Modernizing a Podcast Media Organization via Social and New Media Rebranding Methods

“Journeys of Discovery” Public Relations Campaign

A senior project presented to
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Abstract

The following study and subsequent public relations campaign is intended to explore the difficulties, opportunities, caveats, [and all facets] of transitioning a traditional travel media organization to new media. It unearths the pitfalls/barriers that naturally occur and aggregate over time when an organization or journalist (specifically “Journeys of Discovery with Tom Wilmer” in this scenario) has not adapted nor altered their practices for changing common practices in the media industries. In this campaign, journalist Thomas Wilmer is seeking to increase his podcast audience and digital presence.

The research conducted for this study is two-fold. Firstly, the research demonstrates best practices for modernizing media organizations, for establishing the brand and improving the product of similar organizations or freelancers, and, when possible, for producing a travel journalism podcast and its supplementary new media content. Secondly, research into this specific client and product is intended to pinpoint and define the problems that have arisen with the difficulty of transitioning or modernizing to new media. This research highlights which “problems” are most harmful to the client-defined success of the publication, determine opportunities for long-term, scalable improvement, and establish strategies and objectives to achieve the client’s goal of a modernized, more progressive product. The campaign includes a situation analysis, SWOT analysis, goals, objectives, target audience, media, strategies, tactics, evaluation, timeline, and budget that have been digitally implemented in 2020 and 2021.
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Chapter 1 — Introduction

Statement of the Problem

Many modern travel journalists, especially those with a long-term and established career in the field, have been slow to the uptake when it comes to transitioning their work and way of working to new tools and new media. With digital technologies serving as rapid, unpredictable catalysts, the abruptly and drastically changed (but really ever-changing) landscape of the journalism industry provides for both opportunities and difficulties unique to the travel journalism sector.

Digital advances give way to novel possibilities that have and continue to connect our world, elevating the prospects and future of media. A 2017 Global Economic Impact and Issues Report showed that over 80% of travel planning is through the internet, and 33% of users use travel blogs for advice (World Travel & Tourism Council, 2017). While the COVID-19 pandemic certainly brought this momentum to a halt, it is reasonable to assume that the post-pandemic trajectory will remain consistent with this report. It is reasonable to predict an even more dramatic increase in travel and tourism because of the pandemic. The UK’s largest tourism organization, reported bookings for May 2022 were up 150% on May this of 2021 (Choat, 2021).

These “difficulties” can consist of career-ending barriers and problems for any travel journalist. For larger media groups, such obstacles were recognized when new media began to gain traction more than a decade ago. At the time ethnographers of new media production noted these barriers “may be rooted in the lack of communication by the management about its multimedia strategy, a deficit in training of print journalists, and the resulting lack of commitment by staff for the new configuration and expectations associated with unavoidable convergence.” (Paterson, Domingo, 2008)

Freelancers and those most susceptible to suffering from these discrepancies, such as my client, are hindered by lack of adaptability (knowledge and literacy of new technologies), diminishing resources and/or capital, reduced opportunities, and more, all brought on by the complexities of change that are, historically, often linked to technological advancement.
Background of the Problem (Client History)

Thomas “Tom” Wilmer has a long and storied background in the travel journalism industry. His career has been packed with breathtaking photography, written stories, podcasts, and all forms of interviews with diverse people all across the globe.

While his career as a freelance travel journalist began at the San Luis Obispo, California-based publication, New Times in 1987, his Lowell Thomas Award-winning podcast, Journeys of Discovery with Tom Wilmer, turned in 2020.

The show began as an outgrowth of his Audiolog radio travel show, airing on the Central Coast’s public radio (and NPR affiliate) KCBX in the fall of 1989.

When digital media began to gain more traction in the general public, Wilmer and his team at KCBX retooled the show to include Journeys on the NPR/NPR One system 2010.

The show was at the top of NPR’s Podcast Directory and among one of the first pioneers of modern podcasting.

For Journeys, Wilmer worked with KCBX to compose the following biography:

“Tom Wilmer’s Lowell Thomas Award-winning NPR Podcast—recorded live on location across America and around the world—showcases the arts, culture, music, nature, history, science, wine & spirits, brewpubs, and the culinary arts. We cover nouns and verbs—people, places, things, and action—everything from baseball, to exploring South Pacific atolls, to interviewing the real Santa Claus in the Arctic. Come along!"

https://thomaswilmer.com/about-2/
Client-Specific Problem(s)

Problem 1: Wilmer needs to—once again—update his use of technology both internally as an organization and externally. This time with automation because at the core of this problem is that too much time is spent editing content other than his podcast, arbitrarily promoting indiscriminate content and making undirected marketing efforts when he should be focused solely on his podcast show production.

Unlike many journalists who thrived under traditional media, Tom Wilmer is one of the few who, despite his age and little "formal" journalism education, has—quite impressively—made a successful transition from traditional media to new, social and other digital media. While that transition was successful, in this ever-evolving digital age, it is once again time for an update. Not just because his website, approach to posting on Instagram, etc. is outdated, but because there was never a strategy or foundation drafted for his program and its organization. Not only does Journeys of Discovery need an update, but it also needs a structured, organized, and strategic modernization that will provide for longevity and scalability as technology and digital journalism continues to evolve.

Problem 2: Content lacks mass appeal in the way it is published despite its innately appealing and newsworthy nature.

Unlike many journalists or content-creators of the present, Wilmer produces both long and short-form content with substance. Through his photos and other products or services, he veers away from anything close to superficial, clickbait-ridden, bot-generated, etc. due to personal moral and journalistic integrities. Not only is this admirable, but it certainly sets him apart from the majority. This is because each post means something. It is intentional, heartfelt, and often telling a story (or more, serving as a platform for) a person or group whose purpose or way of life has a much bigger impact or message than the average social media post.

This is a double-edged sword as these standards he upholds are not easily digested by the average social media user amongst their daily, rampant consumption.
Problem 3: Wilmer needs to define and unify both his personal brand and, subsequently, the brand of his podcast, Journeys of Discovery.

Through his podcast, Journeys of Discovery with Tom Wilmer, and subsequent brand (as a freelance journalist), Wilmer records, produces and generates high-level quality content that— in theory —should be incredibly popular due to its (and his) relatable, interesting nature. Despite this, Wilmer lacks the (in his own words) "subscriber base". As a freelance gig worker in this modern age, a larger audience with higher engagement is directly proportional to the amount of work he will obtain.

**Purpose of the Study**

This study will be an examination of instances in which Wilmer successfully transitioned from traditional to new media to serve as a reference for others seeking to do the same and to aid in addressing the opportunities and threats he is currently experiencing as a freelance travel journalist.

**Setting for the Study**

This study will take place as a qualitative data collection, literary research-driven public relations campaign and accompanying thesis for a senior project at California Polytechnic State University in San Luis Obispo. This study will include literature review, personal interviews and systematic, external relevant PR campaign examples, theory-driven experimentation as main research methods.
Research Questions

The following research questions are posed with the intent to find answers to best practices for modernizing media organizations, for establishing the brand and improving the product of similar organizations or freelancers, and, when possible, for producing a travel journalism podcast and its supplementary new media content.

1. What was the role of the travel journalist prior to new media?
2. What is travel journalism and what is the role of the travel journalist today?
3. Are there any parallels amongst issues faced by traditional media-era travel journalists those experienced by travel journalists today? If so, are these issues more, less or the same in effect and approach and effect in terms of resolving or mitigating them?
4. When transitioning their work from traditional to new media, what barriers are specific to travel journalists?
   a. How have others sought to address such obstacles?
   b. Which barriers are specific to podcast travel journalists?
   c. Which barriers are specific to freelance travel journalists?
   d. Which barriers are unique to my client?
5. What are the goals of Wilmer in terms of his show as an entire production and organization?
6. What are the immediate needs of my client?
7. What are the smallest changes or efforts to be made that would yield the most significant positive impact, results or advancements towards my client’s goal(s)?
8. What is the optimum form (or forms) of new media in terms of platforms, devices, etcetera, for my client?
9. Which barriers are attributed to content and product versus those relating to administration and organization?
Organization of the Study

This study will be organized into five chapters in which the public relations campaign has been disseminated throughout to help guide the reader through background information and research, and the application thereof.

Chapter One states the general fundamental problem studied; the issue of the travel journalism sector and its transition from traditional to new media as well as this problem in terms of (and a description of) my client, Tom Wilmer and his podcast, *Journeys of Discovery*. This chapter also provides information on the overall topic such as the main research topics to be explored as well as the study’s general methodology and approach.

Chapter Two is a literature review evaluating the history of traditional media travel journalism and new media theories and nuances unique to this sector of the journalism industry; past, present or persisting even after the dominance of new media.

Chapter Three explains the methodology of the public relations campaign conducted for this study and its implementation regarding primary data collection which is further examined in Appendix B.

Chapter Four includes a detailed participant (client) description and discusses further initial findings of the public relations campaign in order to answer the research questions posed in the first chapter.

Chapter Five, the final chapter, summarizes the key elements explored in the study as they were applied to the PR campaign and makes suggestions for others seeking to modernize traditional travel journalism media or improve their digital strategies as freelance travel writers.

References and an Appendix can be found at the very end of this study.
Media Theory – Research of Potentially Applicable Theoretical Methods

The communication theory or theories applied to this particular client and circumstance require(s) a great deal of attention and care in two distinct areas. One being the (still at times unquantifiable or unscientific) oft unpredictable world of new, digital media. Specifically the social media platforms used and content produced by and for Journeys which are further discussed in the following two chapters of this study.

Because the podcast is digitally hosted across numerous audio streaming sites, even the product itself falls under the definition of “new” media, for now.

One of the primary defining factors of what allows media to be considered “new” is its digital form, per those who popularized the term in *New Media: A Critical Introduction* (Lister, Dovey, Kelly, Giddings, Grant, 2003, p.11)

1.4 Non-technical and inclusive

Finally, 'new media' gains currency as a term because of its useful inclusiveness. It avoids, at the expense of its generality and its ideological overtones, the reductions of some of its alternatives. It avoids the emphasis on purely technical and formal definition, as in ‘digital’ or ‘electronic’ media; the stress on a single, ill-defined and contentious quality as in ‘interactive media’ (Case study 1.3), or the limitation to one set of machines and practices as in ‘computer-mediated communication’ (CMC). So, while a person using 'new media' may have one kind of thing in mind (the Internet), others may mean something else (digital TV, new ways of imaging the body, a virtual environment or a game). All use the same term to refer to a range of phenomena. In doing so they each claim the status of ‘medium’ for the thing they have in mind and they all borrow the glamorous connotations of ‘newness’. It is a term with broad cultural resonance rather than a narrow technicist or specialist application.

With the dynamic nature of new media in mind, it is pertinent to examine potential applicable theories, methods or solutions to the problems at hand with caution regarding timeliness, modernity and thus its relevance at the time of this study. Worth noting is that this may imply that no theory or method, relevant as it may seem, could wholly apply to this circumstance.

The second distinctive area requiring keen awareness is the role, reputation and many aspects of the travel journalism industry. New Media Theory (or theories) alone would not, in this instance, be sufficient because of the nuances— sometimes highly socially sensitive and delicate —associated with past and present
travel journalism stories, content and/or production. Such nuances include environmental impact, representation of foreign affairs or peoples, funding and motivations (biases),

There is little succinct or clear discussion regarding the numerous facets of the relationship between environmental topics and travel journalism. This, along with the other negative associations with travel journalism (past or present) are first and foremost due to the reluctance to denote “texts characterized by subjectivity and a conspicuous proximity to tourism advertising” (McGuarr, 2010) as “journalism”.

Environmental impact as a topic will always arise for this industry. Considering travel, especially long-distance, is a significant component of travel journalism. And, consequently, any content seemingly promoting any activity that negatively impacts the environment (subconsciously or otherwise) has the potential to be mass communicated therefore causing a trend toward said activity. This is one example of the few trends that persist regardless of whether the media is new or traditional. However, this can be a positive force as well. For example, 2017 was appointed “The International Year of Sustainable Tourism by the UN as a unique opportunity to advance the contribution of the tourism sector to the three pillars of sustainability – economic, social and environmental, while raising awareness…” (UN World Tourism Organization, Rifai, 2018).

Travel journalism in the age of old media was, at times, a convoluted medley of misrepresentation, exploitation and other issues arising out of the opportunity and incentive to profit from tourism. Like environmental issues, these complications continue to persist and likely always will in some form or another. This is because, by definition, this writing and subject matter “necessarily involves representing ‘other’ peoples and ‘other’ places to the ‘home” (Cocking, 2014, p. 176) and anywhere where there are “others” there are writers who “rely on stereotypical representations, prejudice, and hate speech, due to the cultural differences that reveal the construction of cultural boundaries for the out-group”. (Sarışakaloğlu, 2020)

Many researchers have come to a similar conclusion that, if cross-cultural contexts are ignored, “tourism becomes a form of cultural domination constructed by western countries – that is, tourism as a new form of imperialism” (Fürsich, E., & Kavoori, A. P., 2001).

Whether the locals of a reporting destination ‘reinvent their authenticity’ (Tomaselli, 1999, p. 188) to
create a tourist experience (intentionally or not), or the less ethical journalist changes the narrative to create
more lucrative content, or an ethical journalist makes an error in judgement for some reason or another, there is
clearly an abundance of possibilities for misrepresentation, regardless of the technologies utilized, if journalists
are not cautious or wary of this risk. It can be argued that a professional journalist can and should conduct
enough research to reduce this risk as much as possible.

Globalization and new or emerging technologies provide the potential for increased transparency and
less xenophobic tendencies that, more or less, naturally arose in traditional travel journalism media. However,
there are a number of studies seeking to explore travel reporting ethics in new media. Some have found that the
digital research attitudes and practices of emerging journalists actually direct them toward conventional ideas
on tourism and travel, resulting in increasingly homogenized content despite alternative options, viewpoints,
perspectives or choices regarding destinations and tourism being readily available at their fingertips (Duffy,
2015). This could be a matter of human nature, of algorithms or gatekeeping phenomena but is likely a
convoluted array of many different factors better left for a different study than this one.

Speaking in terms of Journeys, Wilmer has never explicitly acknowledged these specific ethical
quandaries, though he undoubtedly lived (and worked as a journalist) in the heyday of questionable media
accuracy. It figures that he is also undisturbed by the past issue now amplified by new media, finding balance
between sponsorship benefits, financial needs, and responsibility to represent the facts. Wilmer’s integrity as a
journalist and his personal code of ethics are attributes I have observed for several years now, and I can
wholeheartedly posit that no amount of money or incentive could persuade him to act otherwise.

Whenever possible, the Journeys audience and publics hear the story straight from the source. He has
said one of his constant objectives as host or interviewer is to serve as a foil to the interviewee(s) to retain his
journalistic integrity and allow for the guests to speak for themselves. This way, the guests are able to represent
their stories and experiences from a first person perspective. Though he has never specifically addressed the
consequences of inaccurate or subjective reporting, it is apparent that Wilmer strongly holds that any dilution,
“spin”, or miscommunication is unacceptable for any reason.
Media Theory – Selected Theories and Relevant Components

Media theory differs from mass communication or new travel media in regard to the public relations aspect of this study. While the former explored theories implemented within the travel journalism industry, the latter will discuss and be applied to the publication, dissemination, promotional techniques implemented by public relations professionals on behalf of journalists or “content-creators” generally when applicable, and travel journalists specifically when found to be appropriate for my client. The forthcoming section will delve deeper into the literature that will drive the decisions, actions and overall strategy included within the campaign.

Media Theory – Travel Journalism PR

New media public relations theories are virtually nonexistent. In fact, in their article from the Public Relations Review 46 (2020), Toward a normative social media theory for public relations, Kent and Li argue that "no one has yet proposed a social media specific theory for public relations", citing "only concepts appropriated from mass communication and other areas (Ngai et al., 2015)" as a supporting claim.

Though there is an abundance of new media (social media specifically) studies and theories to support other industries, very few specifically examine theoretical approaches to the relationship between new media and public relations. The few that do often lack substantiated, quantitative arguments nor assert true theoretical conclusions because there is not enough concrete or breadth of research investigating this specific relationship.

Though other references have said otherwise, Kent and Li assert that "what print and online journalists do with social media tools is very different from what advertisers or marketers do". A logical insight from this may be that print and online journalists need to behave or approach social media tools differently than their advertising or marketing counterparts. Kent and Li examine PR in a vacuum, separate from these other industries and propose that PR needs to adapt to new media as it has done [so] before, to develop an "understanding of the unique features of social media most useful in public relations, rather than just treating social media as a tool for messaging."
In the same study referenced in the above paragraph, the authors examine and apply the established four influential concepts used to understand social media theory (dialogue, engagement, social presence, and conversational human voice or “CHV”) to the relationship of public relations and social media theory. Perhaps the most applicable concept in relation to this campaign is CHV, considering that at the core of this product is simply a conversation occurring between humans via the podcast.

Wilmer's "conversational human voice" contrasts with the average tone of his competitors, audience, and publics. This is not just because he is significantly older than his average viewer/listener, but also due to his position as a journalist. He is torn between the tone of a formal news source and that of an individual describing their recent travels.

"...in some professions, such as journalism, social media are imagined as a very different thing, as “the public,” or all citizens reached by a particular news source. In public relations, there are no mass publics, there is no “everyone.”" (Kent and Li, 2020, p. 4)

Though he insists on his target public being “anyone”, this has been nearly impossible to work with because it removes driving factors from shaping content. Defining one’s audience means a public relations campaign’s “effectiveness can be increased if message content, form, style, and channels are tailored to the attributes and abilities of [publics].” (Atkin, Rice, 2013, p.5)

In order to define Wilmer’s public (for the purposes of this campaign at least), I have found the answer in the fusion of two of the social media theory influential concepts.

Highlighting CHV, this naturally-occurring (in this instance) concept of influence in the correct ways can provide for success in another one of the four influential concepts: engagement. By leveraging the human experience of Journeys and its guests, the spoken and written “voice” of Wilmer, engagement will likely increase. These two concepts in harmony provide for successful audience engagement which is a direct cause of the desired effect: Wilmer's goal of "increasing listeners". To be a "listener", one must be actively seeking and engaging with the content produced. The data recorded in the Data Collection section in Chapter 4 of this study proves that while Wilmer may be getting the views, traffic, impressions, reach, and so forth on his social media platforms, the actual conversion of a “like” to a listener is fairly low.
It is more essential (as it is more likely to be successful) for Wilmer to turn his current audience into an active, engaged public rather than to increase the size of his audience or reach of his content. However, the latter should be a close secondary goal as it does increase the likelihood of engagement.
Data & Information Sources

All social media platform data has been recorded directly as a result of investigating the various platforms with administrative or all-access permissions. KCBX and NPR provide a back-end portal where analytics can be viewed in a dashboard format with features to sort and filter based on desired criteria. Unfortunately, a disconnect on the provider’s end (NPR or a third-party host) resulted in data not being recorded or otherwise inaccurate data that rendered the information (or lack thereof) useless. We also recorded data from Google Analytics, Google Trends, Google Alerts and other external data-scraping tools but found there to be too many inconsistencies and outliers to substantiate the information. Lastly, we tracked and recorded interviewee/guest organization media to understand traffic flow and statistical influxes.
Interview (Public Relations Campaign) Design

The layout of the campaign itself is represented in the following table of contents. The actual contents of the campaign have been restructured as components of this study.

Section 1: Executive Summary

- Client History
- Products and Services
- Administration
- Competition
- Mission Statement
- Client’s Perception

Section 2: Initial Interview Findings

- Problem
- Situation Analysis
- SWOT
- Media Theory
- Goals and Objectives
- Target Public
- Key Messages and Themes
- Mission, Vision and Values

Section 3: Action Plan

- Media Channels
- Strategies, Tactics and Tools
- Methods for Evaluation
- Media Outreach
- General Campaign Schedule
- Personal Schedule

Budget and References

Sources
Description of Participating Client – Products and Services

As a mostly freelance journalist in this less-structured day in age for the media industries, Wilmer’s products and services are not just limited to the podcast show in question. While the *Journeys* podcast, hosted on both KCBX and NPR, is Wilmer’s primary product and main source of income, he also works for and with a number of other publications (often repurposing his content) including but not limited to:

- Written Stories/Articles; Interviews
- Visual Storytelling: Photography, Videography
- Social Media Content, Publication
- Magazine/Other Outlet Features, Contributions
- Travel Editor (LA-based “360Mag”)
- Contributor (NY-based “Civilian” Magazine)
- Special Internal Reporting for Fort Hunter Liggett
- Cal Poly Journalism Department; Recurring Guest Speaker

Wilmer also supplements his income with carpentry, woodworking, and other jobs in this now “gig-based economy” that is perhaps most relevant to and substantiated by modern-day freelance journalists (Freelancer Union Report, 2016). With his unshakeable, steadfast journalistic integrity and personal code of ethics, Wilmer is not always profitable in a line of work that now often requires content to be sponsored in order for it to have monetary value (Lazauskas, 2016b).
Administration

Wilmer is a freelance journalist with partners in various industries who assist with numerous components of his production when he does not have the ability or time to do so himself. In Spring 2020, he recruited a California Polytechnic State University student as an intern and part-time assistant. Since then, I have created a thorough internship job description and used it to hire two additional rounds of interns in which they have received college course credit (and ample experience). I hope to establish this position as a long-term role (for the current intern and future students) so that the organization can grow its employee count and consequently produce increased quantity and quality of work. Other objectives later in this campaign are aimed to further establish Wilmer’s partnership with the university's Journalism Department.

Wilmer is significantly hindered by the detriments of being a freelance writer. Because he is an individual producing the amount (and variety) of content typically left to an entire team (often with more specialized training) or media outlet, *Journeys of Discovery* as an organization lacks, well, organization.

The show is a comprehensive product (instead of solely a podcast) and its employees lack structure, organization, know-how/knowledge of new media, editing tools, and more. There are little to no established resources or guidelines for Wilmer and his ever-changing team to rely on to define nor perpetuate a strong, branded image of his show.

Competitor Analysis

While there are no direct competitors to Journeys of Discovery, Wilmer is competing with any and all travel podcasts as well as other travel media including short-form, video, or non-audio outlets for his public's attention.

His show is the only one of its kind at the KCBX station, though it is one of many travel-related shows published on NPR.
Mission Statement

*Journeys of Discovery with Tom Wilmer* does not have a mission statement at the present time (though his affiliate organizations have respective statements of their own).

The results of subsequent public relations campaigns will aid in the development of a mission statement as well as any other essential marketing or business-defining assets.

Client’s Perception

Needs of the client (Needs of Journeys of Discovery organization/brand):

- Continue current social media (photography and videography), written articles, podcasts, and any other content production with upgraded, higher-level quality, quantity, and effectiveness.

- To obtain and further develop new and existing partnerships, particularly with potential underwriters.

- The client is interested in “anything that will lead to the growth of the “subscriber base“ or an increased audience as per NPR/KCBX analytics.

- The client needs general organization and structure of organizational inner workings as well as the production and publication processes.

- The client would benefit from automation and optimization of his content as it is produced and published across various, disconnected platforms.

Publics of and stakeholders in *Journeys of Discovery* as a whole include:

- Current “followers” or subscribers of any of Wilmer’s publications; millennials and baby boomers who are interested in traveling around the United States

- KCBX Central Coast

- Nashville’s Big Backyard (Underwriter)
• Outdoor Writers of California

• Bay Area Travel Writers

• Audience members of varying demographics

• Other clubs or groups that Wilmer and/or Journeys is associated with

Needs of the public(s):

• Human voice, pragmatism

• Entertainment

• The ability or option to be involved with a group or cause for good

**Questionnaire:**

**Survey – Pre-campaign Audience Engagement & Sentiment**

Although we cannot directly survey the KCBX public (NPR nor other podcast streaming sites offer this service or the ability to do so), because Wilmer mainly promotes his show via Facebook (as do the external organizations and groups that promote him), to survey a parallel – if not the same – audience, a Facebook/Instagram story will suffice.

The survey was never properly conducted in a way to record sufficient data but can be view in Appendix A.
Research Questions – Answered

1. What was the role of the travel journalist prior to new media?

2. What is travel journalism and what is the role of the travel journalist today?

3. Are there any parallels amongst issues faced by traditional media-era travel journalists those experienced by travel journalists today? If so, are these issues more, less or the same in effect and approach and effect in terms of resolving or mitigating them?

4. When transitioning their work from traditional to new media, what barriers are specific to travel journalists?
   a. How have others sought to address such obstacles?
   b. Which barriers are specific to podcast travel journalists?

   Of the highest-performing content types, podcasting or audio media content is not in the top five.
   “Across social channels, photo and imagery posts are the most-used content type to increase audience engagement. (Not Another State of Marketing Report, HubSpot, Litmus, and Wistia, 2020).

   c. Which barriers are specific to freelance travel journalists?

   The biggest barrier or downside to freelance travel journalism is the pay is nominal. I have joined Wilmer on a couple of trips and have been happy just to break even.

   d. Which barriers are unique to my client?

   In a digital world where many are using social media to boast or celebrate the good in their lives, Wilmer has expressed great disdain for self-promotion. He understands its role and necessity in modern journalism but will avoid anything he perceives as “bragging” at all costs. This has been alleviated by my emphasis on a division between Journeys as a brand and organization and Wilmer as an individual. However, because he personality has been intertwined with the show for so long (and should stay that way), he has difficulty representing this divide on social media and will sometimes resort to old habits (i.e. posting on his personal Facebook profile instead of the designated Journeys of Discovery with Tom Wilmer Facebook group).
5. What are the goals of Wilmer in terms of his show as an entire production and organization?

Goals and objectives (and subsequent achievement or work towards them) are described in detail in Appendix B.

6. What are the immediate needs of my client?

Wilmer had an immediate need for administrative organization and overall support with production in terms of repackaging his show for social platforms.

7. What are the smallest changes or efforts to be made that would yield the most significant positive impact, results or advancements towards my client’s goal(s)?

Effective hashtag use (researching the most popular, trending relevant hashtags) showed an immediate drastic increase in the popularity of Wilmer’s social media content. However, the goal was not to increase the effectiveness of his content, this was an objective to support the goal of increasing his podcast show audience. Besides tagging all interviewees, organizations, or locations involved in a post, the most crucial component of these efforts (what really helps achieve the primary goal of this campaign) is a call to action.

Besides the other strategies and efforts included in Appendix I, the simplest effort that made the most significant impact toward this goal was developing an easy connection for his audience from his social media to his shows. After setting up the “LinkinBio” feature, Instagram users are directed to podcast show pages much more often because of its simplicity. It is key to include a caption or any sort of copy that entices the viewer and prompts them to take that one more step.

8. What is the optimum form (or forms) of new media in terms of platforms, devices, etcetera, for my client?

Travel media thrives under visual communication. Videos are prioritized by most social media platform algorithms. Quickly assembled videos of any visual content from his trips paired with pull quotes (or the strongest hooks) from Wilmer’s audio is the optimum form of content. While this form has proven most
successful for engagement and conversion, this study does not conclude any one platform to be more effective than another as more research and experimenting would need to be done and the focus was narrowed to a select few platforms in order to simplify this campaign.

9. Which barriers are attributed to content and product versus those relating to administration and organization?

As stated in Research Question 6, upon initial research and discovery, administrative hurdles made it impossible to begin improving the more content-driven barriers and/or the other barriers that would give way to the ability to achieve the campaign (and Wilmber’s) main goal. Once administrative and organization issues were better resolved (see Fig. 6, the improved production workflow in Appendix H).
Summary

The most common and detrimental issues faced by freelance travel journalists attempting to modernize their organization or work are:

- Lack of technical knowledge, education and/or resources.
- Earning a livelihood while maintaining journalistic integrity

Some other issues, such as the creation of conglomeration or downsizing, aggregational technology and other automated media production methods*, restricted or altered travel due to the COVID-19 pandemic resulting in job loss, change or risk for producing contentious reporting based on its level of severity by time and location, and citizen journalism or other paradigm shifts are inevitable or otherwise difficult to combat.

*This technology can also be viewed as an opportunity for freelance/individual journalists to differentiate themselves by providing a more human experience or associating their person as a face or personality for their brand or production.

Discussion

Though the intent of this study was to examine what is necessary to transition from traditional to new media, it has become clear that is nearly if not just as pertinent to consider the aspects that remain the same (or have simply taken on a new name or form).

This study surrounds a public relations campaign yet other work and skills attributed to other professions came into play. I found myself not only serving as Associate Producer for Journeys (or PR Specialist, in this case), but also graphic designer, marketing coordinator, customer/partner relations manager, office administrator, and much more. The versatility and skills required to even support a freelance travel journalist is so significant that the thought of being the reporter is quite daunting. However, that is the present
and future of media. The key takeaway is to select a focus in topic and pair it with a complementary focus in
digital strategy and building upon that foundation.

I have worked with Wilmer on a variety of projects and productions, many with the same goal centric
to the campaign included in this study, increasing his podcast audience. I debated whether or not this should be the focal point of the study as well, where the problem would instead be solely how to grow a travel podcast show audience count. I strayed from this for the same reason I strayed from many of the studies found in my research. They were too niche, and abruptly outdated (as I’m sure this will be too).

I felt that grappling with changes in technology in media is a bigger picture concept that may serve others as it has benefited Wilmer and his organization. While some efforts, such as the website overhaul or weekly scheduled Instagram posts will not help external groups, I hope that I have exemplified enough tenacity and strategic approach to help others in the face of adapting to the ever-changing landscape of travel journalism.

**Recommendations for Practice**

It would be irresponsible to make any recommendations with confidence that they will work for others, but from this study and campaign the suggestions I am willing to make are to provide knowledge and tools to any travel writer(s) you are supporting if, when and how it is beneficial to them, ensure consistency of visual branding and voice across platforms, and narrow scope whenever possible. One of the bigger issues I had with this study is narrowing the focus when the subject matter is complex and covers a massive breadth of topics even with the specificity of travel journalism. For implementation of a similar PR campaign, I recommend providing organization and project tracking methods seen in Appendix G.
Study Conclusion

Travel journalism content, whether it’s in the form of newspaper article or a tweet, can be equally environmentally harmful, bigoted, biased, opinionated, incorrect or untrue. Components of the same technology that completely transformed global communications are now automated echo chambers designed to generate the words and pictures that get the most clicks for profit. My research has brought to light numerous parallels proving that new media and traditional media, within the field of travel journalism, face the same nuanced, complex difficulties only in different forms.

Contrastingly, journalistic integrity and other positive attributes have persisted through the transformation and, additionally, the technological opportunities for media today allow for a new world of creativity.

Prior to the pandemic, 1 out of 10 of all jobs worldwide were in the travel and tourism sector and it was growing exponentially. The pandemic brought these industries to a screeching halt but online, you could still travel vicariously through photos or maybe even podcasts from untraveled places.

In conclusion, the campaign conducted may be picked apart for potential solutions for reorganizing an outdated media organization or freelance product. To conclude my study, it can be said that, in the right hands, the future of travel journalism is bright.
References


Appendix

This appendix largely consists of items from the PR campaign referenced and/or not already dispersed among the preceding study.

Appendix A – Survey Questions

Why do you follow Tom Wilmer?

Open-ended answer text box.

*Potential risk of prompting followers (audience) questioning this to unsubscribe.*

What is your favorite of Tom's content?

A. Otters & other cute animals
B. Scenic views
C. Interviews and coverage of diverse groups

What would you like to see more of?

A. Tom's personal stories (from his perspective)
B. Scenic photography from his trips around the globe

Where is your favorite vacation spot?

What is your dream vacation? Where would you like to travel to?

How often do you listen to Tom's podcasts?

Often, Sometimes, Rarely, Never

Do you know where to listen to Tom's podcasts?

Yes/No

Where would you like to travel to for your first post-pandemic vacation?

A. Somewhere warm and beachy
B. A place with museums, history, art, culture
C. Somewhere foreign and totally new
D. A big city like New York or LA
Appendix B – PR Campaign Initial Findings

Data Collection – Analytics Snapshot (Nov. 24th, 2020)
https://www.facebook.com/thomascwilmer

- 505 people like this
- 528 people follow this
- Page created: May 6, 2017

https://www.youtube.com/user/thomaswilmer
- 299 subscribers
- 504,737 views
- Joined: Mar 5, 2010

https://www.instagram.com/thomas.wilmer/
- 1,558 posts
- 623 followers
- 499 following
- First post: May 10, 2016

https://twitter.com/TomCWilmer
- 3,018 tweets
- 458 followers
- 761 following
- Joined: September 2014

- Site rank: 2,463,601
- Sites linking in: 16
- Daily page views per visitor: 2

- 4.8 stars
- 21 ratings
- 20 episodes

https://www.stitcher.com/show/kcbxfm-audiolog-podcast
- 38 episodes

https://www.linkedin.com/in/radiotravel
- 500+ connections

Books:
- 4.5 stars
- 34 ratings
- #1,461 in General Western US Travel Guides
- #3,362 in Wine Books
SWOT

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>WEAKNESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Consistent, frequent content production</td>
<td>● Wordpress/portfolio (website) is outdated</td>
</tr>
<tr>
<td>● Substantial existing audience and engaged publics (supportive stakeholders)</td>
<td>● Lacking cohesive, unified social and organizational branding</td>
</tr>
<tr>
<td>● Content types and formats that are innately and statistically* (See Fig. 5)-proven to provide for effective social posts</td>
<td>● Production and publication flow is scattered, inconsistent</td>
</tr>
<tr>
<td>● Strong relationships with individuals and organizations (e.g. Cal Poly, multiple tourism boards, PR firms) that can be leveraged or otherwise incorporated</td>
<td>● Wilmer's lack of organization and comfortability with newer tools, platforms, software, etc.</td>
</tr>
<tr>
<td></td>
<td>● Video content is low in quantity (across platforms) and quality (in terms of appealing to the target public)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPPORTUNITIES</th>
<th>THREATS</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Video content is low but increasing, with video being the most valuable for social media we have an opportunity to produce more video as well as repurpose old video for teasers or other highly effective promotional content</td>
<td>● Drowned out (not prioritized by viewers nor social media feed algorithms) by &quot;cheaper&quot;, superficial or more short-form content</td>
</tr>
<tr>
<td>● Expansive archive of underutilized past, assorted and quality content (written, audio, and video)</td>
<td>● Sensitive sociopolitical climate (e.g. traveling or promoting travel during a pandemic may be seen as setting a bad example, some terminology used by Wilmer may be misinterpreted by younger audiences, contentious content needs to be published strategically)</td>
</tr>
<tr>
<td>● Publication process can be automated; integrated platforms and production processes would provide for a more efficient, systematic and successful product/organization</td>
<td>● Lack personnel; outdated website and all platforms need maintenance, updating and maintaining such content requires a skilled staff and time</td>
</tr>
<tr>
<td>● Utilize social business strategy (data-driven PR campaign) to further develop the social (and organizational) brand separate from Wilmer as an individual travel journalist</td>
<td></td>
</tr>
</tbody>
</table>
Target Public

Current Public:
- Existing partnerships with tourism departments, PR organizations
- Colleagues; fellow journalists, older age range

Target Public:
- The main target public is his existing audience because we want to convert them to podcast show listeners. In future situations, the target public(s) might be 15-30 year old (millennials & Gen Z) social media users with a desire to travel, learn about other places and/or people.
- The secondary target public is made of any tourism boards or travel organizations that would hire Wilmer to cover their locations.

Key Messages

At its core, Journeys of Discovery (and the overall majority of Wilmer's journalist works) is intended to appeal to everyone. That is, because of his techniques, personality, demeanor, etc., Wilmer, regardless of topic or subject matter, is telling human interest stories that appeal to, well, humans.

Ironically, the same approach and attributes that give Wilmer's show mass appeal are the same traits that restrict his success (at least in the way they are currently utilized). Primarily, by not targeting a specific public, audience, or market, the content is seen as too general. If potential audience members cannot answer "how is this relevant to me?" very quickly, they are likely to scroll onward.

Human interest stories can be "criticized as "soft" news, or manipulative, sensationalistic programming" and labelled as "fictitious news reporting, used in an attempt to make certain content appear relevant to the viewer or reader", as stated in Perry Parks’ aggressively titled An unnatural split: how ‘human interest’ sucks the life from significant news.

I have found such claims to be untrue in the context of Journeys of Discovery and Wilmer himself. He has always loved traveling but has a deep passion and an innate knack for connecting with the people he interviews. Irrespective of background, political views, life experience, etc., Wilmer almost always finds
common ground (and does so quickly, no less). During his interviews, he will often recall past experience to relate to the present discussion. His years of experience likely contribute to this and cause him to be more personable.

Wilmer’s ability to quickly connect with people is evident in how often his interviewees are willing to discuss deeply personal topics, share sensitive information, and so on. Or, more optimistically, how often they comment on what a positive, comfortable interview experience Wilmer provided for them (especially those who had never before been interviewed). It is hard to argue that these remarks are solely out of politeness when you can hear the authenticity in their vocal quality over the podcast.

His message (and consequently that of Journeys) is that, no matter where or what, we are all human and can connect as such. He has a genuine, unwaveringly high interest in learning about every single person or group he covers, and has made a career out of communicating this to what he has defined as his public; everyone.

As a result, the message of this campaign is to target specific demographics. Although “young adults were among the earliest social media adopters and continue to use these sites at high levels, but usage by older adults has increased in recent years.” (Pew Research Center, 2020) Initially dominated by teenage millennials, social media sites (most notably Facebook) have transitioned to being used more often by nearly the exact demographic of Wilmer himself. We have cross-referenced various studies and taken stock of the most common demographics of his existing “followers” to determine his current and desired (target) publics noted above.

**Themes**

Themes in his stories recur organically. The most consistent being that nearly every production is a human-interest story.

Themes that arise in how his content is published and promoted are where the pain points begin.

The overarching issues include:
Wilmer's resistance to sensationalism in an era where algorithms play a major role in what content gets prioritized (resulting in a trend toward sensationalism).

His constant battle against sensationalized content for audience engagement. Wilmer continues to implement and abide by his firmly established values (his interpretation of ethical reporting formed and honed over more than 32 years in the industry) when publishing principled content is doomed to be overlooked or to garner more than an impression.

The problem at hand is frustratingly simple— to prompt members of his publics (existing or target) to his play.

The same features/traits that make Wilmer an ethical journalist are what prevent him from immediate, monetarily lucrative work and quick achievement of his goals. His reluctance to make shallow, "clickbait" headlines causes his publics to scroll past his well-constructed, thorough stories.

Mission and Values

I have worked with Wilmer (see Appendix D, “Branding Guide”) to establish his mission statement and values statements for Journeys as they did not exist prior.

MISSION

I worked with Wilmer and an intern to brainstorm and develop the following Journeys of Discovery Mission Statement:

Our mission is to shine the spotlight on socially-driven people and projects that are impactful, notable, and meaningful to both

Though Tom is fortunate to journey across the globe, he feels even luckier bringing compelling discoveries back home to you.

(We’re just happy to be involved in any of it!)

-Tom’s Interns, 2020
I chose this, among other work within and outside of this campaign, to be from the perspective of “Tom’s Interns” primarily because he has difficulty speaking on his own behalf but also partly because it further humanizes the content.

VALUES

Though Wilmer clearly has long-established values, I wanted to clearly define the values of *Journeys* as an organization so interns and others involved can act in alignment.

Journeys of Discovery with Tom Wilmer – Values

- Improve the world; one spotlight at a time
- Provide an objective platform for anyone
- Maintain Journalistic integrity
- Authenticity, genuinity over gratuity

This last point especially separates us from the competition. Wilmer travels for purpose (vision, mission, sociological representation, civic duty) instead of any superficial or even financial reasons.
Appendix C – Campaign Goals and Objectives

**Primary Goal:** Formulate a plan to rebrand and modernize *Journeys of Discovery* and develop a low-maintenance campaign for publishing content, promoting/publicizing Wilmer and his adventures, etc. in an effort to grow his audience (and consequently establish future partnerships, journeys) moving forward and in preparation of for post-pandemic travel and tourism spike.

The overall strategy is to give his audience the slightest sense of “FOMO”– fear of missing out. They want to travel but can’t. Luckily they can live vicariously through Wilmer who, in December of 2020 was sitting on the beach in Bora Bora which he later described in a spread for *Civilian Magazine*. When restrictions lessen, they’ll turn to Tom to determine their next vacay spot.

**Goal:**

Establish/define identity of Journeys of Discovery as a holistic, social, unified, brand/organization

**Objective(s):**

- Work with Wilmer to define mission, vision, and values in order to wireframe the foundation of the *Journeys* brand. This will reduce inconsistencies and serve as a reference guide for future employees, interns, partners (and travel PR firms or anyone looking to hire Wilmer), underwriters, and so on. This consistency will build trust and credibility with his currently engaged public while serving as proof of reliability to target publics. Consistent, streamlined visual and written content will present *Journeys* as an approachable, professional, and reliable source upon first impression because the “first five seconds of page-load time have the highest impact on conversion rates. Website conversion rates drop by an average of 4.42% with each additional second of load time.” (Portent, 2019)
- Draft branding guide and redesign website (and other media) accordingly, draft plan/how-to to update as needed
- Draft publication, publishing, and/or more effective production strategies
Goal:

Equip Wilmer with the resources and support he needs so he can focus on content creation.

Objective(s):

- Draft and define role of intern/assistant, establish Cal Poly JOUR department partnership
- Draft and implement strategies for Wilmer to easily adhere to the branding guide and publication/publishing/production strategies
- Automate publishing processes, optimize platforms (automation/optimization wherever possible)
- 1Password and other administrative setup for longevity (future interns) and ease

Goal:

Develop digital media strategy to increase social media presence, convert social media impressions to engagement or podcast listens, and increase “following” to grow his portfolio and credibility in support of his pursuit of new work (outside of existing connections).

Objective(s):

Presence

- Promote and support elevated quality and consistency of content for "shareability" and ensure all interviewees or related organizations are involved promote or otherwise endorse the show they are in. a "takeover”.

Engagement

- Instigate more conversations; increase average number of comments/discussions on IG photos by 5%.

Following

- Increase Instagram followers by 37.7% to get to a total audience/public of 1,000 followers.
- Increase Youtube channel following by 40.2% for a total of 500 subscribers.
Appendix D – Branding Guide Draft
(See next page.)
JoD Brand Guidelines

also called a brand style guide, are essentially an instruction manual and rule book on how to communicate your brand.

WARNING: Very cheesy corporate kind of stuff coming up.
We are not about to become Apple, but hopefully these exercises will ensure we’re aligned/on the same page and help us further develop the voice/personality of Journeys of Discovery.

What we have:
- Brand story
- Imagery
- Logo
- Everything, just needs to be harnessed

What we need (to specifically define):
- Mission
- Vision
- Core values
- Target audience
- Brand identity (personality)
- Aesthetic

6 essential elements of a brand style guide

- Voice
- Imagery
- Brand story
- Logo
- Typography
- Color palette
VISION STATEMENT
a statement of an organization's overarching aspirations of what it hopes to achieve or to become

MISSION STATEMENT
describes what the organization needs to do now to achieve the vision

VALUES STATEMENT
defines what the organization believes in and how people in the organization are expected to behave—with each other, with customers and suppliers, and with other stakeholders
Vision Statement

a statement of an organization’s overarching aspirations of what it hopes to achieve or to become

By producing ________ (content), we hope to _______ our audience. The overarching aspirations of Tom Wilmer and Journeys of Discovery are _______.
We hope to achieve __________.
We hope to become __________.

● Finding & sharing interesting people and places to share with “you guys” a.k.a. everyone (not age-centric, all walks of life)
● I.e. Baton Rouge library, Woolworth’s – community engagement, spread awareness, get the word out; entertainment AND educational
● Platform/give voice to others, spotlight people doing [cool] stuff
  ○ Facilitate their story
  ○ Show > tell
● Multipurpose; i.e. Zac Brown Band – appealing to an audio engineer OR a fan of the band OR X OR Y
Your mission statement can guide your:

- Blog content
- Paid/sponsored content
- Ad copy
- Visual media
- Slogan or tagline

Journeys of Discovery Mission Statement:

- Interview individuals w/in the context of a community
  - Spotlight ppl involved in socially-driven endeavors, projects that are impactful, notable
- Engage audience
  - Interesting, educational
- “Cool ass party” already exists – the invites need to be sent to the right places

**1. Life is Good:** To spread the power of optimism.

**2. sweetgreen:** To inspire healthier communities by connecting people to real food.

**3. Patagonia:** Build the best product, cause no unnecessary harm, use business to inspire and implement solutions to the environmental crisis.

**4. American Express:** We work hard every day to make American Express the world’s most respected service brand.

**5. Warby Parker:** To offer designer eyewear at a revolutionary price, while leading the way for socially conscious businesses.


**7. Honest Tea:** To create and promote great-tasting, healthy, organic beverages.

**8. IKEA:** To create a better everyday life for the many people.

**9. Nordstrom:** To give customers the most compelling shopping experience possible.

**10. Cradles to Crayons:** Provides children from birth through age 12, living in homeless or low-income situations, with the essential items they need to thrive - at home, at school and at play.
Values Statement

defines what the organization believes in and how people in the organization are expected to behave—with each other, with customers and suppliers, and with other stakeholders

Our values are __________.

- Improve the world; one spotlight at a time
- Provide an objective platform - Voice to the [voiceless]
- Journalistic integrity
- “Why I travel” – ref. to book chapter
- Authenticity, genuinity
  - This separates us from the competition – Tom travels for purpose (vision, mission, sociological depth) instead of superficial/for money/vibez (this is supplementary to Tom’s main content)
  - ≠ instasluts
Brand Identity - Voice, Tone, & Personality

**VOICE**

This describes your company’s personality. It’s consistent and unchanging.

**TONE**

The emotional inflection applied to your voice. It adjusts to what’s suitable for a particular piece or message.

**General**

**Brand Voice Examples**

**Larger Publications**

- Wanderlust
- Travel+Leisure
- LA Times

**Individuals**

- Top 10 US Journalists in Travel & Tourism
### Character/Persona

- **Casual, Playful, Inspiring**

  - **Like this:** Break out the biscuits and celebrate! The Dog Days Sale is here - what pet products are you stocking up on?
  - **Not this:** Don't miss the Dog Days Sale, unless, of course, you don't love your dog!

### Tone

- **Personal, Honest, Humble**

  - **Like this:** We love our dogs – which is why we love the Dog Days Sale. Get everything you need for your best friend right here.
  - **Not this:** We have the best sale in the world! Buy now or miss out.

### Language

- **Simple, Fun, Savvy**

  - **Like this:** Our Buy One, Get One sale is the cat’s meow! Stock up now on our favorite kitty treats, toys and essentials.
  - **Not this:** We have lots of fab stuff for you and your kitteh. Be ITK on our BOGO sale.

### Purpose

- **Engage, Delight, Entertain**

  - **Like this:** Our Breed of the Week is Wire Terriers. Bring yours in & we’ll take a pic for our Wall of Fame. What’s your favorite breed?
  - **Not this:** We think Wire Terriers are the best. Send us a pic.
Journeys of Discovery

Brand Voice

Character/Persona
- Genuine

Tone
- Authentic

Purpose
- Reliable Resource

Language
- True
Current Content Samples

Blog

Twitter

Instagram

Facebook

Linkedin

NPR/KCBX

Tom’s voice is Tom’s voice—our audience will get all the tone, personality, etc. by listening to his podcasts (and reading his articles).

We need to make sure that the social media voice complements/supports/reflects Tom’s voice while strengthening the brand by providing the PR/promotions aspect that is not innately in Tom’s narrative (but are true to him).

We need consistency across the board/all platforms.
<table>
<thead>
<tr>
<th>Voice Characteristic</th>
<th>Description</th>
<th>Do</th>
<th>Don’t</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authentic</td>
<td>Our copy/content is true to Tom’s experience</td>
<td>Be distinctive, unique, individualized, intimate</td>
<td>Focus on individual audience members, get too personal</td>
</tr>
<tr>
<td>Personal</td>
<td>Our content both represents and speaks to individuals, human-to-human</td>
<td>Be distinctive, unique, individualized, intimate</td>
<td></td>
</tr>
<tr>
<td>Friendly, Welcoming</td>
<td>Sharing curiosity/inquisitiveness</td>
<td>Represent the people/spotlight</td>
<td>Make the show about “you” (Tom)</td>
</tr>
<tr>
<td>Casual</td>
<td>Normal conversation, conversational ≠ scripted,</td>
<td>Respond to the conversation/interviewee as it goes on</td>
<td>Be too casual, lack structure</td>
</tr>
</tbody>
</table>
Audience

https://blog.hootsuite.com/target-market/#:~:text=Target%20audience%20definition&text=They%20are%20the%20people%20who,afraid%20to%20get%20highly%20specific.

https://www.quicksprout.com/define-your-target-audience/
red: #a51625
blue: #6fa7c9
Green:#6da677
Yellow:#ffd996
Black:#242021
Dark blue:#134f5f
Other green:#44793d
Journeys of Discovery: Eastern Tennessee moonshiners and how they helped distill NASCAR

Greg Perry | 10/9/2018

Correspondent Tom Wilmer continues his reporting from Bristol, Tennessee. He visits with Tim Nichols, whose family has been making Appalachian moonshine for more than six generations. At Bristol Motor Speedway, General Manager Jerry Caldwell tells the
Appendix E – Website Redesign

Fig. 1 – The past version of the “Journeys” website.

Fig. 2 – My revised version of the “Journeys” website.
Appendix F – Internship Role Listing

Social Media, PR, and Marketing Internship - Travel Journalism

Unparalleled opportunity to work with local award-winning NPR podcast host and travel journalist, Tom Wilmer.

Organization: Journeys of Discovery with Tom Wilmer

Position (Title): Social Media, PR, and Marketing Internship | Travel Journalism Internship

or make your own— work with us to develop a position that is mutually beneficial; helps us achieve our goals and serves as a stepping stone for your career path.

Location: Remote

Tom is located in Morro Bay and available to meet in-person there or in SLO if possible and safe to do so. All COVID precautions will be implemented.

Overview: Imagine...

That whole pandemic thing has ended and you’ve landed an awesome job—

You’re getting paid to meet locals as you wade through the crystal blue waters of Tahiti, write about your experience at the Jaipur Elephant Festival in India, take pictures of a Blues Festival on the East Coast, and more as you travel all around the globe.

All-the-while providing a platform for underrepresented voices to be heard by others internationally— being a source of empathy and unification for humanity after such divisive times.

OR

You’ve started your own Marketing or PR firm, working with your clients— your favorite companies and brands to make them even bigger and better than before.

OR

You run social media accounts for your fave celebrities (or companies or whoever)…

…and you’re killin’ it — making strategic decisions,

OR

You’re a full-fledged graphic designer, videographer, and/or photographer. Working for a company you love (and that might just be your own), making creative content and consequent decisions that your fans are enamored by.
or perhaps...

...you already have an "awesome job" in mind and it doesn’t fit into any of the descriptions above.

That doesn't mean this isn't a good match.
Check out the Roles & Responsibilities and reach out if anything strikes your fancy.

If so, we can expand on whatever interests you.
This is an internship, it's meant to help you further discover your interests, eliminate what you don't like, and hone the skills you need to get you to where you want to be.

**WHO WE ARE**
We are relaxed, informal, open and excited to work with you.
This is not a position where we tell you what to do– we know we can learn from you just as much as you can learn from us. Tom and I, his past intern (and Cal Poly graduate)

**WHO IS TOM?**
Like all facets of journalism, Travel Journalism has transformed dramatically in the digital age.

Though he may label himself as an “old codger” living in “Morron Bay”, a quick Google search will prove otherwise (and send you down a rabbit hole of all of Tom’s wild adventures).

While his career began at *New Times* in 1987, travel journalist Thomas "Tom" Wilmer's Lowell Thomas Award-winning podcast, "Journeys of Discovery with Tom Wilmer", turned 10 this year.

Tom has made fantastic strides in adapting to social and new media, but we need **you** to take it to the next level.

Wilmer has a long and storied history of travel journalism packed with breathtaking photography, written stories, and podcasts/interviews of diverse people from all across the globe.

He is about journalistic integrity and his mission is to provide a platform for others, not brag about himself (though he does have ample brag-worthy tales). As you can imagine, his values prove challenging for social media, where #flexing and self-promotion is boundless.
This is where you come in. We need you to search through Tom’s decades of incredible content and get it to the people, all-the-while making sure his current productions are getting some of the limelight too.

**Roles & Responsibilities**
"Wearing many hats" is an understatement...

- Content curation & creation
  - Curate relevant, topical, and quality content (from Tom’s archives) to be used for marketing, advertising, and promotional purposes (Instagram, Facebook, Youtube, Twitter, TikTok, etc.)

- Brand development
● A previous intern will be handing off a PR campaign, notes, presentations and more that you will be able to use as a starting point for further development of Tom’s “Journeys of Discovery”, this intern (Cal Poly graduate) will also be available to support you along the way

Roles & Responsibilities Continued

● Administrative and general support
  ● Equip Wilmer (Tom) with the resources and support he needs so he can focus on content creation
  ● Content publication automation (schedule Facebook posts, link social accounts, etc.)

● Draft and implement strategic plans for increased audience growth, engagement
  ● Leveraging social media or otherwise, make strategic decisions that lead to an increase in Journeys of Discovery listeners
  ● Strengthen the relationship between Journeys of Discovery and it’s publics
  ● Target new, relevant audiences/publics

● Aide in the redesign and optimization of thomaswilmer.com

Skills & Interests

Preferred:

● **Past Social Media experience**; ideally in a business setting or where you demonstrated the ability to strategically grow audience, followers, etc.

● Strong communication, writing, and research skills
  ○ Content creation and copywriting
  ○ Knack for (or interest in) storytelling

● Time and project management; we need you take initiative— combine your experience and research into strategic plans and we will be happy to let you lead

● An interest in travel and/or travel journalism, photography, social media, writing, podcasting, etc.

These would be a plus:

● Google Analytics or any experience with data analysis
● Adwords
● SEO, Digital Marketing/Advertising
● Adobe CC

Please send your resume to thomaswilmer@gmail.com with a quick note of why you’re interested in this internship.

Feel free to reach out to me, Randi Hair (his past intern and Cal Poly graduate) via randi_hair@outlook.com if you have any questions. *Tom has brought me along on a handful of his trips— pretty awesome. I highly recommend you take this opportunity and I’ll be here to support you if you do.*
Appendix G – Intern Orientation & Resources
(See next page.)
Digital Marketing Internship
Spring 2021
Agenda

- Introduction/Overview
- Roles & Responsibilities
- Access & Platforms
- Resources
- Project Tracking
Introduction: Contacting Tom

First things first...

Add Tom to your contacts—

**Thomas C. Wilmer**

(805) 305-3648

Texting/calling is useful for quick, small communications. The *best* way to get on the same page with him is in-person or video. I recommend scheduling for a time when he’s in his studio (at his computer) and you can call his iCloud for Facetime. Otherwise scheduling a calendar event and using Google Hangouts works, just confirm with him leading up to the meeting with a text (and/or email).

iCloud: thomascwilmer@gmail.com

Email is a close second.

thomascwilmer@gmail.com

Email is helpful for sharing content but you may benefit from pushing him to share things in your Google Drive folder. He may need reminding of how to navigate there but he has it bookmarked.
Overview: DIY Internship

This entire presentation as well as any documents I share with you are almost all solely my opinion based on my experience with Tom and other organizations.

I am handing it all off to you. meaning that hopefully you can use it and find some things helpful. If not– or if you don’t like/agree with it —then toss it and do what you see fit.

After the initial assignments, you truly have free-reign over every aspect of this experience except one thing...

Everything you create, do, post, for Journeys of Discovery should in some way contribute to or support the organization’s current goal(s).

That may sound intense but it’s plain, simple, and kind of intuitive. Aaand probably not any different than what you would have done if I hadn’t typed that.

Ultimately it’s actually pretty cool because you get to choose the work that you do, as long as it aligns with the org’s goals. Certainly beats getting coffee for people and will definitely be a great talking point in future interviews if you put the work in.
Overview: Primary Goal & Data

At the present time, the primary goal of Journeys of Discovery and Tom as an individual journalist is as follows:

Increase the amount of Journeys podcast listeners and subscribers, primarily on KCBX and NPR sites.

You will likely need to rework this goal to be more quantifiable by doing more research on current subscribers and listeners compared to followers, other audiences and publics.

Some (nominal) data already exists, more on that in the Resources section.

This way you can modify the goal to be increase the number of subscribers by X amount or X%.

Gathering data and drawing insights (on comparisons or in general) will allow for data-driven decisions rather than just indiscriminate guessing. This will allow for measurable goals, near guaranteed cause/effect, and more tangible success.

That being said—as I’m sure you both know—sometimes you gotta go with your gut.
Why?
(Always a good question to ask.)

It probably won’t surprise you that Tom; army veteran, carpenter, woodcrafter (he makes the sickest chairs and oars and all kinds of stuff), who has spent over thirty years in the travel journalism industry (among many other feats) isn’t hoping to increase his followers so he can be more popular social media, striving to become the next Charli D’Amelio (though we would love to see it).

This goal of increasing his listeners should more or less always be your first priority in your work with Journeys.

Why? It is extremely important because these are the numbers that give Tom work, his next job, his livelihood. Tourism boards and travel PR firms that coordinate media coverage need to see proven, measurable evidence that Journeys is a modern product worth investing in.

These numbers are your ticket to what this internship would have been sans COVID and what it will hopefully soon be— you exploring new places across the country while Tom tosses a camera or mic to you with absolutely no warning...and then expects you to interview a Folk & Blues legend. More subscribed listeners means more episodes.

They ultimately give meaning to the podcast— what’s the point if no one listens? Luckily, some people do listen.
Overview: Primary Goal & Limitations

After your two week (or so) “training” period...

You can curate, create, develop, edit and publish anything—objectives, projects, graphics, video, campaigns, posts, any content or communications or even organizational goals that contribute in any way to growing the Journeys audience and they are all within your control, your artistic license and so forth.

Of course, if you’re going wildly off the beaten path, run it by Tom since it is his name that’s plastered on everything.

Further detail and more examples will be added to the Public Relations section of the Internship GDrive.
Overview: Primary Goal & Examples

Essentially, our goal is to get more followers.

A goal like that may occasionally warrant posting slightly vapid, hashtag-heavy content. (That is, as long as it’s true to the brand’s voice and Tom’s genuine style.)

Or perhaps content about travel (or a related topic) that is humorous and nothing more.
But don’t lose hope! With a careful, critical eye this can still have significance.

With thoughtful selection and curation, a post like this can still be meaningful in a variety of ways, such as:
A) Significant in reality; meaning that you’re not wasting your time posting it nor wasting the audience’s time because it some way (socially, morally...significant/important in any manner).

B) It could just be significant/relevant to Journeys and Journeys alone, only resonating with engaged audience members.

OR

C) The ideal solution (perhaps backed by data-driven insights), it can be significant and relevant to the masses and apply to Journeys simultaneously.

Option C is an objective, but A and B aren’t too shabby either. If people see and engage with those posts, those impressions can be turned into followers and those followers can become avid listeners.
But don’t forget you can break through this by getting creative; reaching out to publications, travel sites, individuals, online events, organizations with similar values and so on.
First steps...

- **Internship “Training”**
  - Tom and I brainstormed a couple small assignments that would be good practice to get your sea legs (and see where all the disconnects are), to be discussed in the Project Tracker section.
  - This is broken into two weeks but if you would like to go a different direction, by all means go for it.

...and then:

- **Make your own schedule but stick to it.**
  - Everyone should be responsible for themselves and their own work, but Meghan will hold the team accountable as a unit.
  - Leverage the project tracker if desired.
  - Set smaller, reasonable goals to keep the momentum going.
  
  I presume you’re familiar with SMART goals?

- **This opportunity is whatever you want it to be.**
  - There’s a copy of the intern job description in the Resources folder.
  - I recommend clearly defining your respective tasks, more on that in a minute.
  - Choose your own title by carefully selecting terminology that both reflects your clearly defined responsibilities and serves as a stepping stone for your career path. Reach out to me for support on this if need be.
You are solely responsible for divvying up responsibilities between the two of you. Feel free to get input from Tom but when it comes to this kind of stuff (anything in the digital realm), he is honestly more likely to trust you rather than himself.

That being said, I have begun the process by creating a **Roles Matrix** to serve as your foundation. Typically these things are called RACI and are a bit more detailed. I’ve separated these details into the **Project Tracker** as to not overcomplicate things.

This is based on what I have observed to be your individual strengths and interests. I could be wrong about some things (if not all of it), apologies if so, it’s really just intended to demonstrate an example of structure to rely on.

**Roles Matrix**

The distinctions in your responsibilities are noted on this matrix and the **Project Tracker** by indicating either “Lead” or “Support”.
Access & Platforms

You are not only given admin access to all of Tom’s social media, you will be able to access his NPR analytics, personal Facebook and email accounts, and pretty much everything in his professional career and beyond.

Full access to both his livelihood & his (digital) life.
That sounds really heavy but don’t be afraid to make mistakes. Apparently two years ago I erased the majority of his YouTube videos by accident. And I’m usually good at that stuff.

Take risks, this is just another learning experience (but a hopefully a pretty fun one).

You are being entrusted with this because you both have not only demonstrated professionalism but also genuine passion for the field and an eagerness to do your best. That’s all we ask!
1Password

- **1Password** is a vault that stores all the login info available, it essentially grants you access to all social and personal accounts & platforms
- Try not to lose your password! (Save it in your web browser if possible/needed)
- Each login has a tag for reference: “Personal” doesn’t mean you can’t use it
  - For example, it would probably be helpful if, when he mentions a communications/outreach struggle with a contact, you offered to login and send the email from his personal email, as him
  - If you have an idea that requires using a “Personal” login (i.e. his personal FB instead of the group) just be sure to communicate with Tom (a text should suffice)

KCBX/NPR Sites

- The login information is also included on 1Password, but it is worth noting and differentiating between KCBX, KCBX analytics, NPR, and NPR analytics (and NPR one, they're mobile app)
  - refer to Platforms & Promotions

Social & Other Accounts

- Facebook: Personal vs. Organization (you can use both), [permissions need to be granted]
- journeys.of.discovery.with.tom@gmail as seen on 1Password is yours to use for any Journeys coms—lengthy so feel free to come up with something succinct
- You’ll notice inconsistencies in usernames/handles; for the most part it is what it is but if you’d like to make a change in any of them, ensure you have thoroughly considered the impact of doing so (past tags, SEO) then run it by Tom
Get to know

Platforms & Promotions

Where can *Journeys* be found? Listened to?
Where can we post (externally) or who can we contact to increase audience reach?
Resources

Tom 101

- Getting content/info from him:
  
  *Try to note specifically what you need prior to contacting him, catch him when he’s free and ask him to send it over — generally impromptu ideas can cause a beautiful brainstorm where ideas (both yours and his) get lost in oblivion.*
  
  - Contact him with specific intentions
    - That intention may be to brainstorm or bounce ideas off him, pick his brain, or better understand him as a person and as a journalist to ensure publish content reflects his character (the branding guide can only do so much and you will personally benefit from such conversations)
    - Take notes on his streams of consciousness
  
- PR Firm Partnerships; Geiger

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Brand Development

- History/Backstory (Context)
- Mission, Vision, Values
- Branding Guide
- General Content Calendar
- Prior Campaign(s) & Research; SWOT Analysis, Holiday Campaign
- Past Data

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People/Contacts

- Beth; “The Mother”, his partner and an overall kickass lady
- Ripley, their pupper
- CP Journalism Department; Prof. Katya Cengel
This dynamic, ongoing spreadsheet should serve as a central hub—a point of reference to help plan, organize, and manage campaigns (and other larger projects).

Don’t feel obligated to record unique, individual, or smaller projects (i.e. a one time post on only one platform to serve as filler or a visual brand builder) but feel free to make note of them in any related larger projects as you see fit.

I created this **Spring 2021 Project Tracker** as a starting point. Use it or don’t, make your own, etc. Do whatever works best for you.

It can also be a hub for internal communications. I recommend that you schedule a recurring weekly meeting with the three of you. You two may want to meet more frequently but I’m sure the communication will be simpler.

**Project Tracking**

In this meeting the first agenda item is to review the project tracker. This way you can update each other on projects, notify/warn of any roadblocks, ask questions (of Tom or each other), or otherwise collaborate and record your progress.

The second agenda item might be the upcoming scheduled posts for that week (i.e. the week ahead is Hawaii themed).

This collection/push of content would either already be done and/or top priority on the tracker. The tracker would then have notes on any reasoning for delays (i.e. Tom we need an aerial shot of you flying over Hawaii for Window Seat Wednesday, can you send it over now?)
<table>
<thead>
<tr>
<th>Priority</th>
<th>Project</th>
<th>Current Task/Status</th>
<th>Lead</th>
<th>Support</th>
<th>Due</th>
<th>Notes</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>[DAISY] Select your favorite story: KCBX or NPR Feed and draft a post, promotion of any kind.</td>
<td>Not Started</td>
<td>Daisy</td>
<td>Meghan</td>
<td></td>
<td>Which is most interesting to you? To Tom's audience? = what will gain the most traction? Determine where it will be posted and modify content accordingly. Create a final draft to be published and work together on determining when.</td>
<td>Decide where things go: refer to platforms, organizations</td>
</tr>
<tr>
<td>5</td>
<td>[MEGHAN] Select your favorite story: KCBX or NPR Feed and draft a post, promotion of any kind.</td>
<td>Not Started</td>
<td>Meghan</td>
<td>Daisy</td>
<td></td>
<td>Which is most interesting to you? To Tom's audience? = what will gain the most traction? Determine where it will be posted and modify content accordingly. Create a final draft to be published and work together on determining when.</td>
<td>Decide where things go: refer to platforms, organizations</td>
</tr>
<tr>
<td>5</td>
<td>[DAISY] Select favorite story: NBBY</td>
<td>Not Started</td>
<td>Daisy</td>
<td>Meghan</td>
<td></td>
<td>Strong connections; Mike Wolfe</td>
<td>To spotlight Tom's newly acquired underwriter, a founder/contributor of NBBY</td>
</tr>
<tr>
<td>5</td>
<td>[MEGHAN] Select favorite story: NBBY</td>
<td>Not Started</td>
<td>Meghan</td>
<td>Daisy</td>
<td></td>
<td>Strong connections; Mike Wolfe</td>
<td>To spotlight Tom's newly acquired underwriter, a founder/contributor of NBBY</td>
</tr>
<tr>
<td>3</td>
<td>Quilting Class: Video Interview</td>
<td>Not Started</td>
<td>Daisy</td>
<td>Meghan</td>
<td></td>
<td>Edit raw footage from Tom interview paired with his unpublished podcast regarding his quilting experience to create quality, intriguing video content (work with Meghan early on as to determine which platform(s) to edit accordingly)</td>
<td>Practice creating video content for Journeys — potentially turn this into a series where old stories are revived by interesting, additional, behind-the-scenes details?</td>
</tr>
<tr>
<td>3</td>
<td>Turn 2 of Tom's most recent stories into blog posts for his website</td>
<td>Not Started</td>
<td>Meghan</td>
<td>Daisy, Randi</td>
<td></td>
<td>For website but perhaps research where else this could go</td>
<td>Hands-on learning of the weak publishing supply chain; familiarize with Tom's content output and learn how to harness and repurpose with minimal effort — also learn how to edit website</td>
</tr>
</tbody>
</table>
Appendix G – Intern Orientation & Resources Cont’d

My Drive › Journeys of Discovery › PR/Marketing Internship (Fall)

<table>
<thead>
<tr>
<th>Name</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Templates</td>
<td>me</td>
</tr>
<tr>
<td>Sample/Past Campaigns</td>
<td>me</td>
</tr>
<tr>
<td>Podcasting Presentation References/Guides</td>
<td>me</td>
</tr>
<tr>
<td>Marketing (Best Practices)</td>
<td>me</td>
</tr>
<tr>
<td>Logos</td>
<td>me</td>
</tr>
<tr>
<td>Data</td>
<td>me</td>
</tr>
<tr>
<td>Tom’s Personal Favorites</td>
<td>me</td>
</tr>
<tr>
<td>Publishing &amp; Promotion Locations</td>
<td>me</td>
</tr>
<tr>
<td>Production Flowchart</td>
<td>me</td>
</tr>
<tr>
<td>Contacts (Master)</td>
<td>me</td>
</tr>
</tbody>
</table>

Fig. 3 – Populated and organized Google Drive content to serve as a foundation and central hub for interns and future employees.

Fig. 4 – Intern Project Tracker Template

<table>
<thead>
<tr>
<th>Task</th>
<th>Task Example 1</th>
<th>Task Example 2</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project</td>
<td>Example</td>
<td>Project</td>
<td>Notes</td>
</tr>
<tr>
<td>Task</td>
<td>Status</td>
<td>Completion Date</td>
<td>Notes</td>
</tr>
</tbody>
</table>

This is a space for thoughts on the task that you want to remember for later (e.g. an approach you want to keep in mind, a reminder to ask a coworker for a relevant file, etc.)

Otherwise, this ‘Notes’ section can be used to link to relevant documents for quick access or whatever you want to use this space for.

A "Hold" task status indicates that you are waiting on someone else to continue. If internal (but not Tom), you can use this to tag (via comment) the person you are waiting on.
Appendix H – Strategies, Tactics and Tools

Establish a standard content production flow and process:

- Implement a standardized content schedule
- Hire passionate and skilled Journalism/Business student interns (See Appendix F)
- Establish and abide by branding guide (See Appendix D)
- Optimize the publishing process by connecting platforms via automations

Fig. 5 – Journeys of Discovery Podcast Production and Social Media Flowchart
### Appendix I – General Campaign Schedule

<table>
<thead>
<tr>
<th>DATE</th>
<th>ACTION ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/5/20</td>
<td>Meeting with Tom Wilmer (1)</td>
</tr>
<tr>
<td></td>
<td>● Complete Client Agreement Form</td>
</tr>
<tr>
<td></td>
<td>● Discuss and brainstorm; gather information for Executive Summary, pre-campaign discussions</td>
</tr>
<tr>
<td>11/10/20</td>
<td>Meeting with Tom Wilmer (2)</td>
</tr>
<tr>
<td></td>
<td>● Discuss Client Action Plan</td>
</tr>
<tr>
<td></td>
<td>● Define brand persona, voice, etc.</td>
</tr>
<tr>
<td>11/15/20</td>
<td>Establish Branding Guide</td>
</tr>
<tr>
<td></td>
<td>● Draft to serve foundation for future development</td>
</tr>
<tr>
<td>12/1/20</td>
<td>Commence campaign</td>
</tr>
<tr>
<td></td>
<td>● Implement Client Action Plan</td>
</tr>
<tr>
<td>12/8/20</td>
<td>Mid-campaign Evaluation</td>
</tr>
<tr>
<td>1/5/21</td>
<td>Draft Internship Position</td>
</tr>
<tr>
<td></td>
<td>● Begin outreach</td>
</tr>
<tr>
<td>1/10/21</td>
<td>Post-campaign Evaluation</td>
</tr>
<tr>
<td></td>
<td>● Data comparisons</td>
</tr>
<tr>
<td></td>
<td>● Survey again</td>
</tr>
<tr>
<td>January 2021</td>
<td>Hire intern, handoff campaign and responsibilities.</td>
</tr>
</tbody>
</table>

**Table 1 – Campaign Schedule**

### A Campaign for Quality and Consistency

**General Content Publication Schedule**

A standardized, varied and rhythmic story arc pattern for any employee to rely on as a guide and establish consistency as a brand.
Content calendars and podcast shows repackaged as social media content drafts should be created at least one week prior to posting, this way the publication process is simpler and optimal for any future automation.

Calendars should be arranged based on the following considerations regarding content subject matter:

- Which content is more newsworthy or enticing? How can the stories be arranged so that there is variety? Consistency does not necessitate monotony or a one-note theme, especially with Wilmer's stories ranging dramatically in nature. Prior to drafting the calendar, consider ranking the stories on educated or researched hypotheses of their effectiveness in terms of Wilmer's goal.

For this campaign, we used research such as this graph from marketing firm Sprout Social:

![Fig. 6 – Social Posts that encourage engagement 2020](image)

- When can you maximize the effectiveness of especially newsworthy content?
● Which current events or holidays are in effect?

<table>
<thead>
<tr>
<th>Subject</th>
<th>Start Date</th>
<th>End Date</th>
<th>Subject</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men's Health Month</td>
<td>June 1</td>
<td>June 30</td>
<td>Back to School Month</td>
<td>August 1</td>
<td>August 31</td>
</tr>
<tr>
<td>National Safety Month</td>
<td>June 1</td>
<td>June 30</td>
<td>National Golf Month</td>
<td>August 1</td>
<td>August 31</td>
</tr>
<tr>
<td>Acne Awareness Month</td>
<td>June 1</td>
<td>June 30</td>
<td>National Breastfeeding Month</td>
<td>August 1</td>
<td>August 31</td>
</tr>
<tr>
<td>LGBTQ Pride Month</td>
<td>June 1</td>
<td>June 30</td>
<td>Family Fun Month</td>
<td>August 1</td>
<td>August 31</td>
</tr>
<tr>
<td>National Adopt a Cat Month</td>
<td>June 1</td>
<td>June 30</td>
<td>Peach Month</td>
<td>August 1</td>
<td>August 31</td>
</tr>
<tr>
<td>Aquarium Month</td>
<td>June 1</td>
<td>June 30</td>
<td>National Farmers' Market Week</td>
<td>August 6</td>
<td>August 12</td>
</tr>
<tr>
<td>Candy Month</td>
<td>June 1</td>
<td>June 30</td>
<td>PGA Championship Tournament</td>
<td>August 7</td>
<td>August 13</td>
</tr>
<tr>
<td>Stanley Cup Finals</td>
<td>June 1</td>
<td>June 30</td>
<td>National Motorcycle Week</td>
<td>August 13</td>
<td>August 19</td>
</tr>
<tr>
<td>NBA Finals</td>
<td>June 1</td>
<td>June 30</td>
<td>Feeding Pets of the Homeless Week</td>
<td>August 13</td>
<td>August 19</td>
</tr>
<tr>
<td>Pet Appreciation Week</td>
<td>June 4</td>
<td>June 10</td>
<td>National Girlfriends Day</td>
<td>August 1</td>
<td>August 1</td>
</tr>
<tr>
<td>Men's Health Week</td>
<td>June 12</td>
<td>June 18</td>
<td>National Ice Cream Sandwich Day</td>
<td>August 2</td>
<td>August 3</td>
</tr>
<tr>
<td>National Donut Day</td>
<td>June 1</td>
<td>June 1</td>
<td>International Beer Day</td>
<td>August 3</td>
<td>August 3</td>
</tr>
<tr>
<td>National Rocky Road Day</td>
<td>June 2</td>
<td>June 2</td>
<td>American Family Day</td>
<td>August 5</td>
<td>August 5</td>
</tr>
<tr>
<td>Hug Your Cat Day</td>
<td>June 4</td>
<td>June 4</td>
<td>International Friendship Day</td>
<td>August 5</td>
<td>August 5</td>
</tr>
<tr>
<td>National Cheese Day</td>
<td>June 4</td>
<td>June 4</td>
<td>International Cat Day #InternationalCatDay</td>
<td>August 8</td>
<td>August 8</td>
</tr>
<tr>
<td>World Environment Day</td>
<td>June 5</td>
<td>June 5</td>
<td>Book Lover's Day</td>
<td>August 9</td>
<td>August 9</td>
</tr>
<tr>
<td>National Chocolate Ice Cream Day</td>
<td>June 7</td>
<td>June 7</td>
<td>National S'mores Day</td>
<td>August 10</td>
<td>August 10</td>
</tr>
<tr>
<td>World Oceans Day</td>
<td>June 8</td>
<td>June 8</td>
<td>Middle Child's Day (Go Jan Brady!)</td>
<td>August 12</td>
<td>August 12</td>
</tr>
<tr>
<td>National Best Friends Day</td>
<td>June 8</td>
<td>June 8</td>
<td>Left Hander's Day</td>
<td>August 13</td>
<td>August 13</td>
</tr>
<tr>
<td>Donald Duck Day</td>
<td>June 9</td>
<td>June 9</td>
<td>National Tell a Joke Day</td>
<td>August 16</td>
<td>August 16</td>
</tr>
<tr>
<td>Iced Tea Day</td>
<td>June 10</td>
<td>June 10</td>
<td>Bad Poetry Day</td>
<td>August 18</td>
<td>August 18</td>
</tr>
<tr>
<td>National Weed Your Garden Day</td>
<td>June 13</td>
<td>June 13</td>
<td>World Humanitarian Day</td>
<td>August 19</td>
<td>August 19</td>
</tr>
<tr>
<td>Flag Day</td>
<td>June 14</td>
<td>June 14</td>
<td>Senior Citizen's Day</td>
<td>August 21</td>
<td>August 21</td>
</tr>
<tr>
<td>World Juggler's Day</td>
<td>June 16</td>
<td>June 16</td>
<td>Women's Equality Day</td>
<td>August 26</td>
<td>August 26</td>
</tr>
<tr>
<td>Father's Day</td>
<td>June 17</td>
<td>June 17</td>
<td>National Dog Day</td>
<td>August 26</td>
<td>August 26</td>
</tr>
<tr>
<td>National Splurge Day</td>
<td>June 18</td>
<td>June 18</td>
<td>Frankenstein Day</td>
<td>August 30</td>
<td>August 30</td>
</tr>
<tr>
<td>National Kissing Day</td>
<td>June 19</td>
<td>June 19</td>
<td>National Trail Mix Day</td>
<td>August 31</td>
<td>August 31</td>
</tr>
<tr>
<td>First Day of Summer / Summer Solstice</td>
<td>June 21</td>
<td>June 21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Selfie Day</td>
<td>June 21</td>
<td>June 21</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 7 – A potential aggregation of days to be aware of while posting (either to leverage or avoid).

● Platform tools and features, available
● Platform or technological restrictions or constraints to work within
● Is the work being published considered "on brand"? (Abiding by brand voice and/or guidelines)
● The arrangement as a whole— is the bigger picture an intuitive, easily consumed flow (from the perspective of the audience)?

The first day does not always need to be Monday. Consideration should be given to any holidays, significant headlines, etc. in a way that these considerations are the focal point or climax of a grouping of posts either supporting or complementing the focus in some way. This is always subject to change and, as to remain credible to the public, content should not juxtapose in a jarring or socially unacceptable way (i.e. posting rainbows and butterflies during a national crisis).
It is also pertinent to consider what unique ways the platforms used can be leveraged based on their features or functions. For this campaign we referred to various articles such as “How the Twitter algorithm works in 2020” (Sprout Social) and “This Is How the Twitter Algorithm Functions in 2020” (Uptick Marketing).

As part of the process of creating the content calendar, consider the collection of stories being told and how they rank in newsworthiness from the perspective of existing followers and the target public(s). Shows and repacked content ranked on a scale of 1-3 for its predicted effectiveness.

Day 1 (Monday): A lower ranked show.

Day 2 (Tuesday): A lower to mid-ranked show.

Day 3 (Wednesday) – #WindowSeatWednesday is a strategically selected hashtag following the research in the aforementioned Public Relations Campaigns book (Mae Kim). Incorporating hashtags and tagging have gone a long way for Journeys. Not only has it increased audience engagement but

Day 4 (Thursday) – #TBT (Throwback Thursday)

Despite, according to Google Trends, having peaked several years ago, the phenomenon of a "throwback" or reposting past, "retro" or any form of nostalgic content is almost always likely to garner traction (and has proven to work especially for Journeys in the testing in the section below). Wilmer has an exhaustive archive of travel photography that has performed well in this campaign and is worth leveraging in the future.

Day 5 (Friday) – A mid to high-ranked show.

Saturdays & Sundays – Higher ranked shows.