

# MARKETS

## FUNDRAISING

### GOLD

*Client*  
Cancer Research UK  
*Agency*  
WWAV Rapp Collins  
*Agency team*  
Maria Philips  
Sandra Money  
Corinne Leloup  
Lucy Brazier

### SILVER

*Client*  
United Nations  
Children's Fund  
(UNICEF)  
*Agency*  
TBWA\GGT Direct  
*Agency team*  
Nick Moore  
Andrew Pogson  
Rob Steeles  
Fiona McArthur  
Lester Stratton

### BRONZE

*Client*  
The National Trust  
*Agency*  
Bluefrog  
*Agency team*  
Mark Phillips  
James Briggs  
Tina Herbert  
Gemma Taylor  
*Other companies involved*  
Sharp Edge Print &  
Marketing (print and  
distribution)  
Centurion Press (print  
and distribution)



### SILVER

Targeting a charity's most generous donors, and inviting them to help with a specific problem, can pay dividends.

The aim was to change the lives of an entire Ethiopian village by improving the water supply. Field notes from the hydrologist were sent to key supporters, and 441 pledged one-off donations of £1,500. The campaign raised £543,000, 127 per cent over target.



### BRONZE

When it was announced that the Victorian gothic estate of Tyntesfield near Bristol was to be auctioned, the National Trust had just eight weeks to raise £20m, including a target of £1m from public donations.

Drawing on earlier emergency appeals, a wide range of media was used, including direct mail, a magazine insert, door-to-door in the south west, and viral e-mails. The appeal to the public raised £8m.



### GOLD

Formed from the merger of two leading cancer charities, Cancer Research UK had to establish its name, its positioning – “Curing cancer faster” – and fundraising standards against which future activities could be judged.

The DRTV campaign devised by WWAV Rapp Collins hinged on the basic statistic that one in three people will be afflicted by cancer at some stage in their lives. Linking that generic fact to the brand as a reason for supporting the charity on a long-term basis demonstrated clear strategic thinking, the judges noted.

More than that, it was a very powerful emotional treatment. “Using a mirror to reflect the emptiness of people’s lives after a family has been struck by the disease is a very strong creative device,” they added.

Because the new name had to be established, media spend was increased substantially. It was aired on cable and satellite channels, and on channels 4 and 5.

The ad achieved the standout desired. Unusually for a charity, it found its way into the Adwatch Top 10. Response was more than double that achieved by the previous creative treatment for one of the charities, resulting in a dramatic improvement in return on investment.