

Already sportswriters report they've seen a difference, players are more cooperative. Players have thanked Cerrone because they've tried his tips & they work. Next target: certain business executives?

LESSONS FROM FUNDRAISING STRATEGY IS
GOOD REFRESHER FOR ALL PRACTITIONERS

Whether we're selling a budget or program to management, recruiting volunteers for an assignment, or persuading a key public,

successful fundraising strategy offers good pointers. Some tips from lawyer-turned-fundraiser Philip Walters in an article for Fund Raising Institute's newsletter:

1. Commitment. Do you look on your work as a "cause" or a "job"? Do your prospects (read audiences) sense your personal belief in what your institution is doing, your conviction that their help is needed, your 100% sold-out commitment to the work you are doing?
2. Research. A vital step "because you're going to be appealing to the needs, desires, interests, wishes, concerns, beliefs & values" of the person(s) you're talking with. You must be able to empathize, look at life from their viewpoint.
3. Emotional Factors. "You want the donor (read public) to see that your institution's work is just an extension of his or her values and beliefs. People look for logical reasons to support their emotional responses, so work on their emotions!"
4. Anticipate Objections. Try to get prospects to declare their objections. "In fact, people who don't object usually aren't seriously considering your proposal." Walters suggests: "Don't argue; you may win the argument but lose the gift" (read decision). Hear it out, then answer it positively.

ITEMS OF INTEREST TO PRACTITIONERS

¶ New communications technologies can put small counseling firms "on a par with the big boys," provide higher level of client service, claims David Vine, Trenton, NJ counselor who uses: 1) media databases online; 2) computerized information research (Compuserve, Dow Jones News/Retrieval, BusinessWire, PRNewswire) for locating or sending information quickly; 3) desktop publishing allows production of attractive low-cost flyers, reports, overheads in a fraction of normal turnaround time; telecommunications including 4) fax machines (great for charts & graphics); 5) counselor-to-client computer communication via modem (documents don't have to be rekeyed for editing). More & more practitioners also carry portables.

¶ "Serv-urbs": growth of America's outlying areas comes at expense of big cities. Like profit-starved manufacturers before them, service companies now find competitive pressures forcing cost cuts. One of the biggest changes, according to the Conference Board, is move from metropolitan areas to small urbanized communities that ring large cities. These "serv-urbs" provide educated & skilled workers, vacant land & buildings, less hurried lifestyle & attract many tired of downtown expense & congestion. Problem is: weakening of business links to downtown areas could create new fiscal strains on big city governments, resulting in cutbacks in city services, social tensions, etc. Strategies to attract & retain both people & businesses are needed, offering metropolitan-based organizations an opportunity to contribute.

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GRAPHIC IDENTITIES CAN BREAK THRU THE COMMUNICATION CLUTTER
FOR ORGANIZATIONS OR PROJECTS -- IF THEY'RE STRATEGIZED;
EXPERTS TELL WHY MANY DON'T WORK, NEED REDESIGN

"My argument with a lot of graphic identities is that artists don't take the time or have the business acumen to find out what really makes that organization tick, what makes it distinctive. This adds to the clutter. A whole range of attractive graphic designs are done which have no bearing on the organization's operating strategy. That can be dangerous because it gives an erroneous impression as to what the organization is & where it's going," Steve Downey of Downey/Weeks/Toomey (NYC) told prr.

Trend is away from mere design to a "clear & planned process," he says -- what is properly called graphic psychology. As org'ns become more complex, graphic identity can 1) clarify & simplify, 2) relate parts to the whole "in a very measured & orchestrated way." He also is seeing more nonprofits ("operating in a competitive world") & service org'ns use graphics to "establish market presence & advance business objectives."

Contrived, computer generated, impersonal names & designs are of the past, Greg Kolligian, mng dir of Selame Design (Newton Lower Falls, Mass) told prr. "We're going back to the personal, the organic." He uses the illustration of the NBC peacock. When it went inorganic it became impersonal. He also notes that community sign codes are demanding smaller & smaller signs, "calling for stronger & simpler forms."

Graphic identities are redesigned for many reasons. Some cases:

Sharpen Focus 1. Amos Tuck School of Biz Adm, Dartmouth College. Graphic design was developed as part of a marketing program to sharpen school's identity. "We had different symbols for every program. There was no coherent style or message. Now we have a system that is reflective of the school, evocative of our tradition -- we are the oldest business school in the country -- and of our close association with an ivy league liberal arts college whose values & traditions we share. At the same time, we are a modern business school, engaged in preparing students to compete & contribute in the sophisticated world of business," says dean Colin Blaydon. 4-part mktg strategy also includes faculty recruitment, student recruitment, program development. New symbol designed by Anspach Grossman Portugal.



2. Amoco. Except for the torch & oval pylon sign out front, stations across the nation bore little resemblance to each other. Challenges were 1) getting independent

station owners to buy into new graphics -- which they would have to purchase -- 2) involving employees in the process. "We're specialists in visual identification, but the clients are the experts in their businesses. We need their input because we are only translating who they are and what they want to say," says Elinor Selame whose firm created the new visual face for Amoco stations.

3. Up With People. Had no cohesive graphics program. New logo will be used in all visual communication worldwide. "It wasn't easy to find a single logo that worked for our multi-faceted nature. It had to communicate our educational component without looking too formal, our entertainment aspects without looking too Hollywood, work as well in Europe as in Japan, Mexico or the US," vp corp comms Bruce Erley explains. By Downey/Weeks/Toomey.



4. American Electric Power. Has 8 regional operating companies in its 7-state network. Each company had its own visual identity which didn't communicate its membership in the AEP network or its relationship to the other companies. New identity brings AEP into public view, links operating companies with AEP while retaining expression of their local roots & commitment to their communities. Anspach Grossman Portugal.



Strategic Changes 5. Emhart. New logo announces company's new strategic direction. "A company name, like a family name, defines what a company is. When a company changes, as Emhart has, it's important to send a visual signal that things are different. But we wanted to maintain our name -- it has history, strength & value -- so we opted to change its appearance," explains CEO Peter Scott. Anspach Grossman Portugal.

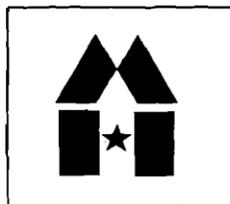
Break Thru Clutter 6. Scudder, Stevens & Clark. Altho this remains its legal name, investment mgmt firm has simplified its signature to Scudder -- "the familiar name our friends have called us for years," its brochure explains. New contemporary version of its pilot symbol -- based on a Winslow Homer painting -- "represents a link between our past & future." Siegel & Gale.



Clarify Identity 7. Aid Ass'n for Lutherans. Revised vision was needed internally as well as externally. 3-yr study showed AAL's identity was confusing to public. Its new identity is simply AAL, followed by a statement of purpose: "Fraternal Benefits & Financial Services for Lutherans." A vision statement was also written to "help employees & others rededicate themselves to achieving even more of the potential of this organization," says CEO Richard Gunderson. Downey/Weeks/Toomey.



Moving 8. American Hotel & Motel Ass'n. Concurrent with its move to DC, Ass'n "seized this opportunity to update & unify our graphic image," explains Kenneth Hine, exec vp. Old logo was kept but upgraded. Stanley Moss.



To make sure your graphic identity is "heard" above the intense communication clutter, Kolligian recommends these qualities:

1. Simple in form, not contrived. (See prr 12/16/85 for examples.)
2. Strong signal value. "People don't read. They see an image and it registers. Color, simple elements are important."
3. Memorable. "It shouldn't look like 10 other things. The simpler, the more memorable."
4. Protectable. Create design elements that discourage look-a-likes.
5. Workable in all sizes -- from biz card to 50' outdoor sign -- & on all types of communication vehicles. "You can't design in a vacuum and then apply it to see how it looks."

Once the graphic is designed, it's important to have a "keeper-of-the-mark" to make sure it's "always used in a clear, consistent & cohesive manner. If use applications aren't established, a weak, fuzzy image develops adding to the clutter."

BASEBALL PLAYERS BEING TRAINED IN ART OF MEDIA RELATIONS

Spring training for the Pittsburgh Pirates featured a new twist this year: learning how to work with reporters. Developed by Rick Cerrone, vp-pr, program included six 30-minute seminars, based on a 14-page booklet, "Succeeding with the Media."

Cerrone wanted to help players understand that their personalities as reported by the media can impact how they're perceived by public, other clubs, ad agencies, pr firms. "The media is more a part of baseball than any other sport," Cerrone told prr. "Players get approached 10 to 15 times a day -- during warm-ups, in the locker room. It becomes so routine, the player doesn't even realize he may be making a first impression."

To develop the training program, Cerrone first talked to managers, players, reporters to get their views on what was important. Approach is simple, no lecturing, focusing on 3 areas:

1. The Press: Who Are They? Players are taught how newspaper, magazine & wire service reporters differ in terms of needs, angles, deadlines. "...explains why after a game, one reporter may ask 2 quick questions & leave, another lingers for 10 minutes, and another doesn't show up even for 10 minutes 'cuz he first had to phone in the box score."
2. Why cooperating with reporters is important. This is how the public will see you. "No matter how great you are on the field, you can still be considered a 'bad' guy if you're not polite." Rudeness can cost in terms of lost commercial endorsement or appearance requests.
3. How to succeed with the media. "We're helping them understand the importance of little things like a handshake or making eye contact in an interview, instead of tying your shoes and never looking up."