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<th><strong>Title</strong></th>
<th>AMIC-PATA Asian Tourism Communicators Training Workshop : Singapore, Jun 8-9, 1992 : [other readings]</th>
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Circulation, Editorial and Advertising are interdependent on one another. In our type of publishing, you cannot have one without the other. But, that having been said, each of these disciplines has to work autonomously of the other. For successful publishing no one discipline can exert untoward pressure on another.

Circulation is absolutely critical. Having defined a specific target group or audience, it is then necessary to distribute the publication to this group efficiently and economically.

The selection of this circulation in line with pre-defined criteria is sacrosanct. It is the responsibility of the circulation manager to achieve and maintain the required levels of circulation and, under no circumstances can this be altered to suit the whims of either the advertising or editorial departments.

The accuracy and authenticity of the circulation figures are verified only by an independent third party through strict auditing procedures specified by an audit body such as ABC and BPA.

Circulation is the life-blood of both advertising and editorial. With advertising, it is the target group for our clients, the potential advertisers.
With editorial, circulation is our readership base i.e., the people for whom we are writing the title. The editorial role is to ensure that we produce a title that is read by our readers, the advertising department’s target group. A title which will inform, educated and entertain.

To ensure that we’re on the right track, we commission surveys of our readers to determine how, what, where and when they read our titles. Based on this, we fine tune our editorial content by, for example, putting in more regional news and less in-depth features.

So we’ve seen that circulation for our Advertising department (the State) is a target group for their potential clients; and for the editorial department (the Church) it is a reader base to be entertained, informed and educated.

Now, let’s look at the State versus the Church scenario. In essence, the Advertising department wants to provide the best service and the best product to their clients. To achieve this, naturally, they want their title to be:

* the best read
* the largest targetted circulation
* the most competitively priced rates
* the best packaged

In essence, the be-all and end-all of all titles.
They want to please their client. They want their clients' advertising dollar and to keep them happy, they want editorial coverage of their clients' activities BUT they want this editorial to be positive, only positive, extolling the virtues of their client and his products.

Imagine their chagrin when an article is written criticising their main client!! The article may be true, may be factual, may not be sensationalised but there in print is an article offending their client. The client they've entertained, become friends with, sold advertising to, provided services beyond the call of duty... What is their client's reaction?? What is the Advertising department's reaction??

At the same time, the Editorial Department wants to write the best stories, they want the readers (and their peers) to sit up and notice. They want headlines. They want to say it as it is -- to provide a professional publication which is well read and which entertains, informs and educates.

No holds are barred. The good, the bad and the ugly will be covered, analysed, interviewed and publicised through the editorial pages. The prima donnas will hide behind the statement that if they don't like the article, the reader has the opportunity for redress by "writing to the paper".

So we now have the situation where the advertising department have developed friendships, entertained and serviced their money-spending and the editorial department have upset the client by saying it as it is. What to do? Who's right?
On the face of it, it seems fool-hardy to shoot yourself in the foot by criticising your clients but ... we must provide titles which are seen to be unbiased, which do command the best readership, which do not kow-tow to the whims of our advertising department and their clients. We must provide the essential read. In achieving this, we will upset some people some of the time and, I'm afraid, it's a fact of life for our advertising department.

In the case of a dispute, the publisher (i.e., the managing director of the title) becomes involved. It is his responsibility to understand the client’s point of view and also to ensure that the "offending article" is factual, is not over-sensationalised, is fair. He can do this in a number of ways. For example, by reviewing all previous articles written about that client. Are they all critical or is the latest article the first one? He must ensure that a personality clash has not developed between the editorial department and the client and that the article has not been written for the wrong reasons. But of foremost importance, the publisher must ensure that he has appointed an editor who is professional, who has the right objectives in mind for the title, who has set editorial directives in line with the overall directions for the title and who has developed a team of like-minded editorial staff.

The editor must be able to differentiate between good news and bad news, between the relevant and the irrelevant. The editor must be able to create the right balance for the title. A balance between the various types of content such as news, features, news analysis, people movement and, possibly, gossip. A balance between the different aspects of a trade such as hotels, travel agents and airlines, or the coverage given to different countries. An editor must understand the sensitivities of the industry and those who make up that
industry BUT the editor must also be prepared to say it as it is, no holds barred when necessary.

Over the years, I have had to do a number of reconciliations. I have had to appease clients in Hong Kong, Philippine, Indonesia, Thailand, Malaysia and Singapore covering one or other of our titles. In the vast majority of cases I have supported the editorial -- in some cases, we have lost advertising support. Occasionally we have made changes in our editorial staff...

Probably one of the most important but most difficult tasks of the editor is to stand up to the advertising department. To stand up to them by being firm but not bloody-minded. To communicate with them but not to be brow-beaten by them. To be able to overcome the frequent requests to write about our clients by providing editorial puff-pieces so as to retain or secure that important advertising contract. To avoid demands to attend unnecessary meetings with clients who only want to blow their own trumpets.

This continual pressure on the editorial department can be reduced in a number of ways. Firstly, by educating the advertising department that if they want a well read title, it will not necessarily contain editorial promotional articles on their client.

Secondly, by educating clients and their PR companies that if they want exposure, they must provide newsworthy stories which are of relevance to the publication's readers. The travel industry is not interested that Dick Lee dined in the Raffles Hotel. The travel industry is interested in the fact that the Raffles Hotel is now open, the room rates are $600 and the commissions that they
could earn.

Thirdly, at ABP, we have a Special Projects Unit which was specifically set up to produce promotional articles or advertorials on behalf of our clients. This unit, which is totally separate to the editorial department of our clients' specifications for a fee. These supplements, which are clearly labelled as Advertorials can then be inserted into our titles or can be used for our clients' own promotional purposes such as distribution at a trade show.

Another way of coping with this pressure for editorial space is by providing PRODUCT NEWS sections (either free such as PACKAGES & PRODUCTS in PTN or on a paid basis such as WHAT’S NEW IN TRAVEL in TTG ASIA). Even here, the product news must be up-to-date and relevant. Little point in reiterating the features of a CRS system or the meeting room facilities of a hotel. Far more relevant, is to inform readers of new products with increase features and benefits or the opening of a new ballroom with capacity for 1000 guests.

Equally important is how this "product news" is presented. Is it the same news item going to all media or has each article been written specifically for the target audience. No point in sending the same news release for a consumer title and a trade title. Not only the article but the accompanying photograph should differ (I’m sure more will be said by other speakers on good an bad photographs and press releases).
So we have now reached a point where we have a bloody-minded editor, an over-demanding advertising department and an autonomous circulation department servicing their needs.

What do we do now? Basically, it comes down to one word. COMMUNICATION. It is essential that each department, although acting autonomously, keep the other departments informed of their activities.

In our fast-moving world, this communication is needed on a continual basis. An annual get-together is not enough. At ABP, we have meetings on a regular basis at all levels. Our publishers meet every two months to ensure common targets for our publishing groups across the company. In turn, the publishers hold publication meetings for all regional staff at least once a year.

The advertising and editorial staff meet together, and separately at least once a week, and informally on a continuous basis to discuss market conditions, the latest happenings and activities.

For each issue, the publisher will meet with the advertising & editorial departments to determine the title’s pagination -- yes, the number of editorial of a publication is directly related to the advertising volume. As an aside for an established title, the advertising:editorial ratio should ideally be 60:40 to attain a 30% profitable contribution after direct costs, but before allowing for corporate overheads. Without achieving this ratio at acceptable rates, we would not be in business.
For every overseas trip, both editorial and advertising staff have to prepare a trip plan and, on return, a trip report so that the effectiveness of their trip can be gauged. This helps the publisher decide whether additional trips need to be made e.g., an advertising executive to follow-up on an editorial trip or vice versa.

Further, in our company, all new executives have to undergo an induction programme which covers all aspects of the company and publishing. During this induction period the executives have to give five separate presentations to a training board covering their publication; competitive titles; the industry they are working in (e.g., computing, travel etc); publishing; and our company. In this way, we are able to give a better understanding to our executives of publishing and the relationship between the various departments including the advertising and editorial.

This year, we have taken this fundamental training a further step by introducing a graduate training scheme. We have now employed six new graduates who have undergone three months intensive training in different departments before they are allocated to a role in either advertising or editorial. Not only does this scheme ensure a better calibre of new executives but it also puts pressure on our existing executives to improve their own performance. And it works!

At the end of the day, this emphasis on communication and training has gone a long way in ensuring a professional working relationship between each of the departments in our company, including the advertising and editorial -- a relationship which has developed an understanding and respect for the role of the other executives in our company.
Well, we’ve seen that there are two distinct areas of publishing that you, the client, can influence -- advertising and editorial.

With advertising, you can influence the type of service that we, the publisher, can give you and that you expect. For example, today, the trend is towards value-added packages rather than discounting. This includes direct-mailing, inserts, wrap-arounds, pop-up ads, advertorials, supplements, competitions and any other idea dreamed up by the client, his agency or the publishing house.

With editorial, you can influence the type of articles written about your property or service.

This can be done in a number of ways. Firstly, as we’ve already discussed, by providing pertinent and original press releases. Equally important, you can influence editorial by getting to know the travel writers and reporters -- a lot easier to deal with someone when you know them well, especially if you want to give your version of "bad" news such as high turnover of you staff or changes in top management.

Also, be pro-active. Don’t just wait for events to happen and then react. Sure, it is important to react to events in a positive manner but why not pre-empt the news, whether it’s good or bad. If you know something is going to happen, give your version to the press before the rumours start or events become mis-represented. Tell about the "re-organisation" of your company before it is projected as a management crisis with the resultant low staff morale and walkouts.
Why not create your own news. Hold events such as travel agent forums or head-to-head discussions on industry issues, issues such as low occupancy, discounting or insufficient flights.

If you work for a hotel, why not provide a regular watering-hole for travel-writers? A concept developed many years ago in the writers' bar in this hotel. Imagine the influence that this can create for your own property.

The Dusit Thani in Bangkok actually house the Foreign Correspondents Club on their prestigious top floor, with wonderful views all round. A great way to create a positive image for their property with the vitally important writers from around the world.

Finally, I should like to ask you, the practitioners of communications, a number of questions:

* Have you been given sufficient guidance on what is expected of you?

* Do you have a detailed job description?

* Have you been told the "image" that your company is trying to achieve?

* Are you given sufficient status in your company?

* Do you get sufficient training and on-the-job guidance and experience?
* How many seminars such as this, or longer, more detailed courses have you attended?

* Are you really a communicator? Or are you a Public Relations executive who is expected to look after key clients and resolve problems in a pleasant but firm manner?

* Are you dedicated to your profession? Are you active in Associations either directly or indirectly linked to your job?

* Do you have a mission? Do you truly believe in the future of your profession?

Quite frankly this is possibly the single most important aspect:

THE CALIBRE OF THE EXECUTIVES IN THE PUBLIC RELATIONS INDUSTRY AND THEIR DESIRE TO IMPROVE BOTH THEIR OWN STANDARDS AND THAT OF THEIR CHOSEN INDUSTRY.

The P-R industry is about people. The better the standard of executives in the industry, the better the standards of communications. The better communications then the greater influence that you, the practitioner, will be able to exert with publications such as ours and so create the right image for your company.
OUTLOOK FOR TOURISM GROWTH IN THE ASIA-PACIFIC REGION

BY

KEN CHAMBERLAIN
PACIFIC ASIA TRAVEL ASSOCIATION

Mr. Chairman, ladies and gentlemen, I am very pleased to be back for
the renewal of this outlook seminar programme and to be back here in Singapore
after, what for me, has been quite a long time. My subject today is the
Outlook for Tourism Growth in the Asia Pacific Region.

INTRODUCTION

When this seminar took place two years ago we were in a period of
rapid development. On that occasion, the mood was very upbeat. The concern
was not demand but rather having enough supply to sell. A few months later
in June, PATA and IATA organised a top management outlook forum at which
managing the supply side constraints on growth was thought to be the central
issue facing the Asia/Pacific travel and tourism industry.

Today I intend to discuss what has happened since then and where the
industry is likely to be heading. In doing so, I will not be throwing
a lot of forecasts at you. Others have done that including the Economist
Intelligence Unit's "Far East and Pacific Travel in the 90's" and the new
IATA publication "Travel Demand 1985/2010". Instead, I want to comment
on some of the trends that lie behind the statistics and throw out a few
other ideas on the state of Asia/Pacific tourism.

Times were good in June 1990 but since then much has changed.

THE POLITICAL ENVIRONMENT

On the political front, the most damaging factor has, of course, been
the Gulf War which severely hit travel everywhere. When you have tanks
and machine gun carrying military personnel at London Airport watching
for terrorists and their bombs, it does not bode well for travel.
Secondly, there is the EEC which is further along towards its 1992 common market objective than many of us expected. So far, this has not significantly impacted Asia/Pacific travel but, in the short to medium term, the increased movement of people within the EEC may detract from long haul travel.

The third major development has been the dramatic change in the Soviet Union and Eastern Europe. Eliminating the superpower confrontation is obviously good for tourism in the long run. Meanwhile, there may be some negative for us. The former republics of the Soviet Union and countries of Eastern Europe are already higher on the priority list of places people want to visit. What may be more serious, however, is that the breakdown of the established order is tending to continue within the former Soviet Union and this is encouraging separatist groups elsewhere. Instability tends to follow an upheaval of this magnitude and that is definitely not good for travel. There is also a flip side to the reduction of superpower tensions. Less will be spent on defense. The economies of some of the key travel markets have been geared to heavy defense spending. Without it, there will be a considerable hole to fill. This is already being felt in California.

THE ECONOMIC SITUATION

That brings me to the economic situation which has been characterised by a recession in key markets that stubbornly refuses to go away. Consumer confidence is low, bankruptcy and unemployment rates high. As has been pointed out, things are not anything like so bad in Asia, but even in Japan, we have seen a 45% drop in the stock market, banks struggling to restore their capital/assets ratio and a property market that is nearly frozen. There is not again likely to be the flood of Japanese investment into Asia/Pacific tourism that we enjoyed at the end of the 80's, at least, not for some time and, even then, investors will no doubt be more cautious.
The enormous losses suffered by the airline industry in the last two years have already been covered and so I will not elaborate further on that very serious theme. What has been particularly damaging both to airlines and to tourism as a whole however, has been the unfortunate timing of events. The Gulf War was followed by a persistence in the recession that restrained the bounce back in travel that might otherwise have arrived much sooner. Both of these negative factors occurred just when the industry, after four boom years, was geared for, and committed to, expansion. Extra capacity was coming on line at the wrong time. In many cases, governments did not help either, as they got around to imposing additional taxes and other costs they felt a booming industry could afford, when the boom was already over.

A DIFFERENT MOOD

It is amazing how fast we can change from one end of the emotional spectrum to the other. The concern of those who met in Bali in June 1990 was that there was too much demand for available capacity. Then, we were thinking long term and big picture. Now, we are preoccupied with the short term and worried about next quarter's results.

The very valid conclusions that came out of the Bali Outlook Forum have been pursued. The World Travel and Tourism Council has actively been increasing awareness of the importance of tourism, the Air Transport Action Group of IATA has been working hard on aviation congestion, WTO held a successful conference on travel statistics, PATA and others have emphasised the environment.

Much of the rest of the industry has, however, put all this on the back burner. The scramble is on for business, now. Cut rates are the order of the day, not matters like social impact.
There are some real problems. The airline situation for one. The tightening of money and reduction in the flow of investment for another. Those who overcommitted themselves in the expectation of the rapid expansion going on and on, are really hurting.

The underlying reasons for tourism growth are still there, however, and so, for that matter, are the difficult problems of aviation congestion, environmental and social impact, and other problems that tourism has to face. The emotional pendulum has swung very far, very fast. The danger is now one, not of eternal optimism causing overcommitment, but of short term action damaging long term prospects.

1992/3 OUTLOOK

Meanwhile, the immediate outlook is for improvement. JTB is forecasting a 13% increase in international travel from Japan this year. In the U.S. an upturn in air bookings has been reported and plans set to rehire aircrew. Much is, no doubt, due to the build up of travel demand from those who had been postponing their trips during 1991. Overall, in 1992, we will still be feeling the effects of the recession and of the excesses of the late 80's. Economists are postponing forecasts of recovery until the latter part of the year, and, in fact, it is probably safer to look at 1993 as the time for economic factors to change for the better. Also, elections will then be over in the U.S. and the U.K. They will be back to business. Germany will be more on top of the absorption of its Eastern area. The EEC direction will be clearer. The Japanese financial system will be under less strain.

In the travel industry, there will be a shake out. There will be mergers and acquisitions. The resilience of the market system is such, however, that by 1993, the odds are that we will have a healthier industry ready to take off again.
PROSPECTS FOR THE DECADE

As we look further ahead, we find the Economist Intelligence Unit study "Far East and Pacific Travel in the 90's" forecasting a 7% per annum growth in visitors to the area in 1990/95 and 6% 1995/2000. The brand new IATA study of international scheduled air passenger traffic has forecasts of 8.6% growth per year 1991/95 and 7.5% 1996/2000.

If we do not have a war or other major disaster, the indicators are there for figures of this type to be reached. The Asia/Pacific area will remain the fastest growing travel region. We can expect and should be prepared for some pretty large travel volumes as the decade progresses. In a recent speech in Tokyo, Nautaka Odake of JTB stated the "the economic and social backdrop" in Japan will support continued growth and that "it seems likely that the number of Japanese travelling overseas could reach and surpass 20,000,000 and, depending on exchange rate trends, even 24,000,000 by the year 2000".

The PATA/IATA Outlook Forum in Bali concluded that "demand will not be a primary constraint in the coming decade". It may be a little hard right now to agree with that conclusion but the fundamentals have not changed. After a period of rapid growth, we are in what the stockmarkets would call a correction, something to be expected given the past record of our industry.

CHANGES IN DEMAND

Demand is still there and will pick up again. Recent trends, however, suggest some changes in the nature of that demand and I would like to touch on a few of them.
1. The Intra Asia/Pacific Market Share

PATA statistics show the following situation in the 80's:-

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<th>Origin of Visitor Arrivals</th>
<th>1980</th>
<th>1990</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asia/Pacific</td>
<td>55.3%</td>
<td>61.5%</td>
<td>+ 6.2%</td>
</tr>
<tr>
<td>North America</td>
<td>23.5%</td>
<td>19.4%</td>
<td>-0.4%</td>
</tr>
<tr>
<td>Europe</td>
<td>15.2%</td>
<td>14.5%</td>
<td>-0.7%</td>
</tr>
<tr>
<td>Other</td>
<td>6.0%</td>
<td>4.6%</td>
<td>-1.4%</td>
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The share of Asia/Pacific visitors that originates from within the area is likely to continue to grow. The United States remains a very large market but there is little in its present political or economic makeup to suggest that its downward trending share of Asia Pacific travel will be reversed any time soon.

Europe is preoccupied with the changes that EEC consolidation is likely to make and with the opportunities presented in Eastern Europe and the Commonwealth of Independent States. Couple this with the opening of the Channel Tunnel, the advances being made in intra European train travel and the competitiveness of destinations like Florida, and at best, the outlook is for the European market to do no more than hold its market share in the medium term, with further improvement perhaps in the last part of the decade.

The above comments on these market should not be interpreted as suggesting that there will not be growth in visitor arrival numbers. This will happen, but intra Asia/Pacific travel will grow faster for reasons that have frequently been stated in meetings such as this.
2. The Trend Towards More Personalised Travel

The enormous surge in overseas travel out of North East Asia has inevitably involved a large number of first time travellers. These often continue to look at a place through a camera lens and carry Tokyo, Seoul or Taipei around with them wherever they go. This group is looking for what is casual, convenient and comfortable. Because they are conspicuous in spending, destinations tend to go all out to cater for them. They are, and will be, a volume market segment especially in relatively newly developing markets.

There is a change in lifestyle now impacting travel however. Stern magazine said that "the new breed of German consumers is hedonistic, extrovert and energetic". It quotes a marketing expert as saying "tourism will have to pay attention to the lifestyle factor, aiming for a more personal approach with the accent on health and sport and generally showing more awareness of the emotional, ecological and social components of modern living." These same priorities are apparent in the Japanese outbound travel market according to Japan Travel Bureau. "Travel will become a way for individuals to create their own lifestyle. The proliferating expectations of the travellers will be reflected in the travel scene of the 90's in a great number of ways".

These travellers are less inclined to follow the beaten track and to be in a hurry to see everything now in case they never have another chance to travel. They are more confident, more inquisitive and more adventurous. They want to experience the places they are visiting in greater depth. They view them as communities full of interesting people and not just places and monuments to be photographed. Many see major international cities looking more and more alike and are looking elsewhere to find the different experience they are seeking. They do not want to be led by a man with a flag, to be part of a large group and to have everything packaged for them.
Often, they still like to buy from the tour operator since he can obtain cheaper rates for them from the airlines and hotels. But, being more experienced in many cases and more knowledgeable about foreign countries, they want more independence, more ability to make their own choices. To attract them, the operators are moving from ready made to custom made tours and are offering an a la carte menu instead of a fixed one. More people want to decide for themselves and to travel together with friends or family rather than with a large group of strangers.

3. The Active Traveller

Led by this market segment, travellers are more active than they were some years ago. In part, this stems from the concern for health and fitness that has swept much of the world and in part from the greater knowledge of what is out there for them to do in the global media and telecommunicating world of today.

More and more tourists want to participate rather than watch. This tendency is not purely confined to the young. You find older people going up in a balloon or rafting down a fast flowing river. What these tourists will remember most about their holiday is likely to be an experience they have never had before. It could be the tiger they saw in Chitawan National Park, the wonderful trout they caught in New Zealand’s Lake Taupo or the dramatic view of the Annapurna range at the end of the trek. It could equally be a time when they were with local people going up the river in Sarawak, living on a houseboat in Srinagar, attending a wedding ceremony in Bali or staying on a cattle station in the Northern Territory.

These people are doers. They want to do what is different and not just see it. They also want to learn. Often they want to pursue
their particular interests, skiing, surfing, golf, fishing, photography, wildlife, art, etc., etc. This way, they mix with others who have similar interests, share knowledge and experiences. This gives more purpose, more focus, more intensity to their holiday.

An increasing number of people are now taking this trend one step further and actually making their's a working holiday. Having been in a high rise office the rest of the year, they welcome the chance to spend a while working on a farm, teaching in a village and so on. There is a significant increase in volunteer work such as on environmental and conservation projects. I know doctors who spend part of their vacation working in the hospitals of less developed countries. Just the other day, I read about a new Australian programme called Travelearn that offers a series of structured learning experiences as an alternative way of spending a holiday.

It is with this active market segment that some of the most interesting growth opportunities lie in the rest of the decade.

4. The Silver Market

At the same time, there are also opportunities within what the Japanese call the "Silver market". Markets are aging. People are living longer. What is more, they are staying much more active, much healthier. Someone of 60 or 65 is no longer a candidate for the easy chair. In many countries, he or she is looking forward to at least 15 more active years - and that could mean a lot of travel. Many want to be out there pursuing whatever their special interests are. Others will take advantage of the new cruise opportunities in the Asia Pacific area. This market is receiving more and more attention.
A DIFFERENT OUTLOOK

So much for demand. Despite the current hiatus, it will most likely again provide for a 6 to 8% per year growth in the 90's for Asia/Pacific travel. Moreover, growth will be on a larger base and there will be plenty more tourists moving around the area.

O.K. That is very fine but, what looking at demand does not reveal, are some serious problems ahead of us that call for us to re-examine how we are focussed.

The first of these is our outlook. One of the definitions of the word "outlook" is "mental attitude". If this is long term in nature, an outlook review is something you do every 3 or perhaps 5 years. In our industry we seem to do it much more frequently. This is because our horizon tends to be no more than one year. When times are not good, this may be reduced to one season or quarter.

This tendency has been helped by technology. We have all this immediate information available nowadays that demands our attention and distracts us from longer term progress. In some ways, technology is heightening our flexibility to a fault. We respond to short term blips on the performance chart when long term success requires continuity and commitment. Our industry simply has to think longer term and resist the temptation to jump every time demand surges or falls away. We have always been much more at home juggling our tactics than in maintaining our strategic direction.

THE IMPACT OF GROWTH

A second problem is growth itself. Tourists tend to want to go to the same places at the same time. Their movements are concentrated on airport hubs and resort areas. This adds to the problems attendant on the continuance of growth. There is evidence that the quality of the
travel experience is being lowered by overcrowding, frustrating arrival and departure procedures, delays and just not being able to get what is wanted when it is wanted. We are an industry that has to watch for that point on the S curve when demand begins to react adversely to excess conditions such as these. After all, as one commentator said "who would want to visit Westminster Abbey when it seems more like Harrods on the opening day of a sale".

With this pressure already existing and the prospect of growth continuing, there is an obvious need for the tourism industry of the 90's to focus on the impacts that growth is now having.

SATISFYING THE TRAVELLER

From the point of view of keeping the traveller happy there are a number of possible actions. We can work towards spreading seasonal peaks, and shift some of our attention from the development of more hotels to that of more attractions. We can support, where possible, the activities of organisations like WTTC and IATA that are working to persuade governments to devote more resources to tourism, reduce the burden of taxes and simplify arrival/departure procedures. The last of these activities is something that, with today's technology, must surely be a target that is ripe for another attack.

We can cooperate with the Air Transport Action Group and others who are working to reduce aviation constraints.

Also we should foster the use of technology that can maximise the utilisation of capacity available on flights, in hotels or resorts, car rental or whatever and that can ensure that travellers have ready access to information about the range of product choice available. This will help them to make alternative choices both as to time and place when their first preference is not there.
Progress is being made in these areas. In part, this is because there is commercial benefit to be gained. Much more has to be done but the outlook is promising.

THE DESTINATION COMMUNITY

Growth issues affecting the destination community are tougher to tackle. They are, in the main, issues that have hitherto been outside our industry and issues that may require commercial sacrifice rather than gain, at least in the short term.

Nevertheless, as the participants in the PATA/IATA 1990 Outlook Forum agreed, "the dominant long term issue is the potentially damaging impact of visitors on the places and people visited". Already, throughout the area, there are many instances where further growth cannot be accommodated without impacting the other established activities of a community or the lifestyle of the people living there. The development of tourism is increasingly running into other priorities. Many may want to travel to an area. Everyone who lives in that area does not want more tourists around. In fact, few do. The old time resident remembers when. Newer residents have moved in because of a particular, perhaps quieter, slower paced atmosphere. They may enjoy some indirect benefits from tourism but these are not obvious. What many of them find obvious is congestion, traffic, noise, inflation and above all, change. Also while tourism may create more jobs, most of these jobs seem to go to outsiders.

They see their community going more and more commercial, more ugly with more construction and more signs. They are worried about just how far all this will go. They are afraid and they are going to stop it if they can.

This scenario is not too far removed from what is happening in many communities. If nothing changes, tourism is likely to be running into an increasing number of local governments with no-growth policies. We are making only limited progress in this respect and when, as now, travel
is down, the tendency is to put it off and forget about it. In the long
run, however, if the local residents do not benefit from tourism, we are
not likely to benefit either. This is, just possibly, the biggest issue
tourism will be facing in this decade.

INTEGRATED PLANNING

What do we do about it. The answer is not easy, but here are a few
thoughts. Last November I addressed the JATA conference on the impact
overseas of the rapid growth of Japanese tourism investment and of the
flow of Japanese tourists. As we know, this has not always been positive.
The points I made then, are, I believe, equally applicable in a more general
sense. All involve integrated planning.

My first point was what is known in Japan as "shibui", harmony, balance,
nothing in excess. We have seen too much excess in tourism development
in the last five years. What we need now is more planning and more moderation.
Less greed and more commitment.

Secondly, I referred to another Japanese concept, "nemawashi" which
literally translated means preparing a tree in advance for the shock of
being transplanted. In my present context, it implies informing and involving
the community well before the first foundation stone is laid. Explain
the plans to the community, do your best to eliminate the fear element
by being up front with information, especially long term plans, and find
out more about what the residents want. Aim to avoid unnecessary confrontation
by developing a situation ahead of time in which all parties feel they
have made their points and will benefit from the final outcome.

Thirdly, care should be taken to be environmentally sensitive. Included in this also should be concern for the conservation of buildings
and cultural elements. These considerations can be a rallying call for
opposition. The protection of the environment has become a world wide, politically correct movement with clout. Moderating plans to suit the environment or conservation needs may mean giving in on some aspects that promise greater commercial gain. This is not all bad in the long run, however, since a better quality environment will mean a better quality experience for the visitor.

I have seen resorts described as examples of integrated planning where the resort, itself, may have been planned but its plans have not been integrated with those of the community adjacent to it. Without this, the tendency is for the growth of unplanned strip development outside the resort's gates and a community overstressed by the influx of resort workers and their families plus suppliers and others providing services to the new facility. This is a recipe for trouble.

Integrated planning is not something at which our industry is very good. We have to give it greater priority. In situations where tourism is pushing limits, ad hoc development can no longer be the best answer. We must recognise that good planning does not restrict choice. In fact, by increasing understanding and by minimising confrontation, it will do exactly the opposite.

THE GROWTH ADDICTION

Something else that has to be re-examined is our attitude to growth itself. In the Asia/Pacific region, demand will be stronger than in any other part of the world. The established goal of the travel and tourism industry is to satisfy as much of that demand as possible. Success is measured in terms of quantity, in passing targets that always go up. We are addicted to numerical growth. It is the byword of every annual plan. This is true even in the public sector. More is everyone's goal.
This is one of the main reasons why we suffer from having such a short term orientation. We have to count the numbers to see if we have grown this quarter. If not, we have to do something about it as soon as we can. The result is that we put off the tough big picture issues, action on which is unlikely to help our growth until several years from now and may even hurt our next two quarters. At some time, this has got to stop.

SUSTAINABLE DEVELOPMENT

We have to think long term and we have to think "sustainable". The Environment Director of OECD stated that:-

"In the 90's the OECD is willing to concede that the type of economic growth that has characterised this century, does not meet the test of sustainability".

One of the things you realise very quickly when you do think long term is the impact of compounding growth at an ongoing level of say 8% per year. This would mean that, in a decade, the total number of visitor arrivals recorded by PATA member countries would more than double. In each decade, moreover the base to which the percentage is applied, is much larger. The result is that whereas in the 80's, 8% growth resulted in almost 25,000,000 more visitors by 1990, the increase 1990/2000 would be 53,300,000, 2000/2010 115,000,000 and so on. If it continued to 2020 the Asia Pacific area would have 464,000,000 visitors or ten times as many visitors as were recorded in 1990.

Obviously, the growth trend will inevitably decrease, and that time may not be all that far away. We are already experiencing congestion. We already have anti-tourism lobbies and no growth policies. Even if we do not believe in ozone depletion, global warming and the other dire environmental consequences that some say lie ahead, there is a clear commercial argument that says that the time is now for us to think sustainable development instead of blindly continuing our pursuit of growth.
It will behoove us to accept some restraints, to work with communities, environmentalists and others towards what is optimum rather than go it alone in pursuit of what is maximum. The participants in the June 1990 PATA/IATA Outlook Forum put it this way:

"We must self regulate -- or be regulated. We must either take action or external action groups will mobilise receptive political opinions".

PLACING THE ACCENT ON QUALITY

So what do we do about it? If we are talking self regulation, this would point to cooperative action through bodies like IATA, PATA and national level associations. But there is more to it than that. What needs to be reviewed is not just the outlook of the industry but also our outlook as a company. If we believe in sustainable development, we must not think "more" all the time and, instead focus our attention on "better", less on growth and more on improvement.

Growth is not the only route to success. While one line of thought says that in today's global environment, you have to be big to survive, a view that seems especially prevalent in the airline industry, there is another that thinks otherwise. I remember Lee Gilbert saying at an IATA' AGM a few years ago:

"Flexible alliances of relatively equal players built around networks and not rigidly integrated mega companies are likely to create tomorrow's travel organisations. Individually effective firms seeking joint advantage may be the most effective".

Such a statement could, perhaps, apply to an organisation like Leading Hotels of the World. Its aim is to pursue the joint advantages that size can provide and so, free each of its hotel members to concentrate on
being the best it can rather than the biggest. With emphasis on quality
the member can define its niche, retain its clientele and demonstrate greater
resilience during the down time of the business cycle.

It would be ideal if government could set the tone by ceasing to view
tourism as an ever increasing source of revenue and think "sustainable"
also. Bermuda is always cited in this context. It has practised sustainable
development for many years. It has limited the number of visitors it will
accept, has maintained a quality image and done very nicely thank you.
The time will come when many other destinations may have to choose a similar
path if the area is to be able to continue to provide a quality experience
for the traveller, the lifestyle the resident wants and the level of return
sought by investors and operators.

CONCLUSION

The other day, I was watching a British programme on the great civilisations
of the world. The narrator talked about the cycles of growth and decay
that have characterised their history. He went on to emphasise that for
these civilisations, the source of decay was overconsumption. Asia Pacific
tourism is in danger of overconsuming its resources. We should not wait
until we have two or three times the number of visitors before we do something
about it. It may be too late by then.

Moreover, there are commercial reasons to act now. The market is
one of high expectations that will welcome a focus on quality. It is certainly
not looking for more congestion and crowds. Also the market has never
been greener. It will nowadays more readily appreciate and accept the
sustainable approach to the environment and to development.

What we have to do is to accept that approach ourselves. Earlier
I said that the impact of growth on the people and places visited might
be the biggest issue facing Asia/Pacific tourism in the years ahead. As
I close this address, I feel that while this is a vital concern, there is, perhaps, something even more fundamental to worry about and that is this love affair that we have with growth itself. I say this not to save the environment, although there is nothing bad about that, but as something we must do to ensure the long term prosperity of our industry. We must come to grips with the impact of tourism growth and adopt an approach to it that is sustainable or we will be fast using up the capital on which our industry is based.
I'm delighted to be in Singapore and honored to be your guest speaker at this important workshop. As I reviewed the program recently it occurred to me how much I would have benefited from something like this when I first got a taste of travel communications. Then I was 22 years old and a graduate student in the school of journalism at a big U.S. university. To get a master's degree at this school one of the requirements was a thesis. As a thesis topic I chose a subject sure to get me into deep waters. My title was: "The public relations practices and policies of major U.S. airlines in the event of disaster." I must have been having bad dreams about flying.

Seeking case histories I sent off 25 letters to 25 different airlines—this was long before deregulation—and quickly discovered that my topic was not a favorite subject of the airlines. About 19 airlines answered my letter politely, but their message was brief: "This is not the sort of thing we like to talk about. Thank you for writing. Good luck."

One airline public relations executive wrote to complain. Why do newspapers always give an airline accident full-page treatment? In one year more people are kicked to death by donkeys in Missouri than are killed in
airliners? Why don't we read more about fatalities by donkeys?

I thought this was a silly observation. I asked a journalist for a comment about donkeys and airplanes. He wrote to say that if a donkey kicked 90 people to death at a donkey auction this would also be front-page news, at least at his newspaper.

One airline invited me to its head office where I was greeted by a charming vice president of public relations. He told me that the philosophy of his airline and most airlines in the event of disaster is directed toward consideration of the passenger. There is a moral obligation to ensure the mental comfort of each passenger, and their relatives. This long interview became the nucleus of my thesis.

I was at home writing the thesis when the vice president's airline had a major accident. Many people died. Others survived. One of the survivors, a doctor, complained to the press that the airline refused to buy his family train tickets home after they left the hospital. They wanted train tickets because they didn't want to fly. Who could blame them? He complained that the cabin crew had not adequately performed their duties. He said he'd never fly again. The press made a lot of noise about the doctor's comments. The publicity was all negative. The airline suffered. I felt sorry for the charming vice president who had told me the corporate line.

Next week I drove to the home of the doctor to interview him. He talked to me for six hours about the gap between the image of travel, and the reality. He said, "One moment we were happily flying to Hawaii, and the next moment I thought we were dead."

I finished the thesis. I sent a copy to the doctor. I sent a copy to the vice president of public relations of the
airline. The doctor gave his copy to a law firm which was representing the families of the victims of the accident. The thesis was used in court as evidence against the airline. The vice president of public relations wrote to say that he wouldn't have granted the interview if he'd known I was going to make his remarks public, and then give my work to lawyers. Everyone seemed unhappy, except me. I thought, who could have dreamed there would be so much controversy in an industry characterized by endless myth and sunshine and cheerfulness.

I took my graduate degree out into the bitter world, and tried to get a job. No airline would hire me. Yet from this experience I was moved to think that travel communications might be an challenging field, so full of difficult decisions as well as romance. Today the company I helped start in 1971 in Tokyo is one of the world's largest publishers of airline magazines. In retrospect, I see how life does work in strange ways. I am constantly reminded of the Chinese proverb: "There is no stopping an arrow once it is on the string."

These are heroic days for travel writers and travel writing. Some call it a revival of the good old days of travel writing. Has there ever been a time when so many people were writing about travel? On my desk at this moment is a pile of manuscripts reaching near to the ceiling, by writers from a dozen countries, all hoping to get published in one of our inflight magazines. Contemporary tourism is stimulating a new guidebook every week: big, fat, gaily written tomes, usually in small print. There is now more to read about traveling the world than we've ever wanted to know. Is tourism the new world religion, as a British writer recently suggested?
Travel communications is everywhere. Magazines, newspapers, television, radio, cable tv, inflight video, brochures, the back of airline tickets and boarding passes, slide presentations, books, posters, audio cassettes, shopping bags, calendars, menus, pamphlets, tee-shirts, news releases, and not so long ago I opened a fortune cookie in a Chinese restaurant in California to read "Pack your bags and take a trip before it's too late."

So I did, and I came to Singapore. I'm probably the first PATA speaker ever to be moved by a fortune cookie. But as I sit here I'm beginning to wonder about the standards of travel communications. Are they falling on sloppy times? Some travel writers are important. The great ones are influential and envied. But most travel writers get no respect. Many are unread. Many can’t write. A large number are not taken very seriously by their peers and contemporaries. Is it because too much travel writing is witless and abominable? Is it because there are no professional standards for travel writers? Is it because many so-called travel writers travel at someone else’s expense, and must then sing their song? Is it because too many travel publications are sponsored by big travel organizations? Is it because much travel writing tends to ignore the pressing controversial issues of the travel industry? Is it all of the above? Let us try at this workshop to answer some of these questions.

Thinking about these opening remarks I wondered what we might discuss in the next two days to help the field of travel communications regain a measure of respectability. How can we endow travel writers and travel writing with a new serious sense of purpose?
do we improve the art of the writer? How can we turn travel lemons into lemonade, without deceiving the traveller? How can the travel journalist improve his relations with his friends and foes, the airlines, hotels, government tourist offices, tour organizers, and on the other hand, have the courage to speak his mind?

It always troubles me that many great travel writers really hate to be called travel writers. In an interview I once asked the Welsh writer Jan Morris, perhaps our greatest literary traveler today, if she likes to be characterized as a travel writer. Oh, I hate it, she said, because, you know, people think of freebies, don't they, free air tickets and hotel rooms. She said she once did a reading in Los Angeles. She was asked to read something from her book on Venice. So she chose a really purple, lyrical passage she was fond of. She went on and on about going to the piazza and into the basilica and the great organ thundering and the lights and the golden screen above the altar. The minute she finished, a guy in the audience said, "Excuse me, did you have to pay to get in that church?" And she said, that's when she thought she didn't want to be a travel writer.

Even the old English bard and critic, Samuel Johnson, in the 18th century, was heard to gripe about travel writing. He wrote: "You have often heard me complain of finding myself disappointed by books of travels; I am afraid travel itself will end likewise in disappointment."
I note that one of my assignments with this keynote speech is to excite you with the future prospects offered by the travel and tourism industry to communicators and identify the challenges that await you.

My feeling is that there are too many kinds of travel communications to cover in two days. Let's first define our parameters.

The most exalted kind of travel writing is the great literature of travel. This is usually contained between book covers, or in magazines like *Granta*. At this workshop I don't think we have to concern ourselves with the masters of the genre, except to say that writing a book about travel is the best way to avoid the monstrous, scandalous conflicts of interest that dominate much travel writing.

Then we have newspaper and magazine travel communications: the Sunday supplements, the consumer travel magazines, national, international, regional.

There's the business travel press.

There's corporate sponsored, controlled-circulation publications: the inflight magazines, the credit card magazines, the hotel magazines.

There's the travel trade press: magazines and newspapers.

There is the visual art of travel: the tv talk shows, film documentaries, the inflight video programs, the computer CD ROMs.

There's the publications of the national tourist organizations, the brochures you pick up at the airport or are mailed to you when you send in a coupon.

There is commercial travel writing: advertisements, and lavish travel brochures designed to inspire and motivate, the stuff of myth and ecstasy and illumination that advertising and pr agencies create.

And don't forget my fortune cookie.
In two days we have a lot to talk about.

I have four observations about travel writing. Maybe they'll provoke you.

One: The line between fact and fiction in travel writing seems to be thinning out. Are we reading truth or is it fantasy? And does it matter?

In my interview with Jan Morris, after she said she didn't like to be called a travel writer, she talked about the line that's getting more and more blurred in the literary travel book. She told about having written for so many years about real cities that she thought she would write a book about a totally imaginary city. Which she did, a novel called *Last Letters from Hav*. She discovered, she said, that people didn't care whether it was fiction or fact, and even booksellers didn't care. The latter sometimes put it on the travel bookshelf. "And people," she said, "write to me about Hav just as they write to me about Venice or New York. I began to wonder whether it had been worth all the bother of going to those other places, if you can just make it up anyway. Everybody's just as happy."

Observation two: Most travelers have no interest in reading about the travel experience. I'm not even convinced they really care about what they're seeing when they travel. I wonder, is mass tourism and the pleasure principle motive of most world travel diminishing the value of travel communications? How long can the exotic remain exotic?

A couple years ago in Geneva I interviewed the man who for a half-century was the dominant figure in the
encyclopedia-guidebook industry. He is Louis Nagle, now 84 years old and still an active publisher. In 1989 his company had published more than 175 titles and 100,000 pages of guidebooks, which were once considered bibles for serious, studious travelers. Think of that: 100,000 pages. These are amazing books, even today. His guide to China, a classic publishing event, had 1,504 pages plus maps. The Chinese government purchased it for reference. In my interview Mr. Nagle told me that he had always held ambitions to be the first person to do a guidebook on the whole planet. He thought he could change the world by creating guidebooks for everyman—the common tourist. His inclination was that, with increasing earning power and compulsory education, people would seek more knowledge, would read more, and study more, and want to learn more about other countries.

Boy, was he mistaken. He discovered he was wrong about the depth of travelers' curiosity. "They get off a charter flight, they go to the beach and eat and then make love," Nagel told me. "As they leave, another plane arrives. Meanwhile, the first group is saying, where were we? Was it Greece or Spain, or was it anywhere?" This supported his argument that people didn't really care where they were traveling and it was his biggest disappointment.

Nagel guides are hard to find in bookstores these days. Who wants to travel with 1,500 pages?

Observation three: Travel writing is being slaughtered by cliches and adjectives. But can there be effective travel communications without them?
My good friend, the Bangkok writer William Warren, has just sent me a humorous manuscript which he has called "Why I Gave Up Writing Guidebooks." He claims that writing guidebooks is hazardous to good mental health. He writes that people produce guidebooks for two reasons: one is to share an intimate knowledge of some very remote and unknown place, the other is to make money, usually for the publisher rather than the writer. One of the reasons why he'll never write another guidebook is because there are only so many ways to describe natural surroundings without courting madness. He asks: how many ways can you describe a beach? Snow-white sands. Translucent or crystal-clear waters. Lapping surf. Palm-fringed. Sun-drenched. Pristine. And every conceivable variation of "blue." Most guidebooks today cover the same territory, over and over, claims Mr. Warren. They mainly rely on clever art directors and snappy titles to create an illusion of originality.

Observation four: Many travel writers aren't respected by their peers in the travel industry. Often a strong adversarial relationship exists between the travel press and the travel industry, to the detriment of the entire industry. Is it because writers and reporters are lazy, poorly educated and vastly uninformed? Is it because corporations are dishonest and distrustful? Is it because companies are unprepared to have problems?

Here is what a feisty veteran airline pr director told me recently: Never underestimate the ignorance of a journalist.

Then he added: There are very few good travel trade reporters these days. The standard of knowledge in the travel trade press was much higher 20 years ago. Trade
writers used to know what they were writing about. These
days a lot of journalists don't do their homework. They
don't brush up on their knowledge. He says, there is
maybe only a handful of people in the world, aside from
the major aviation industry press, who can write well about
aviation affairs and the complex technicalities of the
aviation industry.

A lot of media coverage of aviation is grossly
inaccurate, he continued. Not only does the inaccuracy
hinder the probe for the real truth, it also creates a lasting
misconception in the minds of the public. Then when the
final truth comes out it may not even be believed.

He said: good news is no news. The media likes a
nice warm, human story, but basically they thrive on the
misfortunes of others. Because today's world is a harsh
world, all manner of things can go wrong: computer
systems break down, economic and financial problems dog
us, terrorism, crime, equipment recalls, destruction of
the natural environment, human error and acts of nature,
haunt us Standing by, waiting for corporations to put their
feet wrong, are the mass media.

He concluded: both media people and PR people
don't read enough, don't write enough, and both often lack
basic communication skills. Reading and writing is hard
work and these days people don't like hard work.

One danger of inviting an editor and writer to speak
at a communicators workshop is that he'll only want to talk
about writing. But I hope you'll agree with me when I say
that the best reason to be here is to talk about good
writing, which means we've actually gathered here to talk
about difficult and hard work. The American novelist Kurt
Vonnegut says writing allows even a stupid person to seem
halfway intelligent, if only that person will write the same thought over and over again, improving it just a little bit every time. Anyone can do it. All it takes is time.

Learning to communicate with style, substance and originality is a good reason to have a workshop like this. I would add that the future of quality travel communications depends on your ability to write clearly, accurately and and sometimes imaginatively about people and places and things. Writing well is the single most important skill you will ever have in this business.

I realize that the modern travel and tourism communicator is immersed in wonderful new communication technologies. But I also feel that these technologies pale before the sheer pleasures of writing or reading. My word processor is a beautiful machine to behold, but the dumb thing has never uttered a creative or productive thought without me pushing and prodding. Technology has made me a faster writer, but not a better one. Writing is problem solving, and you have to do it all by yourself.

Photographers and illustrators and art directors will say to me: what about us, we take the beautiful pictures and do the distinctive layouts? I am not moved by this. In travel communications, it all starts with the word. If you want to motivate people to travel, you have to master the craft of good, clean writing that is warm, alive and free of jargon. You have to nurture a deep involvement in language. The beautiful color photographs can follow.

Some of the things we are going to talk about in the next two days are how to generate travel writing ideas, where to find the inspiration for good stories in your head, how to live and breathe good writing, how to create a memorable style, and how to decide what is interesting and what is not. We are going to look at the virtues and
the pain of good travel writing and communications. And we are, I hope, going to take the appealing advice of the writer William Zinsser, when he said "what raises travel writing to literature is not what the writer brings to a place, but what a place brings out of the writer."

Aside from a serious examination of good writing, there are two other important areas of travel communications that I think it essential we investigate at this workshop. The first is how to deal with the growing issues of travel pollution and cries for conservation; the other is the conflict of interest between travel writers and the quasi-corporate sponsorship of much of their work. The two issues go hand and glove.

Let me set the scene by reading a brief passage from a new and often funny novel by the British writer David Lodge. One of his characters says:

"Tourism is wearing out the planet. The footpaths in the Lake District have become trenches. The frescos in the Sistine Chapel are being damaged by the breath and body-heat of spectators. A hundred and eight people enter Notre Dame every minute: their feet are eroding the floor and the buses that bring them there are rotting the stonework with exhaust fumes. Pollution from cars queueing to get to Alpine ski resorts is killing the trees and causing avalanches and landslides. The Mediterranean is like a toilet without a chain: you have a one in six chance of getting an infection if you swim in it. In 1987 they had to close Venice one day because it was full. In 1963 forty-four people went down the Colorado river on a raft, now there are a thousand trips a day. In 1939 a million people travelled abroad; last year it was four hundred million. By
the year 2000 there could be six hundred and fifty million international travellers, and five times as many people travelling in their own countries. The mere consumption of energy entailed is stupendous."

How should the travel communicator deal with controversial issues? Must we ignore them all for the good of the industry?

Two weeks ago I was in Honolulu when a newspaper headline in a local paper caught my eye. Here it is: HAWAII BEACHES TRASHED. The story notes that Hawaii's beaches are among the dirtiest in the United States, averaging more than 1,200 pounds of plastic, paper, glass and other trash per mile of shoreline. Shocking! I've read hundreds of stories and books about Hawaii, but I didn't know this. And then I started to wonder: what if I was a travel writer and the Hawaii Visitors Bureau invited me to visit Hawaii on an expense-paid junket, to promote these lovely isles? And in the middle of my trip I noticed this newspaper, with its provocative headline. As a responsible writer how should I deal with trashy beaches? Should I call a place paradise if its shorelines are filthy? Is my obligation to my hosts or to my readers? How should a serious travel writer handle such an alarming story? What are his alternatives? Are travel writers on a freebie always vulnerable to the truth? How should the travel communicator deal with poverty and pestilence, AIDS, sexual tourism, political and racial upheavals that disturb normal travel patterns? There is no doubt in my mind that we deal with these things with surprising meekness. The travel industry does not like unwholesome themes. We outlaw them. We prefer glamour and paradise and gorgeousness.

The historian Paul Fussell has noted that the travel industry often fails to prepare the tourist for his
experience, which makes tourism always something less than the ecstasy proposed. The sense that he is being swindled and patronized, or that important intelligence is being withheld from him, must trouble even the dimmest traveler at one time or another.

My colleagues at Cathay Pacific Airways tell me that the airline communications policy with our inflight magazine *Discovery* and other publications is not to take stands on controversial issues, or to make inflammatory statements. However—and this is an important however—Cathay Pacific doesn’t stand in the way of discussing controversial issues. This considerable editorial freedom allows us to publish a relevant, highly readable magazine that deals with subjects of interest to educated, affluent, professional travelers—the meat and gravy of Cathay’s revenues. Why else do an inflight magazine?

Inside the airline, though, where travel writers are often invited on free junkets, there is a somewhat different feeling. I was told by Nick Britton, Cathay’s senior publications editor, that when the airline invites writers on a press trip Cathay naturally expects positive media coverage of the event. In fact, it’s an unwritten understanding. Says Mr. Britten, to his travel writers, “Don’t bite the hand that feeds you.” On a positive note, he says he would never ask to preview or alter an article after it was written.

Since the public relations staff of Japan Airlines was the winner of the best airline media/public relations award in 1991 given by the magazine *Air Transport World*, I went to talk to Geoffrey Tudor, JAL’s director of international PR.
He said: When a freelance writer comes to me for a ticket to Hokkaido because he wants to write about the suffering of the aborigines, I think twice. If he later writes, I flew to the aborigine concentration camp courtesy of JAL, I don't want to read that. Usually I'll give him half-fare and let it go at that.

The limits of hospitality need watching, said Mr. Tudor. How far do you go? He said: "If we invite people on a trip, I want some exposure. If it's an inaugural flight to a new destination, I want some news even before service is inaugurated. Overall, what we're looking for when we bring a media group to Japan is an objective report on their experience, given in a reasonable style. We never make conditions. We do try to select the media carefully, when we invite them."

Planning is the key. The way JAL works is to always provide good story material and then make sure all arrangements work well. They give the travel writers ample free time for their own interests, and offer them assistance if they need it for their stories. Or leave them alone, if they wish. "We never set conditions," says Tudor. "We find that we don't need to if we've done our work properly."

Tudor has this advice to travel PR people: Choose your writers carefully. The struggling freelance writer today may be the hot travel writer of tomorrow.

He has this advice to travel writers: Don't abuse the system.

I've been writing about my travel experiences for 20 years and today, for the first time, I'm going to confess what I've been offered as part of my hospitality by
governments and travel industry organizations along the way. Here is the partial list:

- Tickets, food, beds, gold, money, pens, calculators, books, sunglasses, t-shirts, jackets, perfume, sandals, music recordings, brochures, paintings, neckties, folkart, plates, radios, clocks, cups, glasses, dolls, and women.

The women I had to leave behind; everything else I could take home.

Some of these things I accepted, and others I didn't.

I'm going to leave it to you to decide whether or not my objectivity might have been prejudiced in any way by these humble gifts.

Many freelance writers need the help they get to travel to distant places and write stories. I hope they do not have to feel obligated to their hospitality when they sit down to write.

I don't know a single freelance travel writer who wouldn't rather pay his own way, if he or she could afford it. The trouble is, travel writing doesn't pay very much. A writer told me recently that the only way out of the problem is for magazines and newspapers to pay more for good travel writing. She added, fat chance for that.

I would say to travel organization representatives here today: please do not embarrass writers with your generous hospitality. Be sensible.

I would say to travel writers: never accept gifts that corrupt your best judgment. Be sensible.

I hope I am setting the stage for a productive workshop, as I was asked to do. I have an inkling that the future development of the travel industry rests as much in the hands of travel communicators as it does in the hands of the airlines and hotel people and tour operators. It
might be said that unless travelers know what a place is like, probably they'll never want to go there. In your capable hands, you have the abilities to take them places they want to go—and places they've never been before. What greater power could you ever want!?

I close with this memory. In 1989, I was in Egypt to do some travel writing. In Cairo friends arranged for me to interview Naguib Mahfouz, the celebrated novelist and the first Arab to win the Nobel Prize for Literature. Flabbergasted that Nobel laureates would speak to travel writers, I jumped at the chance. Mr. Mahfouz was 77 years old, with health problems, a hearing aid, thick glasses, and a hearty laugh. What a wonderful man! We worked through a translator: I asked questions in English, they were interpreted to Mr. Mahfouz in Arabic, and then he responded to me in fluent English. We talked about how the visitor could get to know Cairo in a hurry. It's a difficult, chaotic, confusing city. He had cautious descriptive answers to my questions. Finally I said, "Please let me ask one last controversial question. If for some reason you were put in a room with Salman Rushdie, the other writer, what might you say to him, as one writer to another?" When she heard the question, the translator, an Egyptian woman, muttered loudly, "Oh my God." But she quickly translated.

Mahfouz paused. He became serious. He leaned forward. He frowned. Then he addressed me: "I would say to Rushdie, every writer is free to believe or disbelieve. But no matter, he must deliver his thoughts with respect to others."

Many times I've thought about Mr. Mahfouz' answer. Lately I've come to the conclusion that he would have made a very good travel writer.
COMMUNICATION PROCESS AND PRINCIPLES

Tong Suit Chee, Senior Consultant and Manager, Burson Marsteller (SEA) Pte Ltd, Singapore.
Some applications to travel and tourism communicators.

1. DEFINITION, ROLE AND ELEMENTS OF COMMUNICATION

2. PROBLEMS IN COMMUNICATION

3. UNDERSTANDING THE COMMUNICATION PROCESS
   - LASSWELL’S MODEL

4. COMMUNICATION NOISE

5. DEVELOPING PERSUASIVE COMMUNICATION
   - Sender
   - Message
   - Medium
   - Receiver

6. KEY PRINCIPLES

7. TWO CASE STUDIES
KEY PRINCIPLES OF COMMUNICATION

- Communication process involves sender, message, medium, receiver

- Lasswell's model can provide a simple framework to understand the communication process

- Noise can impair communication
o Persuasive communication may be one-sided function for the sender but will be one of many competing messages for the receiver

o Need to plan persuasive communication and design persuasive message
Communication is a two-way process

Successful communication needs to find an appropriate channel

Persuasive communication requires knowledge of sender, receiver and their existing relationship
LASSWELL’S MODEL

The Lasswell Formula with corresponding elements of the communication process (after Lasswell 1948).
Sourcing and researching material for travel destination stories

Presentation Outline of Joseph Yogerst

1) Determine who you are writing for.
   a) Publication
   b) Readers

2) Determine how much information you need.
   a) Type of article
   b) length in words

THINK OF THE TASK AS DETECTIVE WORK

By the time you finish research you should be an expert on the subject. Have enough material to write several articles.

3) How much should you research?
   Until you are comfortable with the subject.

4) Build up your own library to a point where you can do much of the initial research before you leave home for the destination you are to write about.
   a) Have reference books, travel guides, literary travel books, atlas, history books, cultural books, novels.
   b) Bibliographies: found in back of other books or build your own.

Collect video tapes on relevant subjects.
Magazine & newspaper clips.
Maps & brochures: collect yourself or get from NTO's.

Carry out taped or written interviews

5) Secondary Research
   a) Libraries (Public, University, newspaper)
     Get to know your local library and librarian
   b) Bookshops - local and global
   c) NTO, hotel & airline PR

6) Primary research
   a) Interviews - decide whom you should interview e.g government officials, guides, residents and bystanders, workers. At the interview provide copy of publication to the person to be interviewed, state your goals and collect picturers or take photos.
   b) Guides- learn how to work with them. Have initial discussion on where you want to go, whom do you want to meet.

contd...
SET A CLEAR AGENDA FOR YOURSELF AT THE START OF TRIP. STATE YOUR GOALS

c) Collect material from local media- Papers, magazines TV etc.
d) personal observation & exploration

Look for quirky, offbeat and humorous things.
SMELL, SEE, HEAR AND FEEL THE PLACE.

7) What is the order of doing things

a) Pre trip research
b) Trip itself
c) Post trip follow up
Writing the travel feature story

Presentation outline by Joseph Yogerst

* Best way to learn to write is to write
* Study other authors - the style of writing
* Attend writing classes if possible
* Read writers magazines e.g. Writers Digest
* Read books on writing

Before starting to write:

Make an outline of logical order of presentation
Always take the line of telling a story
determine what you want the reader to know about place or subject

Lead your reader:
Attract interest
Relate to central idea
Lead reader into article

The first para is what is most important to lead reader. A good lead is never boring. Rewrite it even 10 times till you get it write.

Writing Style:

Write as if you are writing a letter to a friend.
Be natural, loosen up relax.
Make it a face to face encounter for the reader.

contd...
4) FINDING A STORY ANGLE
   a. Geographical focus
   b. Historical focus
   c. Human interest focus

5) STORY FORMAT
   a. Choosing and creating a style
   b. First person singular versus other formats
   c. Outlining and organising your story
   d. The first paragraph
   e. Dealing with writer's block
   f. Using quotes and interviews
   g. Avoiding plagiarism
   h. Ending the story

6) WORKING WITH WRITERS AND EDITORS
   a. How to approach magazine and newspaper writers/editors
   b. Dealing with guidebook writers and publishers
   c. Special writer/photographer promotions
   d. Corporate books
   e. In-hotel and in-flight magazines
WRITING AND EDITING FOR THE TRAVEL INDUSTRY

MR MIKE SULLIVAN, EDITOR, TRAVELNEWS ASIA.

A few statements about writing travel industry news. I'll make a few statements now that we'll discuss further towards the end of this presentation.

Reporting the travel industry -- whether for an interested travelling public or for sectors of the industry such as travel agents, hoteliers or airline people -- invariably boils down to one overwhelming thing: MONEY.

If you look at the root of just about all travel business stories, it always seems to come back to MONEY. And by that, I mean Value for Money and for the industry, Making Money.

What is NEWS? (Write down a news story that has helped in your job.)

ENVIRONMENT

These days, all writers have to consider the environment. I don't mean The Environment, capital E, although that is certainly a strong source of stories -- I mean the environment of the publication you are writing for. Specifically, that means the environment of the reader and the environment of the editor or editors working for the publication.

Why?

Let me make a calculation for you. Your average travel trade publication in Asia, for instance, has an average advertising charge of about US$5,000 per page. Think of what you could do, right now, if you had that kind of money. I'd pay off my highly
inflammable credit card, for one thing.

Think as a publisher does for a moment. When you submit a story for a publication, you are asking them to give that space to you, so you'd better have something worthwhile to put in there. Not only that, but if you are a freelance writer, you're asking for that space AND asking them to pay you a few hundred dollars US on top of it so you don't starve to death for your art.

When you submit a press release, you are asking the editor to give that space to you, often when the information you provide is just the same as all his competitors has anyway. Let's face it, some company managers still believe that PR and press releases are there so you don't have to pay for the advertising. I think everyone acknowledges that a good slice of editorial in a publication is worth its weight and more in the cost of buying that space. But by nature, editorial is a vastly different breed of space from advertising.

In these days of advertorials and editorial favours for ad campaigns -- and it goes on in the travel industry, unfortunately, as much if not more so than any other industry -- the division of church and state is under attack. Very often, the same publishers who sprout about editorial integrity in their media kits are those who, when pressed by a major client about lack of coverage, 'Why their press releases are not getting a run' will take that complaint to the editor asking questions like : 'If it's newsworthy, why aren't we running it?' If the editor says as far as he can recollect they were not as newsworthy as the other materials that were used, the publisher is unlikely to take that back to the client. Instead, he is likely to suggest the editor re-evaluate the system. Publishers will wince at this but of the half-dozen I've worked for it's all been the same story. Today, the bottom line is king.
Of course the smart editor will ignore such advances, using press releases as an adjunct to a story, or as a starting point to a better story. Some affronted editors will go quite the opposite way and never use a press release from that company in living memory just to prove independence and for the joy of watching the publisher writhe and squirm.

I'd suggest that's not the best approach either, not just because exploding publishers are messy, but because you may also be missing information that is of use to the reader.

My only advise to anyone in such a position is to judge the information on its merits — that is, it's usefulness to the reader. Then treat it on its own merits which, in the case of most releases, requires follow-up from a reporter and customising the story for your own publication.

TIME TO READ ALL ABOUT IT

Let me first make a statement that affects a lot of what we do as journalists, because it's something we rarely consider.

When we produce a publication for people to read, what we are actually asking them for is TIME.

As you know, that is about the hardest thing in the world to ask people for. You are asking them to read you instead of Make that Cup of Tea; Watch that TV Programme; Change that Nappy; Look at the View; or even Chat with their Wife or Husband.

I used to think that was the blessed thing about trade publications: People would read them at work. It would make sense that people would have a set amount of time put aside in every publishing cycle to read their travel trade publications. It's bunkum, of course.
People in the travel trade, particularly travel agency people, are as busy as hell. And if they're not as busy as hell they're probably worrying so much about not being busy that reading a trade publication is the last thing on their mind.

A travel trade publication has to compete with the Phone; the Staff; the Boss; the pile of Travel Brochures that should be scanned; the daily Newspaper; the Product Videos; the company's Marketing Materials that need to be updated; the Itineraries for clients..... you name it.

Added to that, you have to consider that travel trade publications also have to battle the pass on cycle. In an agency of about 20 people, probably only two or three would get the publication. They would mostly read it, copy what was necessary for them, then pass it on. At any stage, the magazine may not make it off someone's desk to the next person and someone is out of the loop.

You'll mostly find that it is the managers who have a set time put aside for reading the publications they believe are necessary. The good ones -- and thankfully there are a lot of good ones -- will clip items of interest and circulate them to staff.

EDITOR AT WORK

Let's talk for a moment about THE ENVIRONMENT OF THE EDITOR. All the while that the Editor -- and you can take that as meaning Editor, Deputy, or Sub-Editor -- is trying to figure how his magazine can beat the reader's environment for his attention, he's in a situation that's as bad, if not worse.

While all those phones are going and the pile of mail on the desk needs attention and the reporters and sub-editors are asking for assignments or advise, he's also probably trying to finish that story he should have written days ago, that Leader article that is
urgent, that report for management on his editorial budgets, or
that next production schedule to his production manager. And
everyone wants to know why the next lot of planning has yet to be
done.
The point of telling you this is not to ask for sympathy --
although that would be most welcome -- but to point out that if you
are submitting material to a magazine, and this is the guy you want
to impress, you'd better:

A. Write it well and

B. Write it appropriately for the magazine -- and that the style of
the publication and with the information in it that the
publication wants.

To complicate matters further, The Environment of The Editor, is
where the Editor is doing what he is supposed to do best -- and
that's all about interpreting the environment of his or her reader.

I got a letter recently from a regional hotel PR who lamented the
fact that he 'didn't seem to be able to get anything published'
even though he'd sent reams of stuff to me. I haven't had time to
answer it yet, and that's probably for the better. Instead of
calling up or sending a short note asking what I might want, he
proceeded to say that he'd send more stuff until I did find
something to publish. Well, I'm still looking and he's still in
PR avalanche mode.

Apart from the cost of all this, and it's expensive glossy stuff --
because that's what ad agencies and printers make their money out
of -- it's not working because all the guy has to do is look at the
magazine and see what we publish, what length and then do it. I've
never had a story less than about 300 words from the guy, and I've
never published a 300-word press release yet.
He's not thinking about the environment of the Editor or, more importantly, the reader. Can you imagine a travel trade magazine reader, who might be reading it on the Star Ferry in the middle of a rain squall, or in between clients at the travel agency counter, taking the time to read diligently about the maple wall panelling of the IDD phone or the six different restaurants and what they serve? Tell him in a few short sentence that you've cut room rates or upped commissions or are paying commission even faster, and those readers will find the time -- and even better tell their colleagues about it. All that other stuff is in the brochure. The day the travel trade magazine replaces the brochure is the day that travel industry news ceases to exist.

And why do newspapers and newssheets exist anyway?

So we have a job, I guess...

What do you think?

The general answer is that there is a need for them. There is a need for honest, stand alone news about the travel industry. There is a need for decent information and informed analysis of trends in the travel industry.

The role of all publications is to INFORM, to EDUCATE, and to ENTERTAIN. That goes double for travel industry and travel business writers, because it's all too easy to lapse into a state of mind that says the industry will read your stories 'because they have to.' Not true.

With all its elements considered, the travel business is the world's biggest industry. It's a complex industry that is impacted by political decisions, economic considerations, social and demographic change, marketing approaches, geography, natural disasters, conflict, exchange rates, interest rates, fuel prices
... you can just about name it and it affects the travel industry in some way or another.

It's difficult to report well. But I would suggest that reporting travel news is the best journalism job in the world. What else is there that combines all that?

And no matter how indepth and serious it all is -- and after all that's what we want as a news writer anyway -- no matter how indepth it is, you often get to travel to do it. Hard to believe, really.

But it's an industry that makes special demands of a writer. It is an industry that is all easy to treat in a simplistic fashion, to feel that as long as you have talked average room rates and load factors and hotel occupancy, you have reported the story. I'd suggest that scanty treatment of a story, to such a well-informed and inherently interested audience as a travel industry audience is, would receive scanty reading as well.

Today's travel news writer has to look at the reasons why those numbers are in the story. Compare the numbers to competitors. Have informed people comment on the market situation. What is it that makes those numbers significant? Have some acknowledged bright sparks in the industry make their comments. A good writer would organise them in a fashion that makes it easier for the reader to see different sides of an argument. Then we are all getting somewhere.

So, let's get down to preparing a news story for the travel industry reader.

Even before you go out to do the story, PICTURE THE READER. If you know what publication it's going into, that actually makes your job a lot easier, because hopefully the editors would have done that
already and you just have to work to the style.

If the readership is predominantly travel agents, which most travel trade publications are, then find out what they want before you even shape the questions for your interviews. Interview a few of them -- that's the best way, They often make the best comments anyway.

SORT THE INFORMATION

Get a logical flow going to your story. Do it right, and you can get rid of words like these:

Moreover (every time I see this word, I turn the page)
Heretofore
Meanwhile (back at the ranch)
Henceforth
Thus

At TravelNews now, we have programmed a key to automatically search and replace those words. We replace them all with Nothing, not even an empty space, because they add nothing to your news story.

There are a whole range of supposed linkage words that still seem to find their way into copy. They are unnecessary in a good news story. They are cumbersome, they stop the reader in his tracks and they waste space. You don't use them in normal speech.

Remember, you're telling a story to a friend here -- so why introduce them to the precious space of your newspaper?
Think of this: If you were to cut out words like these, and other flotsam such as the word 'that' you'd probably be able to find room for another story or two in your newspaper. More about using the language to make best use of the space later.

And now comes the fun part. Living proof that good journalism is all due to pyramid power.

THE INVERTED PYRAMID

(Hark back to the feature writing style lecture by Joe Yogerst)

What you have to do as a news writer is catch the reader's attention with the concise presentation of facts - lots of facts - and not writing technique and powers of description.

In fact with good news writing, the style should really be silent. Understood, but silent. The style should not intrude. And if it does, you really should have a mighty good reason.

The model that describes the newswriting technique is called inverted pyramid because it really does turn feature writing on its head. In feature writing you make a statement and expand upon it until the reader sees the length and breadth of it.

In news writing, when you are competing for the reader's time and attention, and often in a difficult environment, you have a few other choices than to do it by giving the facts up front.

Nothing holds attention like pertinent facts.

The pertinent facts are the good old-fashioned five Ws and an H. You can tell them Who, What, When, Where, Why, and How.

Get all or most of it into the first sentence if you can. Certainly get it into the first few, without overloading each sentence.

There is a standard in journalism that the lead sentence of an article should not be more than 24 words long. Why? Well, I used that standard for years without actually finding out why, and the answer came from a design journalism lecturer. (Go into 6 words per line and use of white space, which the eye is drawn towards.)

All that aside, if in doubt, go for shorter sentences. Nobody is going to say this guy can't write because he only uses short sentences. Instead, you'll be more likely to get the ultimate compliment for a writer -- someone will read on, read further into your story.

Readers don't say: 'I'm confused. What does this mean?'
'This sentence is too long'
'What does that punctuation mean?'
'What does that word mean?'

They just stop reading. They go on to something else. If the reader moves on because he's not interested, that's his or her prerogative. If he moves on because he can't figure out what's meant, then that's a writer and editor doing a bad job. Just because a journalist is bored by simple language doesn't mean the reader is. It's a trap we all fall into as writers. And it's one of the worst.

WRITING STYLE

Headlines are active. They thrive on good verbs. They are immediate in their treatment.
'Govt tax irks hoteliers'
'SIA fires general sales agent'
'BA sparks fares war'

The job of a headline is to entice the reader to read the story. The immediacy of it helps. The drama of it helps -- and above all, information of what is in the story helps.

Once the headline has introduced the reader to the first paragraph, you had better do your best to hold that attention -- and that means providing the information fast.

News is past tense but the construction of the sentence makes it an active presentation.

Instead of 'An air fares war that was launched by BA last week has increased ticket sales for Singapore travel agents by 10 percent'

Try: 'BA launched an air fares war last week which boosted Singapore travel agent ticket sales by 10 percent.'

Then Why: 'We felt the route was too expensive and it's already seen our load factors increase by 15 percent,' BA Singapore manager Benny Hill said.

Then get into reactions and other ramifications: Other airlines reactions; other ticketing agents reactions; STPB's reactions to see if it's helping the other way.

DON'T EDITORIALISE.

DON'T MIMIC PEOPLE'S TITLES.

Example..., 'reaffirmed Alexander J.P Jones III, Holiday Inns Worldwide Asia/Pacific vice president, operations-commercial
Instead, it is the popular name and easier title that works: 
... 'Holiday Inns Asia/Pacific vice president for commercial 
operations, Alex Jones said.

If you don't simplify it, everyone else gets lost, you waste space 
and the title has to be described but it is not the most important 
thing in the story.

GET RID OF 'THAT'.

DISCARD : THUS, HENCEFORTH, MEANWHILE, MOREOVER.

DECIDE ON AMERICAN OR BRITISH SPELLING.

EXPLAIN THE ACRONYMS. Use them only if it's common for your readers 
to use them.

NEWS LANGUAGE IS COMMON LANGUAGE. It's an organised version of how 
people speak.

Newswriting is like sitting down with a friend and telling him some 
news.

'The Seatrade Convention in Singapore is gunna have some sessions 
to help travel agents set up their own cruise departments. They're 
also having something for port and destination guys along the same 
lines, to help the ports people to set up cruise facilities. it's 
in October, I think.'

Compare with news story.

Don't editorialise, because you won't get away with it. There's 
only one place for that. Let the subject try to sell the story in 
direct quotes.
Direct quotes are the life blood of a news story. they are what makes it real. Direct quotes are what bring real people into the newspaper -- so much the better if you are quoting people your readers know and admire.

A good travel news writer doesn't hold any pre-conceived ideas on travel subjects. Instead, the skills to be developed are those of sorting information -- assembling what the subjects say into rational argument.

USING THE NEW ELECTRONICS

One of the great things about the electronic age of journalism is that it opens up a whole range of opportunities to sort stories better, call in quotes and information you have amassed, and the computer generally should allow more time for 'working' your stories. One of my editors says his favourite keys -- we use the XYWrite programme -- is F6-F6-F8. That stands for define and end block -- and delete.

It's easier than ever to delete material for sub-editors, so you'd better have what they want in there in the first place.

A good reporter has his files and directories organised so that he can introduce relevant elements easily. Get your system right and new aspects of stories will readily present themselves. A comment by someone last month may be just the thing to add to that story this month. Some people are extremely well organised in this regard, and I'd count Imtiaz Muqbil as one of them.

Also, use the electronics to customize your stories for each publication. I know that PR companies often charge for the number
of releases they put out -- all the same. Surely it's better to send less, target them well and have them used in some fashion?

THINK VISUALLY

A picture is worth a thousand words, they say -- actually most pictures are only worth about 300 words -- that's the going rate. but in terms of impact, they are immeasurably more valuable.

THINK SECTIONS

Look carefully at the publications you are targeting your material at. Most of them are organised into sections or departments, these days.

Don't go for the front page every time....there's only one. But there might be ten other sections that you can tailor your stories to.

Check the sub-sections. When you send your stories, mention that you are submitting it for a particular section. You're more likely to get the style right, and the editors realise that you do know the publication well. Also, there's generally less competition for the sections than for the general news pages. And, despite what we all like to think, people read the sections just as carefully as they do the front page --- some more so, if the section is targeted at them.

THINK SERIES

Don't pick up a story and necessarily drop it after it's appeared.

All the reasons why it has been published apply to why it should be followed up.
THINK EDUCATIONAL

It's one of the major reasons for publishing in the first place. Stories that teach are few and far between in travel industry reporting. Yet training is one of the great problems for all sectors of the industry. I think this area is one that travel trade publications in Asia have yet to properly explore.

THINK DATA

If you've got a range of figures to present -- think about including them as a graph or table that can be copied. This is a method of presenting trade information that is overlooked by PR companies and marketing people a lot of the time. If you do it right, you can also get credit for it in the publication.

ENCOURAGEMENT

Being analytical in your news stories, which travel writers are increasingly having to be, does not mean the writer has to suddenly know more than everyone else about the travel industry and be able to develop theorems in every story. I'd encourage this not to happen, in fact.

I'd suggest the travel news writer of the future is the person who knows what questions to ask -- and if he or she is not sure, then ask a lot of questions. The writer needs to be inquisitive and well-informed, at least in presenting news stories.

Otherwise it's more story than news.
9 June 1992

National Tourism Offices - All about Communication

Introduction

• All a NTO ever does is communicate
  It's our job to SPEAK -- attract attention, educate, inform, instruct, enthuse
  It's also our job to LISTEN -- to what the trade wants, to what the consumer wants

• Communicate with carefully targeted audiences
  • the trade
  • selected consumers
  • to the media

• to Head Office -- internal and external communications

Methods

• Advertising
  The direct approach. Used mainly for an emotional response.

• Public relations
  The follow-up. Media relations directly and through VMP show what the country is all about, highlight destinations and allow targeting of niche markets.

• Promotions
  Allows for direct interaction with the target audience

• Trade relations
  Making sure that the trade understands the benefits. Constant education on the destination. Listening so you're answering the right questions.
  Why write a newsletter when no one reads it? Must know your audience.
  Communication to the trade needs to be as targeted as to the consumer

• Product development
  Famil trips to let the senior management and planners experience the destination and have input for their clients

• Information distribution
The key to good communication by a NTO - getting the right material into the right hands and then FOLLOWING UP

- Direct mail
- Response - Dbase management
- TravelShine (teleview)
- Other peoples databases (CRS and Abacus)
- NZHost
- Resource Library

Publications, think regionally act locally
Collateral material needs to fulfil an overall strategy. It needs to consistently deliver the same messages and images, particularly for a destination with low recall. However, publications must also be tailored as much as possible for different countries and different cultures. Obviously, a German person doesn’t travel to NZ for the same reason as a Taiwanese. But a Taiwanese person doesn’t travel for the same reasons as a Singaporean either. Be targeted. Know your audience.

Conclusion

- All a NTO does is communicate
  - SPEAK and LISTEN
  - carefully select your audience, target your information, decide which method is best and have the means to FOLLOW UP
  - All that equals -- THIS IS A BUSINESS DEALING WITH INDIVIDUAL PERSONS. GET PERSONAL.

Fergus G Brown
Regional Manager Asia
New Zealand
WORKSHOP EXERCISE ON FEATURE WRITING

Directions:

Using the data supplied below, outline a short feature article for the Travel News Section of your national newspaper.

The idea is to inform the public about a new resort development and to "sell" it as an ideal travel destination. The target public must be able to imagine vividly the destination you are selling.

Who is your target audience? How will you start your story? What aspects of the subject will you focus on? What additional data will you supply to embellish your story?

Data I:

a new island get-away somewhere in the Pacific

12 square miles surrounded by sparkling blue waters ideal for swimming, fishing, water sports

private island resort managed by High Flyers Resort Corporation, a multinational organization with 35 years' experience in the resort industry

accessible from mainland by 30-minute ferry trip

20 duplex cottages, total capacity 100 - 120 pax; 8 cottages outfitted for family groups

jacuzzis in 6 deluxe cottages

clubhouse containing reception lounge, video room, karaoke lounge, two small restaurants: one serving continental cuisine, the other local delicacies

one swimming pool; jogging track; children's playground

rowing boats, glass-bottom boats, fishing gear available on rentals

mainland has attractions such as authentic villages showing cultural lifestyle, including crafts and dance arts; weekly market fairs with exotic fruits, colourful woven mats, local arts and crafts
"Instant Asia" - new theme park has opened in your country

50 hectares carved out of forest land 75 kms away from capital; felled timber used very extensively in park construction

accessible via concrete roads

operated by Money Mind Resorts, a consortium of land developers from Hongkong, Taiwan, Singapore and Indonesia; built at a cost of X million $

park features most famous landmarks of some 30 represented countries; typical house architecture with each house serving as information and demonstration centres for cultural lifestyles

twice-daily performances of dances, drama and games from countries represented in the park; periodic special shows from stars from each country

small theatrette showing documentaries on the places of interest in each country

children's playground featuring traditional games, rides, and representative animals from each country represented

shopping mall with 5 restaurants, 50 mobile food stalls, 100 souvenir and photo shops

mothers' rooms in all 5 restaurants; 10 day rooms with attached T&B

rental prams and strollers available
COMMUNICATION PROCESS AND PRINCIPLES

MS TONG SUIT CHEE, SENIOR CONSULTANT AND MANAGER, BURSON MARSTELLER (SEA) PTE LTD, SINGAPORE.

CASE STUDY 1

There are two different views of Singapore - one is a Singapore which is a metropolis with the best airport in the world, top hotels, great shopping and a variety of cuisine, an Asian city with modern comforts, a city that works, Asia's top convention city, a garden city, Instant Asia, and a gateway to ASEAN.

The other view is that it is a city without soul, boring, sterile, an authoritarian state, a country with too much government control and little freedom of the press, over-regulated, stifling, no night-life or entertainment to boast of.

If you are the national tourist office organisation, how would you use persuasive communication to achieve your objective of bringing more visitors to Singapore. Using the communication process, please define your speaker's position, your key message/s, your receiver and medium of communication. Please include the type of 'noises' that will likely obstruct your message/s to your receiver.

CASE STUDY 2

War-weary, Vietnam is awaiting for the US trade embargo that has been in place since 1975, to be lifted soon. The embargo has isolated the country economically. Cutting Hanoi off from international development aid, and keeping away billions of dollars in foreign investments.

However, Vietnam has been opening its doors to other investments and tourism. These include businessmen and visitors from Japan,
Taiwan, South Korea, Hong Kong, Thailand, Singapore, Malaysia, Australia and France who go to explore business opportunities.

Several ASEAN countries are already looking at tourism-related projects such as hotels and resort developments while Singapore Airlines, Malaysia Airlines and Garuda Indonesia are now operating regular flights to Vietnam. Tour packages for businessmen and tourists are also being promoted actively by Vietnam and travel agents in the region.

Businessmen packages include business investment briefings, appointments with business houses, tours to Ho Chi Minh City, Hanoi and tourist attractions such as the Cu Chi tunnels. Tourists can pick various packages ranging from four to eight days covering the key cities.

If you are the national tourist organisation for Vietnam, describe how you position Vietnam and the kind of persuasive communication you would use to attract businessmen and tourists to the country. Apply the principles of communication.