



SIERRA CLUB

Volunteer & Chapter Communications Handbook

*Your How-To Guide to Working with the Press,
Social Media, and More.*

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Introduction

Following the dire findings of the International Panel on Climate Change's 2018 report, more attacks on basic environmental and public health protections from the Trump Administration, and continual climate-related extreme weather events in 2018, environmental advocates will have to maintain vigilance in 2019 and beyond to make progress locally and globally.

Thankfully, the Sierra Club's strength lies in our grassroots. Our chapters, groups, and grassroots campaigns across the country are often the face of our organization. As volunteers and staff with the Sierra Club, often with a leadership title, you are seen as reputable sources on environmental issues in your community. That's why a good understanding of media and communications by volunteers, chapters, and groups is key to the Sierra Club's continued success.

While every chapter, group, and grassroots campaign has a different level of knowledge, expertise, and time to devote to communications, it cannot be overlooked.

Luckily, the Sierra Club has a robust Communications Department devoted to crafting strong messages, using channels effectively, training good spokespeople, and more—and your team can too.

Your chapter, group, or campaign is always welcome to look to the Club's Communications Department for guidance while recruiting, developing, and using good, local talent. This is a great way to reach new audiences as the Sierra Club as a whole strives to be a movement-building organization that centers equity, justice and inclusion.

This handbook is designed to help Sierra Club volunteers and leaders at all levels of communications experience know about available resources, become better communicators, and comfortably represent the Sierra Club.

As you read and refer to this handbook, don't hesitate to reach out to (a) the Sierra Club's [media team](#) with questions about other communications tactics, and (b) the Club's [chapter support team](#) with questions about how best to build your team to include an emphasis on communications.

We've updated this handbook for 2019 to include more media and communications tactics, new examples of great communications work, links to several trainings, and a new glossary of media terms.



Sierra Club Communications Department

You might think that the Communications Department tweets all day and sends out press releases. You're right! But we also do so much more, and we have tons of experience and expertise that can serve as an example for your chapter, group, or campaign.

Media Relations

The Sierra Club's media team supports national campaigns, chapters, volunteers, and the broader Sierra Club with media relations, content development, entertainment relations, and more.

Based in Oakland, Washington, D.C., and throughout the field, media team staff build relations with reporters, bloggers, editors, and other members of the press to make sure the Sierra Club's stories are accurately reported in the media. Our polling and research team analyzes the most recent public opinion data to make sure we're using the best messages to reach our audiences. The Sierra Club's entertainment partnerships staff builds relationships with celebrities and other influencers to expand our reach, while our Latino media/engagement staff helps ensure that Sierra Club

materials are translated into Spanish and stories are told through the lens of Latino values. The media team also supports chapters and volunteers with communications skills through trainings and discussions.

Content Development

The Sierra Club's Communications Department also includes writers and content producers. They write and edit blog posts, social media content, newsletters, and other communications materials.

Your chapter, group, or campaign probably already distributes newsletters and should continue to do so. The Sierra Club's **national newsletters**, which are all electronic, can serve as examples of how to bring good content together to a specific audience that will take specific action. We encourage you to consider using

some of the content from our external newsletters in your own.

Here are a few national Sierra Club newsletters you should sign up to receive:

- **The Insider** is the Sierra Club’s flagship newsletter. Every two weeks, the communications team distributes this newsletter to all members, with the inside scoop on the latest environmental news, urgent action alerts, and more.
- **Currents** is distributed weekly to a list of the Sierra Club’s most active members and supporters, those who are most likely to take action. It focuses on the most urgent action alerts and recent examples of grassroots activism.
- **Hitched** is a weekly internal newsletter sent to Sierra Club staff and active volunteers, highlighting successes from the field, staff and organizational updates, and the Sierra Club’s upcoming priorities for the week.

The Sierra Club website has one main page for all of its **blogs/columns** — sierraclub.org/articles. They are authored by national campaign directors, partner organization leads, grassroots activists, and everyone in between. This site also highlights *SIERRA* magazine articles. We promote all of these voices on social and traditional media. We encourage you to cross-post our blog posts on your own blog, and send us story ideas based on your local initiatives!

The Sierra Club’s **national social media accounts** have an enormous reach and highlight everything from national campaigns to geo-targeted grassroots stories.

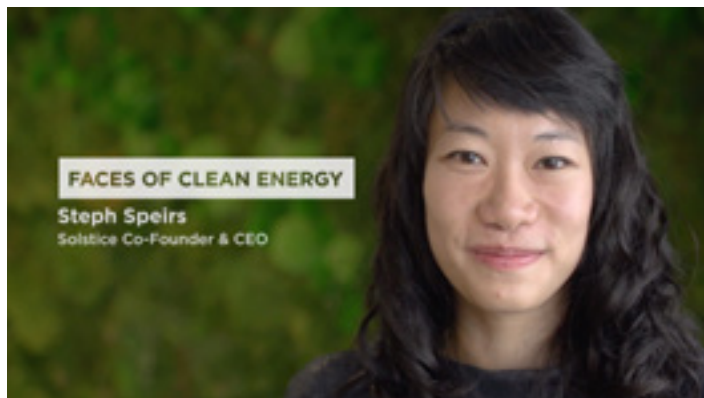
- Facebook: facebook.com/SierraClub
- Twitter: twitter.com/SierraClub and twitter.com/SierraClubLive
- Instagram: instagram.com/SierraClub
- YouTube: youtube.com/NationalSierraClub

Design

The Sierra Club also has an in-house design shop. The staff designs materials such as advertisements, fact sheets, reports, infographics, websites, and more for national Sierra Club campaigns, and in some instances, can help chapters and volunteers.

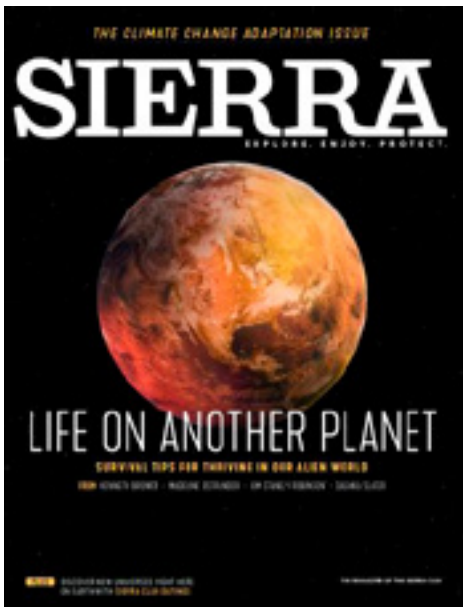
Check out the design archive (sc.org/carchive) for a nonexhaustive repository of the Sierra Club design team’s recent projects. It was created to inform staff and

volunteers of past and present work, educate about the Sierra Club’s design aesthetic, and inspire those who are in need of new creative materials. Check out the “[Print materials](#)” section in this handbook for more information.



Sierra Club Productions

The Sierra Club has in-house production staff responsible for video content. Sierra Club Productions helps staff and volunteers determine when the use of video is likely to be effective and to produce or offer guidance in crafting the finest-quality videos at the lowest possible price while adhering to our best practices. In some instances, we can meet your needs by identifying a video that already exists. Sierra Club Productions can also help suggest and/or secure film rights for event screenings. In addition, we are frequently



releasing new videos that you can include in newsletters, on your webpage or social channels. We suggest you subscribe to our YouTube Channel (youtube.com/NationalSierraClub) to never miss a release.

SIERRA Magazine

SIERRA is the storytelling arm of the Sierra Club. Our award-winning print magazine, website, digital edition, and videos use narrative journalism to inspire, inform, entertain, and engage our 3.5 million members and supporters, as well those just becoming interested in environmental protection.

We employ the best journalistic practices—accuracy, thoroughness, and intellectual fairness—to enlist people in the movement to protect our shared environment.

SIERRA represents advocacy journalism at its best. We use sparkling writing and stunning photography and video to communicate the ideals at the heart of the Sierra Club's mission. We marshal the facts to make an argument: That everyone, regardless of race or income, should have the same access to clean air, clean water, a stable climate, and entry points to explore and enjoy wild nature.

SIERRA is the modern version of the original Sierra Club Bulletin founded in 1893, one year after the establishment of the Sierra Club. Today, the magazine publishes bimonthly in print and every day online. We reach one million readers across North America with every print edition, and hundreds of thousands more online.

The magazine's editors are always on the lookout for local or regional stories that are emblematic of larger

environmental challenges. We welcome story tips and suggestions from Sierra Club chapters, members, and volunteers. For the most part, we try to avoid campaign overviews, updates on Sierra Club work, and explicit messaging (with a few exceptions); these are the purview of other Sierra Club departments. Our job is to stimulate a different part of our members' brains and hearts. We want members to lose themselves in beautiful images and find themselves wrapped up in stories they can't put down.

For a more complete description of the kinds of stories we are looking for, please visit this page, www.sierraclub.org/sierra/submit-story-idea, where you can also fill out a form to submit a story idea.

You can receive your stories direct to your inbox daily by subscribing to our email newsletter, **The Green Life**. Subscribe here: www.sierraclub.org/sierra/green-life-newsletter

And more!

This is by no means an exhaustive list of the services that the Sierra Club's Communications Department offers. This is in addition to the skills and services that the Club's Digital Strategies Department covers, including social media, emails, list-building, and more. Please don't hesitate to reach out to the Club's media team if you have a question about whom you should ask about a certain topic.



Key media-relations skills

Now that you have an understanding of how the Sierra Club's national communications department functions, it's time to focus on building your team's key communications skills. You're on the right path if you can identify one or more staff members or volunteers as your team's communications specialists. The people who know the most about an issue are not always the best spokespersons, authors, or tweeters.

Communications planning

Creating a comprehensive and detailed campaign communications plan at the beginning of the process will help you hone your message, plan your timeline of events, identify key spokespeople, map out upcoming news hooks, determine press materials you may need, and prevent surprises from popping up down the road.

But what makes a communications plan effective? First, you need to develop your message. An effective message should try to communicate why your campaign or project is important and timely in a clear, concise, and relatively simple way. This message should be consistent across the board—from your press release, to your social media posts, to your printed materials, to anything public-facing, such as your chapter or group webpage. If you need to update your Sierra Club webpage, please email Drupal.Help@sierraclub.org.

Communications planning is best handled by a staff member, but volunteers are often responsible for some elements of communications. If you have to hire an outside consultant, independent contractor, or vendor, be sure to check with Human Resources (hrd@sierraclub.org) for the Sierra Club's guidelines for hiring and payment.

A **communications plan** can help you determine the length of your campaign, hone your message, identify a timeline and key media moments, and brand your campaign, among other things. A successful communications plan should cover:

- **Communications Infrastructure**—What communications capacity do you have—do you have staff and time to devote to this plan? Who will do the work? What budget do you have to do this work?

- **Overview**—What is the status of the campaign for which you will be drafting the communications plan? How has it performed historically, and where do you see it going?
- **Goals**—Why are you launching communications efforts in the first place? What do you want? What would it take for you to consider the campaign successful? What do you wish to accomplish within the next six months? The next year?
- **Target/Target Audience**—Who can give you what you want? Can you directly influence this individual's decision making? If not, who is your target audience? Whom do you need on your side to get what you want?
- **Research**—What do you need to know about your target audience? How will you get the information?
- **Frame the Issue**—What is this issue really about? Who is affected? What values does your audience share? Can you brand your campaign with a catchy or pithy name or a hashtag?
- **Message (Message Box)**—Message boxes make us more nimble, succinct, and able to respond to reporters' questions while staying on message. More information on how to create an effective message box can be found in the "[Nailing press interviews](#)" section of this handbook.
- **Spokespeople**—Who are the best messengers to reach your target audience? Is there diversity among your spokespeople? Are the people/communities most affected by the issue/your campaign represented among your spokespeople?
- **Tactics**—Are there particular tactics you plan to undertake (house parties, press conferences, road shows, non-English media, videos)? These can be listed as bullets in the overall campaign communications plan, but please note that most tactics, such as targeted video releases or events, may require their own in-depth communications plan and individual measures of success. Include a timeline with dates, as specific as possible.
- **News Hooks**—What news hooks or upcoming media moments might be used to amplify your issue? Will your tactics provide additional earned-media opportunities?
- **Communications Channels and Outlets**—How will you reach your target audience, e.g., print media, online media, door-knocking, newsletters, email blasts, PSAs, etc.?
- **News Media**—If you've selected traditional and online media as primary vehicles to reach your target audiences, then you should begin to figure out which outlets would be most appropriate in any given situation. Some ways to receive coverage:
 - News article
 - Op-ed, LTE, and/or editorial board meeting
 - Radio interview, radio tour
 - Podcast interview
 - TV interview, satellite media tour
 - Blogs
 - Facebook, Twitter, Instagram
 - Video production
- **Reporters/Media Database**—Depending on which type of print and online media you've chosen to pitch, you'll need to decide which specific outlets you want coverage in. In many cases, these will be locally based and locally focused outlets, but where relevant and applicable make sure to consider opportunities to amplify your news or event in the national press.
- **Metrics/Measures of Success**—How do you measure the success of your communications activities? Is it by number or type of media, a specific action that target audiences undertake, or a combination of many factors? What are the desired outcomes of your various tactics?

You can find a [template communications plan](#) in the [Appendix](#).

Equity

When planning any form of communication, your message should also align with the Sierra Club's Equity, Inclusion, and Justice goals to embrace, value, and respect a variety of social and cultural characteristics including, but not limited to race, class, ethnicity, sexual orientation, gender identity, mental/physical ability, religion, and age. This is important at all levels of communication, from planning your message, to identifying spokespeople, to pitching outlets.

- **Equity Language Guide**—One of the most visible ways the Sierra Club can demonstrate our commitment to equity, justice, and inclusion is by using respectful, thoughtful language in all of our communications. When we use outdated terms for people's identities, or rely on metaphors that are dehumanizing, we risk alienating people from the Sierra Club and even from the

broader environmental movement. Sierra Club's Equity Department and other stakeholders have developed a helpful resource, the Equity Language Guide available at [sc.org/EquityGuide](https://www.sierraclub.org/EquityGuide), for recommendations to make your public writing and communications more inclusive.

- **Jemez Principles for Democratic Organizing**—As part of the Sierra Club's journey to becoming a more just, equitable, and inclusive organization internally and externally, the Sierra Club board of directors adopted the Jemez Principles for Democratic Organizing in 2014. These principles were created in 1996 during a meeting hosted by the Southwest Network for Environmental and Economic Justice to guide mainstream, largely white, organizations to nurture meaningful community partnerships. It is important to review and understand these principles to guide your grassroots campaign planning, implementation, and communications.
- **Resources**—For more information and resources from the Sierra Club's Equity Department, visit www.sierraclub.org/equity



Pitching to the media

One of the biggest ways we can make a difference through our campaigns is to generate media coverage and shape the conversation around our issues. We organize earned-media events in order to influence public opinion, to move policy makers to support our cause, and to win our campaigns that save the planet and protect our communities. But if the press doesn't show up to cover the events, it's much harder to accomplish these goals.

The main ways to pitch are by email and by phone. Reporters increasingly prefer pitches by email, as long as they are relevant and concise. You can always ask a

reporter how they prefer to receive pitches.

The first thing to do before you begin pitching it to assess the newsworthiness of the event or topic. Each news story should cover the primary factors that determine its newsworthiness—impact, timeliness, prominence, proximity, bizarreness, conflict, and currency.

- **Impact:** The number of people whose lives will be influenced in some way by the subject of the story.
- **Timeliness:** Recent events have higher news value. Of particular value are stories brought to the public ahead of the competition. These are known as scoops.
- **Prominence:** For the same occurrence, people in the public eye have higher news value than obscure people.
- **Proximity:** Stories about events and situations in one's home community are more newsworthy than events that take place far away.
- **Bizarreness:** A classic example of this is dog-bites-man vs. man-bites-dog. Man-bites-dog is more bizarre. Dog-bites-man usually is not news.
- **Conflict:** Strife, anger, and disagreement are newsworthy.
- **Currency:** More value is attributed to stories about issues or topics of public concern than to issues or topics about which people care less.

When in doubt about a story's newsworthiness, refer to the [How To Make The News](#) graphic in the [Appendix](#).

Now that you've determined whether your story is newsworthy, you can maximize your chances of success by following the five tips below to pitch events to the press:

- **Be confident.** You have an important story to tell. Speak clearly and wear your passion for the campaign on your sleeve. It also helps to practice before you make the call. Here are some key phrases to use:
 - **“Are you on deadline, or do you have a quick second?”** Say this in the very beginning after you introduce yourself. It shows them that you are considerate of their timeline and that you can make it quick.
 - **“I saw that great article you did on...”** Reporters are people too! They'll appreciate that you are familiar with their work. Plus, who doesn't like a nice compliment now and then, right?
 - **“I wanted to give you a heads up on an interesting story idea...it seemed like it would be right up**

your alley.” This shows that you are doing them a favor, not begging them to help you.

- o **“Does this sound like the kind of thing you’d be interested in covering?”** At the end of your pitch, this is a good way to end the conversation. If the reporter says no, that is a great opportunity for you to ask, “Well, what kinds of stories are you interested in covering?” and then to figure out whether there’s a different angle to your story that might work.
- **Use your hooks.** A hook is an angle that shows the reporter that your event is worth covering. It’s not enough just to say you’re hosting an event, even if you know the event will be interesting. Before you start pitching, you should have an idea of what your hook is.
- **Do your homework.** Before you start pitching, do some research to figure out who are the best local reporters to reach out to, and how. Look for reporters whose beat, or issue area, is aligned with your event, such as political editors or environmental reporters. You can get a good sense of this by looking up past coverage to see what a particular reporter usually reports on. If you haven’t already, don’t hesitate to ask, “Generally, how do you decide what you are going to write about? What kinds of stories are you and/or your editors looking for?”
- **Make it easy.** When you pitch reporters by phone, you have about 15 seconds to knock their socks off with your story idea. Have your pitch prepared in advance, and stick to the most exciting elements of the story, the things that will pique the reporter’s interest the most. That includes VIP speakers, great visuals, or an unusual coalition working together. Make sure the reporters have access to all the background information they need. Provide them with well-prepared Sierra Club representatives whom they can interview and get quotes from. And make sure they have your email and phone number so that they can follow up with you if they have questions. If you have a scoop or a juicy story, think about giving a single reporter an “exclusive.” Keep in mind, if they take it, you cannot give this story to another reporter, or you risk ruining the relationship.
- **Follow up.** If they say they’re interested in an event, follow up a few days out and remind them. If they can’t commit to the event when you pitch them, follow up later and ask again—with as fresh a hook as you can provide. And if a reporter does show up

to cover your event, take the opportunity to build a relationship with them.

You can watch a pitch training video in the [Trainings](#) section.

Reporter meetings

If you already have a relationship with a local reporter or would like to learn more about how you can help a local reporter, feel free to set up a brief meeting with them. Face time can be very valuable for relationship-building.

- **Talking to reporters** The same principles of pitching a reporter apply when the meeting is in person—do your research beforehand, offer to help, and follow up afterward. If you are scheduling a reporter meeting, be prepared to make it short (20 to 30 minutes) and try to find a meeting spot that is not your office or home, or the reporter’s office. Coffee shops and lunch spots are good options. Bring materials to give to the reporter, such as fact sheets and business cards of relevant sources.
- **Talking to reporters on background** Similar to holding a reporter meeting, you can host a conversation with a reporter on background, either on the phone or in person. “On background” means the conversation is purely for informational purposes and should not be referenced in published pieces. Conversations that allow for quote attribution are known as “on the record.” You should feel comfortable to speak candidly about your campaign or topic during these conversations, but you should still conduct yourself professionally in these situations, because your reputation and your organization’s brand is still on the line. The purpose is to help a reporter get to know you, your campaign, and your message, without the added pressure of being on the record. To request a conversation on background, simply email or call and make sure to verify that the conversation is “on background only.”
- **Ed board meetings** Periodic meetings with newspaper editorial boards are an important way to present your case to some of your region’s most important voices and build relationships with those with regular opinion columns. It’s important to come prepared with ideas to pitch and tough arguments to defend your position, but annual meetings can pay off in the form of friendly editorials. Bring relevant materials, top line talking points for your presentation, and an idea of which writers typically cover your issues.



Preparing and distributing press materials

In addition to pitching to the media and meeting with reporters, your team should be able to produce, edit, and distribute good press materials in case you can't get through to a person.

Press lists

Before you write a press release or media advisory, you need a good, current list of reporter contacts who will receive the press materials. The Sierra Club uses Cision (formerly Vocus) public relations software to find reporter contacts and make press lists.

We have established a “field login” that is available for staff, chapter staff, and volunteers who need to research contact information for media outlets and journalists. Contact the media team for this information.

You can also normally find contact information for reporters on the source's website or by calling the newspaper, radio station, or other source.

Press releases

Although press releases are losing popularity in the age of social media, a press release is still the standard communication for carrying a message about your campaign or your issue to the outside world. Press releases should be saved for a newsworthy event or story.

Here are some tips for writing a press release:

- **Make it timely**—We strive to send out press releases within three hours of the breaking news and, when possible, we draft press releases ahead of time if we know that events are going to happen or that news is going to break. Timely releases are more likely to get picked up by the press.
- **Keep it short and simple**—Long releases are less likely to be read or taken seriously. Limit the release to six paragraphs (roughly one page in Microsoft

Word). Keep it simple, clear, and direct. Leave out superfluous information that could be explained in an interview or on background. Do feel free to include visual aids, such as photos and videos.

- **Write in inverted pyramid style**—Your press release should read like a news story. We do this by writing in the inverted pyramid format, where the order of the information is based on its importance. Say the most important things first, and use a catchy lead sentence to engage your reader. A limited amount of background information and supporting quotes should be put in the following paragraphs. The first time you use an acronym, make sure it appears in parentheses after the full name of whatever it represents. End your press release with your chapter's boilerplate.

The inverted pyramid style of writing



- **Include at least one quote**—Reporters are always looking for colorful quotes to include in their stories. To go through all the work of getting them a press release that actually is breaking news, catches their attention, is nice and succinct, but doesn't include a quote—that would be a terrible waste of time and effort. So make sure you have approval from a spokesperson to use a snappy quote in the release that reporters can use. At the same time, though, be careful not to include too many quotes.
- **Think like a journalist**—A reporter won't cover something just because you wrote a well-structured press release. Journalists look for particular things when they receive a press release. They look for something that matches their beat, or issue area, something they can sell to their editors, something

that's front page-worthy, and something they think readers will likely be interested in, click on, react to, and share. They're also going to be looking for names of prominent people who might be affected, because that adds another hook to their story. It all comes down to newsworthiness, and you want to make sure your press release highlights the things reporters will find most newsworthy.

Once your press release is written, the hardest work is done. But before you email your press release to reporters, keep these tips in mind to make sure your email is professional and more likely to be opened and read:

- Paste the press release into the body of the email. Don't attach it. This saves the recipient a step and avoids spam filters.
- Use a clean and simple subject line following sentence case. Avoid ALL CAPS.
- Put recipients' email addresses in the BCC line. This allows people to focus on the content of your press release rather than the list of other reporters you sent it to.

Follow up the release with a phone call to the top news outlets to make sure they received the release and to urge them to cover the story. Try to reach a live person with your phone call. If you must leave a message, keep it as brief as possible but give the top reason for why the release is newsworthy. If an outlet did not receive it, check their email address and offer to send it again.

You can use the Sierra Club's press release template (see [Appendix](#)) as a style guide for proper formatting, or you can contact the Sierra Club's media team for examples of press releases. You can see the Sierra Club's boilerplate and an example of a chapter boilerplate in the [Appendix](#).

You can also see the Sierra Club's national press releases online for inspiration: www.sierraclub.org/press-releases.

Lastly, you can watch a press release training video in the [Trainings](#) section.

Press statements

An alternative to a press release is a press statement. Use a press statement when rapidly responding to an event or statement that doesn't need much explaining. It includes one quote from an individual responding to a singular event or statement.

As with press releases, distribute press statements in the body of an email (not an attachment) and BCC your list of reporter contacts.

Here are some tips for writing a press statement:

- **Choose the appropriate spokesperson**—Since this is the only quote that you will initially supply to the press, it needs to come from the right person. If the issue is high-profile, attribute the quote to a high-level representative. If the issue is specific to a campaign or topic that one of your spokespeople specializes in, attribute the quote to that person.
- **Keep it short and simple**—The statement can be as short as one sentence, but should not be longer than two paragraphs.

You can use the Sierra Club’s press statement template as a style guide for proper formatting (see [Appendix](#)), or you can contact the Sierra Club’s media team for examples of press statements.

Media advisories

Similar to a press release, a media advisory is the standard communication for carrying a message about an event or media availability to the outside world before an event. Media advisories should also be saved for a newsworthy event.

Here are some tips for writing a media advisory:

- **Send it early**—Reporters typically need at least 24 hours notice of an event so they can check with their editors to cover the event. You should plan to send out your advisory at least the day before the event, but no earlier than a week before the event, otherwise your event might be forgotten. In any case, you should resend the advisory the morning of the event and bring attention any new information.
- **Answer the five Ws**—The advisory should include the Who, What, Where, When, and Why of the event—who will be present (highlighting VIPs), what the event is, where the event is (including directions), when the event starts and ends, and why this is news.

As with press releases, distribute media advisories in the body of an email (not an attachment) and BCC your list of reporter contacts.

Your event should include strong visuals, so be sure to add photo desk contacts to your list of reporter contacts for your media advisories.

Follow up the advisory with a phone call to the top news outlets to make sure they received the advisory and to urge them to attend the event.

You can use the Sierra Club’s media advisory template as a style guide for proper formatting (see [Appendix](#)),

or you can contact the Sierra Club’s media team for examples of media advisories.

Booking memos

When planning your campaign or event, if you have a notable spokesperson available to talk to the press about your issue (such as a celebrity or a scholar who typically has a limited schedule or is in town visiting), one way to secure press interviews is by providing reporters with a booking memo.

A booking memo should be used only when you have a notable expert available for an interview on a specific topic. The memo should be fairly concise, with key background information on the issue or event at the top and a list of the pertinent information for the reporter and audience below: the name(s) and title(s) of the experts, the experts’ availability on specific dates and at specific times, and the contact information for the person coordinating the interviews.

Using the appropriate press list and completed memo, distribute your booking memo in the body of an email (not an attachment) and BCC your list of reporter contacts.

Follow up the memo with a phone call to the reporters to make sure they received the memo and to see if they would like to set up an interview.

You can use the Sierra Club’s booking memo template as a style guide for proper formatting (see [Appendix](#)), or you can contact the Sierra Club’s media team for examples of booking memos.

ICYMI emails

Another media relations tactic used often by the national Sierra Club is to send ICYMI emails, or “In Case You Missed It” emails.

ICYMI emails are short explanations of recent news that is relevant to both your campaign and the reporter. They can include a round-up of related news, link back to older news, and can even include a short statement from a spokesperson. They are meant to bring light to an under-reported or often overlooked story. ICYMI emails will not always result in a news hit, but they will inform a reporter of an ongoing narrative.

There are examples of ICYMI emails in the [Appendix](#).

Ed board memos

When your campaign’s goals would benefit from an endorsement by a local newspaper, sending a memo to

local editorial boards is a good approach. The purpose is to urge the paper's editorial staff to write in support (or opposition) to a specific topic. It includes relevant background information and citations, as well as persuasive arguments for endorsement.

Ed board memos should be saved for rare instances. They can be a bit longer than a press release since these memos contain background information and will not be published word-for-word. Try to limit an ed board memo to two typed pages.

Once you have created a list of ed board contacts in your region and completed your memo, distribute it in the body of an email (not an attachment) and BCC your list of ed board contacts.

Follow up the memo with a phone call to the editorial boards to make sure they received the memo and to urge them to editorialize.

You can see the [Appendix](#) for an example of an ed board memo to use as a style guide for proper formatting.

Letters to the editor

Newspaper letters to the editor (LTEs) are an important way to inform the public, policymakers, and press about an issue and how the public views it. LTEs are an excellent media tactic for “rapid-response” situations and campaigns where we need to demonstrate public support or opposition, or where we wish to pressure a decisionmaker. LTEs are especially effective for campaigns related to politics and legislation, because congressional staff closely monitor the opinion pages of newspapers in their districts.

Some best practices for writing LTEs:

- **Find opportunities to write LTEs**—Scan media coverage and identify LTE-writing opportunities. How can you link your issue to something that's already in the news? Where is the news coverage lacking balance?
- **Identify good writers and signers**—Try to find individuals who are influential in their community to submit LTEs. One way to motivate people to write LTEs is to ask them to “fight back against media misinformation or bias” on a given topic. Follow up with people who signed an online petition and added their own comments—an indication that they like to write! This is even more successful if you reference their comments specifically, and ask them to expand on them into a LTE.

- **Provide volunteer writers with the right tools**—

These include:

- a message box or very short list of talking points on the topic,
 - links to background info or news coverage to respond to,
 - links or specific instructions on how to submit an LTE to specific targeted media outlets,
 - tips for writing LTEs.
- **General letter-writing tips**
 - Pay attention to a newspaper's specific LTE guidelines. Save time by checking these guidelines before you start writing. You can usually find the guidelines on the opinion section of the paper's website. This will include the email address to send the letter to and required information such as name, email address, hometown, and phone number.
 - Know and stick to the word limit (often under 200 words).
 - Reference a recent event, local development, or news coverage.
 - Add some personal values/beliefs/emotions to demonstrate your connection to issue (if relevant).
 - Keep the tone civil.
 - Point out a novel or different (and still important) part of the story that is being missed.

You can see the [Appendix](#) for an example of a good LTE.

Op-ed columns

An op-ed appears in a newspaper's print edition and/or online, often opposite the editorial page, and always in the opinion section—which is a heavily read part of a newspaper! Like publishing LTEs, publishing an op-ed is a great way for you to inform the public, policymakers, and the press about your issues. In general, op-eds are longer than LTEs and should be saved for the strongest submissions.

Here are some best practices for writing op-ed columns:

- **Keep the topic relevant.** The topic should be related to a current news story or event. It should be relevant to folks in your community. Even if your topic is focused on a national or international issue, it's important to make a local connection to get your readers invested in the issue.

- **Identify good writers and signers.** Try to find individuals who are influential in their community to submit op-ed columns. Think about doing a joint op-ed with (no more than) two people who might not ordinarily share the same opinion.
- **Use personal opinion.** This is an opinion piece, after all. You are trying to persuade and educate your readers. Make your case in a rational manner. Use credible sources if needed, but don't go overboard with them.
- **Feel free to use emotion, but in a limited manner.** While the proposed construction of a new coal power plant may make you angry, expressing that anger in an opinion piece may inhibit your ability to persuade readers. The key is to draw readers in, not turn them away.
- **Use persuasive language.** Use clear, strong language to convey your message. You may have a lot to get off your chest, but remember that your goal is to persuade readers. A focused narrative will help readers follow your thoughts.
- **Get your facts straight.** While there is limited protection afforded to opinion pieces, you still want to avoid any chance of your piece being construed as libel. Be sure that all facts are correct and are attributed. Never call names, and be deliberate when you choose your words.
- **Be entertaining.** Keeping in mind all of the above, there is still room to write in an entertaining and creative manner. Readers usually expect to get more out of an opinion piece than simple facts or a list of talking points, so don't disappoint. Use humor, a story, or another unique method to illustrate your thoughts if appropriate.
- **Prepare for feedback.** Sometimes newspapers will publish email contact information for opinion submitters, so prepare to receive both positive and negative feedback. Readers might also respond with published opinion columns or LTEs themselves. This isn't a bad thing; it means you have started a conversation and gotten people engaged!

You can see the [Appendix](#) for an example of a good op-ed.

Press conferences

Sometimes events and decisions rise to a level of importance where a press conference is the best media tactic. Press conferences can be done in person or over the phone through a teleprinter. When

identifying whether or not to have a press conference, consider the VIPs who will attend, the visuals, and the newsworthiness of the event.

Send a media advisory (see best practices above) before your press conference, and send a press release as soon as the press conference has wrapped up. Bring copies of the press release to the press conference to hand out to reporters who attend.

Follow up with your attendees with thank-you emails, and offer your help with anything they need.

Here are some best practices for in-person press conferences:

- **Give yourself time**—Press conferences can include many moving pieces, and thus can take a lot of time to plan. Start early and have a checklist of tasks to accomplish before the event.
- **Pick your location wisely**—The location of the press conference is key. It should be visually pleasing and relevant to the topic. For example, if you are announcing that a coal plant is set to retire, consider having the press conference in front of that coal plant, if appropriate.
- **Pick your speakers wisely**—If you are partnering with other organizations for your press conference, you should limit each organization to one speaker. Choose the speaker with the best public-speaking skills. Consider diversifying your speaker lineup so it doesn't sound like the same type of person is saying the same thing over and over.
- **Keep it brief and uniform**—Each speaker should have the same amount of time to speak, and each should keep their speech short (maximum of five minutes long). Choose a moderator who can keep these speakers on schedule and is not afraid to cut them off.
- **Always use visuals**—Think about the photos that will accompany the story that you want the news to write. Are there signs or banners you can place in front of or behind your speakers? Are there costumes or outfits activists or speakers can wear? Strategically crowd your volunteers around the speakers or main focal point to show large turnout. If chairs are set up for attendees, make sure your volunteers fill in the front rows with their on-message campaign t-shirts and signs.
- **Consider actions**—While visuals are great, actions can be even better, especially if camera crews are

present. Consider asking volunteers to participate in an action that is within reason and could visually represent the message you are trying to send.

- **Consider hiring a photographer or videographer**—If you're able to, consider hiring a photographer or videographer, or see if one of your volunteers is a skilled photographer or videographer and can shoot your event. That way, you can send out photos or video clips with your press release, tweets, and/or blog posts. This is particularly helpful if news photo and video desks are unable to cover your press conference. There's more information on this below.
- **Leverage social media**—Try to document some or all of the press conference using social media channels like Facebook and Instagram. You can stream events using Facebook Live, Instagram Live, or other apps like Periscope, which posts a link to your stream on Twitter. Instagram Stories allows you to record and post short snippets of an event and overlay text, location tags, and more.
- **Consider a call-in option**—Most reporters, unless they are pitched early and often, will not be willing to travel to your press conference, so consider having a call-in option available. This is an easy option for indoor press conferences but will probably not work for outdoor press conferences.
- **Prepare for questions**—Leave ample time for questions, and identify beforehand which speakers will take which types of questions. Also be prepared to have no questions, and consider having a volunteer ask a question to get the ball rolling.

Here are some best practices for telepressers:

- **Give yourself time**—Just like press conferences, telepressers take much coordination. Start early and have a checklist of tasks to accomplish before the event.
- **Consider paying for audio conferencing**—While you can use your existing conference lines or even free conference lines, professional audio conferencing services can offer recordings of your telepresser, a readout of the attendees, and more. These can come in handy for the follow-up.
- **Keep it brief and uniform**—Telepressers should be even shorter than press conferences, because reporters can hang up the phone easier than leave an event. Each speaker should have the same amount of time to speak, and each should keep their speech short (maximum of three minutes long). Choose a

moderator who can keep these speakers on schedule and is not afraid to cut them off.

- **Prepare for questions**—Leave ample time for questions, and identify beforehand which speaker will take which type of question. Also prepare to have no questions, and consider having a volunteer ask a question to get the ball rolling.

Photography and videography

One tactic you might consider when planning your campaign or event is the use of photography and videography. Planning ahead to capture photos and videos of your work can be an invaluable asset down the line, whether it be for a blog, to send pictures to reporters, or to post on social media.

All professional photographers and videographers need to be on contract with the Sierra Club prior to any work being done. It takes us about a week to get Independent Contractor Agreements reviewed and approved by the Human Resources Department and Operations team, so please try to give us at least 1-2 weeks to finalize. Starting at the [Independent Contractor page](#) of HRD on Campfire will provide best practices.

Our contract templates include unlimited licensing of images/work produced or full ownership (see [Appendix](#) for forms). This should be discussed with the photographer/videographer, and all parties must agree. Flat fees should also be discussed and agreed upon prior to contracting.

Volunteer photographers and videographers can be used, but understand that the quality of work may vary. If you have a volunteer who wishes to donate their work to the Sierra Club, that can be done using the Content Submission Form available from the Operations team (see [Appendix](#) for sample form). Note there are options that allow project-specific usage, and blanket rights.



Once you have the availability and terms of working with a photographer or videographer confirmed, fill in the required fields of the appropriate contract template. You'll need the following information ready to fill in the template:

- The start and end date of the contract (can not be longer than 1 year)
- A description of the services to be performed, including
 - Date and times of event
 - Location of event
 - Any required credit/copyright notice
- The fee agreed upon

Once the template is filled out, send the draft contract, along with the following information to the Human Resources team (hrd@sierraclub.org) so they can put together the proper documentation:

- Independent Contractor Questionnaire
- [EDD form](#)
- A copy of the Independent Contractor's W-9 form

You'll also want to make sure that you have provided the photographer or videographer with a clear plan for the day of the shoot: time and place to meet, event rundown, assigned point person on the ground, key images needed, expected deliverables (e.g. all raw photo files, or asking for some to be made into a highlight group and/or retouched), delivery platform (e.g. Google Drive), and expected deadline.

- **Video Guidelines**—When a videographer is required, please reach out to Adrienne Bramhall, executive producer for Sierra Club Productions (adrienne.bramhall@sierraclub.org), and let her know the details of the event so she can help advise on all production-related issues and best practices. Adrienne manages all of the Sierra Club's video production and should be looped in as early as possible. Keep in mind it will take several days or longer to find a contractor and will likely take additional contracting time. An average guide is \$800+ per day for a contractor to film, and additional budget will need to be set aside for editing. Sierra Club Productions can also provide advice if you are planning a more produced video, including understanding the process. Here is a good [guide](#) to get started thinking through your concept and there is more information on [Campfire](#). Sierra Club Productions can advise on budgeting and contracting from conception and development, pre-production

planning, physical production, post-production, and related issues like ensuring Compliance review (compliance.review@sierraclub.org), proper licensing of footage and third-party assets (e.g. music, photos), and planning for distribution and marketing.

Currently, the most effective distribution method is through social media, with videos less than two-minutes long that tell an engaging story and provide a call to action.

For staff or volunteers who are filming, we recommend checking out this great tutorial from Justin Brown and Primal Video: youtu.be/Co21Gw7zqNY. It's written with the expectation you'll be shooting with your smartphone, but the tips are all applicable to general video production. For your video to look worthy of Sierra Club branding, we do suggest hiring a professional.

- **Drones**—If you are hoping to use a drone for any event, please follow the Sierra Club's Drone Policy and fill out the Sierra Club Drone UAV Application Form (see [Appendix](#) or sc.org/DroneForm for form and more information). Please make sure you start this process early and provide the necessary instructions during each step. There is a stringent Drone Policy that requires pilots to be FAA-certified and drones to be registered and in compliance with all FAA regulations.
- **Photo and Video Releases**—Regardless of whether a staff person, volunteer, or professional is capturing images, a Photo/Video Release is required (see [Appendix](#) for release). All individuals must sign this form prior to any photos or video being taken. This includes getting releases for featured recognizable minors regardless of if they are at a public event. Keep physical or scanned copies of the releases on file with the photo or video content.
- **Gather Voices**—In 2018, the Sierra Club started using Gather Voices, an app used to make filming for videos easier and more user-friendly. This app puts the often arduous and expensive task of filming in the hands of the subject and allows video editors to pool footage from around the country in one place. The platform allows you to prompt people to answer questions or use specific talking points to get responses that are on message. The footage collected from Gather Voices can then be used for content on Instagram Stories, or longer videos like those posted on YouTube or those embedded on Facebook.

This video compilation showing that Chicagoans are Ready for 100 (sc.org/ChicagoRF100) was sourced from Gather Voices, for example.

Your chapter, group, or campaign can use Gather Voices to create content. To do so, follow these steps:

- o Read the FAQs here: sc.org/GatherVoicesFAQ
- o Email Adrienne Bramhall, executive producer for Sierra Club Productions (adrienne.bramhall@sierraclub.org), with the questions you want people to answer or talking points you want them to use.
- o Work with your Digital Strategies team to solicit video responses from people through email, text, or other campaigns.
- o Review submissions and either use content individually on your social media channels or work through Production to have a video editor to compile content into a brief (1-3 minute) video for social media.



- **Photography Guidelines—Creative and Technical**
These are technical guidelines, suggestions, and tips to help freelance and other photographers capture photographs that will be most compatible with the needs of the Sierra Club.
 - o **Framing**—While vertical portrait shots are definitely needed, they also conflict with the 16x9 frame still widely used in videos. So in addition to shooting portrait shots, always try and grab some horizontal shots as well.
 - o **Content**—Although photography tasks and assignments vary, there is one constant need from all photographs taken that is often

neglected. That need consists of close-ups depicting human emotion.

For example, if you are shooting a protest rally, your instinct may be to focus primarily on the vast scope of the protest and to capture as many wide shots as possible. This tends to be a trend among photographers when shooting rallies. Although wide shots are certainly needed, more often than not they vastly outnumber the amount of photographic close-ups of people.

Try and focus on capturing the heart of your assignment by concentrating on close-ups of human beings in action. Find subjects that will fill your frame and tell a vivid story. Look for shots that move you.

Always try and capture images that have a strong presence and evoke sincere human emotion. Do not be afraid to ask people to pose or to repeat something you missed. Be an active photographer and not a passive observer. Engage!

- o **Equity**—Equity, inclusion, and justice is a top priority for the Sierra Club. Do your best to authentically capture a wide variety of people during your assignment, including people of all age ranges, without tokenizing. Shots of children are always powerful, though somewhat difficult to capture (and especially require photo releases). And don't be afraid to throw a dog or something quirky into the mix every now and then!
- o **Delivery and final file**— It is important that you provide high-resolution photographs. Here are some tips on how to ensure the highest quality photos:
 - + Current smartphones deliver high-quality images, 3264x2468 pixels and higher. That is more than enough resolution for a photograph for most common uses.
 - + A current 1080p High Definition video frame is 1920x1080 pixels, and the best is for photos to be uncompressed and as large as possible.
 - + JPEG, TIFF, and PNG are acceptable formats.
 - + Please provide images free of watermarks or heavy visual FX, but do remember to keep any required attribution to the photographer as part of license and usage restrictions.

CLEAN ENERGY= CLEAN AIR

Support 100% clean energy: SB100



COLORADO IS #READYFOR100

Cities Commit to 100% Renewable Energy Future

Join us to celebrate bold climate action by Colorado cities, an aerial image art production, food trucks, and job fair.

August 31
11:30am-3:00pm

Skyline Park
Denver, CO



Google Project Sunroof



SIERRACLUB.ORG/COLORADO/READY-FOR-100

Print materials

Reports, flyers, rally signs, t-shirts, and other creative materials are great supplements to your press events and other public events, if your budget allows them.

Whether it is a sticker, a factsheet, an ad for a local newspaper or a full-blown report, it's important that your print materials match the Sierra Club brand, so working with the Communications Department can help you uphold the Sierra Club's graphic standards and deliver your online or hardcopy print materials in a timely manner. In certain instances, the Communications Department's creative team can help design your materials, but normally a chapter, group, or campaign will need to hire outside vendors or find a volunteer for their graphic design needs. That person or firm should use the Sierra Club's creative archive (sc.org/carchive) as inspiration and guidance for keeping the materials on brand.

Before preparing any print material, consider the following:

- **Purpose:** What is the reason for the materials? An upcoming event? Information sharing?
- **Type:** What is it that needs to be developed and how will it be distributed?
- **Timeline:** Graphic design and printing can be time-intensive, so make sure to plan early and put in a request as early as possible.
- **Budget:** Do you have the budget for this expense, or are you asking for additional monetary support from outside?

- **Copy:** Do you need writing assistance from a communications expert? Are you using the appropriate messaging? Has your content been copy edited?
- **Compliance:** Has your copy been reviewed by Compliance? (compliance.review@sierraclub.org) Review must be complete before the materials are designed and printed to ensure the correct funds can be used for the project.
- **Logos:** What logos will need to appear on these materials? You can find the Sierra Club's logos and guidelines for their use here: www.sierraclub.org/styleguide. You can find Sierra Club chapter logos here: www.sierraclub.org/chapter-logos
- **USA- and union-made:** Since the Sierra Club stands in solidarity with labor workers, consider hiring vendors that produce only USA and union-made products.
- **Environmental impact:** Whenever possible, choose environmentally friendly products and avoid wasteful items like plastic bottles.

Newsletters

While newsletters are typically for internal audiences such as members, and are thus not traditional press materials, they are important communications tools. Newsletters are sometimes the only communications that Sierra Club members see, which makes them one of our most effective public education tools.

Since we only have that opportunity a few times a year—perhaps monthly, quarterly, or less often—we should make sure newsletters are a two-way street—they're fun for your

members to read and they help advance the goals of your chapter, group, or campaign.

Here are a few simple tools to help make your newsletter shine:

- **Make it positive**—It's easy to get caught up in sharing stories of our opponents and the great environmental challenges that we're up against, but that can quickly get someone down in the dumps. Be sure to add some uplifting stories. Showcase the good work that people are doing in your community. Solutions-oriented content will draw in solutions-oriented volunteers.
- **Make it personal**—Everyone has a story, and a newsletter is a great opportunity to share it. Introduce yourself and your chapter leaders, highlight the good work of key volunteers, and whenever possible, use names and leadership titles. Making it personal adds names, faces, and voices to your chapter, group, or campaign. Volunteers are more likely to be active in your campaigns if they feel connected to you.
- **Make it visually appealing**—It's easy to make a drab, word-heavy newsletter, but it's liable to make your readers' eyes glaze over. You want to include photos and color, if possible, to catch your reader's attention. If you're planning to write about an event, take photos at that event and make sure to get subjects to sign photo release forms. See [Appendix](#) for forms. Generally, close-up photos of people that showcase human emotion are the best kind. Try to keep your articles short and engaging, but if you're including a long article or post, try using bullet points or highlighted sections to help break up the text. Pull quotes, text boxes, actions, graphics, graphs, and other images can also make your newsletter more visually appealing. You'll be surprised by how well people react to small changes like these.
- **Make it interactive**—Your newsletter should be a two-way street. Include ways for your reader to follow up for more information, ways to get involved, and ways for them to share your content. You might consider soliciting reader feedback or opening up a space for letters to the editor or op-eds to be placed in your newsletter. Why not include a donations appeal?
- **Make it compliant**—Simple changes and up-front planning will help your chapter or group access more of your 501(c)(3) funds to pay for eligible newsletter content. It is perfectly acceptable to write lobbying articles in newsletters. It is accepted that there will

always be a mix of 501(c)(3) and 501(c)(4) articles, and legislative campaigns are an important part of the Sierra Club's work. However, if you are going to write articles about legislation and want to get a message out about it and get people to act on it—don't walk the line between 501(c)(3) and 501(c)(4) obscurity. Go for it! Include a call to action—just understand that it will not be reimbursable with charitable funds. Here are some easy tips to ensure 501(c)(3) use for printed newsletters:

- Group educational articles together to make reviewing easier.
- Develop a coding system for outings, or emphasize the educational content of the outing in the write-up.
- Send a separate mailing with endorsement information.
- Remove any 501(c)(4) sections that are not necessary (such as meeting minutes, other Sierra Club business) and place them on your website. Include a reference to the site in the newsletter—this will be considered 501(c)(4).
- Note of caution: In some cases, electioneering will disqualify the entire newsletter from 501(c)(3) funding.
- Include more 501(c)(4) articles and fewer 501(c)(3) articles in the electioneering issue of your newsletter because it may not be eligible for any reimbursement.
- Do not include a legislative call to action or a legislative contact list.
- Legislative alerts are not eligible for 501(c)(3) funds and are often out-of-date by newsletter delivery. Create an email list, a separate mailing, or a post on website for up-to-date info.
- Create regular 501(c)(3) features: litigation update corner, information on an administrative advocacy campaign, regular EPEC feature, book reviews, etc.
- If you have more questions about what does and does not qualify as 501(c)(3) content, or have other questions about reimbursement or compliance, contact chapter.funding@sierraclub.org.

You can watch a newsletter training video in the [Trainings](#) section.



Nailing press interviews

Press interviews are the best opportunity for sharing a message on a local level. They may seem daunting, but when you are using the right skills and tips, they can be a breeze and help boost your credibility in the community.

Using the message box method

Message boxes are simple visual tools defining strategic messages that will be presented to public audiences through the media. Message boxes make us more nimble, succinct, and able to respond to reporters' questions while staying on message. They are much easier to use than long lists of talking points. The Sierra Club has adopted one standard format for message boxes, with four sections of the box defining one main message. Together, the four components of the message box tell a persuasive and comprehensive story.

You should create a message box before you are interviewed, and then try to visually memorize the four components.

Be prepared to bridge from one section of the message

box to another, so even if you are only asked about the problem, you can also talk about the solution (and the call to action, and the benefit) in your answer. The goal is to get a soundbite that addresses as many of these four components as possible.

- **Problem:** Starting at the top-left corner of the box is the message related to the “problem”—a lot of Sierra Club issues relate to threats to health, the environment, and/or the climate. When we are delivering a strategic message, we have an opportunity to define the problem as we see it—and set the stage for proposing a solution or change.
- **Solution:** Moving clockwise, the top-right corner of the box is the “solution” to the “problem” we’ve defined. Communicating compelling solutions is key

to political communication—research shows that simply “raising awareness” or getting people upset by defining problems does not motivate them to join a cause or see things from a given perspective. We must also present solutions and show people that they can take action to make a difference.

- **Call to action:** The bottom-right corner of the box is the “call to action”—where we explain how our target audiences and targets can work together to implement the solutions we’ve defined.
- **Benefit:** The lower left corner of the box is the “benefit”—how we as a group, a community, and a nation will benefit if we solve this problem and act together. Clearly communicating the benefits to a given political issue is essential—we must make explicit why the target audience should care.



You can use the Sierra Club’s message box template (see [Appendix](#), watch a message box training video in the [Trainings](#) section) and contact the Sierra Club’s media team for examples of effective message boxes.

For any type of interview, remember that nothing is ever truly “off the record.” Assume that anything you say or give them—in a conversation before or after an interview, in an email, or while on hold—could end up in the news.



Interviewing for print or online

Now that you have prepared and reviewed your message box and practiced bridging from one component to the next, you are ready to take media inquiries. Never feel like you need to take an inquiry right when it comes in. Feel empowered to ask the reporter if you can call them back before their deadline so you can do your research and be ready for the interview.

Here are some best practices for interviewing for a print or online article:

- **Prepare your message and yourself**—Preparation also means knowing whom you’re talking to and how much time you have, so that you can prepare accordingly. Research reporters—check out bios on the newspaper’s website, LinkedIn profiles, and Twitter pages—to get a sense of personalities and reporting styles. Ask them what kind of story they are doing, how much information they need, and make their job as easy as possible. Perhaps the most important element of preparation is just getting into a confident mindset. Remember that you are the one who gets to determine what you talk about in the interview. You get to drive the conversation—not the reporter. You know what you came prepared to say—and in this interview, you’re going to say it!
- **Keep it simple, and repeat**—As a spokesperson, your job is to make the key points in your message box, and to come back to these key points often. So don’t be afraid to make one point several times in an interview. That just maximizes the chances that your message will survive the cutting-room floor and come across in the final story. Be calm. Listen carefully to the question. Take a breath, speak slowly, and when you’ve made your point, you’re done. Avoid jargon. Speak with confidence and enthusiasm.
- **You don’t have to answer every question**—If a reporter asks you something you’re not equipped to answer or don’t want to answer, it’s okay to say “I don’t know,” or “I’m not the best person to talk to about that.” The important thing is to then move on to the key points you came to make.
- **Use bridge phrases**—A bridge phrase is a way to transition from the question you’re asked to the message you want to convey. You can find a list of commonly used bridge phrases in the [Appendix](#).



Interviewing for television

Television interviews are for the more experienced interviewees. The best way to prepare for these is to practice with another person, have them record you on camera, watch it back, and critique yourself. Whether you are on a live talk show or being taped for the local evening news, the following tips will help you make the most of a TV interview.

The same best practices apply from interviewing for a print or online article. Here are some additional best practices for interviewing on television:

- **Pick the right spokesperson**—Your spokesperson must first and foremost be somebody who knows the angles of your campaign and issue well, and has had some experience talking about and debating the topic.
- **Master the sound bite**—A sound bite is a quote or succinct one-liner that summarizes an opinion in a colorful but simple manner. Since there is a lot of competition for airtime, it is essential that you keep sound bites to 15 seconds. As with quotes in press releases, lead with the conclusion since that's the

bite you want them to take. The less editing that must be done by the TV producer, the better. Avoid jargon, use analogies, and be personal by explaining how the issue affects this particular audience. Be brief and direct.

- **Know your show**—Before you have your interview, you should watch several clips from the talk show or news broadcast to familiarize yourself with the program and with the type of questions your interviewer might ask. Also, talk to the booker or producer ahead of time about the overall format of the show, including whether your interview is taped or live and if there will be a studio audience. Find out whether there will be other guests and the order of appearance. You might be able to dictate your introduction or even the framing of the topic, but only if you ask or are asked. Take someone with you who can signal to you if you need to make adjustments such as speaking louder or smiling more.
- **Know your message**—Since this interview is taped, the spokesperson will likely not be able to have notes in front of them. If they can, use a small notecard with the four components of your message box that

they can quickly see at a glance. Anticipate questions, but do not over-rehearse—you want to sound natural. Steer the interview toward the points you want to make before time runs out.

- **Repetition is key**—Make an effort to repeat your major points over and over, especially in taped interviews. Remember that portions of the interview may be edited, and you want your soundbite to make it into the final program. You have a right to complete your answers, so if you are interrupted, politely and firmly insist on finishing your answer. Request clarification if you are asked a question you do not understand, use facts and figures only if you know they are correct.
- **Pay attention to body language**—Avoid exaggerated hand movements, tapping your foot, saying phrases like “well” and “uh,” and clearing your throat. If you are sitting, sit upright, lean slightly forward and never cross your legs. Look at the interviewer, not the camera. Use only moderate hand gestures, smile, and nod. Remember that everything you do will be magnified.
- **Assume you are always on camera**—Even if you think the camera is focusing on someone else, act like you are on camera at all times. Do not say anything, even jokingly, that could be taken out of context or picked



up and used out of context. When you are in the studio, assume the cameras are always rolling.

- **Dress carefully**—You should dress in solid-colored, simple clothing. Avoid light colors, busy patterns, sparkling or noisy jewelry and heavy makeup. Otherwise, dress accordingly: Look professional but don't overdress. Ties should not have wild colors. Avoid clothes that are uncomfortable or that rustle

and make noise against a microphone. Contact lenses are preferred over glasses.

Interviewing for radio

Radio interviews are closer in similarity to television interviews than to print or online interviews, since your recording is what will be published. While television interviews depend on soundbites, radio interviews depend on “radio actualities,” prerecorded, brief statements or full interviews for radio stations to use during their news broadcasts.

Many of the same best practices from above apply for radio interviews. Here are some additional best practices for interviewing on radio:

- **Find a quiet place**—Most of the time you will be interviewed over the phone. Most radio stations prefer that you call from a landline and use a headset with a working microphone to avoid outside noises that sometimes are apparent with telephone interviews. If you are unable to use a headset, make sure your surroundings are quiet and that there are no distractions. Have your message box and relevant materials in front of you, but clear the rest of your work space to avoid distractions.
- **Pretend you're interviewing for television**—Sit up straight, wear appropriate clothing, and pretend you are in the television studio so you are in the right mindset for the interview. Your listeners will be able to hear the difference if you are prepared!
- **Sound engaged**—Your voice should never sound monotonous. Stress the interesting and important facts and figures. The station will usually edit the interview, so keep your answers brief and to the point, and state the most relevant and important facts first. Be assertive with your points, but not aggressive.
- **Repetition is key**—This is particularly important for radio, where new listeners might be tuning in or tuning out at any moment. Make sure your main points come across early and often, so it makes the radio actuality.

You can watch an interview training video in the [Trainings](#) section.



Using social media effectively

The Internet has changed how people interact. Think about it: How many letters have you mailed in comparison with emails you've sent? It's become second nature for many to use the Internet as their primary source of communication—and social media is the next stage in this media revolution. It has moved us from the one-way communication of the past to an instant, interactive conversation for the future.

Here are a few important things to keep in mind while considering the role social media will play in your campaign or chapter strategy:

- Social media channels are all about having a conversation.
 - Imagine a cocktail party. You want to have a good experience and great conversations, right? You probably aren't looking for someone to stuff their agenda down your throat. That analogy works pretty well to describe the world of social media. It's about discussing back and forth with people that care about the same things you do. Make sure to use it that way. This is the golden rule online: "Post unto others as you would have them post unto you."
 - If you have an account for your chapter, group,
- or campaign, make sure it's set to public. If your content is private, you're limiting your ability to engage with a broad audience.
- Social media is one creative way you can engage with members of the press. Many reporters are very active on social media, particularly Twitter, so reaching out to them by these means creates a new space for dialogue. For example, once you've emailed out your press release or statement, you might consider tweeting a message with a link to the press release at one or two of those same reporters as a follow-up.
- Every channel is different. Understand which ones are right for you and how to use them.
 - There are many social media channels, each with different-sized user bases and unique user

demographics. To decide how to invest your time, first understand what sites or apps the people you want to reach are using. After you've determined those outlets, make sure to understand what it's like to be a user on those outlets. Create an account and figure out what feels right as a general user before trying to use that medium as an entity. What do you like to see or interact with? What feels like good content to you? What features do you like or not like? Use this experience to help guide your usage as a chapter, group, or campaign.

- Understand the sensitivities of your audience.
 - You are building a long-term online relationship with each person you converse with online. As you post, reply, like, comment, etc., you will learn more about what your new online friends like to see and discuss and what they definitely do not want to see or chat about. Use this knowledge to better understand how you can introduce different topics to the conversation.

Five tips for getting started

1. It is better to do one channel well than to do two or three poorly. If you are short on time, this is key. If you have to manage more than one channel, try a social media management tool like HootSuite or Buffer.
2. New is not better. A single post that takes advantage of existing pages or accounts to reach an existing community is often easier and more effective than starting from scratch.
3. Remember the three Ss. Each post should be:
 - Scannable: Do I know what it's about with just a quick three-second scan?
 - Scalable: Does this image/text/content display properly when it's super small on a mobile device or tablet? How about when it's larger on a laptop or desktop?
 - Shareable: Is this something I would repost if it weren't mine? Is the content compelling to me as a general user?
4. Sometimes the best way to illustrate your point is to have others do it for you. Consider using a news story or video clip from an outside party versus using your own words. This also plays to "joining a conversation" versus starting your own.

5. Social media posts still have to be compliant. It might seem like the Wild West on the Internet, but all Sierra Club-related posts have to play by Sierra Club rules.

By following best practices, social media can strengthen your campaign or chapter strategy. At the moment, the most popular social media channels are Facebook, Twitter, and Instagram. Contact the Sierra Club's social media team if you want additional information on how to use other channels effectively.

Blogging

Blogging has revolutionized journalism. With blogs, anyone can be a journalist. Have you joined the conversation?

Here are some best practices for blogging:

- **Don't reinvent the wheel**—If your chapter or campaign has an existing blog, use and update that for your immediate purposes. This blog might already have a readership, and you don't want to start from scratch.
- **Keep it short and simple**—Blogging is your opportunity to frame a story your way, but it should be easily digestible and shareable. Keep your posts short (200 to 500 words) and include images, graphics, and photos to keep it interesting and visually appealing. Be sure to include links to your data/stats or to places where people can go if they want more information or if they want to take action.
- **Blog consistently but don't overdo it**—You should not create a blog if you only plan to update it once or twice. Try to update your blog at a consistent pace—once a month, once a week—but don't post constantly. Only blog if the topic is relevant and newsworthy.
- **Crosspost blogs when appropriate**—Have you posted your blog on the Sierra Club website, but you're hoping to get more exposure? Consider crossposting your blog on another platform, such as Medium. This can be a great way to amplify your message and reach out to new audiences. Make sure that you have the proper permissions to crosspost if you need them. For example, if you have a blog posted on a different organization's website, be sure to check with them first before posting the blog on another website, even if it's the Sierra Club's.

Facebook

Facebook is the largest social network in the world, claiming over 2.23 billion active users. Chances are your local Sierra Club chapter, group, or campaign has a Facebook page. Managing a Facebook page with fresh content and engaging with followers is a lot of work, but it will help expand your brand, increase connections and dialogue, and motivate supporters to take action.

Here are some best practices for Facebook:

- **Keep your copy short**—You can say what you need to in two or three sentences followed by a link, video, or photo. Use tight, punchy language. Almost all Facebook users will skip over your post if it's longer than one paragraph. Facebook will initially display only the first 400 characters (not words) of a post. Don't use political or insider jargon, and shorten very long URLs when possible by using tools like Bitly.com
- **Use visual storytelling**—People on social media love pictures, graphics, and increasingly, video. Share a single great video on your timeline, upload photo albums of local events, and use photos to promote events. Share others' pictures and video. "A picture is worth a thousand 'likes.'" Look to the Sierra Club's design archive for examples of quality graphics and infographics.



- **Diversify your content**—Post photos, graphics, news stories, live video, blog posts, events, announcements, video, etc., but remember that posts with a visual element typically perform better than those without.
- **Post consistently but don't overdo it**—Keep your content fresh, but don't bog down your followers with information overload. Twice a day is a good maximum to stick to while getting familiar with the platform.
- **Engage your followers**—Answer questions, "like" favorable comments, and tag peoples' names when responding. Do not delete critical or antagonistic comments unless they harass or include profanity or spam. Make sure to answer Facebook messages promptly to build better relationships with those who are trying to contact you directly. Follow other Sierra Club chapters and other nonprofits to get ideas for content and to engage in online conversation with them.

Check out the Sierra Club's national Facebook page for inspiration, reposting opportunities, and ideas: www.facebook.com/SierraClub.

Twitter

Twitter is a powerful and flexible social media tool that can allow you to reach audiences in ways that blogs and Facebook cannot. Although you are limited to 280 characters per tweet, you are more likely to create an engaging dialogue with influential users on Twitter.

Here are some best practices for Twitter:

- **Use visual storytelling**—Tweeting high-quality photos, videos, and infographics has a ripple effect because people are more likely to click on the preceding tweets.
- **Shorter is better**—While you have 280 characters to get your message across, shorter and pithier is better. Avoid using abbreviations to save space unless necessary.
- **Use hashtags wisely**—Hashtags are words or acronyms with # in front of them, which hyperlink the word or acronym, making it searchable across Twitter. Hashtags are used to enter a conversation on Twitter, but should not be used to artificially insert an account into something irrelevant. You don't have to use hashtags, but if you do, avoid acronyms when possible, and don't overdo it with more than two hashtags per tweet.

- **Join the community**—Follow local journalists, elected officials, other influencers, and your campaign’s strategic targets, and consider including their Twitter handles in your tweets announcing news. Retweet relevant content to diversify your history of tweets to a mixture of original content and shared content. You can even use Twitter to reach out to reporters by tweeting your press release or information at them. Many reporters are very active on Twitter, so this is just another way to engage outside of a standard email.

Check out the Sierra Club’s national Twitter page for inspiration, retweeting opportunities, and ideas: www.twitter.com/SierraClub.

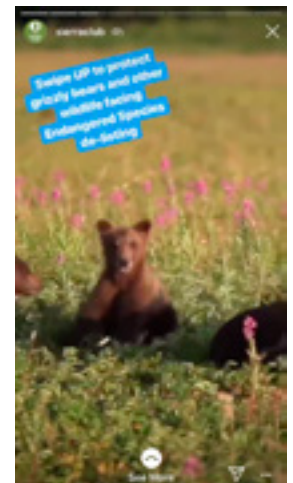


Instagram

Instagram is a great channel for eye-catching visual content. This can be anything from natural landscapes to your lunch. The audience is on the younger side, and there are no clickable links within posts. That being said, Instagram is still a great way to spread awareness and share moments. Typically, organic pictures and videos do better than assembled graphics and produced clips, but that is not a rule by any means.

A few more important tips for Instagram:

- **Download the app**—Although you can access Instagram on a web browser, Instagram is mobile-application based, so you will need to install it on a smartphone to get the full experience and to post.
- **Images do better when square**—If possible, try to take the picture this way. This saves the headache of having to crop out your friend or your dog from the picture. You can share images that are portrait or landscape but these run the risk of being scaled differently on different devices.
- **Update your bio**—Instagram gives you 150 characters to introduce yourself to your followers, so use them wisely! Hashtags and emojis are allowed. Your Instagram bio is the one place you are able to have a clickable link. You should update your bio to include a link to your chapter, group, or campaign website. If you are posting about an action or story and need to share the link, update the link in your bio and include “Link in bio” in the caption, but remember to keep this URL updated and relevant.
- **The minimum resolution is 640x640**—If you make it any smaller, the site will “upscale” your image (or sometimes not let you post), and it will look pixelated and grainy, which ruins its visual appeal.
- **Use hashtags!** This channel loves hashtags. Similar to Twitter, hashtags insert your images into a larger pool of images and conversation that are easily searchable. Tag it with relevant hashtags. #HowTo #Instagram #relevant #help #tips #usehashtags
- **Post to your Instagram Story**—Instagram Stories is a feature that lets users post photos and videos that vanish after 24 hours. You can overlay stories with text, hashtags, location tags, polls, and more. The dimensions for Instagram Stories are 1080x1920. This is a good way to share relevant info such as behind-the-scenes content or footage from a rally without over-posting on your Instagram feed. For longer content, try Instagram Live, a feature of Stories, which allows users to stream video to followers and engage with them in real time.



Trainings



[How to use the message box method](#)



[How to nail a press interview](#)



[How to write an effective press release](#)



[How to make the most of your newsletters](#)



[How to pitch your events to the press](#)

Appendix

Sierra Club boilerplate

About the Sierra Club

The Sierra Club is America's largest and most influential grassroots environmental organization, with more than 3.5 million members and supporters nationwide. In addition to creating opportunities for people of all ages, levels and locations to have meaningful outdoor experiences, the Sierra Club works to safeguard the health of our communities, protect wildlife, and preserve our remaining wild places through grassroots activism, public education, lobbying, and litigation. For more information, visit www.sierraclub.org.

Example chapter boilerplate

About the Sierra Club–John Muir Chapter

The Sierra Club is America's largest and most influential grassroots environmental organization. In Wisconsin, the Sierra Club - John Muir Chapter's 18,000 members work to promote clean energy, safeguard the health of our communities, protect wildlife, and preserve our remaining wild places through grassroots activism, public education, lobbying, and legal action. For more information, visit www.sierraclub.org/wisconsin.

Resources

- [How to make the news infographic](#)
- [Glossary of media terms](#)
- [Bilingual glossary of environmental terms](#)
- [Commonly used bridge phrases](#)

Examples

- [Example ed board memo](#)
- [Example LTE](#)
- [Example op-ed](#)
- [Example ICYMI emails](#)

Templates

- [Template booking memo](#)
- [Template communications plan](#)
- [Template press release](#)
- [Template press statement](#)
- [Template media advisory](#)
- [Template message box](#)

Forms

- [Sierra Club Independent Contractor Agreement \(Full ownership\)](#)
- [Sierra Club Independent Contractor Agreement \(Unlimited licensing of images/work produced\)](#)
- [Operations Content Submission Form](#)
- [Photo/Video Release \(English\)](#)
- [Photo/Video Release \(Spanish\)](#)
- [Sierra Club Drone \(UAV\) Application Form \(Campfire\)](#)

HOW TO MAKE THE NEWS

THE NEWS STORY

What makes something newsworthy?  **Timeliness + Impact = News**

- 1 Is this new?
- 2 Is this happening right now?
- 3 Is it about to happen?
- 4 Who does it affect?
- 5 How much does it cost?
- 6 What are the consequences?

NEWS HOOKS

- Local interest
- Unique, unusual, strange
- New, timely, current event
- Conflict, drama, controversy
- Human, personal, emotional
- Holiday or anniversary
- Report, poll or study
- Bill, law, vote, case, decision, ruling
- Sheer size (ex. “thousands rally” or “hundreds protest”)
- Superlatives (ex. “the most”, “the worst”, “the dirtiest” or “the cleanest”)
- Human interest

NON-NEWS HOOKS

- Event
- Panel
- Booth
- Meeting

EXAMPLES

Use News Hooks

YES:

A new study shows the Ohio River is sickening Kentucky residents by the hundreds.

NO:

The Sierra Club is holding an expert panel on clean energy.

Use More Than One Hook

YES:

Today the Sierra Club launched an aggressive advertising campaign against one of the nation’s worst environmental offenders.

Reframe in Time to Make Old News New Again

YES:

This month the Sierra Club released a new study.

NO:

Two weeks ago, the Sierra Club released a study.

MEDIUM MATTERS: TV



TV stories must have strong visuals.

- “Speaking out,” “reacting” and “coming together” are useful, TV storytelling crutches
- Stories featuring kids, animals, money, pregnant mothers, health, safety or conventional wisdom debunked are TV-friendly

PITCHING

Pitching is a crucial skill to help us spread our message, influence public opinion, persuade policymakers, and win on our issues. At its core, pitches are stories that you're telling a reporter.

HOW TO PITCH

1 Be confident.

- Speak clearly
- Show passion
- Practice beforehand

2 Use your hooks.

Local interest, unique, unusual, strange, new, timely, current event, conflict, drama, controversy, personal, emotional, holiday or anniversary, report, poll or study, bill, law, vote, case, decision, ruling, sheer size, superlatives, human interest

3 Do your homework.

- Past coverage
- Balance
- Target reporters

4 Make it easy.

- Background info
- Primary sources
- Quote-givers/interviews
- Phone numbers
- Email addresses

5 Follow up.

- Be persistent
- Show relevance
- Ask what they are interested in covering

HELPFUL PHRASES FOR PITCHING



“Are you on deadline, or do you have a minute to talk?”

“I wanted to give you the heads up on...”

“Does this sound like the kind of thing you’d be interested in covering?”

“What kinds of stories are you interested in covering?”

WHOM/WHEN TO PITCH

Whom

- Targeted reporters
- Assignment desks (assignment editor)
- Producers (highly visual features, interview segments)
- News directors (TV), managing editors (print)—if you need to make your case beyond the story, i.e. why the outlet should be covering that type of story, what’s missing from the outlet’s coverage, etc.

When

- If no advisory, any time that allows enough time to execute the story.
- If advisory, right after to ensure it was received.
- If TV, don’t call during the news show.
- If late in the day, don’t contact reporters. They’re on deadline or have already filed.

Glossary of media terms

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| AddUp | A platform for Sierra Club members and supporters to take action online or in communities across the country. Fueled by the Sierra Club's robust grassroots campaigns, AddUp offers a diverse suite of local, state and national environmental issues through online petitions and in person events for people to take action on and attend. Sierra Club chapters and groups can create and manage action-based campaigns using AddUp. |
| Advertising | Persuasive messages used to sell products or ideas. |
| Affiliate | A local broadcaster, owned by a company other than the owner of the network, which carries some or all of the lineup of television or radio programs of its parent television or radio network. |
| Anchor | The member of a news team who coordinates the reports. |
| Assignment Editor | A staff member of a television or radio news team responsible for judging appropriateness of story ideas assigned to reporter for coverage. |
| Audience | The people you want to reach. |
| B-roll | Supplemental or alternative video footage intercut with the main shot of a video. |
| Banner ad | A graphical web advertising unit. Banner ads usually image-based rather than text-based and are one of the dominant forms of advertising online. |
| Beat | A reporter's beat is a particular issue, sector, organization, or institution that he or she covers for the media outlet. |
| Blog | A regularly updated website or web page, typically one run by an individual or small group, that is written in an informal or conversational style. |
| Boilerplate | A brief paragraph stating who you are, what you do, and how you do it, usually used as the last paragraph in a press release. |
| Booker | The staffperson at a TV, radio, or cable station who responds to pitch calls and emails when an appearance needs to be arranged or "booked." |
| Booking Memo | An emailed memo to select reporters or editors detailing a spokesperson's availability for interview. This tactic is used by Sierra Club communicators when an expert is available for an interview on a specific topic. |
| Byline | The name printed below the title of a newspaper or magazine article, crediting the author. |
| Campfire | An online collection of tools and resources for use by Sierra Club volunteers, leaders, and staff available at campfire.sierraclub.org . |
| Circulation | The number of distributed copies of subscriptions + newsstand sales (ESPN has a circulation of 2.1MM). |

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| Cision | Public relations software, formerly called Vocus, that the Sierra Club uses to research, reach, and track interactions with reporters, editors, and other news professionals. |
| Click-Through Rate (CTR) | A metric that measures the number of clicks an ad gets per number of impressions. $\text{Clicks} / \text{Impressions} = \text{CTR}$. For example, if 10,000 people see your ad and 20 people click your ad, your CTR is 0.2%. |
| Clip | A story cut from a publication or a segment cut from a video or audiotape. |
| Content | Commonly used to refer to both written material and visual design materials. |
| Copy Editor | The last professional to see and approve written material before it is delivered to an audience by a media outlet. Responsible for its accuracy, grammar, and length. |
| Cost-Per-Acquisition (CPA) | The measurement of the cost of acquiring a supporter who clicks on a website link or completes any action — in other words, the return on marketing investment. $\text{Cost} / \text{Acquisitions} = \text{CPA}$. |
| Cost-Per-Impression (CPM) | Cost per thousand impressions, refers to advertising bought on the basis of an impression. The total price paid in a CPM deal is calculated by multiplying the CPM rate by the number of CPM units. For example, one million impressions at \$10 CPM equals a \$10,000 total price. |
| Creative | As a noun, the materials produced for a campaign, such as advertisements and flyers, that reflect the designed look, feel, and tone of the campaign. |
| Creative Development | The process of developing content such as banners, posters, and digital advertisements based on research insights and expert opinions. |
| Crisis Communications Plan | The effort taken by communications staff or volunteers to communicate with the public and stockholders when an unexpected event occurs that could have a negative impact on the organization's reputation. This can also refer to the efforts taken to inform employees, volunteers or the public of a potential hazard such as an impending storm which could have a catastrophic impact. |
| Crosspost | To post (a message, link, image, etc.) to more than one online location such as a blog, social media website, or forum with the intent of augmenting the message's reach. |
| Daily | A publication that is produced daily. |
| Designated Market Area (DMA) | A geographic area that represents specific television markets as defined by an updated annually by the Nielsen Company. A DMA region is a group of counties that form an exclusive geographic area. |

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| Drupal | The content management system the Sierra Club provides on its servers for Chapters and other local entities to create and maintain their websites. The Sierra Club provides a standard website framework and approach, as well as staff resources to help local entities maintain their websites using Drupal. |
| Earned Media | Media coverage of Sierra Club news and activities that is generated by proactive outreach as opposed to paid placements. |
| Editor | The person who edits stories for reporters. |
| Editorial | A statement of opinion by a magazine or newspaper editor. An editorial is typically an article appearing in a newspaper's Opinion and Editorial section written by the editor of the newspaper detailing his or her opinion on something, such as a political endorsement. |
| Editorial Board, Ed Board | A group of journalists and editors at a publication who dictate the tone and direction the publication's editorial policy will take. Newspaper ed boards are available and willing to meet with community members that have something to say that is relevant to the community. |
| Editorial Calendar | The listing of specific times a publication will focus on special sections or special news reporting. |
| Electronic Press Kits (EPK) | An easily accessible electronic package of promotional material relevant to your campaign (press release, information, photos, b-roll, fact sheets, etc.) designed to generate earned media coverage around key events, news, or milestones. |
| Embargo | A news embargo or press embargo is a request or requirement by a source that the information or news provided by that source not be published until a certain date or certain conditions have been met. |
| Evergreen Content | Non-time bound content such as blogs that can be published and/or reused regardless of time of year. |
| Exclusive | A news item or feature article that only one newspaper, magazine, or television station may carry. |
| Feature Story | A type of soft news such as a news feature or a human-interest story. Features are typically memorable for their reporting, crafting, creativity, and economy of expression. |
| Framing | The angle or perspective from which a news story is told. |
| Freelancer | A writer who sells writing services and is not under regular contract to any one publication. |
| Ghostwriter | A person writing articles or speeches for another person who claims authorship. |
| Influencers | An individual, agency, or group who has the power to affect mindset and decisions of others because of his/her authority, knowledge, position or relationship with his/her audience. In the context of social media, this is an individual who has a following in a particular niche in which they actively engage. Influencers typically have high a viewership of content or high volume of followers. |

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| Landing Page | The parent page for a category of sub-pages on a website, or a page that serves as the entrance point for a particular audience into the website. |
| Lead Time | The period of time that reporters and producers need to prepare stories and information for publication or broadcast. |
| Lede or Lead | The first sentence or short section of a news story. A story's lead or lede should be compelling and summarizes its main ideas. |
| Light Green Content | Content related to simple conservation efforts such as recycling, eco-friendly gift guides, etc. |
| List-Building | The act of expanding your database of people you can contact with your marketing messages and communications. This is typically achieved through email marketing, which requires you have permission to add people to your email marketing list, and permission to email them information. |
| Local Bureau | A news outlet's local bureau is an office of the publication located in a given city, which covers news related to the region in which it is located. |
| LTE | A letter to the editor, emailed to a publication about issues of concern from its readers. Usually, letters are intended for publication in the newspaper's Opinion and Editorial section. |
| Marketing | The process of packaging, advertising, selling, and distributing your products or services and the public relations used to support this process. |
| Masthead | The list of editors, publishers, and senior reporters in each publication's issue. It includes an address and telephone number. |
| Media | Reporters, editors, and producers, or print publications, broadcast programs, and online magazines. |
| Media Outlet | A publication or broadcast program that transmits news and feature stories to the public through any distribution channel. |
| Message Box | A tool that helps you put together a cohesive and compelling message frame around your issue, making sure the most important things are covered. |
| Narrative Journalism | A form of journalism differing from straight news stories, which offer readers only the basic who, what, where, when and why of a story. Narrative news pieces are longer than straight news and allow the writer to employ more elements of prose writing. |
| Network | A chain of broadcast or radio stations controlled and operated as a unit, often using the same editorial material. |
| News hook | A critical piece of newsworthy information that will stimulate interest in your news or story. A good news hook ties your story to something that is already in the news, i.e. a national holiday, sentiment, or event. |
| Op-Ed | An essay in a newspaper or magazine that gives the opinion of the writer and that is written by someone who is not employed by the newspaper or magazine. These are typically published in the outlet's Opinion and Editorial section. |

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| Owned Media | Owned media is defined as communication channels that are within one's control, such as websites, blogs, newsletters, and social media accounts. Serves to educate and be a resource to keep people interested in a brand. |
| Page View | An instance of an internet user visiting a particular page on a website. |
| Paid Media | A method to promote and amplify content through the placement of an advertisement via financial means. |
| Paid Search | A method to promote and amplify content through the placement of an advertisement via financial means on the top and bottom of search engine result pages. |
| Periodical | A publication circulated at regular intervals, such as a weekly or monthly. |
| Pitch | A media pitch is a brief email or phone call offering a news story to a journalist or editor at a newspaper, magazine, radio or television station. The aim is to create interest in the story and to find out if the contact is willing to report on it. |
| Post-production | Work done on a film or recording after filming or recording has taken place, such as editing, color correction, and the addition of music and sound. |
| Pre-production | Work done on a product, especially a film or broadcast program, before full-scale production begins. |
| Press Syndicate | Also called a newspaper syndicate, a press syndicate (such as AP or Reuters) is an agency that sells to newspapers and other media notable reporting outlets. |
| Producer | The person in charge of the coordination of all details pertaining to a television or radio program. |
| Profile | A type of feature story that usually focuses on a person and what's important or interesting about that person at the moment. |
| Public Relations | A variety of skills and tactics developed to create favorable opinion for a person, event, or idea that ultimately supports the organization's overall goals. |
| Publication | Newspaper, magazine, or newsletter with information, news, and feature stories, usually produced to be sold or as a service to members of associations or organizations. |
| Radio Actuality | A recorded segment of a newsmaker speaking, generally lasting from 10 to 20 seconds. |
| Radio Media Tour | A series of back-to-back remote interviews with radio reporters and a Sierra Club spokesperson often broadcast live. |
| Reach | The percentage of the target audience that is exposed to a marketing message at least once. |
| Reporter | A professional who gathers information and writes reports for newspapers, magazines, newsletters, or television and radio broadcasts. |
| Satellite Media Tour | A series of back-to-back television-news interviews with a Sierra Club spokesperson. The interviews typically conducted in a studio-like setting with quality audio and video and often aired live. |

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| Satellite Radio | A broadcasting network in which digital high-fidelity (hi-fi) audio entertainment is transmitted from orbiting satellites to receivers on the surface e.g. Sirius XM. |
| Short URL | An alternate version of a URL that is shorter and easier for users to remember and share, particularly if the underlying URL is long due to where it sits in the site hierarchy. Link shorteners like bit.ly are used to create short links. |
| Soundbite | A short extract from a recorded interview, chosen for its pungency or appropriateness. |
| Spin | Jargon for the point of view or bias created in a story. |
| Spokesperson or Spox | A person who is approved to speak as the representative of an organization in a professional capacity. |
| Stream | To transmit or receive (data, especially video and audio material) over the Internet as a steady, continuous flow. |
| Vanity URL | An alternate version of a URL that is branded and easier for users to remember and share, particularly if the underlying URL is long due to where it sits in the site hierarchy. For example, a vanity URL for "content.sierraclub.org/ourwildamerica/beyond-dirty-fuels-initiative" may be "sc.org/oil". |
| Washington Bureau | A news outlet's Washington bureau is an office of the publication media outlet located in Washington, D.C., which covers news related to national politics or federal government operations. |
| Weekly | A publication that is produced weekly. Weeklies are usually more niche in content or audience than dailies. |
| Wire Release | An official statement written by an organization giving information on a specific issue, which is released over a newswire, such as Associated Press, Reuters, PR Newswire or Business Wire. |

Bilingual glossary of environmental terms

| ENGLISH TERM | SPANISH TERM |
|----------------------|--|
| A | |
| Acid rain | Lluvia ácida |
| Acidification | Acidificación |
| Adaptation | Adaptación |
| Ammonia | Amoníaco |
| Antarctic | Antártica |
| Anthracite | Antracita |
| Anthropogenic | Antropogénico |
| Aquifer | Acuífero |
| Arsenic | Arsénico |
| Arctic | Artico (ártico) <i>It takes an accent when it's lowercase</i> |
| Atmosphere | Atmósfera |
| B | |
| Beyond Coal Campaign | Campaña Más Allá del Carbón |
| Beyond Gas Campaign | Campaña Más Allá del Gas |
| Beyond Oil Campaign | Campaña Más Allá del Petróleo |
| Biodiversity | Biodiversidad |
| Biomass | Biomasa |
| Bitumen | Bitumen |
| Black lung | Pulmón negro |
| Body of water | Vía acuática |
| C | |
| Cadmium | Cadmio |
| Carbon | Carbono |
| Carbon dioxide (CO2) | Dióxido de carbono (CO2) |
| Carbon emissions | Emisiones de carbono |
| Carbon footprint | Huella de carbono |
| Carbon capture | Captura de carbono |
| Carbon sequestration | Retención de carbono |
| Carbon storage | Almacenamiento de carbono |

| | |
|---------------------------|---|
| Carcinogen | Carcinógeno |
| Carcinogenic | Cancerígeno |
| Chemical compound | Compuesto químico |
| Chlorofluorocarbons | Clorofluorocarbonos |
| Climate change | Cambio climático |
| Climate change denial | Negacionismo climático |
| Climate change denier | Negacionista climático |
| Climate crisis | Crisis climática |
| Climate disruption | Disrupción climática |
| Climate model | Modelo climático |
| Coal | Carbón |
| Coal ash | Ceniza carbonera/escoria |
| Coal-burning plant | Planta de combustión de carbón/ planta carbonera |
| Coal dust | Polvo carbonero |
| Coal export terminal | Terminal de exportación carbonera |
| Coal industry | Industria carbonera |
| Coal mining | Minería carbonera |
| Coal pollution | Contaminación carbonera |
| Coal waste | Escoria de carbón |
| Concentrated solar energy | Energía solar concentrada |
| Cooling | Enfriamiento |
| Copenhagen Accord | Acuerdo de Copenhage |
| Coral reef | Arrecife de coral |
| D | |
| Detergent | Detergente |
| Diesel fuel | Combustible diesel/diesel |
| Drinking water | Agua potable |
| Drought | Sequía |
| E | |
| Ecology | Ecología |
| Ecological | Ecológico |

| | |
|---------------------------------|----------------------------------|
| Ecosystems | Ecosistemas |
| Electric grid | Red eléctrica |
| Energy generation | Generación de energía |
| Energy storage | Almacenamiento de energía |
| Environment | Medio ambiente |
| Environmental | Ambiental |
| Environmental degradation | Degradación ambiental |
| Environmental justice (EJ) | Justicia ambiental |
| Externalities | Externalidades |
| Extreme weather | Clima extremo |
| Extinction | Extinción |
| F | |
| Fertilizer | Fertilizante |
| Fishery | Pesquería |
| Flood | Inundación |
| Fossil fuel | Combustible fósil/hidrocarburo |
| Fracked gas | Gas de fracking |
| Fracking | Fracking/fracturación hidráulica |
| G | |
| Gas pipeline | Gasoducto |
| Geothermal power | Energía geotérmica |
| Glaciers | Glaciares |
| Global temperature | Temperatura global |
| Global warming | Calentamiento global |
| Green group | Grupo verde |
| Greenhouse gases | Gases de efecto invernadero |
| Ground water | Agua subterránea |
| H | |
| Heat wave | Ola de calor |
| Heavy metal | Metal pesado |
| Herbicide | Herbicida |
| Hydroelectric power | Energía hidroeléctrica |
| Hydraulic fracturing (fracking) | Fracturación hidráulica/fracking |

| | |
|-----------------------------------|---|
| I | |
| Ice age | Era glacial |
| Ice cap | Casquete polar |
| Ice sheet | Manto helado/capa de hielo |
| Industrial emissions | Emisiones industriales |
| Insecticide | Insecticida |
| International Energy Agency (IEA) | Agencia Internacional de Energía (AIE) |
| Irrigation | Irrigación |
| K | |
| Kilowatt | Kilovatio |
| Kyoto Protocol | Protocolo de Kioto |
| L | |
| Lead | Plomo |
| Lignite | Lignito |
| Liquefied natural gas (LNG) | Gas natural licuado (GNL) |
| M | |
| Megawatt (MW) | Megavatio (MV) |
| Mercury | Mercurio |
| Methane | Metano |
| Mitigation | Mitigación |
| Mountaintop removal mining | Minería a cielo abierto |
| N | |
| National Park Service | Servicio Nacional de Parques |
| Nitrate | Nitrato |
| Nitrogen | Nitrógeno |
| Nitrogen oxide | Oxido (óxido) de nitrógeno <i>It takes an accent when it's lowercase</i> |
| Nonpoint source water pollution | Contaminación de fuentes no puntuales |
| Nuclear power | Energía nuclear |
| Nutrient | Nutriente |
| O | |
| Offshore wind farm | Bosque eólico marino |
| Oil | Petróleo |

| | |
|------------------------------|---------------------------------|
| Oil pipeline | Oleoducto |
| Oil shale | Esquisto bituminoso |
| Oxygen depletion | Agotamiento de oxígeno |
| Ozone | Ozono |
| Ozone layer | Capa de ozono |
| P | |
| Paris Climate Agreement | Acuerdo Climático de París |
| Particulate matter | Materia particulada |
| Permafrost | Permafrost |
| Pesticide | Pesticida |
| Petroleum coke | Coque de petróleo |
| Phosphate | Fosfato |
| Photovoltaic | Fotovoltaico |
| Photovoltaic power stations | Plantas de energía fotovoltaica |
| Plastic gyro | Giro de plástico |
| Point source water pollution | Punto de contaminación del agua |
| Pollutant | Contaminante |
| Precipitation | Precipitación |
| R | |
| Radiation | Radiación |
| Refinery | Refinería |
| Renewable energy | Energía renovable |
| Resiliency | Resiliencia |
| Resilient | Resiliente |
| Rising sea level | Elevación del nivel del mar |
| Rooftop solar energy | Energía solar en techos |
| S | |
| Sewage | Aguas residuales |
| Smog | Smog/niebla tóxica |
| Snowfall | Nevada |
| Solar energy | Energía solar |
| Solar panel | Panel solar |
| Solar power plant | Planta de energía solar |

| | |
|---|---|
| Solar thermal power station | Planta de energía termosolar |
| Specie | Especie |
| Steam turbine | Turbina de vapor |
| Sulfur oxide | Oxido (óxido) de azufre <i>It takes an accent when it's lowercase</i> |
| Surface ozone or smog | Ozono de superficie o smog |
| T | |
| Tar sand | Arena bituminosa |
| Thermal pollution | Contaminación termal |
| Thermoelectric system | Sistema termoeléctrico |
| Toxic | Tóxico |
| Turbidity | Turbiedad |
| U | |
| United Nations Framework Convention on Climate Change (UNFCCC) | Convención Marco de las Naciones Unidas sobre Cambio Climático (CMNUCC) |
| United Nations Intergovernmental Panel on Climate Change (IPCC) | Panel Intergubernamental sobre Cambio Climático de las Naciones Unidas (PICC) |
| Uranium | Uranio |
| Urban runoff | Escorrentía urbana |
| US Environmental Protection Agency (EPA) | Agencia Federal de Protección Ambiental (EPA) |
| US Bureau of Land Management | Oficina Federal de Gestión de Terrenos |
| US Fish and Wildlife Service | Servicio Federal de Pesca y Vida Silvestre |
| V | |
| Volatile organic compounds | Compuestos orgánicos volátiles |
| W | |
| Warming | Calentamiento |
| Watt | Vatio |
| Wilderness | Zona silvestre/naturaleza |
| Wildlife | Fauna |
| Wind farm | Bosque eólico |
| Wind power | Energía eólica |
| Wind turbine | Turbina eólica |
| Wind turbine blade | Pala de turbina eólica |

Commonly used bridge phrases

- Well, I don't know about that but...
- Maybe, but...
- But the real point is...
- The only important issue is...
- A more useful way to look at it is...
- That's not the issue, the issue is...
- I'm not sure I know where you're going with that, but I am sure that...
- I don't know where you're going with that, but...
- What's important to remember, however...
- What that means is...
- That's a point of view, but ...
- Let me put that in perspective...
- Let's keep some perspective...
- Here's what the issue is...
- Here's what I think the question should be...
- Here's what I think is really important...
- I don't know...but I happen to believe...
- That's because...
- As you know...
- But perhaps an equally important issue here is...
- What I think you're getting at is...
- That's not in my field, but what I can say is...
- Let me add...
- It is important to emphasize...
- It is important not to overlook...
- Along those lines, another question I'm often asked is...
- That deals with one aspect of a larger issue...
- Yes, and in addition to that...
- No, let me clarify...
- It's a bit too early to talk about that until all the facts are in, but I can tell you...
- I'm not sure about that, but what I do know is...
- Let me put this into perspective...
- That reminds me of...
- Let me emphasize that...
- I'm glad you asked me that. People may have that misconception, but the truth is...
- Yes, No, or Too soon to tell...
- That in the future. What I want to talk about now is...
- What I think you want to know is...
- Those were important factors, but...

TO: Editorial Board Writers and Editors

FROM: Sierra Club, Contact: Lauren Lantry, lauren.lantry@sierraclub.org (202) 548-6599

DATE: Monday, January 29, 2018

RE: State Mitigation Plans for VW Settlement Funding Must be used to Clean Up Dirty Transportation

In total, the U.S. transportation sector—which includes cars, buses, trucks, planes, trains, ships, and freight—produces nearly thirty percent of all [U.S. climate emissions](#), more than any other sector. Tomorrow, the Wilmington Trust will announce the state beneficiaries for the Volkswagen diesel scandal settlement environmental mitigation funds, meaning that starting tomorrow, states can announce their final Beneficiary Mitigation Plans for how to spend the millions of funds available to clean up our dirty transportation sector. Each U.S. state is getting millions of dollars towards cleaner transportation alternatives such as zero emission buses, electric vehicle charging stations and more.

A few draft plans have already been announced, and while some plans are great, such as [Washington's Mitigation Plan](#), prioritizing funding for electric transportation including zero emission buses and electric vehicle (EV) charging infrastructure, other plans like [Nebraska's](#) will continue to add to our dirty air, allocating spending for dirty propane and diesel school buses.

Gasoline and diesel fuel are not only top contributors to climate pollution but also have major public health consequences. Hundreds of thousands of diesel buses operate around the country, and most average less than five miles to the gallon. Diesel exhaust pollution carries a cancer risk [three times higher](#) than the total cancer risk from all other 181 air toxins tracked by the Environmental Protection Agency (EPA) combined. And the emissions from these diesel buses can cause and exacerbate diseases like asthma. It's no coincidence asthma rates are highest among city dwellers; they live where diesel buses are more prevalent. People of color and low-income residents, especially children, typically suffer disproportionately from these emissions with African-American children being [three times more likely](#) to be admitted to the hospital for asthma than other children.

The funding from this settlement must be used to help electrify the transportation sector in every U.S. state and eliminate one of our biggest sources of pollution in the country.

State mitigation plans should:

1. Invest the maximum 15% of funds in **EV infrastructure and supply equipment (EVSE)**
2. Prioritize investment in eligible **electric vehicles**, rather than diesel, fracked gas, propane, or other fossil fuel vehicles
3. Prioritize **environmental justice** considerations when determining locations for projects so that populations most impacted by pollution will most benefit from clean transportation solutions

Example ed board memo (*continued*)

Even factoring in the emissions associated with electricity used to charge electric vehicles (EVs), these cars are significantly cleaner than conventional vehicles. Over time, EVs will only get cleaner as we switch to more and more renewable energy.

A switch to zero emission buses, which does not require gasoline or diesel and emit no tailpipe pollution, presents a critical opportunity to slash pollution, reduce oil dependence, and make our cities safer. Even factoring in the emissions from the electricity sources used to power them, electric buses are significantly lower in emissions than diesel, hybrid, or CNG buses. Each zero emission bus, over a 12 year period, can eliminate 1,690 tons of carbon dioxide, 10 tons of nitrogen oxides, and 350 pounds of diesel particulate matter.

To truly clean up our dirty transportation sector, we need the Volkswagen settlement money to go toward embracing the future of transportation: clean plug-in electric vehicles.

We urge you to editorialize in favor of using VW settlement money for electrified transportation. Americans need clean transportation solutions to clean up our air and climate.

Northam has cemented these pipelines as part of his legacy



Virginia Gov. Ralph Northam (D) in Arlington on Nov. 13. (Ricky Carioti/The Washington Post)

By **Letters to the Editor**

November 20, 2018

Virginia's State Air Pollution Control Board recently delayed a decision on a permit for a compressor station in Buckingham County that is part of Dominion Energy's Atlantic Coast Pipeline. Last Thursday, Virginia Gov. Ralph Northam (D) [ousted two members](#) of the State Air Pollution Control Board, and at least one member of the State Water Control Board, more than four months after their terms ended [["Northam removes 2 board members ahead of key vote on pipeline project."](#) Metro, Nov. 17]. Each was a voice of reason, opposing the dangerous, dirty pipelines. This seemingly is not a mere coincidence but a clear move by Mr. Northam to ensure that the construction of these destructive pipelines proceeds.

Natural gas pipelines will harm our communities and our environment. They are a threat to our drinking water and public safety. And a [54,000-horsepower compressor station](#) and the array of air pollutants it will spew will have severe consequences for an African American community in Buckingham County.

The [approval](#) of these pipelines has officially become part of Mr. Northam's legacy as governor.

Kelsey Crane, Manassas

Forget tunnel: Shut down Line 5 before disaster strikes

Mike Shriberg Published 7:00 p.m. ET Sept. 25, 2018 | **Updated 7:17 p.m. ET Sept. 25, 2018**



(Photo: Neil Blake, AP)

The data is in on Enbridge Energy's Line 5 in the Straits of Mackinac: It is now time for Michigan Gov. Rick Snyder and Attorney General Bill Schuette to decommission the risky oil pipeline to protect our Great Lakes, communities, wildlife and economy.

The National Wildlife Federation first brought this issue to the forefront after Enbridge's Kalamazoo River oil spill disaster in 2010. At first, we did not call for an immediate shutdown because we wanted to understand the risks and alternatives. To this end, I serve on the Michigan Pipeline Safety Advisory Board.

More: [Official says Line 5 pipeline doesn't pose high spill risk](#)

More: [Standing Rock protesters now protesting Line 5 pipeline](#)

University of Michigan researchers have called the Straits of Mackinac "the worst possible place for a spill in the Great Lakes." A spill would cost billions of dollars in lost tourism and outdoor recreation, impact hundreds of miles of shoreline and thousands of square miles of Lakes Michigan and Huron. Wildlife and communities would suffer. Businesses would close. Pure Michigan would be shattered.

We can argue about the exact impact and probability of a spill, but that would miss what we know: This 65-year-old pipeline was designed to [last 50 years](#) and has multiple, incurable problems, yet sits in the middle of the world's most important freshwater resource. Among many other issues, it was poorly (and illegally) supported for many years, [its coating is peeling away](#), and the original design did not account for the strong currents and the mussels which are now attached to it. And we knew about these flaws before Line 5 [got hit by an anchor](#) on April 1.

Enbridge Energy has lost its credibility and social license to operate by repeatedly and intentionally misleading the public and decision makers about problems with the pipeline.

For example, when I asked an Enbridge Vice President speaking before the Public Safety Advisory Board if the pipeline coating was fully intact, he answered yes. We later learned that there were dozens of areas of missing coating and that the company [had known this for years](#). This pattern of misinformation and withholding information has caused Gov. Snyder, Attorney General Schuette, U.S. Sen. Gary Peters and many northern Michigan lawmakers to take Enbridge to task.

Example **op-ed** (continued)

Despite this, National Wildlife Federation did not call for decommissioning until we had the final piece of key information: alternatives to the pipeline. We learned years ago that Line 5's primary purpose is to take Canadian oil and natural gas and get it to Canadian and export markets. Independent experts [recently revealed](#) that Michigan does not need Line 5 to meet its demand for raw materials for U.P. propane, transport of Michigan-produced oil and delivery of oil to local refineries, because affordable, safe, substitutes exist.

Snyder and Schuette have each said that Line 5 should eventually be decommissioned. But their actions have not matched their words, and they are currently fixated on fool's gold: [building a tunnel](#) under the Great Lakes. If we needed the services provided by Line 5, trusted Enbridge and thought a project could be completed within a reasonable time and cost, a tunnel might make sense. Currently, the tunnel conversation is an illusion — a way to give the appearance of action without doing anything.

Snyder plans to announce another "[agreement](#)" with Enbridge on Oct. 1. He has tipped his hand in favor of a tunnel. Ask yourself: who pays for this tunnel? How long will it take to construct? What happens until then to the 23 million gallons flowing through the Straits every day?

Schuette has the power now to shut down Line 5. He has said the right things. But his lack of action is disappointing, given his leadership on other Great Lakes threats like invasive species. If he is serious about making Enbridge construct a tunnel, he should order the shutdown of the pipeline to start right now. That will get Enbridge moving while protecting our Great Lakes.

The long journey on Line 5's future is reaching closing arguments. The National Wildlife Federation has concluded that the only alternative that makes sense for Michigan is to immediately begin the process of decommissioning Line 5. The decision lies in the hands of Gov. Snyder and Attorney General Schuette. Will they act in the best interests of our state by decommissioning this risky pipeline?

Mike Shriberg is the Great Lakes Regional Executive Director of the National Wildlife Federation.

ICYMI #1

ICYMI: Pruitt's EPA cooking books against Clean Power Plan's benefits

Last night, [Politico reported](#) that the Trump Administration will justify its expected repeal of the Clean Power Plan by cooking the books to dramatically underestimate the benefits of the Plan's pollution reductions in an effort to help Scott Pruitt's legal case.

According to Politico:

"...it will count far fewer of the health benefits that might have come from reducing air pollutants that cause premature deaths, heart attacks and asthma hospitalizations...Taken together, the sources say, the recalculations eliminate tens of billions of dollars of the rule's benefits, which Obama's EPA had contended would outweigh the costs of enforcing a faster shift away from coal-fired power. The new numbers could be meant to aid EPA Administrator Scott Pruitt's legal case for scrapping the rule."

Previously, the EPA had estimated that, by 2030, the Clean Power Plan would [prevent](#) 90,000 asthma attacks and up to 3,600 premature deaths annually. It will provide \$20 billion of annual climate benefits and between \$14 billion to \$34 billion of annual health benefits by 2030. These climate and health benefits far outweigh the estimated annual costs of the plan, which are only \$7.3 billion to \$8.8 billion in 2030.

Liz Perera, Climate Policy Director for the Sierra Club, released the following statement in response:

"We already knew Donald Trump and Scott Pruitt reject science, but this smearing of the Clean Power Plan's massive public benefits shows they reject basic math, too. The Trump Administration's assault on the Clean Power Plan is about one thing and one thing only: helping corporate polluters profit."

ICYMI #2

ICYMI - NH, VT, WA, CT, CA Gobs back tougher Smog standard in joint letter to EPA

Hey there folks,

Wanted to make sure you saw the Northeast States for Coordinated Air Use Management (NESCAUM) [letter to the EPA's Gina McCarthy](#) asking for stronger smog protections come October 1.

The [letter](#), which was released Friday, is a joint appeal to EPA by the governors of California, New Hampshire, Washington, Connecticut and Vermont. It calls on the agency to set a tougher smog standard for the sake of public health, specifically noting that "the 2008 primary ozone standard is inadequate to protect public health."

Thought you'd find this of interest,

All the best & TTYS
-Adam

ICYMI #3

ICYMI: Bloomberg deep-dive - "Jeb Bush, Catholic, Faith-Guided", Re: Jeb / Encyclical

As you've probably seen, Jeb Bush is taking the lead from his colleagues [Rick Santorum](#) and [climate denier in chief Sen. Inhofe](#) and weighing in on the Pope's Encyclical on climate change. See the [NYT piece](#) (+full quote below).

It's interesting to view this development in light of [prior reporting on Bush's relationship to Catholicism and the current pope](#). Fortunately, Mark Silva at Bloomberg did some [in depth coverage](#) of this just over a year ago--worth thinking about now that this is becoming an issue for Jeb.

Excerpts from Bloomberg Reporting:

" When Jeb Bush converted to Catholicism nearly two decades ago — adopting the faith of his Mexican-born wife, Columba — he explained what primarily attracted him:

The “sacraments of the Catholic Church, the timeless nature of the message of the Catholic Church, and the fact that the Catholic Church believes in and acts on absolute truth as its foundational principles and doesn’t move with modern times as my former religion did.”

.....

'As it relates to making decisions as a public leader, one’s faith should guide you,' Bush said in 2009. 'That’s not to say that every decision I made would be completely in keeping with the teachings of the Catholic Church, but it was a guide post that kept me out of trouble.'

Now, as Bush allows that he is 'thinking about' running for president in 2016, we’re hearing more from him about Catholicism. Yesterday, he tweeted Pope Francis’s homily for the canonization of Popes John XXIII and John Paul II."

Compare that to yesterday's comments, as reported in the [New York Times](#):

'I hope I’m not going to get castigated for saying this by my priest back home, but I don’t get economic policy from my bishops or my cardinals or my pope,' **Mr. Bush said**. 'And I’d like to see what he says as it relates to climate change and how that connects to these broader, deeper issues before I pass judgment. But I think religion ought to be about making us better as people and less about things that end up getting in the political realm.' "

ICYMI #4

RE: Syria - ICYMI, Trump is the ONLY climate denier head of state on earth.

With [Syria joining the Paris agreement](#) and leaving the United States as the only country on earth actually planning to actually exit the global climate accord, it's worth remembering today that Donald Trump is literally [the only head of state on earth](#) who denies the science of climate change.

Skeptical? Not convinced? There must some other denier out there somewhere on the planet--right?!?!?

Nope, You'd be wrong.

Read the [original report here](#) with quotes from every nation, and see [the update from last November here](#).

Template **booking memo**

FOR PLANNING PURPOSES:

Tuesday, May 7, 2019

Contact: Your Name (###) ###-#### or your.email@sierraclub.org

View as webpage

*****Experts Available for Interview*****

DATE: Title Should Not Be Longer Than Fifteen Words
Subtitle Should Not Be Longer Than Fifteen Words

WASHINGTON, D.C. -- Background of the issue and synopsis of the event with media availability. Should be no longer than two paragraphs.

Experts available for interview on DATE between TIMES:

- John Muir, Sierra Club Sample Chapter Director
- Ansel Adams, Sierra Club Sample Chapter Chair

To arrange an interview, please contact Your Name at (###) ###-#### or
your.email@sierraclub.org

###

More about the experts:

John Muir bio.

Ansel Adams bio.

Communications Plan: [Chapter Name] **Date Range:**

Communications Infrastructure

What communications capacity do you have – staff and time? Who will do the work? What budget do you have to do this work?

Overview

What is the status of the campaign for which you will be drafting the communications plan? How has it performed historically, and where do you see it going?

Goals

Why are you launching communications efforts in the first place? What do you want? What would it take for you to consider the campaign successful? What do you wish to accomplish within the next 6 months? The next year?

Target / Target Audience

Who can give you what you want? Can you directly influence this individual's decision making? If not, who is your target audience? Who do you need on your side to get what you want?

Research

What do you need to know about your target audience? How will you get the information?

Frame the Issue

What is this issue really about? Who is affected? What values does your audience share?

Message (message box)

Problem:

Solution:

Call to Action:

Benefit:

Spokespeople

Who are the best messengers to reach your target audience? Is there diversity among your spokespeople? Are the people/communities most affected by the issue/your campaign the ones represented among your spokespeople?

Tactics

Are there any particular tactics you plan to undertake (house parties, press conferences, road shows, non-English media, videos)? These can be listed as bullets in overall campaign communications plan, but please note that most tactics, like a targeted video release or event may require its own in-depth communications plan and individual measures of success. Include a timeline with dates, as specific as possible.

Template **communications plan (continued)**

Newshooks

What are newshooks for the issue. Do your tactics provide additional earned media opportunities?

Communications Channels and Outlets

How will you reach your target audience, e.g., print media, online media, door-knocking, newsletters, email blasts, PSAs, etc.?

News Media

The remainder of the template assumes you've selected traditional and online media as primary vehicles to reach your target audiences. The following are general ways in which to receive coverage, and there are many more that may apply to your campaign. Check the ones that will reach your target audience:

- | | |
|---|---|
| <input type="checkbox"/> News article | <input type="checkbox"/> TV interview, satellite media tour |
| <input type="checkbox"/> Op-ed, LTE, and/or editorial board meeting | <input type="checkbox"/> Blogs |
| <input type="checkbox"/> Radio interview, radio tour | <input type="checkbox"/> Facebook, Twitter, Instagram |
| <input type="checkbox"/> Podcast interview | <input type="checkbox"/> Video production |

Reporters / Media Database

Based on what you've checked above, rank the top 10 (or more) outlets in which you want coverage:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Metrics/Measures of Success

How do you measure the success of your communications activities? Is it by number or type of media, a specific action that target audiences undertake, or a combination of many factors? What are the desired outcomes of your various tactics?

FOR IMMEDIATE RELEASE:

Tuesday, May 7, 2019

Contact: Your name (###) ###-#### or your.email@sierraclub.org

View as webpage

Title Should Not Be Longer Than Ten Words
Subtitle Should Not Be Longer Than Ten Words

WASHINGTON, D.C. -- Body of the press release. Should be no longer than one page total. The first paragraph of a press release needs to tell the complete story. You should be able to do away with all of the subsequent paragraphs and still have a cogent, if terse, message. After all, the reporter might not make it any further.

“Quote. Quote. Quote. Quote. Quote. Quote. Quote,” said **John Muir, director of the Sample Chapter of the Sierra Club.**

Body text. Body text. Body text. Body text. Body text. Body text.

Body text. Body text. Body text. Body text. Body text. Body text. Body text. Body text. Body text.

###

About the Sierra Club

The Sierra Club is America’s largest and most influential grassroots environmental organization, with more than 3.5 million members and supporters. In addition to helping people from all backgrounds explore nature and our outdoor heritage, the Sierra Club works to promote clean energy, safeguard the health of our communities, protect wildlife, and preserve our remaining wild places through grassroots activism, public education, lobbying, and legal action. For more information, visit www.sierraclub.org.

FOR IMMEDIATE RELEASE:

Tuesday, May 7, 2019

Contact: Your Name (###) ###-#### or your.name@sierraclub.org

View as webpage

Title Should Not Be Longer Than Ten Words
Subtitle Should Not Be Longer Than Ten Words

WASHINGTON, D.C. -- Description of the event that prompted the statement. Should be no longer than two paragraphs.

In response, Sierra Club Sample Chapter Director John Muir released the following statement:

"Begin each paragraph with quotation marks.

"Do not close every paragraph with quotation marks.

"The only paragraph which should have both open and close quotes is the final paragraph being quoted."

###

About the Sierra Club

The Sierra Club is America's largest and most influential grassroots environmental organization, with more than 3.5 million members and supporters. In addition to helping people from all backgrounds explore nature and our outdoor heritage, the Sierra Club works to promote clean energy, safeguard the health of our communities, protect wildlife, and preserve our remaining wild places through grassroots activism, public education, lobbying, and legal action. For more information, visit www.sierraclub.org.

FOR PLANNING PURPOSES:

Tuesday, May 7, 2019

Contact: Your Name (###) ###-#### or your.email@sierraclub.org

View as webpage

*****MEDIA ADVISORY*****

Today: Title Should Not Be Longer Than Ten Words

Subtitle Should Not Be Longer Than Ten Words

WASHINGTON, D.C. -- Background of the issue and synopsis of the event. Should be no longer than two paragraphs.

What: One-line description of the event.

When: Date and time.

Where: Location. If this is a telepresser, put call-in information here or ask press to RSVP to receive call-in information.

Who: Speakers include:

Sen. Ed Markey (D-MA), [@SenMarkey](https://twitter.com/SenMarkey)

Sierra Club Sample Chapter Director John Muir, [@twitterhandle](https://twitter.com/twitterhandle)

Follow along online using #hashtag.

RSVP to your.email@sierraclub.org

###

PROBLEM

This is about 50 words. 14 point text. Space after paragraph. Don't use bullets, they take up tons of room, use a symbol if you need a visual to denote a point. Keep message points very SHORT and CONCISE.

> Fact/figure to support main problem

SOLUTION

This is about 50 words. 14 point text. Space after paragraph. Don't use bullets, they take up tons of room, use a symbol if you need a visual to denote a point. Keep message points very SHORT and CONCISE.

> Fact/figure to support main solution

This Is Twelve Words for the Title and Date of Message Box

CALL TO ACTION

This is about 50 words. 14 point text. Space after paragraph. Don't use bullets, they take up tons of room, use a symbol if you need a visual to denote a point. Keep message points very SHORT and CONCISE.

BENEFIT

This is about 50 words. 14 point text. Space after paragraph. Don't use bullets, they take up tons of room, use a symbol if you need a visual to denote a point. Keep message points very SHORT and CONCISE.

INDEPENDENT CONTRACTOR AGREEMENT

This AGREEMENT is made this ___ day of _____, 20___, between Sierra Club (“SC”), having its principal place of business at 2101 Webster St., Suite 1300, Oakland CA 94612, and _____ (“Contractor”), having its principal place of business at _____.

ARTICLE 1. TERM OF CONTRACT

Section 1.01. This agreement will become effective on _____, 20___ and will continue in effect through _____, 20___ (the “Termination Date”), unless terminated in accordance with the provisions of Article 7 of this agreement.

ARTICLE 2. INDEPENDENT CONTRACTOR STATUS

Section 2.01. It is the express intention of the parties that Contractor is an independent contractor and not an employee, agent, joint venturer or partner of SC. Nothing in this agreement shall be interpreted or construed as creating or establishing the relationship of employer and employee between SC and Contractor or any employee or agent of Contractor. Both parties acknowledge that Contractor is not an employee for state or federal tax purposes. Contractor agrees he/she is not covered by SC’s Worker’s Compensation Insurance Policy, liability insurance policies, personnel policies, performance evaluation and compensation systems or any employee group benefits program. Contractor shall retain the right to perform services for the general public during the term of this agreement.

ARTICLE 3. SERVICES TO BE PERFORMED BY CONTRACTOR

Section 3.01. Contractor agrees to perform the following services (the “Services”):

To the extent that any material written, produced or furnished by Contractor hereunder is neither original nor in the public domain, Contractor shall acquire the right to use such material for all purposes contemplated by this Agreement, worldwide, in perpetuity, in any medium or format now known or hereafter discovered.

Section 3.02. Contractor will determine the method, details, and means of performing the Services. SC shall have no right to, and shall not, control the manner or determine the method of accomplishing the Services.

Section 3.03. Contractor may, at the Contractor’s own expense, employ such assistants as Contractor deems necessary to perform the services required of Contractor by this agreement. SC may not control, direct, or supervise Contractor’s assistants or employees in the performance of those services. Contractor assumes full and sole responsibility for the

payment of all compensation and expenses of these assistants and for all state and federal income tax, unemployment insurance, workers' compensation insurance, Social Security, disability insurance and other applicable withholdings.

ARTICLE 4. COMPENSATION

Section 4.01. In consideration for the services to be performed by Contractor, SC agrees to pay Contractor a fee of _____. SC shall be under no obligation to pay for any activities over and above the scope of the engagement or incremental cost not initially estimated which are required for completion of these services, unless Contractor has obtained SC's prior written approval for such additional hours.

Section 4.02. Contractor shall submit invoices for all services rendered to:

Section 4.03. Contractor shall be paid after final delivery of the production within 30 days after invoice is submitted to SC except as otherwise stated herein.

Section 4.04. Contractor shall be responsible for all costs and expenses incident to the performance of services for SC including, but not limited to, all costs of equipment provided by Contractor, all fees, fines, licenses, bonds or taxes required of or imposed against Contractor and all other of Contractor's costs of doing business. SC shall not be responsible for any expenses incurred by Contractor in performing services for SC.

ARTICLE 5. OBLIGATIONS OF CONTRACTOR

Section 5.01. Contractor will supply all equipment and instrumentalities required to perform the Services under this agreement.

Non-Disclosure of Confidential Information

Section 5.02. (a) "Confidential Information" means any SC proprietary information, technical data, trade secrets, copyrightable material or know-how, including, but not limited to, research, product plans, products, services, member and donor lists, markets, software, developments, inventions, processes, formulas, technology, designs, drawings, engineering, hardware configuration information, marketing, finances or other business information disclosed by SC either directly or indirectly in writing, orally or by drawings or inspection of parts or equipment. Confidential Information does not include information which (i) is known to Contractor at the time of disclosure to Contractor by SC as evidenced by written records of Contractor, (ii) has become publicly known and made generally available through no wrongful act of Contractor, or (iii) has been rightfully received by Contractor from a third party who is authorized to make such disclosure.

(b) Contractor will not, during or subsequent to the term of this agreement, use SC's Confidential Information for any purpose other than the performance of

the Services on behalf of SC, nor will Contractor disclose SC's Confidential Information to any third party. It is understood that said Confidential Information shall remain the sole property of SC.

(c) Contractor agrees that Contractor will not, during the term of this agreement, improperly use or disclose any proprietary information or trade secrets of any former or current employer or other person or entity with which Contractor has an agreement or duty to keep in confidence information acquired by Contractor, if any, and that Contractor will not bring onto the premises of SC any unpublished document or proprietary information belonging to such employer, person or entity unless consented to in writing by such employer, person or entity.

(d) Contractor recognizes that SC has received and in the future will receive from third parties their confidential or proprietary information subject to a duty on SC's part to maintain the confidentiality of such information and to use it only for certain limited purposes. Contractor agrees that Contractor owes SC and such third parties, during the term of this agreement and thereafter, a duty to hold all such confidential or proprietary information in the strictest confidence and not to disclose it to any person, firm or corporation or to use it except as necessary in carrying out the Services for SC consistent with SC's agreement with such third party.

(e) Upon the termination of this agreement, or upon SC's earlier request, Contractor will deliver to SC all of SC's property or Confidential Information that Contractor may have in Contractor's possession or control.

Ownership of Intellectual Property

Section 5.03. (a) Contractor agrees that all copyrightable material, notes, records, drawings, designs, creations, improvements, developments, discoveries and trade secrets (collectively, "Work Product") conceived, made or discovered by Contractor, solely or in collaboration with others, during the period of this agreement which relate in any manner to the business of SC that Contractor may be directed to undertake, investigate or experiment with, or which Contractor may become associated with in work, investigation or experimentation in the line of business of SC in performing the Services hereunder, are the sole property of SC. Contractor further agrees to assign (or cause to be assigned) and does hereby assign fully to SC all Work Product and any copyrights, patents, mask work rights or other intellectual property rights relating thereto.

(b) Contractor agrees to assist SC, or its designee, at SC's expense, in every proper way to secure SC's rights in the Work Product and any copyrights, patents, mask work rights or other intellectual property rights relating thereto in any and all countries, including the disclosure to SC of all pertinent information and data with respect thereto, the execution of all applications, specifications, oaths, assignments and all other instruments which SC shall deem necessary in order to apply for and obtain such rights and in order to assign and convey to SC, its successors, assigns and nominees the sole and exclusive right, title and interest in and to such Work Product, and any copyrights, patents, mask work rights

or other intellectual property rights relating thereto. Contractor further agrees that Contractor's obligation to execute or cause to be executed, when it is in Contractor's power to do so, any such instrument or papers shall continue after the termination of this agreement.

(c) Contractor agrees that if in the course of performing the Services, Contractor incorporates into any Work Product developed hereunder any creation, improvement, development, concept, discovery or other proprietary information owned by Contractor or in which Contractor has an interest, (i) Contractor shall inform SC, in writing, before incorporating such invention, improvement, development, concept, discovery or other proprietary information into any Work Product; and (ii) SC is hereby granted and shall have a nonexclusive, royalty-free, perpetual, irrevocable, worldwide license to use, copy, reproduce, distribute, perform, display, prepare derivative works of, make, have made, sell and export such item as part of or in connection with such Work Product. Contractor shall not incorporate any invention, improvement, development, concept, discovery or other proprietary information owned by any third party into any Work Product without SC's prior written permission. If contractor fails to inform the Club, in writing, that he has incorporated any invention, improvement, development, concept, discovery or other proprietary information into any Work Product, he shall forfeit all rights to said invention.

(d) Contractor agrees that if SC is unable because of Contractor's unavailability, mental or physical incapacity, or for any other reason, to secure Contractor's signature to apply for or to pursue any application for any United States or foreign patents or mask work or copyright registrations covering the Work Product assigned to SC above, then Contractor hereby irrevocably designates and appoints SC and its duly authorized officers and agents as Contractor's agent and attorney in fact, to act for and in Contractor's behalf and stead to execute and file any such applications and to do all other lawfully permitted acts to further the prosecution and issuance of patents, copyright and mask work registrations thereon with the same legal force and effect as if executed by Contractor.

(e) Contractor hereby represents and warrants that (i) all Work Product will be the original work of Contractor and (ii) the Work Product will not infringe the copyright, patent, trade secret, or any other intellectual property right of any third party.

Representations and Warranties

Section 5.04. Contractor represents, warrants and covenants that:

(a) Contractor has the right, power and authority to make and enter into and fully perform its obligations pursuant to this Agreement and to grant to SC all of the rights herein granted to SC;

(b) Any and all material written, produced or furnished by Contractor hereunder is or will be (i) the original work of Contractor, which shall not have been exploited in any manner or medium, (ii) shall be in the public domain, or, (iii) to the extent such material is neither original nor in the public domain, Contractor shall acquire the right to use such material for all purposes contemplated by this Agreement, and such material shall

not infringe upon or violate any law, agreement or other rights of any kind, of any person or entity including, without limitation, rights affecting copyright, patent, trademark, unfair competition, contract, defamation, privacy and/or publicity;

(c) Neither the Services or the production, nor the exercise by SC or its designees of the rights granted in the Agreement shall violate or infringe upon the rights of any person or entity whatsoever, or create any liability of any kind;

(d) There are (and will be) no liens, claims or encumbrances which might conflict with or otherwise affect any of the provisions of this Agreement or SC's exercise of any rights granted herein. Contractor is not subject to any obligation or disability which will or might prevent him from fully keeping and performing all of their services, obligations, covenants and conditions to be kept or performed by them hereunder, and Contractor has not made nor will make any grant, assignment, commitment or do or permit any act which will or might interfere with or impair the full and complete performance of Contractor's services and obligations hereunder or SC's full and complete enjoyment and exercise of the rights and privileges granted herein; and

(e) Any third party engaged by Contractor to fulfill any of Contractor's obligations will be bound by the obligations of Contractor set forth herein.

(f) The information and answers provided by Contractor on SC's Independent Contractor Questionnaire (the "Questionnaire") are true, correct and complete, and Contractor acknowledges that SC will utilize the information and answers on the Questionnaire in connection with SC's tax and other regulatory compliance. Contractor shall notify SC's Human Resources Department promptly in writing of any changes to Contractor's information or answers on the Questionnaire.

Indemnification

Section 5.05. Contractor on behalf of itself and its employees, agents, contractors, subcontractors and other personnel (collectively, the "Contractor Parties") will defend, indemnify and hold SC, its affiliated and related entities, licensees, successors and assigns, and their respective officers, directors, agents, representatives, contractors and employees (collectively, the "SC Parties") harmless from and against any and all claims, losses, damages and expenses (including, without limitation, reasonable attorneys' fees and disbursements) (collectively, "Claims") directly or indirectly arising out of or resulting from (i) a breach or alleged breach by any of the Contractor Parties of their obligations, representations, warranties, covenants or undertakings under this Agreement, or (ii) the development, production, distribution, advertising, promotion or use of the Work Product, production or Services performed or provided hereunder, including any Claim that any license, Work Product or service provided to the SC Parties or otherwise produced hereunder infringes, violates or misappropriates any rights of any third party (including copyright, patent, trademark, trade secret, license, or other proprietary rights or any right of privacy or publicity) or defames, libels or slanders any third party. Contractor shall also indemnify and hold the SC Parties harmless against any and all liability imposed or claimed, including

attorney's fees and other legal expense, arising directly or indirectly from any act or failure of any of the Contractor Parties, including all Claims relating to the injury or death of any person or damage to any property, or statutory or common law claims relating to employment discrimination or sexual harassment.

Insurance

Section 5.06. Contractor agrees to acquire and maintain workers' compensation insurance for Contractor and for Contractor's employees as prescribed by state law. Contractor also agrees to acquire and maintain commercial general liability insurance in the amount of at least \$1,000,000 per occurrence and \$3,000,000 in aggregate, and customary Producer's Errors & Omissions insurance for the production with single incident/aggregate limits of no less than \$1,000,000/\$3,000,000, for the term of this agreement. These insurance policies shall name the SC as additional insured. Contractor shall provide SC with a certificate of Producer's Errors & Omissions insurance prior to delivery of the production and final payment to Contractor.

Additional Documents

Section 5.07. Contractor shall execute, verify, acknowledge and deliver any and all instruments or other documents which may at any time be deemed necessary or advisable to evidence, establish, maintain or protect any rights granted by or obligations of Contractor under this Agreement. These other documents include, but are not limited to, delivery by Contractor of a written summary of any and all material written, produced, or furnished by Contractor hereunder along with copies of all licenses obtained from third parties in a form acceptable to SC (often referred to as the "rights bible") prior to delivery of the production and final payment to Contractor. Contractor hereby irrevocably appoints SC the true and lawful attorney-in-fact of Contractor to execute, acknowledge and deliver any such assignment or instrument if Contractor shall fail or refuse to execute, acknowledge or deliver the same, in which event Contractor will promptly be furnished with copies of any and all such signed documents.

Assignment

Section 5.08. Neither this agreement nor any duties or obligations under this agreement may be assigned by Contractor without the prior written consent of SC.

Taxes

Section 5.09. As Contractor is not an employee of SC, Contractor is responsible for paying all required state and federal taxes. In particular:

- SC will not withhold FICA (Social Security) from Contractor's payments;
- SC will not make state or federal unemployment insurance contributions on Contractor's behalf;
- SC will not withhold (except as specified below) state or federal income tax from payment to Contractor;

- SC will not make disability insurance contributions on behalf of Contractor;
- SC will not obtain workers' compensation insurance on behalf of Contractor.

Notwithstanding the foregoing, Contractor acknowledges that SC may be required by California law to make withholdings on payments made to Contractor under this Agreement, and Contractor hereby consents to any such withholding. In the event that any such withholding is required by California law, SC will notify Contractor of the withholding requirements and will supply Contractor with any reports of such withholding as are required by law.

ARTICLE 6. OBLIGATIONS OF SC

Section 6.01. SC agrees to comply with all reasonable requests of Contractor (and provide access to all documents reasonably) necessary to the performance of Contractor's duties under this agreement.

Section 6.02. Neither this agreement nor any duties or obligations under this agreement may be assigned by SC without the prior written consent of Contractor.

ARTICLE 7. TERMINATION OF AGREEMENT

Termination on Occurrence of Stated Events

Section 7.01. This agreement shall terminate automatically on the termination date (as stated in section 1.01) or on the occurrence of any of the following events:

1. Bankruptcy or insolvency of either party;
2. Sale of the business of either party;
3. Death or disability of Contractor. "Disability" means any mental or physical incapacity of Contractor which prevents Contractor from performing the duties specified in this agreement or ninety (90) days, whether or not consecutive, out of the term of this agreement;
4. Theft, fraud embezzlement, dishonesty or other similar behavior by Contractor; or
5. Any habitual neglect of duty of Contractor in discharging any of Contractor's duties under this agreement.

Upon termination of this Agreement pursuant to the occurrence any of the above stated events prior to the completion of the project contemplated by this Agreement, Contractor shall return to SC any advance payments or deposits no later than 10 days after such termination.

Termination by SC for Default of Contractor

Section 7.02. Should Contractor default in the performance of this agreement or materially breach any of its provisions, SC, at its option, may terminate this agreement by giving five (5) days written notice to Contractor. Upon termination of this Agreement pursuant to this

paragraph prior to the completion of the project contemplated by this Agreement, Contractor shall return to SC any advance payments or deposits no later than 10 days after such termination.

Termination by Contractor for Default of SC

Section 7.03. Should SC default in the performance of this agreement or materially breach any of its provisions, Contractor, at its option, may terminate this agreement by giving five (5) days written notice to SC.

Termination for Failure to Make Agreed-Upon Payments

Section 7.04. Should SC fail to pay Contractor all or any part of the compensation set forth in Article 4 of this agreement on the date due, Contractor, at the Contractor's option, may terminate this agreement if the failure is not remedied by SC within thirty (30) days from the date payment is due.

Termination on Ten Days Notice

Section 7.05. Either party may terminate this agreement by providing ten (10) days written notice to the other party.

ARTICLE 8. ARBITRATION PROVISIONS

Section 8.01. Except as provided in 8.04 below, SC and Contractor agree that any dispute or controversy arising out of, relating to or in connection with the interpretation, validity, construction, performance, breach or termination of this agreement shall be settled by binding arbitration to be held in San Francisco County, California, in accordance with the Commercial Arbitration Rules, supplemented by the Supplemental Procedures for Large Complex Disputes, of the American Arbitration Association as then in effect. The arbitrator may grant injunctions or other relief in such dispute or controversy. The decision of the arbitrator shall be final, conclusive and binding on the parties to the arbitration. Judgment may be entered on the arbitrator's decision in any court of competent jurisdiction.

Section 8.02. The arbitrator(s) shall apply California law to the merits of any dispute or claim, without reference to conflicts of law rules. Contractor hereby consents to the personal jurisdiction of the state and federal courts located in California for any action or proceeding arising from or relating to this agreement or relating to any arbitration in which the parties are participants.

Section 8.03. SC and Contractor shall each pay one-half of the costs and expenses of such arbitration, and each shall separately pay its counsel fees and expenses unless otherwise required by law.

Section 8.04. The parties may apply to any court of competent jurisdiction for a temporary restraining order, preliminary injunction, or other interim or conservatory relief, as necessary, without breach of this arbitration agreement and without abridgment of the powers of the arbitrator.

Section 8.05. By signing this agreement, Contractor agrees to submit any claims arising out of, relating to, or in connection with this agreement, or the interpretation, validity, construction, performance, breach or termination thereof, to binding arbitration, except as provided in section 8.04, and that this arbitration clause constitutes a waiver of Contractor's right to a jury trial.

ARTICLE 9. GENERAL PROVISIONS

Section 9.01. Any notices to be given hereunder by either party to the other may be effected either by personal delivery in writing or by mail, registered or certified, postage prepaid with return receipt requested, or by overnight express courier. Mailed notices shall be addressed to the parties at the addresses appearing in the introductory paragraph of this agreement, but each party may change the address by written notice in accordance with this paragraph. Notices delivered personally will be deemed communicated as of actual receipt; mailed notices will be deemed communicated as of two days after mailing.

Section 9.02. This agreement supersedes any and all agreements, either oral or written, between the parties hereto with respect to the rendering of services by Contractor for SC and contains all the covenants and agreements between the parties with respect to the rendering of such services in any manner whatsoever. Each party to this agreement acknowledges that no representations, inducements, promises, or agreements, orally or otherwise, have been made by any party, or anyone acting on behalf of any party, which are not embodied herein, and that no other agreement, statement, or promise not contained in this agreement shall be valid or binding. Any modification of this agreement will be effective only if it is in writing signed by the party to be charged.

Section 9.03. If any provision in this agreement is held by a court of competent jurisdiction to be invalid, void, or unenforceable, the remaining provisions will nevertheless continue in full force without being impaired or invalidated in any way.

Section 9.04. This agreement will be governed by and construed in accordance with the laws of the State of California.

Section 9.05. The provisions of the sections captioned “Non-Disclosure of Confidential Information,” “Ownership of Intellectual Property,” “Indemnification” and “Arbitration Provisions” and those with respect to choice of laws shall survive any expiration or termination of this Agreement.

Executed at _____, California.

CONTRACTOR:

SC: SIERRA CLUB

Taxpayer Identification Number:

Dated: _____, 20__

Dated: _____, 20__

INDEPENDENT CONTRACTOR AGREEMENT

This AGREEMENT is made this ___ day of _____, 20___, between Sierra Club (“SC”), having its principal place of business at 2101 Webster St., Suite 1300, Oakland CA 94612, and _____ (“Contractor”), having its principal place of business at _____.

ARTICLE 1. TERM OF CONTRACT

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ARTICLE 3. SERVICES TO BE PERFORMED BY CONTRACTOR

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Section 4.03. Contractor shall be paid after final delivery of the production within 30 days after invoice is submitted to SC except as otherwise stated herein.

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(b) Contractor will not, during or subsequent to the term of this agreement, use SC's Confidential Information for any purpose other than the performance of the Services on behalf of SC, nor will Contractor disclose SC's Confidential Information to

any third party. It is understood that said Confidential Information shall remain the sole property of SC.

(c) Contractor agrees that Contractor will not, during the term of this agreement, improperly use or disclose any proprietary information or trade secrets of any former or current employer or other person or entity with which Contractor has an agreement or duty to keep in confidence information acquired by Contractor, if any, and that Contractor will not bring onto the premises of SC any unpublished document or proprietary information belonging to such employer, person or entity unless consented to in writing by such employer, person or entity.

(d) Contractor recognizes that SC has received and in the future will receive from third parties their confidential or proprietary information subject to a duty on SC's part to maintain the confidentiality of such information and to use it only for certain limited purposes. Contractor agrees that Contractor owes SC and such third parties, during the term of this agreement and thereafter, a duty to hold all such confidential or proprietary information in the strictest confidence and not to disclose it to any person, firm or corporation or to use it except as necessary in carrying out the Services for SC consistent with SC's agreement with such third party.

(e) Upon the termination of this agreement, or upon SC's earlier request, Contractor will deliver to SC all of SC's property or Confidential Information that Contractor may have in Contractor's possession or control.

Licensing of Intellectual Property

Section 5.03. (a) Contractor shall retain all of the ownership and other intellectual property rights (including any copyrights therein) that Contractor has in all copyrightable material, content, notes, records, drawings, designs, improvements, developments, discoveries and trade secrets that Contractor develops for or delivers to SC in connection with this Agreement (the "Work Product"). For the avoidance of confusion, SC and Contractor expressly acknowledge that SC shall retain all ownership and other rights (including the copyrights therein) in all copyrightable material, content, notes, records, drawings, designs, improvements, developments, discoveries and trade secrets that are provided or delivered by SC under this Agreement.

(b) Contractor hereby grants to SC, its affiliated and related entities, licensees, successor and assigns, and their respective officers, directors, agents, representatives, contractors and employees an exclusive, royalty-free, perpetual, irrevocable, worldwide, paid-up license to use, copy, reproduce, distribute, perform, display, make, have made, sell, export, prepare derivative works of or otherwise exploit the Work Product (together with any material, improvement, development, concept, discovery or other proprietary information that is incorporated into the Work Product and that is owned by Contractor or in which Contractor has an interest) in all media now known or hereafter developed, including all text and images.

(c) Contractor hereby represents and warrants that (i) all Work Product will be the original work of Contractor and (ii) the Work Product will not infringe the copyright, patent, trade secret, or any other intellectual property right of any third party.

Representations and Warranties

Section 5.04. Contractor represents, warrants and covenants that:

(a) Contractor has the right, power and authority to make and enter into and fully perform its obligations pursuant to this Agreement and to grant to SC all of the rights herein granted to SC;

(b) Any and all material written, produced or furnished by Contractor hereunder is or will be (i) the original work of Contractor, which shall not have been exploited in any manner or medium, (ii) shall be in the public domain, or (iii) to the extent such material is neither original nor in the public domain, Contractor shall acquire the right to use such material for all purposes contemplated by this Agreement, and such material shall not infringe upon or violate any law, agreement or other rights of any kind, of any person or entity including, without limitation, rights affecting copyright, patent, trademark, unfair competition, contract, defamation, privacy and/or publicity;

(c) Neither the Services or the production, nor the exercise by SC or its designees of the rights granted in the Agreement shall violate or infringe upon the rights of any person or entity whatsoever, or create any liability of any kind;

(d) There are (and will be) no liens, claims or encumbrances which might conflict with or otherwise affect any of the provisions of this Agreement or SC's exercise of any rights granted herein. Contractor is not subject to any obligation or disability which will or might prevent him from fully keeping and performing all of their services, obligations, covenants and conditions to be kept or performed by them hereunder, and Contractor has not made nor will make any grant, assignment, commitment or do or permit any act which will or might interfere with or impair the full and complete performance of Contractor's services and obligations hereunder or SC's full and complete enjoyment and exercise of the rights and privileges granted herein; and

(e) Any third party engaged by Contractor to fulfill any of Contractor's obligations will be bound by the obligations of Contractor set forth herein.

(f) The information and answers provided by Contractor on SC's Independent Contractor Questionnaire (the "Questionnaire") are true, correct and complete, and Contractor acknowledges that SC will utilize the information and answers on the Questionnaire in connection with SC's tax and other regulatory compliance. Contractor shall notify SC's Human Resources Department promptly in writing of any changes to Contractor's information or answers on the Questionnaire.

Indemnification

Section 5.05. Contractor on behalf of itself and its employees, agents, contractors, subcontractors and other personnel (collectively, the “Contractor Parties”) will defend, indemnify and hold SC, its affiliated and related entities, licensees, successors and assigns, and their respective officers, directors, agents, representatives, contractors and employees (collectively, the “SC Parties”) harmless from and against any and all claims, losses, damages and expenses (including, without limitation, reasonable attorneys' fees and disbursements) (collectively, “Claims”) directly or indirectly arising out of or resulting from (i) a breach or alleged breach by any of the Contractor Parties of their obligations, representations, warranties, covenants or undertakings under this Agreement, or (ii) the development, production, distribution, advertising, promotion or use of the Work Product, production, or Services performed or provided hereunder, including any Claim that any license, Work Product or service provided to the SC Parties or otherwise produced hereunder infringes, violates or misappropriates any rights of any third party (including copyright, patent, trademark, trade secret, license, or other proprietary rights or any right of privacy or publicity) or defames, libels or slanders any third party. Contractor shall also indemnify and hold the SC Parties harmless against any and all liability imposed or claimed, including attorney’s fees and other legal expense, arising directly or indirectly from any act or failure of any of the Contractor Parties, including all Claims relating to the injury or death of any person or damage to any property, or statutory or common law claims relating to employment discrimination or sexual harassment.

Insurance

Section 5.06. Contractor agrees to acquire and maintain workers’ compensation insurance for Contractor and for Contractor’s employees as prescribed by state law. Contractor also agrees to acquire and maintain commercial general liability insurance in the amount of at least \$1,000,000 per occurrence and \$3,000,000 in aggregate, and customary Producer’s Errors & Omissions insurance for the production with single incident/aggregate limits of no less than \$1,000,000/\$3,000,000, for the term of this agreement. These insurance policies shall name the SC as additional insured. Contractor shall provide SC with a certificate of Producer’s Errors & Omissions insurance prior to delivery of the production and final payment to Contractor.

Additional Documents

Section 5.07. Contractor shall execute, verify, acknowledge and deliver any and all instruments or other documents which may at any time be deemed necessary or advisable to evidence, establish, maintain or protect any rights granted by or obligations of Contractor under this Agreement. These other documents include, but are not limited to, delivery by Contractor of a written summary of any and all material written, produced, or furnished by Contractor hereunder along with copies of all licenses obtained from third parties in a form acceptable to SC (often referred to as the “rights bible”) prior to delivery of the production and final payment to Contractor. Contractor hereby irrevocably appoints SC the true and lawful attorney-in-fact of Contractor to execute, acknowledge and deliver any such assignment or instrument if Contractor shall fail or refuse to execute, acknowledge or deliver

the same, in which event Contractor will promptly be furnished with copies of any and all such signed documents.

Assignment

Section 5.08. Neither this agreement nor any duties or obligations under this agreement may be assigned by Contractor without the prior written consent of SC.

Taxes

Section 5.09. As Contractor is not an employee of SC, Contractor is responsible for paying all required state and federal taxes. In particular:

- SC will not withhold FICA (Social Security) from Contractor's payments;
- SC will not make state or federal unemployment insurance contributions on Contractor's behalf;
- SC will not withhold (except as specified below) state or federal income tax from payment to Contractor;
- SC will not make disability insurance contributions on behalf of Contractor;
- SC will not obtain workers' compensation insurance on behalf of Contractor.

Notwithstanding the foregoing, Contractor acknowledges that SC may be required by California law to make withholdings on payments made to Contractor under this Agreement, and Contractor hereby consents to any such withholding. In the event that any such withholding is required by California law, SC will notify Contractor of the withholding requirements and will supply Contractor with any reports of such withholding as are required by law.

ARTICLE 6. OBLIGATIONS OF SC

Section 6.01. SC agrees to comply with all reasonable requests of Contractor (and provide access to all documents reasonably) necessary to the performance of Contractor's duties under this agreement.

Section 6.02. Neither this agreement nor any duties or obligations under this agreement may be assigned by SC without the prior written consent of Contractor.

ARTICLE 7. TERMINATION OF AGREEMENT

Termination on Occurrence of Stated Events

Section 7.01. This agreement shall terminate automatically on the Termination Date (stated in section 1.01) or on the occurrence of any of the following events:

1. Bankruptcy or insolvency of either party;
2. Sale of the business of either party;

3. Death or disability of Contractor. "Disability" means any mental or physical incapacity of Contractor which prevents Contractor from performing the duties specified in this agreement or ninety (90) days, whether or not consecutive, out of the term of this agreement;
4. Theft, fraud embezzlement, dishonesty or other similar behavior by Contractor; and
5. Any habitual neglect of duty of Contractor in discharging any of Contractor's duties under this agreement.

Upon termination of this Agreement pursuant to the occurrence any of the above stated events prior to the completion of the project contemplated by this Agreement, Contractor shall return to SC any advance payments or deposits no later than 10 days after such termination.

Termination by SC for Default of Contractor

Section 7.02. Should Contractor default in the performance of this agreement or materially breach any of its provisions, SC, at its option, may terminate this agreement by giving five (5) days written notice to Contractor. Upon termination of this Agreement pursuant to this paragraph prior to the completion of the project contemplated by this Agreement, Contractor shall return to SC any advance payments or deposits no later than 10 days after such termination.

Termination by Contractor for Default of SC

Section 7.03. Should SC default in the performance of this agreement or materially breach any of its provisions, Contractor, at its option, may terminate this agreement by giving five (5) days written notice to SC.

Termination for Failure to Make Agreed-Upon Payments

Section 7.04. Should SC fail to pay Contractor all or any part of the compensation set forth in Article 4 of this agreement on the date due, Contractor, at the Contractor's option, may terminate this agreement if the failure is not remedied by SC within thirty (30) days from the date payment is due.

Termination on Ten Days Notice

Section 7.05. Either party may terminate this agreement by providing ten (10) days written notice to the other party.

ARTICLE 8. ARBITRATION PROVISIONS

Section 8.01. Except as provided in 8.04 below, SC and Contractor agree that any dispute or controversy arising out of, relating to or in connection with the interpretation, validity, construction, performance, breach or termination of this agreement shall be settled by binding arbitration to be held in San Francisco County, California, in accordance with the Commercial Arbitration Rules, supplemented by the Supplemental Procedures for Large Complex Disputes, of the American Arbitration Association as then in effect. The arbitrator

may grant injunctions or other relief in such dispute or controversy. The decision of the arbitrator shall be final, conclusive and binding on the parties to the arbitration. Judgment may be entered on the arbitrator's decision in any court of competent jurisdiction.

Section 8.02. The arbitrator(s) shall apply California law to the merits of any dispute or claim, without reference to conflicts of law rules. Contractor hereby consents to the personal jurisdiction of the state and federal courts located in California for any action or proceeding arising from or relating to this agreement or relating to any arbitration in which the parties are participants.

Section 8.03. SC and Contractor shall each pay one-half of the costs and expenses of such arbitration, and each shall separately pay its counsel fees and expenses unless otherwise required by law.

Section 8.04. The parties may apply to any court of competent jurisdiction for a temporary restraining order, preliminary injunction, or other interim or conservatory relief, as necessary, without breach of this arbitration agreement and without abridgment of the powers of the arbitrator.

Section 8.05. By signing this agreement, Contractor agrees to submit any claims arising out of, relating to, or in connection with this agreement, or the interpretation, validity, construction, performance, breach or termination thereof, to binding arbitration, except as provided in section 8.04, and that this arbitration clause constitutes a waiver of Contractor's right to a jury trial.

ARTICLE 9. GENERAL PROVISIONS

Section 9.01. Any notices to be given hereunder by either party to the other may be effected either by personal delivery in writing or by mail, registered or certified, postage prepaid with return receipt requested, or by overnight express courier. Mailed notices shall be addressed to the parties at the addresses appearing in the introductory paragraph of this agreement, but each party may change the address by written notice in accordance with this paragraph. Notices delivered personally will be deemed communicated as of actual receipt; mailed notices will be deemed communicated as of two days after mailing.

Section 9.02. This agreement supersedes any and all agreements, either oral or written, between the parties hereto with respect to the rendering of services by Contractor for SC and contains all the covenants and agreements between the parties with respect to the rendering of such services in any manner whatsoever. Each party to this agreement acknowledges that no representations, inducements, promises, or agreements, orally or otherwise, have been made by any party, or anyone acting on behalf of any party, which are not embodied herein, and that no other agreement, statement, or promise not contained in this agreement shall be valid or binding. Any modification of this agreement will be effective only if it is in writing signed by the party to be charged.

Section 9.03. If any provision in this agreement is held by a court of competent jurisdiction to be invalid, void, or unenforceable, the remaining provisions will nevertheless continue in full force without being impaired or invalidated in any way.

Section 9.04. This agreement will be governed by and construed in accordance with the laws of the State of California.

Section 9.05. The provisions of the sections captioned “Non-Disclosure of Confidential Information,” “Licensing of Intellectual Property,” “Indemnification” and “Arbitration Provisions” and those with respect to choice of laws shall survive any expiration or termination of this Agreement.

Executed at _____, California.

CONTRACTOR:

SC: SIERRA CLUB

Taxpayer Identification Number:

Dated: _____, 20__

Dated: _____, 20__

Sierra Club Content Submission Form

The Sierra Club, a California nonprofit corporation (the "Club"), hereby solicits Content from individuals 18 years of age or older, for use in support of its mission to promote enjoyment and protection of the wild places of the earth, to practice and promote the responsible use of the earth's ecosystems and resources, to educate and enlist humanity to protect and restore the quality of the natural and human environment, and to use all lawful means to carry out these objectives. Contributions, gifts, and dues to the Sierra Club are not tax deductible. "Content" as used in this document means any and all text, computer code, pictures, sounds, graphics, video, audio or other data in any format whatsoever supplied by you for uses contemplated herein, including, but not limited to, images, photographs, illustrations, graphics, audio clips, video clips, or text. Because of the volume of materials sent to us, we cannot arrange for the return of any Content submitted to us by you. Therefore, we strongly encourage you to submit a copy of your Content to us in digital form. We are not responsible for loss or damage to original or copied versions of Content submitted to us.

NOTE: We cannot accept Content that includes recognizable children under the age of 18 unless you are the parent or legal guardian of the child(ren).

A. License of Rights

1. If you submit Content to the Club in response to the foregoing solicitation, the Club may select some or all of it to use in support of its mission. **The Club acknowledges that you will remain the owner of the copyright in the Content, and the Club will include your requested form of copyright notice when your Content is used, to the best of its ability.** You must indicate such notice on the Submission Form. The Club cannot be held responsible for incorrect credits.

2. **You grant to the Sierra Club (select one):**

The right to use this Content in any way that supports the Sierra Club's mission.

That is, the non-exclusive, royalty-free right to reproduce, use, copy, sell, distribute, create derivative works from, publicly display, or publicly perform this Content throughout the world, in perpetuity for the purpose of, but not limited to, public education, advocacy, advertising, publicity, business, or any other lawful purpose whatsoever, in any media now known or hereafter developed. The Club may sublicense or otherwise transfer the rights granted herein.

or

The right to use this Content in Sierra Club's Web sites, electronic publications, electronic mailings, and chapter and group newsletters.

That is, the non-exclusive, royalty-free right to reproduce, use, copy, distribute, create derivative works from, publicly display, or publicly perform this Content throughout the world, in perpetuity for the purpose of, but not limited to, public education, advocacy, advertising, publicity, business, or any other lawful purpose whatsoever, in any of the Club's internal and external Web sites, electronic publications and mailings, and chapter and group newsletters. The Club may sublicense or otherwise transfer the rights granted herein.

B. Terms & Conditions

1. Terms of Agreement. Because the Club receives submissions from many sources, it is not able or willing to accept different terms and conditions proposed by different individuals. Therefore, if you decide to submit Content to the Club, you will thereby agree, with respect to the Content, if any, selected by the Club from such submissions, to the terms and conditions set forth in Parts A (License of Rights) and B (Terms & Conditions) hereof. No different or additional terms set forth in any invoice or other document submitted by you, previously or hereafter, will affect our agreement, which will be only as set forth herein. THIS OFFER IS MADE EXPRESSLY CONDITIONAL ON THESE TERMS.
2. Warranty and Indemnification. The Club cannot accept Content from anyone but the owner. **By submitting Content, you represent and warrant that you are 18 years of age or older, that the this Content is your original work, that your agreement hereto does not violate any agreement between you and a third party, and that the Club's use of this Content shall not infringe upon or violate any law, agreement or other rights of any kind, of any third party, without limitation, rights affecting copyright, patent, trademark, unfair competition, contract, defamation, privacy or publicity.** You agree that you will, at your own expense, defend, indemnify, and hold harmless the Club and its

affiliated and related entities, licensees, successors and assigns, employees, officers and directors, representatives, contractors and agents from all claims, losses, damages and expenses of any kind (including, without limitation, attorneys' fees and disbursements) arising out of or in connection with a breach or alleged breach by you of your obligations or warranties under this agreement.

3. Governing Law. This offer, and the agreement that will be formed if you submit Content to the Club, will be interpreted under the laws of the State of California without regard to conflict of law principles, and any disputes or litigation arising in connection with such agreement shall be venued only in San Francisco, California. You hereby waive any defense or lack of personal jurisdiction or forum non conveniens.
4. No Obligation to Use Rights. Nothing herein will constitute any obligation by the Club to make use of any of the rights herein or any of the Content.
5. General Provisions. This agreement supersedes any and all agreements, either oral or written, between the parties hereto and contains all the covenants and agreements between the parties with respect to the subject matter hereof. Each party to this agreement acknowledges that no representations, inducements, promises, or agreements, oral or otherwise, have been made by any party, or anyone acting on behalf of any party, that are not embodied herein, and that no other agreement, statement, or promise not contained in this agreement shall be valid or binding. Any modification of this agreement will be effective only if it is in writing signed by both parties. If any provision in this agreement is held by a court of competent jurisdiction to be invalid, void, or unenforceable, the remaining provisions will nevertheless continue in full force without being impaired or invalidated in any way. No waiver or any breach of any provision of this agreement shall constitute a waiver of any prior, concurrent, or subsequent breach of the same or any other provision hereof, and no waiver shall be effective unless made in writing and signed by an authorized representative of the waiving party. The parties to this agreement are independent contractors. Neither party is the agent, representative, or partner of the other party, and neither has any right, power, or authority to enter into any agreement or other commitment for, or incur any liability or obligation on behalf of, or otherwise bind, the other party.

The undersigned hereby represents that it has read the foregoing and fully and completely understands the contents hereof.

BY: _____ DATE: _____

Copyright notice that should appear with this content:

Copyright [year] by [author/owner]

Description of content (for example, ten images of Mammoth Mountain and environs shot in the month of December 2007; five images of renewable energy activists in front of the state capitol 8/8/08 in Sacramento; 25 images of animals in the Idaho wilderness on 8/8/08). Provide names of pictured individuals, if possible:

SIERRA CLUB PHOTO & VIDEO RELEASE FORM

I hereby irrevocably grant the Sierra Club (the "Club") and its assigns, licensees and successors, the royalty-free right to use my image, name, likeness, and voice throughout the world, in perpetuity for the purpose of, but not limited to, public education, advocacy, advertising, publicity, business, or any other lawful purpose whatsoever, in any media now known or hereafter developed, and I waive any right to inspect or approve such use.

I release the Club and its assigns, licensees and successors from any and all liability that may arise in connection with the use of my image, name, likeness, or voice including, but not limited to, any claims of defamation, invasion of privacy, or infringement of moral rights, rights of publicity or copyright. The Club is not obligated to utilize any of the rights granted in this Agreement.

I have read and understood this Agreement, and I am over the age of eighteen (18). This Agreement expresses the complete understanding of the parties and may not be amended unless mutually agreed to by the parties in writing.

Name: _____
(Please Print)

Signature: _____ Date: _____

Address: _____

Email Address (*optional*): _____

Parent/Guardian Consent [use if the person is under 18]:

I hereby agree and consent to the foregoing Agreement on behalf of the minor below.

Name and Age of Minor : _____
(Please Print) (Age)

Parent/Guardian Name: _____
(Please Print)

Parent/Guardian Signature: _____ Date: _____

Parent/Guardian Address: _____

Parent/Guardian Email Address (*optional*): _____

FORMULARIO DE ACUERDO DE USO DE FOTOS Y VIDEO DEL SIERRA CLUB

Por la presente yo, irrevocablemente, otorgo al Sierra Club (el "Club") y sus asignados, concesionarios y sucesores, el derecho libre de royalties de usar mi imagen, nombre, semejanza y voz por todo el mundo, en perpetuidad con el propósito, pero no limitado a ello, de educación pública, abogacía, publicidad, comercio o cualquier otro propósito legal, en cualquier medio conocido o más adelante desarrollado, y renuncio a cualquier derecho a inspeccionar o aprobar tal uso.

Libero al Club y sus asignados, concesionarios y sucesores de cualquier y toda responsabilidad que pueda surgir en conexión con el uso de mi imagen, nombre, semejanza y voz, incluyendo, pero no limitado a ello, cualquier demanda de difamación, invasión de la privacidad, o la infracción de derechos morales, derechos de publicidad o copyright. El Club no está obligado a usar cualquiera de los derechos garantizados en este Acuerdo.

He leído y comprendido esta Acuerdo, y tengo más de dieciocho (18) años. Este Acuerdo expresa el entendimiento completo de las partes y no se puede enmendar a no ser que sea acordado mutuamente por las partes y por escrito.

Nombre: _____

Firma: _____

Fecha: _____

Domicilio: _____

Email (opcional): _____

Consentimiento del Padre/Tutor (si la persona tiene menos de 18 años):

Por la presente concuerdo y consiento este Acuerdo en nombre del menor abajo identificado.

Nombre y Edad del Menor: _____

Edad: _____

Nombre del Padre/Tutor: _____

Firma del Padre/Tutor: _____

Fecha: _____

Domicilio del Padre/Tutor: _____

Email del Padre/Tutor (opcional): _____.

Sierra Club National
2101 Webster Street, Suite 1300
Oakland, CA 94612
(415) 977-5500

Sierra Club Legislative
50 F Street, NW, Eighth Floor
Washington, DC 20001
(202) 547-1141

