

GAME ON!

A Practical Guide
to Campaigning



Imprint

This guide was developed by finep and Wigwam as a follow-up to the experience gained during the *Make Fruit Fair!* campaign.

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This guide was developed by finep and Wigwam as a follow-up to the experience we gained during the *Make Fruit Fair!* campaign. The valuable findings gathered and lessons we learned over the course of the campaign in 20 EU states motivated us to share the essential aspects of campaigning with a wider audience.

finep is a German non-profit project and consultancy organization working in sustainable development with a focus on development education, environmental policy and promoting local democracy. Besides implementing its own projects, finep provides assistance and advice to other nonprofit organizations on third-party funding, offers process consultation and facilitation, runs training programs and elaborates on studies and educational concepts.

WWW.FINEP.ORG

finep and 27 partner organizations have launched the international **Make Fruit Fair!** campaign to demand better social and environmental standards in the tropical fruit sector. The campaign is asking decision makers in politics and the economy to commit to living wages and fair prices, comply with human and labor rights, and protect the environment.

WWW.MAKEFRUITFAIR.ORG

Wigwam is a communication consultancy based in Berlin. The cooperative's mission is dedicated to high-quality, transparent and imaginative communication for good causes. By telling stories, organizing events, designing campaigns and transforming organizational culture Wigwam supports clients in embarking on a more equitable and ecological society. One of the Wigwam principles lies in empathizing both with clients and the people who they aim to reach, in order to maximize the intended impact. Apart from 'reading tracks', as a think-and-do-tank Wigwam also leaves its own tracks by continuously striving for prosocial change.

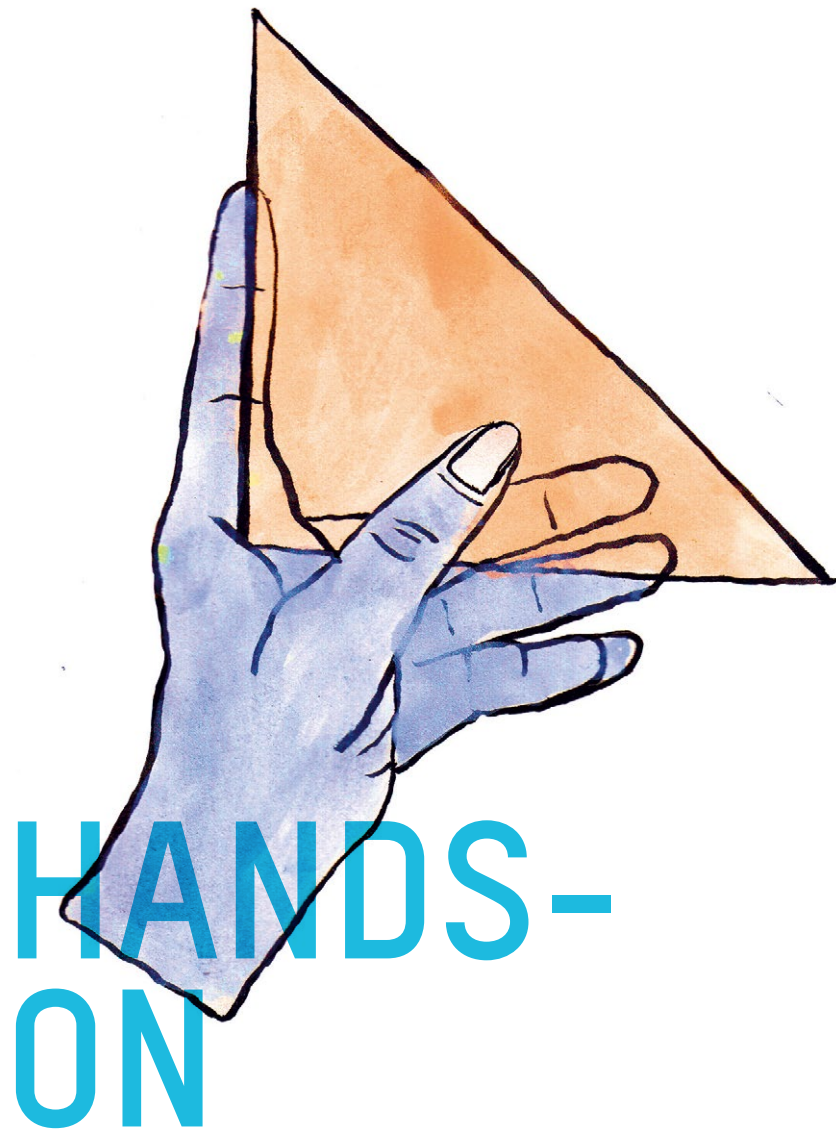
WWW.WIGWAM.IM

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PREFACE

As the saying goes: The beat of a butterfly wing somewhere can develop into a hurricane on the other side of the earth – a metaphor that shows us how a tiny event can have huge effects in the long run. The idea of campaigning is about finding the butterfly wings to spark a movement that leads to the long-term change you want to see. But what lies at the heart of a campaign to make it successful? Which pieces have to be put together? What are the means that you can confront your opponent with? And how do you motivate others to play your game?

This guide is full of practical instructions that will help you to develop and implement your own campaign. It provides basic know-how on campaign strategies and introduces creative ideas and tools for your campaign activities. You can play through essential strategy elements, best practice examples, ideas for public action, and tools for online campaigning and media work. However, you won't find a one-size-fits-all concept here. Instead, we offer essential building blocks and a series of implementation options for you to choose from, depending on your needs. Understanding these core elements will help you gain supporters and win your campaign.

Have fun reading, planning and taking action.
Let the games begin!

THE CAMPAIGN GAME!



This board game-style overview guides you through how to run a campaign, before you dive deeper into the world of campaigning in the following chapters. This is how it works:

Start at the first field and move on to the next if you can find a good answer, one question at a time until you reach your goal!



Crisis, wars and scandals: your issue is falling off the public agenda and fails to find any more resonance. Choose another point in time!



6. What happens when?

Now you need precise action at the right time like: "Call the mayor tomorrow under this number", or "Join us at the demo at 3 pm". No call to action means no action!



1. What's the pain?

Imagine yourself as a patient and ask: Where does it hurt and where does the pain come from? What's causing it? Then draw a map of the problem and consider which people, institutions or organizations are involved.



2. What goal do I want to achieve?

You're more likely to be successful in demanding a wind farm in your area than you are in coming to a global agreement on stopping climate change. The long-term goal can and should be on a large scale, but make sure you break it down into intermediate goals.



3. Who do I need to convince?

Who needs to be reached to solve the problem? Is it advisable to address the person or organization (if there even is one) directly or should you take the indirect route and address people or organizations with an immediate connection to your target?



Your Twitter account has been hacked. False information is being spread and confuses your supporters, meaning that some of them jump ship.

5. How to motivate supporters?

Your supporters need a clear call to action wrapped in a clear message. "Stop TTIP!" is a more effective message than "Consider the negative aspects of free trade agreements".



4. Who are my supporters & allies?

Take a blank sheet of paper, then draw a line. Put yourself on one side and ask yourself: Who else could be on my side? Try to frame your issue in such a way that makes it easier to get lots of supporters on your side and only a few 'enemies' on the other side.



7. What resources do I have?

Plan the campaign realistically according to your resources and then decide if it should be centrally operated or decentralized and spread out.



8. Go!

This is it, your campaign is gaining momentum and the action is on! Remember that achieving change doesn't always need to be deadly serious; humor and fun can have a massive impact and help to motivate your supporters!



Your supporters are not convinced and are hard to mobilize. Find another way of addressing them and come up with a new plan of action.



10. Evaluation and Feedback!

You should let your supporters know first if your action was successful or not. After your campaign has ended, make sure you evaluate your impact and consider what went right or wrong. And never forget: care for your community and stay open for dialogue. Good luck!



9. How to react?

Now you're on stage, physically and in the media. You'll probably encounter a lot of headwind if you've addressed a relevant issue. Think of all the possible outcomes and prepare your reaction accordingly. Don't forget to hit back with carefully researched information if necessary!



READY?

Before diving into strategic considerations about how to win your campaign, it's important to think about what exactly campaigning is and what it isn't. The first chapter explains why the key is all about focusing and outlines the essential elements a campaign needs in order to be a campaign. In this chapter we'll also ask you to take a step back again and think about whether you really need a campaign – and if you do, what kind? What's more, part of being ready is asking yourself what kind of player you are – or want to be. Let's get started!

WHAT IS CAMPAIGNING?

Campaigning is nothing new. Even the ancient Greeks and Romans (surprise!) used campaigns to mobilize people, for example in fighting for the abolition of slavery.

The term 'campaign' originates from the Latin word 'campus', which translates as 'field' or 'battlefield'. For quite a long time campaigning referred to the quest for military goals. In modern campaigns, military weaponry has been replaced by the power of pictures, symbols, words and stakeholders. So campaigning is now no longer the preserve of soldiers; today a campaign is considered to be a strategic course of action to induce change by mobilizing people and interfering in the communication systems of politics, societies or markets.

FOCUS



DON'T EDUCATE, MOTIVATE!

Campaigning is often mistaken as being about educating people. Although education might lead to a better understanding of a topic, it doesn't automatically motivate the audience to take action against an issue. In fact, by shedding light on a topic or problem, the process of educating leads to a *broadening* of the topic by extending the complexity. This might result in enhanced comprehension; however, it doesn't necessarily result in higher certainty about the urgency of the problem. Thus, using education as a means of campaigning can leave you going around in circles exploring the problem instead of solving it.

So, what does campaigning have to do in order to motivate people to solve a problem? It opposes the broadening effect of education. A campaign focuses on *narrowing* the topic in question down to its essential factors. By so doing, campaigning reduces complexity, which in turn increases certainty. The focus on the problem lowers potential barriers against taking action and creates clear incentives to act.

Certainly, campaigns educate by creating awareness, but they don't focus on increasing the audience's knowledge. The main purpose and defining impetus of campaigning is maximizing the audience's motivation to solve a problem.

WHAT IS ESSENTIAL?

What other elements distinguish campaigns? No matter how big or small your organization is or your goal and your enemy might be, and although many possible variations exist, the main ingredients of a campaign remain the same:

A CAMPAIGN...

- has a clear goal
- follows a strategic course
- focuses on a specific issue
- targets a large number of individuals
- implements various campaigning activities and tools
- is limited to a certain period of time

If you simply produce some billboard posters, newsletters or TV ads, this is *not* a campaign. Neither can publishing studies be called campaigning – although you might want to back up your campaigns with well-grounded research. Only if the characteristics listed above are present are you actually campaigning.

DO YOU NEED A CAMPAIGN?

Certainly, campaigns are important. Lives, our environment, our way of living – even loving – and many other things can depend on the outcomes of campaigns. Nevertheless, campaigning isn't always the best option.

Campaigning is hard work and a complex matter that requires a lot of resources and nerves (after all, you're trying to initiate change of a kind that fails to appear naturally). Moreover, the process of running a campaign is often hugely underestimated. Consequently, many campaigns lack planning, are not designed well, and therefore fail. With this in mind, before you proceed just ask yourself if there are other, more direct ways of achieving your goal. Can you, for example, lobby for your issue without public support, simply by talking to the right people? Or can you tackle the problem yourself by providing what is needed? For example, you could open a kindergarten if your community doesn't have enough of them. If that is not the case, if the problem you want to tackle has more of a global dimension, for example if you're fighting against climate change or poverty or exploitation in supply chains and you might not have the power or the

means to solve it yourself – well, then you might want to consider *campaigning*. In that case, campaigning offers you more – indeed, possibly the only – leverage. Or, as Chris Rose puts it in his popular and highly recommended book *How to Win Campaigns*:

“If politics is the ‘art of the possible’, campaigning is the science and art of changing what is possible. Do it right and a campaign succeeds in inspiring its followers to go on to the next target”.

The power of campaigning doesn't come from a secret magic potion. It can be taught, learned and practiced. In the following chapters we provide the essential aspects you need to know and ask the main questions you need to answer in order to plan, design and implement a successful campaign.



CONSIDER

WHAT CAMPAIGN SUITS YOUR CAUSE?

Campaigns are run in different fields and for various reasons. Each approach follows its own logic, is based on different underlying assumptions and uses specific instruments to achieve its goal. Therefore, you need to always clarify what kind of campaign meets your needs best or what types you might want to combine.

Typical forms of campaigns are:

- Image and marketing campaigns
- Election campaigns
- Political pressure campaigns
- Awareness building and behavioral change campaigns

CHOOSE



Although the lines between all these forms can blur at points, it's generally the case that image and marketing campaigns seek to sell things or alter opinions whereas election campaigns try to get certain politicians voted into office. In this guide we are focusing on civil society campaigns that typically aim at none of those things.

Civil society campaigns, which are usually organized by non-governmental organizations (NGOs) or social initiatives, often combine the last two types of campaigns. Political pressure campaigns aim at changing political or economical structures and processes by implementing well-directed

activities like lobbying or public mobilization. In this case, the addressees of the campaign are institutional stakeholders like politicians, parties and business companies. At the same time, the public is encouraged to take action in order to increase the pressure on decision makers. Awareness building and behavioral change campaigns seek to induce change at an individual level. Here campaigners raise visibility of a certain cause in order to sensitize their target group to the topic and motivate them to change their attitude, consumption pattern or lifestyle.

WHAT IS YOUR ROLE?

Besides figuring out what kind of campaign suits your issue, you also need to be aware of who you are or what role you want to play.

If your organization is well-established through years of work, your role might have effectively become your 'DNA'. It's your way of doing things, it's the role – or you could also call it strategy – you're ideally known for. If your organization hasn't existed for long or you start a new campaign you might still need to find your role or renegotiate your position. Are you, for example, more of a problem driver or whistleblower whose main focus lies on unveiling a problem (like Amnesty does in detecting human rights abuses) or are you more of a solution driver who fights the problem by providing direct solutions (like Open State, which develops open source and sustainable products for a more accessible, circular and greener future)? Are you something of a lone fighter or in a small core group of activists (like the women from Femen who regularly disturb

the political routines of the EU) or are you a movement that relies on the power of a large number of people (e.g. online platforms like Avaaz or movements like Occupy)? Is your strategy confrontational (e.g. Greenpeace) or do you mainly achieve your influence by cooperating with other organizations (e.g. WWF)?

Finding your role and making it your strategy is an important element of becoming recognizable, known and therefore influential. It determines your campaign's tonality (see [chapter 2.3](#)), the kind of partners and supporters you attract – and also who you put off (see [chapters 2.2](#) and [2.5](#)).

IDENTITY



STEADY?

Before you start talking to your first potential supporters, you have to ask yourself the right questions. Most of all you need a good sense of imagination: How should things have changed after your campaign? Don't take any action until you have a vivid and positive image of that change. The following chapter introduces you to essential strategic considerations that will guide you through the process of creating a powerful frame for mobilizing and motivating others to join your cause. Starting with your campaign strategy, you will learn to use storytelling and messaging to find the right supporters and to engage them in order to reach your goal.

WHAT IS YOUR INTENDED CHANGE?

When working for a campaign you want to bring about a certain change. But is what you are doing really contributing to that change? And are you and your fellow campaigners truly on the same track to reach the desired outcome? Developing what is called a Theory of Change can help you to make the connections between your activities and the change you want to achieve, rather than making decisions based on the resources you have or fitting them into your usual activities.

Here's how it goes:



1. IDENTIFY YOUR GOAL

First zoom out to the bigger picture: What's the core problem you're concerned with and what would be the ultimate change you want to see? This goal can go beyond the leverage of your campaign and should be set several years in the future, depending on the issue you're dealing with. It can be helpful for the process to imagine your ideal version of a newspaper headline on the day your campaign succeeds.

2. MAP A PATHWAY OF CHANGE

Now identify all of the outcomes that have to happen before the goal can be reached, and put them in chronological order. You do this by back-mapping a pathway of change: start at the very end of your campaign, which is your long-term goal. Now walk backwards in time and ask yourself at each stage: What are the preconditions for this outcome? Outlining these intermediate steps allows you to see the progress of your campaign unfold over time and helps you work on short- and medium-term outcomes which are crucial for achieving your long-term goal. View all these intermediate outcomes as preconditions on the way to the ultimate change you want to achieve. The following steps can help you to come up with the needed outcomes:

- Try to see the preconditions as a flip-side of the obstacles you want to change. Discuss which driving forces support the desired change and which constrain it. Include all relevant stakeholders (beneficiaries, target groups, decision makers etc.) in the picture.
- Next, examine the driving forces. What can be done to increase the power of the driving forces and offset the restraining forces? Can new driving forces be created to shift the balance?

- Considering the change you're able to make in the specific context you're working in, identify the most significant outcomes that would lead to the long-term goal and map them chronologically in your pathway of change.
- It's helpful to follow the SMART criteria when defining your outcomes (and later your indicators):

SPECIFIC

Give as much specific detail about your outcome as possible; it will have a much greater chance of being accomplished than describing a general outcome.

MEASURABLE

Establish indicators for measuring progress toward the attainment of each outcome.

ATTAINABLE

Check if you have the means of achieving that outcome. Weigh the effort, time and other costs it will take and decide if that is acceptable for you.

RELEVANT

Reflect if your outcome is really contributing to your long-term goal.

TIMELY

Set a time frame for each outcome. If you don't set deadlines there won't be a sense of urgency.

3. ADD APPROPRIATE INDICATORS

Indicators tell the story of your campaign's success and track its progress. Thus, it's crucial that you define an indicator along the pathway of change for each outcome, not just for the long-term goal. Ask yourself: What evidence will we use to show that this has been achieved?

The following questions can help you to come up with significant indicators:

- Who do you expect to change? Be specific about your target group.
- What is the current status of your target group for this indicator? This serves as the baseline for measuring successful change.
- How much change has to occur to this indicator for you to claim to have successfully reached the outcome? Define a threshold.
- How long will it take to bring about the change in this indicator within the target population? Set a deadline.

4. DEVELOP YOUR STRATEGY AND INTERVENTIONS

At this point you decide on your strategic options. What can your organization or group contribute best? What is your role within the pathway of change? Also ask yourself what others are doing and if there's a chance of creating synergies by collaborating with each other. Look at the outcomes in your pathway of change and identify those which you can influence with the capacities you have in your campaign. Now brainstorm interventions for each of the selected outcomes. Then explain how you expect the proposed intervention to achieve the outcome you're aiming for with regard to the indicators that you chose earlier.

5. CLARIFY YOUR ASSUMPTIONS

Finally, a strong Theory of Change can only work with appropriate underlying assumptions. An assumption is something that you believe to be true without necessarily having evidence or proof of it. The underlying assumptions of your Theory of Change explain both the connections between the preconditions for your long-term goal and the expectations about how and why the proposed interventions are supposed to lead to your goal. It's crucial to be very explicit about your assumptions and why you think a particular approach will achieve the desired change. When a Theory of Change is built around the wrong assumptions regarding its context or environment, even the most elaborate pathway of change can fall apart. Therefore, it's important to double-check that your assumptions are realistic and that you haven't left out any other contributing or restraining assumptions. Some assumptions that were made in the supermarket campaign of the *Make Fruit Fair!* project are, for example:

- If we conduct research that shows our campaign issue is indeed a problem, decision makers such as politicians and supermarkets will take action on our issue.
- If we raise public awareness for our issue, the public will put pressure on decision makers and/or become active supporters of our issue.
- If we push the demand for fair trade products in Europe, supermarkets will have to change their trading practices in order to satisfy consumers' needs.



6. KEEP TRACK OF YOUR THEORY OF CHANGE

Don't just leave your Theory of Change on the shelf. Use it to frame discussions about your progress within your pathway of change. Check your preconditions, indicators, interventions and assumptions from time to time to see if your activities are still serving the long-term goal in the long run. Set up a useful monitoring system that helps you to display your achievements and don't forget to do a comprehensive evaluation of your campaign to take away essential findings. This will support your learning process and help to strengthen your effectiveness.

The *Make Fruit Fair!* campaign combines political pressure and behavioral change tactics (see next page). The long-term goal is to improve the lives of plantation workers and small-scale farmers in countries producing tropical fruit by strengthening fair trade mechanisms. In order to achieve that, supermarkets have to improve the conditions in the value chains. However, they will only change their trading practices if they feel a strong pressure to act – via public outrage, an increasing demand for fair trade products, or binding legislation. Besides lobbying politicians and bilateral communications with supermarkets, *Make Fruit Fair!* depends significantly on public support. Hence, sensitizing and mobilizing people for the campaign's cause are crucial if the long-term goal is to be achieved.



CHANGE

USEFUL LINKS

Center for Theory of Change:
www.theoryofchange.org

JENNY ROSS,
Theory of change for advocacy and campaigns:
www.bond.org.uk/resources/theory-of-change-for-advocacy-and-campaigns

ANDREA A. ANDERSON,
The Community Builder's Approach to Theory of Change: A Practical Guide to Theory Development (2006):
www.dochas.ie/Shared/Files/4/TOC_fac_guide.pdf

HIVOS,
Theory of Change Thinking in Practice: A stepwise approach (2015):
www.theoryofchange.nl/sites/default/files/resource/hivos_toc_guidelines_final_nov_2015.pdf

THEORY OF CHANGE

of the *Make Fruit Fair!* campaign

- Long-term goal
- Outcomes
- Interventions

Plantation workers and small-scale farmers in the tropical fruit sector profit from fair trade

Supermarkets improve the conditions in the value chains of tropical fruit

Politicians enforce corporate due diligence

Politicians feel the pressure to act

PUBLIC CAMPAIGNING AND LOBBYING

Set up a petition	Present alternative buying solutions	Organize a twitter storm	Organize lobby talks	Produce briefing materials	etc.
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Supermarkets feel the pressure to act

PUBLIC CAMPAIGNING

Organize urgent actions	Set up a petition	Organize a phone call storm	Establish dialogue	etc.
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Demand for fair trade fruit in Europe is increasing

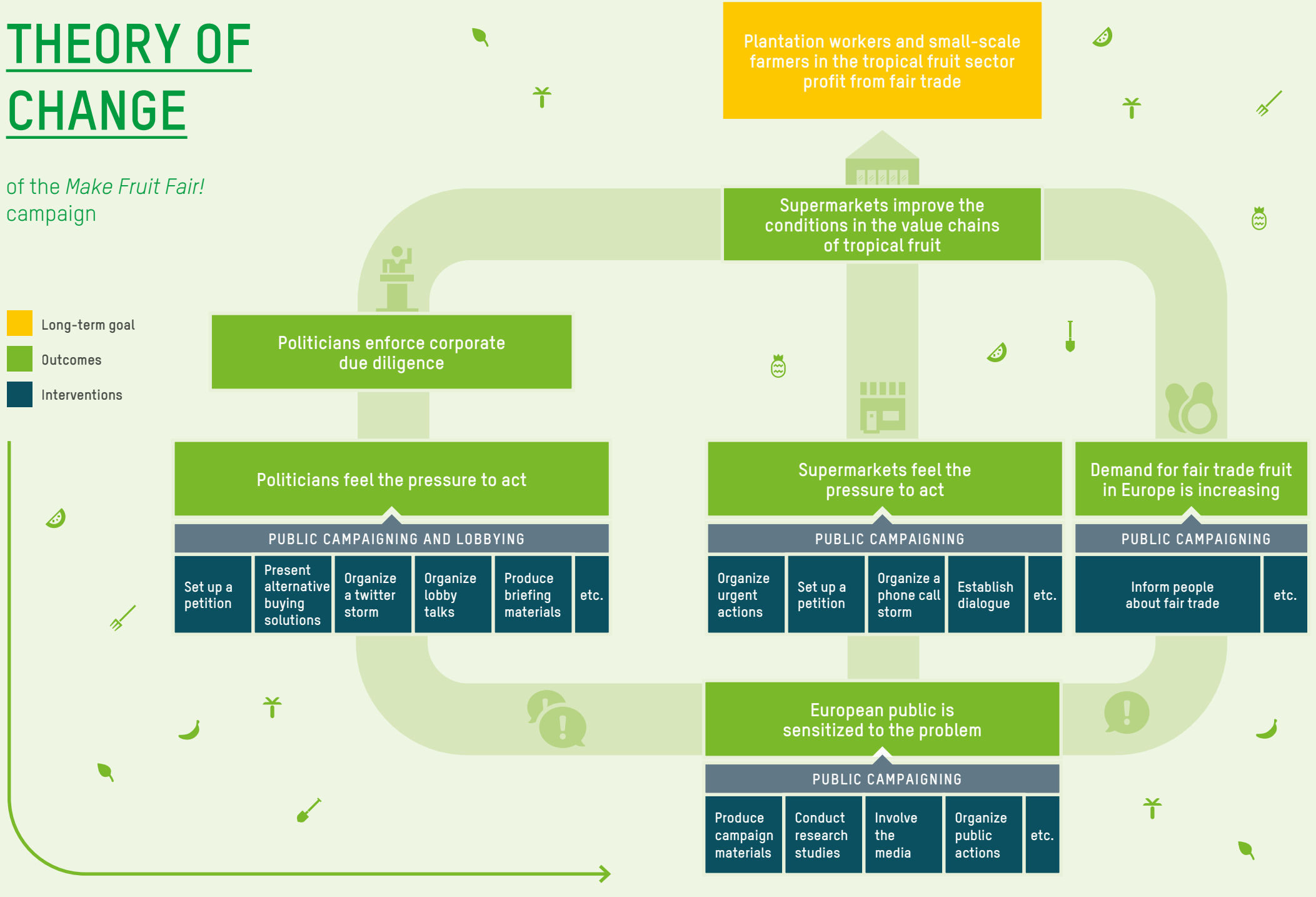
PUBLIC CAMPAIGNING

Inform people about fair trade	etc.
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European public is sensitized to the problem

PUBLIC CAMPAIGNING

Produce campaign materials	Conduct research studies	Involve the media	Organize public actions	etc.
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WHO DO YOU WANT TO REACH?

No matter whether we're talking about NGOs, politicians, supporters, volunteers, signees or big corporate organizations, campaigning always tries to change something about the way people think or behave. But who *are* those people?

Before you start planning your campaign activities in detail, you should first reflect on your target group's typical attitudes, needs and behaviors. There are two main approaches for this in common marketing and campaigning practice: The first looks at bigger groups or clusters of people, while the second focuses on and explores exemplary persons or archetypes – so-called *personas*.

Approaches with a focus on groups, such as the Sinus Milieu Model, try to section potential target groups according to their social environments, lifestyles, values, household incomes, age groups and shared interests. The Persona Approach, by contrast, tries to see the world from another individual's eyes. This includes his or her feelings, worries, hopes, likes and dislikes, which makes it easier to build a connection to your cause.

REACH



Exercise: Persona Matrix

Imagine a typical person who you want to reach with your campaign – and don't be afraid to think in clichés at this point. Is it a man or a woman? What name would she or he have? How old would that imaginary person be? What would be his or her profession? To make it more tangible, you can also draw a little picture of the person you and your team are exploring. Brainstorm as many personas as you feel are needed to be typical representatives of your target group. If your target group is quite specific, you might come up with just one persona. If it is much more diverse, you might end up with a handful of different personas.

Now let's say you came up with Pavel Kučera, a 27-year-old entrepreneur from Prague, the good-looking hipster type with a full beard, and Sara de Sousa, a 38-year-old teacher from Porto in north-west Portugal.

As a next step, fill out a 'persona matrix' for Pavel and Sara. The matrix usually comprises four fields of information that help you to get to the core of the persona:

1. PERSONAL BIOGRAPHICAL CIRCUMSTANCES:

Ask yourself what Pavel and Sara's personal backgrounds might be like. For example, do they have kids? What field does he work in and what does she teach? What is their financial situation like? All of these things can be influential in determining Pavel and Sara's interest in your campaign and their reactions towards it. Let's say you've decided that Sara has two kids, is raising her kids alone and is short on money. Pavel is presumably childless, has a strong career focus and earns a good salary.

2. THE CONTACT POINTS THAT YOUR PERSONAS CAN BE REACHED THROUGH:

Now think of your personas' media usage and daily routine. Some use Facebook 24/7, while others don't even own a smartphone. Sometimes, the most creative campaign ideas come to mind when you think about the media outlets that your target persons actually cross paths with. Make a list of all possible options – or at least those that are currently most used – including media channels (by the way: have you ever thought about those magazines that are distributed free of charge? They're actually read quite often). Now try to put yourself in Pavel and Sara's shoes. What is their typical daily routine like? Do they travel by bike or by car? Maybe Sara is the newspaper and cinema type whereas Pavel usually reads blogs and watches YouTube videos. List your personas' favorite devices and channels, because after all, it's not necessarily a mobile app or classic e-mail newsletter that mobilizes everyone to the same extent.

3. NEEDS, WISHES AND PROBLEMS:

Here you reflect on the attitude your personas might have towards the campaign issue (based on the assumptions that you've made so far). Let's say the issue is marine pollution. Sara might wish for a clean coastline without plastic garbage, because she worries about her kids' health when they play on the beach. Pavel, on the other hand, wants to enjoy his beloved surfing holiday without waste like ghost nets (old fishing nets) getting in the way or even putting him at risk while surfing – or perhaps he also cares about the environmental aspect of the issue.

4. ANSWERS, OFFERS OR SOLUTIONS TO THE PERSONAS' NEEDS, WISHES & PROBLEMS:

Now what can your campaign do to involve the personas you have developed? Why would they participate in *your* campaign rather than in another one? Maybe because your campaign offers suitable ways of participating (people can donate their time or money to various degrees), or because you're fighting for certain political decisions to be made, or because the user experience your website offers is barrier-free.

Back to Pavel and Sara: Pavel doesn't have much time to take action, but he has money instead and is willing to donate to your campaign. Sara needs to be careful with money, so she is more likely to participate in your campaign by a means other than donating money. Implement your tools for participation accordingly!

THE USER JOURNEY

Building upon your personas, you can then create a 'User Journey'. This will help you to understand the concrete path along which a person moves, right from his or her first interest through to taking concrete steps of action towards your campaign goal.

Let's go back to our entrepreneur, Pavel. He might just click on a Facebook post that was shared by a friend out of pure curiosity, then lands on your website, continues by playing your little online quiz on marine pollution, and finally becomes attached to your cause and donates money via your Paypal-based donation form. But he might also hear about your campaign from some of his colleagues at work who are already members of your organization (see [chapter 2.5](#)).



Once you realize all these possible ways Pavel – and Sara, too – could or couldn't (yet) get in contact with your campaign, or better, even participate in it, you can start with the 'mix and match' game. Put all your personas' user stories in a User Journey Map, which looks like a subway plan and helps you to identify the contact points where most of your target persons are likely to interact with you (e.g. both Pavel and Sara regularly go to cafés, see [chapters 3.1](#) and [3.3](#)). It helps you to prioritize and focus your resources on these points. If, for example, most of your personas want to take part in an interactive and personal manner, but you've only planned an online petition, you should rethink your tools to underpin your campaign communication.

Particularly if you want to address customers, it is important to think about their behavior in connection with the product or service itself, rather than focusing solely on ethical aspects such as the fairness of their production or the payment farmers receive. All too often campaigners focus on their own issue and forget to empathize with the daily perspective of potential supporters. They think: "If only people knew the truth they would change!" But reality is far more complex than this.

That's why it was essential to consider different premises in various countries while developing the *Make fruit fair!* campaign, such as consumer behavior or product availability. Sara, for example, buys lots of fruit produced locally in Portugal, which supports local farmers. When addressing Sara you should focus not only on food production abroad, but also link the issue to local conditions. Pavel, on the other hand, likes to take part in sport and keep his body in great condition, which is why he also cares about the health aspect of products. You could grab his attention by suggesting that pesticide residues, for example, not only harm his own body, but are also dangerous for the people who harvest the fruit.

So, in this case, ask yourself why fruit matters to people, why and when they consume it or how they prepare it. Only with this kind of basic research and understanding will you be able to reach them and get the opportunity of speaking to their beliefs and behavior in order to trigger action for your cause.



USER STORIES

WHAT IS YOUR MESSAGE?

How many misunderstandings could have been prevented in history if the sender had spent more effort in sending a clear message?

Campaigns in particular must have a clear message at their core to be compelling and eventually successful. Once formulated, a message gives you guidance and orientation for all your communication and activities. Ideally, it's easy to understand and requires no further explanation. Your whole campaign design has to incorporate that message; it has to express the same values, transferring the same emotions *and* your inner attitude.



KEY ELEMENTS OF THE CAMPAIGN MESSAGE

Don't think of your message as a slogan, which needs to be not only short and memorable but also usually requires more background information or context to be understood. A campaign message is more than that. It consists of four key elements:

ASK:

What is the campaign about? The target audience should get a lasting impression.

REASON:

Why is the campaign needed? Make clear that the campaign issue is a serious problem.

COUNTERSCENARIO:

What is at stake if the campaign fails? Propose your solution and say what will happen if you don't succeed.

ACTION:

What has to be done? Reach out to stakeholders and your target groups to take action to support your proposed change.

If the message fails to communicate these elements, target groups feel confused and don't know what to believe, do or follow. So be as clear and distinct as possible and remember the KISS principle ("Keep It Simple, Stupid"). It's worth testing your message on representatives of different target groups and people outside of your campaign to see if it's understood the way you intend it to be.

FIND THE RIGHT IMAGES AND TONALITY

The images and tonality you use while distributing your campaign's content should bolster your message rather than deviating from it. They should also suit your role (see [chapter 1.4](#)) and your target group (see [chapter 2.2](#)). The tonalities you can use for your campaign can be humorous or dark, light or heavy, confrontational or subtle, fact-based or fictitious, active or reactive, loud or silent. There are an endless number of tonalities you could think of, but whatever tone you choose, you should reflect on why you did so!

Let's say you want to motivate young supporters to help you as volunteers collecting signatures, dressed in banana costumes at a music festival. The pictures you use should in some way express 'action', 'courage' and 'fun'. Accordingly, the tone you use in your Facebook posts and e-mail newsletters should be succinct. If you are part of a small climate change think tank publishing scientific papers with a small budget for a campaign and you are mainly addressing politicians and influential stakeholders, it might be a smarter move to choose a more 'respectable' tonality. A touch of humor might be permissible, but it should be intelligent. You possibly need a more subtle style that still connects to your background in research. This doesn't mean it has to be boring, but simply that your tonality should match who you are elsewhere.

Once you've chosen a direction, be aware that images, videos, sounds, slogans, fonts and even odors (e.g. perfumed

mailings) and your own appearance can either support your tonality or be somewhat out of keeping with it. So choose wisely and plan your campaign strategically to include all these aspects. It will help to get your campaign recognized more quickly and, moreover, it gives your organization a kind of invisible signage.

GREENPEACE'S ANTI-SHELL CAMPAIGN AND THE MESSAGING BEHIND IT

A very popular example of a campaign is the *Anti-Shell* campaign initiated by Greenpeace as part of the larger international *Save the Arctic* campaign. In this case, Greenpeace didn't fight Shell directly, but instead 'used' Lego as a vulnerable target to gain public attention for their actual cause, namely the fight against the oil giant's plans to drill in the Arctic. Lego is vulnerable because it provides high-selling consumer products, is known worldwide and has a clean reputation and brand value to lose. Lego had started a partnership with Shell that included selling Shell-branded Lego figures. The deal for selling the Lego toy sets at gas stations alone was worth \$90 million to Lego. Greenpeace targeted the world's biggest toymaker with a YouTube video that attracted nearly six million views for its depiction of a pristine Arctic – built from 120 kg of Lego bricks – slowly but surely being covered in oil.

The video plays with the dissonance between the playful and harmless world of Lego toys and the harsh effects that crude oil has on both the environment and species of any kind, but first and foremost on

our kids' imagination, which are drawn into these false promises by an oil company abusing toys to make itself look better. At the end of the video the slogan "Shell is polluting our kids' imaginations" appears along with the call to action to sign a petition asking Lego to end its partnership with Shell.

Are the key elements of the message of the Greenpeace campaign clear in the way as stated above?

ASK:

The campaign targets Shell for endangering the environment with practices like Arctic drilling, and Lego for supporting these practices by cooperating with Shell.

REASON:

The campaign is needed to raise awareness of Shell's operations, and to get Lego to stop its cooperation with Shell (thereby intrinsically supporting its actions).

COUNTERSCENARIO:

Lego keeps on polishing Shell's image, while our children's imaginations get polluted more and more.

ACTION:

The cooperation between Shell and Lego needs to be ended by signing petitions and building pressure.

The many images accompanying the campaign were also quite powerful, including protesters disguised as six-foot-high Lego figures blocking Shell stations, and Lego figures walking across London's Abbey Road in the manner of the Beatles album cover.

Once more, Greenpeace managed to score a hit with a clear message: practices like Arctic drilling were made more public and Lego announced that it would quit the partnership and not continue working with Shell. Taking the indirect route and targeting another big player strongly associated with Shell rather than the company itself is a tactic Greenpeace has used successfully over and over again.



COMMUNICATION

EXAMPLE: THE YES MEN'S SUCCESSFUL TONALITY

One of the most distinguished approaches to campaigning is the mixture of tonalities used by two American activists, Andy Bichlbaum and Mike Bonanno, who operate as The Yes Men.

The Yes Men regularly communicate as *if* something happened that either *should have happened* in a better version of our reality or is such an exaggerated form of what is *actually happening* that any one recipient of their messages can't believe it and tries to find out whether it is actually true. In both cases, the targeted groups (usually big corporates) have to react with denials or law suits against The Yes Men, which in turn makes their misdoings even more public.

The most famous example is the Bhopal Disaster that occurred in India on December 3, 1984 under the auspices of the Union Carbide company. Due to a gas leak over 500,000 people were exposed to toxic chemicals. An estimated 3,800 people died immediately from the hazardous substances in the atmosphere and thousands more were killed over the next few days (some sources record up to 25,000 victims).

The Bhopal Disaster became one of the worst chemical disasters in history. Two decades later, on December 3rd, 2004, Andy Bichlbaum appeared on BBC World as 'Jude Finisterra', a supposed spokesman for Dow Chemical (which owns Union Carbide). As 'Finisterra', Bichlbaum pretended that Dow Chemical planned to finally accept their responsibilities by liquidating Union Carbide and using the resulting \$12 billion to pay for medical care, clean up the site and fund research into the hazards of other Dow Chemical products. After two hours of widespread coverage, Dow Chemical issued a press release denying the statement, ensuring even greater coverage of the phony news of a cleanup. In Frankfurt for example, Dow Chemical's share price fell 4.24 percent in 23 minutes, wiping \$2 billion off its market value.

This mixture in tonality of black humor and 'unmasking the obvious evil' is the recipe to success of The Yes Men campaigns.



USEFUL LINKS

Greenpeace clip, Lego: Everything is NOT awesome:

www.youtube.com/watch?v=qhbli-Uq0_r4

The Yes Men on the BBC:

www.youtube.com/watch?v=Li-WlvBro9eI

WHAT IS YOUR STORY?

A campaign is, among other things, an impulse to change a story – a narrative that we live and orient ourselves in.

A story is a dramatic course of events depicting the development and relations of the people within it, such as in a novel or a fairy tale.

As campaigners we are storytellers, telling a new story to change, adapt, complement or shift an old story. That's why *framing* a campaign is so important. A narrative frame is the larger and more abstract 'story context'; it's a certain perspective or scheme of interpretation.

It's not enough to have a well-thought-out rational strategy, valid arguments and all the facts at your fingertips. What you also need is a good narrative and a frame, because narrative structures are capable of reducing complexity as a way of helping the human mind to process information. You need a story that's designed to engage, move, evoke emotions and speak to the hearts and souls of people.

Storytelling is a very old tool, but one that has undergone a renaissance in recent years, parallel to the rise of social media and the technological and digital advances that have made the production of content (film, audio, text) more accessible and cheaper than traditional media. But what does it actually mean? It involves looking at the world and a certain

situation – and in our case at the situation you're campaigning for or against – with the eye of a novelist or a scriptwriter. It means looking for and finding the stories, the emotions, the structures, the most interesting people, situations, relationships, events and images involved, and trying to mold a story out of these elements. Or rather, it means trying to expose and reveal the stories that are hiding within the jumble and clutter of the facts and elements of a situation or topic.

How do you best go about the storytelling – or rather 'story finding' – process? Of course, you can employ a storytelling expert or communication strategist. If your budget is more modest, you can ask a young journalist, documentary filmmaker, or scriptwriter for their help and expertise. These are all people who are trained to find the best stories, angles and main characters in any given situation. However, here are some tips on the process and tools that can help you come up with a good story yourself:

1. FINDING YOUR STORY

At this point you should be clear about the facts around your issue, your goal, your pathway of change and your campaign strategy (see [chapter 2.1](#)). You should also have an idea of your preferred tonality: whether you want your campaign to come across as humorous, emotional, factual, combative, peaceful, gentle, etc. (see [chapter 2.3](#)).

You can start with analyzing which 'story' or 'narrative frame' is hindering your goal or the success of your campaign. If your goal is, for example, to get the public to accept a transformation of the energy sector in order to reduce carbon emissions, you should find the 'stories' that are potentially overpowering your communication on this issue. This could be stories about the loss of jobs due to the closure of the coal energy sector, stories about an entire country falling back to preindustrial lows of comfort and prosperity, or other stories that people are told, making them unwilling to change and fearful of transformation in the energy sector.

In response to these stories you can then brainstorm which stories would support your goal, your view of the world, and your situation. In particular, you could work out which stories would throw a new light on the old story and shift people's perception. In the case of transforming the energy sector to favor more sustainable and environmentally friendly energy, this could be a story about the 'green economy' that would help associate the transformation with opportunities and prosperity.

2. FINDING YOUR HERO

Another key point is to look for the 'dramatis personae': Who's important in the story? Who can tell the story? Who can we use as the voice, perspective or symbol for the story? We tend to look for heroes and heroines in any context; it's simply easier for our minds and souls to orient ourselves in a particular situation if we can focus on another human being in a similar position. Therefore, another important step is to find out who we can focus the story on, or who could be 'used' as an example to make the situation we are trying to change more tangible and moving. We've probably all heard of Edward Snowden, an American computer specialist, former employee of the CIA (Central Intelligence Agency) and whistle-blower, who leaked secret information from the NSA (National Security Agency) in 2013 without prior authorization. He then became the public figure most closely associated with mass surveillance, fighting against governments and for transparency and truth. The complex global situation crystallized in this one person.

3. FINDING A WAY OF TELLING YOUR STORY

In addition to a good core story you should also work with a narrative *frame* that shapes your story or changes an existing story in order to structure the campaign and bind the elements together. Of course, both your story and your frame should work within the strategic framework and be optimally effective in helping to achieve the strategic goals.

A good method for deciding on a frame is to look for *metaphors*. Simply ask yourself what the situation you're dealing with in your campaign reminds you of. Which proverb, life situation or picture could explain or encapsulate what's happening and what should be happening? You can also think of existing stories, fairy tales, movies or TV series to find your frame, which is known as 'cultural hacking'. Its advantage lies in connecting your topic to something people already know and ideally are emotionally involved with.

When you've come up with a handful of such ideas, you can pick three or more that you find most promising and test whether the new framings will 'carry' a campaign, support the strategy, generate enough substories and work in different media formats.

EXAMPLE: THE DARK SIDE

In the successful *Dark Side* campaign designed by Greenpeace, the campaigners took a TV commercial for Volkswagen featuring a boy who is a big Star Wars fan, and turned the story around by depicting Volkswagen as the 'dark force' in the universe because of the adverse effects of their products on climate change and their stance on emission controls. They used a known cultural meme (the Star Wars universe) with great effect to tell their story ('VW is evil') in a memorable and simple way. The campaign engaged more than half a million people and ultimately forced VW to announce that it would meet and support climate targets.

EXAMPLE: WILDLIFE CRIME

In the *Wildlife Crime Initiative* campaign launched by the WWF in 2014, the frame used to convey the deadly risk of the dramatically increased killing of elephants, rhinoceros and other highly endangered species in Africa and Asia was that of a *CSI* or crime thriller. The language used and choice of images associated the killing of animals with the murder of victims in a detective series. Words such as 'victims' and 'scene of crime' and pictures of mutilated bodies created a threatening atmosphere, reminding the viewers and readers of the animals' helplessness and vulnerability and the criminals' energy and ferocity.

Exercise: Role-Play

To find a suitable story for your issue and get a better idea about the situation you can try out some helpful creativity exercises. Always remember that in creative processes, advancing towards your goal via the most direct route is not necessarily the most effective way to go; taking detours can dissolve blockades, activate your subconscious and thereby get your creativity flowing. One exercise called Role-Play can help you with that. You approach your story by identifying the 'roles' that people play in the given situation in order to generate creative ideas for your campaign. You start with mapping all the people involved according to their function in the system.

In the case of the *Make Fruit Fair!* campaign the stakeholders involved would be the supermarket owners, the fruit companies, the traders, the customers, the farmers and the plantation workers

(see below for more information on the storytelling method of the *Make Fruit Fair!* campaign). Then in smaller working groups you brainstorm the roles that they play towards each other and the roles that they *could* play; this is similar to what you have done in your pathway of change, but more personalized (see [chapter 2.1](#)). The important thing here is to get away from thinking about data and facts and instead to imagine these people as characters in a theater play or telenovela, setting out roles that they play in a scene together. Sometimes this exercise is all that's needed to generate a creative idea for a story; defining a role can throw a new, interesting, enlightening or humorous light on the situation and help people understand it in a flash.

IMAGINATION



THE STORY OF MAKE FRUIT FAIR!

The *Make Fruit Fair!* campaign employed the metaphor of 'fitness' and 'ideal weight' for the supermarkets and took their own stated ambition of offering fair and sustainable produce in order to try to get them to become their own ideal, just as a fitness trainer would push a client to achieve their dream goal or the desired 'six-pack'. Applying this frame, the campaigners appointed the following roles: The supermarket is the overweight, chain-smoking buddy; the *Make Fruit Fair!* campaign is the energetic personal trainer, strict but fair; and the customers and the public are the cheerleaders, cheering on the chubby lazy guy as he moves towards

the fitter, healthier body (e.g. a fairer and more sustainable business) that he secretly desires himself. Additionally, the slogan "Fit for Fair" (inspired by the German magazine *Fit for Fun*) accompanied the story. Several materials were produced showing pictures of humorous pineapples and bananas armed with a stopwatch and whistle representing the personal trainer.

One last reminder for your storytelling process: Storytelling, like any creative endeavor, is a process of trial-and-error, and it's important to allow yourself to make mistakes, to doubt things, to discard ideas – and sometimes to revive them again.



Make Fruit Fair! campaign visual,
2016



Make Fruit Fair! campaign visual,
2016

USEFUL LINKS

Center for Story-based Strategy:
www.storybasedstrategy.org

Storify:
www.storify.com

Exposure site:
www.exposure.co

HOW DO YOU MOBILIZE OTHERS?

Change happens with the power of people – through thousands of people taking part in a mass action, a group blocking an institution or a single person pressuring a decision maker. The inner logic of a campaign is always to set the power of people free in order to influence decisions that shape our society and planet. Thus, mobilization is the key to a successful campaign. The golden rule here is to meet the people where they are.

Engagement has many different faces, and not everyone is as committed to the particular issue you are concerned about. And that's OK – a good mixture of levels of interest and commitment means having different entry points to reach the desired change. Your task is to enable them to act in an optimally effective manner by offering a 'bouquet' of different options for engagement.

The Engagement Pyramid, developed by Gideon Rosenblatt (see [graphic](#) page 50), is a useful framework for drawing different levels of involvement into your campaign. It can help define the variety of your supporter types and the best way to address them.

The vertical dimension of the pyramid represents the intensity of engagement, with low, lightweight engagement at the base and high-intensity, deep engage-

ment at the top. Its horizontal dimension indicates the number of people involved in the campaign. The combination of the two forms a pyramid with a broad base of people being mildly engaged and a few deeply committed people at the top.

At the first three levels of the pyramid's base, communications run via digital technology and are predominantly automated. At these levels people are invited to join various online campaigning activities through tools such as social media, websites, databases and e-mails. Above that level and up to the top, online communication is still important but more as a means to an end. The focus here is on personal interactions and relationships with individuals who are highly involved and committed.

Make sure you know who you're communicating with and what kind of engagement you can expect. Don't scare them away with difficult tasks. You might need to give the lightly involved person an 'easy' opportunity such as signing a petition. This won't change the world in an instant, but people can exercise their power at a low threshold and still serve your mission. On the other hand, don't be satisfied with where they are right now. Challenge them, ask them to do more. Let them feel that they're needed to make the campaign successful. However, you have to find the right degree to lift them to the next level of engagement: Invite the observer to subscribe to your newsletter. Ask the petition signer to share another call for action. Encourage the volunteer to host their own event.

Maintaining and developing relationships with supporters provides the 'glue' to the ongoing work of any organization or initiative – and managing those relationships is itself ongoing work; old relationships need to be renewed and new relationships developed. So it's not enough to start looking for your supporters right before

your campaign starts – that would be like looking for friends when you need them to help you move to another flat. Instead, continuously build and strengthen your network, so that you can count on people when you need them. Ultimately, engaging people in your campaign is about building powerful long-term connections and inviting them to go through the entire pathway of change (see [chapter 2.1](#)) together.

USEFUL LINKS

GIDEON ROSENBLATT/GROUNDWIRE, **The Engagement Pyramid: Six Levels of Connecting People and Social Change (2010):**

www.groundwire.org/blog/ground-wire-engagement-pyramid

STEVE ANDERSEN, **Engagement Ladders: Building Supporter Power (2010):**
www.care2services.com/care-2blog/engagement-ladders-building-supporter-power



CONTRIBUTION

THE ENGAGEMENT PYRAMID

1. OBSERVING

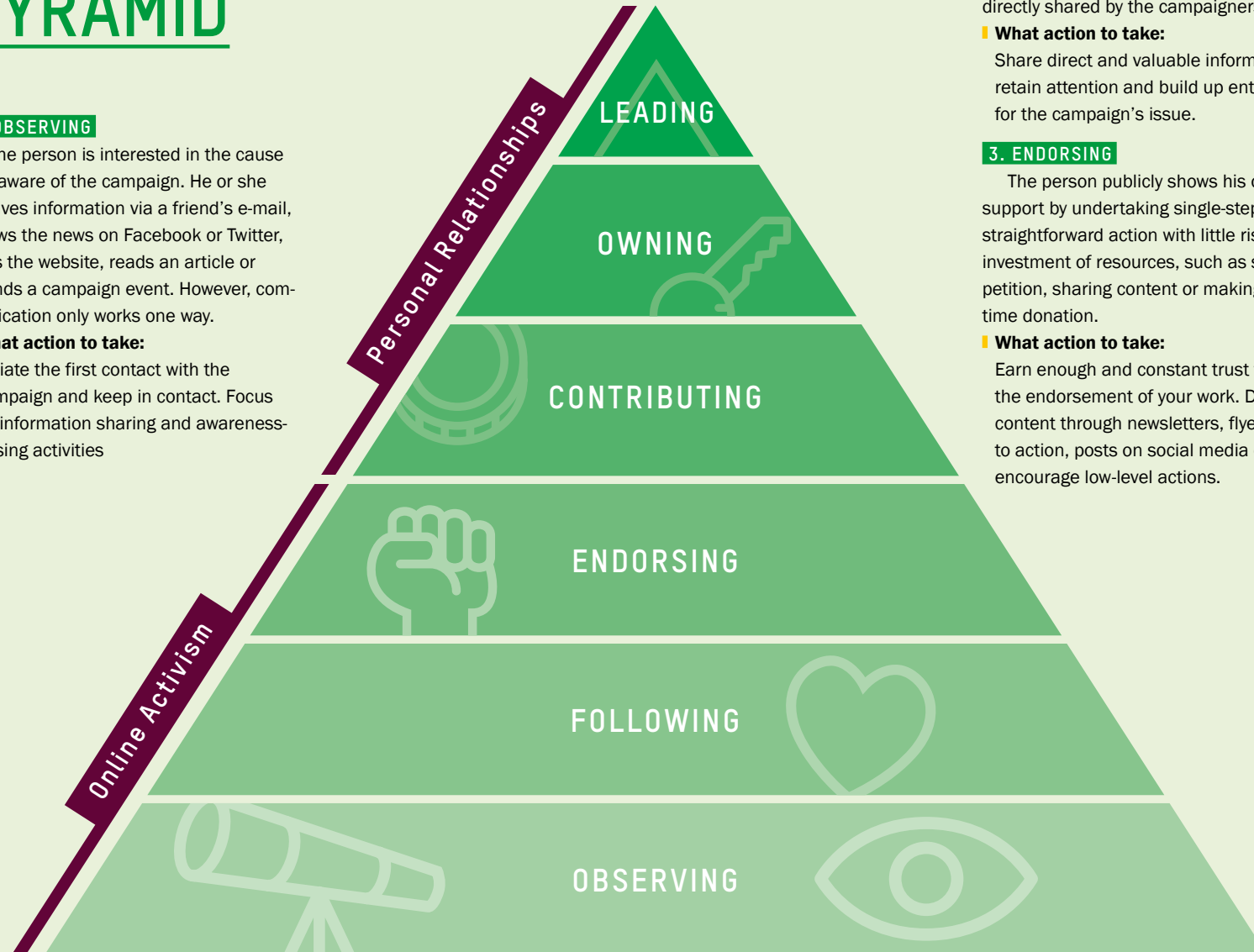
The person is interested in the cause and aware of the campaign. He or she receives information via a friend's e-mail, follows the news on Facebook or Twitter, visits the website, reads an article or attends a campaign event. However, communication only works one way.

What action to take:

Initiate the first contact with the campaign and keep in contact. Focus on information sharing and awareness-raising activities

Online Activism

Personal Relationships



2. FOLLOWING

The person agrees to receive information by providing contact details and reads or watches ongoing communication directly shared by the campaigners.

What action to take:

Share direct and valuable information to retain attention and build up enthusiasm for the campaign's issue.

3. ENDORSING

The person publicly shows his or her support by undertaking single-step or straightforward action with little risk or low investment of resources, such as signing a petition, sharing content or making a one-time donation.

What action to take:

Earn enough and constant trust to secure the endorsement of your work. Distribute content through newsletters, flyers, calls to action, posts on social media etc. that encourage low-level actions.

4. CONTRIBUTING

The person contributes significant time, money and/or social capital to the campaign. He or she volunteers, organizes events, produces materials or makes large or regular donations.

What action to take:

Deepen the commitment to the campaign's mission and work. Send individualized e-mails, place phone calls or host face-to-face meetings to encourage further contributions.

5. OWNING

The person invests fully in the mission and the success of the campaign. He or she initiates and attends ongoing collaborative actions and significantly contributes time, money and/or social capital. He or she publishes or publicly speaks about campaign issues and is deeply involved in volunteering or assisting the campaign team.

What action to take:

Develop and keep up a sense of responsibility for the campaign's mission. Promote continued volunteer engagement, offer a board membership, delegate important activities, and do so through a two-way conversation flow.

6. LEADING

The person has become the engager. He or she is completely committed to the mission and focuses on organizing and leading others, recruiting donors and serving on a board in order to achieve the campaign's success.

What action to take:

Promote leadership skills and offer training opportunities.

GO !

You've put all your thoughts together and now have the most important answers to the big questions about how to reach your goal? You have a clear understanding of the game rules and have played them through rigorously? Good. Now it's time to take action. You need awareness from the media to spread your cause. You need participative actions for your supporters, on- and offline. And ultimately, you also need money to get the work done.

So off you go!

3.1

TAKE ACTION!



The world of public action is big and provides a vast range of different formats. But before you dive in, think about the effect your action should have. Is it about awareness raising, getting widespread coverage, collecting signatures or confronting your enemy? Make sure you choose your action accordingly. Apart from the desired outcome, the majority of public actions have one thing in common: They bring people together and empower them to stand up for a certain issue. But what motivates them to take part? In most cases it's the feeling of being in a group of like-minded people who all want to achieve a commonly desired change. Often people want to be involved and public actions offer them the opportunity of working collectively towards the goal. In order to reach out to a wider public, make sure you document your action and spread it via social media or other channels. In addition, try to draw the attention of journalists to your event.

Here's a selection of effective public actions:

CREATE A HAPPENING

Mobilizing people for your action is much easier when you go for a positive, fun approach. Their intrinsic motivation comes not only from being active for your campaign's cause but also from exchanging ideas, meeting others and having a hands-on experience. Choosing an event that is entertaining rather than moralizing is more likely to tempt people away from their cozy couches. Think about which kind of occasion would appeal to the target group you want to reach (see [chapters 2.2](#) and [2.5](#)). This could be a fair trade breakfast, a sustainable party, a concert, a film screening or something similar.



Disco Soupe Marseille,
2013

EXAMPLE: EAT, CHOP AND DANCE AT A DISCO SOUP-EVENT

In 2012 Slow Food Germany came up with the idea of creating a mass event inviting people to chop up and eat vegetables that would otherwise have been wasted – to the beat of electronic music presented by popular DJs. In this way people were able to have a positive peer and hands-on experience which enabled them to connect to the cause in a highly sustainable and emotional manner. Called *Disco Soup*, the event concept was so successful that it spread to France, the Netherlands, Greece, Austria, the Czech Republic, Korea, Brazil, the USA, Japan and Kazakhstan. In Amsterdam, for example, 1,000 kg of vegetables were cooked and eaten by 6,500 people in a fun and festive atmosphere.

MOBILIZE AT PUBLIC EVENTS

You want to pressure decision makers by collecting lots of signatures for your petition? Or you want to present the many faces of those supporting your campaign? In that case you're reaching out for mass support. Of course you can use tools of digital mass communication, for example by setting up an appeal on your website or sending a newsletter to supporters. However, sometimes it can be much more effective and sustainable to mobilize people face-to-face. What really helps here is to 'invade' mass events that are taking place anyway and use them for your purpose. Go to music or street festivals, flea markets, marathons, concerts or the like. People are already there, and whilst waiting in a queue or strolling the streets they are probably relaxed enough to take a moment to support your action. Besides, finding volunteers who are willing to do the job at a festival is so much easier!

Whatever public place you're at, draw people's attention to your concern by using funny, interactive tools. It doesn't have to be a list of signatures all the time. You could also, for example, install an interactive photo booth at festivals, then invite people to dress up, write campaign messages on speech bubble cards and pose for the camera. Then you could print out the photos right away for them to keep but also upload them to your social media accounts and your website to show the many faces of your campaign.



Make Chocolate Fair! photo booth action, 2014

ORGANIZE A CARROT MOB

Often campaigners try to influence the corporate behavior of businesses by threatening or attacking them. However, you can also give them a positive incentive to change. Try the 'carrot' instead of the 'stick' to make companies move. The carrotmob is a particular form of smart mob (a politically motivated flash mob) that is based on consumers' power. Essentially, you mobilize people to spend their money on a particular business such as a café, store or restaurant, etc. In return the business promises to use a certain percentage of these sales to improve its sustainability, for example by switching to 100 percent renewable energy or investing in the reduction of their CO₂ emissions. This works best when you stimulate competition between businesses, choosing the one that offers the highest 'investment'. In order to convince people to consume at that particular business, create an appealing program around the action, for example install a chill-out area in front of the building, or offer to contribute music or entertainment.



Carrot Mob in Hawaii, 2011



EXPERIENCE

START A GUERRILLA ACTION

Guerrilla protests achieve a great effect with small means by spreading messages creatively, subversively and in a decentralized manner. People are surprised and a little bemused by the protest in the middle of their everyday lives, which can mean that your issue has a lasting impact on them. However, it can be also used to confront and annoy decision makers you are addressing in your campaign. Depending on your goal and target group the type of action can vary a lot: you could produce and spread a fake advertising brochure in supermarkets, create street art with your campaign message, leave slips of paper in clothing shops with quotations from seamstresses or set up a projector in public places showing your campaign clip.

EXAMPLE: CIVIL DISOBEDIENCE IN FRONT OF THE GERMAN PARLIAMENT

You can also go big! A German collective of performance artists and activists called Center for Political Beauty launched a radical guerilla action entitled *The Dead Are Coming* in order to protest against the tightening of the EU's refugee policy. They claimed to have exhumed the bodies of refugees who were inhumanely buried in mass graves in southern Europe, to give them 'dignified' last resting places in cemeteries across Berlin. The group then organized a confrontational protest in front of the Bundestag: A post on the collective's website encouraged people to bring flowers, shovels, pickaxes and jackhammers in order to transform the lawn in front of the German Parliament into a massive cemetery. Over 5,000 activists came and dug holes for crosses and lay flowers. The action received huge media attention and inspired even more people to set up little graves all over Berlin, posting pictures of what they had done on social media.

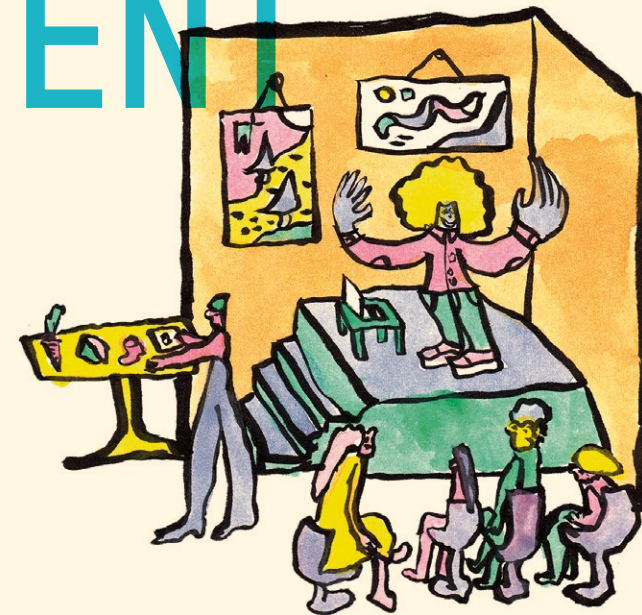
The Dead Are Coming,
2015



PERFORM HIDDEN THEATRE

Hidden theatre is a type of political or artistic performance where scenes are acted out in public places without the spectator's knowledge. Venues like stores, trains or parks can serve as your stage because you find a natural audience there. For example, when you are campaigning for fair trade fruit a possible scenario can take place in a supermarket with two 'customers' acting out a dialogue in front of other consumers. They might say: "Nice to see that the pineapples are so cheap again today. I think I'll buy two of them!" "Yes, that's great, but just the other day I saw a film about the conditions under which pineapples are cultivated, and believe me, you really lose your appetite". "Why's that?" etc. The ongoing discussion delivers information on the issue that your observers will listen to once they're wandering around the same spot as you.

EVENT



CONDUCT A MEDIA STUNT

In order to get your message across, you depend significantly on media coverage. A media stunt helps you to attract journalists – if you do it the right way. Here’s what you should consider: Provide a visual presentation of your campaign issue that can be easily described in a sentence or understood in a single glance at a photo. Keep your message simple and remember that a picture conveying your issue is worth a thousand words. Also bear in mind that the more clever or funny your idea is, the more likely you are to catch the media’s attention. People in the picture always have a bigger impact – so encourage volunteers to join the stunt (see [chapter 2.5](#)). Make sure that your message is visualized prominently in the picture so that people will associate the action with your campaign. Moreover, the timing is key: It can help to perform your stunt on an international day (e.g. World Water Day, World Day Against Child Labour, Buy Nothing Day, etc.) as journalists want to write about the respective subject around that time. Obviously you have to inform the media beforehand. Do so by distributing a press release a few days earlier (see [chapter 3.2](#)). If you want to ensure media coverage for the next day or even the same day, the best time to schedule your stunt is in the morning so that journalists have enough time to return to their desks and compile the story. Finally, don’t forget to choose a spokesperson who has comprehensive background knowledge and can give interviews.

EXAMPLE: DRESS FOR SUCCESS

The *Make Chocolate Fair!* campaign performed a ‘Santa Claus strike’ on St. Nicholas Day in several European cities to draw attention to the exploitative working conditions on cocoa plantations. The message was simple: Santa won’t distribute any more chocolate until chocolate companies improve the situation. The campaign repeated this idea by conducting a similar stunt at Easter: In this story Easter bunnies were outraged to discover child labor and exploitation in their chocolate eggs, and demanded fair chocolate for their nests.



Santas protesting in Prague, 2014

USEFUL LINKS

Destructables:

www.destructables.org

Actipedia:

www.actipedia.org

Engaging activists (Facebook group):

www.facebook.com/groups/engagingactivists

Make Chocolate Fair, Santa Claus strike:

www.makechocolatefair.org/news/all-over-europe-santa-clauses-protesting-against-unfair-chocolate

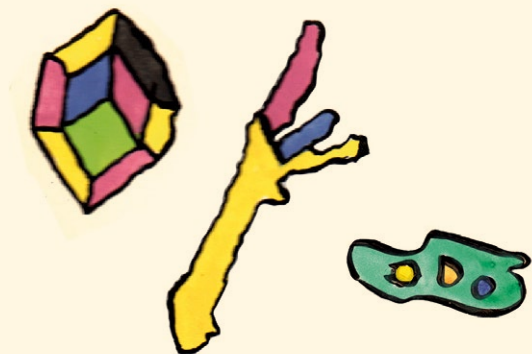
Disco Soup in Amsterdam

www.vimeo.com/70976541

The casual learning approach:

INVENT EFFECTIVE CAMPAIGN MATERIAL!

You want to address people about your issue but they're tricky to contact – perhaps they're very unaware of your topic or a specific social group that is difficult to reach. They won't come to your lecture evenings, won't read your flyer and aren't interested in your campaign stand. Either they don't have the time or they just don't find the usual style of campaign activities very compelling. What should you do? Very simple: If they don't come to you, you have to go to them. You can do so by using public events to spread your message, of course. However, it might be more efficient to think about innovative tools and materials that also work without the effort of face-to-face contact. The idea behind this is not to give a comprehensive overview of your topic of concern, but rather to draw people's attention to the essential message of your campaign. That's called casual learning.



THREE GOLDEN RULES FOR CASUAL LEARNING:

Where does your target group spend its time?

Look for locations where people wait for something or go to relax. They'll be much more willing to have their attention drawn to your cause than if they were in a hurry.

EXAMPLE: LEARN WHILE YOU WAIT

finep produced a smartphone app providing an interactive game designed as a puzzle which illustrated the Millennium Development Goals (MDGs) and gave brief background information about them. An eye-catching roll-up banner featuring a QR code to the download page was installed in hotel lobbies and airport waiting areas. It helped people kill time and at the same time got them to learn 'along the way'.

What makes your target group curious?

Often you can convey your message much more effectively by wrapping it in an unusual design. A catchy slogan, a provocative question, a funny visual or a surprising installation will catch people's attention and make your cause last much longer in their memory.

EXAMPLE: A WAY TO SAVE ENERGY

Targeting young professional performers who mainly work with laptops or computers, finep designed a screensaver with a funny comic story which sensitized them to ways of reducing their energy consumption when using IT devices. The screensaver was installed on Daimler office computers and also made available online for all company offices worldwide.

What does your target group use?

Think about items that have a practical value to them as a way of effectively spreading your message.

EXAMPLE: MESSAGE IN A BOTTLE

The Polish NGO Youth for the World (SWM) targeted people who pursue a healthy, sustainable lifestyle to sensitize them on water waste and pollution. As this group often spends its leisure time doing sporting activities and thus drinks a lot of water to stay hydrated, the focus was on water bottles. SWM cooperated with a producer of spring water to create a special label showing a catchy picture and bearing the message: "Don't waste your water!" The bottles were distributed free of charge at gyms, spas and wellness centers.

USEFUL LINKS

For more inspiration visit:
bakeabetterplace.org



Bottle labels against water waste



ALONG THE WAY

WORK WITH THE MEDIA!

Where did you get your daily dose of news from today? It was probably processed and brought to you by journalists through various media. Anybody who wants to reach people or trigger discussions beyond their own peer group will have to know how to work with the media in order to get their message across. For this reason, you need to think of journalists as a separate target group. What do they need in order to fulfill their job? And even if it's tempting, don't think of them as your friends or campaigners in disguise. Although some of them may seem activist minded and might actually be on your side, journalists are obliged to stay neutral and objective, juxtaposing arguments for and against an issue.

THE WHAT:

NEWS FACTORS THAT JOURNALISTS ARE LOOKING FOR

Effectively integrating media work into your campaign requires you to first understand the journalist's way of thinking and working. Every journalist has been taught that the success of a story depends on the density of what are called 'news factors'. The more of them within a story the better. Though some of them might be given more weight over others – depending on the person and medium covering the story – the general values journalists rely on when covering a topic are quite similar:

■ **Recentness:**

Your information needs to be up to date. In an online media era this has become even more critical.

■ **Proximity:**

The more related the topic is to the target audience in terms of politics, culture and geography, the better.

■ **Significance:**

The bigger the consequences of an event, the more personal concern it triggers, and thus the more likely it is to be seen as relevant news.

■ **Uniqueness:**

The more distinct and assessable a story is, the more likely it is to make the news.

■ **Conflict:**

The more negative an event is, the more aggression, destruction or controversy it contains, the more likely it is to be noted.

■ **Credibility:**

Reporters are especially concerned about the credibility of the sources they rely on for story ideas. Make sure that your information is absolutely accurate and, if possible, support your claims with evidence (e.g. studies).

■ **Continuity:**

Once an event has been defined as news already, it's more likely to be considered as news in the future.

■ **Personal Story:**

Which people are involved in your story? In what way are they struggling or winning? Especially with complex issues it's helpful to tell the story of a single person or group to illustrate the direct effect that something like climate change can have on personal lives.

■ **Prominence:**

Rich and powerful, famous or notorious – George Clooney protesting for a cause will always generate more news coverage than if John Doe did the same.



When you see cameras,
you should better be ready!

EXAMPLE: HOW TO CROSS BORDERS

“Drone delivers abortion pills to Northern Irish women: Police monitored stunt by pro-choice activists, who flew aircraft from Republic of Ireland, but took no action” ([guardian.co.uk](https://www.guardian.co.uk)).

Significance: Women in Northern Ireland have fewer human rights compared to women in other European countries

Conflict: Women on both sides of the Irish border are against the government's strict laws

Uniqueness: A very unusual drone delivery that overcomes legal and geographical boundaries

Now ask yourself: How can *your* story (see [chapter 2.4](#)) implement those news factors in order to get more attention by the media? Keep in mind that journalists are looking for very specific stories. So when you're not sure if your story can make the news, you can simply talk to a journalist and ask him or her what he or she needs in order to cover that story.

THE HOW:

HELPFUL TIPS ON HOW TO GET YOUR STORY ACROSS

■ **Follow your topic.**

Read, watch, listen, then read, watch and listen some more. It's essential to follow how the topics you're engaged with are being treated and perceived in the media and by the public. Imagine you're at a party and join a group conversation: It's better to listen first and get to know the people instead of instantly bursting out with what you have to say.

■ **Test your story.**

Before you approach journalists, pitch your idea to somebody outside your own organization. In this way you'll see what works and what doesn't work – and you'll get better at telling the story you want to convey.

Refer to experts.

When you have a story that you think could interest reporters, be prepared to tell the journalist not only what it's about and why it matters, but also how it can be verified by someone trustworthy and independent outside of your organization, e.g. experts, scientists or even those affected by the issue such as consumers, users or producers. Journalists always need to double-check their sources, so why not make it easier for them?

Have key information ready.

If a reporter is interested in your idea for a story, immediately send over the written materials supporting your idea via fax, e-mail or hand delivery. Make sure the package includes the names of key spokespeople within your organization and their contact details.



Exercise: Press release

Before you address your choice of media, it's helpful to imagine the way in which your message should be presented to the public in the media. These guiding questions will help you to get more 'meat' into your story when talking to a journalist:

- 1) What **headline** would you like to see? Also check out the worst case scenario: What's the most unfavorable headline that you would *not* want to see? (Not more than 50 characters!)
- 2) What kind of **picture** should illustrate your story?
- 3) What do you want the **first paragraph** to say? (Not more than 50 words!)
- 4) Did you answer the **six main questions** in the first paragraph? (Who did what, when, where, why and how?)
- 5) Did you stay within the **text length**? (Maximum of one page!)
- 6) What **quotes or statistics** do you want included in the article?
- 7) What **experts or personal stories** would you like to see reported in your article?
- 8) Who is the campaign's **spokesperson** for journalists to contact?

USEFUL LINKS

Community Toolbox,
Working with the Media:
www.ctb.ku.edu/en/table-of-contents/advocacy/media-advocacy/working-with-media/main

SARAH SILVER,
A Media Relations Handbook for Non-Governmental Organizations (2003):
<http://www.tuningintodiversity.eu/media/uploads/Diversity%20toolkit/Media%20Relations%20Guide.pdf>

PLAY IT DIGITAL!

Technological developments over the last decade – think of Facebook, Twitter, and smartphones, for example – have undoubtedly made it possible to campaign faster and more extensively than anyone could have imagined back in the days of web 1.0 – not to mention the ‘Stone Age’ before that! The web has become a huge toolbox for campaigners, containing countless instruments for mobilization. But although it seems so amazing at first sight, it also creates several challenges: How on earth do you find the right tools in that massive box? And how do you apply them effectively?

ONLINE

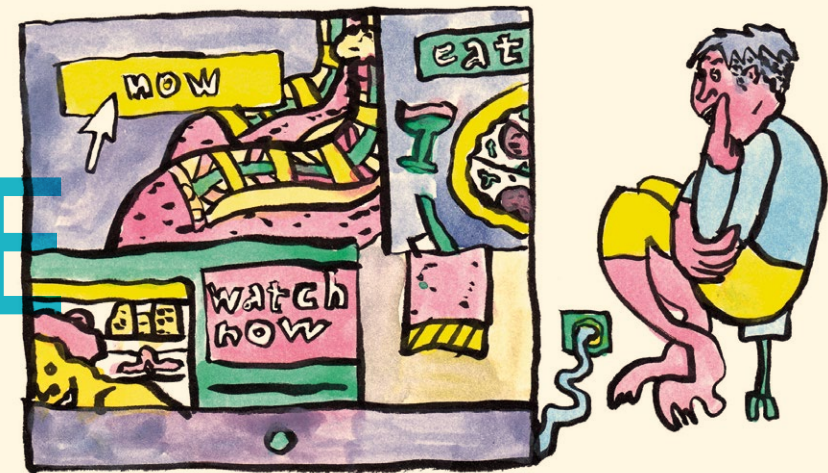
THINK BEFORE YOU TALK

It’s tempting to start right away. A new Facebook page can be created within minutes. Your new report is bursting with interesting facts and figures, for example about labor rights violations on banana plantations. Undoubtedly, this will convince thousands of people to sign your petition for better working conditions in Costa Rica. So why wait?

Unfortunately, it’s not as simple as that. Simply using random online tools is not a strategy. Effective online mobilization depends on strategic thinking. Let’s start from scratch: *Who* do you need to talk to? *What* do you want to talk about? And *how* exactly?

WHO TO?

Before you start a conversation, it makes sense to know who should take part (talking to yourself doesn’t help much). To know your target group, your goals must be clear (see [chapter 2.1](#)). Social media isn’t an end in itself – 1,000 followers on Twitter can be useless if they’re not contributing to your actual goal (e.g. better working conditions). Also keep in mind that ‘the public’ is not a target group. Neither is ‘the Web community’. The world online is as diverse as the world outside your window. A campaign that addresses everyone – which is equivalent to no one in particular – will hardly appeal to anyone.



WHAT ABOUT?

A Content Strategy will help fill your conversations with quality if you consider the following steps:

- **Audit:** Start reviewing your existing content – is it relevant, useful and up to date?
- **Research:** Analyze which content is needed and expected by your target group and how your target group uses the Web – working with personas may help you (see [chapter 2.2](#)).
- **Messaging:** Make clear to yourself what you want to say to the users. Define your messages and prioritize them (see [chapter 2.3](#)).
- **Production:** Organize internal workflows and responsibilities for providing your content by using editorial calendars.
- **Revision:** Ultimately, this is a circular process. By continuously reviewing your content you can refine your strategy.

AND HOW?

Working strategically also means not restricting your activities to campaigns but rather making them part of an ongoing process. Otherwise your activities will most likely be perceived as no more than a desperate cry for attention. Be genuine and authentic, find your own tonality (some humor might help, see [chapter 2.3](#)) and handle your own mistakes openly. This will give you credibility and makes it possible to build up networks; both of these can be very useful when it comes to mobilizing for a campaign. Also be aware that information is almost impossible to control as soon as it's 'out there' – and it's out there sooner than you can blink. So be prepared and get your team and your internal structures ready to react quickly. Using online tools is also about organizational culture.

CHOOSE YOUR TOOLS WISELY

With these preliminary considerations in mind, you may now reach into the box and choose your tools. Yes, Facebook is the most popular platform and covers a broad range of functionalities. But if you dig a bit further you can find other tools that might fit your specific purposes better and more efficiently.

For example, during the 2012 US election campaign Michelle Obama started a Pinterest channel where she shared family pic-

tures and recipe ideas. The social network is known for its popularity among a female audience. The First Lady's activities were hence an important component for addressing women in the overall online strategy, which made use of a well-orchestrated variety of channels.

The right mix of tools is important. Don't rely on only one channel (does MySpace still ring a bell?). Despite the multiple options offered by social media, the good old website is still indispensable. Highly flexible and adaptable to your purposes, it can function as your home base where users are directed from different channels. Needless to say, your website should be responsive to different screen sizes (think about smartphones!) and accessible for people with disabilities.

BUILD BRIDGES BETWEEN ON- AND OFFLINE

Campaigns that take place exclusively online don't have a large effect in the offline world. Using social media alone does not equate to real participation. A supporter's 'like' on Facebook makes no direct contribution to your political goal. However, even politicians have noticed by now that online petition platforms like Avaaz or Change.org can attract thousands of signers within a relatively short time. So think comprehensively and make sensible connections between your online and offline activities (see [chapter 3.1](#)); visualize your petition signers in an impressive installation within sight of the Parliament building. Print out your supporters' Facebook comments and send them via fax to a politician's office. Enable people to participate in your local panel discussion by showing their tweets with the respective hashtag on a screen.

EXAMPLE: BE ON CALL

Oxfam Germany called on their supporters via an online tool to send an e-mail to the supermarket giant Lidl in order to complain about violations of labor rights in their supply chain. After Lidl ignored these mails, supporters were encouraged to call the company's customer service line. In a little online video, the *Make Fruit Fair!* campaign ambassador (a popular German TV chef) made the first call. After receiving a number of calls, Lidl eventually reacted and sent letters answering the activists.

LET YOUR CREATIVITY RUN FREE

Ultimately, it's up to your creativity to apply your tools of choice to your campaign strategy. Here are some more examples to inspire you:

EXAMPLE: THINK MOBILE

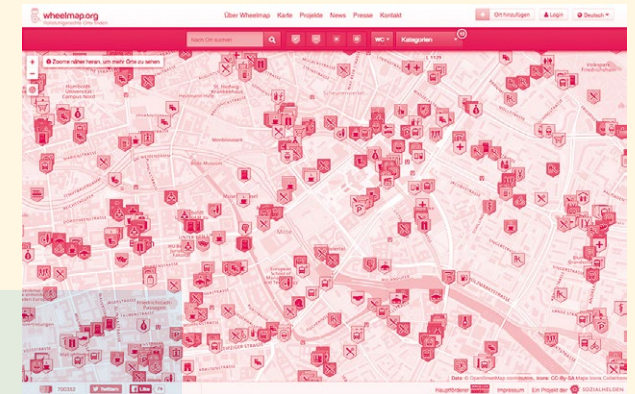
Smartphones make the Web accessible from (almost) everywhere. Apps like Periscope allow simple livestreams of your events, protest rallies or other local actions. The Danish WWF published 'selfies' of endangered animals on Snapchat ("Better take a screenshot. This could be my last selfie"). When Amnesty International Australia wanted to reach out to a youth-based audience to promote its campaign for women's rights, it found its target group on the dating app Tinder. Instead of profile pictures of flirty singles, users were confronted with campaign messages ("Not all women have the power to choose like you do") and a link to a website with further information and options for participation.

EXAMPLE: PUT IT ON THE MAP

Just like in the olden days of pirates and treasure hunters, maps still give guidance and orientation. Tools like Google Maps or OpenStreetMap make it easy to visualize information, such as where your petition signers are from or which cities your activities will take place in. Wheelmap.org lets supporters add information about whether public places are wheelchair accessible or not. And on harrassmap.org Egyptian women can report where they have been sexually harassed.

EXAMPLE: MAKE A GAME OUT OF IT

People love playing games. Why not wrap your cause in something playable? In her presidential campaign, Hillary Clinton used the mobile game *Pokémon Go* to bring people to voter registration. Wigwam developed and programmed an online game for the German organization Welthungerhilfe to playfully raise awareness of land grabbing. Fundraising (see chapter 3.4) can similarly be approached through gamification. The online game *Free Rice* created by the Food and Agriculture Organization of the United Nations (FAO) combines a quiz with ads that help finance ten grains of rice for each correct answer.



USEFUL LINKS

Osocio:

www.osocio.org

Mobilisation Lab from Greenpeace:

www.mobilisationlab.org

Care2:

www.care2services.com/care2blog

JONATHON COLMAN,

The Epic List of Content Strategy Resources:

www.jonathoncolman.org/2013/02/04/content-strategy-resources/

Amnesty on Tinder:

www.amnesty.org.au/news/comments/34082/

WWF #LastSelfie:

www.justforthis.com

Wheelmap:

www.wheelmap.org/en/

Harrassmap:

www.harassmap.org/en/

Welthungerhilfe's Land Grab Game (in German):

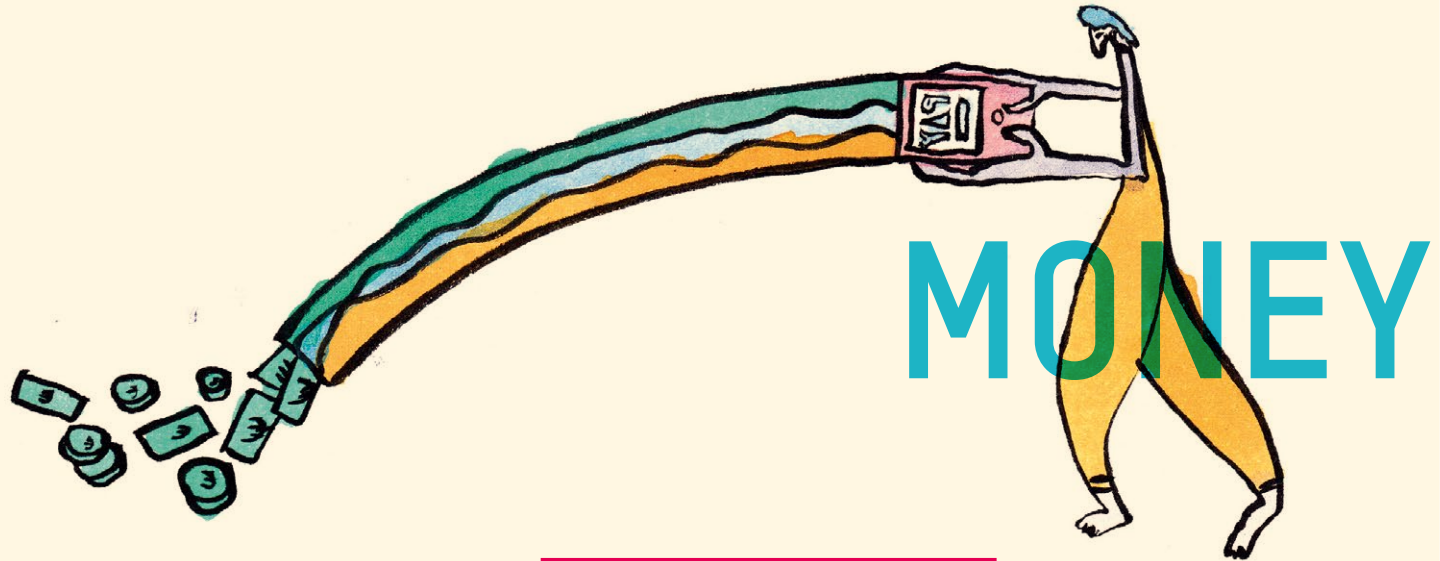
www.das-kostet-die-welt.de

Free Rice:

www.freerice.com

Find wheelchair accessible places with wheelmap.org

RAISE FUNDS!



NGOs, campaigners and activists need capital to achieve their goal of changing the world for the better. To raise money, you can apply for public funds or find partnerships with companies that support your campaign. In addition, you can fundraise money directly from your supporters e.g. offline with face-to-face events, mailings or via the telephone. However, online fundraising, for example using online marketing tools such as social media advertisements, banners, search engine advertising or e-mail marketing, is increasingly becoming state of the art. The fact that online marketing tools make it so much easier to test, track and evaluate results compared with the analog world means greater efficiency in spending resources on fundraising. But how do you combine the efforts made during a campaign with the goal of raising money?

THE IMPORTANCE OF TEAMWORK

First of all, the key element for successful fundraising within your campaign is that you work as a team. Very often in organizations each department is so concerned with reaching their individual goals that their cooperation is counterproductive or they even refuse to work together at all. But it's imperative that people join forces and incorporate each other's efforts – otherwise the 'bigger vision' of your organization will never be achieved. This means that all the departments (e.g. campaigning, communication and fundraising) have to be involved in the project right from the start. Inform them about important milestones and next steps. Regular follow-up meetings are essential.

MAKE CONTACT

Another important factor is timing. Generally, too many goals and calls to action during a campaign tend to dilute the main message (see [chapter 2.3](#)). For this reason the fundraising phase should be strategically well placed.

You want your campaign to raise awareness of your issue and your organization in any case. This is crucial for the fundraising, too. Get the message out, find supporters, and lobby for your cause to make change happen. If nobody knows anything about your organization and what you're doing, they won't be willing to give money to your campaign. Your teammates in the communication and campaigning

department can make that happen. Don't ask your supporters for money too soon – you might scare them away!

In preparation for raising funds it's important to gather as much information about your (potential) supporters as possible while you're running your campaign – e.g. contact details, interests and user behavior (see [chapters 2.2](#) and [2.5](#)). In addition, get permission from those who shared their contact details with you to provide further information and contact them again.

BUILD TRUST AND MAINTAIN YOUR RELATIONSHIPS

Ideally, during the campaign you'll have already started building trust between you and your audience and you'll have established relationships with your supporters. Before you ask for money, deepen your relationship with them further by engaging them to do something, for example share your petition, watch a video or get involved (see [chapter 2.5](#)). After finishing the campaign, your job is only half done. Don't forget about your supporters – keep them updated and involved. Let them know what happened with their efforts via e-mail or your social media. Give them more reasons why they should keep on supporting your organization. They need to internalize your unique selling point, in other words, why they support you rather than any other organization. The high point of your relationship is if you get them to function as your 'testimonial' for finding even more supporters and potential donors. This requires you to identify the opinion leaders amongst your supporters who work the hardest for your issue. Treat these people specially! They should act as role models for all your supporters. Make them your influencers – perhaps you could invite them to work directly on the job with you for a day. This increases the probability that other supporters might also get involved because they'd also like to enjoy the same benefits. And finally...

ASK FOR MONEY

If you've built trustworthy relationships with your supporters, you can ask them for a donation with less risk of putting them off. It's important to identify those in your target group who will be more likely to donate; generally, it makes less sense to ask very young supporters. There's a variety of online measures you can use to come back to the audience you developed during your campaign in order to raise funds:

Custom audiences on social media

Social media advertising is the term for paid ads on social media channels like Facebook, Twitter or YouTube. The advantage of social media advertising is that you target your audience very specifically. For example: You're doing an environmental campaign in a particular city, let's say Berlin, and you want to raise awareness of an event on Facebook with a paid ad. During your campaign you also posted several videos to let your fans and supporters know about the issue and your actions. To increase the reach of these posts you sponsored the videos. With the Facebook ad manager you can optimize the outcome for your event and your 'post engagement' by choosing to target people living in Berlin between the ages of 18 and 60 who have a stated interest in nature.

After a while you've developed such a big audience for your topic that you now can use them to raise funds as well. In your Facebook ad manager you can build your own audience by targeting all the people who viewed, liked or shared your event ad, sponsored posts or videos. Facebook calls this a Custom Audience. You can then start a campaign to ask them for a donation. You should use ads that resemble your former campaign design so the user remembers them from last time.

SUPPORT



The advantage is that this audience already has a connection with you; they know your cause, they might even be your Facebook fan and you've already reached them emotionally. Under these conditions they're more likely to be willing to donate for your organization or campaign.

■ Retargeting with display marketing

Display advertising is the term for ads that work with graphics and images such as banners. Most providers offer retargeting for display marketing. With retargeting you can reach users who have already visited your campaign website. This is done by implementing a 'retargeting pixel', which helps to target only the people who visited your website and are engaged with your organization. Once your campaign comes to an end you can start your retargeting and ask your campaign website users for a donation. It's conducive to show visuals that the user already knows from the campaign. The call to action will be a clear call to donate. However, it's also important not to overdo the retargeting so that users won't feel bothered by your banners. You can achieve that by means of frequency capping, which is a feature that limits the number of times your ads appear to the same person. You can do retargeting with different providers, e.g. Google (via the Google Display Network, where it is called remarketing) or Facebook (via Custom Audience).

■ E-mail marketing

E-mail marketing serves as a direct communication approach, giving you the opportunity to tell your story in detail, report about your successes or include a clear call to action. The latter could be a request to take part in a petition (where you can ask for more contact details) or an appeal to the addressee directly for a donation. It's all about relevance for the recipient – you don't want to annoy them. The more information you have about your supporters (e.g. about their interests, their e-mail preferences, their socio-demographics), the more specifically you can inform and communicate with them. When designing your campaign, keep in mind that e-mail is one of the most important online fundraising tools.

So let's say you did a good job and you received large numbers of e-mail addresses during your campaign. You now want them to go to your website to sign your petition. In order to follow up and form a relationship with your supporters, you can start an e-mail marketing

automation campaign. This could consist of five e-mails sent within a timeframe of two months. The e-mails should contain a consistent story – moving from the call to support your cause, to a thank you e-mail, to e-mails about success stories, and finally an e-mail to ask for a donation. In order to increase the open rates you should test different subject lines for almost every e-mail (e.g. if there are 10,000 overall recipients you would send three subject line tests, with each line going to 10 percent of your recipients). The subject line with the best open rate would be sent to the rest. After a week the e-mail should be resent to all the recipients who haven't opened the first e-mail. Once your e-mail marketing automation is finished keep your supporters engaged by introducing them to a regular newsletter.

USEFUL LINKS

NonProfit Tech for Good:
www.nptechforgood.com

Google Display Network:
www.google.com/ads/displaynetwork

Google Frequency Capping:
www.support.google.com/adwords/answer/117579?hl=en

Facebook ads:
www.facebook.com/business/a/custom-audiences



Establish trust before you ask for money

Of course you can use these tools without them being integrated into a campaign. However, you'll see the benefits that come from an integrated campaign – namely the level of awareness and engagement – not just in terms of the return on investment but in the loyalty of your supporters, too.

FINAL WORDS

In this guide you've been exploring the world of campaigning with us. Despite the outlined relevance and potentially strong leverage of campaigns, remember that you don't always need a huge campaign or a strict plan containing each and every possible step. Some things you can't plan; sometimes a window of opportunity will just open in front of you, and a bit of luck is part of campaigning as well. What you do need, though, is attentiveness, strong willpower and a vision.

There is a chance that campaigns can evolve into large movements. But movements can't grow solely within a like-minded peer group. You need to frame the issue adequately, so that everyone who might conceivably be affected can be turned into supporters. With topics becoming more international – and hence concerning more people – cooperation is becoming vital. Luckily, networking, exchanging ideas and sharing experiences is an increasingly easy task in our digital world.

That's why, for example, Occupy, the anti-TTIP protests or the right2water initiative became so popular in the first place: not only because these issues affect many people in many countries, but because protestors and organizations were able to break down a single topic to address different groups of people, making it possible to mobilize various interest groups ranging from unions to writers, from critics of globalization to youth leagues – and thus in turn making it possible to act in unison.

While campaigning, never be scared to fail, because failing is part of the process. And don't be daunted when you encounter your first setback; instead, be open to criticism, and treat it just like support – as something that can boost your campaign.

You may have reached the end of this guideline, but the game isn't over yet – in fact it's only just started!



5.0

SOURCES AND FURTHER READING

Welcome to the world of tools and materials for campaigners! Here you can find a selection of useful literature and resource sites.

CHRIS ROSE:
How to Win Campaigns
(2010)

This book is a benchmark in campaigning literature. Rose gives you a comprehensive insight into how campaigns work. Also visit his website which contains a shorter version.

WWW.CAMPAIGNSTRATEGY.ORG

VARIOUS AUTHORS:
Beautiful Trouble
(2012)

Beautiful Trouble is a book and web toolbox with the mission to make grassroots movements more creative and effective. Learn about the theories and strategies and get inspiration for actions and protests.

WWW.BEAUTIFULTROUBLE.ORG

Beautiful Rising

A toolbox for creative activism which was inspired by the book Beautiful Trouble but expanded in scope to involve a more diverse group of activists. The community consists of activists primarily from the Global South.

WWW.BEAUTIFULRISING.ORG

Global Change Lab

Action Aid offers you training 'bits' and skills in activism and social change. The website contains interactive elements and is linked to the Global Platform training spaces.

WWW.GLOBALCHANGELAB.ORG/EN

WWW.GLOBALPLATFORMS.ORG

Mobilisation Lab

Greenpeace practices intense collaboration with activists around the world. On this website they provide collated knowledge on people-powered campaigning. In particular, check out their 'Cookbook'.

WWW.MOBILISATIONLAB.ORG

DIY Toolkit

This is a toolkit on how to invent and improve social innovations, designed for people working in development.

WWW.DIYTOOLKIT.ORG

The Change Agency

The Change Agency conducts research on social change, activism and advocacy, and facilitates workshops for activists and community organizers. Among other things, it provides a campaign toolkit with many workshop resources and guides.

WWW.THECHANGEAGENCY.ORG

Training for Change

Training for Change conducts activist training programs that help groups to stand up more effectively for justice, peace and the environment. Moreover, its website covers a broad cross-section of progressive skills like organizing, facilitation, team building, non-violent actions and interventions.

WWW.TRAININGFORCHANGE.ORG

Campus Activism

This website presents the largest open online database of activist related information. The aim here is to strengthen progressive social movements around the world by sharing contacts, event information, ideas and resources from a multitude of different organizations.

WWW.CAMPUSACTIVISM.ORG

Citizen's Handbook

The Citizen's Handbook wants to encourage the emergence of more active citizens. It offers a huge variety of resources on community organizing and numerous tips and guidance to help with organizing activities and engaging people.

WWW.CITIZENSHANDBOOK.ORG

Fair Say

FairSay works with the world's leading campaigns to increase their effectiveness, and can help you win your campaign by providing support in strategy, analysis, training, events and advice.

WWW.FAIRSAY.COM

Every Action

Every Action is run by several experts in digital, fundraising, advocacy and organizing roles at nonprofits, and provides a wide range of useful tools.

WWW.EVERYACTION.COM

Bake a Better Place

Bake a Better Place is a collection of casual learning material provided by a consortium of European NGOs.

WWW.BAKEABETTERPLACE.ORG

Picture Credits

p. 46: *Make Fruit Fair!* campaign visual, 2016

Credits: Oxfam Germany

p. 47: *Make Fruit Fair!* campaign visual, 2016

Credits: Oxfam Germany

p. 54: Disco Soupe Marseille, 2013

Credits: DISCO SOUPE MARSEILLE AU BANQUET DES 5000 from Disco Soupe Marseille, <https://vimeo.com/80432943>, CC BY-NC-SA 4.0

p. 56: *Make Chocolate Fair!* photo booth action, 2014

Credits: INKOTA-netzwerk

p. 57: Carrot Mob in Hawaii, 2011

Credits: PC106056 from Kanu Hawaii, <https://flic.kr/p/aUzN7v>, CC BY 2.0

p. 58: The Dead Are Coming, 2015

Credits: Marsch der Entschlossenen - Stoppt das Morden from Leif Hinrichsen, <https://flic.kr/p/uGy3cW>, CC BY-NC 2.0

p. 61: Santas protesting in Prague, 2014

Credits: INKOTA-netzwerk e.v.

p. 65: Bottle labels against water waste

Credits: SWM

p. 68: When you see cameras, you should better be ready!

Credits: Opening Press Conference from World Economic Forum, <https://flic.kr/p/pr47Ne>, CC BY-NC-SA 2.0

p. 77: Find wheelchair accessible places with wheelmap.org

Credits: Screenshot wheelmap.org from Sozialhelden, <https://flic.kr/p/ejnAVV>, CC BY 2.0

p. 83: Establish trust before you ask for money

Credits: Trust from alumbis, <https://flic.kr/p/7rWDL2>, CC BY-NC 2.0

