COUNCIL OF EUROPE

HUMAN RIGHTS,
DEMOCRACY
AND THE RULE OF LAW

DROITS DE L'HOMME,
DÉMOCRATIE
ET ÉTAT DE DROIT

CONSEIL DE L'EUROPE

DIV-A
Diversity Accelerator

A practical guide to setting up a
digital, diverse, media business

A practical guide to setting up a digital, diverse, media business

So.....you've seen how little diversity there is in the media and you want to do something about it.

So....you feel there's too little coverage of certain subjects and think there's a gap in the market for someone to fill.

So.....you feel you have media skills to share which are not currently being offered.

So...you want to set up a media company, or training service, or hyperlocal blogsite but aren't sure how to go about it.

So...take a look at this!

There is plenty of free advice available if you are thinking of starting a business in the digital media field.

This primer will outline the key issues you need to think about when you're starting out, signpost where you can access advice and share resources which will help you in achieving your aim.

How to use this:

Below are 10 quick 'headlines' to get you thinking. You can just read those to give you an overview, or you can go to the corresponding sections which offer practical advice on those 'headlines'.

There's also a business language 'explainer' and a bibliograghy for more depth.

10 HEADLINES TO START YOU OFF

1. Be clear about your idea. What is it you want to achieve? Can you summarise it in a few words because it's so clear in your mind?

   Can you imagine further than the title or the first story? Think about how you'd like the idea to develop. What might it become? How long will it take? You need to mix realism with confidence.

2. Do your research...and then do some more.

   Are you sure no-one else is currently doing the same thing? Make sure you do your research to find that gap in the market which you're aiming to fill.

   What's the competition for your idea? What are they charging and why should people come to you instead?

   If you can't answer this now, you are going to waste a lot of time and effort further down the line.

3. How are you going to fund this idea? What are the funding models you could use - getting it right is key. There's lots of free advice available, so make sure you draw on it. This stage is often where great ideas get stuck. Don't be one of them!

4. You need to develop a Business Plan based on your funding model. Your Plan will help you to see what's possible, where you're heading and how you'll get there.

5. Have you got examples of the work you intend to sell? That might be pieces of investigative journalism, training in social media or video content for websites. Whatever it is, you need to have good examples to show others when talking about your media start-up.

6. You need to increase your skills base. It's highly unlikely you will have all the skills necessary for every aspect of setting up an enterprise, so you may need to get more support. Find like-minded people to work with you in your aim. People who have different skills from you. If you need to acquire them yourself, think how you can do this as cheaply as possible. Skills and resources, including money, are key.

7. Keep going! It's very hard starting up a business project. But you have to keep on even when things aren't going so well. You need to make sure you're not working alone and that you have support and back-up, even if it's a cup of coffee from a friend. Network with others in the same field as you. The online community is brilliantly sociable. Are you in touch with them? Learning from them? Offering them support too - you'll find you get it back later. If media is in your title somewhere then communication is at the heart and you need to be excellent at communicating with others. Start by getting yourself in touch with everyone who knows your subject: other providers but also audiences, participants and clients too.

8. Is your work delivering the unique offer you imagined in step 1? If it isn't, be honest - or get some feedback from trusted supporters - and make a change. Either get more training, or include others with more skills in the project.

9. Keep track of what you're doing, how audiences are enjoying your work, or signing up for training or whatever it is - what do the metrics say? You need that information to grow.

10. Shout about what you're doing! If you think you've filled a gap which needed filling with your stories, or networking or training, then be proud - and make sure everyone knows about it.

Before starting: quick diversity and inclusion 'health check'

We know the news media in Europe is not representative of the communities it reports on – and while some parts of it are trying to change that, the picture is not rosy. Which is where your new enterprise will help make a difference.

Even small changes have an impact and if that's multiplied many times, a more well-rounded narrative of events can be achieved.

It's worth doing a quick 'health check' on your approaches to diversity and inclusion as you move on with your new venture.

In the business itself, is there a way of ensuring a diversity of voices amongst the staff? Even if that's you and your friends, do an audit. They're your biggest resource so the wider the networks they bring, the more they'll bring different angles on stories and voices to speak about them.

Are you open to and welcoming of alternative views your colleagues and contacts raise, bringing in their age, ethnicity or religion for example? Make sure you're not shutting down potentially great stories.

It's perhaps one of the quickest things you can do to make a difference – widen the group of people you know and work with to avoid falling prey to 'groupthink' (http://www.psysr.org/about/pubs_resources/groupthink%20overview.htm).

Next, look at the contacts you have. Set out to meet, gain the trust of and nurture relationships with organisations, community groups and individuals who are outside of your comfort zone – bearing in mind that this is probably going to be part of your USP for the mainstream media or audience you want to sell to.

When writing stories, so much of being more diverse is just good journalism: always check the facts.

If you have a strong interview with someone, make sure you contextualise it so people understand the speaker's position, or the reality of the situation they're commenting on. For example a fact check of how many immigrants there are in the country or city helps balance the impassioned view of someone saying they feel they're being 'overrun'.

Things people 'know' are rarely real, so challenge views they make which suggest there's a shared view on anything such as news events, minorities, etc. If someone says 'we all know...' you should hear alarm bells!

Always try and get a variety of views from different people when doing vox pops or other kinds of reaction interview. Why not go to different parts of the town you're in. It's likely that if you're in a smart area of the city you won't get many views from people who are socially or economically deprived. By simply swapping location, you can affect a positive change.

Get stories from a variety of sources and certainly get reaction to stories from those affected, not just politicians or commentators. One of the reasons many communities say they don't trust the media is that they feel they aren't heard directly. They don't see themselves on screen (except negatively) and often, others speak for them. A story covering delinquency which didn't feature young people would just be poor reporting. It would also undoubtedly be called out via social media. A recent example of this was a magazine in the USA which publicised an event on women's empowerment, with only male speakers on the panel. It ended up being cancelled after complaints: http://www.independent.co.uk/news/world/americas/sj-magazine-women-empowerment-all-male-panel-cancels-new-jersey-a8017521.html

So make it your business to do better in terms of inclusion and diversity.

Go to community meetings and centres to meet a range of people. Don't be satisfied by getting a comment from a 'community leader'. Would you as a journalist like to be represented by someone speaking for you? As the UK's Nazir Afzal, https://en.wikipedia.org/wiki/Nazir_Afzal a senior lawyer, former chief crown prosecutor for north west England and the first Muslim to be appointed to such a role has said about the idea of community leaders, 'no-one is the leader of me!'.

If you've put in the time earlier and made good contacts you are more likely to get access to people when times are difficult and many groups withdraw from speaking to the media because of the bad press they feel they receive.

Again, back to good journalism: ask people what they want to be called or how they should be referred to. Our shorthand might end up perpetuating a stereotype, so just double check!

Have a look at how often diversity appears in your timeline. Is it only when there's a story you're covering on poverty or disability, for example? If so you need to widen your sources and become more inclusive. Someone who uses a wheelchair has views on the environment, politics and the economy, not just on disability rights.

One useful tip is to check on the demographics of your city or locality. This is often a good way to open your eyes to the diversities which exist that you may not be aware of. Then ask yourself, would your audience know that information from your output? Social deprivation, large numbers of young (or old) people, a variety of ethnicities – across the social scale. Is this reflected in your daily diet of news? You might want to do a weekly audit, just to check.

A recent survey of experts interviewed on the main current affairs programmes, both radio and television, in the UK showed how few of them were women. It's not that there aren't women experts around, but that they weren't in the producers' contacts books. The moment you spot this kind of thing you can address it. Look at your usual, 'go to' interviewees. Who is missing? Why not ask the press office – if you're going through them - for some different voices and opinions. You don't have to just accept who you're offered.

Finally, beware of your own prejudices. We all have them. (You can check out the section on unconscious bias later in this Guide.) If you're aware of them, you've got a good chance of not falling into the stereotypes which we carry around with us and instead, offering fresh and interesting angles on the world.

1. BE CLEAR ABOUT YOUR IDEA. WHAT IS IT YOU WANT TO ACHIEVE? CAN YOU SUMMARISE IT IN A FEW WORDS BECAUSE IT'S SO CLEAR IN YOUR MIND?

A good starting point is to ask yourself, can you do the elevator pitch?

It's a quick two minute summary of your business.
It's the few sentences that you choose to tell potential customers when you have all but two minutes to leave an impression. Your elevator pitch should clearly state what your business does, who it's for and why it's different. After a little practice, it will be second nature.

Planning your business is sometimes the easy bit – it's more difficult to have the words ready to explain your business to a potential customer on the street. You need to plan what you are going to say that makes it easy for people to understand

1. What your business does,

2. Who it is for and

3. What makes it different to the competition?

You need to have a unique selling point (USP)

If you can't think of a USP, you need to review and improve your business idea so that there is something that makes you different or better than your competitors.

Ask, what is the problem which your idea is solving?

Any start-up should have a clear idea about this and if you are wanting to make a difference in the work you do, then bear this in mind:

The key is to produce something that both pulls people together and gives them something to do. (Henry Jenkins)

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❖ Exercise - being clear about the idea

Dr Charlotte Carey is an expert in Creative Industries Marketing.

She suggests you try this exercise to ensure your original idea is robust before spending time, money and effort on turning it into a business.

Consider your business proposition. What is it? Who are your customers/audience? Where will you be based? What will be your main source of revenue?

Brainstorm the idea and draw your brainstorming out as a mind map.

From this come up with a one sentence business proposition...and then subject it some questions:

Describe the situation you wish to change (The Business idea you are proposing).

Apply the SCAMPER questions to your situation to generate ideas for achieving your goal.

S = Substitute? (other ingredients, materials, etc.)

C = Combine? (blend, etc.)

A = Adapt?

M = Modify, magnify or miniaturize?

P = Put to other uses?

E = Eliminate?

R = Reverse? (roles, etc.) or Rearrange? (patterns, pace, etc.)

Finally,

Having gone through this process – answer the following questions:

- ✓ What 'pain' will your offering resolve?

- ✓ How strong an incentive do people have to give you their money/ click on your page?

- ✓ Who are the people experiencing the 'pain' (you're helping to resolve)?

    (for the future do you have accurate, detailed information about who they are? Where they live and do business or what they do?

- ✓ What benefits does your offering provide that other solutions don't?

- ✓ What evidence do you have for this?

- ✓ Now look at your idea. Is it still strong or do you need to further refine it?

Try again to formulate your USP and then how you'd talk about it in an elevator pitch.

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How will your idea work?

Example: The Funnel Model for user acquisition
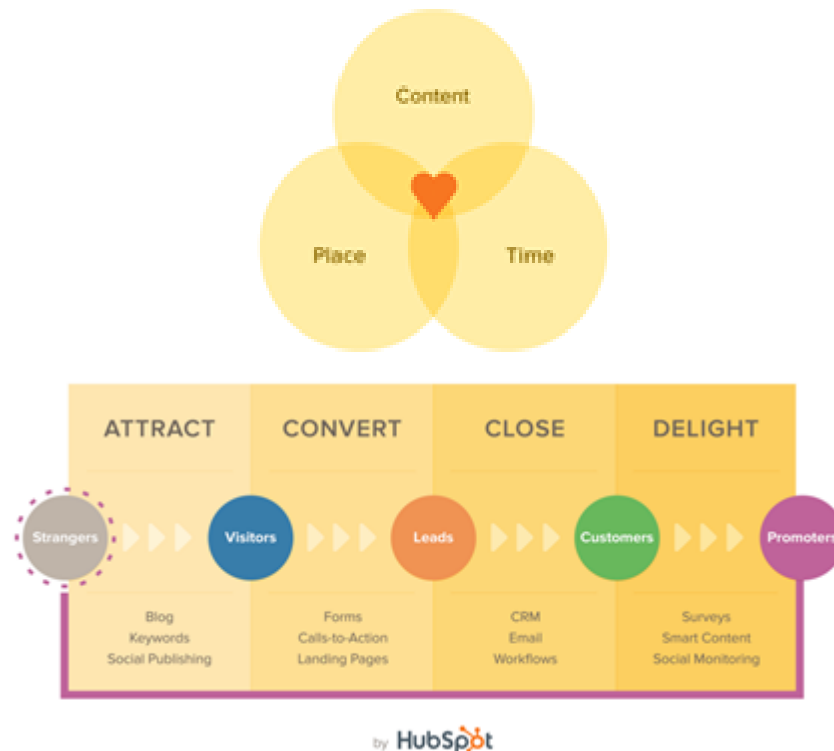
Case study - Krautreporter

https://krautreporter.de

Sebastian Esser is the founder of Krautreporter in Berlin Krautreporter has adopted the funnel theory and developed a 'Freemium' business model, meaning that some content is provided free of charge. Their marketing takes place through mails and Facebook to drive traffic to their site and finally convert regular visitors into paying members.

"The funnel stages, from broadest to most narrow, are awareness, consideration, preference, action, loyalty and advocacy. Consumers first become aware of a product or service; contemplate a purchase; come to a stage where they have a preference for a brand, model or a competitor; and then actually make the purchase. Following the purchase they become loyal to the brand or company, and then refer or advocate the benefits of their purchase to friends and family."

Learn from others in the field

Learn from companies that are good at email and social media marketing and getting users into the funnel, such as Spotify, Netflix. Once a product and its audience have been established, it is worth investing in Facebook ads, 3-400 EUR of investment can have a huge return.

Learn from companies with a promotional mentality, such as those who make Internet subscriptions, like dating portals.

Learn different ways of storytelling: Diversify your storytelling forms: explore crossmedia, transmedia and multimedia storytelling:

"Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story" Henry Jenkins

Multimedia = One story, many forms, one channel.

Crossmedia = One story, many channels.

Transmedia = One storyworld, many stories, many forms, many channels.
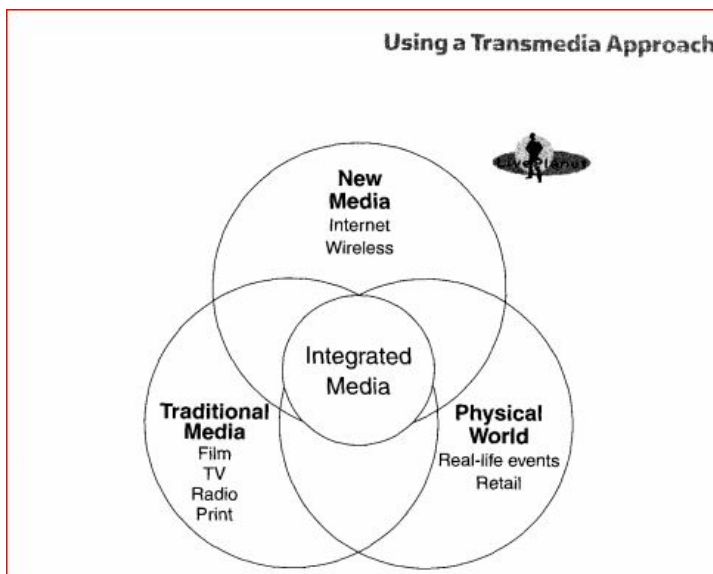
"We now live at a moment where every story, image, brand, relationship plays itself out across the maximum number of media platforms, shaped top down by decisions made in corporate boardrooms and bottom up by decisions made in teenager's bedrooms. The concentrated ownership of media conglomerates increases the desirability of properties that can exploit "synergies" between different parts of the medium system and "maximize touch-points" with different niches of consumers. The result has been the push towards franchise-building in general and transmedia entertainment in particular.

A transmedia story represents the integration of entertainment experiences across a range of different media platforms. A story like Heroes or Lost might spread from television into comics, the web, computer or alternate reality games, toys and other commodities, and so forth, picking up new consumers as it goes and allowing the most dedicated fans to drill deeper. The fans, in turn, may translate their interests in the franchise into concordances and Wikipedia entries, fan fiction, vids, fan films, cosplay, game mods, and a range of other participatory practices that further extend the story world in new directions. Both the commercial and grassroots expansion of narrative universes contribute to a new mode of storytelling, one which is based on an encyclopedic expanse of information which gets put together differently by each individual consumer as well as processed collectively by social networks and online knowledge communities." Henry Jenkins

Learn from Bill Gates: "Content is king."

Learn from the L'Equipe's multimedia group, developing a crossmedia web documentary. Some of what they produce is published on television: L'Equipe 21. The idea is to start something and have several products for several channels. A television piece, a newspaper interview – sell it on many different platforms.

Explore non-linear and crossmedia or transmedia storytelling forms across online and social media platforms. Innovative storytelling is the way to find distribution channels and create a business model.

Webtools: E.g. The Atavist Publishing & Storytelling Platform a content management system for storytelling with a plug-in for credit cards, https://www.squarespace.com/, https://medium.com/ See References for further examples.

Pacing of stories: You might want to slow down to go deep. Profundity requires time, resources, extensive research, and immersion into the subject. Quality instead of quantity can be rewarding.

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Have a look, have a think, refine your idea

keep refining it as time and circumstances change

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2. DO YOUR RESEARCH… AND THEN DO SOME MORE

Are you sure no-one else is currently doing the same thing? Make sure you do your research to find that gap in the market which you're aiming to fill.

What's the competition for your idea? What are they charging and why should people come to you instead?

If you can't answer this now, you are going to waste a lot of time and effort further down the line.

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THE MARKET:

Be specific and find out detailed information about your target market - achievable customers/audience who will be interested in your business, not general information about all the customers in the world who are interested in businesses like yours.

The best proof that customers will be interested in your business is if you have already sold some of your products/ services. The next best thing is to have customers waiting to buy from you.

You can use desk research (internet and resources/books) and field research (asking potential customers their opinions).

COMPETITOR ANALYSIS:

You need to find out who and where they are, what they offer and their price as well as what their strengths.

SWOT ANALYSIS:

Try to think of three points for each category. Make sure each point is specific to your business.

Strengths

Positive things about your business that will make it stand out against competitors. These might be specific to your product/ service or more general, such as your location

Weaknesses

All the things that could mean you struggle to make your business work.
For example, areas that might be affected by your lack of experience or by lack of money

For each weakness, explain what you are going to do to address it, for example, more training

Opportunities

External factors that you and your competitors can take advantage of, for example, changes in the law or market trends

Threats

External factors that could affect how well your business and your competitors do. For example, a large shopping mall opening up that might take away your customers

Explain how you will prepare for these and how you will reduce their effect on your business

Get more information here: https://www.princes-trust.org.uk/Document_Business-Plan-Pack_PDF.pdf

<small>YOU NEED TO ACQUIRE A BUSINESS 'HEAD:</small>

Dr Cindy Millman is a business expert and Associate Professor at Birmingham City Business School. She suggests looking at Harvard Business School's Michael Potter's 5 Forces Competition Framework to understand how business works with the relationship between industry competitors and the bargaining power of suppliers and buyers. https://hbr.org/2008/01/the-five-competitive-forces-that-shape-strategy

Doing your market research is an essential part of understanding where and if you fit into the picture.

'Business is about the value added you bring to your customer/audience and you need to know both what your customers want and how to survive the competition in order to be a success'

3. HOW ARE YOU GOING TO FUND THIS IDEA? WHAT ARE THE FUNDING MODELS YOU COULD USE - GETTING IT RIGHT IS KEY. THERE'S LOTS OF FREE ADVICE AVAILABLE, SO MAKE SURE YOU DRAW ON IT. THIS STAGE IS OFTEN WHERE GREAT IDEAS GET STUCK. DON'T BE ONE OF THEM!

If you are setting up to sell your services or products to clients then you will have done the market research to ensure you pitch the price right. But often new companies need more than one funding model - or putting it another way, how do you keep yourself going until you 'sell' enough at the going rate?

A recent report into the funding of hyperlocals in the UK and Europe by NESTA https://www.princes-trust.org.uk/Document_Business-Plan-Pack_PDF.pdf lists a range of options which are worth studying. From the choice of revenue streams you might consider looking into the following, depending on what your media business is:

Crowdfunding, Grants and Investments, Membership and Donations, Events, Affiliate Marketing, Paying for Online Content, Display advertising, Mobile advertising, Native Advertising, Advertorial and Sponsored Content, Pack-per-click advertising, Directory or classified listings or Syndicated content.

In terms of grants, if you research the subject for your country/USP you should be able to find out about possible state subsidies, funds and grants available for media outlets. Always useful to see if there is anything there, though they take time to apply for and are usually of a fixed duration.

According to the NESTA research Crowdfunding is often seen as a popular choice of revenue stream.

'As a way to generate income around a specific project, online crowdfunding has received much attention in journalism. Several bespoke crowdfunding sites have also sprung up around journalism projects and commissions. Research suggests a striking upward trend in the number of people contributing financially to journalism projects. High-profile successes have made it apparent that, as a way to engage public support and financial backing from a wide community base, crowdfunding can work.'

But it's not a model to run a business from and takes a lot of work to do it successfully, perhaps up to 6 months for a campaign. According to Kathryn Geels, one of the authors of NESTA's research suggests that the best way to achieve sustainable funding is through a combination of revenue streams.

'Viable, sustainable and resilient hyperlocal publishers are diversifying their revenues and do not rely on one revenue source, resulting in substantial income differences.

Partnerships are an important part of the revenue 'mesh'. The small size of hyperlocal media services could be a permanent obstacle in moving towards maturity; partnerships could help to solve this problem.

Native advertising or sponsored content is sparking increased interest and some lucrative revenues.

Crowdfunding is a valuable opportunity for specific projects and campaigns.

There is a high use of and reliance on volunteers; they can be used creatively and to great effect as a resource.'

Case study 1 - Mixed funding

Direkt36 publishes investigative journalism from Budapest. http://www.direkt36.hu/en/kik-vagyunk/
Gergo Saling is the founder

Direkt36 has had some institutional donors, 50% of their initial budget came from them – a huge hole that needed to be refilled in the second year of their existence. They were obliged to find other ways to fund their project and learned that midsized donors were a good way to finance a business. Crowdfunding people usually give 10-20€ a month/or a year - institutional donors 20 000€ (e.g. Open Society) or more. They learned that between the two groups there is a huge amount of people, such as young and wealthy businessmen, fed up with corruption. Direkt36 reached out to them. They have been making a reasonable amount of money through these so called midsize donors, each of which can pay up to 10 000€ a year. Midsize donors allow for more variety, more flexibility, one can change them more easily. It takes a lot of work to get them though. According to Direkt36, 5-6 institutional donors and 50 midsize donors are a good way to finance a business. Though you should also be careful with business partners if you are wanting to remain independent in your publications.

Case study 2 - get the finance right!

Bob Calver is a journalist of long-standing who set up an online and print magazine telling stories from a county in the UK which is often under-reported. It was high quality material and popular with readers, but it failed.

http://absoluteherefordshire.co.uk/index.html

'Our key mistake was thinking we could start with less capital than was realistic and put more in as we grew. We needed more upfront'.

'You might well be a creative person with an idea /product you love and cherish, on which people comment favourably. Doesn't mean you've 'cracked' it. You need a hard business edge'.

'You have to ask, where's the sustainability? What'll keep it going in 3-5 years time?'

We knew our audience and we had our long term plan for expansion; growing the magazine in terms of page and titles'.

'But we ran out of money, our model had 1 revenue stream – advertising'.

'Either we hadn't done enough research or weren't clear on what advertising spend was available. Plus the problem of businesses being canny about getting free publicity rather than buying space'.

'You've got to know where the money will come from. Lots of costs are upfront before any income arrives. So we paid bills and 3 months salaries for advertising staff before the publication - so we never caught up'.

Bob Calver. Editor and Publisher 'Absolute Herefordshire' June 2012 - December 2015

4. YOU NEED TO DEVELOP A BUSINESS PLAN BASED ON YOUR FUNDING MODEL. YOUR PLAN WILL HELP YOU TO SEE WHAT'S POSSIBLE, WHERE YOU'RE HEADING AND HOW YOU'LL GET THERE

A business plan is any plan that works for a business to look ahead, allocate resources, focus on key points, and prepare for problems and opportunities. Unfortunately, many people think of business plans only for starting a new business or applying for business loans.

(Tim Berry, 2011)

Planning takes your life and organisation's life and gives it a strategic direction. Without going through the planning process it is difficult – if not impossible – to take charge of your destiny and your organisation's destiny. It helps you determine:

- ✓ Where you want to go
- ✓ How will you get there
- ✓ What you'll do to achieve it
- ✓ Who will help you get there
- ✓ When will you arrive (through scheduling)

The Business Plan:

(1) enables management to think through the business in a logical and structured way and to set out the stages in the achievement of the business objectives.

(2) enables management to plot progress against the plan

(3) ensures that both the resources needed to carry out the strategy and the time when they are required are identified.

(4) is a means for making all employees aware of the business's direction (assuming the key features of the business plan are communicated to employees)

(5) is an important document for discussion with prospective investors and lenders of finance (e.g. banks and venture capitalists).

(6) links into the detailed, short-term, one-year budget

It should include:

Executive summary
Many business plans are judged solely on this page. It works as a "greatest hits" summary of the key points of your plan, showing the highlights from each section and focusing on:

your competitive advantage, profit forecasts and how much money you need and prospects for investors

Team and skills
Your chance to promote yourself and your team. You'll need to include your past employment and business record, and those of your staff. Identify the strengths of your management team and how you plan to tackle any weaknesses.

Products and services
Effectively, what your business does:

(1) Type of business and what sector it is in

(2) when you plan to start trading

(3) what makes your product or service distinct

(4) how products will be developed, and any patents

(5) trademarks or design rights you hold.

Market

✓ An overview of your market and your position within it

✓ Details of your customer base and your competitors

✓ Include any market research and competitor analysis you have done

✓ plans for how you would react to changes in the market.

Selling
The nitty-gritty on how you will sell your product or service. Detail the pricing, margins, promotion and positioning of your product, how you will reach your customers, and your chosen sales method.

Operations

Practical information on your location and premises, suppliers, production facilities, required equipment, management-information and IT systems

Finances

You will need to show:

(1) What capital you need

(2) Any security you can offer lenders

(3) How you plan to repay loans

(4) Sources of revenue and income

(5) The prospects for investors or lenders

In addition to this, you'll need cashflow, profit and loss, and sales forecasts for the next three or five years. A smart business plan will also detail the assumptions behind your forecasts and risks that might affect those figures.

There are useful examples of simple profit and loss accounts as well as balance sheets etc online. A useful explainer aimed at young people is here: https://www.princes-trust.org.uk/Document_Business-Plan-Pack_PDF.pdf

5. HAVE YOU GOT EXAMPLES OF THE WORK YOU INTEND TO SELL? THAT MIGHT BE PIECES OF INVESTIGATIVE JOURNALISM, TRAINING IN SOCIAL MEDIA OR VIDEO CONTENT FOR WEBSITES. WHATEVER IT IS, YOU NEED TO HAVE GOOD EXAMPLES TO SHOW OTHERS WHEN TALKING ABOUT YOUR MEDIA START-UP

A strong 'home' is central to this.

Where are people finding you? Website or not, you need to ensure it's branded and puts over exactly the same message, opinions and welcome as the central idea behind your business. Look at websites of media companies and businesses you admire. What do they do well?

What makes them effective? Do you get a positive experience from visiting it? Does it add value to the brand? Does it make it easy for the visitor to contact and engage with you?

In business terms, according to Dr Cindy Millman of Birmingham City Business School, there are 3 levels of consumer values for an effective website:

Rationality

- ✓ Ease of use
- ✓ Relevance
- ✓ Performance

Emotional

- ✓ Design
- ✓ Reassurance (Trust / Credibility)

Promised Experience

- ✓ Product (promotions / price) •Interactivity
- ✓ Service (fulfilment / support)'

And if you want people to stay and interact with the site you need to check it does the following:

- ✓ Generate response (does the page have a call to action?)
- ✓ Engage different audience types (reduce bounce for example)
- ✓ Communicate key brand messages (Increase brand familiarity)
- ✓ Answer visitor questions (reduce bounce, increase engagement)
- ✓ Cross selling (offering the full range of products / services)
- ✓ Attract visitors through SEO (Ranking within search engines)

Chaffey & Smith (2008) six typical aims for increasing landing page conversion rate

Having examples of your work are key to marketing yourself, but what is marketing?

"The management process responsible for identifying, anticipating and satisfying customer requirements, profitably" Chartered Institute of Marketing.

"Marketing is so basic that it cannot be considered a separate function. It is the whole business seen from the point of view of its final result, that is, from the customer's point of view."

Peter Drucker

And what is a market?

A market consists of a group who:

➢ Need or want a particular product or service

➢ Have the ability to purchase the product

➢ Be willing to use their buying power

A small amount of marketing theory is useful to understand this. Jerome McCarthy reduced a market to just four elements:

PRODUCT

PRICE

PLACE

PROMOTION

Products satisfy needs and wants

Price factors influencing price are costs, competition, image and customer perceptions and payment terms/ consideration of intermediaries.

Place (channel) is getting the product to the audience/customer. So accessibility and availability are key.

Promotion is communication with customers.

A marketing strategy should answer:

Where are we now? Where do we want to be? How do we get there? How do we ensure arrival?

Increasingly important is the issue of SEO - search engine optimisation.

Paul Bradshaw is an online journalist and academic and on the US Poynter Institute's list of the 35 most influential people in social media. In his book 'The Online Journalism Handbook', he describes how SEO works.

SEO is the practice of optimising your content so that search engines can best understand it and are more likely to suggest it in response to a relevant search query. This does not mean that we are 'writing for search engines': we are writing for people. It is people's behaviour - clicking through to your articles, reading them, sharing them and linking to them - which shapes how highly search engines rank your content. Search engines not only store information about the content of your webpage, but how many people link to it, how many people click on those links and even how long they spend on the page.

It starts with the 'spiders'. Search engines like Google and Bing use 'spiders' (computer scripts) which follow links ('crawling') across the web and store information ('indexing') about the pages that they find (detailed below). That information on millions of pages is then stored in a massive database, which is regularly updated.

When you conduct a search the results are ordered on a search engine results page (SERP). What order those results come in - and which comes top - depends on two key factors: relevance and importance. The relevance is based on the terms that you typed in, and what the search engine knows about you (for example where you are in the world, whether you are on a mobile phone or laptop, what you've searched for previously). Importance is based on the webpage itself: a webpage that has been frequently linked to and updated, on an authoritative site, is going to perform well. SEO means making sure that the search engine understands that your page is relevant to the search (through content) and improving its importance (how much people use and link to it).

When someone searches for something that you've reported on, the search engine uses hundreds of signals to decide how prominently to show your article. These are known as search algorithms, and are being constantly tweaked to improve their performance. Every so often a company like Google will announce a major change to an algorithm: for example in 2011 the 'Panda' update was introduced to tackle 'content farms': websites which tried to publish a lot of poor quality content in order to sell advertising. In 2012 the 'Penguin' update cracked down on sites that paid or organised for other sites to link to them, and in 2014 the 'Pigeon' update prioritised local results when relevant. It is important to follow industry sources like Search Engine Land to find out when new changes are announced.

The precise details of algorithms are closely guarded, but broadly they measure three things: the content of a webpage; the code underpinning it; and the context surrounding it. I'll explain each in detail below.

SEO LEVEL 1: PAGE CONTENT

If your page contains keywords which are relevant to a search query then it is likely to be ranked more highly than another page which has less relevant content. Keywords are just that: key words that people tend to use when searching for something. Understanding what terms people are likely to use for something, then, is an important skill: when the Japanese volcano Mount Ontake erupted in 2014 most people outside Japan searched for "Japan volcano", not "Mount Ontake". As a result, most news reporting used the former phrase over the latter.

The position of the keywords is important: an article which mentions Coco Chanel in the headline is likely to be more relevant to a search for 'Coco Chanel' than an article where he is only mentioned in the final paragraph. For similar reasons, it is important that relevant keywords are used in the first paragraph.

Also important are subheadings, tables and lists, links, bold or italic text, but avoid repeating the same keyword over and over again: this is called 'keyword stuffing' and is penalised by search engines.

Headlines and the colon

Even the position within the headline or subheading is important: having a keyword within the first two words is better than having it at the end of the headline. This has resulted in an increasing use of colons in headlines, with headlines like this:

- Mediterranean migrant deaths: Europe has 'moral duty' to act
- General Election 2015: Students being put off voting for Lib Dems over tuition fees U-turn
- Morning sickness report: 1,000 abortions a year in Britain due to extreme form of illness during pregnancy

You can see that this technique is incredibly useful in getting the keywords to the front of the headline.

An online headline will generally be different to the headline that was written for print. For example, the front page print headline 'Yeung guns for Brady' is punchy and punny but doesn't work well online, where the Birmingham Mail changed the headline to 'Carson Yeung to block Karren Brady's leaving benefits package'. Note how the use of keywords makes it much easier to find in search engine results - and to understand.

However, this does not necessarily mean the end of the amusing headline. Hashtags in particular have given a new lease of life to puns in headlines. When homes were flooded with sewage in South London social media users coined the hashtag #poonami, leading to headlines like '#Poonami Flows Through Kennington, South London After Sewage Pipe Burst (PICTURES)'. The pun is acceptable because people were searching for it after seeing it on social media, so it had become a relevant keyword in itself. You'll notice, though, that the headline also manages to fit in plenty of other keywords too.

Headlines also often focus on media: if your article has video, audio, images, a liveblog, map or infographic, then that might be important to highlight in your headline. A headline like "Video: Calais residents protest for Jungle migrant camp to go" not only helps distinguish your coverage from other reports, but chances are that some people are actively searching for video (it is relevant). Likewise "Infographic: How Apple's iPhone matches up with Samsung's Galaxy" tells us that we're likely to be able to understand this article more quickly than non-visual versions. A similar approach is to use calls to action like 'watch', 'meet', 'join', 'hear' - see the chapter on writing for social media for more.

Trending topics

Knowing the right keyword to use is a combination of knowing your audience, and using the right tools. Google Trends (google.com/trends), for example, allows you to compare relative search volumes for different phrases (to add more than one phrase click 'Compare'). The tool defaults to worldwide patterns since 2014, so make sure you change this to your country and a recent timescale to get a more accurate result. Google's Keyword Planner (adwords.google.com/KeywordPlanner) will likewise suggest the most popular searches based on the word or phrase you type in (try a search for your own publication and scroll down to 'Additional keywords to be considered' to find out what other things your readers are searching for).

On social media Trends24 (trends24.in) allows you to identify trending hashtags, while Trendsmap.com shows which terms are trending in different places around the world. For Facebook and Instagram journalists can register to use Facebook's Signal tool (signal.fb.com), which shows trending topics on both platforms. Some newsrooms also have subscriptions to similar tools like Crowdtangle and Storyful which cover multiple platforms.

Sometimes trending topics and user search behaviour can shape content itself: newspapers now routinely publish factual pieces with headlines like "What is the time of the anti-racism protest march?" for the simple reason that people are searching for that information. It's a reminder that journalism isn't just about surprising stories, but also about answering basic questions that readers need answering.

SEO LEVEL 2: CODE

The code used on an article page contains all sorts of extra information about its contents that can help search engines. For example, the <h1> tag means 'level 1 heading', and should be used for any top level headings like a headline or website title. There are also tags like <h2>, <h3> and so on for lower level headings and subheadings. If you are making something into a heading by only making it bold, then that's not a very effective way of telling a search engine 'this is a heading': it just thinks it's bold text.

Code is particularly important for images, video and audio. Remember that search engines can't 'see' or 'hear'. Instead, they use a number of clues to try to understand multimedia. This includes:

- The filename: try to avoid using default names like ''IMG5634.jpg' or '241216.mov' and change it to something descriptive like 'LionelMessi.jpg'
- Captions: make sure these use keywords as outlined above
- If you are embedding media you've uploaded to services like YouTube, Vimeo, Soundcloud or Audioboom, make sure you've edited the title, description, category and tags to include keywords as outlined above
- Any text near to the media, such as the paragraph before and after

Another important element in your webpage code is the <title> tag which indicates the page title: this is normally what is displayed as the page title in search engine results, rather than the headline, and can be written accordingly. For example the Wall Street Journal article "White House Party Crashers Cause a Hangover" would not be very clear in search engine results, and so has a different page title: Obama Asks for Review After Michaele and Tareq Salahi Crash White House State Dinner.

If your article has a meta description, that allows you to determine what text is showing under the title in search results. This can increase clicks which in turn affects your ranking (see the section on context below)

The URL is particularly important. If you are registering a URL yourself try to pick one that contains keywords relevant to your field: something like basketballscores.com is going to have an immediate advantage over something like basketcases.com (although the latter has more personality, which might be more effective in building an audience longer term). Beyond that, most media organisation content management systems - and free ones like Wordpress and Medium - allow you to edit the end of your URLs for SEO. Journalists are encouraged to use this end part of the URL to list keywords that may not be possible to include in the visible headline. The Guardian article "Do your homework if 'back

to school' means a first phone for your child" for example has a URL ending first-mobile-phone-child-right-handset-high-school.

The speed at which the page loads is now an increasingly important part of SEO: so much so that it has its own acronym: WPO, or Web Performance Optimisation. Similarly, having a mobile-friendly version of pages will increase the likelihood that it is in search results for users on mobile devices.

Using tags and categories is thought to have little if any impact on SEO, but it does improve navigation (readers being able to click from one article to others with the same tags or category) and create extra 'landing pages' (the category page) which themselves can appear in searches. Categories tend to be broad 'sections' that you cover regularly, such as 'boxing' or 'health'; tags tend to be specific people, locations or organisations mentioned in the article such as 'diabetes' or 'Wayne Rooney'.

SEO LEVEL 3: CONTEXT

The final, and most important, element of search engine optimisation is the context that your page sits in. This includes things like the site that it sits on, how recently and how often the page has been updated, and where it is located. But most important of all is how many people link to your webpage, and what keywords they use when linking.

Underpinning all of this is the original Google algorithm, known as PageRank. Named after co-founder Larry Page, PageRank counts how many other pages link to your page, and how high a 'quality' those links are. A link from a long-running and well-established site like the BBC is considered much higher 'quality' than, for example, your friend's webpage which was only set up last week, and that quality is itself measured using PageRank. Put another way, the higher the PageRank of sites linking to you, the higher your PageRank will be in turn.

Don't try to pay for, or swap, links, or take part in 'link exchange' programs. This is called 'black hat' SEO: many of Google's algorithms are designed to detect if a site has done this and it will issue big ranking penalties if it thinks you have. Likewise posting links yourself back to your site on forums and comments will not work: these typically include a 'nofollow' tag which tells search engines to ignore links.

The best way to have lots of people linking to you is, of course, to write fantastic, compelling, unique content that others want to share and link to. No amount of SEO techniques can avoid the need for great journalism.

Likewise, you can affect some of the other contextual factors by simply being dedicated. Publishing regularly, and persistently, for a long time on a core set of topics is a good strategy for improving your SEO. Search engines look for the same things we all do: evidence that you care.

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6. YOU NEED TO INCREASE YOUR SKILLS BASE. IT'S HIGHLY UNLIKELY YOU WILL HAVE ALL THE SKILLS NECESSARY FOR EVERY ASPECT OF SETTING UP AN ENTERPRISE, SO YOU MAY NEED TO GET MORE SUPPORT. FIND LIKE-MINDED PEOPLE TO WORK WITH YOU IN YOUR AIM. PEOPLE WHO HAVE DIFFERENT SKILLS FROM YOU. IF YOU NEED TO ACQUIRE THEM YOURSELF, THINK HOW YOU CAN DO THIS AS CHEAPLY AS POSSIBLE. SKILLS AND RESOURCES, INCLUDING MONEY, ARE KEY.

Businesses often require skills from diverse sectors such as research and development, sales and marketing, customer service, finance and accounts, law and copyright, IT as well as those for whatever the USP of the business is (journalism, production, social media)

How many can you cover, or learn? What have you realistically no time or inclination to do? How will you cover those skills if they're needed for a sustainable business?

The NESTA research into funding hyperlocals in the UK and Europe recommends the use of volunteers and the power of collaboration although they are not without their drawbacks:

https://www.nesta.org.uk/sites/default/files/hyperlocal-revenues-in-the-uk-and-europe-report.pdf

'Hyperlocal media services are small, in particular, compared with traditional media organisations. There are one-man and one-women operations, partnerships and many services with people working part-time. All but six of the 35 case studies use volunteers in some way, from supporting the day-to-day business functions to producing content. People volunteer their time and skills to support hyperlocal media for a range of reasons, including using it as a professional development and education opportunity, receiving free publicity for their own services in return and seeing it as a form of active citizenship. For example, in two cases accountants donated time for free as they felt doing so was a public good.
However, as highlighted in a hyperlocal community news survey in 2014, a 'lack of volunteers' and the time-consuming nature of maintaining a network of volunteers can also be a constraint, especially in relation to a service expanding or improving.'

They also suggest being part of a collaborative or 'sharing' economy':

'The sharing economy, also known as the collaborative economy, isn't a common concept to many people. But it, and the online platforms that facilitate it, are building momentum rapidly and are being used for all sorts of day-to-day activities. From the likes of international successes such as Airbnb and Uber, to more local initiatives such as People Per Hour and Hassle, across the case studies there is evidence of the close relationship between advertisers, local businesses and hyperlocal content producers open to sharing skills and resources. For example, publishers team up with web developers or photographers to help out in exchange for some publicity or discounts on services.'

Another way of tackling the skills gap is to work in partnership:

'A key characteristic of the hyperlocal business model is the ecosystem of partnerships that are formed. In some cases these are formal agreements to share content, services or work on projects that are mutually beneficial, and in others, they are represented by informal arrangements. The partnerships seen across the 35 case studies include those between hyperlocal media services, between hyperlocal media services and traditional press such as regional newspaper groups and the BBC, and between hyperlocal media services and local public services.'

7. KEEP GOING!

It's very hard starting up a business project. But you have to keep on even when things aren't going so well. You need to make sure you're not working alone and that you have support and back-up, even if it's a cup of coffee from a friend.

Network with others in the same field as you. The online community is brilliantly sociable. Are you in touch with them? Learning from them? Offering them support too - you'll find you get it back later. If media is in your title somewhere then communication is at the heart and you need to be excellent at communicating with others. Start by getting yourself in touch with everyone who knows your subject: other providers but also audiences, participants and clients too.

There are loads of ways of meeting like-minded digital media-related businesses. Contact them first via social media if you don't directly know any.

There are often loose affiliations, social groups and more formalised meetings spaces where they will congregate ranging from 'social media cafes' to rooms and buildings which house groups such as the Impact Hub network which is many European countries.

Imandeep Kaur is the director Impact Hub, Birmingham. She says that openness and sharing typify the approach of people who congregate in Hubs like hers. She thinks collaboration is vital and the support, learning opportunities and communication which goes on is how most small new digital businesses manage to keep going.

Her advice for new ventures is to be bold, to make a difference and not to wait!

'A lot of the businesses which set up in the early days had very open, communicative founders, wanting to share their new ideas for comment and feedback.
They tend to naturally have big social media following (Kaur has over 14000 followers on Twitter) and they tend not to follow an older style of business approach, but put out the alpha version of their work, rather than playing it safe and waiting til they have a beta or improved version. So use the digital platform and your followers for testing things out. Start rough, start in alpha, don't wait for everything to be perfect .....you don't learn anything from that.'

She also advises:

> *'Just being in the digital sphere doesn't mean that it will automatically bring you new audiences and stories. You have to design that into it. Ensure if you're starting up a business in this space to make sure you're reaching out to others from different backgrounds, so you understand different views of the world.*
> *New platforms and innovations don't change the fundamental biases people have. You have to be alive to it - in you as well as in others.'*

> *'Grow your business in the way you want to change the world.....don't hide away from activism and investigation. You don't have to be morally neutral, you can be a force for good in the way you hire staff, grow the business and challenge views. But do it from the start......you can't retrofit it later on'.*

> *'Being bold isn't bad for business. The usual business advice is to avoid opinion and controversy. But in this new digital sphere we say, do the opposite. Profit and sustainability don't mean you can't have an opinion on the world'.*

If you set up your media business in order to make a difference, then meet up with and get support from like-minded people trying to achieve the same.

After all, everyone needs support when trying out something new.

https://birmingham.impacthub.net/mission/

8. Is your work delivering the unique offer you imagined in step 1? If it isn't, be honest - or get some feedback from trusted supporters - and make a change. Either get more training, or include others with more skills in the project

One of the main things to check is that your idea is still offering greater inclusion and diversity.

As the starting point for this guide is to support people wanting to increase the breadth of views, stories and voices represented in the media, you're already likely to be someone passionate about the subject. It's always useful though to see if there's more to be done, to ensure your business idea is making the difference you want it to, and often the best place to start is with yourself.

Increasingly businesses concerned with diversity are talking about 'Unconscious Bias'. This is the default associations we make about people on the basis of their individual attributes or circumstances and are mostly shaped by past experience or prevailing social/media messages. The way to combat it is to become aware of your own unconscious bias and you can do this by taking an 'implicit association' test such as:

https://implicit.harvard.edu/implicit/uk/takeatest.html

Femi Otitoju, www.challcon.com who delivers unconscious bias training for the media, says that becoming aware of your own bias and then '*working closely with people different from ourselves can help to override bias*'.

In terms of ensuring your product is more inclusive, there are many excellent guides to support you, whether it's widening your contacts and therefore stories, or checking your facts and language there are many resources available. The Council of Europe has been working in this field for some time and you can access, freely, any of their toolkits, most of which were written by journalists and educators to be of practical use. For example the 'Mediane box' or the 'Speak out against Discrimination', links for which are in the resources appendix at the end of this guide.

Case Study: Termini TV

Francesco Conte runs Termini TV http://termini.tv/en/ which makes and shares video of the stories of people who use this busy train station. In terms of a funding model he offers a "media service" (workshops, shooting sessions for payment etc) "rather than aim at audiences or sponsors as the source of my revenue".

This means he can continue to film the stories he wants to which the passion behind his enterprise: "Diversity inclusiveness is at the very centre of my editorial guidelines, so it's constantly developing and adapting to more efficient ways to be inclusive."

TERMINI TV

But the key issue for ensuring change in your output for journalists and media providers, according to Elizabeth Pears from Buzzfeed is to ensure you broaden the contacts you have.

In the journalist's guide for journalism students 'Everybody In' she writes:

'*Who you know is what you know' and you can offer better stories, different angles and better access to communities, if you have links to them in the first place. That's likely to be the USP you are offering mainstream media or other clients you work for and with, so make it a priority as you grow your business.*'

(Free download https://leanpub.com/everybodyinbook)

9. KEEP TRACK OF WHAT YOU'RE DOING, HOW AUDIENCES ARE ENJOYING YOUR WORK, OR SIGNING UP FOR TRAINING OR WHATEVER IT IS YOU OFFER - WHAT DO THE METRICS SAY? YOU NEED THAT INFORMATION IN ORDER TO GROW.

There are lots of ways of keeping track of your performance - of how the business is doing. But why do you need to do it?

Dr Charlotte Carey of Birmingham City Business School says '*Business operations are concerned with the ongoing management of resources (people/place), the ongoing monitoring of performance, sales, costs and the setting of targets and ongoing planning. A growing business needs to be closely and carefully managed to ensure the success of new investment decisions and expansion plans. The priority here is to focus on quantifiable factors that are clearly linked to the drivers of success in your business. These are known as key performance indicators (KPIs).*'

Examples of KPIs will obviously depend on the nature of the business you set up: number of clients paying for your media training, numbers of subscribers to your website, etc.

So how do you do it?

Paul Bradshaw is a data journalist, online publisher and academic. His work on analytics for online journalism provides a useful starting point for collecting and understanding information:

Analytics is a broad term used in the media industry to refer to the process of measuring user behaviour and using those measurements to try to improve the performance of the organisation. This can include:

- Using analytics to improve journalism
- Using analytics to improve advertising
- Using analytics to improve the product (e.g. the website or app)
- Using analytics to improve marketing (e.g. increase subscriptions or reduce the number of people cancelling subscriptions)

What is measured is normally called metrics. For example, you might measure how many people view a story, whether they scrolled down the page, or how long they spent on it; whether they clicked on something or posted a comment, or shared that story on social media or elsewhere. Each of those measurements is a different metric.

Metrics can also be used to measure commercial performance: for example you might measure how many people responded to an ad in some way, or which pages on your site people tended to leave on, or what sort of behaviour characterises someone who tends to cancel their subscription. The Times newspaper, for example, now uses a sophisticated analytics system to identify users who are most

likely to take out a subscription, the sorts of content most likely to encourage them to do so, and the patterns of behaviour that might indicate they may cancel.

Analytics is full of jargon. Here are some of the key terms explained:

Page views' refers to the number of pages that were viewed over the specified period. You might hear people use the term 'hits' — but this term can be confusing, because it can also mean how many items were loaded by visitors (image, HTML, etc). Avoid this term if you can, and make sure you understand whether the person is talking about page views or something else.

Unique users is a measurement of how many separate users are using your site. For example, if you have 100 unique users and 200 page views, that means on average each user is viewing two pages. However, unique users are not always so 'unique': identification is normally done by each different device accessing a webpage. If the same person accesses your site on their phone, laptop, and tablet, they could be counted as three separate users, unless they are logged in with a user account or identified in some other way. Likewise, if someone accesses your site on Chrome, Firefox and Safari, or deletes cookies or other form of tracking.

Bounce rate refers to the percentage of users who leave after viewing just one page: in other words they 'bounce' out of the site. This is generally quite high, but gives you a benchmark against which to test various strategies to try to keep users on your site: if they are working, the bounce rate should go down.

Dwell time or visit duration refers to the amount of time a user spends on your page. Dwell time is often used alongside bounce rate: an engaged reader who spent a long time on a page before 'bouncing' out of the site is clearly different from the frustrated browser who only spent a couple of seconds before bouncing out. Publishers try to increase dwell time by using formats known to do well on this front, such as longform, liveblogs, data journalism, interactivity and visual journalism.

These four terms give you the basic information about your audience: how many people visit your site, how many pages they tend to read, for how long, and how many fail to read more than one. The most basic publishing strategy seeks to increase their audience, increase the number of pages each visitor reads, and the amount of time they spend there.

There are many more metrics that are likely to play a role in any publishing strategy. Analytics can also tell you about your audience, for example: whether they are new or returning; what type of device they are using; what country they are in; and in some cases demographic information such as gender, age, and so on. Analytics tools also tell you about acquisition (whether they have come from search engines, social media, direct to the site or through other avenues like email).

Engagement might be measured through a range of metrics, including the time spent per visit or how far down the page they scrolled, through to the proportion of users sharing an article, or actions such as posting comments and voting. The more engaged the average user is, the more a publisher can normally charge for advertising.

ANALYTICS TOOLS

There are a number of tools that you can use to measure the analytics of your own site or content. The best-known free analytics service is Google Analytics (analytics.google.com): once signed up to the

site, you will be given a piece of code to copy and paste into your website which will then start to measure what happens as people use your site. Paid-for analytics services include Chartbeat, which focuses on real-time analytics which are often displayed on a screen in newsrooms so journalists can see which stories are performing best.

Many platforms have some sort of analytics built in: WordPress, for example, gives you basic metrics on the numbers of people who have visited your site each day, with a breakdown by story. Medium tells you how many people read your article, how long they spent reading, and how many 'liked' it. Twitter's analytics dashboard (analytics.twitter.com) shows you your best performing recent tweets, and allows you to download a spreadsheet so you can perform your own analysis on metrics including link or hashtag clicks, favourites, retweets, follows and media views. You can also download data from Facebook pages' 'Insights' view, or use the dashboard to look at the updates which had the most interaction.

Third party analytics tools like Bitly (bit.ly) and Buffer (bufferapp.com) will give you a special URL for any link you want to share, and then track when people click on that link. This allows you to test what times most people click on your link, which social media platforms the links tend to perform best on, or what accompanying text is most effective in getting users to click. Buffer in particular allows you to schedule social media updates to try to maximise their impact.

Social Media Optimisation (SMO)

As social media began to become as important a source of traffic as search engines, a similar skillset of 'SMO' (social media optimisation) began to emerge aimed at identifying ways to improve the discoverability of your content on social media.

SMO can refer to two different things: either optimising material posted to social media, or optimising website content itself so that it is more likely to be shared by others on social media - and in an ideal world, "go viral". In this chapter we will be focusing on the latter (optimising social media updates is covered in the chapter on writing for social media).

If SEO attracted criticism for 'writing for machines', SMO has been blamed for the rise of 'clickbait': headlines which promise something they can't quite deliver, characterised by 'You'll never believe…'-type headlines.

This has led social media companies like Facebook to alter their algorithms in response: in 2016 Facebook announced it was "further reducing clickbait" in their newsfeed. Their algorithm would now look for any headline which "withholds information" and "exaggerates the article to create misleading expectations" ([Peysakhovich and Hendrix, 2016](#)).

The technique of writing a headline which makes a reader curious enough to click is known as the 'curiosity gap'. Like many online techniques it is not new: in broadcast the 'teaser' is well established, while the 'real life story' magazine genre, for example, is based on generating a similar form of

curiosity. Examples on the website reallyreallife.tumblr.com include "I swapped a bowl of pasta for a BABY".

However, it is not the technique that is the problem: it is when the story cannot deliver on what is promised: Facebook's previous attempt to identify clickbait looked for when a user had "liked" and then quickly "unliked" a story in their feed, or spent very little time reading it. That is a frustrating experience you do not want to be giving your readers. Instead, you want to be making sure that you have got a story that people will want to share because it is just a great or important story.

If you do have that great story then 'teaser' headlines can work well on social media. In his research on curiosity George Loewenstein not only argues why curiosity is so effective (first a lack of knowledge is identified, and then we seek to 'cure' that), he also outlines 5 curiosity triggers (Loewenstein, 1994). These are:

- Questions or riddles ("Can You Die From a Nightmare?")
- Unknown resolutions ("You'll never guess…")
- Violated expectations ("…will surprise you")
- Access to information known by others ("Dustin Hoffman Breaks Down Crying Explaining Something That Every Woman Sadly Already Experienced")
- Reminders of something forgotten ("40 Things That Will Make You Feel Old")

If your story has any of these, it may be worth leading on that in your headline.

While teaser headlines have been getting all the attention, however, web publishers have also been moving to longer headlines which give you the whole story all in one go. The Daily Mail is one of the best known practitioners of this technique, which headlines such as: "Myleene Klass under fire for claiming she released giant crab on Hampstead Heath after it stowed away in her luggage when she flew back from Pacific island of Mogmog".

The reason for such a long headline is partly based in the opportunity to include more keywords — in this case "Myleene Klass", "giant crab", "Hampstead Heath" "Pacific island" and "Mogmog". But user testing has suggested these longer headlines also work well in getting people to click through.

THE IMPORTANCE OF EXPERIMENTING AND MEASURING

Experimentation and measurement are central to understanding what is effective in writing for your audience on social media.

The measurement part is relatively easy. But experimentation is more important. Because while you can use measurement to find out which updates perform the best and worst, it requires experimentation to tell you why.

Measurement can be done by anyone; but experimentation requires creativity, and strategy. What you test through experimentation is up to you: you can experiment with new ways of telling stories on social media. You can choose to test the timing of updates; the use of media such as images, video or audio. You can test different images, or different text.

Commonly you experiment by trying to rule out various factors which could influence the results: if you are testing timing then you might leave the text itself unchanged between each update. If you are testing different text you may try to keep timing as close together as possible, and so on.

MEASURING YOUR AUDIENCE

A number of tools will tell you when your followers are most likely to be online, or what sorts of words tend to appear in their biographies. Followerwonk, for example, will analyse the followers of any Twitter account and tell you when they are most active, where in the world they are, and what words appear most often in their biographies, among other things.

To analyse traffic on Instagram you can use Iconosquare or PicStats.com. LinkedIn Insights will show you demographics for followers of any company pages you run. Facebook Insights will give you a demographic breakdown of fans of any pages that you run, and its most popular time periods, while Wolfram Alpha's Facebook Report is just one of a number of tools that will do the same for your personal page.

One thing to beware of is analysing those that already follow you rather than those who you want to follow (and for example might be online at a different time). It is important to analyse both your own account and those of direct competitors (if you can) to see whether you could be doing anything differently.

MEASURING PERFORMANCE

Facebook Insights provides a range of metrics on your page's performance, from 'likes' and visits to things like 'reach' (how many people an update actually reached - including those who haven't necessarily liked your page) and engagement (a combination of likes, clicks, comments and shares). You can look at overall trends and individual posts or videos.

LinkedIn's Insights provide metrics on individual posts and overall engagement on any company pages that you run. Under your 'profile' menu you can also access a section called 'Who's viewed your profile' which tells you that but also who's viewed your posts and how you rank for profile views.

Twitter Analytics shows you the most successful tweets for the last few months, but more importantly it gives you raw tweet-by-tweet data that can be downloaded and analysed for any specified period (you can also do this in Facebook Insights). This requires some spreadsheet skills (see the data journalism chapter!) but does give you a lot of control.

Twitter is perhaps the best served social network of all when it comes to third party tools: Twtrland shows how often you are retweeted, and what sort of tweets you post (replies, retweets, links, and so on). Along with Twitonomy it will also show how active you are, and who you engage with the most. Mentionmapp shows similar information in a network graph, and Vizify allows you to see what terms you are tweeting about most.

Twittercounter shows how your follower numbers have changed over a particular period, allowing you to overlay that with tweet volume or the numbers you are following.

Tweetlevel shows how engaged your account is and what sort of role it plays (e.g. 'amplifier' or 'curator'). Most have some sort of free level of service, but it's a competitive market, so some tools disappear and others spring up. Look around for the one that fits.

All of these tools are to be taken with a pinch of salt, particularly when it comes to the exact measurements, but in relative terms they can be useful for comparisons.

GENERAL ANALYTICS TOOLS

As well as social networks' own analytics services there are also general analytics tools that can be used to measure the success or failure of different experiments.

Bitly, for example, is best known as a way of shortening URLs, but it will also provide you with analytics on the performance of that URL once you share it: was it clicked, when, and where (both geographically and whether it was clicked on in Facebook, Twitter, or elsewhere). Buffer will do much the same.

Google Analytics can be installed on services like Tumblr, but if installed on your website it will also tell you where traffic is coming from.

The Online Journalism Handbook: http://amzn.to/jEND3p

10.   SHOUT ABOUT WHAT YOU'RE DOING!

If you think you've filled a gap which needed filling with your stories, or networking or training, then be proud - and make sure everyone knows about it.

The key word here is 'if'! Your business offers an excellent service, or your start-up is full of promise. But simply being good isn't enough. Your potential clients and customers need to know you are out there. And the harsh reality is, getting noticed can be tough!

'If people knew what we do, they would love us...'

You need publicity, promotion and public relations.

There are strong arguments for paying for professional help but there are many ways small and start-up media businesses can set the ball rolling themselves.

There are three fundamental steps ahead – awareness, acceptance, action. You do this every day in your own life. Something catches your attention, you start to think about it, and if things fall in to place, you act: you buy something, you join something, you stub out that cigarette and won't smoke again.

How? Any promotional campaign begins with (apparently) simple questions. Who do you want to reach? What do you want to say to them? How can we reach them?

The first thing to do is to create an online hub for your endeavour. This is usually a website, a Facebook page, perhaps a blog. Here you can present the basic information about the services you offer. Make sure your hub projects key messages about what you do, and importantly, about what makes your business better than others. Are you the first, fastest, most innovative, most creative, cheapest? Do you specialise in a particular area, or draw on a specific expertise? Positioning is vital to a promotional campaign.

Then you need to create awareness. The obvious starting point is to enlist your existing contacts. Email them, message them, talk to them. Tell them the site exists. Encourage them to tell other people. Make sure all your online activity, not least your email signature, includes something that points back to your information hub.

If you are just starting up, create a launch event. Do something that gets your supporters and ambassadors focussed around a single event. Build anticipation and interest.

Philip Young, author of 'Media Relations' in Theaker's 'Public Relations Handbook', (4th edition) puts it this way:

'Put yourself in your clients' place. If you were looking for a team which offers what you offer, where would you look to find information and advice? What sort of groups would you be part of? Who are the influencers in your field? Whose opinions do you value? '

Make a list and then devise strategies for being visible in these places. Get involved in conversations, on Twitter, Facebook, LinkedIn, Instagram, specialist forums and message boards,. Identify and engage. Comment, debate, and link to your hub.

Think visual. Over the last few years the balance between words and images and has shifted dramatically. Try to always include a relevant photograph with any promotional material. If appropriate, set up a YouTube channel to showcase your work. Remember, Facebook loves video – but keep it short! Depending on context, of course, it is likely that everything you need to do, you can do with your smartphone.

According to PR expert Philip Young, '*Once clients begin to become aware of your business, keep working. Publish content – tips, articles, comments, responses – on a regular basis. Plan ahead, schedule your output. But always think beyond selling messages. Your online activity has to be relevant and interesting. This is not advertising – don't make a full-on sales pitch. Public relations really is about relationships, and it can help to see things in terms of our own personal relationships. We don't always like other people who talk only about themselves, and how great they are. We are more impressed by people who do interesting things, who are supportive, and part of the community.*'

Be engaging. Be responsive. And tell stories that illustrate the strengths of your business, and highlight what makes yours stand out from your competitors.

Take a broad view of news. News isn't just what is on the front page of a serious newspaper or the lead story on the television news. For you, day to day, news is also what has happened to friends and colleagues, new information about people and places that matter to you. Take the same approach to your business. What has happened that people connected to you, or who you want to connect with you, will be interested in? Tell them about it, and make sure you story highlights what is special about your business.

Whether you are writing a news release to targeting an industry publication or posting to your business's Facebook, page, typical B2B news announcements usually fall into one of these categories:

> Announcements – new products, services etc
> Enhancements – expansion, upgrades etc
> Events –openings, exhibitions, festivals
> Jobs – promotions, new hires, etc
> Awards, honours
> Updates on bad news, crises
> Milestones – anniversary, 1,000th customer, biggest ever
> Human interest – boss climbs Everest, hero driver saves cat
> Survey findings
> Tips – how to save money by, how to make a family video…
> Opportunistic news/trends –adding your take to a story in the news that day (newsjacking)

Be topical, be creative, be surprising, but always remember who it is you are trying to talk to. Give them what they need, what is relevant to them.

Ideally, let your friends, supporters, satisfied customers do the work for you. Package your information, your stories, in a way that others will want to pass on. They will be in contact with people you don't know, so passing on expands your network. Also, your potential clients will take more notice of the opinion of your peers than they will of you. Third party endorsement is often more valuable than simple promotion.

APPENDIX I

Explanation of Business terms

From https://www.princes-trust.org.uk/Document_Business-Plan-Pack_PDF.pdf

Assets: things a business owns.

Brand: the words or symbol which represent your business identity.

Business Plan: a document describing aims and objectives and how you'll achieve them.

Cashflow Forecast: an estimate of the money you'll spend and receive in a period of time.

Elevator Pitch: 2 minute summary of your USP.

Fixed Assets: Things a business owns or controls.

Fixed Costs: costs that stay the same regardless of what you do.

Marketing: any activity to bring in potential customers.

Net Profit: A business's total income minus its total costs.

Profit and Loss Account: a business's total income and expenditure for a period of time.

Resources: the money, people, time and equipment needed to run the business.

USP: unique selling point, what you offer that others don't.

Div-A Mentees

SyriaWyre – Natasha Bowler

Natasha Bowler is a journalist and documentary filmmaker specialising in the Middle East, human rights and the refugee crisis. She has reported and made documentaries for publications including The Guardian, Foreign Policy, Reuters and more. Earlier this year, she spent several months volunteering with refugees in Lesbos, Greece, and reporting on the crisis. During this time, she met many Syrian people, including her partner on the project Muhammad, many of whom told her stories from the Syrian conflict that English-language media was not reporting. This is how and why she decided to set up SyriaWire.

SyriaWire is the first-ever, English-language news site covering the Syrian conflict by Syrian refugee journalists. Every SyriaWire reporter is both Syrian and anasylum seeker in Europe, having fled the civil war in Syria in order to be safe. Each journalist covers a key region in Syria, the region they themselves are from. By doing it this way, Syrian journalists that really understand the situation and have a network of sources on the ground, both professional and personal, can report objectively from the safety of European soil.

Dance.Grist –Edrich

Carole Edrich believes that "the language of dance is international. An open hand, a shift in weight, a tilt of the head all give messages that we understand. Movement - not words - is humankind's primary form of communication. Dance is understood intuitively by everyone, wherever they are in the world. The dancer's art is not simply discipline and it need not be beautiful, but every move and transition is refined embodied communication, a fusion resulting from history, culture, body language, moves, grooves and the joys, concerns and aspirations of audience and dancers alike. The most eloquent dancers are often inarticulate in terms of words, but their dance says it all, and dance at every level empowers people, broadening their perspectives, benefitting the wider society and giving them direction they may not otherwise find. It's therefore surprising how undervalued and underpaid dancers and movement artists are. For example in the UK; hotbed of new dance forms and international source of performance inspiration, even those few who can afford Equity membership earn less than £5,000 per year.

The primary objective of this social enterprise, Dance GRiST is to enable dance creatives to earn a living by producing content within their own spheres of expertise, and its main product is a weekly free magazine-app available on all platforms. The magazine is designed to appeal to everyone who likes dance, providing a better understanding of how the rich mix of cultures, languages and ethnicities make dance great– and society thrive. By giving dancers a voice, training and paying them to create spoken, photographic or video content we are helping them earn a living, engage better with society at large and to increase their audience. At the same time, our attractive high-quality magazine-app

(which is designed to appeal to anyone interested in art or dance) will help people all over the world understand more about dance and related arts, reducing intolerance to diversity as a result.

"I am a super-achiever with a portfolio career that includes nearly 30 years as programme and project consultant, corporate change consultant and high-level risk management consultant. I've worked in media as publisher, editor, writer, prize-winning photographer and social media strategist for around a decade, have written books on a variety of subjects including conduct risk, risk management techniques, cloud accounting, dance, cycling, travel and gym etiquette, have had several research-based papers, photo features and written articles online and in print and my work has been translated into languages as diverse as Bahasa Indonesia and Cocani. I have also mentored people in strategy and business management and taught creative subjects (particularly photography) simply because I enjoy doing so. Direct experience of the Asian Tsunami and 9-11-related disaster recovery, aggressive breast cancer and the cultures and people with whom I interact with continue to change my perspective and I view Dance GRiST as the legacy I will leave with the world. Through Dance GRiST I aim to change how people think of dance, increase their appreciation of the necessity for diversity wherever they are, and help dancers all over the world produce more of their art. Watch this space!"

Arkbound – Stephen Jackley

Stephen Jackley is a journalist and author based in Bristol, UK. He currently edits the magazine Boundless, and is interested in covering issues that promote environmental sustainability, social inclusion and public understanding of current issues.

Stephen helped found the publishing social enterprise, Arkbound, and is keen to work with other organisations to improve diversity and accountability in the media. He was born in Exeter and has had a turbulent history, but this has allowed him to see the value in providing a voice to those who are marginalised and misrepresented in the mainstream media. By utilising 'stories from the unheard' and building a mentoring network between experienced and aspiring journalists, Stephen hopes to empower and educate those who have previously been excluded.

More on www.arkfound.org
Contacts at: info@arkfound.org

Halbe Katoffl – Frank Joung

Frank Joung is a freelance journalist from Berlin. He has worked for several daily newspapers, magazines and websites such as Spiegel Online.

Frank was born and raised in Germany but his parents have migrated from South Korea. In his Podcast "Halbe Katoffl" (Half Potato) he talks to people who are German but also have different cultural and national backgrounds. The Conversations are loose, witty and authentic and will focus on biographical anecdotes and everyday life stories. Something that is missing in today's mass media.

"I would like to show that behind every classification or labelling there is a human being", Franks says. "And behind every stereotype there is a story. And we tell it."

More on https://halbekatoffl.de/

(IN)VISIBLE CITIES – Ngalula Beatrice Kabutakapua and Angelo Gianpaolo Bucci

Ngalula Beatrice Kabutakapua is a freelance journalist, producer, and researcher in the field of migration with a focus on the Diaspora and its integration in urban spaces (The Guardian, L'Espresso, Radio France International). Her mission is to better the integration of migrants in cities through creative projects and the media. To this end, she has founded the social enterprise Balobeshayi of which she is the president. Balobeshayi produces videos, delivers training and consult local administration on the inclusion of diversity. Balobeshayi empowered academics, students, migrants in the EU and the US to deliver an alternative image of migration. This was also the aim of the documentary series (IN)VISIBLE CITIES that has received praised from Asia to the Americas and of which there is a second episode available online (www.vimeo.com/ondemand/icistanbul). Beatrice is co-producer of (IN)VISIBLE CITIES which portrays African communities in 13 cities of the world.

Beatrice was awarded the Melograno Award for Female Intercultural Project, the IJNET Journalist of the Month Award and the Intercultural-Multicultural Award of Rome Municipality for her efforts to use a different range of media to change the narrative on migration.
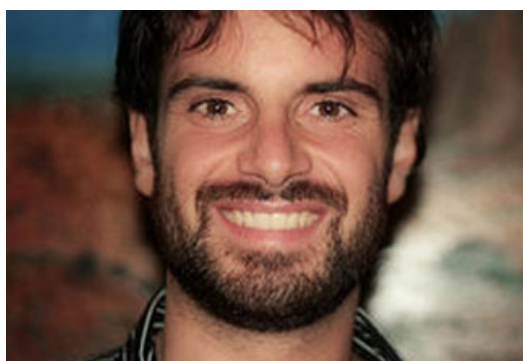
Contacts at: info@balobeshayi.org
More info: www.balobeshayi.org
www.vimeo.com/balobeshayi
www.facebook.com/Balobeshayi
https://twitter.com/Kabutakapua

Angelo Gianpaolo Bucci is a creative from Italy, engaged in projects of social impact worldwide. He is a Lecturer for BA (Hons) Live Events and Television at London College of Communication.

After a decade working for Radiotelevisione Italiana (RAI) on a wide variety of programmes - talk shows, sitcoms, news, game shows, magazines, reality, cooking shows - Gianpaolo set up the creative agency Balobeshayi, focusing on sensitive topics of international relevance. Among his projects are two feature films, several short films and documentaries. Collaborating with both academics and NGOs, Gianpaolo devotes himself to projects that can make a difference to the way we perceive the world and others.

His documentary series (IN)VISIBLE CITIES, looks at African migrant communities settled in different cities of the world. The first two episodes were filmed in Cardiff, Los Angeles, New York, and Istanbul. Gianpaolo returned to the UK for a PhD in Creative and Critical Practice, investigating issues of media representation of marginalised groups and proposing participatory and interactive multimedia documentary forms as tools to overcome these problems.

More on www.balobeshayi.org
www.invisiblecities.us
https://www.facebook.com/invisiblecit/

Solomon – Fani Kollias and Anna Mironova
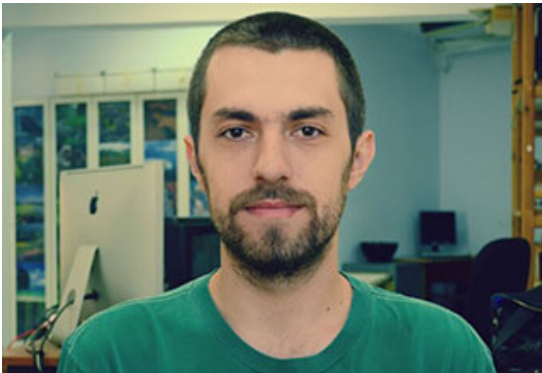
Fanis Kollias is a 25-year-old social initiator from Greece with background in media and communications. He studied Business Administration and has a Diploma in Social Entrepreneurship. After two failed attempts of bringing different ideas into reality, in October 2015 he came up with the idea of Solomon that was officially launched in January 2016.

Solomon is a community of people with very different backgrounds promoting an alternative perspective of the local society through media: more functional for all its members. Pairs of im/migrants and locals are producing content of articles, photos and videos. Solomon believes that social inclusion also means providing varied and diverse content because immigrant and refugees can be reliable interlocutors also in fields other than migration. At the end of the day, social inclusion is a matter that affects us all, and not immigrants and refugees alone.

Anna Mironova is a journalist from Russia who lives in Greece. She studied media. Currently she is part of the Solomon team as a contributor about topics on Social Economy. She's also the moderator of communication with other organizations and media outlets.

More on: http://solomon.gr/

SOUF – Morgan Meaker

Morgan Meaker is a freelance foreign correspondent, based in south London. She has covered human rights issues across Europe and North Africa for the BBC, the Guardian, Reuters and Al Jazeera English, among others. She has a master's degree in International Journalism from City University, London.

Her project, SOUF, aims to tackle the lack of diversity in British journalism. A series of training programmes, run through state south-London secondary schools, will give black and minority ethnicity (BAME) teenagers access to high-quality journalism education. SOUF will also operate as a local news outlet and creative agency, offering paid on-the-job training opportunities to BAME young people from the local area. SOUF aims to operate as an alternative training model to unpaid internships and expensive maters' degrees. Morgan is keen to make journalism more accessible; to make the industry representative of the UK's vibrant multicultural communities.

Media4Change

Media4Change is an international network of journalists concerned about human rights issues all aroud the globe. The Media4Change team fundraises for investigative journalism projects, organises investigative journalism competitions and training sessions for professional and entry-level journalists.

We believe that by using the expertise of the Div-A project team, we will be able to develop a more sustainable business model which will result in the establishement of the Investigative Journalism Agency in Central and Eastern Europe. We are looking forward to networking.

More on http://www.media4change.co/

Urbanista – Gayane Mirzoyan

Gayane Mirzoyan is a freelance multimedia reporter in Armenia. She worked as an editor for the Institute for Institute for War and Peace Reporting (IWPR) in Armenia. As a Media trainer, she was involved in different educational programs of Journalists for the Future NGO, Public Journalism Club, Media Center as well as EU Media Neighborhood program. Gayane has an interest to startups too. She was a founder of Taghinfo.am, a Yerevan districts news platform, which was created in the frame of the Social Innovation Camp Armenia (November 2011).

Nvard Hohvannisyan has experience in collaborating at several media outlets since 2009. Currently, she is a freelance journalist, based in Tbilisi and covers social and political issues. She is the Armenian media manager of regional Chai-Khana project. Nvard has an MA in Journalism and Media management, and earned her degree in 2012, at Georgian Institute of Public Affairs (GIPA).

Urbanista - is a multimedia portal about urban news in Armenia, aimed to inform people about specific problems of Armenian cities - tell stories about diverse communities, development issues and travel destinations. Project intend to change urban communities life with help of journalism by giving the voice to the most neglected and marginalized part of community, such as homeless people, refugees, elderly, orphan children, disabled people, national minorities etc. Urbanista's goal is to engage communities to an urban development policy as well as to create a network of local journalist all over the country to spread a light on life in rural towns.

More on http://www.urbnews.com/

Straight – Felicia Mutterer

Felicia Mutterer is the founder of STRAIGHT. Previously, the journalist worked at the state broadcasters SWR and RBB for twelve years, hosting several sports programs. Between 2014 and 2015, Felicia also worked as executive communications officer of Deutschlandstiftung Integration, a foundation dedicated to creating equal opportunities for immigrants.

"During my journalistic trainee program (2006-2008) at SWR I had the opportunity to work on more in depth stories. One of these stories was homosexuality in sports 2007. I realized that in Germany this is still a very closeted world and that people are afraid to 'come out' in the media' and many are living double lives because they are afraid that being a 'gay athlete' will negatively affect their image and ultimately their brand.

In 2014 I returned to this topic in my last feature for rbb inforadio. The piece was about Lesbian Women in Business and how they deal with being gay. Two of the women were out and the third, a police woman, high up in the Police Department was still in the closet. Like in 2007 with the closeted athletes, she too - was afraid of the stigma of being gay. She faced two forms of discrimination. The first, being a female in a 'man's world' – the police department and second, the stigma of being a 'lesbian woman'. I realized that over the last 7 years some baby steps had been taken towards over-coming homophobia but still the cliches exist."

STRAIGHT - a different perspective of female homosexuality – is a universe with different formats: STRAIGHT Box – the Event, STRAIGHT Talking – the Podcast at Audible and STRAIGHT Magazine. The project started as a print magazine in 2015 and the founders have published 6 issues up to 2017. They launched the first issue together with a spot where it was implied that the German Chancellor, Angela Merkel was in a relationship with a woman. This spot flew around the world gaining 15 million clicks on just twitter alone. The vision of STRAIGHT is to create an alternative, more current version of female homosexuality.

Contacts at: felicia@straight-mag.com

More on: www.straight-universe.com

STRAIGHT @ Instagram: @straight_universe
STRAIGHT @ Twitter: @straight
STRAIGHT @ Facebook: @straightmagazine

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Kevin Moloney: Transmedia Journalism as a Post-Digital Narrative

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Katharine Viner: How Technology Disrupted the Truth
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Top 35 Best Crowdfunding Websites

Diversity and Inclusiveness:

Speak out against discrimination: Journalism toolbox
https://www.coe.int/t/dg4/cultureheritage/mars/source/resources/references/01%20-%20CoE%20-%20CAD%20-%20Toolbox%20Journalisme%20Training%20Discrimination%20&%20Diversity.pdf

The Mediane box for media diversity inclusiveness
https://www.coe.int/t/dg4/cultureheritage/mars/mediane/index_en.asp

Everybody In, a journalist's guide for journalism students. Calver, Kemp and Ryder. Free
download https://leanpub.com/everybodyinbook

· [European Diversity Charters](#)

· [The French Charter](#)

· [The Belgian Charters](#)

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· [The Spanish Charter](#)

· [The Italian Charter](#)

· [The Austrian Charter](#)

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https://www.squarespace.com/,
https://medium.com/,
http://racontr.com/tour/,

http://www.web-documentaire.org/liens/outils-creation-technologies-webdocumentaires-webdocs.html,
https://learning.mozilla.org/en-US/tools/,
Djehouti http://www.djehouti.com/

Klynt http://www.klynt.net/,

Popcorn.js http://popcornjs.org/,

X-Ray Goggles https://goggles.mozilla.org/,

Thimble https://thimble.mozilla.org/en-US/,

Webmaker https://webmaker.org/#/?_k=ddkldb,

Tumult Hype http://tumult.com/hype/,

Zeega http://zeega.com/,

ACMI Storyboard Generator http://generator.acmi.net.au/storyboard,

Storify https://storify.com/, https://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students,

Dave Chaffey: 10 Free Online Marketing Tools that Every Hands-On Marketer Should Use
http://www.smartinsights.com/marketplace-analysis/customer-analysis/10-free-online-marketing-tools-that-every-hands-on-marketer-should-use/

A list of media platforms and tools to develop your business and a network of journalists
http://solutionsjournalism.org/