

IDEAS THAT MATTER

**Assessing the Effectiveness of
Sappi Ideas that Matter Campaign 5**

This report is based on a survey conducted by the ICIS Foundation in the spring of 2005.

The survey is based on the eight winning projects selected by Sappi in 2004.

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INTRODUCTION

Sappi is the world's leading producer of coated fine paper used in the production of high quality print. With headquarters in Johannesburg, South Africa, Sappi has production facilities in Asia, Europe, North America and South Africa and 16,000 employees globally.

Based on the company's market presence, commitment and belief in the power of ideas on paper, the Sappi Ideas that Matter (ITM) initiative is a US\$1 million annual award fund that was launched in 1999 to provide grants to facilitate the implementation of creative ideas that support social and environmental causes. The award enables graphic designers to collaborate with non-profit organisations to create print campaigns that support and further the work of the organisation in an innovative way, with the aim of raising awareness, stimulating fundraising, encouraging concrete action and getting results. The program is split into three geographical areas; Europe, North America and South Africa. Entries in each location are judged by a committee comprised of graphic designers, a representative of a non-profit organisation and one Sappi representative. Further information about the initiative can be found on www.sappi.com/IdeasThatMatter.

ICIS (International Centre for Creativity, Innovation and Sustainability) is a sustainable education and information platform for creative professionals based in Denmark. This paper outlines the findings of an ICIS-conducted survey undertaken in Spring 2005, of the eight European ITM campaigns of 2004.

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PURPOSE, METHOD AND SCOPE

The purpose of the survey was to assess the 'effectiveness' of the 8 European project campaigns that received funding from the ITM initiative in 2004 in terms of how far they reached their goals. Effectiveness refers to the ability of the campaign to produce results that fulfil the campaigns' objectives. As the ITM campaigns were predominantly for the purpose of raising awareness, the 'effectiveness' of these campaigns differs in each case, some with hard outcomes and others with more qualitative outcomes and recommendations. Nevertheless, some good quantitative results were achieved by some of the campaigns, as reported below. These issues of effectiveness will be addressed later in this report.

The survey was based on a qualitative email questionnaire with primarily open-ended questions, sent to both the designer and agencies who applied for the ITM funding and the recipient charitable organisations. The survey questions can be found in the Appendix. There was a 97% response rate from the 16 campaign participants. These are eight charitable organisations and eight design companies. For the purpose of this report, designers refer to creative professionals who are developing and designing the communication tools and coordinating the production and delivery of the campaign message. The survey approach was exploratory and qualitative in nature and aimed to provide a broad overview of the value for the campaigns in terms of the lessons learned from both the designer and the charitable organisation perspectives, as well as more concrete feedback received from the campaign outcomes. It does not, however, offer a quantitative picture of effectiveness but a snapshot that has enabled the development of tentative guidelines in this report for future ITM funding initiative recipients.

This will help implementation and further measurement of effectiveness of future campaigns and may also help sharpen selection criteria and decisions for Sappi.

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SURVEY OBJECTIVES

- **Feedback and Outcomes** - To evaluate campaign success by looking at project outcomes and/or feedback received by the charitable organisation
- **Assessing Experiences and Constraints** - To assess designer and charitable organisation experiences of developing and implementing the ITM campaign, including barriers or hurdles encountered.
- **Guidelines for the Future** - To identify areas for improvement in project implementation between Sappi, designers and charitable organisations and the ITM initiative overall.

Organisation	Designer/Agency	Title	Description
Österreichisches Rotes Kreuz (Austrian Red Cross)	Baustelle	Starke Wiener Luftzigarette 'Strong Viennese Air Cigarette'	Anti-smoking campaign. Supplement/ insert into a daily newspaper plus ad on info screens in Viennese subways.
Vlaamse Alzheimer Liga (Flemish Alzheimer League)	Bialek & Partners	Post It	Raising awareness of Alzheimers disease and drawing attention to the organisation's free support/information number. Communication through magazines for the elderly and posters in the waiting rooms of doctors and hospitals.
Arbeitskreis Shoa.de (Workers Circle Germany Holocaust) www.shoa.de	Büro Weiss	Gegen das Vergessen 'Against Forgetting' or 'So it is not forgotten'	Holocaust remembrance and education campaign, through city posters displaying campaign slogan, and a 'night-time' campaign element of provocative quotations from the National Socialist Era (regarding the burning of books, euthanasia and the extermination of Jews) backlit on the posters.
Chance UK (Youth mentoring charity) www.chanceuk.com	Vitamin V	"You got any better ideas?"	A poster advertising campaign in London of Chance UK's male mentoring programme for 5-11 year olds with behavioural difficulties who are at high risk of developing anti-social behaviour later in life. The five images were put on buses inside and out, bus stops, bus tickets and roadside posters. Manned ad-bikes were also used at two major football matches in the target area during the campaign time with postcards of the images being handed to supporters.
British Stammering Association www.stammering.org	Nation	"Please be patient... we all have something important to say"	A national outdoor poster campaign with focus in Glasgow and Edinburgh highlighting famous people that stammered with a view to addressing the stigma of stammering. A direct mail booklet was also produced for schools, surgeries and members etc.
MyShoes (Charity for Multiple Sclerosis)	Lumsden Design Partnership	MyShoes Greetings Cards	Set of standard commercial greetings cards which while being attractive and desirable convey key messages about what its like to have Multiple Sclerosis.
Brook London (Advisory charity on sexual health and contraception for young people up to the age of 25) www.brook.org.uk	Source	Have Sex	Production of high impact materials (leaflets, condom wallets, beer mats and flyers) and associated publicity, regarding sexually transmitted infections. Three designs were produced for distribution in pubs and clubs aimed at young people.
FAS Aware UK (Foetal Alcohol Syndrome Awareness organisation) www.fasaware.co.uk	Harrison Troughton Wunderman	FAS Awareness	Campaign to raise awareness about Foetal Alcohol Syndrome (FAS) and Alcohol Related Neuro-development disorders (ARND) to help reduce the incidence of birth defects caused by prenatal exposure to alcohol and to assist individuals and families struggling with the life-long disabilities associated with FAS/ ARND.

MAIN FINDINGS – RESPONSE CLUSTERS AND EMERGING THEMES

The questionnaire covered most key issues and focussed participants on analysing the campaign and its outcomes. The responses have been clustered. The analysis below broadly follows the order of the survey questions, which can be found in the Appendix.

GOALS AND PURPOSES

In this section, there was a range of measurable project goals specified by some respondents including:

- Increase in visitors to website
- Increase in media coverage
- Specific donations
- Telephone enquiries
- Fundraising/financial support

Half of the respondents stated that “raising public awareness” was one of their goals. Three of the eight campaigns had specified “more website hits” as a goal. A few respondents were more specific in their response, e.g. Chance UK who specify “50 new male mentors” and MyShoes who specify the sale of 30,000 of their greetings cards. There is some evidence that some organisations fine-tuned their goals and purposes throughout the campaign.

CAMPAIGN IMPLEMENTATION

Lack of Campaign Experience creates Issues

Where respondents state that they have campaign or design-related problems, they tend to center on a lack of experience in working in this type of print campaign. This comment was made from both the designer and the charitable organisation point of view, although it was more common that the designer felt that charitable organisation hadn’t undertaken a campaign of this nature before, which led to some problems.

Some comments included:

“...no PR department or experience in this field ...lack of confidence.”

“Due to inexperience of client...”

“New territory for both client and designer, therefore a learning curve.”

Design/Campaign Related Issues

There were other problems that arose during the design and implementation of the campaigns:

- Difficulty finding a suitable printer – one that would be patient with the charitable organisation.
- Legal issues (regarding the design of a generic tequila bottle).
- Uncertainty about the capacity of the charity to deal with the subsequent press attention.
- Disagreement with national charitable organisation head office over campaign content
- Commitment to use Sappi paper, made it impossible to use more appropriate media for the campaign such as radio.

Collaboration Issues

Need for more communication and clearer roles and responsibilities

Issues that arose during the collaboration between the designer and the charitable organisation ranged from none at all, when the campaign ran smoothly without any hitches.

In contrast, the case of the British Stammering Organisation and the design agency, Nation1 involved more serious disagreements about roles and responsibilities which appear to stem from communications issues and once again 'inexperience' from the point of view of the charity.

"...I was impressed by the material they developed but would have liked more input. I would also have liked to have been more involved in liaison with Sappi but was steered away from this by the design agency..."

"Charity did not fully understand the relationship between Sappi, Nation1 and the BSA and often the charity acted in a manner akin to a fee paying client. Also naivety on behalf of the charity with regards to media buying, printing, PR etc all made the management of the campaign very difficult."

- Other comments included:

"Client was a little inexperienced in communications campaigns"

"Decision by committee is slow"

Positive Experiences

Generally a very rewarding experience for all

Most of the campaigns ran without major issues and appeared to be a mutually beneficial experience.

Some comments included:

"Really good contact with Sappi Belgium and are still thinking about how we can continue to raise public awareness to a higher level."

"De Vlaamse Alzheimer Liga can now use professionally designed material"

"Excellent collaboration in terms of management as well as the topic itself."

"As the designer and company had been a supporter of our organisation for more than a year, they understood the message we were trying to get across and were supportive and patient."

"As Vitamin V has good and long-established contacts in this field, they were able to negotiate a 55% charity discount on advertising and some free spaces on top."

"[Designer] had an instinctive feel for the MyShoes goals and messages which meant that they just kept on getting things right. And by being an agency with a great deal of fashion retail experience, they also had a good feel for our target audiences. It all added up to a very positive experience."

"Why can't all clients be this way?"

"We are a tiny organisation and to have the opportunity to run huge billboards, albeit for a month only, was a huge boost to our confidence and profile in the public domain, in the voluntary sector and in relation to our parent organisation, who we have left standing agog!" – British Stammering Organisation.

OUTCOMES

Project Goals

Achieved but only half of respondents could prove this

In this section, we asked the respondents whether the campaigns were a success and how was this proven in terms of measurable results. Almost all the respondents felt that campaign was successful but the responses were sometimes anecdotal and it was difficult to gain statistical evidence to 'prove' this. 50% of the respondents could supply facts that supported this from the original survey and subsequent follow-up phonecalls and emails only gained a little more evidence.

Strong Viennese Air Cigarette

The Austrian Red Cross use a system of key words and corresponding bank account numbers are attached to a campaign, to measure the quantitative effects. The keyword is used when donating to the campaign and payment to the account would give a certain indication about the awareness of the organisations' involvement in the project. Unfortunately, the timing of the Air Cigarette campaign coincided with the Asia Tsunami disaster, and the key word was changed to coordinate with the general bank account for international relief activities. As the respondent explains " . . it was no longer possible to distinguish between donation made in the face of the Tsunami disaster and those triggered by the project."

Follow up emails to gain statistics related to webhits and phonecalls received no further response to date.

Post It

Initial language communication difficulties with the Flemish Alzheimer League were overcome with the help of the designer. The submitted survey, however, held no concrete statistical figures that proved the effectiveness of the campaign. It did however, state "the amount of phone calls has risen". In addition, there were requests for more of the posters from pharmacies, suggesting a raised awareness. A follow-up phone call between Sappi and the organisation confirmed that the organisation took an 'informal' approach to campaign monitoring, but that they had in fact received **200 requests for more posters/cards.**

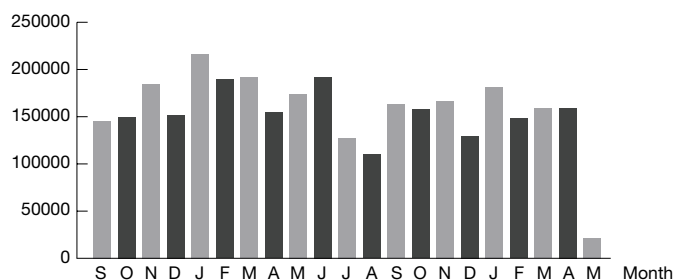
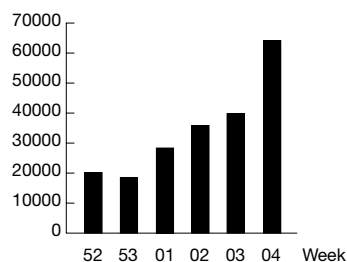
Against Forgetting

The German Workers Circle provided some good statistics that illustrated the campaign's success:

- An increase in visitors to the website of over 100 a day.
- Media coverage with approximately 10 articles in newspapers, 3 radio features and over 30 web articles.
- Contact was made to approximately 100 new authors, to share their holocaust experiences on Shoa.de.

The German 'Worker's Circle' provided bar charts that indicated an increase in website hits during the campaign period, and over the last twenty months. (see below).

Unique visitors



Source: Arbeitskreis Shoa.de

“You got any better ideas?”

Chance UK listed their statistics in detail:

- 95 direct requests for application packs from black or minority callers.
- 10 people booked onto training courses.
- Coverage in 3 national papers, 2 local papers, 1 charity sector magazine, 1 advertising sector magazine, 1 regional radio interview, 1 BME cable TV interview on 19/2 and requests still coming in.

“Please be Patient”

The Scottish branch of the British Stammering Association is a very new and small organisation run by one dedicated individual, the respondent felt that it was difficult to measure the results of the campaign. However, she did provide some quite tangible indications of its impact.

- 12 calls were made to the new hotline number in November from concerned parents and stammering adults. This figure was deemed satisfactory by the respondent.
- 6 items about the campaign were in the press.
- There was television coverage of the campaign on BBC Reporting Scotland.

Web hits



Source: British Stammering Association, Scotland

BSA UK website home page hits are in the range of 2681-47658 per month for the same period, illustrating that BSA Scotland is only just getting going. (In addition, Scotland’s population is only 8% of the UK’s).

In the absence of a telephone monitoring system, the respondent estimated around 8-10 calls from new callers. However, it is not possible to directly attribute them to the campaign.

In addition, the respondent had more anecdotal evidence of the influence of the campaign. Using the leaflet, they managed to attract two members of the Scottish Parliament as speakers to the launch and inaugural Open Day, both of whom also praised the leaflet.

Shona Robinson MSP “ . . . *one of the best I’ve seen in a long time, it made me chuckle.*”

Cathy Peattie MSP “ . . . *a cut above the usual literature you get from voluntary organisations.*”

MyShoes Greetings Cards

The MyShoes campaign involved the development of a set of greetings cards that conveyed a message about Multiple Sclerosis in the aim of raising awareness of the issue. The respondent stated that sales of the cards “were better than expected”. Follow-up communication revealed that **they had sold approximately 3,000 packs of the cards**. They plan to use the cards in the future for joint partnerships with retailers such as shoe shops. The organisation help a celebrity shoe auction and sent packs of the cards as thank you’s to both the celebrities who donated the shoes and the auction winners. Although web statistics were promised, they have not been received as yet.

Have Sex

At the time of the survey, Brook London's campaign had not generated any media interest and the respondent felt that it was too soon to be able to assess the effectiveness of the campaign. The respondent considered an increase in uptake of testing for STIs (sexually transmitted infections) to be an indicator of campaign effectiveness but did not have these figures to date. Further communication requesting hits to website and calls have not got a response as yet. The designer's response explained "We know from young people's focus groups that the messages are effective. We know from the distributors that they have ended up in the hands of the people we wanted to reach. Early indications suggest that we are likely to see a rise in responses as desired."

FAS Awareness

- The respondent stated that there had been a 75% increase in requests for more information and support.
- Over 200% increase in hits to FAS Aware website since the campaign start.
- There was some national press coverage but not specified in which media or any further details.
- The campaign has gone worldwide and is running in the USA, Australia, New Zealand, Germany, Holland, Sweden and Slovenia as a focussed campaign.

Success Criteria

Rarely any concrete measurements of a successful campaign

In this category, it was hoped that the charitable organisation or the designer had developed a set of success criteria for the campaign that would indicate how effective the campaign had been. Concrete targets can both help to track the campaign on its implementation, as well as refine the initial design process. This issue is dealt with later on in this report.

- Arbeitskreis' campaign listed some numeric targets as follows; Significant raise in website visits (over 100/day), good media coverage (apx. 10 articles in paper/3 radio features/over 30 web features. Contact to apx. 10 new authors.
- The MyShoes campaign stated a success criterion or goal of 30,000 cards but this was answered in the 'specific goals' section. They also aimed to raise "tens of thousands of pounds" for MS charities.
- Others were less specific with comments such as:
"personal feedback suggesting greater public awareness"
"requests for information by post"
"website hits"

Target Group

Success assumed

It was generally assumed that the campaign had reached the intended target group due to the campaign strategy. For example, the Brook London "Have Sex" campaign responded that it reached the target groups as it was sent directly to nightclubs and pubs frequented by young people. However, if we are to be rigorous, this case is not proven.

We address it further in the suggested guidelines below. Only Chance UK monitors the sex and race of the callers to their phone number, so they could see that it had reached the right target group from their phone statistics.

Working Relationship

Ranging from easy to difficult

When asked to describe the working relationship, the responses ran the gamut from "tricky, volatile and difficult" to "relaxed, friendly and a joy", reflecting the variety of issues encountered during the project collaboration that are discussed above. Of course, it's important to realise that these issues are not only caused by ineffective working processes but can also be down to difficult personality differences and organisational/cultural expectations, particularly for those inexperienced in business.

Lessons Learned

A learning curve for all involved

In this section, the respondents gave a broad variety of responses illustrating their experiences of the campaign and the knowledge gained. Most were positive and constructive with one notable example from a disgruntled designer – "Don't work with small charities!"

Some key points:

Financial	<p>A surprise emergent theme concerned budgetary control and reimbursement issues. From the designers' point of view, it is important to keep an eye on the budget and spending in this type of campaign and remember to include all costs, <i>even small ones. As one respondent said "...even stamps cost money". In one case, the VAT costs were not taken into account when creating the campaign budget. This was an issue mentioned by a different respondent later in the Improvement section.</i></p> <p>Quotes: <i>"You need to give attention to every little detail in the budget; even stamps cost money"</i> <i>"Always keep taxes in mind – they do take part of your budget!"</i></p>
Communication	<p>Forging and maintaining regular communication between the designer and the charity throughout the campaign was an issue that came up in a number of different areas in the survey responses. Thorough initial discussions about mutual expectations, roles and responsibilities as well as the working process "improves the end result and prevents misunderstandings".</p> <p>Quotes: <i>"The importance of regular face-to-face meetings"</i> <i>"More thorough discussion with designers about their expectations"</i> <i>"More involvement in campaign and decision-making process"</i> <i>"Charities are different from commercial clients, its important to understand their aims. Good and frequent interaction improves the end result and prevents misunderstandings"</i></p>
Preparedness	<p>Allowing enough time to prepare the campaign from cradle to grave was something that came up. This includes identifying target group from the outset and developing a PR strategy to go alongside the campaign.</p> <p>Quotes: <i>"PR for the campaign is as important as the campaign itself."</i> <i>"Small organisations need more time to prepare than you expect."</i> <i>"Identify who you want to attract and why. Have the whole process clear in your head and the confidence to go with it"</i></p>
Mutual recognition and interests	<p>Sharing interests and a mutual understanding of the campaign aims and goals will help make the campaign a success and eliminate misunderstandings.</p> <p>Quotes: <i>"Working with an advertising agency can be a positive experience, especially if they already believe in what you do."</i> <i>"Important to have a design consultancy who not only work with you but think with you."</i></p>
Professionalism	<p>From the charities' point of view, the importance of a professionally designed campaign in helping them achieve their charitable objectives was something that they learnt from the ITM experience.</p> <p>Quotes: <i>"Professionalism pays off"</i> <i>"The importance of producing a professional looking campaign in order to attract people's attention."</i></p>

Print Media Performance

Longevity and good value

It was clear from the responses to this question, that the respondents were aware of the power and persuasiveness of the print media in helping them to achieve their charitable objectives. The main point is that the print media has more longevity than other media which is very important for these cash-strapped organisations. Its sustainability lies in the fact that the written word can be referred to repeatedly which also helps in the communication of the complex messages that the charities are trying to convey as well as the multiple-readership element which makes it a 'good value' medium. One respondent relayed the case of an article in the Observer newspaper that was published two years ago that still brings in volunteers to the organisation.

Print Media quotes:

"Very effective as it worked better than the ad-spots that supported the campaign."

"Print media has a slow burning effect – people cut out and keep articles and other media led by print media."

"Very powerful as medium in connection with good design."

"Print media especially outdoor posters are key for a campaign that wants to get a share of the voice in the public."

"Print is a better medium than broadcasting or the internet for campaigns with relatively complex messages, as the written word can be referred to again and again."

"Gives you 'more than one bite of the cherry'."

"Forced delivery component means that message spreads beyond those who already have an interest in MS."

"Through innovative use, you can make the medium work harder."

"Longer shelf-life than broadcast media."

IMPROVEMENTS

Motivations

As expected, from the design companies' point of view, the motivations for undertaking the campaign are usually philanthropic but also include a desire to raise the profile of the agency involved.

Quotes:

"...advertising can also be used to help give something back to people."

"...even if you don't win, you feel good about yourself!"

"To help the MyShoes campaign to fight multiple sclerosis achieve its goal of ensuring that no-one with this disabling disease has to face it alone."

"To help a charity with no funding in 2004 to achieve their aims of raising public awareness of foetal alcohol syndrome..."

Raise the profile of the agency and get the chance to do some high profile creative work."

"...(raising awareness for charity) and to run work that we thought was creatively something to be proud of and that we, as an agency hope to go on to win awards."

"...want to see what can be achieved through executing ideas for social change without resources limiting creativity."

"any good design agency will find a creative solution to fit within the brief and generally the tighter the brief the better."

From the point of view of the charitable organisations, the motivations were generally concerned with awareness-raising but also about trying a new approach or a new scale of campaigning.

Quotes:

"Opportunity to communicate the project using other channels, especially posters."

“To be able to try greeting cards as a new campaign vehicle on a scale that simply would not have been possible without the Sappi/ITM funding.”

Expectations

The responses indicated that in general, expectations of the campaign centered on raising awareness of the charitable organisation. The majority of the respondents stated that their expectations were either fulfilled, or being fulfilled.

For the designers, the expectations were mainly about developing and undertaking a professional, high-quality campaign, with underlying philanthropic reasons.

“To communicate and idea to other people which has helped to make my own life better.”

“To try and help people that were in need of information or help.”

“More male mentors and a higher profile. Did fulfil expectations and I think we may even meet our own very high targets”

“To execute a very high quality campaign and be supported in promoting the results.”

“To raise awareness of the voluntary group and expose the dangers of alcohol consumption on the unborn child.”

Improvements

In this section, respondents provided suggestions on how the campaign experience could be improved in terms of what they could do, as well as what Sappi could do to improve the campaign process. Some specific suggestions have been developed into the guidelines in chapter 8. The following general areas emerged:

Budgets/finance

The issue of financial planning which arose in the lessons learned section was an issue that was suggested for improvement. Specifically it was suggested that clearer guidelines from Sappi in terms of VAT and invoicing requirements would be useful. One respondent suggested that it was ensured that designers were not out of pocket at any stage, so that the award budget was issued ‘upfront’ while another suggested that a procedure for remuneration was clearly laid out.

Campaign planning

There were several suggestions that related to the more thorough planning and organisation of the campaign, including more realistic time-management and a longer campaign period than allowed for by Sappi’s requirements, as small organisations may need several months to prepare for the launch.

Preparation in terms of pre-warning charity staff of public responses to the campaign was also mentioned. One respondent suggested organising distribution ahead of design and printing, clearly their campaign had not been fully planned.

Increasing campaign PR

An increased drive in public relations drive in relation to the campaign was felt to be very important and was a suggestion from four of the campaign respondents. This was both regarding to the respondents’ own PR exercises for the campaign as well as the PR that Sappi undertake for the Ideas that Matter initiative as a whole, including improving the Awards Ceremony (mentioned by three respondents.)

Improving designer/charity communications

As discussed above, there seems to be a need for improvements in the lines of communication between Sappi, the designer and the recipient charitable organisation. One respondent suggests that Sappi monitor the relationship between the design agency and the charity to ensure adequate contact is maintained. Another suggests that ‘a clear set of ground rules’ supported by a design trade association would be valuable in improving the charity/ designer relationship.

CONCLUSIONS

The ICIS survey of Sappi's Ideas that Matter campaigns 2004 took a snapshot of the effectiveness of the initiative in terms of the projects' development, implementation and measurable results. Some responses were more elaborate than others, resulting in a piecemeal picture in some areas that could be remedied by one-to-one consultations preferably face-to-face and within the context of their organisation. This may tilt the exercise towards management consultancy of the charities, and away from Sappi's objectives of promoting creative and valuable print design campaigns. Given the geographic spread of participants, this could be an expensive undertaking. The responses are 'self-report' and are dependent on the seniority of the respondent and the nature and the efficiency of the organisation.

Going back to the original objectives of the survey, we can sum up the main outcomes in the following areas:

Feedback and Outcomes

Overall, the survey found that the campaigns were deemed to be successful in terms of the outcomes and feedback received by the organisations. However, this was not something that was easily seen from facts and figures provided by the survey respondents but more from the enthusiasm and gratitude implicit in their responses. Follow-up emails and phone calls by ICIS were only partially fruitful in garnering further concrete information that proved that the campaign was successful in terms of public outreach. Certainly, the level of systematic measuring of campaign outcomes differed according to the organisations' size and capacity; some NGOs and charities work on a more ad-hoc and flexible basis to achieve their goals, without any formalised systems of reporting. Bearing this in mind, this is an area in which Sappi can provide some basic guidance to the organisations in terms of planning and setting targets, as seen below. In addition, the participants were aware of the benefits of using the print media for these kind of campaigns, citing its longevity and effectiveness in reaching the target audience.

Assessing Experiences and Constraints

Some collaboration issues arose during the campaign implementation, based on a lack of communication, misunderstandings regarding roles and responsibilities in the process or simply a mutual lack of experience in dealing with a different type of organisation. In these cases, the campaign provided a sharp learning curve for those involved, with some articulate and frank responses regarding lessons learned.

Guidelines for the Future

From both the lessons learned and the areas for improvements to the campaigns identified by the respondents, some suggestions for avoiding these issues in the future are outlined below.

We conclude that the Ideas that Matter has been a worthwhile programme and rewarding for all involved. Sappi can and should gain more exposure and kudos for this unusual and creative funding initiative. There should be positive, measurable outcomes for all participants, including Sappi in addition to an higher profile awards ceremony with celebrity awards-givers, an attractive exhibition and reception in a high-profile space that promotes further media exposure.

For Designers

- **Follow your passion** – make sure that the organisation that you choose to work with for the Sappi Ideas that Matter campaign is one that you truly believe in. This not only adds emotional investment that is evident in the campaign design but makes working with the charity during the campaign implementation a smoother process. Mutual recognition and understanding of the campaigns' aims and goals from the outset will help make the campaign a success.
- **Know who you are dealing with** – Charities are unique entities that often fill a much-needed gap in public provision but operate completely differently to business and public bodies without the same kind of fiscal responsibilities. There are three main types of charitable organisation; campaigning organisations, service providers and advisory bodies. Some national and international charities have a centralised global structure with their own lines of bureaucracy and decision-making processes; other large charities are very decentralised with lax controls where active local branches can act quasi-independently. Finally, there are small independent organisations run by empowered and committed individuals. All charities have boards of trustees who try to interpret and meet their charitable objectives. Knowing which type and the structure of the organisation you will be working with will help when it comes to the campaign design and implementation as well as communication and liaison.
- **Use the charity's knowledge** - As you are donating your time and have instigated the campaign, you will naturally take the lead and have the final say when it comes to design decisions for the campaign. However, remember that the charity contact is your most useful resource when it comes to developing the concept and content of the campaign and ensuring that the campaign is accurate and effective. If it doesn't match the charities goals and aims, then it may not be an 'idea that really matters'.
- **Be prepared** - Bearing in mind that charities may be used to working at a different pace to you, its a good idea to allow for some extra time in the project planning process. As one former participant put it, "Small organisations need more time to prepare than you expect."
- **Stay in touch** - in the past, campaigns that have experienced difficulties during the planning and implementation have usually not had regular and open communication with the charity. Its a good idea to have an initial meeting and set up a schedule for regular dialogue and liaison with the charitable organisation to get the most out of the campaign. This is also an ideal time to clarify roles and responsibilities to ensure there are no misunderstandings in terms of mutual goals and expectations.
- **Be vigilant over the budget** - make sure that every possible cost that is possible to incur is incorporated into the budget. As one former recipient said, "Even stamps cost money!" Successful campaigns require budgetary control, even 'penny-pinching' particularly when working on these resource restricted charitable campaigns that require value for money.
- **Don't forget the Sappi logo** - remember to credit us by including the logo in the campaign artwork.

For Charitable Organisations

- **Understand your role in the process** - in most cases, the design company has approached you to be a partner in the Ideas that Matter process. They will need your support, knowledge and commitment to the campaign, however, they do have final say in terms of the campaign's design. Most of the design recipients are highly efficient, bottom line driven businesses who nevertheless want to do something that will really benefit your organisation's goals. Please respect that they are donating their time and energy to your campaign and be realistic in your demands.
- **Appoint one empowered liaison for campaign** - it will be much easier for the designer if they deal with one decision-making individual in your organisation during the campaign design and implementation process, as they will not have the time to be involved in elaborate decision by committee processes.
Agree a dialogue schedule and your roles and responsibilities at the outset of the project, so no misunderstandings arise during the campaign implementation.
- **Link up with other charitable recipients of the ITM initiative** - Sappi can provide details of the other campaign recipients at your request, should you wish to investigate the possibility of joint PR around the Ideas that Matter initiative. However, it is not possible for Sappi to get more involved with the campaigns' PR, aside from the Awards Ceremony and Global Showcase book.
- **Monitor Campaign Efficiency** - Most larger, established charitable organisations will have a system of monitoring campaigns to ensure that goals are met. However, some smaller organisations work on a more flexible and 'ad hoc' basis. Here are some basic ways in which you can track and measure your campaign's success:

Success Criteria - develop some ambitious but realistic criteria and targets by which you would deem the campaign 'a success'. These should be both qualitative and quantitative (i.e. X increase in number of website hits, Y number of enquiries). All this will help give value for money and cost-effectiveness for future work with donor's funds.

Website hits – ensure that there is a web statistics monitoring system in place prior to the campaign implementation.

Donation code – if the campaign is based on receiving donations, whether by phone or online or in any other form, ensure that the printed material has a campaign code which must be used when donating, so that donations related to the campaign can be tracked.

Telephone enquiries – if you don't already have one, ensure that there is a system of logging phone calls to your organisation that have been prompted by the ITM campaign, either through a campaign code or simply by asking where you heard about the organisation from.

Reply-response – it may be that your print campaign has an element of reply-response, i.e. includes a pre-paid postcard requesting more information that is mailed back to your organisation. A system that logs these replies will help in evaluating the effectiveness of the campaign.

For Sappi

- **Prepare an initial briefing** - this would be for all participants that outlines the suggested procedure in terms of roles and responsibilities, communication, budgetary and tax issues and campaign PR. It would be a set of ground rules for all parties.

- **Encourage better liaison** - Ensure that there is one Sappi Coordinator to make progress calls to ensure all is running smoothly in the campaign process and be ready to deal with any issues or queries between the charity and the designer.
- **Upgrade Awards Ceremony and PR** - according to the survey results, the ITM awards ceremony could be 'amped-up' to create more of a buzz. This would benefit all involved by increasing PR and highlighting the significance of the initiative.
- **Develop reporting template** - recipients of the funds should be obliged to carry out a report following campaign implementation that gathers information regarding the planning and undertaking of the campaign as well as concrete measurable results from the campaign.

8 FURTHER WORK

Sappi and/or ICIS could follow up in depth with selected recipients in situ, where the respondent is embedded in their organisation.

Sappi and/or ICIS could develop a reporting template for the charitable organisations, designed in consultation with a select group of useful former ITM recipients, as well as marketing and advertising experts.

Sappi and/or ICIS could develop the foregoing guidelines into a brochure/card for the designers/charitable organisations in association with Mervyn Kurlansky.

Sappi and/or ICIS could develop this research taking into account the global recipients with a more elaborated report of the overall initiative.

APPENDIX THE SURVEY QUESTIONS

SURVEY:

Assessing the Impact of Sappi's Ideas That Matter Campaign

A. GOALS AND PURPOSE

RESPONDENT

Organisation Name

Contact Name

Contact email and phone number

PROJECT CAMPAIGN

Campaign Title

Partnership/ Design Organisation

Description of campaign

Project purpose

Target Group

Measurable project goals e.g media coverage, funding, raising public awareness

Time Frame of campaign implementation

B. IMPLEMENTATION

Barriers or issues experienced:

Problem areas in collaboration with the Designer?

Collaboration with Designer - benefits or positive experiences?

Campaign related barriers/issues?

Benefits, positive experiences?

C. OUTCOMES

Which of the project goals were met?

How were they measured?

How would you define the success criteria of the project and were they reached?

Did the campaign reach the target group? How was this ascertained?

How would you describe the working relationship between yourself and the designer?

Please give four examples of lessons learned from your ITM campaign experience

In your opinion, how does the print media perform in relation to other media, in terms of achieving your targets?

Further comments:

D. IMPROVEMENTS

MOTIVATIONS AND EXPECTATIONS

What was your motivation in applying for the Sappi ITM fund/participating in the project?

What were your expectations of the project? (i.e. higher profile, fundraising etc.)

Did the results fulfil these expectations? If not, how and why not?

AREAS FOR IMPROVEMENT

List three things that you would do to improve the campaign experience

List three things that Sappi could do to improve the ITM campaign

In your opinion, how could the charitable/designer relationship be improved?



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