

Media Relations Report

SEPTEMBER 2005

Winning pitches, media trends and how to get great coverage

Pitching pod people

It's not sci-fi; it's podcasting. Here's how to make it work for you

Just when you thought you were getting the hang of blogs, along come podcasts, adding a new monkey wrench to throw into the media relations machine. Podcasting, <http://en.wikipedia.org/wiki/Podcasting>, which is the method for publishing and exchanging sound files over the Internet, has created the opportunity for both mainstream media outlets, and anyone who thinks they've got something to say, to "broadcast" cheaply and easily.

Just as blogs were about a year ago, podcasts are more or less in their infancy. A wide variety of media experts, corporate leaders and average Joes are creating content within audio files, which many people listen to on MP3 players like the popular iPod. Since the barrier to entry is low (you need only a computer and a recording device), the quality and subject matter ranges from crazy rants to interviews with America's leading CEOs.

Why do you need to bone up on podcasting and consider adding podcasts to your media programs? For one thing, mainstream media outlets are fast adding podcasts to their Web sites, and you can expect them to improve in quantity and quality over the next several months.

In mid-July, *USA Today*, in a story headlined "Podcasting goes from indie to mainstream overnight," the paper reported that ESPN, CNN and ABC News have created some of the most popular podcasts. And major daily papers have gotten into the act as well, including the *San Francisco Chronicle*, the *Seattle Post-Intelligencer* and *The Washington Post*.

Driving recent growth in podcasts is the mother of all things audio on the Web, Apple's iTunes service. In late June, when Apple released the latest version of the music store and included the ability to search for podcasts, some 500,000 people subscribed to podcasts, explains Doyle

Albee, account director at Metzger Associates in Colorado. "People are gravitating to this," says Albee—and that means PR people need to pay attention.

Shel Holtz, an expert podcaster himself (he hosts a twice-weekly PR podcast called *The Hobson & Holtz Report*, along with Neville Hobson), believes that podcast interviews might soon become the best way to pitch a reporter (more on creating your own podcasts on Page 6).

"Reporters and editors are fairly well inundated with press releases, and they're not reading them," says Holtz.

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EDITORIAL CALENDARS: Health care

U.S. News & World Report
www.usnews.com

Health care patients' guide
Issue date: Nov. 21
Deadline: 11/11

Contact: Wray Herbert
wherb@usnews.com
202.955.2703

Modern Healthcare
www.modernhealthcare.com

Largest health care staffing firms
Issue date: Dec. 5
Deadline: 10/6

Contact: Neil McLaughlin
nmclaughlin@crain.com
312.649.5343

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See it, don't read it

Visually exciting materials land niche company in top consumer magazines

Expensive kits and desk-side media tours can eat up a PR budget in no time. The Los Angeles office of Ruder Finn, recognizing the need to pitch a client with intensely visual materials, came up with some smart ways to stretch the budget without skimping on presentation. The results for client Ellison Educational Equipment: dozens of placements in national lifestyle magazines.

Background: Ellison hired Ruder Finn in May 2004 to generate consumer media coverage for its hand-operated die-cutting machines (and just explaining what, in fact, these machines are was the first big challenge for the PR team).

The company, based in Lake Forest, Calif., was well known in the education market, and among people who do scrapbooking—big users of products like Ellison's that can cut creative designs into paper and other materials. The company was founded by a teacher who had grown tired of cutting out hundreds of paper designs by hand for special projects with her students.

However: "The vast majority of mainstream media don't understand die cutting and how it relates to their audience," says Doug Schneider, vice president at Ruder Finn. "They'll say, why are you telling me about machinery?" Ellison needed to capture the attention of these skeptics, Schneider explains, because it wanted to broaden its audience beyond the education and scrapbooking markets.

"We had to figure out how to describe the process," says Schneider. The media needed to understand that Ellison's die-cutting tools weren't some scary piece of machinery, but were analogous to a cookie cutter that could create interesting designs in paper, for crafts or family projects.

The Ruder Finn PR team thought it would be smart to position Ellison's products as part of the whole do-it-yourself and home décor craze (witness

the explosion of TV shows and magazines devoted to home design projects). In addition, the team decided to focus on separate audiences: teens, parents, women and brides-to-be (who might be creating invitations or wedding favors with Ellison's products).

Also key, Schneider said, was reaching out to the company's mainstays. "We have to stay zeroed in on the core constituencies," says Schneider, referring to teachers and scrapbookers. "If they've always been your base, you cannot grow at their expense."

The pitch: To tell Ellison's story, and to illustrate the usefulness of its products, the PR team knew it needed a highly visual pitching approach. That led to the creation of a "collateral kit": an attractively designed binder with several sections, describing the company, its products and how they're used.

The kit itself makes extensive use of die-cutting, using cleverly cut papers for corporate bios and product descriptions. There's even a foldout section called "What the heck is die-cutting anyway?"

The kits are specifically not called "press kits," Schneider explains, because they're also intended to be tools for other departments besides PR—and that's a good way to save money. "If you refer to them as collateral kits, you can share the costs with sales and marketing departments," Schneider says. Because they don't look like the standard-issue press kits (stuffed with press releases) and because they creatively show off the product, they're multipurpose. "You also benefit from economies of scale," Schneider. "We can order a thousand kits, which reduces the cost per kit."

The PR team used similar economies of scale when planning some in-person appearances and product demos. For instance, one of its media tours was planned to coincide with the New York Stationery Show, when key executives would already be in the city. And a spe-

cial product demo was staged at a trade show, where media were already present.

Showing off the product: "Idea books" and media tours were other key components of Ruder Finn's strategy to raise awareness of Ellison's products among top-tier consumer media outlets.

The idea books, created by Ruder Finn Account Executive Lea Armstrong, are binders of color-copied pages, with sample projects created using Ellison die-cutting machines.

Separate idea books were created for each target market. "They really helped our media contacts see the creative possibilities," and gave them ideas for projects to suggest to their audiences.

In January and May of this year, Ruder Finn set up a targeted media tour in New York to introduce Ellison to top consumer media for each of the targeted audiences. Naturally, these visits included demos of the die-cutting products, driving home the point that they're easy to use.

Results: The careful prep of visually exciting collateral, and the in-person product demos, have yielded Ellison steady consumer coverage from late 2004 through today. Ellison has won stories in *Woman's Day*, *Teen*, *Modern Bride*, *Pregnancy* and *Martha Stewart Weddings*, as well as broadcast placements on WCBC-TV in New York and on the Discovery Channel.

Lea Armstrong says the one-on-one meetings with editors, plus the "show 'em your stuff" collateral pieces, have hopefully set the stage for ongoing coverage. "These publications now have a personal recognition of the Ellison brand," she says.

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Ruder Finn: www.ruderfinn.com

Pitching for placements

Lexis-Nexis contest yields higher results—and storehouse of knowledge

Baseball's Cy Young Award goes to the best pitchers in the major leagues. To award its own top pitchers, Lexis-Nexis has created a pitching competition of a different sort, designed to drive coverage for the company's legal division.

The "Cy Young Award Contest" was dreamed up last summer by Steve Edwards, director of corporate communications for Lexis-Nexis. As Lexis-Nexis PR Manager Bob Sadowski explains, the pitching contest was launched at a time when senior PR staffers were looking for ways to build some teamwork among new hires.

"Last summer, I had just been hired, and Steve had returned to the company," explains Sadowski. "We had a whole new group of folks."

Edwards says that while the staff was doing a good job of getting placements for the company's legal research products, he wanted to give the media relations efforts a bit of a push. "You can very easily fall into the trap of just cranking out news releases," Edwards says. "We wanted everyone to think strategically."

The PR managers always face challenges in winning coverage for Lexis-Nexis's legal side, says Sadowski. "One of our sticky wickets is that attorneys, who are our customers, don't like to divulge information. They're very protective of how they gain success in this industry," he explains. Without many customers to reference, it can be tough to win attention from the media.

With the need to drive more coverage, and do some-team building among his staff, Edwards did some brainstorming. An avid baseball fan, he decided that Cy Young could be an inspiration to his staff. And on a drive home from work, he thought up a pitching competition, running from opening day of the baseball season until the last day of the World Series, with the winner racking up the most high-profile media placements.

(Sadowski points out, "2004 was

the inaugural year for our company softball team, so we all had baseball on the brain.")

Edwards decided to award his staff one point for each print or broadcast placement in a trade, and two points for a print or broadcast placement in a top tier media outlet. In addition, the media staff would gain "Great Performer" dollars for each placement ("Great Performer" is a company-wide program to reward high-performing staff with perks like gift cards or travel.) The top scorer at the end of the World Series also receives a baseball signed by the company's CEO.

Edwards decided that the participating PR managers had to capture the information about their winning placements inside of an intranet—both to make it easier to keep score, and to create a storehouse of valuable pitching information.

"Each individual is responsible for entering a description of the placement, and how they came to pitch it," says Sadowski. And since this information is available for other managers to read—perhaps those who'd like to pitch that same media outlet—"it's a great learning tool."

Last year, Edwards says, the contest got off to a slow start, since the PR staff didn't know what to expect. "After they started entering their results, and everyone else could read about what they'd done, we started sparking some friendly competition," Edwards says.

After the successful inaugural run, Edwards decided to repeat the contest this year; it's running through October. He's added a new twist to the scoring system: For any print placement (trade or top-tier) that results in a cover story, the PR person gains an extra point.

"This year, we're even more gung-ho," says Sadowski. "We've learned the tricks that everyone else used." Of course, the detailed "how I did it" case studies available on the Lexis-Nexis

intranet have made everyone that much smarter this year.

Like any PR program, measuring results is what matters—as does feedback from the boardroom. "At the end of 2004, we had a really healthy clip report, and our management did not overlook that," says Sadowski. They're hoping for even better results this year.

If you're thinking of creating your own pitching contest, Edwards has two pieces of advice: First, come up with a way to capture and share detailed pitching info, so that it has value beyond the contest—and second, "you have to add an element of fun."

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First glimpse at a pitching goldmine

The Wall Street Journal's Weekend Edition launches in mid-September

In the past several years, *The Wall Street Journal* has steadily added content for readers who are interested in more than just the latest pronouncements from the Fed. The 2.1 million-circulation newspaper now covers entertaining, dining, sports, personal finance, health—even wine. With the launch of the paper's *Weekend Edition* on Saturday, Sept. 17, the *Journal* makes a major play for the leisure newspaper reader.

The *Journal* has been somewhat tight-lipped about the *Weekend Edition* launch, since it's hoping the Saturday paper will make a big splash, media-wise, when it debuts. Here's what's known about *Weekend Edition*, which will no doubt be at the top of your media pitching list this fall.

Weekend Edition won't ignore the *Journal*'s franchise, and will be covering business news from the previous Friday.

The paper will take pains to make sure subscribers get the Saturday paper at their homes, since about 30 percent of *Journal* readers receive the Monday-Friday editions at work. (Don't confuse the *Weekend Edition* with the "Weekend Journal," the Friday special section.)

"Personal Journal," the paper's leisure-topics section, was launched in 2002 to beef up the amount of after-work coverage in the *Journal* (what the paper's executives call "the business of life"). When *Weekend Edition* launches, it, too, will have a brand-new section: "Pursuits," which will delve even deeper into leisure topics. In addition to "Pursuits," *Weekend Edition* will include a "Money & Investing" section, and a main news section.

In addition to subjects like entertainment, arts, books and real estate, *Weekend Edition* also will cover sports

and recipes. The *Journal* has said that it is hiring about 250 people to help create the Saturday edition, although a Newspaper Guild representative told *The New York Times* that he hasn't seen any such staff growth. It's expected that the staffers who write copy for "Personal Journal" and "Weekend Journal" will also crank out copy for the Saturday edition.

Close watchers of the newspaper industry—and even people within Dow Jones—have expressed doubts about the success of *Weekend Edition*. "We're not questioning the strategic decision of the *Journal* to start a Saturday paper," Theo Francis, a Florida-based *Journal* reporter, told *The New York Times*. "What everybody is worried about is whether they're doing it on the cheap and whether they will hire enough additional people to put out the same quality paper."

Perfect Pitch

Write book, will travel

A novel set in Brazil wins interest from National Geographic Traveler

Pitching fiction authors and their books, says Steven Morse, senior publicist with BookPros in Austin, is much tougher than pitching nonfiction (no piece of cake either). For fiction, "we try to find the feature angle in the book, or in the author's credentials," he explains. That was the strategy Morse used to land a preliminary interview for a client with *National Geographic Traveler* magazine.

Background: In April, Craig Johnson, a respected American educator who is principal at a high school in Sao Paulo, Brazil, came to BookPros to generate buzz for his novel, *Wave Watcher*. Published by small Bellwood Press, the book had limited distribution, unavailable in most chain bookstores or on Amazon.com.

Most reviewers and book editors

don't like to cover hard-to-find books. (One *Miami Herald* reviewer said he enjoyed the book, but couldn't recommend it since it wouldn't be widely available.)

In addition, *Wave Watcher*, a coming-of-age story based partly in Brazil, was considered a young adult book. "Any time you see it's for that age group, you think, where am I going to send this?" says Morse. Young-adult fiction is considered too specialized for most reviewers.

News peg: The BookPros PR team thought that Johnson would make a good pitch to education media. However, "since it was the end of the school term, there weren't a lot of education angles out in the media," Morse explains.

The PR team landed one review in *January*, which covers small-press books,

but otherwise came up dry. Cue the brainstorming. "At the back of our minds was the Brazil angle," says Morse.

The pitch: "We decided, why not pitch him as someone who knows Brazil in and out?" says Morse. The client loved the idea—and since Morse was a frequent reader of *National Geographic Traveler*, he decided to start there. Morse pitched Assistant Editor Amy Alipio via e-mail, stressing the author's ability to uncover little known cultural spots, and truths and misconceptions about the country.

Results: Alipio passed on the info to another, who interviewed the author via e-mail about things to do in Brazil. Morse is now waiting to see if the magazine follows up with the author. And since the travel angle worked well, he's exploring other travel media for placements.

Same soul, new format

Chicken Soup magazine seeks inspirational stories of people 'making a difference'

It's a natural progression, says J. Mignonne Wright, to create a magazine based on the immensely popular inspirational *Chicken Soup for the Soul* book series. The magazine version of *Chicken Soup for the Soul* (www.chickensoupmagazine.com) debuted in July and will appear again in October before going bimonthly in 2006.

"The mission of the magazine is the same as the books, but the delivery is very different," says Wright, who previously launched *American Magazine*, but closed it a couple of years ago when the *Chicken Soup* editors came calling.

"Readers usually talk to the books," Wright says of the difference in formats. "With the magazine, this is our chance to speak back to the readers. We're trying to create an interactive magazine, like nothing you've seen before." For instance, says Wright, every issue will have a "scavenger hunt," wherein readers will have to look for hidden clues in the text of the articles to win prizes.

The typical reader of Memphis-based *Chicken Soup for the Soul*, says Wright, is a woman who spends lots of time chatting with family and friends. "She likes to get together with her friends, and they enjoy acting like high-school kids," says Wright. The magazine brings them stories they can share with each other during their social get-togethers.

While Wright expects that many of the homey, personal stories in the magazine will come from readers, she says editors will welcome pitches from PR people with a business person or product that fits the *Chicken Soup* ethos (read: inspirational). Here's how the magazine breaks down.

"Spotlight": This front-of-the-book section covers health, beauty, entertainment, fashion, finance, shopping and travel—with the "spotlight" on specific products, people and services.

In the launch issue, the "Beauty" page looked at "inspiring" names for lipsticks.

The "Fashion" page in the first issue profiled a New York designer who hired out-of-work seamstresses in her Alabama hometown to create her clothes. (That, says Wright, is a classic *Chicken Soup* story.)

"The Good Life": The next section "celebrates the stories that are at the heart of *Chicken Soup for the Soul*," Wright says. For instance, there are stories under the heading "Live Your Dream" about people who've done just that. The section also includes stories about companies (pitching alert for PR pros) that are giving back to the community. Those appear under the "Making a Difference" heading.

"Eclectic Wisdom": This is the magazine's trivia and brainteaser section—anything from lists of who-invented-what, to quizzes asking readers to guess the identity of a well-known person.

"Home Front": This is one of the more service-oriented sections of the magazine, and therefore, editors will be receptive to pitches, Wright says. The section covers home design and renovation, gardening and pets. One of the debut issue's pieces explained how to transform a bathroom for \$150.

The feature well: The launch issue cover story looked at never-published photos of Elvis Presley. The magazine will regularly carry a feature story called "Armchair Travel," offering ideas on getting to know a new city "from your own living room," Wright says. For example, the launch issue carried ideas for meals, music, and decorating ideas from Miami.

The "Making a Difference" heading comes into play in the feature well, in

addition to the "Good Life" section. In each issue, editors will present an award to a person or organization that's done an exemplary job of giving back. In the first issue, the award went to PartyLite, a candle company that encourages its sales people to establish their own businesses.

"Memories": At the back of this book is this nostalgia section, covering everything from old recipes, to stories about famous historic places (like Walt Disney's first studio).

How to pitch: Wright is sure that PR people have a lot of interesting *Chicken Soup*-style stories to tell about their companies and clients. The challenge, she says, is getting them to tell them the right way.

"We're looking for stories that will help improve our readers' lives in some way," says Wright. Successful pitches require people who are willing to talk about themselves or the companies on a very personal level, she adds. It's not all about a business's balance sheet or successful product launch.

"Take Suze Orman," explains Wright. "She talks about the fact that her mother bought her a suit when she started her business—and how one of her employees walked off with everything she had, which meant she had to start all over again." It's that kind of soul-baring story that Wright and her editors are seeking.

Note that every issue has a theme: The February 2006 issue will focus on love and marriage, and the April issue will most likely focus on springtime. (The October 2005 issue has already closed.)

The best pitching contact is Managing Editor Amy Lorton. Reach her at alorton@chickensoupmagazine.com.

continued from cover

“If you create a podcast that talks about what your company will be doing the following week, the reporter can listen to it in his car—and you’ll be one of the only companies, for now, who’s sending information in this way.” Because people subscribe to podcasts—rather than having podcasts pushed to them—they’ve selected the material they want.

There’s another good reason to pitch and/or create podcasts for your companies and clients: At least for the next few months, you’ll be in the minority. “It can be pretty newsy that your CEO is taking part in a podcast interview,” says Albee, noting that the mainstream media is still intrigued enough by podcasts to report on the new medium.

If you’ve convinced yourself that podcasts should be part of media programs, the next step may be convincing your clients.

“There’s definitely a ramp-up for our clients,” says Peter Klaus, senior online marketing strategist at Fleishman-Hillard in Washington, D.C. “In many cases, they still don’t know what this technology is.” However, says Klaus, when they see coverage about podcasts from the mainstream media (like the aforementioned *USA Today*), they get the point. Klaus and his PR associates have made sure to pass on such coverage to clients whenever possible, to give them a comfort level about podcasting.

Clients may also be attracted to podcasting by its (still) unfiltered nature, says Eric Schwartzman, managing director of Schwartzman & Associates in Los Angeles. (He creates his own podcast for the PR industry, called *On the Record*.) He says that the *San Francisco Chronicle* recently offered a podcast of an interview with Sun Microsystems CEO Scott McNealy, in which McNealy said he liked podcasts because “in mainstream media, you’re never really sure what journalists’ biases are.”

Podcasts are often edited, says Schwartzman, but podcast producers can run content for as much time (or as little time) as they please and aren’t tied to a half-hour slot. Most will air interviews in their entirety.

Ramping up the podcasts

If you’re just starting to dip a toe into the podcasting waters, Shel Holtz says your first step is to learn RSS, or Really Simple Syndication. It’s the preferred format for syndicating content over the Web, and it’s the primary way that podcasts are pushed out to subscribers. “Start subscribing, and get a handle on how all of this works,” Holtz suggests, recommending the Web site www.rsstoactacy.com for a good primer on RSS.

For more basics, Holtz recommends:

<http://radio.about.com/od/podcastin1/a/aa030805a.htm>

<http://www.macdevcenter.com/pub/a/mac/2005/01/25/podcast.html>

Hobson & Holtz Report:
<http://blog.holtz.com/index.php>

On the Record” podcast
by Eric Schwartzman:
<http://spinfluencer.blogspot.com/>

Pitching the podcasts

If you see the value of placing a client in a podcast, how do you lob a pitch at these things? “The standard rules of PR engagement don’t apply,” says Schwartzman. At this stage, podcasts aren’t ad-driven, he explains, and many of their producers have their own idiosyncratic ideas about what makes for a good podcast. In addition, major media databases like MediaMap haven’t yet started tracking podcast producers, so it’s difficult to gather contact information.

“There’s tremendous narrowcasting involved in podcasts,” Holtz. “You have to go out there and find the people who’d be interested in what you’re offering.”

Therefore, pitching podcasts requires you to dig, says Peter Klaus, as you seek out producers whose programs would appeal to your target audiences. “We’ll research blogs, because a lot of those

people are also doing podcasts,” he explains.

In searching the Web for possible cutting-edge placement opportunities for two of his clients, the Vision Council of America and the Better Sleep Council, Klaus came upon *FashionTribes.com*, a blog and a print fashion magazine aimed at hip young urbanites. He pitched the blog editor on an interview with a Vision Council rep about cool summer eyewear—then said he liked the publication’s podcast, opening the door to an “on-air” interview. That led to a similar blog and podcast placement for the Sleep Council.

“Pitching podcasts is a bit more informal,” says Klaus of his route to success. “It has a lot to do with relationships, and it means coming up with a nuanced and detailed pitch. I’d never pitch a podcast before listening to it a few times.”

The smartest way to pitch a podcast, says Eric Schwartzman, is to create your own compelling content. “You become the producer,” says Schwartzman. “You have to package the information in a way that appeals to the podcast.”

Here’s how podcast PR works: When Adam Curry, the founder and host of popular podcast *Daily Source Code*, recently criticized the business model of audio books company Audible.com, Audible’s PR team didn’t respond with a press release. “The CEO recorded a response, converted it into an MP3 file, and sent it to Curry, who included it in another podcast,” Schwartzman says.

For his own podcasts, as well as those he’s created for clients, Schwartzman focuses on trends instead of overt pitches for himself or the companies he represents. A podcast as pitch, he says, needs to sell softly.

“We don’t ask our clients about their products. We ask them about ideas and trends,” Schwartzman says. In one case, he used a Charlie Rose-style format to create a client podcast: soundbites first, then one-minute clips from each interviewee, followed by each interview in its entirety.

Beyond bells and whistles

BizTech stories demonstrate how technology makes an impact on small business

The people who manage information technology at small companies, says Lee Copeland, editor in chief of *BizTech* magazine, are usually juggling tons of tasks, and don't have a raft of assistants on which to rely. That's the audience that *BizTech*, a new quarterly magazine, targets: "They need answers about technology that will have an instant impact on their businesses," says Copeland.

BizTech (www.biztechmagazine.com) is published by CDW, the IT products giant, and launched this past spring. Copeland says the magazine's editorial is specifically aimed at companies with 20 to 100 employees, whose IT function might be handled by an IT manager, a CIO or even a CFO. The biggest pain point for these technology managers, says Copeland, is that they need to prove that tech expenditures are necessary today, not 10 years from now.

"Small businesses are not implementing technology for technology's sake," says Copeland, explaining that *BizTech*'s readers aren't wowed by sexy tech unless there's a real business reason for it. "They want to know about the immediate payoff; they don't want to wait five to 10 years for a return on the investment."

Since the magazine debuted in March, editors have been on the lookout for stories about IT managers who've wrestled with the business impact of their tech purchases. That intersection of business and technology is what Copeland is looking for in PR pitches.

"Cost is paramount for small business IT managers. CEOs will ask them what the technology will do for the company," says Copeland. Ergo, when pitching Copeland, place the business impact of your story (or technology product) up front. Here's how the magazine breaks down:

"Dashboard": Says Copeland, "This is where we look at how people are measuring IT." The section features short articles about newsy statistics and surveys

from the world of small business and IT. Examples from the June issue: the Small Business Administration's confusing rules on what defines a small business; why CEOs who are also the founders of their companies earn \$50,000 less than non-founder CEOs; and a survey about small businesses' use of high-speed Internet connections.

"Out-of-the-Box ROI": In keeping with the magazine's theme, this section looks at products and services with instant payoff. "We cover products that have immediate payback," says Copeland. "We'll also tell you how to get more out of the products you have—and tell you what products you don't need." For instance: cost-efficient data storage options.

"Growing Pains": Because the magazine pays close attention to the needs of small businesses as they expand, this section looks at the challenges they face, such as accommodating telecommuters, or changing employee dress codes.

"Road Warriors": an ongoing look at new IT strategies for managing the mobile work force, like running a virtual help desk.

"The Lowdown": Says Copeland, "We offer the nitty-gritty on a problem faced by small businesses, and how several businesses are solving it." In the June issue, the subject was providing tech support for at-home workers; in the March issue, the focus was on privacy policies.

"Profile": This department, says Copeland, focuses on a small company making a big splash in its industry, and how it's using technology to make success happen. "We need to talk to both the CEO, and the IT manager, whether they have those titles or not," says the editor. "And we're also looking for

small businesses to profile in this section." In the June issue: A look at Schwarzkopf, Inc., a hair-care company that's boosting sales by improving its order fulfillment and accounting technologies.

The feature well: *BizTech*'s feature stories revolve around the magazine's key themes: Growing the business and finding technology that can meet the pace of growth. For instance, one feature in the June issue looked at when to hire outside tech help; another examined how telecommuters think differently about their jobs.

Copeland points out that the editors will profile businesses that have moved beyond the "small" category, particularly in the feature well, as long as the tech guru or CEO can talk about lessons learned. In the debut issue, CDW founder Michael Krasny offered insights on the struggles of starting a business.

How to pitch: Even though *BizTech* is backed by computing retailer CDW, there's only one restriction regarding the companies and products editors can cover. "We have one of the largest inventories in the industry, so we're not tied to certain vendors," says Copeland. (The one exception is Dell; the magazine doesn't cover that company's products, since it's a direct competitor.)

Copeland says she'll steer clear of product pitches that focus too much on the "gee-whiz" aspects of a technology. Without hard evidence of direct impact on a company's bottom line, your pitch will be toast.

"Keep it concise," says Copeland of pitches. "Tell me right away what the takeaway is for the IT person at a small company. And give me case studies."

The November issue of *BizTech* closes at the end of September. Pitch Copeland directly at leecop@cdw.com.

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Crain's Cleveland Business
www.craainscleveland.com

Health care
Issue date: Oct. 24
Deadline: 10/10

Contact: Deborah Hillyer
dhillyer@crain.com
216. 522.1383 x117

Orange County Business Journal
www.ocbj.com

Health care services directory
Issue date: Oct. 10
Deadline: 10/3

Contact: Mike Mason
mason@ocbj.com
949.833.8373 x225

Memphis Business Journal
memphis.bizjournals.com

Outpatient surgery facilities
Issue date: Dec. 16
Deadline: 11/25

Contact: Bill Wellborn
bwellborn@bizjournals.com
901.259.1721

Crain's New York Business
www.newyorkbusiness.com

Special report: health care
Issue date: Oct. 24
Deadline: 10/13

Contact: Erik Ipsen
eipsen@crain.com
212.210.0211

Boston Business Journal
<http://boston.bizjournals.com>

Health care: life sciences
Issue date: Nov. 18
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Contact: Bill Lane
blane@bizjournals.com
617.316.3235

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