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Creating Influence: **Meet one of the minds that makes up your mind for you**

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As Denis said in his introduction, it's probably odd to have an advertising person speaking to you today. But what I wanted to do was take a bit of time to talk about how advertising can help you get your messages through.

We obviously live in a world where advertising has huge impact. We've been called all sorts of things for that impact. But actually what it is is a very powerful medium. It's very culturally relevant now.

What I want to do is take you through a few examples. We'll actually watch some ads, a combination of things local and from overseas, ads which I think are highly effective communications and probably more in the area that you guys are used to working in.

I want to take you through how you can work better with advertising, how you can get it to work for you and actually achieve the objectives you're setting to make community and cultural change because we can do good things when we apply ourselves.

What I want to talk about first are a couple of things that have changed. In the past, when you spoke about advertising and what is traditionally known as a 'pro bono client' or a charity or a community group, it used to be that agencies back in the day, previous to my days, were actually able to take on a lot of these pieces of businesses and were quite keen to do so.

A couple of things have changed and I think it's important to know when you're working with agencies or marketing companies in general to know these changes and how they affect your potential to get more out of them.

The first thing is agencies have lost a lot of cash. Now that's not me crying poor. That's actually about how we used to control media and now we control less of it. So our time is now more like a law firm. We have horrible timesheets we have to fill in. Every minute and every dollar is actually accounted for.

The second thing, which is probably why all you guys are here today, is that marketing has actually grown and become a lot more professional. In every organisation in whatever area it's working in you're getting a really top calibre of marketing people. You're getting a kind of

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cross pollination of that discipline back into the community groups, which means that the conversations are sort of shifting a little bit.

It used to be that the agencies had a deal with pro bono clients – what we'd do is to try and make really creative ads that were free of marketing templates and too much laborious infrastructure. We try to make the ads that will win awards that will get you guys talked about more. That was the transactional deal.

What that does is that it gives you more bang for your buck. On a small budget, you want to stretch it, you want to make your message louder and more impactful. An agency can help you do that through their connections.

But the deal is really that it's a bit of a two-way street. You, as the ad agency, forgo the revenue and the money in the hope of actually making a bit of social impact, but also produce great creative work. So that is the deal that we usually work to.

The other thing I wanted to give you throughout this presentation is a few tips. Now, when you're looking for an agency or a marketing or a communications partner, which is probably a more broad term to just 'advertising' because in everything you do you're looking at events and sponsorship and DM campaigns and web campaigns and everything in-between, try and always aim for the biggest if you possibly can.

Your tendency may be to go with someone small who will take your project, love it, nurture it. But what you want to do is you want to leverage the crap out of the big connections an agency has. The bigger the agency the more actual connections you're going to get from them. So don't be afraid and I guess believe in what you're doing enough to go to the big agencies and really try and leverage those connections.

What you want are the best minds in the business thinking about the best solution for your particular issue and campaign and focus. So I encourage you all to knock on the doors of the big guys and really try and leverage those resources to your best advantage.

There are a few other tricks of the trade that I wanted to step through. These are things that you guys can control as much as an agency can help you with. It's a bit of an inside information

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session but it's things that you can do that will make it more powerful and make your relationships better.

The first is having relationships with the media. As painful as they are, they do control what CSA [community service announcement] goes on air, they decide if they like yours more than someone else's, they have 10 bits of material lined up, they decide to give you a full page in *The Age* or not. So have those relationships and make sure they work for you.

Agencies can help you facilitate that but ultimately the closer you are to the media source the more power and exposure you're going to get, the more free ad space you'll get.

The other thing to think about is impact. A lot of traditional clients that I work with debate whether someone needs to see an ad five times or whether they only need to see it once. It's a media modelling tool that I'm sure you've all heard about. It's the 'reach versus frequency' issue.

In the industries that you are experts in and that you're working in, impact is above all what you want to make. Don't run a small space press ad asking for donations, for example. Run a full page, run a double page. Make sure that you can't be missed. It's a very, very cluttered market place and the more impact you have, the more effect you'll have.

The other thing is watching the placement. As I said you'll be a little bit at the mercy of media guys but push to get the best placement. Push to make sure people notice you above all else. And when you get CSAs make sure you use them and use them effectively because they can disappear.

This is a bit more about how we work with our clients and it's something that when you're approaching anyone looking at your marketing or your collateral you need to really keep in mind. Make sure you know your target market, who's actually going to be pro your message, who's going to be open to it, who's actually vulnerable to it, most importantly, although that sounds like a horribly exploitative word. That is the game we're in – who's got the propensity to get involved and who's vulnerable enough for the message? It's slightly odd language I know but it's kind of what you need to think about.

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Look at the barriers. What's between you and getting action? That's a very broad footprint but people who are planners in agencies like I am can actually help you define that. So think about what is stopping you getting your message through? Who do you need to talk to? Who do you need to leverage? What are the barriers that you need to jump over? Because if you just do a rapid fire approach and hope everything hits, nothing will.

Understand your competitive set. Community messaging is a very cluttered environment. It's an area where there's been a proliferation of activity. So although you really don't want to compete with each other you need to figure out who else is in the space that you're pushing for – and how you can either partner, collectively work together, or actually differentiate so that you're not stealing hearts and minds from someone else.

It's a really delicate balancing act because you're not a Coca Cola on the shelf next to a Pepsi. You actually are dealing with issues that do cross over a lot. There's a multitude of ways in and out of them. Again, try and figure out where you really want to play. Be focused, don't try and be too broad, don't try and take on everything. But think about what you can do and who you can partner with to make your noise bigger.

Finally, make your money work harder. I'll finish the presentation with eight ways that I think you can take a small budget or an almost non-existent budget and actually make it a lot bigger because what we're not talking about is multi-million dollars available to anyone in this room to do anything with. So how do we get as much out of as little as possible?

I want to focus on impact. I want to show you some ads, and I'll tell you why I've selected these examples. Then afterwards if you want to come back with questions at the end I'll try and make sure I leave enough time for the conversation at the end of this.

The first one that I wanted to show you is an ad from the UK. Now, what's interesting about this ad is not its message, it's not that it is a completely new way of saying something. It's a way of cutting through on an issue that people are aware of. So you have awareness but how do you actually get inertia and lethargy to action?

It's an advertising solution that is very simple and very impactful visually.

[Ad plays]

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It's a heartbreakingly chilling ad but what you've got there is a really great example of an advertising agency who's culturally observant, finding a way to really amplify a message because the message is probably the same message that we've heard in a lot of different communications. But they've crossed it over into that cartoon genre and in doing that have been able to make a connection that absolutely stops you in your tracks.

That ad's probably about five years old now and every time I see it it still gives me chills because it's just got that cut-through. It also talks both to the children and the abusers so it's speaking cross-target which is again really powerful.

Let's play the next one. This is a *Gruen Transfer* segment. Wil Anderson will warn you that it's quite graphic as an ad but it opens up an interesting conversation about how you use celebrities and what agencies can do creatively.

[Ad runs & commentary from *Gruen Transfer*]

I wanted to show you one final quick example before I move through the next couple and it's an Amnesty ad. Amnesty is astonishing in its campaigning at a very broad level, everything from, "I've walked in the Mardi Gras with Amnesty," which they do every year in Sydney. They're really, really great at taking a huge issue and actually challenging the way you think about it.

Obviously, they have high brand awareness so they are out there. People know Amnesty.

I'll just get you to watch this ad and I'll see how we felt about it.

[Ad runs]

What's really interesting about that to me is that although it is a high-level cause that Amnesty's taking on, where advertising can often help you is finding that little insight, that little cultural twist. You've seen that scene in every *CSI*, *Law and Order* movie. And you think you know exactly what's going to happen, but advertising can often find a way just to slightly spin it on its head and in doing so break your expected routine of what you think that convention's going to be and twist it to create absolute impact.

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I want to talk a little bit about how advertising can set the agenda. This is one of the pros and cons in the industry I work in – the immense amount of cultural impact advertising can have, the amount of conversation it can generate, the amount of Tweeting, Facebook paging, social media craziness that it can create.

What it can also do is drive a political agenda and actually drive a community agenda. It can drive local response from a broad level.

There are a couple of examples I want to take you through. The first is one is Tap Project, which was run for UNICEF. It ran in New York originally and then has run in other countries since. We'll then look at Make Poverty History, which is a campaign we probably all know. I just want to talk briefly about both of those.

What's interesting about advertising is it's not just a push medium. It doesn't just push messaging out and hope that people see it. It actually can draw attention to things and pull people back to the message, whether that's a politician or a community group or an average punter on the street. It has an amazing pull power.

[Ad runs]

Advertising almost singlehandedly created brands out of bottled water, which is kind of weird when you think about it and horrific when you think about the other side of not having water.

What they did by taking that on as an advertising campaign was actually flip it over and admit their own involvement in the problem and turn that around. In America, the impact of actually having to buy tap water at restaurants was huge. And it got \$5.5 million generated out of that, not to mention multiple millions of dollars that you can't even quantify of free media.

The second one is Make Poverty History. It's probably one that we all remember from a few years ago. I think 2005 was the concert, if my memory is right.

What this did was a few interesting things and I've put up just some of the stats because the stats on this campaign are insane. If you think about it as an advertising campaign I think you're missing a trick because it really is an issue and a cause campaign. Interestingly, it had

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direct impact. It chose as its target the G8 Summit so it really did focus on what advertising could do to drive the conversation in that room.

One of the most amazing results that I've seen on any campaign is that for the first time in the G8 meeting minutes they actually had a bullet point talking about combating poverty. That is a direct result of the campaigning, the advertising and everything that happened around this, not to mention the concert that 3 billion people saw worldwide.

It also merchandised itself. It was the first one of those campaigns to generate the white wrist bands that you see a lot of different causes now have, the merchandising of it. They took an issue that people can feel is very distant from them and they actually made them wear it. They brought it right into their homes and made it personal. So it wasn't something you could not worry about. It was actually the responsibility of everyone to think about.

What I want to show you are two parts of this campaign. One is the advertising bit, the traditional ad part of it, because there is a traditional ad part of it, in this case a very celebrity driven one, and we'll touch on the celebrity piece a little bit later. And then finally just a bit of a sweep across all the activity that happened, including Mandela and Geldof speaking in London at various protest rallies and everything in-between.

There are some really interesting insights, simple, simple, simple advertising insights.

[Two ads run]

What's astonishing to me about that is that it came from a single statistic. Probably in everything you do you're looking at the numbers and you're looking at the impact and you're looking at these kind of issues through that filter of statistical analysis and what it is that you can do and how much you can change and how much you can impact.

That one stat was translated into something ridiculously powerful. There are facts and stats that you live and breathe, but what you get from an outside party like an advertising agency is for someone to come and say, "Yeah, but what do I do with that stat? What does that mean? What's the context for it? How do I relay it in a message that makes some sense? What context do I need to wrap around it?" Then, "What opportunities outside that can I build? How much bigger can I make it? If I put in the right context and that gives me the right

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amplification, how can I then spin it outside of that? And how can I get it to somewhere that we probably didn't even expect?" From that one stat, that a child dies every three seconds, you would never have expected it would get to that scale. And that comes from that collaborative process of really understanding how to push the message and how to push it and push it and push it and bring the right partners on board to access the right information to then push it even more.

So I think Make Poverty History is a really interesting one. I'm looking at some very big examples and you're probably all thinking they've all got celebrities and it's all impossible. But the learnings out of them, to find the stat, to find the insight, to build the context, are actually really easy to apply.

The other thing I want you to take out of this conversation about advertising is to try all the ideas. Yes, advertising is slightly whacky; yes, we've had drumming gorillas; yes, we've done all sorts of crazy things. But actually what you'll find in an advertising agency or a marketing partner is they will come at you with lots of ideas.

And they will probably seem out of the box, they'll probably seem like they won't work, they'll probably seem quite challenging to the conventions in which you're working because you're working in a more real industry than we are working in – we're working in the area of how to invent things that translate into real.

What I would encourage you to do is to try all the ideas. I want to look at three ideas that were advertising-generated ideas that, had someone knocked them back, wouldn't have had the impact they had. It's just a different way to think about how advertising could help you, even if you're not making a big telly ad (no-one needs to make a big telly ad these days).

Use your agencies and use your marketing people for idea generation because they may just come at it from a completely different point of view that will give you something you completely didn't expect.

The first one I want to talk about is called the Million Project. It was done by Droga5 and it was done in New York. It was done to get kids to go to school, a really basic social issue – children were not turning up at school, they were not graduating, they were not engaged in the school

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process. This is the public system in New York, which is so hugely overburdened and very easy to evade, very hard to keep track of the kids.

What Droga did that's interesting was find a way to get into the currency of children and then get them to go to school, providing a different motivation. Now, you're not selling a packet of chips here. You are actually trying to get kids to like education, which is not exactly the easiest job in the world. But I might play that one and then I want to talk to you about Earth Hour, which is a slightly more local example, and the craziness of putting red noses on people, which we'll finish up on – a slightly happier note; we're trying to build some happiness towards the end of the presentation.

[Ad runs and *Gruen Transfer* commentary]

A couple of things that come out of the commentary from Russel and the guys was the genius that was in the buying, the actual seeking of advertising, the act of thinking, "There's a solution here that I can't just solve at my desk, but somebody who is outside of that world may be able to help me with it."

It's the idea of driving desire and tapping a behaviour. What every school child has – and it scares me, I feel ancient when I get on the tram and go to work and I see all these kids with five different things attached to them including 20 school bags that must weigh about 100 kilos – but the fact is that every child has a phone. What they've done is to think, "How can I use that my advantage? How can I access that behaviour and make it do something for me? What have I got available to me to use, rather than having to invent something highly effective and incentivised for people who may not be able to afford a mobile phone but want one, people who could use it for education?"

They had to get the grades to get the credits to use the phone – really simple behaviour. If you don't learn you don't use the phone. It's quite basic behaviour. It's like a lockout but much more effective.

The next one I wanted to have a look at quickly is a clip on Earth Hour which came out of Burnett's in Sydney. Burnett's in Sydney have Energy Australia as a client and they also have the World Wildlife Fund so it was a bit of good fortune to have those two in the same building. Agencies can do that. They can help you leverage across clients because they can access other

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assets that you may not have even thought about connecting to. The World Wildlife Fund may never have thought of getting anywhere near getting whole cities to turn off their lights.

This has now become a global campaign – this is one that started in Sydney and has gone the other way. Last year, I think around 70 different countries and cities all participated in Earth Hour. And I've been to the agencies in Sydney where they all work and it came out of this tiny little room where they thought, "What if we got everyone to turn off their lights?"

And after all the years of conversation about, "What can I do to affect global warming? How can I change? Is it going to happen? Is the world going to blow up? Are we going to go the way of the dinosaurs?" all those conversations that they'd had, they went, "Actually, what we can do is just make a simple action make a really huge statement." Which they did. And obviously global press picked up on Sydney and then it snowballed from there.

The last one I want to have a look at, just so that we're ending on a slightly happier note than some of the other campaigns I've shown you, is Red Nose Day.

Now, Red Nose Day, which we all know here, was probably one of the first and best merchandised donation driving campaigns, because it really did trigger that behaviour of buying something. Rather than asking people to part with cash, it was that idea of giving them something that they could donate into.

It again came out of the UK. It started in 1998. It was the first Comic Relief/Red Nose Day tie-in. And Comic Relief has now gone into Sport Relief and various other iterations.

It's become a calendar event, which I think is really interesting because they've gotten onto the radar to the point where they are now a calendar moment.

There are two key partners for the UK Comic Relief and Red Nose Day, Sainsbury's and the BBC. The BBC runs programming at a certain time. On every Red Nose Day they run the specials. You get *Mr Bean*, *French and Saunders*, *The Vicar of Dibley*, everyone else all doing dedicated specials for that.

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So they're actually creating content because they've gotten so much into the currency and the culture that they're not just actually standing on the street asking for money anymore. They've become an appointment viewing.

That all came from one little idea: "What if you put a red nose on someone?"

I want to show you their latest campaign, which is getting ready to do something funny. And then I want to show you advertising really taking the piss out of itself in this space and spoofing itself in the cause of Red Nose Day, if that makes sense. We do have a vague sense of humour as an industry.

[Ads run]

These are really interesting on a lot of levels. I find it good that we can actually have a bit of a laugh at ourselves because we can take advertising way too seriously. But I think the other thing that is interesting is that brand and that cause has become part of the culture and so it is now cultural property, it's something that owns a really simple idea: have fun, to donate money to a good cause. What does everyone want? Everyone wants a laugh. It's a fairly basic human insight.

But how do you actually turn that into a cultural piece of work and how do you have fun with the culture, which they've definitely done in the eyebrows take off.

The final couple of slides I'll go through quickly. Beware social media. It may sound like a bit of a weird thing for an advertising person to say but social media is not the cure to all evils. Even if you have a small budget, social media may not necessarily get you the nose.

It's really hard to trigger. What usually triggers it really well is good content. So be careful of just jumping that step and jumping into it. It is infinitely very helpful; the word of mouth thing is obviously going to be incredibly helpful and the peer-get-peer, you talking to your friends, getting that collective momentum, is very important. But just be careful. Don't think because you may be working on small budgets that's your only option because it really does need something to spark it. And if you don't spark it right it kind of fizzles.

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The Obama campaign is the one that everyone talks about in connection to social media, where it was so incredible. Social media apparently was directly causal in getting a new President for the country. Actually, what social media was doing was driving traditional donations into the campaign and into the traditional media. So it's always part of the puzzle but just make sure you manage it as part of the puzzle.

The other thing I'd say is to be careful who you partner with. As even the *Gruen Transfer* segment said, social responsibility for a corporation is very current. It's very needed. It's absolutely essential for every brand I work on, for example, to talk about what you are doing beyond just selling your product.

But just make sure that there is a mutual benefit in it. Make sure that they're not just attaching to you to get the goodwill of your company, your cause, your organisation. It's almost like a date. Do you have a personality fit? You want to go, "Are you likeminded? Do you have something in common? Can you actually wake up to them for the next 10 years?"

These are the kinds of things you need to think about rather than just, "We need the cash and they've got some and we should attach to them." Really make sure that you've got that mutual benefit going through.

The final thing I wanted to talk about is a bit of an eight-point cheat sheet. Advertising does have a heart, it does have a soul. We do want to get involved in those projects, and where advertising can help build the power and the persuasion is through its access to media.

There are eight points that you do to build your message. The first thing is to know that your agency is working for costs only, so every minute they spend working with you is a write-off on their bottom line. That's not to say that it's a bad thing but be aware of it because it makes sense to understand the model that they're working to.

The agency will always push you to create the most dramatic advertising you can, not just dramatic in a scandal, shock, horror way but the most impactful. Talking again about impact, you can't rely on multiple media budgets so you need the impact.

Production will be done for little or no cash. Big agencies will pull mates' favours. It's called a love job in the industry. You'll find people who can find people who can help you get things

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done. Agencies will do that and they're more than happy to do that. But be aware that there is that transactional deal that whoever's tipping in their production skills is looking for a good piece of work for their reel to get their next job.

Celebrities will often appear free or you can leverage celebrity contacts. Again, it's really helpful. It does get you more noticed but it's not the only formula you need to follow. Yes, I have shown you a lot of sexy celebrity ads today but they're not the only way to go.

Concentrate your time. Try and link up your activities into as concentrated a burst as possible. Decide going into your brief whether you want to be around all year at a kind of low level of interest or whether you want to really make a big bang. Do you want to be a bit like the Breast Cancer Foundation is now, where you own a month? You always know when October's coming because everything starts going pink. Do you want to own that calendar pinpoint and in which case build all your activities around them and figure out how they all fit together? Or do you want to stretch across the year?

Desirable ads will be used above non-desirable ads to fill unsold media. It's vacuous and it's true but the pretty ads get picked. It's sad to say it but if you're sitting there with free spots you will give it to the ones that you have a relationship with or that you think are the more interesting ads. So don't underestimate that in a choice. All ads are not created equal.

An effective ad will stimulate response at a local level. So you'll get a piece of content or a piece of communication that will activate. Always be pushing your agencies to tell you how they think it will activate and how it will translate and how you can get those local triggers to happen as well.

Ultimately, creative work that is good and that is stand-out will win awards for your agency, it will drive more publicity and it will get more effectiveness.

So there are eight things you need to think about when you're working with anybody who's giving you any kind of marketing or communication solution – a little bit of what's in it for them, a little bit of what's in for you and a little bit of how you can work the system to your advantage.

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