Comparative Research Network:

Co-funded by the
Erasmus+ Programme
of the European Union

UNICORN

UNLOCKING IMPACT

THE UNICORN PATH TO ENGAGE WITH YOUR AUDIENCE.

Published 2023 by Comparative Research Network e.V., Berlin

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ISBN e-Book 978-3-946832-54-6
ISBN Print 978-3-946832-55-3

Last update: 23rd of March 2023

The booklet was edited and published in the Frame of the Erasmus+ Strategic Partnership Unicorn - 2020-1-DE02-KA204-007543

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INTRO-
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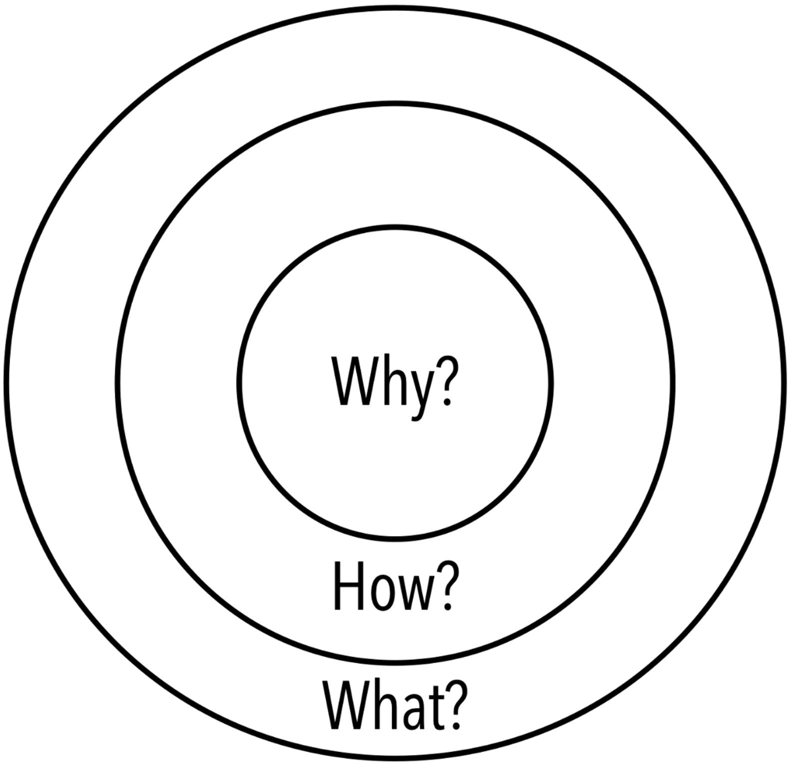
ABOUT UNICORN



WHY?

In today's fragmented media world it becomes harder to cut through the overwhelming noise and reach the intended audience. Getting attention and effectively communicating the value proposition tailored to the needs of the target group is a key skill and major factor for creating impact. So how to get to know, find and address audiences and their needs, as well as how to build trust and grow a community, are the questions that need to be answered by organizations that want to bring their value and message into the world. However, this task can easily be overwhelming because of its comprehensiveness. Also, keeping up with the fast pace of digital change seems quite challenging. That is why we started the project UNICORN, emphasizing the uniqueness of each partner organization who want to create a positive impact for their audiences.

FOR WHOM?

This eBook addresses in general organizations that want to create more impact and improve their communication practices in one or more of the following areas: Audience design, Storytelling & Message building, Campaigning & Message distribution as well as Audience/community building.

HOW?

The eBook starts with the assessment of needs in communication and serves as a resource for specific best practices in the four areas mentioned above and thus will provide inspiration, guidance and actionable tools, which could be implemented into your organization.

Also, you'll find pedagogical guidelines on how to create a process of change regarding your communication activities. In this context we provide our own action plans we've developed and tested in this process as case studies and share our learnings.

In short, you can use this eBook as a tool to assess your own communication practices, implement new ones and benefit from our well-documented learning journey and our lessons learned.

WHAT?

In this eBook you will get the distilled results from our learning journey:

- The selection of 20 best actionable and inspiring smart practices that were evaluated by our assessment grid from 50 practices in total.
- Pedagogic guidelines for an input training and Edulab co-creation workshop that leads to the development of an action plan.
- Action plans as case studies that were implemented by the diverse organizations that were part of our project.
- Lessons learned from the implementation of the action plans.
- Final conclusions.

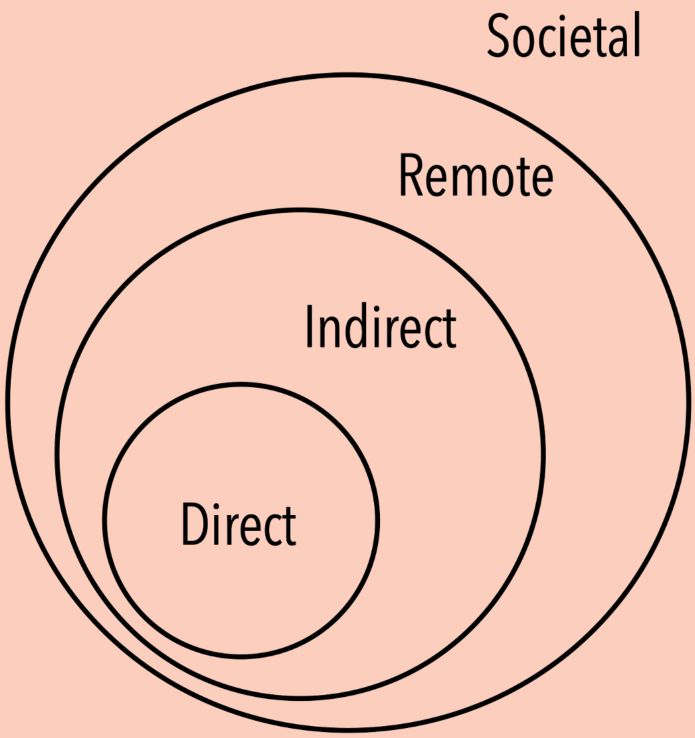
WHERE CAN I FIND MORE?

This book contains a selection of practices. More tools, activities and other practices can be find on our interactive webtool.

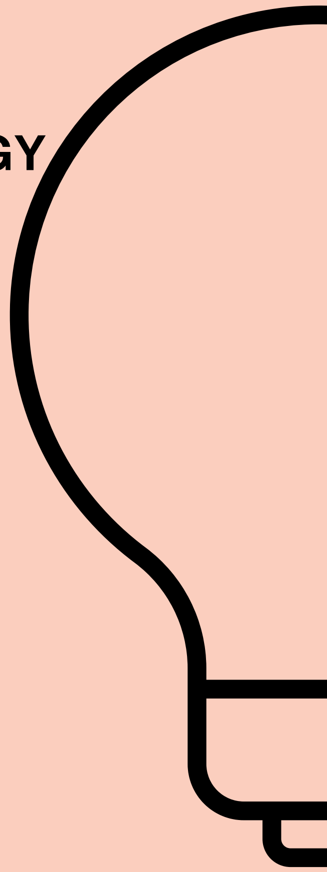
You will easily find everything here:
https://view.genial.ly/6359342b50980b0012ef1aba

PRACTICES: AUDIENCE DESIGN

02



STRATEGY MAKING



Audience Design is the definition of one or more specific audiences and stakeholders that you want to have relations with or who already have a relationship with you. On a deeper level you try to understand the issues and needs of your audience in order to adapt your products or services accordingly and to create a high degree of resonance with your communication.

Design Thinking in Social Media Creation

At the beginning, design thinking sounds like a lot of time-consuming work. Design Thinking focuses on people and thus on the customer. Consciously and unconsciously. Understanding what they think, say or believes is valuable. But it is even more valuable when you can use iteration to evaluate and solve needs, wishes and problems that are unknown to people themselves.

WHAT IS THE PROCESS?

The Five phases of the design thinking process are:

1. Empathies
2. Define
3. Ideate
4. Prototype
5. Test

1. Empathies
The first stage in the design thinking process is to understand the requirements, desires, and objectives of your users. Keep your assumptions and personal judgments aside to get an insight into user wants. Information about user requirements is collected at this phase.

2. Define
In this phase, the information collected at the previous phase is analyzed to define the exact problem. Analyze the information to identify what difficulties the users are facing? What is the most critical problem?
You will come up with a problem statement at end of this phase. Define the problem in a user-centric way.

3. Ideate
Once the problem statement is finalized, think out of the box to come up with ideas to solve the problem. Look for alternative ways to re-define and solve the problem. You can use any technique for generating ideas like brainstorming, mindpmapping, provocation, bodystorming, etc.

At the end of this phase, shortlist the ideas to move with.

4. Prototype
A prototype is a scaled-down version of the final product. In this phase, frequent prototypes of the product are designed, tested, rejected, and redesigned to come up with the best possible solution to design the product or to solve the problem.
At end of this phase, you will have a clearer idea about the final design of the product and about how the user will interact and behave with it.

5. Test
Once you have finalized the product design, the next step is to test it with the user data or user behavior with the system. It is not necessarily the final stage; the result of this phase will move you back to the previous stages

TARGET GROUP & NEEDS

The target groups are usually already defined, thus the process is rather exploring the potential audience and their needs.

The needs are the basis of the whole process. In the inital phase emapthy interviews are carried out with the targetgroups and challegenes are given. During the co-creation process the project team has to reply to the challenges and feed them back to the target group. In this way during the whole process of creating a social media campaign, the target group (user) stays in the center.

UNDERSTANDING YOUR TARGET AUDIENCE

Depending on the problem statement various activites can be used for understanding the Target groups:

1. Flaneur techniques, by walking in the community of the target groups, to analyze the space, infrastructure, transportation, attitudes etc. Including talks to stakehodlers, locals and the target group.

2. Fireside chats, to communicate directly with the targetgroup for long hours to know their concerns.

3. Instant Iteration: Iteration and redesign of the campaigns as soon as something interesting or more helpful to the target group is found to accommodate the stated challenges

4. Mock-Ups testing: The designing team takes the mock-ups of the campaign to the target goup to instantly get their feedback and to accommodate that in a new design.

5. A/B Testing: Deploying and testing multiple versions simultaneously to see which one works better.

This is of course an inclompete list, many more measures can be considered, depending on the initial challenge or project statement.
The target group are analysed holistically. As the method is based on challenges or problem statements, for which solutions has to be found, it is building on preidentified audiences.

In the permanent contact with the audience, the social media team has to permanentyl question their own perspective on the target audience. It will have to learn if messages are accepted by the audience or if alterations have to be done. During the process the team is exploirng the audiences and their sub-groups, and is replying again by interations to new discovered needs and challenges. In this way the whole process is permanently in transformation and in flux, just as the audience. The iportance for the approach is to create protoyypes, test them with the audience and iterate them based on the feedback received. This practices helps to learn how to engage with the audience.

The challenges help to understand the needs and challenges of the target audience. Allowing the feedback of the audience to flow into the development of social media campaigns is the only way to create a result that delights the audience and not just the project team.
Already in collecting challenges from the audience, involve the in the feedback and testing of protoptypes and applying changes based on their insights helps the team to create suitable results.

HOW DO YOU CREATE CHANGE?

Design thinking is a methodology or a framework for solving problems by understanding the requirements and demands of the user or the target audience. It focuses on humans first and comes up with effective solutions to meet the requirements of the users.
It is used to tackle wicked problems that are ambiguous and ill-defined by the following approach:

1. Understand the human needs involved in the problem.
2. Redefine the problem in a human-centric approach.
3. Generate and share ideas about the solution in a brainstorming session.
4. Adopt a hands-on approach to develop rapid and iterative prototypes.
5. Test the prototype and repeat the process

In this way not the perception of the designer or project team is important, but the input of the audience.

This is changing the perception of the designer. At the same time the messages are closer to the reality of the target audience. For them it is easier to engage and understand the messages, as it is centered around their everyday reality, In this way the design thinking process helps to create better and more engaging social media posts.

TRANSFERABILITY

Design thinking is highly transferable and scalable to any kind of audience or message. As long the method is followed sorrowly, the results are becoming engaging.

MORE READING

https://learn.socialcreators.com/design-thinking-for-social-media

Audience Mapping

The audience map works through a visual metaphor of concentric circles that identifies relationships at four levels: Direct, Indirect, Remote and Societal.

WHAT IS THE PROCESS?

Working from the centre out, there are four levels to identify target groups in:
Direct: People or groups who directly interact with the organization/project/campaign.

Indirect: People or groups who do not directly interact with the organization/project/campaign but exercise strong influence over (or are strongly influenced/affected by) direct users.

Remote: People or groups who remain at a distance from the organization/project/campaign but could be affected/influenced by the project (or vice versa, could indirectly affect/influence).

Societal: Wider societal influences. Usually macro, they have no direct impact or influence and are themselves either not affected by or very indirectly affected by the system.

This might include legislators or local authorities, quality assurance agencies or professional governing bodies and typical refers to a macro-level change or rule, law or policy has a trickle-down impact on the organization/project/campaign.

These societal influences can often be broad categories (such as ‘youth’ or ‘community’) that you know about and want to connect with better. They will almost certainly contain more nuanced sub-categories and some of these will probably appear in the inner circles of your audience map.

TARGET GROUP & NEEDS

In the process of mapping out your audience you'll reflect on the needs and relationships that every group has with you and among each other.

You might visualize the mutual relationships with arrows and use color coding for analyzing your priorities or else.

With the audience map you'll get a bird's eye view of your potential audiences in different levels that serves as a basis for understanding them and a starting point to prioritize, structure, and influence your audience relationships.

In order to identify sub-groups the four levels of direct, indirect, remote and societal provide valuable framework.

Audience mapping will show the mutual influences between your organization and different audiences and among the audiences. From the map you'll derive an interest and influence matrix that will help to understand how to engage with your target audience on a rather higher level.

Following the practice step by step you'll finally have a messaging framework that guide your messaging strategy with the following questions: Who? What they think? We want them to think? We want them to say? What we have to do?

CREATING CHANGE

The practice comprehensively makes your audience eco-system visible. This transparency of your position and the mutual influences within this eco-system may challenge your former perception and may act as a starting point to create change.

The practice is transferable to every organization and area of practice and can be used for tiny organizations as well as for big organizations.

www.democrati.se/docs/Democratise.IdentifyingYourStakeholders.pdf

Target profile interview

The target profile interview is a face-to-face interview with a single person from your target group to identify his/her authentic needs, wants and issues regarding your product or service. In contrast to designing your target group's characteristics by creating an artificial persona, you'll get authentic insights from a real person within your target group. The insights from the interview will be the basis to create a high degree of resonance in your communication with your target group.

WHAT IS THE PROCESS?

The practice focuses on a single person as representative for your primary target group. So you have to define your target group beforehand in order to identify a person for the interview. If you have more than one primary target group, you'll have to perform a target profile interview in every target group to get feedback for the communication with every target group individually.

TARGET GROUP & NEEDS

The target profile interview identifies the authentic characteristics of your target group with a structured interview where the interviewee for example (a) lists all issues/needs, (b) identifies the biggest issue/need, (c) explains why it is such a big issue/need, (d) explains what are the consequences of the issue/need not being solved and (e) explains what are the main objections of using the service or product. It is very important to record the interview for the exact wording.

UNDERSTANDING YOUR TARGET AUDIENCE

An abstract persona of your target audience has the disadvantage that it generalizes the characteristics of your target audience. This may lead to a rather artificial communication and phrasing of your messages that have a low degree of resonance within the real persons in your target group. In contrast, the target profile interview explores the authenticity within your target group as it focuses on a single but real person from your target audience. As the insights from this person are authentic they will provide authentic characteristics for the whole target audience. As a consequence, you will understand your target group better, because it is now manifested in a target profile that provides valuable feedback for your communication and exact phrasing of your messages to finally create a high degree of resonance in the target audience.

In the practice there are no analytical steps intended to identify sub-groups in the audience. However, with the target profile interview you may discover sub-groups in the audience. But be aware that the target profile interview is not intended to create a target profile for every sub-group but rather create an authentic representation where sub-groups can resonate with.

The target profile interview provides very specific information on how to engage with the target audience from the point of view of a single person.

This so-called target profie is an authentic representation of the whole target audience and helps to understand how to engage with your target audience in a very authentic way.

It is necessary to record the whole interview as the most valuable feedback from the interview will be the exact wording and phrasing that you should integrate - ideally without any alteration - into your messages. It is recommended to check if the newly created messaging resonates with the interviewee in a brief follow-up interview.

CREATING CHANGE

The practice may challenge your rather generic and abstract perception of your target audience by interviewing a human being with emotions, opinions, expectations and experiences regarding your service or product.

Therefore, you should choose an interviewee that ideally has used your service or product before. Based on the feedback you have received, you may change your products/services but more importantly your communication, that is how to adress the real issues/needs of your target audience and how to create high resonance with your messages and stories.

TRANSFERABILITY

The practice is transferable to every organization and area of practice that has contact to a specific target audience. In general, only one target profile interview per primary target audience for your service/product is recommended. However, you can perform one target profile interview for every other primary target group you want to adress. Also, it could be used for every distinct product/service in your portfolio that you offer to a specific target group.

MORE READING

https://brainaudit.com/cklists/BrainAuditTargetProfile.pdf

Educational Fairs

This practice involves preparing materials, having stands and presenting the concept of Bring the World school workkshops at educational fairs to promote school workshops. It incorporates visual and oral communicating and interaction with the target teachers, students, school leaders and parents on a level that facilitates dialogue, direct interaction and engagig the target groups. While this example is solely describing the strategy and outreach in terms of educational services, the methods of connecting and communicating with the target group are transferable across different sectors. Furthermore, being present, with attractive materials, to expaling and answer questions and handout materials and visit cards are key to attending educatonal fairs.

WHAT IS THE PROCESS?

The staff of the organisation identifies interested teachers, educators, parents and associations who want to learn about intercultural topics that are explored in school workshops. They easily do this through having a booth with promotional materials and staff of the organization, where all interested parties from the target group can stop by. As this is done in a Fair setting, it is an approach that encourages and ignites casually interested parties to stop by the booth/s to hear more about the activities of an organization in a way that isn't pushy.

TARGET GROUP & NEEDS

The presentation of activities (in this case school workshops) in a fair environment automatically results in conversations where the needs of the audience/target group naturally come out. The staff hosting the booth at the fair are encouraged to ask questions to educators and answer their enquiries about what they would like to see included in non-curriculum workshops, which topics they believe matter the most to their students, and what aligns with their own institutions' values. These can be used to further develop audience and target group design strategies and outreach.

This practice helps people understand and define what the needs of the audience are and what they're searching for in terms of collaboration and content. It ensures that there is direct communication between the organization and the target audience.

Here are the analytical steps to identify the sub-groups in the audience:

1. Mapping of the educational environment of the country

2. Identifying the major players of the different regions

3. Identifying the relevant Educational Fairs in the regions.

The practice enables us to understand how to design and communicate our activities to relevant stakeholders through developing 5 minute pitches that communicate or sell the activities of our workshops. Through these pitches, an organization can learn how to effectively communicate their activities, which words to use, which topics to talk about, and overall what the target audience (in this case, teachers, educators, trainers, etc.) wants to hear.

The practice helps organisations reflect on which messages are most relevant for the target group, what is meaningful content in their eyes, what they respond best to, etc. Using this information helps us to develop our school services programme according to what the target groups responds best to.

CREATING CHANGE?

This practice challenges the educators to think outside of the school box/program, and what's actually not taught in the school but should be included in the curriculum. It directly encourages educators to reflect on what they have included in their curriculums, and whether that's enough to develop their students into global citizens. In many cases, schools stick to strict curriculums that don't reflect the social issues surrounding us, through communicating with them we are able to broaden their horizons and to encourage them to become members of our NGO.

TRANSFERABILITY

The practice is very specific to NGOs that host school workshops where social and intercultural issues outside of the typical school curriculum are presented. However, the practice of attending fairs where the target group is present can be scaled across many sectors that NGOs operate within and don't necessarily have to be limited to workshops. Presenting the activities of an organization directly to the target group through fairs can be transferred to many sectors, both to disseminate the activities of an organization, to learn more about the target group, and to generate interest.

MORE READING

crossingborders.dk

PRACTICES: MESSAGE BUILDING 03

STORYTELLING & MARKETING

Storytelling and Marketing deals with the crafting of messages and stories that serve your purpose and address the issues and needs of your audience effectively. More specifically your messages should spark interest, create resonance and stick with your audience.

On a deeper level it is about a consistent brand image and in how far the uniqueness of your organization, service or product comes across.

Loesje Campaigning

Loesje (a Dutch girls name) is a group of people active all around the world and at the same time, Loesje is a character, through whom those people want to inspire others. The texts published on posters reflect often the current world issues and the concerns and engagement of the Loesje member's world wide. These texts have the aim to let the reader think, act and react on the topic the texts are referring to. Loesje tries to do this in a positive way and often avoids being moralistic and dogmatic. Some texts have a serious message and other texts are simply to make you laugh. Humor and creativity are always important in all work Loesje does.

MESSAGE DESIGN

The Loeje methodology is a co-creation process, in which messages and campaigns are created by large groups. It helps to co-creeate messages in an NGO but as well together with a community. Due to the simplification it helps not just to co-create messages, but as ewell to discuss and brainstorm creatively on a topic.

Loesje texts are normally written by a group and not by a single individual. Below you can read how we usually create posters, so that you get a rough picture of how it's done and use it to create your own texts together with your friends. But feel free to improvise; a good cook does more than just follow the recipe!

1. Preparation
Choose a nice and comfortable room for the workshop, with a big table and enough chairs. People will have to sit round the table and they have to have enough space to write. The papers will be passed from one person to another, so make sure people can sit round the table. Make sure that you also have enough paper and pens – regular pens as well as coloured felt-tips. You can invite anyone to the workshop because everyone can be creative: you don't need to be an experienced writer.

2. The beginning
You start by introducing yourself and making a name round of the participants. Then you explain what Loesje is and what the outcome of the workshop will be:

text proposals of which some will later become Loesje posters. You tell how you have planned the workshop and answer questions from the participants. If there are persons who don't know Loesje or who haven't done any Loesje workshop before, explain a bit about Loesje's way of writing texts. Our posters are made about topics the workshop's participants can relate to. They display a positive way of thinking about the world and aim to change disappointment into initiative. So, you can write about anything and the first rule is that "There are no rules".

3. Warming-up games
We use this phase to get people inspired and relaxed and in the mood for writing, and to show the participants of the workshop just how creative they are. There is no such thing as "too weird" or "too crazy" for what can come out of the warming-up games. The warming-up game can also help you to create an open atmosphere in the group.

4. Collect subjects
After the warming-up, it is time to choose the subjects that you are going to write about. Everybody can say what's on their minds and what they want to write about, it doesn't matter if it's small or big matters. You can also talk about the latest news and together come up with subjects. Avoid topics that are too similar and don't forget to turn what is bothering people into inspiring subjects. One tip is to not take topics that are too broad: "War in Iraq" is easier to associate on, than just "War", for example. But also make sure you don't formulate the subjects too narrow. "War in Iraq" is a subject, whereas "War is stupid" is an opinion which may block the participants' inspiration rather than stimulate them.
Write each subject on the top of one sheet of paper. You should have at least as many subjects as participants, ideal is to have 2 or 3 subjects more than the number of participants.

5. Writing (Here posters go for each technique)
Playing with words is one of Loesje's favourite activities.She uses several techniques for writing.

CREATING AND MEASURING IMPACT

Loesje is concentrating on postivitiy. The problems should be re-formulated and created in an innovative way. As the end product are poster slogans, they can be immediately used for campaigns in the public spehere or the internet. Loesje itself is part of a bigger movement, open for any individual, who is willing to follow the principles, to join.

As the co-writing allows a whole community to particpate, usually the poster reflect the ideas and perspective on change of a whole group, helping them to artilate views and opinions and thus helping to find positive solutions.

The co-writing process makes sure that the messages are not just the perspective of a small group, but reflect the ideas and interests of the whole organisation.

CO-CREATION

The co-wrting porcess makes this practice co-creation centered. Thus the practices is not implementable, if there is no co-creation.
The groups and sizes are easy transferable to any context.
The method could be done offline or online. As the co-creation of the campaign is coming form the group, the method does not have to be adapoted, as the adaptation is coming form the particpant.

However a co-wrting process makes most sense in a group of 6-20 people. Still bigger groups are possible.

FURTHER READING

https://www.loesje.org/

Personal Testimonies

Publishing personal testimonies and success stories on social media that communicate with the audience about the project impacts from the perspective of the project target groups, with a picture of the person.

MESSAGE DESIGN

The communication team/coordinators of the projects develop connections with the target group of their projects during the implementation of project activities. During or after the project period the communications team or coordinator reaches out to participants to interview them or ask them questions about the impact of the project.

From these questions/interviews, the team gathers testimonies from the partcipants. After the testimonies are sent to our organization from partners or participants in projects, the team creates graphics to be published in social media, on the project website, on the organizations' website, and in newsletters.

CREATING AND MEASURING IMPACT

The practice addresses positive change by amplifying the connection between an organization, the organizations' audience, and the real participants who experience the implementation of a project.

It boosts the voices of the target groups an organization works with, and aims to actually tell their stories and personalize the impact that an organization has.

The messages connect directly to lived experiences of the participants of project implementation by an organization, the testimonies amplify the voices of the target group, many of whom can be also found within an organizations' audience.

Graphic design tools such as Canva and Adobe Studio, as well as video editing tools, are used to make the content interesting and visually stimulating. It is important to include the face of the person giving the testimony, as audiences respond well to faces.

The messages are distributed through the following platforms: Online, website, instagram, facebook, linkedin.

CO-CREATION

The practice is built around co-creation, instead of telling the story of someone who has participated in an NGO activity, it actively invites participants to tell their own story. The co-creation is facilitated by the organization interviewing participants and asking questions that they believe are interesting for the audience to hear about.

Examples of questions are the following:

Your name:
Your background (education, how do you identify yourself,..)
In a sentence or two, tell us how this training/exchange/project/workshop helped you?
What was your most memorable moment from this experience?
Why did you choose to be part of this project?
What have you learned from this project experience?
How you will use what you learned in your life/work?

The practice can be scaled by an organization in accordance to what the audience responds best to. For example, at Crossing Borders the practice generates most engagement through Instagram (rather than facebook, linkedin, the website, etc), so it has been scaled up on Instagram.

It can be easily transferred to reflect the activities of different types of organizations that deal with impact, whether that be through trainings, research, workshops, exchanges, etc.

S.U.C.C.E.S.-Framework

The practice is a framework of six principles that can help to make your communication "sticky" so that your messages will resonate within the audience and stick with them. These six principles can be summarized in the acronym S.U.C.C.E.S. where each letter refers to a characteristic of the "stickiness":

- Simple – find the core of any idea or thoughts
- Unexpected – grab people's attention by surprising them
- Concrete – make sure an idea can be grasped and remembered later
- Credible – give an idea believability and credibility
- Emotional – help people see the importance of an idea
- Stories – empower people to use an idea through narrative

The practice is from the book "Made to Stick: Why Some Ideas Survive and Others Die" by the brothers Chip and Dan Heath.

MESSAGE DESIGN

The first activity would be to analyze your current storytelling and messages by applying all six principles of the framework. Following this analysis of your status quo, you could adapt your communication according to these principles. Also, the practice provides a method to help you to build new messages that will stick with the target audience.

The messages and stories are designed going through the six principles of the S.U.C.C.E.S. framework. Depending on your message or story you may use only the ones that apply:

1. Try to follow the acronym KISS (keep it short and simple) as sticky messages are simple and short. They are distillations of complex ideas into a single core that is easy to get and that can be embodied in a sentence. (Simple)

2. In order to grab the attention of your audience it is important to integrate something that surprises your audience.Try to grab the attention by defying the expectations of the audience and keep the attention by teasing their curiosity. Make your message interesting. (Unexpected)

3. If you want your idea to be grasped and remembered later by your audience you should use language, images or examples that make your message concrete. (Concrete)

4. To make your message credible you can use proof by example, statistics, experts, influencers or testimonials from the audience itself that make your audience believe what you say is true. (Credible)

5. If you evoke emotions and make the audience feel something you make them care. You could do this by either adress what people already care about or create an association between your idea and something they care about. (Emotions)

6. Statistics may be dire, but stories inspire. Regarding your messages storytelling is very important because people are wired to see their world through actual stories. Create messages and a storytelling where people can relate to - a story beats a thousand facts and figures. (Story)

CREATING AND MEASURING IMPACT

The practice provides a tool that can be used to create sticky messages and storytelling to drive positive change. For example the truth anti-tobacco campaign initiated in 1998 to prevent teenage smoking in the US. The campaign created a story of uniting youth in a movement against tobacco companies to confront them with their manipulative marketing tactics. Their messages proved very successful. For example, the truth advertisement "1200" portrays a mass of youth walking up to a major tobacco company building, then suddenly collapsing as if dead while a single youth remains standing with a sign that reads, "Tobacco kills 1,200 people a day. Ever think about taking a day off?"

The messages that are adapted or newly created by using the practice involve the lived experiences of the target audience in the six principles, especially in the principles Credible, Emotions and Story.

Credible: For example, to make your message more credible you could choose to involve the lived experiences of your target audience as an actual testimonial.

Emotions: Moreover, you should adress the experiences of your target audience to evoke their emotions and making them care.

Story: Also, you should use storytelling in your communication where your audience can relate to based on their lived experiences.

The practice provides the tool of the "Clinic" that diagnoses your message and storyteling following the six principles. Some messages already may fulfill some principles and need only a slight change, some may need a more dramatic change. Regarding the six principles, every principle has methods that apply to the respective principle:

Simple: Simple messages are core and compact. Ideal messages are short sentences drawn from long experiences as for example proverbs like: "A bird in the hand is worth two in the bush." or high-concept-pitches in Hollywood like the movie E.T.: "Lost alien befriends lonely boy to get home."

Unexpected: You need to create a moment of surprise not about randomness, it's about creating a 'huh?' moment and then an 'a ha!' moment.

Concrete: You need to appeal to the five senses, make your message tangible and real. Don't pitch a concept, pitch a prototype. Convince with actual examples: People prefer to give donations to real people, not abstract causes. So, use sensory language to paint a vivid mental picture.

Credible: Do your messages make sense and are not self-contradictory and do they have proof to support them? You can proof by example, by numbers, by authority (an expert/influencer) or anti-authority (someone from the audience). Or you may invite the audience to proof it for themselves.

Emotional: Does your message move the audience and make them feel something? Focus either on what people already really care about or create an association between your idea and something they care about.

Story: Humans make sense of their world via stories. So try to integrate your messages in a simple plot that people can relate to.

CO-CREATION

The practice can be used in all aspects in a co-creation process to create messages with high resonance within the audience. For example the truth anti-tobacco campaign was carefully developed in a co-creation process with teenagers and the insights where used to create the campaign that has been proven very successful.

The practice can be used by every organization and area of practice.

FURTHER READING

https://medium.com/constraint-drives-creativity/the-6-principles-to-make-your-ideas-stick-91a17229c949

Message House

The message house is a format used to help develop marketing messaging and positioning by focusing on the overall umbrella statement (or value proposition) that you want to convey, as well as the key core message(s) (or benefit statements) and the facts, evidence and proof points that support them.

MESSAGE DESIGN

In order to successfully create a Message House, certain preliminary work must be done. You need a positioning paper in which you have defined the goals, target groups and strategy of your organisation, with this paper you will define the topics and for which you want to create a message. The messages should be centered on your target group and helps you to fomulate your messages in a way to convince them. Here the message house help you to come from a Core Message to Key Messages
First the NGO should develop an overarching core message. The core message should be the pitch for your idea or project. In a second step, you devote yourself to the main messages or key messages. Those messages should help to follow the core message, as they form the piulars, which are holding the roof, in this case the core messages. they should address your target group on a rational and emotional level. In a third step you think now about the most critical questions you might receive towards your message from your target group. This will help you to create answers, supporting your core message.

Compile success stories. What do happy partner or particpants say about you? Think about situations in which your work can offer your target group added value. This is convincing and makes you credible. But: The best message house is useless if you keep it to yourself. As mentioned at the beginning, the goal of a message house is to define uniform statements and messages about the organisation and individual projects and then apply them across the board. This requires that all relevant people know and can apply the individual messages across teams and departments.

The message hous is putting the audience in the center. The key messages should be shaped to be relvatn for the target gorups, which means that their needs should be known and considered.

CREATING AND MEASURING IMPACT

The message house helps to desing coherent messages across an organisation. In many cases it is used in press conferences and press releases, in marketing but as well in social media, down to design and branding.
There is no impact measurement in the practie included, as it rather concentrates on co-ordinating messages.

CO-CREATION

The decision process is open. The messages can either be co-created by a team or can result out of management decisions.
The practice is thus, usable in any context.

FURTHER READING

https://messagehouse.org/download/

GMYN Consultation

GMYN has a 'Case Study Bank' and quotes from young people who have taken part in the projects they deliver in Greater Manchester. The case studies and quotes are mainly extracted from quarterly reports which are a compulsory aspect of project delivery completed by programme coordinators to review overall progress of the projects they are responsible for delivering. The comms team regularly review quarterly reports to gather quotes and build case studies around the young people involved in the project to gather content for the bank. This content can then (with the consent of the young people) be used to create visual content on social media to demonstrate the progress of the projects as well as be included in marketing materials etc. In the example news story a member of the GMYN comms team met with the staff member (who used to be involved as a young person), gathered their experiences through having an informal chat with them, and produced a news story reflecting on their story (consulting with them again before publishing to ensure they were happy with the contents of the article).

MESSAGE DESIGN

This method of story collection into a 'bank' of case studies is relevant for the Unicorn because it uses authentic storytelling from young people to connect with a wider audience.

The messages come directly from quotes gathered from young people, case studies are based on the young people’s progress as measured through 1-1 catch ups and conversations with project workers. From these case studies and conversations they co-create articles that can be published online and as marketing materials.

CREATING AND MEASURING IMPACT

The case studies and quotes reflects the changes (predominantly positive) that young people have experienced as a result of being involved with and gaining support from GMYN projects. The Case Study Bank also helps GMYN to measure their impact and to address ways that they can improve their service to increase positive change.

Lived experience is embedded into of collating the Case Study Bank as the quotes come directly from the young people who are involved with the organisation.

Quotes are occasionally turned into graphics to be shared on social media using digital tools such as photoshop, powerpoint, adobe illustrator etc.

CO-CREATION

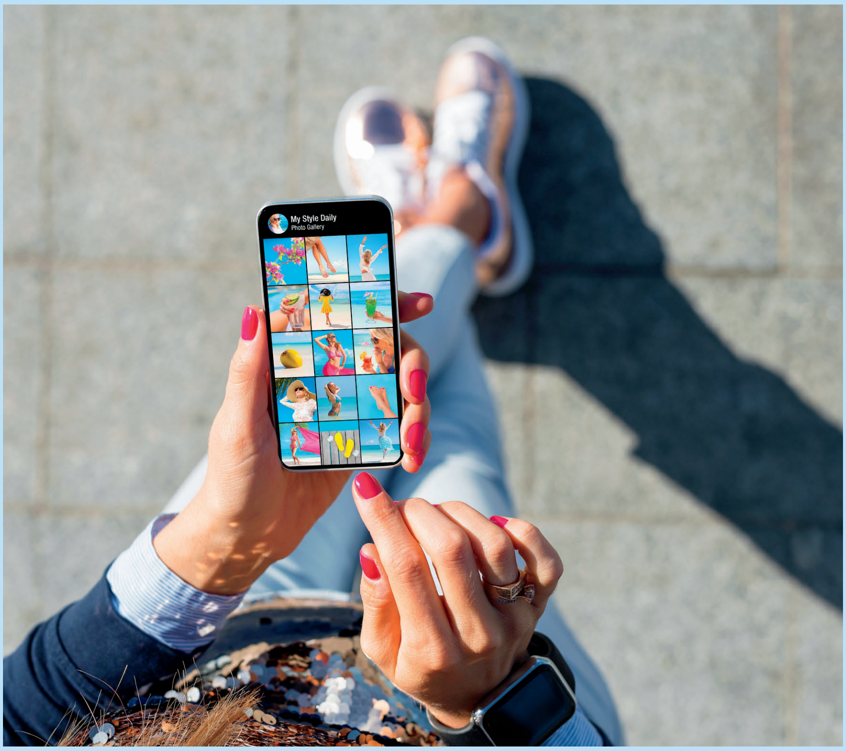
Consulting with young people when producing content to ensure their voice is authentically represented and before sharing any quotes or case studies publicly.

This is a simple and straight forward process of data collection and any organisation could take up this process. However it might be more difficult to carry out in a larger scale organisation.

FURTHER READING

https://www.google.com/url?q=https://gmyn.co.uk/susie-my-time-with-gmyn/&sa=D&source=docs&ust=1642790825802811&usg=AOvVaw0d61jDupmzIwrl1hZDdXfT

PRACTICES: DISTRIBUTION 04



CAMPAIGNING & MESSAGE DISTRIBUTION

The best story does not create impact alone. The distribution is where everything comes together to create actual impact in your audience. It is about the channels, formats and campaigns to get, keep and grow your audience and includes the use of social media, influencers or advertising accordingly.

The Ting

The Ting is a matchmaking event organised by Futuregames (a game development school) to help students to find an internship in a company working in the Game industry. The event has three different objectives:

1. facilitate the research of an internship for the students attending the educational programmes

2. promote the schools in order to get new students

3. strengthen relationships with the game companies

CAMPAIGN BUILDING

The Ting creates campaigns for Futuregames, for the companies participating in the event and for the students. Futuregames promotes itself among possible new students and creating a closer connection with the game industry. Game companies, on the other hand, promote themselves through Futuregames campaign and have the possibility to find new employees with the needed competences. Students themselves create their own campaign presenting their portfolios and boosting their skills and increasing their possiblity to find a highly qualified job.

After the event, Futuregames publishes pictures taken during the happening, and posts news with the list of companies participating in The Ting. New possible candidate students can see how much Futuregames is commeted in helping them finding the right company where to spend their internship period.

MESSAGE DISTRIBUTION

The target audience of the event are specific companies working in the game development sector. The event is promoted through direct contact to potential companies, and with announcements on specialised magazines. An indirect audience of the event are potential students, who are willing to start studying by Futuregame. For this kind of public, the event is promoted through Social media, like Facebook, Instagram and LinkedIn, via specialised magazines, and via direct contact with potential companies interested in participating.

The impact of the campaign is measured by the number of companies participating in the event, the number of matchmakings realised, and the number of new contacts with potential students.

The campaign is based on the results of the previous events. The names of the participating companies is listed on social media posts. The participation of famous game studios has a double effect, on one side, more companies show interest in participating in the event, more students are able to find an internship, the school promotes itself and gets more students enrolled.

TRANSFERABILITY

The Ting is a practice that facilitates matchmaking events, connecting for example labor demand and supply.

FURTHER READING

https://futuregames.se/about/the_ting?fbclid=IwAR3m5py6jivJcdz4KLy7VX09q56ZSVqXIKg-PCpswTLQ_kIiQcjMa2OCks0

Influencer Marketing

In general, influencers are creative individuals who (1) regularly produce publicly available content, (2) are willing to collaborate and (3) whose content influences follower behavior.
Influencer marketing is a form marketing mainly via social media where people or organizations use the influence to their audience for marketing reasons of third parties. More specifically, influencer have the power to affect the decisions of others because of their authority, knowledge, position, or relationship with their audience. At the same time they have a following in a distinct niche, with whom they actively engage.
Influencers can be categorized by type, reach and content.
Definition of influencers by type:

- Social media influencers (YouTubers, Instagrammers, TikTokers, etc.)
- Celebrities (individuals and groups who are in the public and enjoy a very high status in society, e.g. athletes, actors, singers,
- Bloggers (people with influential and independent websites)
- Journalists (journalists share their opinion to the public via articles and via social media)
- Experts (experts in their field with a certain reach)
- Politicians (politicians are now also active on social media and communicate their opinions to the outside world).

Definition of influencer by reach:

- Mega-Influencers (Mega-Influencers have celebrity status. Their number of followers is often in the seven-digit range.)
- Macro-Influencers (Macro-Influencers have mostly grown up in social networks and often focus on one or two topics. Their follower count is between 50,000 and 1,000,000).
- Micro-influencers (micro-influencers are general experts in their field and are between 10,000 and 40,000 followers)
- Nano-Influencers (Nano-Influencers are mostly interactive users with a reach of less than 10,000 followers. Due to their small accounts, however, they have a very close relationship with their followers).

CAMPAIGN BUILDING

Influencers are very diverse regarding their type, their following and their content. Depending on your goal, budget, topic, audience and access to an influencer, the campaign may use influencer marketing as one marketing channel or as an integral part of a larger campaign. Also, the campaign itself could be built around one influencer.

Examples of forms of cooperation:

- Post (content is created around a product and provided with predefined hashtags, mentions or links).
- Story (content is shared with the community via a short video clip. Within the story, sticker taps or links can be inserted to refer to other profiles or websites.)
- IGTV (videos up to 10 minutes long can be published on Instagram)
- Unboxing (products are unpacked in front of a running camera and rated or discussed)

- Tutorial (the contents and application possibilities of a product are shown)
- Live Event (The Influencer visits an organization, an event or similar and shares his impressions with his followers)

In summary, a balanced combination of these formats and forms of cooperation brings momentum to an influencer marketing campaign. As a relatively young marketing discipline and the ever-evolving technical possibilities, influencer marketing is changing comparatively quickly. What you read now may be outdated tomorrow.

The careful choice of the influencer to address a specific audience ensures that the campaign is connected to their lived experience. A major advantage of influencers is their authenticity and credibility.
As a consequence, the greatest opportunity in influencer marketing is the production of authentic and relevant content that inspires trust and belief in the audience. Recent studies show that over 60 percent of young adults are said to have already made purchases based on influencer recommendations. This credibility with influencer content is rooted in the difference in relationship levels. While the relationship between organizations and their audience is rather on an unemotional level, the relationship between influencers and their followers revolves around shared interests and subject areas. Influencers present themselves as real people with desires, dreams, and crises, that allows the audience to identify with these individuals and internalize their opinions.

MESSAGE DISTRIBUTION

There are many different formats and channels in influencer marketing. The following examples are intended to provide an insight into this diversity. Basically, there is no limit of the channels and combinations that could be used.

Examples of channels:

- Instagram: Instagram is probably currently the most popular platform for influencer marketing campaigns.
- YouTube: YouTube is the ideal platform for video formats such as unboxing videos.
- TikTok: The platform TikTok, formerly also called Musical.ly, is a mobile app that focuses on filmed short videos.
- LinkedIn: What used to be a business platform has long since become a social network. Here you can exchange and discuss current industry topics with other users.

The best way to measure your impact depends on what goals are set for a particular influencer marketing campaign. Like almost any other digital marketing channel, the success of influencer collaborations on social media can be measured. The metrics can range from pure awareness KPI's such as reach, impressions or unique views to sales figures. In principle, all common tracking methods can also be applied to influencer marketing. To make the success of an influencer cooperation measurable, clear goals and their measurement techniques are necessary in advance. Here is a selection of common key figures in influencer marketing, which should serve as a basis for measurement:

- Gross reach (cumulative reach of all influencer followers in a campaign).
- Impressions (impressions indicate how many times people could have seen an influencer's post)
- Views (views indicate how many people actually saw the story/video)
- Interactions/engagements (e.g., likes or comments on an influencer's post)
- Clicks (Measures the number of clicks on a given link)
- Sentiment analysis (Measures the sentiment of followers on a given post)
- Conversions (Conversion always indicates the conversion of a state. For example, conversion of a search query to a website click, or conversion of interest to a purchase by pressing the buy button, etc.)
- Content quality (Qualitative measurement of how high quality the content was produced)

As influencers typically need to be authentic and credible when they are distributing (marketing) messages, the stories and messages can be developed by the influencer himself or in a process of co-creation. But depending on the campaign, the influencer could also be just the messenger of your stories/messages.

TRANSFERABILITY

Influencer marketing is scalable depending on your goals and your budget. If you want high engagement rates and a very targeted audience you may use nano or micro-influencers but you may need a lot of them for a greater reach. If you aim for a very high reach you may work with with one mega influencer, however, the engagement rate will be lower. Also, you may use a combination of several influencers in one campaign.

FURTHER READING

https://influencermarketinghub.com/influencer-marketing/

Earth Hour

The Earth Hour Campaign coordinated by the World Wildlife Fund in 2017 is an example of a good practice of Campaigning & Message Distribution. It has become an annually recurring event held on the last Saturday in March every year ever since. The main aim of this campaign was to raise awareness and start dialogue about climate change. The campaign has reached over 1 million people. It was built around the idea that for one hour, thousands of households, organizations and city monuments would 'go dark' and switch off their lights. It included a branded Facebook Frame, where hundreds of thousands of people shared their experience on social media and 187 countries and territories were involved. They tweeted 105 times, receiving more than 23,800 interactions and 3,200 mentions during the event. Over 187 countries participated and 3,000 landmarks and monuments switched off their lights during the hour.

CAMPAIGN BUILDING

It involved all followers of their target audience i.e. environmentally conscious global citizens and boosted engagement by creating a Facebook frame that was aesthetically appealing, easy to share, and made those involved feel like they were a part of an international community. The impact of Earth Hour was not just for the one hour, as the dialogue that it started was designed to continue after the hour was over.

It used appropriate tags to ensure that it was reaching the right people, and shared on Twitter, Facebook and Instagram. These tags were the following: #ChangeClimateChange; #earthhour; #environment ; #earthfocus ; #discoverearth ; #climatechange. It encouraged people to share their own experiences of climate change and the environment, and gave people the power to make a difference in their own communities and the world, through switching off their lights for one hour.

MESSAGE DISTRIBUTION

Twitter, Facebook, linkedIn and Instagram are the channel that were used in the practice. These were chosen as they have a huge audience of those who are environmentally conscious and align with the values that Earth Hour is espousing.

The impact of the campaign was measured through social media interactions. One million people saw the posts, there were 23,800 interactions and 3,200 mentions.

The organisers of the Earth Hour post chose to create content that was engaging, aesthetically pleasing and eye-catching to boost activity. It was also designed to ensure that the global community could share their own messages and stories.

TRANSFERABILITY

Similar eye-catching content could be used for future posts, where it is posted to relevant social media platforms and includes appropriate tags to boost followers and outreach. Metrics like reach and number of interactions could be used to measure success.

FURTHER READING

https://cdn2.hubspot.net/hubfs/4783129/Earth%20Hour%202017%20Report.pdf

Crowdfunding Campaign

Crowdfunding is a way of raising money to finance projects and businesses. It enables fundraisers to collect money from a large number of people via online platforms. Moreover, it can also be a way of cultivating a community around your offering that grows your audience and strengthens your relationship to the audience. By using the power of the online community, you can also gain useful insights from your audience.

Crowdfunding works through crowdfunding platforms that enable interaction between fundraisers and the crowd. The campaign is presented via the platform and the financial contributions of the crowd is collected through the platform. Fundraisers are usually charged a fee by crowdfunding platforms.. There are a lot of different crowdfunding types as for example peer-to-peer, equity and rewards crowdfunding.
We used a rewards based crowdfunding campaign on the platform Startnext where individuals donated to finance our drama series and received a non-financial reward later, e.g. their names were mentioned in the movie credts.

CAMPAIGN BUILDING

Crowdfunding needs careful planning ahead of the campaign. Firstly, you should plan what is a realistic and challenging financial goal and what are perks that will motivate your audience to spend their money on. Think of different categories that represent different tastes and a wide range of possible contributions - e.g. starting from a very low perk of 1€ to a very special perk of 5000€. Secondly, you should plan to create a lot of buzz about your project via the crowdfunding platform and other PR activities. You may post regular updates, fotos, videos of the project and activities, articles in newspapers or also use direct emails or chats. It's not just to get more and more money from supporters but especially the people who are invested like to be informed around the project and act as ambassadors to attract more supporters. This builds your audience! When you begin with the Crowdfunding campaign it is most successful if you already have a core audience that will be the starting point of your campaign. They will create the first momentum you need to convince more people to support and share. If you don't have it, you should build it up before starting the campaign officially.

MESSAGE DISTRIBUTION

First of all, your project should adress a need of your audience in order to convince them to support it. So the project itself and the content should make people care about your vision and goals and adress their lived experiences.
The best intro to your campaign is a video that presents your project in a way that your audience can relate to and why you need their support.
The crowdfunding platform will be the main hub, however, you should use further channels and different media (fotos, videos, blog articles) to appeal to the media preferences of your target audience.

The crowdfunding platform project site is the central hub - other channels refer to the project site such as direct email, facebook, newsletter, newspaper, WhatsApp, homepage, etc. The channels are chosen regarding their potential to reach supporters of the cause/project, your experience with the channels and the connectivity to the crowdfunding platform.

The impact is measured in the funding raised and number of fans/supporters.

The message/stories should be directly related to the project and the overarching cause. Also, there should be regular updates about your project and the status quo of the campaign. In general, the aim of your messaging should be to make the audience care about your project as they only will support the project if they care.

TRANSFERABILITY

The practice is transferable to basically every project for-profit or non-profit and even to finance start-ups or investments in real estate. It can be used for very small projects or really big projects that require higher funding goals.

FURTHER READING

https://www.startnext.com/kaempfergeist

#kämpfergeist

#kämpfergeist was a communication strategy using Entertainment-Education that is based on Albert Banduras Social Learning Theory: The target audience identifies with the characters as role models and transform their mindset according to the character in the story. The strategy was used to foster a growth mindset in underprivileged adolescents by the production of a fictional drama-series #kämpfergeist (engl. #fighterspirit) as well as in the production of other content with real stories of authentic role-models and influencers that where featured in an online-magazine in various formats, such as documentary, blog-article or interview.

CAMPAIGN BUILDING

The communication strategy based on Entertainment-Education was the guiding principle and starting point in creating various contents and campaigns with our hashtag #kämpfergeist that stands on the one hand for adapting a growth mindset and on the other hand for the sharing of stories via social media. #kämpfergeist featured on the one hand real stories of real people that have the same issues, needs and wants as our audience and on the other hand the fictional drama-series was co-created and developed in close contact with the target group.
We used youtube, instagram and a blog as primary channels to reach our target audience as youtube and instagram were most popular within our target group and a blog as a hub for all our content.

MESSAGE DISTRIBUTION

The impact of the campaign was measured by views, visits, likes, comments and shares.

In the drama-series the messages/stories were crafted by professionals in cooperation with the target group. The stories of the other formats featuring real role models were chosen by evaluating their fit to our core message and the reach to our target group.

TRANSFERABILITY

The principles of #kämpfergeist, such as Entertainment-Education and Social Learning Theory might be transferable to other areas and per se are highly scalable.

FURTHER READING

www.vensenya.de

PRACTICES: COMMUNITY BUILDING 05

AUDIENCE BUILDING & IMPACT

Audience Building and impact is about building trust and grow a community in order to create audience relationships with a lasting impact. It builds on all the other areas and gives them perspective and focus to create a community of “superfans”. More specifically it deals with the integration of the three growth hacking principles of creating value and caring about your audience as well as the promotion of sharing to create a highly engaged and growing audience.

Photo Contest

The Crossing Borders Photo Contest was a practice we used in 2020, that brought great engagement and community building to our organization. It was in connection with our birthday month, and was designed to develop a connection with our audience through asking them to submit a photo that represented their understanding of "crossing borders".

THE PROCESS

The winning entry would receive 5000kr (800 euro), a free year long membership at Crossing Borders, and the publishing of their photo on our social media platforms. All submissions were included in a Crossing Borders photo book that was then distributed to our audience through social media, newsletters, etc. The winner was chosen by a professional jury made up of photographers and announced across our platforms.

This Photo Contest build a community of people who share a similar passion (photography) and wanted to be part of a cause. It gave us the opportunity to communicate to the public about our organization and increased engagement on social media.

Relevant methods are:

- Pick a theme that is related to your organization and target group, and can be interpreted personally by audience members in their own perspectives/contexts. Themes could be similar to the following:
inclusion, youth empowerment, connection, freedom, community, peace. There are many options here, but the key is to ensure your organization is related to the word.

- Alongside the photo, ask the submitter to name and/or describe the photo.

- Pick your Audience: Who is your target group? If the target group is open, you must ensure the campaign is inclusive to everyone. If the target group is specific (i.e youth) you should design it with that group in mind. I.e requirements could be set depending on age, background, profession, residence in your country, etc.

- Design the campaign after your goals - Set an aim for a number of submissions and design a social media campaign big

enough to reach that number. If the number is large, you might need to post multiple times on multiple social media platforms, distribute the campaign in newsletters, email campaigns, facebook groups, etc.
- How do they enter? - Is it simply through submitting their photo via email? Or will there be requirements such as liking and sharing the social media post.
- Decide on Terms + Conditions: Make sure it's clear to the audience that by entering the competition they are allowing us to use the photo, even if they aren't the winner.
- Decide on a prize - What will the winning entry receive? Is it a monetary prize? Is it something involving collaboration with your organization? Is it a chance to go on a trip or training? This should be decided by your organization, but monetary incentives usually work most effectively and have less conditions involved.
- Reaching the audience- which social media websites do you need to post on to reach them? Do you need to print posters and hang them up in specific places around the city?
Hosting Platform - How should the photos be uploaded? We asked participants to upload them straight to our website. But it could work through an email dedicated to the competition.

Jury - Select a Jury to evaluate the photos and select the winner. They should have some credibility within the photography world, or within your organization. We had the famous Danish photographer Jacob Holdt, Ulrik Teissner (photo collage artist), and another photographer friend of Crossing Borders' who were on our Jury Panel.

Announce the winner - Through newsletters, emails, social media platforms.

Create an online Photobook of all submissions that you can share with your online audience and with all participants.

HOW DO YOU ENGAGE WITH YOUR AUDIENCE?

The Photo Contest allowed us to directly engage with our audience through learning what their interpretations of the theme were, it also helped us to present a strong image of our organization to the audience through aligning ourselves closely with the theme.

The practice firstly draws attention to the organization, specifically if you choose a theme associated directly with your organization and your work. For Crossing Borders, choosing the "Crossing Borders" theme encouraged the audience to consider both what crossing borders in general means to them, and what our organizaiton name means. However, this is a powerful tool to align your brand with what you want to be associated with publicly, if your main message is "Inclusion", the audience will associate your organization with inclusion. The practice of being mindful of taking or choosing photos and uploading them encouraged reflection in our audience on what we stand for.

Secondly, the practice brought about a huge engagement with our organisations' social media platforms, everything from likes to comments to shares went up and we were able to reach a broader audience who hadn't heard of us before through people sharing/tagging/commenting on our posts.

COLLECTING STORIES AND FEEDBACK

We opened our comments section on our website, and encouraged commenting and feedback on our social media through asking questions to our audience related to the campaign and the winning entry. It's not extremely necessary to collect and process feedback with this practice, but it's also an easy practice to facilitate feedback and opinion sharing with.

The practice is built around collecting and maintaining authentic stories. The entire concept is about encouraging audience members to develop and present their own authentic interpretation of a theme.

Focus is on engaging with audience online, via instagram, Facebook, emails, and newsletters. However, it can also be presented at events and through word of mouth.

TRANSFERABILITY

It is both extremely transferable and can be scaled up and down depending on resources available and how big of an audience the organization wishes to reach.

It can be transferred to different environments through audience mapping, theme selection, outreach channels, etc. It can be adapted to any organization that wishes to engage with and build their audience.

Community Reporting

Community Reporting is a storytelling movement that was started in 2007 by People's Voice Media, UK and it uses digital tools such as portable and pocket technologies to support people to tell their own stories in their own ways.

THE PROCESS

Central to Community Reporting is the belief that people telling authentic stories about their own lived experience offers a valuable understanding of their lives. Through creating spaces in which people can describe their own realities, Community Reporting provides opportunities in which people can use storytelling to:

1. Find their voice
2. Challenge perceptions
3. Be catalysts of change

The Institute of Community Reporters (the ICR) was founded by People's Voice Media in 2012 and is the overarching entity that supports the Community Reporter movement. The movement currently spans mainly across the UK and Europe. The ICR's functions includes:

• Quality assuring Community Reporting practices (i.e. overseeing our Responsible Storytelling methodology and continually developing relevant training materials).
• Engaging with the network via communications, events and Community Reporting activities (e.g. social media, emailers, annual conferences, network training sessions).

The Community Reporter network consists of 4 different types of members, that are:

• Community Reporters: People who have accessed an ICR approved Community Reporting training programme. They contribute to the network by sharing stories on www.communityreporter.net and engaging in the ICR's activities.
• Trainers and Digital Curators: People who the ICR has approved and contracts to deliver Community Reporting training programmes and story curation activities. They contribute to the network by sharing their expertise with trainee Community Reporters and developing their skills.
• Partners: Individuals, groups and organisations who we work with to deliver collaborative projects, share

knowledge and develop new practices, methodologies and training materials. They contribute by writing funding applications, providing links and connections to people, places and organisations to the network and by supporting us to develop the Community Reporting practices in a multitude of ways.

HOW DO YOU ENGAGE WITH YOUR AUDIENCE?

The Community Reporting methodolgy is relevant for the Unicorn because it supports people to share their lived experience stories, these are authentic stoiries and helps to mobilise them on to many diferent platforms. This then grows interest and builds audence interest and community building.

By gathering and sharing peoples stories of lived experience people can listen and relate to other peoples life experiences and engage with peoples authentic lived experience. This helps to create empathy and grows human connections through the sharing of peoples stories of lived experience.

There is a specific website allocated for Community Reporters, The institute of Community Reporters, this gives the audience their own platform to post and share their stories. This also helps Peoples Voice Media hear peoples stories and keep in contact with the Community Reporters.

COLLECTING STORIES AND FEEDBACK

There are 2 meetings a year for Community Reporters. These are arranged by Peoples Voice Media so the Community Reporters can feedback about their practice and their thoughts, feelings and ideas about the movement and its future direction.

The collection and sharing of authentic stories of lived experience is central to the practice.

There is a designated website for the Community Reporters
https://communityreporter.net/

TRANSFERABILITY

Once someone is trained as a Community Reporter they can then collect stories and upload to the website and share on their own social media platforms. But it is only transferable if they have had the Community Reporting training.

Food for Thought

As a part of the Smart Practices, we are happy to contribute the Crossing Borders Food for Thought. It is a space that brings people from all walks of life together around two universal human attractions: Stories and Food. Held monthly after work, the Food For Thought provides exciting spaces for people from different backgrounds to share their life stories, learn from and be inspired by one another's lived experiences through storytelling. It takes place in a safe, stimulating, and inclusive social environment, with a delicious international dinner in the heart of Copenhagen. The underlying idea of the Food for Thought is that each one of us has a unique story that is worth sharing, from which we can learn and get inspired. It is based on the strong belief that I tell my story, I exist, rather than I think, I exist. To include and empower people, they need a conducive space to share their unique stories and make their voices heard. The post-pandemic needs to connect and to share stories and perspectives makes the Food for Thought even more necessary. Every month we invite a speaker to give a speech or to be interviewed. From authors, musicians, travelers, politicians, and scientists to CEOs and human rights activists, Food for Thought invites many perspectives. The audience pays a small entrance fee which covers the talk and the dinner. The talk lasts about one hour, after which dinner is served.

HOW DO YOU ENGAGE WITH YOUR AUDIENCE?

The Food for Thought concept is relevant to the UNICORN project since it is a practice that allows the facilitating organization to create meaningful and sustainable relationships with its audience. Because the event happens once with a changing program people like to take part more regularly. It allows us to directly engage with our audience, and stay up to date with their needs and interests, to which we can adjust our approach accordingly.

The practice helps to engage with the audience by highlighting individual stories and perspectives Food For Thought creates a space for expression and sharing. Most of the time the topics discussed during the FFT events are emotional, inspirational or motivational. The audience is encouraged to ask questions and actively participate in the event. The open and safe atmosphere created by a low barrier between speaker and audience and the shared dinner afterward makes it easier to exchange stories and experiences.

Food for Thought draws a lot of attention to the ethos of the organization. Principles like diversity, sustainability vulnerability and inclusivity are in the center of the monthly program. This gives Crossing Borders a strong identity which inspires many of the attendees to become a constant part of the Crossing Borders family. The events in a cosy atmosphere with good food, conversation and friendly staff establish an understanding for the organization not only as an abstract concept but also as an actual place you can go to, whenever you are in the need for human connection. The FFT events are also great platforms to promote other projects or upcoming events. This creates the opportunity for the audience to further engage with the organization.

COLLECTING STORIES AND FEEDBACK

Feedback is integrated in the concept of Food for Thought through an open question round at the end of every talk and an guest book in which people can put their thoughts.

The Food for Thought concept is about the expression of authentic stories. During the Events people share their knowledge, beliefs and life experiences.

The focus lies on engaging face-to-face with the audience. The advertisement for the speakers and the events takes place on social media like Facebook, linked in, and Instagram. The events can be live-streamed to a broader audience if necessary.

TRANSFERABILITY

This best practice is transferrable to other organizations and can happen on a big or small scale. It is important to consider the quality of the events as a high priority which involves a lot of planning and staff involvement. A team of multiple staff members is needed to plan and implement the food for thought events. Things that need to be considered are:

- Finding the right venue if organization's office space isn't suitable
- Finding the speaker and topic of the event
- Marketing of the event/selling tickets
- Finding a chef or collaborating with a kitchen (or make the dinner yourself)
- Preparing the venue
- If necessary organize audio and visual support (microphones, light, presentations, music)
- A Host for the event

FURTHER READING

https://crossingborders.dk/food-for-thought-2/

CPMES Conference

Curricular Pathways for Migrants' Empowerment through Sport (CPMES) is a project focused on employing the methodology of Education Through Sport (ETS) as a vehicle of upskilling and curricular enhancement of Sport Coaches and Trainers working in the field with disadvantaged target groups with migrant background in the perspective of fostering inclusion and equal opportunities in as well as through Sport for migrants.

THE PROCESS

CPMES fostered the European dimension of the identified cross-national challenge (the underrepresentation of migrants in responsibility positions within the field of Sport) through producing educational curricula and modules for the upskilling of existing Sport operators (Coaches and Trainers) working the migrant audience towards customized profiles of Sport Management educators supporting migrants in the development of Sport Manager profiles by addressing the constraints and challenges faced by migrant in accessing such position through educational means. The partnership wanted to spread as much as possible the results of the project and, in 2021, realized a conference.

HOW DO YOU ENGAGE WITH YOUR AUDIENCE?

The CPMES conference aimed to:

- Debate the CMPES project outcomes & methodologies;
- Engage in a follow up – of critical societal importance in the EU.

This practice was especially useful because offered moment of positive exchange among partecipants: they had the opportunity to discuss conference topics and renew their networks with research, user groups and stake holding representatives.

The conference identified its audience in all the parties, the stakeholders, and the experts in the field of Sport, Migrant, Education and general public (user groups, developers, policymakers, scientists –

professionals from Sport Clubs, NGOs, educational institutions, universities, public authorities, social enterprises – etc. Italian and European). Since it involved this type of actors, it created a sense of belonging to a common sector and consequently a spirit of interest in the event.

COLLECTING STORIES AND FEEDBACK

Through a conference, feedback is immediate: you can immediately observe the positive or negative aspects of the proposed content through the debate that is triggered and you also can check the level of participation by bystanders.

During a conference, questions can also be asked directly to the audience. It is likely that someone will speak about their experience, making a personal contribution to the authenticity of the practice. Furthermore, what is produced during the conference can also be disseminated online, thus maintaining this value over time.

For CPMES Conference, the partnership used social media, especially YouTube and partner's social pages. Moreover, also the conference was streamed on MVNGO web site.

TRANSFERABILITY

This practice is transferable by adopting mechanisms of organization and cooperation with local and international organizations. Moreover, the ease of visibility guaranteed by the internet would allow anyone to be reached in a short time.

FURTHER READING

https://bit.ly/3gHf5o9

Super Fans

Superfans is the strategy of serving the needs and dealing with the issues of your most active audience. The practice creates high levels of engagement and a deepens the connection to your audience. You really care about your biggest fans and create individual experiences for them that they crave for. The practice also helps to think about a kind of funnel or pyramid where your casual audience is converted into an active audience and to a connected audiences that finally become superfans. This is referred to as the pyramid of fandom. If you follow the focus to serve the needs of your most active audience, there will be a spill-over effect that also attracts more fans and builds a more active community in general.

HOW DO YOU ENGAGE WITH YOUR AUDIENCE?

The practice consists of specific tactics and methods to convert your audience at every conversion point of the fandom pyramid - from the bottom to the top: Casual audience to active audience, active audience to connected audience and connected audience to superfans. All points of conversion are relevant, however, not every tactic might be suitable for every organization.

The practice helps to engage with the audience depending on the level of the fandom pyramid:

1. Taking your audience from casual to active:

- Speak your audience's language. The first contact is most important for your casual audience to see that you speak their language. This will create the basic level of resonance in your audience. One method to do this is to perform a target profile interview (see Audience Design). Other methods for learning your audience's language include for example finding existing conversations online (e.g. in facebook groups), posting questions on social media and having real-life conversations.
- Share something personal. This will add personality and these sometimes peculiar things will help your audience relate to you. They're not just going to follow your work. They're going to follow you.

- Create quick wins. Or in other words, make it easy for your audience to connect. Integrate them quickly into initial interactions (getting started page; direct first email, etc).
- Collect audience transformation stories. Use testimonials that paint a picture of the story before and after an engagement with you or your organization and what life would look like if that hadn't occurred.
- Respond to every interaction. This makes people feel that you care about them. They feel special and it is more likely that they will visit you again.

2. Taking your audience from active to connected:

- Ask your audiences questions and let your audience decide. They will feel more related and they like it if you give them a chance to take part. For example give them a simple this or that choice, supported by an image or video.
- Create a challenge. The challenge should facilitate engagement throughout it and feature a prize for the winning.
- Share a behind the scenes view. This will connect your audience with the people behind your organization and shows the work behind the scenes.
- Give your audience a name if appropriate. A name strengthens the identity of your audience.
- Create meet-ups.
- Feature your community members. Every once in a while you may highlight community members that are doing interesting things via your channels (blogs, newsletters, etc.)

3. Taking your audience from connected to superfan:

- Learn about community members. People who interact with you regularly need your attention. Follow them back and try to engage with them in some way, e.g. ask them about something specific you remember seeing in their profile.
- Send unexpected messages. For those who are connecting with you on a regular basis, send once in a while peronal messages. For example short video messages (about 30 seconds) are suited well for this purpose.
- Find ways to get fans involved. Think of all the places where you interact with your audience and see if there are opportunities to get them more involved. Be sure to establish guidelines and systems to help the fans run it for themselves.
- Offer VIP experiences. Your most active fans will have a major reason to share their experience and giving them a story to tell. The experience does not need to be very special, just exclusive.

The methods that help you engage with the audience will also help the audience engage with you. The constant exchange will deepen the relationships between you and your audience and will move them higher in the fandom pyramid.

COLLECTING STORIES AND FEEDBACK

The most active audience members are the ones who love what you do and will give plenty of feedback, answering surveys or validate new ideas. You should use this resource even to deepen the relationship further.

The practice uses all media channels that are suitable for your methods. The higher they are in the fandom pyramid the more you should use channels that are more personal ranging from simple direct messages to authentic video messages and individual personal meetings.

TRANSFERABILITY

The practice is scalable/transferable for every organization and even individuals.

FURTHER READING

https://nathanielbastin.medium.com/book-notes-superfans-by-pat-flynn-ac3e3e04e43c

CoProdcution Collective website

The CoProduction Collective's website allows the audience to connect with the organisation and asks for input. Creating a 2 way relationship with the audience. There is a 'Publish With Us' page where people are invited to share their stories.

HOW DO YOU ENGAGE WITH YOUR AUDIENCE?

This method of story collection into is relevant for the Unicorn because it uses authentic storytelling from the public to increase partcipation and supports audience and community building.

It enables CoProdcution Collective to have a 'direct line' with it's audience. Making it easy for the audience to connect with CoProdcution Collective through active links on it's website page.

The CoProdcution Collective web site allows the audience to connect easily by asking people to get invloved and gives a simple way for people to connect.

COLLECTING STORIES AND FEEDBACK

They are able to collect feedback through the website but also through direct work with groups and individuals. As the main ethos of the organisation is co-production, feedback from individuals and groups is essential to all that the CoProdcution Collective, do.

Authentic stories are collected and maintained by using regularly updated blog in which the stories are collected and showcased.
There is also a page on the website in which people can publish their stories 'Our platform is your platform, so why not share your story with us?'

Twitter is the social media channel they use. They also have a newsletter that you can sign up to. Their website has a 'contact us' button and as already described has the 'Publish With Us' section. Alll over the website there are a number of ways that the audience can connect with the CoProdcution Collective.

TRANSFERABILITY

It would be easy enough for other organisatiuons to add the appropriate links to thier websites and create a portals in which the audience can connect in the same way as the CoProduction Collective have.

FURTHER READING

https://www.coproductioncollective.co.uk

TRAINING NGO'S

06

UNICORN TRAINING OUTLINE

In today's fragmented media world, it became increasingly challenging to cut through the overwhelming noise and reach the intended audience. Getting attention and effectively communicating the value proposition tailored to the needs of the target group emerged as a key skill and major factor for creating impact. Organizations that aimed to bring their value and message into the world faced the questions of how to know, find, and address audiences and their needs, as well as how to build trust and grow a community.

However, this task easily became overwhelming due to its comprehensiveness, and keeping up with the fast pace of digital change seemed quite challenging. That's why we offered an easy-to-digest training program that provided actionable knowledge in the form of frameworks, tools, and case studies, while instilling the necessary principles and mindsets. The training started and ended where the actual impact was created - with the audience - with a central focus on the organization's identity, storytelling, and distribution.

Pedagogic guidelines

INPUT TRAINING

The goal of the input training was to provide a training that is easy to digest and provides actionable knowledge in the four areas of Audience Design, Storytelling & Marketing, Distribution and Audience Building & Impact.
The participants from the partner organizations had diverse backgrounds and prior knowledge in the field, therefore the training was framed as a wine tasting. That means that every specific content was like tasting a different glass of wine that could be appealing or not. And in the end the participants would decide to take home one or several “bottles” and apply them “at home” in their organization.
The contents needed to be easy to implement, so we provided frameworks, tools and case studies and directly applied them on the communication of the partner organizations. In this process the participants gathered experiences and gained valuable insights that served beneficial for all participants in the following exchange. The discussions and reflections were guided to instill the necessary principles and mindsets for an impactful communication.

More specifically the training started and ended where the actual impact is created - with the audience -, whereas the organizations’ identity, storytelling and distribution were at the center of the learning experiences. After the training every participant knew the key principles of successful communication, i.e. audience design, storytelling, marketing, distribution, audience building and how it relates to their impact. At the same time participants acquired highly practical skills as e.g. how to conduct a target profile interview or how to work with influencers.

TRAINING CONTENT

The 4-day-course included:

Day 1 - Audience Design
Participants learned why to start with audience and define their specific target audiences and stakeholders. They got actionable experiences on how to get from an abstract target audience to a target profile of one real person and how to get, prepare, conduct and follow up target profile interviews. They knew how to use the insights and implications of target profiles on their communication, products or services.
The partner organizations performed target profile interviews as homework that were used later in the Edulab training to create an action plan according to the insights gained in the interview.

Day 2 - Storytelling & Marketin
Based on the learnings about audience design participants learned how to address their audience effectively, communicate brain-friendly and get to know the specific steps to create a powerful story. They got actionable tools and frameworks on how to spark interest, create resonance and make their messages stick. They learned how to “invent” and “adapt” their uniqueness and how to create a comprehensive communication and consistent brand image.

Day 3 - Distribution
The best story, however, does not create impact alone. As a next step participants learned how to improve distribution and what channels and formats they need to reach their audiences. They got actionable tools and frameworks on how to get, keep and grow their audiences. Also, they acquired practical knowledge on how to use social media, influencers and other distribution channels.

Day 4 - Audience building & Impact
The last part of the training builded on the previous learnings and gave them perspective and focus. Participants learned why they only need to focus on building 1000 “true fans” and how to apply growth hacking principles and integrate iterative improvement strategies in order to create more impact.

SUMMARY

The training was designed for 3 participants per organization. As a summary of the results of the training activities, the participants were finally able to:

- understand key concepts in communication and marketing strategy
- apply proven tools in communication and marketing strategy
- identify obstacles and opportunities in their communication and marketing strategy

More specifically they have learned to...

- apply audience design methodology
- conduct and evaluate target profile interviews
- understand and apply storytelling & marketing principles
- understand and apply key concepts of branding and uniqueness
- create a brand script
- create and evaluate messages based on their “stickiness”
- evaluate formats and distribution channels
- understand audience relationships
- understand basic principles in influencer marketing and social media
- understand and apply key concepts in audience building
- understand and apply growth hacking principles
- apply testing and continuous improvement methodology in communication
- evaluate and develop communication strategies

EDULAB TRAINING

The goal of the Edulab for the participating organizations was to identify and formulate a specific challenge in their communication and create an action plan to tackle this challenge in the near future. In the training we used Design Thinking methodology to foster inspiration, close collaboration, co-creation and exchange between the participants.

The previous training provided the background knowledge and methods. In particular, the target profile interview was given as a preliminary task that served as a starting point in the Edulab to identify the challenge.

TRAINING CONTENT

Reflection & Ideation

The first step was the reflection of the target profile interview where each partner analyzed their findings from the interview. The second step was to identify and define the challenges from the analysis they want to work on. The third step was the ideation phase where each partner organization explored a number of ways to deal with the challenge. The methodologies were already explored in the previous training. As the last step in the ideation phase each partner shared their results with the group how they want to act on the challenges followed by peer review and feedback.

Action Plan Creation & Testing

Each partner organization created an action plan for their organization based on the results of the previous steps and the feedback from the peer review. To this end, we provided a template that served as the framework to design the action plan. The action plans were tested with the group allowing peer review and feedback. In the final step the feedback was integrated and the action plans were adapted accordingly.

ACTION PLANS

07

NEEDS AND LOCAL ACTIONS

The primary objective of the Edulab sessions was to create customized action plans that seamlessly integrate the learned practices into the impact strategies of our partner organizations. With a keen focus on aligning these plans with the specific needs and aspirations of each organization, the action plans were designed to be highly relevant and applicable in real-world scenarios.

NGOs can expect to benefit significantly from their engagement in the training program and the co-creation process. By actively collaborating and contributing to the development of the action plans, partners have gained actionable strategies that directly align with their organizational goals. The integration of these strategies into their impact strategies will empower them to effectively reach and engage their target audiences, leading to tangible results and creating a lasting impact in their respective fields.

CHANGE MAKER ACTION PLAN 1/2

Topic					
Action Steps (What will you do?)	**Target audience** (Who will benefit?)	**Timeline** (By when?)	**Resources** (list financial, human, organizational resources or materials needed) • Resources available • Resources needed	**Knowledge** (What more do I need to know? Where could I find the information?)	**Potential Barriers** (What are the potential challenges you face? How will you overcome them?)
Workshop: clarifying the goals and future of CM	Staff	January – February Three meetings once a month	Workshop would be held with the help of the staff.	One of the staff who has been working on strategic planning runs the workshop	Time and availability of the staff
Research: Analyzing the needs and potentials	Staff	March - April	Research on the potential target group. Review of already existing audiences and contact bank	Research and communication knowledge. Analyzing the target group	Limited contact bank. Irrelevant contacts and target groups
Research: Examining different methods to reach target audiences, communication channels and strategies	staff	March - April	Research on potential communication channels. Finding the most relevant channels for CM for communication	Research and communication knowledge. Marketing and communication knowledge	Lack of marketing knowledge. Outdated methodologies
Workshop: Strategic planning for audience design and communication	staff	May, June, July	Analyzing and categorizing the different audiences and target groups have been found in research phase.	Communication and marketing strategies. The workshop runs by one of the staff experts in this area	Time management and availability

CHANGE MAKER ACTION PLAN 2/2

TOPIC					
Action Steps (What will you do?)	**Target audience** (Who will benefit?)	**Timeline** (By when?)	**Resources** (list financial, human, organizational resources or materials needed) • Resources available • Resources needed	**Knowledge** (What more do I need to know? Where could I find the information?)	**Potential Barriers** (What are the potential challenges you face? How will you overcome them?)
			Analyzing different methods and channels to choose the best channel for CM	Communication and marketing strategies.	Time manageme nt and availability
			Target group design	Communication and marketing strategies.	Time manageme nt and availability
Building audience: exploring potentials and start communicatio n with the target group	Staff	August - December	Reaching out to the target audience.Expandin g the connection bank. Creating strong connections based on needs, knowledge, and practicality.	Communication Exchange of knowledge in the professional field	Time Working hours Working specialties
Exploring new possibilities	Staff and new audiences	Ongoing process	Keeping the audiences engaged in some activities and constant sharing of knowledge and ideas	Basic communication skill	Time manageme nt Knowledge limitation
Actively invite the target groups to relevant events and planning for collaboration in any scales	Staff and audiences	Ongoing Process	Holding up with the latest news and events in the field and keeping up with new ideas and interesting activities to get involved	Communication skill. Each staff member uses their professional knowledge to build the desired professional connection	We need to be aware not to lose our current audience.

PVM ACTION PLAN 1/2

Topic AUDIENCE BUILDING					
Goal Review our current platforms and their reach.					**Timeline/Duration**
Action Steps (What will you do?)	**Target audience** (Who will benefit?)	**Timeline** (By when?)	**Resources** (list financial, human, organizational resources or materials needed) • Resources available • Resources needed	**Knowledge** (What more do I need to know? Where could I find the information?)	**Potential Barriers** (What are the potential challenges you face? How will you overcome them?)
Look at new platforms (Instagram, Linked in) and review their effectiveness in relation to our aims	PVM New audiences. More diverse audiences.	Jan 23 – March 23	1 staff members time – 1 day	Stats	Staff members time – prioritize tasks.
Explore using the stories of lived experience more often and giving those stories a platform.	PVM New audiences. members	Feb 23 – March 23	1 staff members time – 1 day Team review – half a day.	A selection of stories to review and to 'package'.	Staff members time – prioritize this.

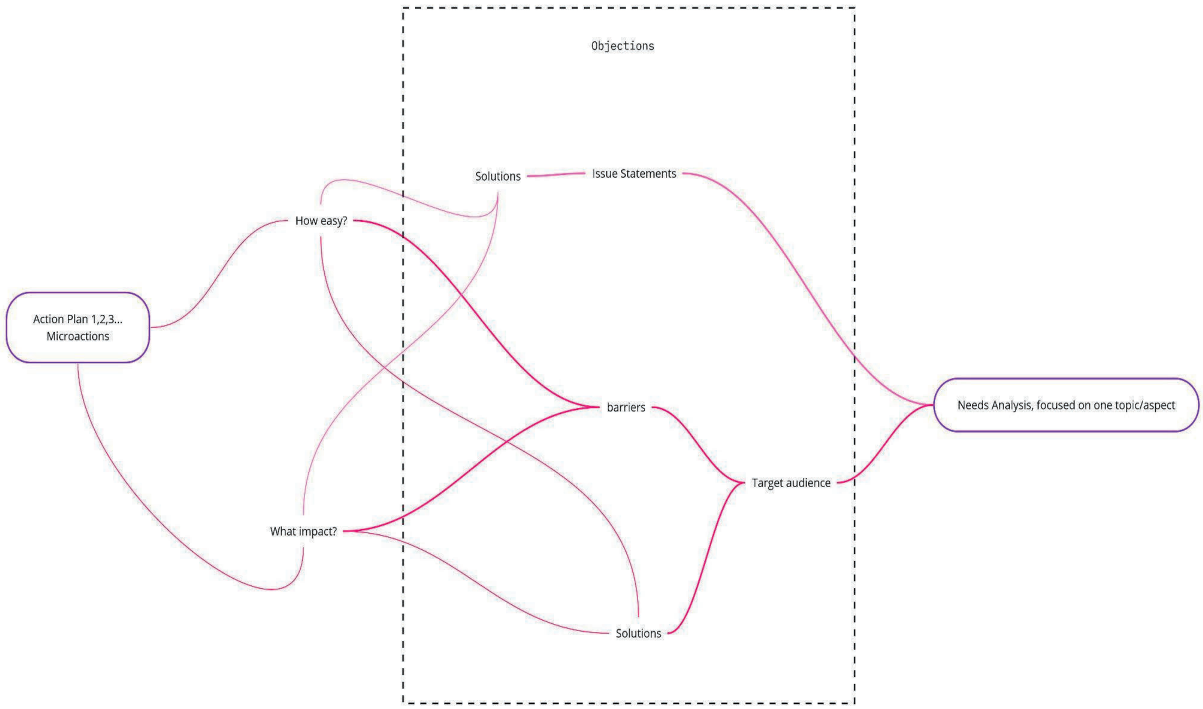
PVM ACTION PLAN 2/2

Topic AUDIENCE BUILDING					
Goal Review our current platforms and their reach.					**Timeline/Duration**
Action Steps (What will you do?)	**Target audience** (Who will benefit?)	**Timeline** (By when?)	**Resources** (list financial, human, organizational resources or materials needed) • Resources available • Resources needed	**Knowledge** (What more do I need to know? Where could I find the information?)	**Potential Barriers** (What are the potential challenges you face? How will you overcome them?)
Create 2-way dialogues	PVM New audiences. More diverse audiences. members	March 23 onwards.	A small team – not sure how much time this will take.	Explore what methods there are to do this. Find an appropriate way and platform to do this on. Trial it and review it. If successful create a process within the organisation that creates and upholds this.	There may not be the staff time to do allow this. Need to bring in finance to cover for this. Finding the right platform is important to get it right. Keeping up a timely response.
Be more accessible. (Neuro diversity, visual impairments, etc) Be more human. We want to have a more humorous, casual identity. Presently we speak to professionals, and we want to speak and listen to everyone.	PVM New audiences. More diverse audiences. members	Currently and ongoing.	Led by the CEO and PVM tech wizards.	Rebranding to be more accessible. Currently updating our organizations animations. Next year total rebrand.	We need to be aware not to lose our current audience.

MVNGO ACTION PLAN

Topic How to involve adults with migrant or disadvatanged background in our activities					
Goal Identify new communication tools, learn how to use them and carry out a social campaign to include target groups in our ordinary activities					**Timeline / Duration**
Action Steps (What will you do?)	**Target audience** (Who will benefit?)	**Timeline** (By when?)	**Resources** (list financial, human, organizational resources or materials needed) • Resources available • Resources needed •	**Knowledge** (What more do I need to know? Where could I find the information?)	**Potential Barriers** (What are the potential challenges you face? How will you overcome them?)
Step 1: To identify communication tools we have in our organization to address the target group	Project team	September 2022	• Communication tools both online and offline •		Findings: tools we usually use to address adults with migrant or disadvantaged background
Step 2: To identify new tools to address target group composed by adults with migrant and disadvantaged background	Project team	October 2022	• Research on the tools that target group usually use •	Online trainings to know which kind of tools to be used with the specifc target groups	
Step 3: To learn to use one social media communication platforms: Hootsuite	Project team	November 2022	• Communication and dissemination capabilities •	Online trainings about the use of the platform	
Step 4: To carry out social campaign to include target groups in our ordinary activities	Project team	December 2022	• Dissemination team • Hootsuite Account	-How to carry out a social campaign; -Graphic competences	Challenge: target groups will not be respondent Solution: To re-think the contents and language of the social campaign

CRN ACTION PLAN



Target Audience:

in general migrants and people with migrant background
Specifically those low education and first generation migrants are not reached

Problem: What is the issue in the interview?

The issue in the interview is that the events aren't reaching the entire target group defined by Jenna. She wants to understand how to reach other migrants that aren't second generation migrants or with a higher education background.

What could be the barriers of the target group(s) described?

First generation migrants need information in their native language, because they are usually less literate in the host language.
They need events presenting tools and information for/from their everyday life, because they relate less to topics away for the everyday experience.
They need events at convenient time slots for them, such as during lunch hours or end of afternoon, as they perhaps have jobs with 9 to 5 hours which don't let them work from home or attend events during work hours.
They need easy and low barrier access to the events with little bureaucracy, because they are usually made already bad experiences with the official unknown admin system, which might prevent them for actually register.

Solution:
First generation migrants need information in their native language, because they are usually less literate in the host language. =
Solution: using translation, easy language, non-verbal methodologies (e.g. pictograms, comics etc.) or hire native speakers, who run the events in the target languages.

They need events presenting tools and information for/from their everyday life, because they relate less to topics away for the everyday experience.= Solution: Running a need assessment (E.g. needs mapping, interviews etc.) before the start to understand the targets current topics.

They need events at convenient time slots for them, such as during lunch hours or end of afternoon, as they perhaps have jobs with 9 to 5 hours which don't let them work from home or attend events during work hours. = Solution: providing recordings and online participation. Consider weekends or informal events like dinner talks and consider children care.

They need easy and low barrier access to the events with little bureaucracy, because they are usually made already bad experiences with the official unknown admin system, which might prevent them for actually register. Solution: One click registration, check which data you actual need, provide "anonymouse" registration.

Jenna needs to understand which networks she has to mobilise to reach the migrant because, because she might not have access, especially to informal networks or communication channels.
Solution: Need assessment, stakeholder mapping and reach out to them in easy language.

Topic (Please describe the topic you're addressing. Think about what is needed to translate the topic in your everyday work.)					
Creation of flyer in easy language/pictorgrams					
Goal (Be sure to write "SMART" goals (specific, measurable, attainable, relevant and time-sensitive.)There should be one flyer in non-verbalt/easy lanugage communication to be created for a public event at 17th of November on Climate Change. The target are union citizens living in Berlin.					Timeline/Duration
Action Steps(What will you do?)	Target audience(Who will benefit?)	Timeline(By when?)	Resources(list financial, human, organizational resources or materials needed)Resources availableResources needed	Knowledge(What more do I need to know? Where could I find the information?)	Potential Barriers(What are the potential challenges you face? How will you overcome them?)
Step 1: Write a general text for the flyer	Project team	2nd of October	Author by project manager	We need to understand the needs of union citizens	To less understanding how the target group communicate
Step 2: Send the text to 3 union citizens and let them explain what they understand and what has to be clarified	Project team	15th of October	email contact to union citizensIncentives for the union citizens	How to collect feedback (e.g. empathy interviews)	No responses
Step 3: Re-Edit the text	Union citizens	27th of October	B. contact to easy language experts	Knowledge on no-verbal communication and easy language	To little knowledge or not identifying experts
Step 4: Printing and sharing the flyer	Union citizens	9th of November	Designerprinter	Rates on printing and email access to stakeholder	Print times and quota

LESSONS LEARNED

08

THE LEARNINGS OF OUR PROJECT

During the project we became aware that communication is one of the most important things of an organization to create impact. However, communication is not impactful per se, we first have to ask ourselves the question why is communication so important for us? Why do we communicate in the first place? If these questions are not clearly answered, it is hard to set communication as a top priority and create more impact. That may be one reason why communication is a low priority in some NGOs and resources are allocated to other areas. But this is just the starting point.

Communication can only be impactful if it addresses the needs and issues of the audience – that became very clear during the project. However, you first have to think about who is your target audience. If that is clearly answered, the best approach to learn more about the needs and issues of the audience is to ask one of them directly. And indeed the target profile interview was the central practice that provided the most valuable insights for all of us and even started fruitful discussions beyond communication – for example about strategy.
From this perspective, successful communication may be summarized as creating a high degree of resonance within the audience. However, we learned that a high degree of resonance is not enough. The distribution can be even more important regarding the creation of impact. It seems obvious but if the content does not reach the target audience, there is no impact. To this end, we were inspired by the case studies of successful campaigns like the Loesje campaign or the Photo contest by Crossing Borders. These practices created an interesting dialogue between the audience and the organization and finally served to build an engaged audience.

"It changed my life"

(Francesca Olivier, Changemaker, Sweden)

The project manager of Changemaker summarized the impact of the project on her personally with the sentence "It changed my life!". She said that before the project she knew that communication is important and set it as her top priority. But in reality it never was. It was a rather unpleasant duty. In the training she realized that she didn't know the "why" of her communication and she didn't know exactly who her audience was and how she should talk to them. She also recognized that she usually has no time for communication.
Reflecting on her lessons learned she said "I learned that I have to dedicate time to communication" and now added some time dedicated to communication in her working habits. She now writes three posts a week and updates the website three times per month. She puts more effort in writing appealing posts and she became quicker now: "I think about the characteristics of the audience I want to reach when I write posts."

As for Francesca, the major benefit of this project for all of us was the mindset change that communication is highly important but needs a mindful dedication of sufficient resources to create impact. We perceive this also as the major challenge that every organization needs to tackle individually.

People's Voice Media

Mine Vaganti NGO

Changemaker

Comparative Research Network

Crossing Borders

Vensenya

QUALITATIVE

ATTITUDE

BEHAVIOUR

We have implemented some methods, but we will ahve a general UNICORN training with the whole team in Feb/March

We put more efforts in writing appealing posts

More aware of how impact and communications can be co-beneficial for an NGO

I became quicker in writing posts and articles.

More aware of different approaches in communication with the team and helpful for the NGO

Enough resources for communication are still the biggest challenge - and learning: you have to put in resources to create impact.

I'm even more convinced that communication is one of the most important things of an organization to create impact

We have a much clearer awareness on the needs and roles for communication

More aware about how to address different target groups

Empathy interviews taught me that small changes in perspectives can be very insightful, and that solutions can often be found through talking through challenges

We were in need to create a coherent message buidling. We now started the process and will focus much clearer on the areas of expertise. A result was the re-brand of our webiste.

I think about the characteristics of the audience I want to reach when I write posts

We realized that our most pressing needs within the themes of our project were within internal communications and strengthening how we communicate in order to be able to make impact and communicate clearer messages to ourselves first and then to our external audience.

Creativeness when sharing opinions/ideas with partners and empathy when thinking about needs and impact of the project

I learned I have to dedicate time to communication

I learned that craeting a 2 way dialogie with our audience is harder than it seems.

The highlight was definitely implementing the changes from the target profile interview

I add some time dedicated to communication in my working habits.

Improvement of use of social media both online and offline

It has helped us to focus and what we think is importnat - which accessiblity and inclusivity

New inspiration on campaigns: Photo Contest, Loesje, etc.

Written and oral communication skills improved

Arranging workshops on message building and grapohics

I try to post contents on our social media at least three times a week and update the website with news three time per month

New platform and tools to improve dissemination activities

The training created the basis for our strategy making

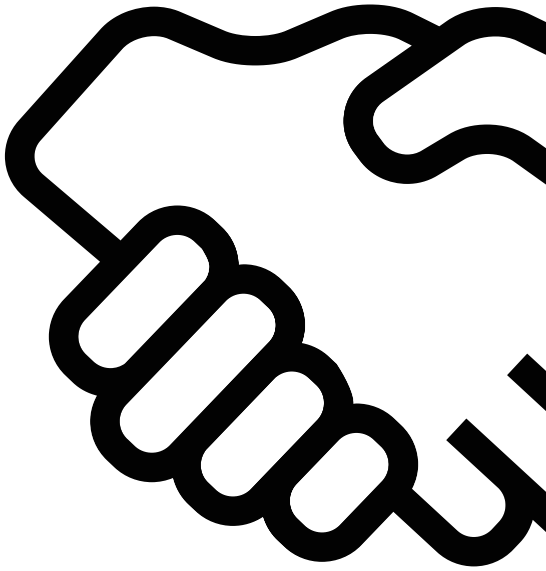
The target profile interview brought the biggest insights of the project so far. We learned about how our target audience really feels and were able to implement changes in how we communicate based off that

QUANTITATIVE

THE PARTNERS

09

GET TO KNOW THE PARTNER OF UNICORN



Audience Building and impact is about building trust and grow a community in order to create audience relationships with a lasting impact. It builds on all the other areas and gives them perspective and focus to create a community of “superfans”. More specifically it deals with the integration of the three growth hacking principles of creating value and caring about your audience as well as the promotion of sharing to create a highly engaged and growing audience.

Vensenya

BERLIN, GERMANY HTTPS://VENSENYA.ORG

VENSENYA is a non-profit organization based in Berlin with the mission to foster self-efficacy and positive mindsets of adolescents and young adults, mainly via storytelling and positive role models. Our main activities are focused on the online magazine “#kämpfergeist” (“#fighterspirit”) that features stories to resonate with rather underprivileged target groups in different formats such as blog-posts, interviews or videos. We curate edutainment content or produce original content ourselves in close relationship with the target group. In several projects we created e.g. a fictional as well as a factual web series and several interviews with inspiring personalities. Besides inspiring stories, the online platform kämpfergeist.de offers easy access and information to support ranging from local mentoring to online resources for personal development.

On our online platform kämpfergeist.de we curate and create stories in close relationship with the target audience where we try to maximize their emotional impact via storytelling principles and dramatic structure. Furthermore, we created the brand #kämpfergeist that itself conveys our core message to the target group and use social media tactics and influencer marketing to reach them. We also perform storytelling workshops to train young people telling their intimate stories to a wider audience.

Thus, we have extensive knowledge about storytelling across different disciplines. From scriptwriting for factual and fictional series, article writing and biographical stories as well as branding, marketing and social media. All key persons of this project have experience in storytelling, video producing, writing, design-thinking/co-creation as well as in training, teaching and coaching young adults.

Comparative Research Network

BERLIN, GERMANY HTTPS://CRNONLINE.DE

TThe Comparative Research Network (CRN – www.crnonline.de) was founded in 2007 and worked since then in the field of non-formal adult, youth and VET education and research. The CRN Network activities are divided in three vertical fields: research, education and publication. The research department aims to bring social sciences closer to society. Research fields are among others: European Borders, Civic Participation, Urban Issues, Peacebuilding and intercultural dialogue, diversity and citizens science. Among other CRN is organising the Berlin Border Seminar, performing research on the impact of the Berlin Wall and seeking ways how to strengthen participation of citizens in civic education and city development.

The training department is working on non-formal education in cross-sectoral approaches.

Among other CRN is specialised in civic education and participation, cultural heritage, digital and media skills, storytelling, intercultural skills, green education, game based learning and creative social entrepreneurship. The Education department is implementing training activities, train-the-trainer courses. It is developing methodological tool-kits, training plans and concrete tools such as online games, apps and handbooks.

The three columns are connected with three horizontal initiatives – the CRN Participatory Lab, combining research, education and publication of civic education and the CRN Peacebuilding Programme, which is performing research and training on civic dialogue, conflict management and peacebuilding in the Euromed, Eastern European and the Balkans and the European Circular Economy Education Initiative.

Additionally, the CRN is specialised in creating and performing evaluation and dissemination processes in education.

People's Voice Media

SALFORD, UNITED KINGDOM
HTTPS://PEOPLESVOICEMEDIA.CO.UK/

People's Voice Media is a charity established in 1995. Over the past 25 years, our activities have focused on the designing and delivering of high-quality training/learning programmes, participatory, citizen-led research activities and leading co-production processes in sectors such as community development, public services and health and social care. A key part of this has been delivering Community Reporting activities. Community Reporting is a storytelling movement that was started in 2007 by People's Voice Media, and it uses digital tools such as portable and pocket technologies to support people (usually those from marginalised groups) to tell their own stories in their own ways. Using the Internet to share these stories with others, we are able to connect them with the people, groups and organisations who are in a position to make positive social change. Through creating spaces in which people can describe their own realities, Community Reporting provides opportunities in which people can use storytelling to find their voice, challenge perceptions and be catalysts of change.

With this vision in mind, our core values are:
Collaboration and Equity: These values represent our way of working – we connect with others to create social change, creating platforms via which people have their voices heard.
Authenticity and Integrity: These values represent our behaviour – they are how we maintain and evaluate our quality standards in every area of our work.
Learning and Evolving: These values represent our approach – as an organisation we are open to change and this supports us to develop, innovate and adapt in changing contexts.
Optimism and Joy: These values represent our mind-set – we seek to find hope in all situations and bring a positive, solution-focused approach to all that we do.
To achieve this vision, our core tool is Community Reporting which is a storytelling movement that spans the UK and Europe and is committed to creating change at individual, organisational and systemic levels.

Changemaker

GÖTEBORG, SWEDEN HTTP://CHANGEMAKER.NU

Changemaker is a privately held consultancy company (established 1998) with extensive knowledge and experience in fundraising and project development, sustainable development, matchmaking and innovation services, digital service development, games and visualisation. Based in Gothenburg (Sweden), with partners and customers in Sweden, Denmark, Germany.

For more than 20 years we've helped companies and organizations with tailor made solutions for leadership, team building and change management. We offer workshops and lectures, project leading and process competence, for both businesses, schools and individuals. Our incentives and intentions are to create change, participation, sustainability, joy and creativity.

The Universe of Changemaker AB contains a variety of business categories. Changemaker AB is a change management agency managing and cooperating in projects promoting societal change and integration, both on national and international levels. We do it on commission or in cooperation with enterprises in the private, public and NGO sector.

The main part of the company´s revenue is reinvested to enable creation of new platforms, business models and long-term sustainability.
Our projects for a sustainable development of the society and integration of people to labour market, is mainly governed by the Changemaker AB.

Crossing Borders

COPENHAGEN, DENMARK
HTTPS://CROSSINGBORDERS.DK/

Crossing Borders (CB) is a non-profit, non-partisan civil society organisation. The vision of CB is a world in peace with itself in which diversity is celebrated. The mission is to create dialogue space toward such a world and to build the capacity of youth, media workers and educators to realise the above vision. The overall goal is to enable people with different backgrounds to learn to live together on equal terms.

Crossing Borders started as a project in 1999 in Denmark in support of meaningful dialogue between the conflict parties in the Middle East. In response to increased activities and demands for the CB concept and services, it was transformed, in 2004, into a dynamic organisation with activities in Denmark and abroad.

CB activities comprise various programmes:

- Global school services for high and primary schools in Denmark with the purpose to bring the world in the school and the school out into the real world.
- Global Højskole for youth leaders from across the globe to learn about the key dimensions of globalisation: diversity, climate change, peace and conflicts, the media, the Gobal Goals for sustainable development and social enterpreneurship.
- International projects focusing on youth participation in public and global affairs.
- Volunteer programme as a way of enabling youth to gain real life experience and active citizenship
- Food for Thought Storytelling bi-weekly events
- Teacher conferences on current global issues of concern for educators.
- Publications of educational materials, youth magazine and newsletters

In recognition of its contribution to peace dialogue, Crossing Borders was awarded “an Honourable Mention for the Euro Mediterranean Award for Dialogue between Cultures 2006, with the theme “Mutual respect among people of different religions or any other belief “by the Anna Lindh Foundation for the Dialogue between Cultures and the Fondazione Mediterraneo”.

Mine Vaganti NGO

SASSARI, ITALY HTTPS://MINEVAGANTI.ORG

Mine Vaganti NGO is a non-profit organisation established in Sardinia in 2009, whose services encompass Education and Training, Project Design and Development, Thematic Research, International Mobility, and Consultancy - in Youth, Adults, Education and Sport sectors. MVNGO has 3 offices in Sassari, Olbia and Tempio Pausania impacting the North of Sardinia and reaching out with its operational branches to many other regions in Italy, around Europe and beyond.
The members of MVNGO operate in dedicated teams to create, develop and implement international projects in research, innovation or exchange of good practices sometime reaching the target via seminars and/ or training courses.
Among the MVNGO working-teams, there are trainers/facilitators (Salto accredited) that enjoy a vast experience and willing to be involved for the implementation of proposed projects. The organisation is composed of 10 full-time staff members, 15 co-workers employed on a temporary basis under different mobility programmes, and a pool of 20 externals contracted on a yearly / or project basis.
MVNGO promotes intercultural dialogue, social entrepreneurship, social inclusion through Sport, Formal and Non Formal Education including disadvantaged targets as migrants and people with disabilities.
Training, Project Design and implementation, Thematic and Desk Research, International Mobility, and Consultancy are the core services of MVNGO at local, regional and European level for public and private bodies. MVNGO promotes and develops European and transcontinental projects – in the above-mentioned sectors.
MVNGO works on Erasmus+, Horizon 2020, COSME, AMIF, JUSTICE, Europe for Citizens, Creative Europe, EuropeAid, Life, the United Nations (UNDEF), and with foundations such as EYF, Fondazione con il Sud, Anna Lindh and Open Society.
MVNGO is part of 3 international networks such as YEE, ISCA and MV International. MV International (MVI), “the Network of Mine Vaganti NGO”, is a network of 37 European NGOs, 8 associate organizations from Africa, Latin America and Asia, that promotes participatory planning between NGOs).

ERASMUS+ STRATEGIC PARTNERSHIP
UNICORN
2020-1-DE02-KA204-007543

Comparative **R**esearch **N**etwork:

ISBN E-BOOK 978-3-946832-54-6
ISBN PRINT 978-3-946832-55-3