

# Making the most of charity media appeals

Thurs, 9/16 02:00PM • 47:08

**Hosts: Amy Stevens, Sam Dibley and Frankie Wheeler**

Welcome everybody thanks for joining us today my name is Amy Stevens, I'm chief exec of

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Gifted we are fundraising consultants working with charities all across the sector

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from the early stages of fundraising so planning campaigns testing feasibility to actually the hands-on

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fundraising themselves. This is one of our mini-series of webinars where we're

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bringing in other specialists who we work with, so I'm delighted to have Sam and Frankie

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here with me today from the ripple effect. Hi guys.

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The Ripple Effect is a comms, insight, PR and production agency, but you guys

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explain a bit more yourselves, what it is you do before we get started.

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Yeah sure absolutely so yeah we're a relatively newly formed, purpose-led

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Agency, looking to make waves with brand and to create some immediate

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contact with them and the idea behind us is that we wanted to work with brands and organizations

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that do a little bit more than just initially sort of selling a product or a service. We wanted to see and really help

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maximize the impact that they can make on the community that they're sort of within and the sort of wider industry

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as a whole so uh we've taken a particular interest in working with charities, working on

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fundraising and the like. We have a passion around ESG initiatives and CSR

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um and yeah we're really excited to be in the space and to be working with Amy on this. So today we're talking about charity media appeals, something that

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is really kind of a new thing for me over the last couple of years and I've worked with Sam and Frankie on a couple

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of different projects now and learnt so much, so we're going to talk through first of all from my perspective in

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terms of fundraising and how as fundraisers, we navigate that and then obviously from the perspective of the

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Ripple Effect in terms of how do agencies work with and support charities as we do these kinds of appeals.

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So, to kick us off just thinking about fundraising and publicity,

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one of our warnings for charities is you know don't think

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you can just launch a public appeal to the community and your three million pounds or whatever it is you're looking

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to raise will come rolling in because, yes, we see these big campaigns which raise tens of millions of pounds in the

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press but actually they are so far few and far between.

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Charity media appeals shouldn't be about replacing your ordinary fundraising and your major

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gifts and all the other work you do behind the scenes. it's a certain phase of fundraising, so just to

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reiterate that, so thinking about things that we should think about, so your charity or your

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campaign you're thinking about - do we need a media appeal? what do you need to do when you're planning?

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so first of all, think are you at the right stage in your fundraising? We do not want to launch media appeals

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at the start of a 5-million pound campaign. They are the finisher, they are the final

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Push, they are come on let's get behind this and reach this target so think about are you right stage in

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the fundraising. Don't go too early with those campaigns. You do not want to create donor fatigue,

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you know when we hear the same old story banging on and on and on you think have

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these guys have not raised the money yet, like they've been asking me for the last two years, you know

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very different to something like cancer research UK for example, one of the big boys, they're constantly out

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there raising money, but we know they constantly need to raise money. But if you're doing a specific campaign, going

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too early just creates that fatigue and you also risk those larger gifts.

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So by launching a community appeal before you have done the

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face-to-face major donor asks you know you do risk that person who perhaps could have given you a hundred thousand

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pounds if cultivated and asked properly giving you a thousand pounds through an

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online giving system or what have you, so think about your timing. Again, don't go too early.

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In terms of celebrities, now celebrities can be hugely useful but don't just rely on a celebrity - and

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the guys are going to talk a lot more about ambassadors and celebrities when hand over to them, but they don't always raise the money that you hope they will, so getting a celebrity on board

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doesn't necessarily mean you will raise money. What's critical is that you allow enough time to

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Plan, you know these kinds of appeals. We're going to talk about the need to be agile

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and what have you but the planning and actually the prep that you as a charity need to do to

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support whoever you appoint to help you with it is really critical and you don't want to

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go off at these things, you know, at the wrong angle. Plan it properly

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and from my experience use a specialist. So as I said, I've worked with Sam and

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Frankie previously and I learned so much, you know, as fundraisers

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we're often expected to be jack of all trades and we're not, you know. We're specialists in in certain areas and this

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was not my specialism at all and so using external support for me was

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super helpful. So next how do you get started? The first

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thing for me is the importance of a clear brief and that doesn't matter what specialist you're appointing you

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should always be giving a clear brief but particularly in this sense first of all thinking about if you are planning a

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charity media appeal. What are your goals? What is the end game? What are you hoping to get out of this is it data

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Acquisition? Are you looking to build, you know your database and those

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people you can contact and take along with a pipeline? Is it money? Are you looking for gifts,

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purely for gifts for a certain campaign and is it brand awareness? Do you have a new brand you want to get out there etc

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It could be that it's a combination of all three and you know that's also fine but really critical you think about that.

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Second what's your budget? Really important in helping whoever's going support your campaign, to plan that out and

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you can then take that celebrity away and book them interviews across print,

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online broadcast - and yeah, just look at the person you're using and

6:56 don't just use the person for person's sake. Amy you're back with us now. Apologies,

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so my internet must have dipped out. The joys of webinars and zoom and what have

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You! I do apologize everybody. Where did you lose me guys? I did you hear the importance of a clear brief or

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Not. Yeah we got that there um I thought I just started chatting about some celebrity side of this stuff but will

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that be good go back to where you were lost you around budget Amy, if you want to pick up. Okay brilliant, so yeah just  
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on the budget you know think about what it is that that you want to spend on your media appeal. Your consultants will help  
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you with that and judge what you what you need to spend to achieve certain goals and again the guys are going to talk a  
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bit more about budget as we go on. Do you have any no-go areas for press?  
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Really important, you know, people need to know about that if they're supporting a PR campaign with you that there are  
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things that actually you don't want to talk about, not because your organization's got any skeletons but  
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just because it can be contentious or what have you and then think about your celebrity  
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Involvement. is that an option for you, you know, it works well for some causes  
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and not for others and actually your in-house team can be fantastic. And again, we're going to touch on that in the  
8:16  
coming slides so an example here from my perspective, the Kennel Club Charitable Trust,  
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one of our clients. Last Christmas we ran a Christmas campaign with a match-giving element so we  
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were lucky enough to have a donor match pound for pound which was fantastic. We had a wonderful little video of  
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Izzy, the jack russell and telling the story of Christmas and how dogs are so involved in Christmas  
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and we had Ricky Wilson of the kaiser chiefs who is a massive dog lover, do a lot of press interviews for us  
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which was brilliant. So, we were clear about our goals and actually on that case it was a mixture  
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of all three. It was brand awareness, it was gifts, money for the campaign and it  
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was data acquisition as a relatively new charity in the public eye  
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building a supporter base and we saw from that we had a massive impact.  
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yes we raised £66, 000 but actually we also had a significant increase in  
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Socials, I think it was it was about 40 Sam wasn't it? We increased social following,  
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data acquisition was huge we had thousands of new donors who were now being communicated with  
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and really critically, we had a new major donor, so through a sky news interview this  
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individual saw the work we were doing, was really touched and this fantastic individual has now joined the charity,  
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having a huge impact on the work of the charity. So, Sam's going to talk a bit  
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later about how we measure the success of these campaigns, but sometimes there's nuances because this is the actual

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campaign itself but there's those knock-on effects such as this major donor who is now, you know, inputting

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hundreds of thousands of pounds into the charity which is fantastic.

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So, the key challenges from my perspective and things that I hadn't necessarily

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Anticipated. So, the first thing for me was in terms of press releases, so we all

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think we can write a press release, you know, I can write and that's fine, but actually what I learned was they need to

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be so different for different audiences and different media outlets and again that's why this where the

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skill of using specialists comes in contacts at major news outlets, you know,

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trying to get an interview on Sky News, I wouldn't have had a clue how to do that really other than trying to google and

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see if I could get through to a news desk - really important, the ever-changing

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schedules of major news outlets. So again, what I've learned is that the

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media kind of environment is quite volatile. We had, again with the kennel

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Club, a big appeal for Ukraine, for dog owners in Ukraine and we had a

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feature booked for, gosh Sam how many times did you have to move it? Six times maybe? Yeah five or

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six probably. Wasn't it because a news story came in or something about party-gate or something

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happening with the war and we had to be flexible and move?

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That's something to think about and a learning point for me, getting the message right as well, what will sell

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and what won't - and being flexible. So again, with our Christmas campaign it was going

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relatively well but we weren't quite getting the traction we thought we would initially so we went to our kind of

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second message and it went crazy and it was just the right message at the

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right time so it's that kind of flexibility and, you know, I didn't have the skills to do that myself and so

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it was it was great for me to have team on board to help me with it.

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So, I will pass over now to Sam and Frankie to talk about

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this from their perspective. Yeah, absolutely, so I mean I don't want

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to teach anyone to suck eggs and such. I'm sure everyone knows how to put a brief together but you know

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a couple of key points here that we thought were worth sort of discussing in a bit more detail and really help

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when it comes to further building out a media strategy and understanding exactly what are the

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sort of wants and the needs of the campaign. It helps us better communicate with you. It helps us better communicate

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with media and it just makes for a much smoother process

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Overall. So, you know firstly we're talking about what are the most important points of narrative.

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From a charity perspective, there's so much that you want to communicate in each and every interview you do. You want

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to talk about everything exciting that's going on but we have to consider what these main points are

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and so that it's easy to digest from a sort of general consumer perspective, you know, and this brings us onto sort of the

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the takeaway messages as well what do you want to provide to them and what do you want them to understand and then to

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go and do once they've seen your amazing interview, your amazing piece of coverage.

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So, some important points to consider. The other thing is in terms of the urgency, as Amy was

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saying the media environment changes all the time so we need to convince journalists

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that they need to cover this now as opposed to when it suits them in two months time, in two weeks time,

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and there needs to be a sort of call to action that's only relevant for a sort of finite period of time.

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Who is my audience? I think with some charity appeals, you know, it's

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it's easy to think that they appeal to the masses and they likely do, but the masses doesn't necessarily

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translate into who will be the people who donate to your campaign or

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the people who are touched enough to actually go on and do something about it. So actually figuring out who those

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sample of people are will really help you in detailing your media strategy

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and getting the maximum impact from that - and

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what are we asking the audience? Do you want them to know more about your own charity or brand? Do you want to

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give them a message that you want them to consider for a period of time? Is it a donation request it needs to be

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clear what the next step is from them and then we need to consider any potential barriers to that, so

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if you're asking them to make a donation to a cause, how easy is it for them to make that donation? Is it a case of them

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picking up the phone? Is it a hotline? Is it a micro site that they need to access

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and are there going to be any difficulties with that micro site you know? If for example, the timeline didn't line

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up with your campaign or if you know in an ideal scenario, if it was so busy that the traffic was almost too

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much for it to handle, you just need to consider any of these potential challenges and how we would overcome

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Them. And then the final point here is why support this over something else?

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We're all extremely passionate about the causes that we stand for and that we support but there's so many of them

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out there, so it comes down to again the urgency and but also you know what is

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the sort of unique selling point at this period in time. I think I'd just add to that the

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two points for me that stand out are the kind of messaging, so as fundraisers we think the project we are working on is

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the most important thing because we are so focused on it and we're so engaged on it but actually sometimes the press

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won't see it that way and we need to think about how it's packaged really, to sell to the press

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and just those barriers there that Frankie mentioned. So, you know make sure that your online giving is running

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Properly, if that's where you're directing people to and that you have the capacity to thank people properly afterwards which we all know fundraising

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is hugely important. Also just remembered, I forgot to say about the q a guys, if you've got any

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Questions, please pop them in the q a and we'll pick all those up at the at the end of the presentation.

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So the importance of insight. I've just touched on sort of four key ones here and

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the sort of informing and educating pieces is quite an important one and I don't

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think it's just from a charity perspective. I think it underlies a lot of PR activity and

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whether it's about understanding your audience or creating a narrative to make it most appealing to them, these can be

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quite easy ways to do that and additionally from a breakdown

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perspective you can get your sort of research to be geographically relevant to each area. We

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can make stories sort of more regionally specific or appear on a national level

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and sort of overarching brits stories etc so there's lots of ways to slice and dice this information that can give you

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quite a few sort of narrative lines to work with and what the top one that I've mentioned

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here is sort of internal insight - and so what I mean by this is actually sort of data that you have from within the

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organization already this is a really cost-effective way, if you have an ability to mine your own data or there's

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someone who's able to look into that on your behalf and it could be that you have some really interesting stories within sort

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of internal trends that you've seen and maybe you haven't used this from a sort of media perspective yet but

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there could be a really interesting story to tell. So, something to consider. External insight sourcing - so I've

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given the example here of the freedom of information act but if you wanted to find out information from the NHS or a

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government body about how a particular council was performing on

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particular issues or you know the cost of, off the top of my head, you know

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foot care to the NHS you can find out that information through the freedom

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of information act. I don't think and I would have to double check that there's much of a cost aligned to it, but it is time consuming

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and I think it takes quite a long time for this information to come back, so if you were thinking to build it into a

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Timeline, I'd look into that ahead of time and probably

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almost double the time that you're considering, just because it can take so much longer.

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Consumer opinion polling, so this is like an online questionnaire survey

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that you can put out to the general public or a more specific sort of version within that. But this

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is a great way to sort of pull out data. This is something that we use for the kennel club to find out from

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dog owners you know about how their pets were very much

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looked up and how spoiled they were, you know whether they were getting gifts for Christmas, those sorts of things and you can really

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put a figure to some really fun lines to work with so you know if it comes out

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the dogs are getting more spent on them than your partners for an example it's quite a fun sort of

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light-hearted line to lead with and can get you some quite nice sort of media attraction.

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Market research you will probably know quite a lot about already but again just to

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further understand the demographic that you're looking to target it really helps inform a media strategy because once you



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know that the most likely people to donate to your cause are, you know 40 to 55 year olds

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that actively listen to the BBC three times a week it's probably within your interest to do a sort of BBC focus

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campaign as opposed to some other stations where it's not going to reach

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the target audience and whilst they might enjoy your content it's probably not going to go much further than that.

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So yeah, it's an interesting place to start and to work from.

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Cheers, I think like everything on this side has kind of been touched on already but I think you can kind of sum it up by

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saying that you should never try and make outlets fit your story.

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It's all around bespoke pitching, bespoke story building. I think if you know if you want to have a really

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successful campaign, so for instance the last few that we've worked on with Amy, with other charities,

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the outlets that have got like really good donations have been stuff like sky news morning live, on BBC and

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times radio and we know that those people really love an expert. They really love someone from the brand who talks

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with passion and they have been able to garner really really good strong

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coverage there. Whereas like elsewhere on the BBC network for instance

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they'd love just a celebrity to chat to or a psychologist or a doctor so you can make sure that it has national/local

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Appeal to the outlets. From day one within any brand or charity we work with, from day one to say what is your like dream abc target list

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and how do we get there, we kind of work down that list when we start pitching in terms of like reaching your target

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Audience. Almost every single one of these outlets will have some sort of data pack available so you can look at that.

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Right, I really want my campaign to target 30 to 55 year old women, right here are the outlets that are speaking

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to them directly so here's what should be our priority and in terms of how you're appealing

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to your target audience it's literally just making sure it's interesting. I mean the age old saying is can you imagine it

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being talked about down the pub like PR in general you kind of live in the PR world and you think so people

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outside the PR world hearing this, but then every now and again you hear a story that you've been working on, chatting about on tube or down the pub

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or wherever it is and those are the campaigns that really sing and the ones that you really want to aim for.

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Yeah, as Amy touched on earlier when you launch your campaign just be nimble. It used to be that  
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you could have a set launch date in mind, it'd all go well, you wrap it, happy days. Now it's very much there's a lot of  
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stuff going on out there and it could change at any time. Be nimble if you're working with a celebrity who's  
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like really aligned with you with your ethos and completely love loves the charity or  
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organization inside out. They're generally happier to just move a couple of times if they need to so just yeah  
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just consider that when you're looking at talent contracts as well as this is the date I want. it could move a couple of weeks  
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And yeah I touched on this earlier but independent versus in-house for charity ambassadors. So Amy was  
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mentioning we were working with Ricky and he was absolutely brilliant. He did morning live for us, did loads of  
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regional BBCs, the Express, some other online titles, but it was  
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the reverend bill king who's the Chief ambassador for the kennel club charitable trust.  
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He was the one that really made the difference on that sky news piece and it's like Bill's passion just shines  
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through every time you speak to him and now you know that and yeah an audience it just comes across to them so  
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well and so naturally it's not forced. But I think if you're going to use someone internally make sure that they are someone that  
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is like involved heavily with the day-to-day running of it. You don't want someone that is just there to do that day and might  
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not know certain questions because their passion doesn't shine through as much and that has not gone. But yeah in terms of your  
celebrities  
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as I said, it doesn't have to be a celebrity.  
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psychologists work amazingly for some stories. Financial pros, educational  
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Professionals, case studies as well, like if you've got a really emotive story say take the childhood  
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trust who's one of our charity partners, who's one of our pro bono partners, we use case studies as much as possible  
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and Frankie will come on to talk about this a bit later, but we use case studies as much possible for them and if  
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you've got someone that every single person can relate to, the possibilities are endless for that.  
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Yeah it was funny, wasn't it, how Ricky's presence on kcct, you know, we  
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got loads of brand coverage because everyone wanted to pick it up because he was talking about it but in terms of money like you say it  
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was Bill saying 'I need your help, get behind this,' so really

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Interesting. So this is just an example

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of a campaign that Sam and I worked on in the midst of lockdown. So yeah, this

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was a 2020 run for heroes campaign and we worked with the founder Olivia Strong

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to do a lot of broadcast activity for her and some sort of media interviews

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more generally. But her campaign was a really simple concept

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it literally was run 5k, donate five pounds, nominate five people and that was it you know. It was very much a sort of social-led activity

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um and it was a really simple ask for people to do and I think that really

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helped contribute to the viral quality of the campaign. It actually got sort of organic

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celebrity traction, so I'm sure that they did do some paid influence or content sort of here and there and but

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the viral end of it meant that they did get quite a wide range of celebrities to get involved in the

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campaign and everyone heard about it. I feel, you know, whether it was because you actually got involved in it or because

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you were terrified that someone was going to nominate you to do it, everyone knew that it was going on.

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and this campaign ended up raising in excess of seven million for the NHS charities Covid 19

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appeal which is obviously you know a fast and fantastic and outstanding amount of money.

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Yeah, as I mentioned just now the childhood trust who we worked with

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very frequently. So, for this campaign, this guy Leo was used as our case,

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he had two daughters and all they wanted for Christmas was bikes. Our research showed that 38% of the kids

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and young people supported by the childhood trust and their charities, there's about 120 of them across London,

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just didn't think they were going to get a Christmas present that year and the campaign did brilliantly. We got some

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great coverage for it and it raised way over what they wanted. £3.5 mill was

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in about eight days and they just kept flying after that as well, but through the interview on times radio

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a couple of listeners got in touch immediately and it was actually someone from Halfords and they donated bikes to

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Leo's daughters and then Kay Burley, she wanted to donate bikes, but they were already done so she donated the

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cash and then some morning live viewers as well got in touch to say

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we want to do something. So outside of that £3.5 mil, Leo's two kids have now got two bikes and they got a really nice

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load of cash and food for their Christmas present as well. So, it's just a really positive, really positive impact story to show

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that actually like there is the money side of it and the funds that we want to raise but actually there's

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the human impact that we've all got to celebrate as well as we do these things.

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Yeah such a brilliant case study as well just a really sort of unique real-life scenario and that really sort of touched

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on people's heart strings and people could relate to it particularly those with young children.

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Yeah exactly, we also just wanted to touch on tv

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advert targeting. I know they're probably scared now. Whenever anyone

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says tv adverts though. No that's unattainable, it's not for me, it's way out of reach, it's too expensive but

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Actually, we work with our partner called SkyAd smart

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and they are absolutely brilliant. Their mission is to make sure that every brand or an

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organization in the world is able to advertise on television and they make their sponsorship packs

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really tiny. They can work literally any budget so take for instance a five grand budget

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for the tv ad, you can if you've got some stock footage. It literally requires some

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editing together work with them to get it compliant and get it on tv. Five grand will let you reach about thirty seven

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and a half thousand households and serve an advert to them multiple times but what's really cool about it is if you

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and I were watching exactly the same thing on Sky tv at exactly the same time tonight the adverts that we'd be showing the

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breaks would be completely different to each other and that's because the card in your skybox is linked to

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Nectar, Expedia and lots of other different things and basically looks at your spending habits to be able to build

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like an audience profile on you. So for our campaign if we wanted to target dog owners between the ages of 30

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to 50 who shopped in Waitrose twice a week and on those visits bought three packs of treats, you can go as niche

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as you want and it'll build this profile and only let you target these.

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Sky adults have actually been proven to be over 65

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times more likely to donate over a hundred pound, so yes there's some really good numbers from them as well it

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just means that we can engage with the most engaged and responsive audience possible. As an

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additional add-on to any media campaign it's just a really nice tactic to use. I think charities, you know,

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fundraisers out there, do not panic! We all initially think of GDPR, but there's no

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data compromising going on here. That's completely normal everyday data that's being used as it is behind the scenes so

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don't worry about that. Challenges - so Amy touched on some of

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the ones that that she felt earlier and equally really interested to find out what the challenges you have faced and the

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ways that you've overcome them. I think that would be really nice to know, but you know ones that we discussed were

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brand collaborations. These are a tricky one to get to come to fruition and

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and we all have big ambitions about the brands that we'd love to work with and how it can come together. But

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even the process of just getting on that brand's radar and identifying the right people to speak to

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and then you know getting their commitment is a really long quite strenuous process, so we would recommend

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you know, if it's something you're interested in definitely have a sort of abc list.

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So, you're not totally sort of stuck on one but also just making sure that you can fit it into your timeline and

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and that it's important and it's a nice to have but it's not necessarily central to your

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campaign activity because you know you don't want to find yourself in a scenario where it hasn't worked out and you feel like the

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campaign hasn't been successful in that regard. I think there's lots of other ways to see success in

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campaigns and it's a nice to have but it shouldn't be essential unless you've got

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the time to really work at it. The education and expectations that

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we've mentioned are really around sort of communication. I guess communication

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with your fundraising partner, communication with an agency, communication with a brand just to make

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sure that everyone is sort of working harmoniously and everyone understands exactly how long things are going to

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take and what's required to get sort of gold tier coverage, making sure

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that you know, we can sort of tick those off as a checklist to know that we have what we need to make them happen.

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Just sort of managing expectations of the process, the timeline and making sure we're also

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working towards a common goal and yet working together really sort of covers that as well.

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Timelines, you know, just making sure that you have the time and that's necessary to complete each

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part of the project and I guess also bringing in some flexibility there - just knowing that some

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things can change and the media landscape changes all the time and any element of sort of flexibility

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that can be built into you know specific dates that we're working towards any

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sort of time that's required to make sure that every element of the campaign

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is right prior to the launch and can only sort of help things reach their full potential.

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I think that flexibility element is key isn't it? So again, one of my learning points was

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I need three or four trustees or you know charity reps on hand because

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you can get a call at six o'clock the night prior to say we need somebody to do a 10-minute

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interview on sky news at 7 30am in the morning and you know you don't want to turn down those opportunities if they crop up so

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having that flexibility and having the team primed and ready to go when you need them is really important. I

33:14

think yeah absolutely and one other thing on that I think is when working with celebrity talent and stuff as well at your contracting stage

just to make sure that you're still working in any flexibility that you think you might need. For example, you know, sometimes with a

broadcast day they might want to commit to a sort of nine am to one pm sort of morning. Actually

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you just don't know when the interviews are going to come in over the course of the day, you don't want to shoot yourself in the foot by getting them to commit to

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a timeline and then you know, God forbid, all your interview requests come in for the latter part of the afternoon. So any flexibility around that or potentially just trying to get them to commit to a number of interviews that

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they will commit to doing over the course of the campaign as opposed to on a particular day

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is a better workaround and because then you you're not in a position where you have to turn down opportunities that

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you know would be spot on for your campaign. Yeah, yeah absolutely, and then just quickly touching on measurement - I think that PR measurement has always been tricky.

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Like you've got AVE, which is advertising value equivalent which is a really outdated major metric. Lots of

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people still use it. Lots of people still love it. I personally don't. I think it's a really hard one to look at

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like advertising value equivalent of a piece of coverage. For instance, say you got a piece of coverage in the telegraph

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or you've got an advert in the telegraph. If people don't pick up the telegraph that day like they're not seeing the adverts so

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the coverage wasn't quite right and didn't hit that mark - but I think what we should be considering instead

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was is the sentiment positive? so did the coverage and the story you put

35:00

out inspire the audience? Did it like drive them to

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donate to the fundraising and was the fundraising target surpassed? Like has it built some brand recognition like the

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kennel club one did a really really good job of building the social side of things as well. So kind of

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just setting up at the start what are our targets from the brief and then looking at that brief at the end

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and going tick tick tick, yep happy, we're all good and then any little flourishes like these case study things

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that you get with Leo that are just little cherries on top, like Izzy the jack Russell. I know that the kcct has

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now got an ongoing partnership with her as well and there's all these little bits and pieces that

35:42

you might not have considered as aims but actually just are above and beyond sort of pieces that make everything shine.

Absolutely and I think when as fundraisers we're building campaigns

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like this into budgets, you know trustees, senior leadership teams want to see what we're going to get from

36:02

This. What are the results? So really important as Sam just said. Map those out at the start

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and look against how you've performed against those and there's so much learning as well you know some things go

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incredibly well other things don't go as well as hoped, but that is the nature of the beast, I've learned so far.

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Anyway, we can try and get things spot-on, but actually some things do better than

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others and it can be quite volatile. I guess in that sense

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um okay we're going to move on to some questions. Thank you guys, that was so insightful. Let's see if you've got any

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questions in q a. Please do pop them in there none at the moment, but I have a question

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for you guys. From a fundraising perspective, so you know we're talking about lots of things there, media adverts etc and I

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know within the charity sector people and on this webinar will be thinking, crikey what on earth is this

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going to cost me? So just reassure us that actually different budgets can still work on these kind

37:02

of things. Yeah, no, exactly that is absolutely the case. I know this isn't particularly

37:07

helpful but we can work to pretty much any budget. I think that it depends on of

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course like the scope of the project, what you want to go for but you can work with us or any other

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partners and people will advise you to say right if these are your aims, these are things that we recommend to get it

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right and you can kind of like even present it as sort of like a shopping list. So

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anytime that we send the proposal over like the tv advert is always something that we really think is going to be

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amazing and it's going to be something that's going to be able to actively target people, but some people don't have the budget for the tv adverts so

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they might want to just do press activity. They might want to just do some research to inform something and then

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build something later down the line. But yeah, the possibilities are endless really and we can work with you guys to

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to advise. Good, that's good to know.

38:00

Anything from your perspective to kind of ask me on that point of the

38:05

fundraising side of things. Yeah, so what consultancy do you offer an

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organization before that commencing and committing to a project? So it varies greatly to be honest.

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So we normally do kind of feasibility scoping work with clients with their projects initially

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which is obviously a contracted piece of work, but before we do anything we will meet with a charity, understand

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exactly what they want to achieve, to understand really can we help them? So ,we'll always have those initial pro

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bono conversations to map out you know is this doable. Can we help you and if so then we would

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look to support somebody on a contracted basis. But, you know we

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don't want to be working with charities and taking money from charities where we don't think there's a feasible project there

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and guiding them to the right route initially is key for us really.

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Absolutely, I think there's a lot of worries as well about kind of

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these kinds of campaigns and I was nervous about it initially so you know do we

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have the skill within a team to run a media campaign? Have we got the time because it is really

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time intensive isn't it? And I think a critical one is charities particularly worry about negative press.

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As I said earlier not because your organization has any skeletons but the press can pick up and run



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with what they want to run sometimes, don't they? How do you guys navigate that when you're working with charities?

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So with organizations that are particularly worried we

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always say that media training is obviously like a really good place to start, to actually have those sessions

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and get people prepped for the interviews so if they get a particularly tricky question they kind of know where

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they're going to go with that answer already and they know how to spin that potentially negative thing into a positive. When people are really

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worried about what a print or online journalist would put out we'd always say

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that if you're confident you don't think you've got any skeletons then get in front of it get on tv or radio and

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Actually, like with tv and with broadcast media live broadcast media you control that message completely.

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Or it's like with print online – please, yes, sometimes some titles will

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will turn it and that's the nature of the game but there are other titles that would never really dream of doing

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something like that especially for charities. I think with brands, like greenwashing for instance is a massive issue

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at the moment and brands are getting ripped apart for it but with charities, I think journalists tread a much

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finer line and they're much more light-footed around it and don't want to cause that offense so

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Much. So, it's a safer space for charities than brands at the moment but yeah, there's definitely ways

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around it. I think as well, what you said earlier about not changing your narrative to meet that of a media outlet and also

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to go as far as don't be prepared you know don't be afraid to pull your story. We

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had that with a different client didn't we where it was it was actually going off completely different messaging to

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what we wanted and we said no we don't want to be part of that, we don't want to run it, it's wrong so be prepared

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to step away from something if it does go down the kind of wrong

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messaging route for you. I guess, yeah absolutely, because like a prestigious national is absolutely nothing if it's

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the wrong message and it's going to harm you so there's no shame in saying you know, we're

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we're going to part ways on this. It's all good to do. Yeah absolutely. Okay there's no more questions - oh hang

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on we might have one here. Let's have a look: "when you do a big fundraising appeal are you seeing big uplifts in demands for the charity ahead of

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supply of donations?" Okay, I see what you mean. So, is it that

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you're doing this because there's a need - that needs to be met? I think and correct me if I'm wrong guys, but

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I've seen this work from both sides. So, the Childhood Trust example, there was a clear need there wasn't

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there demonstrated? That drove the donations, whereas

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The Kennel Club charitable trust was different. We were looking at kind of launching a relatively new charity in

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terms of its public face and it was a more general appeal wasn't

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It? It wasn't met by a sudden influx in something that was happening like Ukraine or what have you. I think it can

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work both ways. Yeah, I completely agree with that, it kind of depends on those goals if you

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want something that just kind of tells people here we are then a brand awareness campaign is absolutely perfect -

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whereas if you want something say we need money right now then there's the more hard-hitting case study led.

43:00

Yeah okay, another question here, do you have any advice for charities

43:06

that work with vulnerable adults (people with dementia) about how to sensitively and appropriately ask

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families to use their personal stories and case studies with the press? That really is an interesting one.

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we see this a lot because we all know that whether you're doing it in the media or whether you're doing a closed

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Campaign,

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if you can get those available to stand up and say hey 'I'm Amy, this happened to me, this charity changed my life,' fantastic.

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But you can still use anonymized versions to make it work. Have you guys had examples of that?

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Yeah that's exactly it and from press to broadcast, like you can still use like

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the faded out faces and everything like that. Outlets are still happy to do that. I think

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national news at the moment would rather have a case study and have to blur a face and not have a case study at all so

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yeah case studies are always amazing if we can get them. But obviously, the more

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vulnerable a story you're telling the harder it is to help those case studies come forward.

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But any interviews that occasionally does, we'll have one of us or

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or our media trainers or even a journalist and handler alongside to basically just make

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it as comfortable as possible. I think that with vulnerable case studies as well we always push for pre-records on

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broadcast media because no one wants to be uncomfortable and then have to do a live interview on tv and radio because

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it's just not fair right? so pre-records for anyone that doesn't know is

if you stumble and answer or you get anything wrong you want to retract something you just do it. You

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repeat the conversation that's just a much more chilled interview. So yeah we'd always go that side as well yeah and I think it's about

45:04

Trust. We talk a lot in fundraising about trust so if there are

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you know beneficiaries of your organization who you think they would be a great you know case study

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they need to trust you first. Just going to them, somebody you've never you know liaised with them before and

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saying hey you've got great story can we use it in the press, you know build that relationship with them first and as

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some said people need to feel comfortable so um but yeah happy to have an offline conversation about that if you if you

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need any further guidance on that that question. Any more on that on that subject

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of trust? As well, we'd only picture a vulnerable case study to a journalist we

45:43

trust as well. It wouldn't be trying someone new at the telegraph that day, it would be the person we always go to with

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that and we'd have the existing relationship. We know that they can handle it really nicely. Yeah those are probably the only red flags

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brilliant okay I don't think there's any more questions coming in at this time.

46:05

Here's our contact details myself and Sam and Frankie if anything crops up

46:10

get in touch and we'll be happy to pick those up. This is recorded and we'll go on our website it's the same as

46:16

all of our webinars, but guys thank you so much that was really insightful,

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you know it's something I'm learning about all the time, kind of navigating the nuances of charity and

46:28

media so really helpful. Hopefully everyone else thought that was helpful as well but thank you so much for

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joining us and we'll let you get on with your day and we'll see you all soon, thank you

46:40

thanks so much guys.

47:08