read — double or triple spaced with large type if available.) Have the spokesperson role play with others acting as reporters, if possible. Ask every conceivable question about the topic, especially the potentially embarrassing

or touchy ones, until the spokesperson is comfortable. Also practice keeping the conference on track when questions digress from the topic.

The News Conference in Action

Arrange for someone to act as host for reporters, greeting them, supplying handouts or media kits and refreshments, if provided. Ask reporters to sign a list including their names and news affiliations. This list allows you to determine who was absent so you may contact them. It also becomes an up-to-date list of reporters to contact in the future.

Begin the conference on time with an introduction of the spokesperson. For instance, have them say, "And now Local XXX President John Doe will open with a prepared statement."

After the statement, the spokesperson accepts questions, pointing to reporters or calling them by name. After the questions have begun to wane — usually a half-hour or so, there is a call for one or two final questions. When there are no more, the spokesperson closes the session by thanking reporters for attending.

Enterprising reporters may ask for a few minutes in private with a union representative at this point. If possible have a private area for an appropriate official to speak with these reporters.

Immediately after the conference proceedings, copies of the prepared statement and other media kit materials should be delivered to reporters who were not present. It is helpful to broadcast media if you include cassettes of your spokesperson giving the prepared statement in their kits. These can be prepared in advance.

SURVEYS

Surveys can be useful tools for reaching out and communicating with musicians about a wide range of subjects. If you are thinking of arranging for a health care program for your local, you may survey members to find out their needs. Setting up a union booth at a music trade show can be a way to meet young musicians. Tell them about the union and ask them to fill out a simple survey. The questions you ask will get them thinking about practical issues and show them what the union is about.

The process of formulating a survey, perhaps using a committee of interested musicians to help in the process, can be informative and educational whether or not a large number of musicians respond. Surveys can be a simple tool for raising important issues.

Member surveys can be sent out with a cover letter or printed in your newsletter. A non-member or general survey may be used if you give a talk at a music school career day or set up an exhibition booth at a trade show.

The sample surveys on the following pages include questions that can be modified for your local's needs. When you format the survey, be sure to leave space for additional comments on the back and lines for the musician's name, address, telephone number, main instrument played, and band name, if applicable. Also be sure to include your return address, telephone and fax numbers on the survey. The survey should look professional and be easy for the musician to fill out.

SAMPLE #1 — MEMBER SURVEY

1. What kind of musical work do you do? (Check all that apply, and circle one as your primary activity)

<input type="checkbox"/> General Business/Casual	<input type="checkbox"/> Symphonic/Chamber
<input type="checkbox"/> Teaching (private or institutional)	<input type="checkbox"/> Composer/Arranger/Copyist
<input type="checkbox"/> Synthesis/Programming	<input type="checkbox"/> Recording
<input type="checkbox"/> Conducting	<input type="checkbox"/> Private Functions/Weddings
2. What percentage of your income is derived from musical work? _____
3. On average, how many times a week do you work as a musician?
 0-2 2-4 4-8 8-10 other
4. Do you get paid by the performance or are you on salary? performance salary
5. Do you have any of the following? (Check all that apply)
 Manager Promoter Booking Agent How long? _____
6. Have you recorded on any major label? yes no (If yes, please list)

7. Have you recorded on an independent label? (Please list — identify your own label by circling)

8. Have you ever recorded in your own home studio? yes no
Have you ever recorded in someone else's home studio? yes no
Did you receive compensation for this work? If yes, please describe: _____

9. Have you ever "played for the door"? _____ "Paid to play"? _____
10. Since becoming a member of the AFM, have you filed any written contracts with the AFM to protect your promised wages? yes no
11. Which of the following benefits have you taken advantage of since becoming a member of the AFM?

<input type="checkbox"/> Health Insurance	<input type="checkbox"/> Booking (or referral) agency
<input type="checkbox"/> Union Privilege Loan	<input type="checkbox"/> Notary Public
<input type="checkbox"/> Instrument/Equipment Insurance	<input type="checkbox"/> Legal Service
<input type="checkbox"/> Union Privilege Travel Services	<input type="checkbox"/> Union Discounts
<input type="checkbox"/> Canadian Cultural Exchange	<input type="checkbox"/> None
12. Would you be interested in being part of a focus group to discuss your area of music and ways to improve your working conditions? yes no
13. If the Local presented workshops or seminars, what topics would be of interest to you?

14. Please use the back of this sheet for any additional comments about the AFM, Local (#) or your experiences as a musician. Thank you for taking the time to fill out this survey. If you have any questions, please call or email us at [insert information].

SAMPLE #2 — GENERAL/NON-MEMBER SURVEY

Local 000 of the American Federation of Musicians is conducting a survey to gather information on the experiences of working musicians in our community. This information will help us determine how we can best serve the professional needs of working musicians. Please take a moment to fill out this survey.

1. Which of the following best describes your involvement in music?
 Professional Semi-Professional Non-Professional
2. What kind of musical work do you do? (Check all that apply, and circle one as your primary activity)
 General Business/Casual Symphonic/Chamber
 Teaching (private or institutional) Composer/Arranger/Copyist
 Synthesis/Programming Recording
 Conducting Private Functions/Weddings
3. What percentage of your income is derived from musical work? _____
4. On average, how many times a week do you work as a musician?
 0-2 2-4 4-8 8-10 other
5. Do you get paid by the performance or are you on salary? performance salary
6. What is the average wage you get paid per performance?
 \$0-50 \$50-75 \$80-100 \$110-185 \$185-225 other _____
7. What do you consider a fair wage per performance?
 \$0-50 \$50-75 \$80-100 \$110-185 \$185-225 other _____
8. Have you ever “played for the door”? _____ “Paid to play”? _____
9. Do you have any of the following? (Check all that apply)
 Manager Promoter Booking Agent How long? _____
10. Have you recorded on any major label? yes no (If yes, please list)

11. Have you recorded on an independent label? (Please list - identify your own label by circling)

12. Have you ever recorded in your own home studio? yes no
Have you ever recorded in someone else’s home studio? yes no
Did you receive compensation for this work? If yes, please describe: _____

13. Have you ever been a member of the American Federation of Musicians? yes no
If yes, Where and when? _____ Are you currently a member? _____
14. Do you have instrument/equipment insurance? _____ If yes, is this coverage part of a homeowners/renters policy?
_____ Does your policy cover instruments/Equipment stolen or damaged on the gig or road? _____
15. Would you be interested in being part of a focus group to discuss your area of music and ways to improve your working conditions?
 yes no

16. If you could better your situation as a musician, what would you wish for most? (Number in order, with #1 as most desirable)

- | | |
|--|---|
| <input type="checkbox"/> Higher wages | <input type="checkbox"/> Instrument/Equipment Insurance |
| <input type="checkbox"/> Steadier Jobs | <input type="checkbox"/> Pension Benefits |
| <input type="checkbox"/> Health Insurance | <input type="checkbox"/> Free legal consultation |
| <input type="checkbox"/> Discounted travel service (airline, car rental, etc.) | |

17. If the Local presented workshops or seminars, what topics would be of interest to you?

Please use this space for any additional ideas or comments:

ADDITIONAL RESOURCES

The AFM Symphonic Services, Travel and Touring, and Organizing and Education Divisions offer additional information and help with public relations during negotiations and job actions.

There are many general books on public relations that go into greater detail than is possible in this guide. One good general book is *Guerrilla P. R.: How You Can Wage an Effective Publicity Campaign...Without Going Broke* by Michael Levine (Harper Business). There are also many books about advertising, producing newsletters, planning direct mailing campaigns, and other topics that are closely related to PR. *Do-It-Yourself Advertising*, by Fred Hahn (Wiley) offers a wide range of practical advice on advertising and PR. It includes a section on creating displays that is useful for planning booths for wedding or trade shows.

As you will see if you read a variety of books, you will get different advice from different PR “experts.” What everyone agrees on is that you need to get in touch with the media and with other organizations in your community and find your own style.

