

**Breaking barriers:**  
**Online collaboration for nonprofit campaigning**

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## **List of Abbreviations**

NPO: Nonprofit organisation

IZP: In zone project

POH: Playground of hope

NNT: Nokiniko tasishi

SP: Skilled practitioner

DOP: Domain of processes

POI: Point of interaction

## **Attestation of Authorship**

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

signed

Shivani Karan

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## **Ethical Approval**

This research has obtained ethical approval 12/271 from the Auckland University of Technology Ethics Committee on 25 October 2012.



## **Abstract**

Online communication tools provide new opportunities for collaboration between nonprofit organisations and volunteers. This study seeks to develop a model for online collaboration between the expert volunteer and an NPO. Part of the study is based on creative practice as a mode of inquiry alongside more traditional data types such as interviews. Findings of the study indicate that the frequency and quality of interaction between the key stakeholders in a campaign is a most critical requirement for a successful remote collaboration. This study not only contributes to emerging knowledge about online fundraising and awareness campaigning but also delivers a detailed communication model for nonprofit causes. As there are considerable variations in the use and application of online video as a campaigning tool, areas for further research are highlighted in the concluding section of this thesis.

## Chapter 1: Introduction

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This study aims to develop an online fundraising model informed by existing knowledge in the field of nonprofit campaigning. The focus of this research is on the collaborative processes of producing an online video campaign for two remotely based nonprofit organisations (NPOs). This includes the exploration into the application of online tools for fundraising and awareness by NPOs, the effectiveness of these tools in the overall strategy and the impact online communications has in facilitating collaboration to achieve the NPOs fundraising and awareness goals.

Through review of literature and inquiry by the researcher, it was found that there were gaps in knowledge concerning online fundraising and awareness for NPOs. Communication by way of messages is essential for NPOs (Feinglass, 2005). NPO campaigns often lack funds and a suitable strategy for campaigning and communicating their cause. The online medium has become a viable 'mass media' platform without the barriers to entry of mainstream television networks (Pavlik, 2008). Online video campaigning can be helpful for NPOs if produced effectively and online communication is opening up new avenues for collaboration (Leroux Miller, 2010). Despite the powerful effect of video campaigning, there is little knowledge on how to effectively create online video and harness the collaborative opportunities available online.

Communicating with audiences through online communications is a significant and growing trend. This study investigates how online media may provide an alternative approach to fundraising and awareness that not only facilitate low-cost communication but also enable productive relationships between a NPO and a volunteer.

The study addresses the research question:

**How can a NPO and an expert volunteer remotely work together in order to produce an effective online video campaign?**

This question involves two stages. First, a model is developed from a locally based campaign, the In Zone Project (IZP); a project that needed awareness and funding for their cause in order

to stay operational. This project serves as a test case to develop a functioning interaction and collaboration model (IZP model).

Second, the adaptability of the IZP model to global collaborations is tested with two NPOs based in Japan; Playground of Hope (POH) and Niko niko taishi – The Smile Ambassadors (NNT). A qualitative case study approach including practice based methods and interviews are followed to answer the research questions. To interpret the data after the second stage, the following questions, relating to the main question and the research objectives, are answered:

Sub Question 1: How can the local IZP model be transferred/adapted to new NPO/SP partnerships?

Sub Question 2: How effective are the IZP model's approaches to design and distribution of online video campaigns for new NPOs?

Sub Question 3: How functional is the IZP model for online collaboration?

## **Chapter organisation**

This thesis consists of eleven chapters. Chapter one is concerned with providing an introduction to the topic of this study and a general overview of the research methodology and outcomes. This chapter also identifies the gaps in literature. Chapter two describes the significance of the research undertaken. Chapter three presents a review of literature that focuses on the areas of nonprofit fundraising and awareness, from traditional methods to the emergence of new tools and strategies online. This chapter also identifies any previous relevant studies or approaches to effective online campaigning. Chapter four describes the methodological framework and methods used for this research. Research design is outlined in chapter five and includes explanation of the tailored qualitative data collection and analysis methods used. Chapter six provides the details of the data analysis phase one. Chapter Seven presents a SWOT analysis of the IZP model. Chapter eight presents the findings of the data analysis phase two. This chapter includes the findings from the practical process with POH and NNT. Chapter nine discusses the findings of the research. Chapter ten presents the revision of the IZP model. Chapter eleven concludes with the key findings, identifies the limitations of the study and presents the practical implications and recommendations for future researchers.

## Chapter 2: Significance

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Online communications have become the basis of almost all communication (Castells, 2009) and with the development of social networks, online media have opened alternative avenues to any individuals or organisations who do not have the leverage or financial clout to access traditional mass media (TV, radio, newspaper networks). Online communications give individuals and organisations the opportunity to access almost any target group and attain various goals from raising funds for social projects to raising awareness for personal causes.

The use of online networks to raise funds and awareness is being adopted universally and at a very fast rate and the amount of economic and social significance is also apparent. In 2011, ninety percent of charitable organisations in the United States were using some form of social media (Madia, 2011, p. 5) and millions of dollars have been raised collectively through online social networks (Brandwood, 2009, p. 34). The online medium is becoming an increasingly crowded space (Beals, 2012). A valuable study would be one, which helps individuals, and organisations understand this medium and provide them with useable ideas to maximize the potential of online communications.

There is a decided newness associated with the area of raising funds and awareness through online methods in current research (Hart & Sargeant, 2010; Leroux Miller, 2010; Madia, 2011; Satorius & Pollard, 2010; Waters & Jones, 2011) and therefore, further exploration and research in this field is required to develop it. This proposed research, explores evolving trends in online campaigning and endeavors to provide a resource, which empowers individuals and organisations to raise funding and awareness for their causes. Williams (as cited in Watson, 2009) refers to online networks as “weapons of mass collaboration” that allow individuals and small producers to co-create products and access markets in ways that only large corporations could manage in the past” (p. 14). Lack of available literature on online collaboration identifies that there is a specific need for resources on collaborative guidance, which this study hopes to provide.

The researcher’s motivation for undertaking this study was from a personal experience that demonstrated how online communications could empower charitable organisations by giving them access to an alternative, viable avenue for raising awareness and funding for their cause. The researcher collaborated with the In Zone project (IZP) director to produce an online video campaign. Ultimately, and directly connected to the online videos produced in collaboration

with the researcher, the IZP was able to keep operating. The IZP was a local cause, but the support received was from beyond local boundaries. For this thesis, the researcher wanted to investigate whether a model created from IZP could be used by other NPOs beyond their locality. Could the model be applied between any volunteer and NPO based in any location, globally? Could the online medium transcend physical boundaries to connect with people in powerful ways (MacLaughlin, 2007)?

Readers of this study and the wider community who have a particular interest or need in the area of using online communications to raise funding or awareness may be encouraged to undertake a project of their own which would further enrich the knowledge in this area.

## Chapter 3: Literature review

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### Chapter Introduction

This literature review explores the ways in which online communications have impacted on the fundraising and awareness efforts of organisations, with a main attention to charitable and nonprofit organisations. The major areas of focus for the literature review include nonprofit communications strategies; from traditional fundraising and awareness strategies to online campaigning. In particular, digital media campaigning is reviewed with an exploration into relevant literature on online tools for fundraising and awareness. Further, online video, low budget production and the skilled volunteer are discussed. Literature in these areas presents interviews and reports from significant figures in the field, which results in the incorporation of secondary citations in this literature review.

### 3.1 TRADITIONAL FUNDRAISING AND AWARENESS METHODS

Communicating through media by way of messages in order to fundraise and increase awareness is a common theme throughout relevant literature, past and present, from the 1990's till today. The statement by Feinglass (2005) that “[f]or nonprofits, the ability to communicate is essential” (p. 245) appears pertinent. There are, nevertheless, significant differences in the fundraising and awareness tools and methods used over the last two decades.

Television was the preferred medium of communication during the 1990s (Davis, 2012, p. 117) and it was the most effective medium in reaching large audiences and creating more opportunities for prospect acquisition. Direct mail was another main prospect acquisition activity (Hart & Sargeant, 2010; MacLaughlin, 2007). One drawback of direct-mail campaigns, however, was the time it took to reach audiences, depending on physical mailing and issues with the printers creating delays (Grender, 2001). Using live broadcast *mass media* (radio or television) was considered more immediate than print and reached larger audiences. However, low budget projects often faced cost and access barriers. Grender (2001) warns organisations that video news releases can require large amounts of money to produce footage, interviews and information in broadcast quality. He emphasises the need for getting the message out on time: “If the nine o’clock news is running a story, no amount of appearances on 24 hour news the following week is going to compensate” (Grender, 2001, p. 85). To get a produced message to appear on television, organisations had to pay for the time

slot that they could afford. Referred to as "the buying of space" by Johnston and Zawawi (2000, p. 12), it is the space that smaller organisations are disadvantaged in. If these 'spaces' are too expensive for a small organisation to afford then they are left to use time slots that may not meet the target audience's viewing patterns.

Sending direct mail updates in the form of annual reports was another way for organisations to keep their supporters up to date with their activities. However, these communication channels require funds for physical printing and postage, and it also means that constituents do not see results of projects immediately. Direct mail updates were for already loyal constituents, and reaching new potential donors through mail meant large-scale mailings that would require a significantly large budget. Telethons; a combination of television and fundraising, where donations are facilitated through telephone services saw a rise in popularity in the mid 1980's with live, televised events such as Live Aid. However, this type of large-scale media event was controlled by television networks, could not be initiated independently by small organisations (Devereux, 1996). Further, traditional methods of reaching audiences may leave small groups feeling disenfranchised (Greider, 2001) due to the inaccessibility and exclusivity of mainstream television networks, where common parent companies are in control of what is broadcast on television and cable networks (Pavlik, 2008).

### **3.2 THE MOVEMENT TO ONLINE COMMUNICATIONS**

According to Saxton (2001, pp. 347 - 348) the nineties saw a dramatic growth in communications technology, most notably the Internet. The worldwide uptake of the Internet was faster than any other technology in history. At the same time, there was also a marked growth in the use of the Internet by charities (Keaveney & Ward, 2001, p. 49).

Ball (1998) believes that charities were already online but were waiting for a critical mass to make the Internet a mainstream medium. There appears to be a general consensus in relevant literature that the major catalyst for moving online for fundraising purposes was the September 11, 2001 events and it took major natural disasters like the Asian tsunami in 2004 and Hurricane Katrina in 2005 to capture the attention of a mainstream audience (MacLaughlin, 2007, p. 9). Hart and Sargeant (2010, p. 277) believe that this was when charities discovered the Internet in earnest and after the wave of giving that resulted from the September 11 tragedies, the online charitable world grew quickly. By the middle of the decade, there were a wide variety of interactive strategies in place. After September 11, 2001,

sensing an urgency, Americans turned to the Internet to send donations to the Red Cross, the Salvation Army, and other relief agencies. The record for annual online donations grew by US\$107.3 million by the end of the year and a new approach to fundraising had been established in many nonprofits (Wallace, 2001 and Larose, 2003 as cited in Waters 2007, p. 60). Johnston (2005) believes that “this moment marked a change in giving culture” (p. 309).

Grams and Crowley (as cited in Battistelli, 2008) agree, that “the beauty of online fundraising is its immediacy” (p. 33). There is little such immediacy with direct mail and a relevant opportunity to get people engaged may be lost. Battistelli (2008) maintains that it is best to “strike while the iron is hot” (p. 33) and that when people are hurt or angry, it is the best time to get them involved. Grams (as cited in Battistelli, 2008), explains how the Human Rights Campaign does a good job by “moving on these situations when they arise - not just to raise money but to raise public awareness and support” (p. 33).

### **3.3 BREAKING BARRIERS**

Pavlik (2008) defines traditional techniques as the ‘analog age’ and online media as the ‘digital age’ when stating that “[o]ne of the fundamental differences between media in the digital age and media in the analog age is that the barriers to entry are much lower in the digital age” (p. 233). Pavlik’s ‘barriers to entry’ to traditional media include higher accessibility to those organisations with clout and leverage. Accessibility of the online medium has opened up alternative channels to reaching audiences. This has created new opportunities for nonprofit organisations, that otherwise would have struggled to extend their reach beyond local boundaries to larger audiences. Keaveney and Ward (2001) regard the Internet as “[the] ultimate form of mass communication. It is like a billboard that, in theory, anyone in the world can see” (p. 50). MacLaughlin (2007) finds that online communications are being continually used by organisations to extend their reach. Moreover, this reach also extends to previously inaccessible places such as developing nations where older structures of wired communication can be expensive. He uses the metaphor to illustrate how “like electricity and running water, the ability to tap into the Internet from almost anywhere changes how we live and work” (MacLaughlin, 2007, p. 11).

A community without leverage offline can build up presence online (Pavlik, 2008; Brandwood, 2009). The Internet also has the ability to level the fundraising playing field between small and large nonprofits (Elliot, Katsioloudes, & Weldon, 1998 as cited in Waters, 2007, p. 73). Madia



(2011) writes about tools available on the Internet such as social media. She quotes Dave Kerpen (as cited in Madia, 2001) “the beauty of social media for nonprofits is that it truly levels the playing field. Even a nonprofit without huge existing funding channels can use social media to tap into its core constituency, ignite a movement and better serve its mission” (p. 16). Brandwood (2009, p. 35) argues that a small organisation can gain the same leverage as a larger organisation, and he has similar objectives to Davis (2012) and Madia (2011) in offering guidance in how to create more of a presence online with limited resources.

One of the initial concerns with online fundraising was making safe and secure transactions online, as Ball (1998) explains, there was confidence that with digital encryption technologies and the development of site security, the public was ready to make all sorts of financial transactions online. The Harvard Business School’s Social Enterprise Initiative predicts that online giving would become a significant source of organisations’ fundraising efforts (Waters, 2007). MacLaughlin (2007) discusses how online donations were growing at a higher rate than offline giving and “they are certainly no longer something to be scoffed at or ignored” (p. 5). However, Waters (2007, p. 61) and Hart and Sargeant (2010, p. 277) still consider online fundraising as a relatively new concept. Hart and Sargeant (2010) see the Internet as more than just a facilitative tool for donations. They acclaim “the real power of the medium lies in its ability to develop relationships with supporters that add genuine value” (p. 279). The Internet also offers a more personalised approach using email, instant messages and Web logs (Li, 2005). Irish (as cited in Li, 2005, p. 143) argues that the Internet offers nonprofits new opportunities to counter the “mass appeal” that nonprofits strived for since the 1960’s.

Electronic mail is described by Parkin (as cited in Ball, 1998) as “a powerful tool” because it can be so personal. Howard Lake, director of Fundraising UK (as cited in Ball, 1998, p. 2) is quoted saying that email would be “a significant and dynamic new tool for communicating with donors, carrying out research and improving fundraising skills, knowledge and contacts”. He considers electronic mail as an unobtrusive way to reach supporters. In a more recent publication, the Nonprofit Digital Teams Benchmark Report (as cited in Kapin & Sample Ward, 2013) reveals, “email remains by far the largest, most engaged, most lucrative, and most active tool in the digital strategy toolkit” (p. 48). The report also discloses that there are 188 billion emails sent around the world, every day, and by 2015, there could be as many as 4.1 billion email accounts worldwide. This reveals the enormous scale of email usage and its power as a tool for communication. MacLaughlin (2007) considers the whole online medium a

powerful tool, affirming that “[i]t is this shift to the online medium that is becoming a catalyst for change among nonprofit organisations. Never before have people been able to transcend the physical boundaries of location, language or other limitations to connect with one another in such powerful ways” (p. 5).

### **3.4 SOCIAL MEDIA**

The second generation of the World Wide Web (Web 2.0), includes many more tools for online conversation and collaboration, i.e. social media (Leroux Miller, 2010, p. 217). Common within many authors’ examples of social media tools are that they all offer interactivity between the audience and organisation. Madia (2011, p. 5) discloses the results from a 2008 report that 90% of large charitable organisations in the USA use some form of social media. Davis (2012) suggests that nonprofits need to incorporate social media as a larger part of their multichannel communications plan in order to connect with Millennials, which she defines as “the first generation to grow up with the Internet” (p. 117). The accessibility of social media makes it a convenient way to connect with young donors and Davis (2012) proclaims the need for nonprofits to “go where the next generation is – online!” (p. 117). She also uses statistics to show that online is where the next generation is with 70% of them using Facebook and 29% of respondents of Philanthropy’s Next Generation Survey learning of the organisations to which they donate “through some type of social media platform” (p. 117). While a large percentage of younger generations are using social media, there is also a huge growth in the number of volunteering women aged 55 to 65 (Davis, 2012). Seniors are a growing demographic on social networks (Joe, 2013) and, according to the study from Pew Research Center's Internet & American Life Project (as cited in Joe, 2013), “as of February 2012, 34% of online seniors were using social networking sites,” (p. 24). Tammy Gordon, the director of social communications for AARP (a nonprofit organisation formerly known as the American Association of Retired Persons), puts the simplified format of Facebook as the reason behind its success with seniors (as cited in Joe, 2013, p. 27). The organisation is adapting its marketing channels and “embracing video and social media to engage its digitally active members” (Joe, 2013, p. 27). Thus, while trying to tap into the younger, more Internet savvy generation, an organisation’s online community must provide for the multiple generations online (Davis, 2012).

Mathos and Norman (2012) comment that “[s]ocial media in and of itself is not a strategy. It is a simple vehicle to disseminate your broader message” (p. 33). Relatedly, Davis (2012) and Hart and Sargeant (2010) consider social media as *a* tool but not *the* tool. Using Facebook as a

tool for the nonprofit is repeatedly suggested by Brandwood (2009), while Davis (2012) indicates that Facebook is now widely used and therefore, she focuses more on enhancing the use of this tool. According to Davis (2012, p. 127), social media plans can be 'folded' into existing communications strategies. She puts emphasis on the need for nonprofits to set a purpose for using social media and to clarify their goals and objectives i.e. to promote their brand or fundraise. Madia (2011) sees Facebook as a place of individuals, which can raise awareness for the organisation through peer-to-peer referrals. One of the most significant benefits of the Internet is the ability to use consumers to do organisations' marketing for them (Saxton, 2001). Similarly, Hart and Sargeant (2010) predict, "[t]he focus in coming years will be on leveraging the social networks of existing supporters and facilitating them to conduct that work on the organisation's behalf" (p. 311). "It is incredibly easy for users of social network sites such as Facebook, MySpace or LinkedIn to share ideas and information with their personal network of friends. They do not even need to make a special song and dance about it" (Miller, 2009, p. 368). This phenomenon is known as viral marketing: "word of mouth at the speed of light" (Saxton, 2001, p. 361). The aim is to reach as many people who otherwise might never learn about the organisation. This can happen if messages go 'viral' through 'tagging' on social networks. Johnston (2007) likens viral marketing to 'pass-along' or "some click-of-a-mouse actions" (p. 213). Hart and Sargeant (2010) call it "word of mouse" (p. 298) and believe that the key to successful viral marketing is that whatever the form, people should find the content compelling enough to *want* to share. At the same time, Madia (2011) stresses that nonprofit organisations should not forget their mission: "never become lost in the whirl and excitement of your organisation's social media activity" (p. 11).

Kapin and Sample Ward (2013) explain how "critics of social media engagement call actions that don't take much effort 'slacktivism' or 'clicktivism'. These terms are used by many to mean a 'slacker action', especially features akin to a 'like' on Facebook or a 'retweet' on Twitter" (p. 29). In contrast to critics, Kapin and Sample Ward (2013) contend that these 'slacker actions' are actually 'passive actions', which are not new. They argue that since the rise of social media, the spreading of information and raising awareness (information stage of campaigning) has been confused with active action, and while the effort spent on raising awareness may be considered slacktivism "[it] has always resulted in people doing what organisations ask" (p. 29). Kapin and Sample Ward (2013) recommend nonprofits to give supporters something with more forward motion than a post to 'like', an informative video for example. Kapin and Sample Ward (2013) suggest nonprofits to track their progress on social

media not just by the number of 'likes' but to "explore the full context of your engagement [...] whether it's just likes, comments, or outside action" (p. 30). Therefore, nonprofits should "look at [their] goals and build metrics that actually track [their] progress" (Kapin & Sample Ward, 2013, p. 30).

A consistent theme in literature on social media is how this form of fundraising is 'new'. Brandwood (2009) assumes that there is some "buzz" about social media and refers to it as a "brave new world" (p. 34). Madia (2011, p. 1) says the era of social media is only in "the brief span of recent history". Whether written in 2007 or 2012, the use of social media for fundraising is still described as an emerging and changing innovation with great potential. The image of social media as a plant is used by Davis (2012, p. 122) to explain how organisations should look after their social media tool. Social networks should be "watered" and just as a plant can dry out, so can activity on a social network. Thus, organisations should keep regularly active on their social media sites to keep supporters interested and engaged.

### **3.4.1 Crowd funding**

"New forms of funding have come about with social media" (Caitlin as cited in van de Meer, 2013, p. 1). An increasingly popular approach to raising funds online is through crowd funding sites such as Kickstarter.com, IndieGogo.com, CrowdRise.com and Razoo.com. "The sites encourage people to tap in to their online social networks to promote their own campaigns, or those they care passionately about" (Sentementes, 2011, p. C1). Although the amounts raised are in small increments, sites such as Kickstarter and IndieGoGo make it simple for any individual or organisation to create a project page and start "passing the hat" (Satorius & Pollard, 2010, p. 15). However, crowd funding is still in its infancy (Satorius and Pollard, 2010). Beaudoin-Schwartz (as cited in Sentementes, 2011) calls it "a new way to engage a younger generation of givers" (p. 1). She also says "raising funds through individual giving is still important for most nonprofits" (p. 1) as does Cohee (as cited in Sentementes, 2011) who shares that his organisation's funding is still reliant on mostly individual donations and foundation grants. Satorius and Pollard (2010) suggest that a disadvantage of crowd funding as being "the risk of underselling certain high net worth fans by accepting smaller sums online from donors who might otherwise contribute larger amounts if approached in a more traditional and/or personal manner" (p. 15-17). According to Catlin (as cited in van de Meer, 2013) "three things can help nonprofits get on the right path: striving for efficiency, creating collaborative relationships and having a diverse revenue mix" (p. 1).

To summarise social media overall, authors suggest that social media is a tool or tactic that empowers individuals by allowing them to promote the organisation on the organisation's behalf (Hart & Sargeant, 2010; Mathos & Norman, 2012; Miller, 2009) and become a part of online communities that allow them to interact with the organisation and fellow supporters. Authors agree that raising awareness of a cause and funding activities are the main benefits for nonprofits.

### **3.5 RELATIONSHIPS**

An aim of fundraising is to develop strong relationships with past and current donors, as well as with potential prospects (Ragsdale, 1995; Tobin, 1995 as cited in Waters, 2007, p. 71). Building relationships is a central theme in literature related to fundraising and awareness campaigning for nonprofits. Miller (2009) believes that interpersonal communication should never be substituted by electronic mail, but instead it should be thought of as another way to build relationships. MacLaughlin (2007) notes that the way nonprofits interact with their supporters has been transformed by online communications and "[i]n a landscape of increasing competition for funding and support, all fundraising organisations need to build and strengthen relationships" (MacLaughlin, 2007, p. 12). Relatedly, stewardship means to look after the constituents of the NPO; Davis (2012) believes that stewardship can help build closer relationships with the donor. This closeness will make them "more likely to give more dollars" (p. 123). Creating opportunities for dialogue is also important as it helps to build this relationship. However, feedback can be positive and negative. Davis (2012) gives nonprofits the advice to be ready for both "dissent and support" (p. 124).

An emerging concept in literature is 'e-philanthropy'. Hart and Sargeant (2010) define e-philanthropy as the building and enhancing of relationships with volunteers and supporters of nonprofit organisations by using the Internet. Waters (2007, p. 60) assumes that e-philanthropy will become more important for the nonprofit sector as they develop Internet communication strategies with their donors. Hart and Sargeant (2010) consider e-philanthropy as "a transformative force that is propelling charities around the world toward a new way of doing business that is characterised by donor participation, open and full disclosure, and social networking" (p. 279). Waters (2007) documents how organisations are preparing for an e-philanthropy revolution. He assesses how the top charitable organisations use the Internet to advance their organisational plans by examining their Internet communication and fundraising strategies. Waters (2007, p. 72) finds that those organisations that were viewing donations

merely as transactions rather than potential relationship cultivation opportunities were not using strategic communications to maximise their e-philanthropy efforts. Waters (2007, p. 73) stresses that as online giving is continuing to grow, nonprofits need to adapt their fundraising strategies to the virtual environment so their constituents will be more informed and have a better relationship with the organisations. Miller (2009, p. 365) regards the Internet as basically another medium and suggests that nonprofits should use the basic media relations' principles such as developing personal relationships by inviting journalists to experience the organisation first hand. Hart and Sargeant (2010) discuss how the Internet provides the opportunity to "move away from purely passive relationships with supporters [...] the web is at its best when it is used to develop a community of support in which supporters can interact with an organisation and with other supporters like themselves" (p. 283). They go on to describe e-philanthropy tools and techniques, which include relationship building strategies such as website strategies as well as Web 2.0 and Web 3.0 strategies. Web 2.0 strategy is described by Hart and Sargeant (2010, p.238) as utilising online services "that emphasize online collaboration and sharing among users" and Web 3.0 strategy as multidirectional communication, which involves communication not only between NPO and constituent but also between constituents themselves.

To summarise, cultivating relationships (e-philanthropy) is a key requirement for any nonprofit organisation, online or offline, as these relationships could develop communities of supporters who could potentially do more for the organisations than simply donating financially. Developing these relationships online requires a similar approach to offline methods such as sharing information with constituents and enabling them to experience what the organisation does first-hand, e.g. through online strategies such as Web 2.0 and Web 3.0. The Internet plays a significant role in the enhancing of the relationship between organisations and volunteers.

### **3.6 THE WEBSITE**

From the results of surveys (Philanthropy's Next Generation Survey) and interviews with nonprofit organisation members, Davis (2012) constructs her main recommendation that "[a]ll communications, whether electronic or print, should drive people back to your website" (p. 121). Increasingly, before investing, people prefer to view organisations' websites. According to Hart and Sargeant (2010, p. 280), in order to build successful relationships and raise funds, it would be vital for nonprofits to have a website strategy. Also, it would be imperative to think through the elements that their website will incorporate and how these elements might

enhance or support fundraising. Likewise, Keaveney and Ward (2001, p. 54) believe that charities often think of websites as an add-on but, instead, it would be essential for the website to be fully incorporated into the organisation's overall communications plan and objectives.

Facilitating donations is central to receiving funds. Madia (2011) suggests that an organisation's website should have an official "donate now" link via PayPal for convenient and secure money transfer. Hart and Sargeant (2010) contend that the medium can add value to the supporter by being "used for much more than simply raising money" (p. 280). They recommend, "[a] well designed Web site should be the 24/7 advocacy, education, and fundraising hub for charity" (p. 279). In order to maintain interest in the website, organisations should employ the use of blogs, photos and videos (Madia, 2011). Padget (as cited in "Oxfam views online...", 2003) advises the need for websites to have the ability to facilitate and to accommodate more use of audio and video, online communities and multimedia. These media should allow commenting so that organisations can become familiar with their audience, encourage participation and facilitate greater involvement.

In summary, websites are regarded a central part of a nonprofit organisation's online marketing strategy or as Leroux Miller (2010) describes: "[the] website is the trunk of the marketing tree" (p. 97). Also apparent from literature is that good websites should allow supporters and potential donors to find information, to easily donate and, importantly, to see the impact of their efforts.

### **3.7 OFFLINE AND ONLINE INTEGRATION**

Integration of offline and online strategies is a recurring theme in literature and a point of agreement among researchers. Davis (2012) breaks down old and new as Web 1.0 (electronic newsletters and listservs) and Web 2.0 (social media) and reasserts that there needs to be an integration of the two. Madia (2011) discusses the integration of online and offline events by using social media to attract participation in offline events. Brandwood (2009) describes social media as an "exciting dessert option" (p. 34) and the traditional and proven fundraising tactics as the "bread and butter" (p. 34) but not as the larger part of the plan as Davis (2012) believes. This may be due to information available to Davis (2012) on the effectiveness of integrating both old and new that was not available in 2009 when Brandwood's article was published. Hart and Sargeant (2010) equally appraise the importance of integrating offline media by

including an organisation's web address on any printed material in order to "begin or continue an online relationship" (p. 301).

Miller (2009) claims that "tapping into the new fundraising potential offered by the rise of Web 2.0 will be to re-visit traditional community fundraising approaches and adapt them to the online world" (p. 369). Likewise, Davis (2012, p. 117) urges nonprofits to look to what organisations did in the past generations in order to make a case for the most suitable strategies of today. Saxton (2001, p. 361) states, "[t]he development of new communications technology brings with it a range of communication channels, which require specific marketing plans because they will not be reached by traditional marketing". Online communications provide new tools for collaboration (Leroux Miller, 2010; Williams as cited in Watson, 2009) to which Williams (as cited in Watson, 2009, p. 14) adds that these "give rise to new collaborative capabilities and business models that will empower the prepared firm and destroy those who fail to adjust".

Kapin and Sample Ward (2013) affirm that online and offline methods need to be integrated as part of a multichannel strategy that leverages online strategies while building on offline action. Offline action is the prime goal for the nonprofit organisation AARP who "ultimately wants to convert Internet activity into real-world movements". Tammy Gordon, (as cited in Joe, 2013), AARP's director of social communications, says "we want to take that online action offline" and adds "we want to drive traditional actions via Facebook" (p.27). Volunteering for the organisation, attending organisation events or calling government representatives (Gordon as cited in Joe, 2013), are some of the offline actions that constituents can take to show support for the organisation or cause other than through financial contributions. Madia (2011) emphasizes that offline communities should not be forgotten or alienated because they prefer offline participation. Johnston (2007) urges nonprofits to combine the telephone and the Internet to reach fundraising goals. He argues that the telephone is still needed to deepen relationships because it has the ability to connect people on a more personal level due to the emotional connection that the human voice produces when heard by people.

While online communications have changed the way we communicate (Kapin & Sample Ward, 2013) and while fundraising through online channels is growing rapidly (Kapin & Sample Ward, 2013), "79% of donations are still made by personal check" (Association of Fundraising Professionals, as cited in Kapin & Sample Ward, 2013, p. 85). Thus, a combination of offline



and online channels seems essential. However, Grams (as cited in Battistelli, 2008) states, "[w]hile integration is key, it's sort of more like a salad than a melting pot. There can be independent campaigns within integrated channels. You can run an online campaign that doesn't follow the traditional mail/phone/email structure. It can all work well together" (p. 30). Leroux Miller (2010, pp. 66-67) considers the most popular communication channels used by nonprofits today to be a combination of offline and online methods that include newsletters, direct mail, websites, social networking, case studies and reports, video and podcasts, photos and slide decks and advertising. Battistelli (2008) looks beyond the differences of traditional and online fundraising stating "[t]raditional vs. online. At its core, of course, fundraising is fundraising. There's always a compelling story that must be told, and there's always an ask or other call to action that must be made" (p. 33).

Kapin and Sample Ward (2013) propose the most important metric for measuring overall impact (across multiple channels - online and mobile) is for the organisation to ask itself, "[d]id you meet the goals you set out to achieve? Did it make it real?" (p. 65). Conversely, there are also many other ways for constituents to show support for the organisation or cause other than financial contributions and it is important to recognize that offline donations will also be driven by online communications and all angles of a campaign must be factored into the assessment of nonprofits' online fundraising campaigns (Austin, 2008, pp. 24 - 25).

Overall, most authors agree that one communication channel cannot survive without the other and that both partners can work together to support the organisation and work in tandem for its sustainability. Authors and professionals in the field emphasise the importance of converting online activity into offline action. Authors note that new collaborative tools and fundraising opportunities are emerging online.

### **3.8 STORY TELLING**

According to Johnston (2005), the best offline fundraising often relies on powerful stories to raise significant funds. Stories help to build a strong relationship with past and current donors. Andresen and Strathmann (2007, p. 80) state, "story is at the heart of personal fundraising and its effectiveness". Listening to a story can almost transport the audience to the discussed environment and allow them to share the experience with the organisation. This is the most powerful form of communication. Stories can also be used to connect donors to giving (Clemons, 2012).

Leroux Miller (2010) devotes a full chapter of his book 'The Nonprofit Marketing Guide' to the question of "how to tell a story" and concludes that, if nonprofits are not using story telling as an essential element in their marketing and communications, they are depriving themselves of one of the most effective tools available to them. Davis (2013) recommends nonprofits use stories to inspire donations and volunteers; she believes social media is an excellent platform for telling stories. "Use pictures, the written word, and any other creative tools you can think of to share experiences" (p. 74). However, Davis (2012) also notes that even while integrating social media, it is essential for an organisation to keep their message consistent throughout. In nonprofit marketing, nonprofits need to make sure their message is well focused, targeted and not buried in jargon that will not connect to the audience. Leroux Miller (2010, p. 65) suggests, "[s]pend time finding the right words that package your message in a way that your audience will find attractive and compelling". Kapin and Sample Ward (2013, p. 43) touch on the need to craft a core message for a campaign. They advise nonprofits to identify their objectives first and focus on getting to the root of their core message by asking themselves, "[i]f audiences were only going to remember one thing about [our] advocacy campaign, what would it be?" (p. 43). The organisation's story is their brand, and the branding process is a living, breathing part of an organisation (Mogus & LaCroix, 2005).

### **3.9 ONLINE VIDEO**

While the use of online video in an organisation's communications strategy appears sporadically in existing literature, authors do agree that video can be put to good use. Video is among the most popular communication channels for nonprofits (Leroux Miller, 2010). "People want to see their impact" (Kapin & Sample Ward, 2013, p. 83) and sharing the impact of donations with supporters is an easy win for nonprofits as the information is easily accessible, and showing tangible impact also increases donations (Kapin & Sample Ward, 2013). "The goal is to make the constituent a significant investor based on his or her interest and for the organisation to show the impact of that gift" (MacLaughlin, 2007, p. 13). Paul Young (as cited in Kapin & Sample Ward, 2013, p. 83) from the charity Water, shares that one of his organisation's secrets to fundraising success is to show givers the impact their donations make through documentary photos and videos, which helps them to see exactly which project they helped support. Leroux Miller (2010) advises to support words with images and hints on the importance of video messages when stating "[i]t's so much easier to share the human side of your work and the personality of your organisation when people can hear your voice and

see your face. Many people also prefer to get information by watching or listening rather than reading” (p. 67). Brown (as cited in Waters & Jones, 2011) equally advocates putting a human face on the organisation through video. Mathos and Norman (2012, pp. 73-74) place a high value on video, asserting, “if a picture is worth a thousand words then a video has to be worth at least a million” (p. 73). They give video as an example of a social media tactic that nonprofits can leverage. Waters and Jones (2011, p. 249) explain the concept of “the three V’s of communication”: verbal, vocal, and visual. These are utilised to create a video clip so that the audience is subjected to multiple forms of communication. Waters and Jones (2011, p. 264) uncover “one of the most important ways that YouTube videos help build an organisation’s identity is that video brings the organisation to life in a way that printed collateral and other marketing communications cannot”.

Live streaming video is an example of an online video tool that can be simple and useful for sharing nonprofit events with distant supporters. Supporters can get involved in live conversations in order to increase participation (Mathos & Norman, 2012). It is suggested by Farhi (as cited in Joe, 2013, p. 27) that a two-way conversation with the audience is the key to successful YouTube engagement, and that there is a big misconception that the model for online video or YouTube is the same as TV. He claims the fundamental difference is that with TV, it is a bought, forced connection, whereas with YouTube “you’re buying an invitation to engage” (p. 27).

Kapin and Sample Ward (2013) demonstrate how user generated video content (the leveraging of content contributed by supporters of the organisation) can be used to increase a site’s visibility and to gain momentum quickly across platforms. Kapin and Sample Ward (2013) use The global Days of Action campaign by 350.org to illustrate how user generated content (UGC) can be utilised. UGC can make supporters feel like they are part of the campaign by sharing their voluntary experiences as a part of the campaign. However, in this successful example of UGC, the involved NPO gave participants resources and templates and instructions to use as a guide. The content was aggregated through the website before sharing with other networks. This may have been to ensure that the organisations brand was consistent throughout the campaign.

In recent times, Brown (as cited in Waters & Jones, 2011) champions the creation of organisation videos as perhaps one of the “most powerful methods of creating a strong mental

impression of the organisation in the public's mind" (p. 249), which ultimately builds the brand. Publications from before the rise of online communications show that there was a preference by NPO's to create their own videos in the traditional media world. "In their own videos--not as subjects or victims, not served up between commercials as the soundbite morsels of television--nonprofits can speak for themselves, bypassing the gatekeepers of news and documentary reporting" (Kirkham, 1993, p. 43). This concept could be applied today as major broadcast networks are still controlled by parent companies (Pavlik, 2008). In addition, UGC could end up being the only existing visualisation of an organisation if they are not creating their own content. As Aaron (as cited in Kirkham 1993, p. 43) from Brandeis University's graduate school for social welfare, speaking to community activists about the uses of video to engage and empower, says:

"It is up to you to bring your experience to life through story-telling--the natural language of persuasion. If you remain mute, if you imagine that the facts will speak for themselves, then rest assured, your story will be told--and your experience captured---by someone else" (as cited in Kirkham 1993, p. 43).

Kapin and Sample Ward (2013, pp. 58-60) confirm that video can be a powerful way to tell stories. They consider YouTube an important channel for nonprofits because it is one of the most highly visited sites on the Internet. According to ComScore, Inc (as cited in Kinder, 2012), "Americans watched 10 billion video ads in May 2012--an all-time high [...] and nearly 200 million Internet users in the country watched more than 36 billion on-line content videos during that same time" (p. 44). These figures validate the use of online video as a growing audience is watching them. Hart and Sargeant (2010) mention video and YouTube as a type of content that can be optimized for nonprofit communication. They also mention that YouTube already has a nonprofit programme where nonprofits are able to promote their work. This programme, however, is currently only available in the US, UK, Canada and Australia (Hart & Sargeant, 2010, p. 289).

Relevant literature provides some examples of nonprofit campaigns in which video plays a central role. A few of the examples of online video campaigning include the Prince's Rainforest Project ("The Prince of Wales...", 2009), where the Prince of Wales launched a campaign to raise public awareness to end tropical deforestation. The focal point of the campaign is a 90-second public awareness clip staging well known public figures.

In Mathos and Norman (2012)'s example the NPO (PETA) uses a fun video to grab people's attention, which then directs them to more serious content. The video went 'viral' due to the buzz created from television networks that banned their video because of its controversial content. A third of the 3.5 million viewers went on to watch more serious pro-vegetarian videos. Another example by Davis (2012) mentions Invisible Children as an organisation that leverages all the right tools to increase their visibility and therefore their donations. However, Davis' book was written before the severe public backlash against Invisible Children's Kony 2012 video campaign (Watson, 2012). While the Kony 2012 campaign video was considered a success because it reached unprecedented heights in terms of view numbers and going 'viral' on social media networks (Kanczula, 2012) it has been questioned whether the main goal of the mission was actually achieved (Suddath, 2012).

Battistelli's (2008) article on the Human Rights Campaign (HRC) 'Fight Hate Campaign' summarises the success of the organisation when harnessing the power of video. HRC partnered with a well-known public figure during her concert tour and in "addition to e-mails and a Web presence, the organisation created a video featuring survivors of hate crimes" (p. 44). Using concert dates around the country as a platform, HRC and the performer educated the public about violence based on sexual orientation. The video was shown at the concerts, made it to YouTube and was included in HRC e-mails, resulting in nearly 500,000 views" (Battistelli, 2008, p. 32).

### **3.10 COMMUNICATION DESIGN**

Despite the several video campaign examples, there appears to be very little literature on communication design strategies for NPO online video campaigns. According to Waters and Jones (2011, p. 252) "the fine art of crafting a short, produced video for web distribution is still in its infancy". One of the very few available clues, Leroux Miller (2010, p. 83) recommends that a charitable cause story told in a video should be no more than two minutes long. Mathos and Norman (2012, p. 74) encourage nonprofits to make videos that are engaging and provide a simple 'how to' guide on how to make a video that creates a buzz. They instruct nonprofits to brainstorm ideas with a diverse group of people, since anyone could have that next brilliant idea, and they recommend nonprofits to determine their goal and work backwards from the call to action.

Waters and Jones' (2011, p. 250) findings from a content analysis project that analyses the top 100 nonprofit YouTube videos of 2009, show how those nonprofits use video to shape their identity and brand. They make recommendations on how to maximize the video's potential and offer six basic rules to help nonprofit organisations create effective videos in order to strengthen their organisational identity. Summed up, a good YouTube video encompasses a good story (intro, climactic build up and conclusion), short duration, a focused and simple message, relevant content, a call to action and finally, authenticity, i.e. to be genuine (Waters & Jones, 2011, pp. 261-264).

While the top 100 YouTube videos in Waters and Jones' (2011) study are merited due to their view counts, it could be argued that other factors could also have been considered when trying to measure whether organisational branding goals were met. Views are a first step toward assessing the success of video content such as analysis of video metrics (Joe, 2013). Waters and Jones (2011, p. 264) recommend future research to see if their findings are a continuing trend. Waters and Jones (2011, p. 264) also acknowledge that many nonprofits have videos on their own websites and that the YouTube site reaches a more general audience. Nevertheless, their findings are still useful for this study of communication design elements because of the sample size of videos that were analysed. The authors disclose their study's limitations as "[t]he research used Kardas' (1993) categories of purpose to describe the videos, but this categorization was not based in organisational identity and branding literature; therefore, the categories may not capture the true essence of the nonprofit videos" and that "research on videography was reviewed, but little was found to guide and conduct a proper social scientific analysis on the YouTube videos".

### **3.11 CREATING LOW BUDGET ONLINE VIDEOS**

Leroux Miller (2010) states "It's easier and cheaper than ever to produce web quality video" (p. 67). The growth in digital technologies (both hardware and software) has boosted the variety and quantity of videos produced and distributed by both professional producers and the average individual (Pavlik, 2008, p. 80).

According to Kapin and Sample Ward (2013), the passion supporters share vocally is the most powerful expression of why charity work is important; nevertheless, while high-end videos can be helpful in telling a story, nonprofits working on a budget need not despair. Kapin and Sample Ward (2013, p.60) suggest hiring freelancers or taking a do-it-yourself approach and

utilising affordable video gear and editing programs. They caution the use of cheap audio equipment and recommend NPOs to purchase high-end audio equipment if they have the funds as “your community can bear with your more impromptu video quality, but people will tune out quickly if they can't hear what is going on” (p. 60).

Traditionally, to keep costs down, nonprofits could work together with an experienced producer or producing a powerful nonprofit video could cost up to several thousand dollars a minute or more (Goldentyer, 1996, pp. 40-44 ). Mathos and Norman (2012) suggest using an experienced videographer to avoid the video looking amateurish, together with “decent video equipment, a good editor and a striking idea” (p. 74). They recommend that nonprofits “[s]hoot and edit a brief compelling video” (p.74) by taking advantage of free resources, such as stock images and music for use in videos on the sites [creativecommons.org](https://creativecommons.org/) and [mobygratis.com](https://mobygratis.com/) and similar to Li (2005), who explores a broader range of volunteer-matching sites, they recommend nonprofits utilising online volunteer-matching programs through YouTube and Lights, Camera, Help!.

Using online tools for collaborative work in the context of creating a produced video does not seem to appear in literature. Information about how many organisations use skilled volunteers for produced videos and whether they come together through volunteer matching sites, social networking sites or peer-referrals, and what the overall outcomes of producing their projects are, does not currently seem to be available.

### **3.12 THE SKILLED VOLUNTEER**

This research is interested in the role of the skilled practitioner as a volunteer in context to working collaboratively with the NPO, and given the dearth of literature, more attention is needed on volunteering and social media. All nonprofits have multiple audiences and, with billions of social media users online, there is a potential to reach new types of volunteers, which would have been impossible before online communication (Li, 2005).

Leroux Miller (2010) believes that there are at least two audiences: 1) people who help financially and 2) people who serve in some way. The millennial generation may not have the financial means to donate themselves but they may be able and willing to recruit their friends and family and, collectively, this can add up to a large sum of donations (Davis, 2012). While authors agree on the ‘click and push forward’ ability of the Millennials to “refer or share”

(Davis, 2012; Hart & Sargeant, 2010; Kapin & Sample Ward, 2013; Miller, 2009). Davis (2012) believes that the psychology behind young people's motivations to donate to a cause is not merely to be charitable. She explains, often it is because they "believe in a cause and want to change the world" (p. 118). Davis (2012) informs nonprofit organisations on how to utilise other abilities that enthusiastic, skilled volunteers have to offer. Davis (2012) dedicates the chapter 'volunteering is philanthropy' on how nonprofits can recruit skilled volunteers to their committees or boards and, this way, may create a mutually beneficial and rewarding experience. She credits the next generation of philanthropists (Generation X and Millennials) for broadening the definition of philanthropy by "using any tools they have to make a difference in the world whether it is through direct dollars, time, or both" (Davis, 2013, p. 73). Results from a survey done by Philanthropy's Next Generation (as cited in Davis, 2013, p.73) reveals that most of the survey participants felt that skilled volunteer opportunities were the most rewarding types of volunteer activities. One survey participant notes that their inspiration to volunteer comes from, "a desire to get more deeply involved with an organisation and see more directly the impact that is made. It's an opportunity for me to share some of my talents and skills that I don't get to utilise in my current job" (Davis, 2013, p. 73). Davis (2013) advises organisations on the importance of recruiting skilled volunteers, and how to go about recruiting volunteers by asking them what they want, listening to them and sharing their experiences to attract more supporters and donations.

According to Li (2005), "online tools are not just supplementing traditional methods of interacting with volunteers, however; they are challenging organisations to expand their perceptions of volunteers and volunteering activity" (p. 135). She goes on to suggest that there is a wealth of online resources and services that volunteer managers can utilise alongside Internet tools that provide new ways for nonprofits to reach and recruit volunteers. Li (2005) recommends organisations provide interactive forms on their websites to allow potential volunteers to share their abilities, interests and readiness. The website can also be utilised to show prospective volunteers what their volunteer experience may be like through sharing personal stories and providing virtual tours (Li, 2005).

Li (2005, p.138) introduces 'virtual volunteering' for those who might not be able to make it to an organisation's office during regular hours due to work or family responsibilities or disabilities. She describes the types of volunteering contributions by virtual volunteers as "peer counselling, mentoring, editing and translation of documents, Web design and other technical



services, offering professional consulting, online marketing and advocacy” (p. 138) and “tutoring and mentoring, offering professional expertise and advice” (p. 142). Li (2005) refers The Virtual Volunteering Project website ([serviceleader.org](http://serviceleader.org)) for variety of resources on virtual volunteering, including a guidebook to virtual volunteering by Susan Ellis and Jayne Cravens (Li, 2005).

Li (2005) explores a broader range of online volunteer matching services, believing these sites open up possibilities for “organisations to reach new prospective supporters beyond their usual geographical borders, and open up a wider range of possibilities to interested volunteers [...] at a local, national and international levels” (Li, 2005, p. 136). Li (2005) uses examples such as Youth Service America’s SERVENet program where “over 52 million volunteer opportunities are available” (p. 136) and potential volunteers can enter their location, skills and interest and be matched with organisations needing assistance. Other sites mentioned by Li (2005) are Action Without Borders, [www.idealists.org](http://www.idealists.org) (United States); Volunteer Match, [www.volunteermatch.org](http://www.volunteermatch.org) (United States); the Australian Volunteer search, [www.volunteersearch.gov.au](http://www.volunteersearch.gov.au); RSVP (a volunteer program for seniors and retirees) and [Familycares.org](http://Familycares.org) (family volunteering). Like Davis, Li (2005) also suggests nonprofits invite volunteers to be a part of their boards and recommend the website BoardnetUSA as a resource for providing information on such issues.

Economical and convenient online tools such as email, newsletters, online calendars, secure online scheduling systems and interactive learning can be used to improve management and communication between organisations and their virtual volunteers and real-time online courses can be facilitated through web-based chats, bulletin boards and conferencing (Li, 2005, p. 139). Intranets (private online networks for communication) can be used to provide volunteers with orientation manuals and other useful organisational material as well as spaces for discussion and collaborative work on documents (Li, 2005, pp. 139-140).

Here, creative professionals who want to volunteer for organisations are not discussed in depth. Authors are looking at this from the perspective of the organisation recruiting and managing the volunteers. A two-way strategy, considering both skilled volunteer and NPO perspectives would be helpful to understand the relationship between the two better.

## **Summary of literature review**

Literature dating from 1998 till current times show there has been a change in the way nonprofits fundraise and create awareness, or as Pavlik (2008) puts it, from the 'analog age' to the 'digital age'. It is evident from this literature review that reaching audiences and acquiring donors and volunteers are considered the most important aspects of fundraising and awareness. This review affirms that online communications has the power to break barriers to access mass media audiences, which is denied to them in traditional mass media communication (TV networks). Statistics and case studies are used in literature to prove that nonprofits are communicating to audiences in new ways that give them a chance at being seen and heard in ways that were difficult for smaller organisations before online communications. There is a general acceptance in literature that the Internet is a viable tool for promotion and awareness for nonprofits, and that all nonprofits should engage an online communications strategy. Online communications provide new tools for collaboration (Leroux Miller, 2010; Williams as cited in Watson, 2009) and the online medium has new tools and methods for delivering messages. While there are varying opinions in literature about how to implement these into a strategic communications plan, relationship-building through social media and other online tools, including integration of online methods with offline methods, is supported by the majority of authors. Significant gaps in knowledge about the use of video campaigning for charitable causes were identified in the literature review. While video is accepted as a popular communication tool, little knowledge about specific online video communication design seems to exist. Other gaps in knowledge were identified in the areas of collaborative workflow design (between NPO and skilled volunteer) for low budget professional online video campaign production as a two-way strategy.

## Chapter 4: Methodology

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This chapter discusses the methodological framework of this study. The first part of this chapter presents the overall methodological approach and a justification of the chosen research methods. This is followed by an explanation of how each data collection method was tailored to the context of this research. Data collection methods include interviews, practice-based methods and recorded conversations with participants. The analysis techniques used for each data type are also discussed. The AUT ethics committee granted approval for each stage of the research (see Appendix A).

### 4.1 CASE STUDY AS FRAMEWORK

This inquiry into the collaborative processes of producing an online video campaigning strategy for nonprofit organisations is developed as a qualitative study. Qualitative inquiry enables for flexibility (Boeije, 2010) while still rigorously searching for a “deep understanding of the particular” (Domholt 1993 as cited in Higgs, 1997, p. 9). The scope of this study focuses on data from multiple sources, with in-depth analysis within and across data sources. In this research, the experiences of participants and my own experience as an expert volunteer are interpreted in order to answer the research questions.

This research is framed as a case study. A multiple case study design is used to obtain results from other similar cases, which Weerakkody (2009) refers to as ‘literal replication’. An initial case was used to develop a primary interaction model for nonprofit collaboration. More than one secondary case is involved to aid in evaluating the primary model’s adaptability by providing more than one source of information (longitudinal) for comparison between cases. Adapting the primary model to more than one case means that evaluations can be done within one case and across several cases for comparison. Overall, one primary case and two following test cases are used in this study. Practice-based methods take a dominant role in acquiring the required data for this study as the practical process will be required to inform workflow and evaluation of the primary interaction model. Daymon and Holloway (2002) describe the advantages of case studies as being able to “provide a holistic view of the phenomenon under study, either as a cross-sectional or longitudinal examination. Due to theoretical, methodological and data triangulation, it also provides rich data and views from several perspectives” (Daymon & Holloway, 2002, p. 244). This study will use data triangulation, using more than two sources of data types and methodological triangulation, using different

research methods and evidence to confirm the findings (Weerakkody, 2009), i.e. practice-based methods, interviews and recorded conversations. Data collection and analysis methods are discussed in detail in the next section.

## **4.2 DATA AND DATA COLLECTION METHODS**

### **4.2.1 Practice-based research methods**

Inquiry through practice informs this study with original insights into the planning and production of an online video campaign using online communication tools to provide remote expertise/advice to key NPO members. According to Candy (2006) “Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice” (p. 1). A major component of this research requires the inclusion of online communication tools to create a cause video for online distribution and facilitate collaboration between partners. Practice-based methods are critical to generating data where no ready procedural data was available. A full procedural description of the making of an online video is needed in order to address the differences of locally guided production processes versus remotely guided production processes.

According to Candy (2006), key elements of the processes that the researcher intends to include in the data need to be identified. In this study, elements of the creative process include initial starting points or motivation for the project, environments and tools required to achieve the output, methods, tools, resources, support, collaboration and theories about how to create the creative artefact. Regular communication with the participants to collaborate on particular steps in the creative process is vital. The practical process of producing the video and collaborating with the NPO members is documented via note-taking and audio recordings of Skype conversations through a personal computer’s record function. The purpose of this data is to inform technical, practical, interactive and collaborative aspects during the production processes of the POH and NNT videos. Instruction materials given to the NPO from the skilled volunteer, for the production of the online video campaign, is collected as data. This data will be generated in the form of soft copies of instructions (materials/guidelines) given to participants during the phases of their projects. Digital copies of the video (artefact) are also considered data in this study.

### **4.2.2 Semi-structured interviews**

Interviews are used as a data collection method in this study because the participant's experiences during the course of this study will expound many facets and experiences that are important to revealing insights about the collaborative process and the outcomes of the online video campaigns. Interviews are among the most common methods used as for in-depth analysis and understanding (Simons, 2009), and they also are considered an important data collection source for case research (Yin, 1994).

In this study, a semi-structured interview style is used with a list of open-ended questions and in accordance with the relevant interview protocols (Weerakkody, 2009). According to Kayrooz and Trevitt (2005) "[t]he choice of structured or unstructured interview is critical to the effectiveness of research" (p. 193). A semi-structured interview style implies that there may be a relatively low degree of structure to the interviews; however, the interview nevertheless adheres to a specific framework and a focus on areas of interest to the research question. This type of interview usually delivers qualitative data that allows for comparisons between respondents (as with structured interviews) because the same basic questions are maintained and the same basic topics are covered by every interviewee.

Interviews are conducted with the participants in this study who are key members of NNT and POH. The interviews are conducted remotely over online communications tool Skype, as the interviewees are based offshore. The interviews will be audio recorded and transcribed.

## **4.3 DATA ANALYSIS METHODS**

### **4.3.1 Process analysis**

The systematic approaches of exposition research are used for analysis of the process(es) undertaken during the IZP. According to Wyrick (1999) "exposition is a mode of communication where the writer intends to explain or inform" (p. 208). Process analysis identifies and explains which steps must be taken in order to complete an operation or procedure and within that, informative processes tells the reader how something was made or done or how something works. Wyrick (1999) defines process analysis as a prose in writing but in this study it is used it as a tool for analysis. Because the expository format of process analysis breaks down each unit of a process in a systematic and detailed way, process analysis is useful as an analytical tool beyond mere description. In this study, the analysis of the IZP process is then broken down into a workflow process that identifies areas of collaboration to aid in shaping the IZP model.

#### **4.3.2 SWOT analysis and evaluation**

SWOT (Strengths, Weaknesses, Opportunities and Threats) is a common framework used for situation analysis in marketing and business strategy. It is a very simple and, hence, useful framework for analysing the environment in which a firm is operating. Opportunities and threats are usually found in the external environment, whereas strengths and weaknesses usually exist within the firm" (*SWOT analysis*, 2003).

The framework of SWOT analysis will be useful in this study for the analysis and evaluation of the IZP model. This SWOT analysis will be used to evaluate the transferability and functionality of the IZP model.

#### **4.3.3 Practice-based data analysis**

Practice-based data (Artefacts, Instructional Text and Diagrams) will be used as supporting data when describing practice. Communication design and distribution methods will be compared with the IZP model. The practice undertaken for POH and NNT will be broken down into a workflow process for comparison with the IZP process.

##### *4.3.3.1 Collaboration and Interaction discovery technique*

The practitioner has developed a technique to discover, from the workflow, the processes that require collaboration and the processes that require interaction. This technique will help to inform the procedural aspects in collaborative projects and aid in the development of the IZP model.

First, the IZP workflow process is grouped into 'phases' by the researcher and the 'processes' within each phase is numbered into steps. Second, the steps are allocated codes, identifying the domain of workflow processes (DOP). When a process is identified as requiring collaboration (when input from both parties is needed to carry out a process) then that is marked as C (collaborative). The remaining processes are marked with NPO or SP. This provides an indication on the weighting of processes between NPO and SP. Third, the frequency of interactivity is identified by counting the points of interaction (POI) (the instances in the workflow process that require communication between the partners). This is done by counting processes that require interaction in the process and dividing that number by the sum of all workflow processes. Conversion of the sums of DOP and POI into percentages, in pie

chart presentations illustrate the weighting of input from partners and frequency of interactivity required from partners in the process.

To identify differences between local collaborative projects to remote collaborative projects involving an NPO and SP, the collaboration and Interaction discovery technique is carried out again for the POH and NNT process. Conversion of the sums from IZP to POH and NNT into percentages, illustrated in pie chart presentation shows the differences between the local collaborative project (IZP) to remote collaborative projects (POH and NNT). This information will aid in the revision of the IZP model (see research map Figure 5.1 for research workflow).

#### **4.3.4 Thematic Analysis**

Data collected from semi-structured interviews are qualitative in nature and need to be analysed accordingly (Weerakkody, 2009, p. 176). In accordance with Boyatzis (1998) suggestions for interview analysis, the interviews will be transcribed and analysed in order to identify common themes and sub-themes using an inductive, data-driven approach.

Collaborative strategies involving nonprofit organisations and volunteer skilled practitioner (SP) are under-theorised, as revealed by the literature review, therefore, any insights on the NPO/SP relationship will be helpful for answering the questions in this research.

In POH and NNT workflows, all interactive elements will be reliant on and facilitated by online communications. Information on technicalities of online communication in achieving workflow will be helpful for informing a revised model for remote collaborative projects. The findings will also provide insight on communication design, distribution methods and the NPO/SP relationship.

## Chapter 5: Research design

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This section details the design of this research, how the data is gathered and how analysis techniques are used for each data collection. Using a case study approach allows for tailoring the design and data collection procedures to the research questions (Meyer, 2001), and in doing so facilitates the collection of the information that is needed. Interviews are used in this study, along with practice-base methods and recorded conversations. Each type of data is specific to answering the individual questions in this research.

### 5.1 SELECTION OF CASES

The In Zone Project (IZP), Playground of Hope (POH) and Niko niko taishi – the Smile Ambassadors (NNT) are selected as the cases under scrutiny for this study. “The case or cases selected by a case research need to be ‘purposive’ or be able to provide the data, information or documentation necessary to examine the phenomenon under study” (Weerakkody, 2009, p. 234). IZP as the first case study is, in many ways, a pilot study for the subsequent communication cases of POH and NNT. After IZP, the researcher was approached by two other nonprofit organisations based in Japan, POH and NNT. In both cases, their coincidental request to the researcher for expert assistance with their online video campaigns led to the analysis of the initial communication model applied for IZP.

The inclusion of each case study is subject to particular aims of this research. First, IZP is an experimental trial case used to attempt an initial NPO online communication model that uses video as its core medium. Second, POH and NNT intend to test and evaluate the transferability, adaptability and scalability of the initial IZP model. Third, POH and NNT are further concerned with the feasibility of remote project management, and the fact that both organisations are based offshore is purposeful. POH and NNT mean to test the viability of a productive collaboration between a localised cause a remote expert volunteer. Boundaries of geography, culture and local knowledge have to be crossed in order to make this model succeed. And last, the selected cases aim to evaluate the outcomes of the online video campaigns that were produced in remote collaboration and to also assess how these collaborative efforts affect POH and NNT’s awareness and fundraising efforts. As a tool for evaluation, an analysis of these two cases is deployed as a first step towards developing a refined model and making suggestions for future research.



## 5.2 SELECTION OF PARTICIPANTS

Key members from IZP, POH and NNT were invited as participants to support this research because of their involvement at decision-making levels and leading positions in their respective organisations. Terrance Wallace, the director of the United Maori Mission, Michael Anop, the founder and director of POH and Guy Totaro, the founder and director of NNT expressed their readiness to partake this study. All participants fully support this research and have placed their causes under the lead of this study.

## 5.3 RESEARCH MAP

The research map in Figure 5.1 illuminates the flow of the research design for this study.

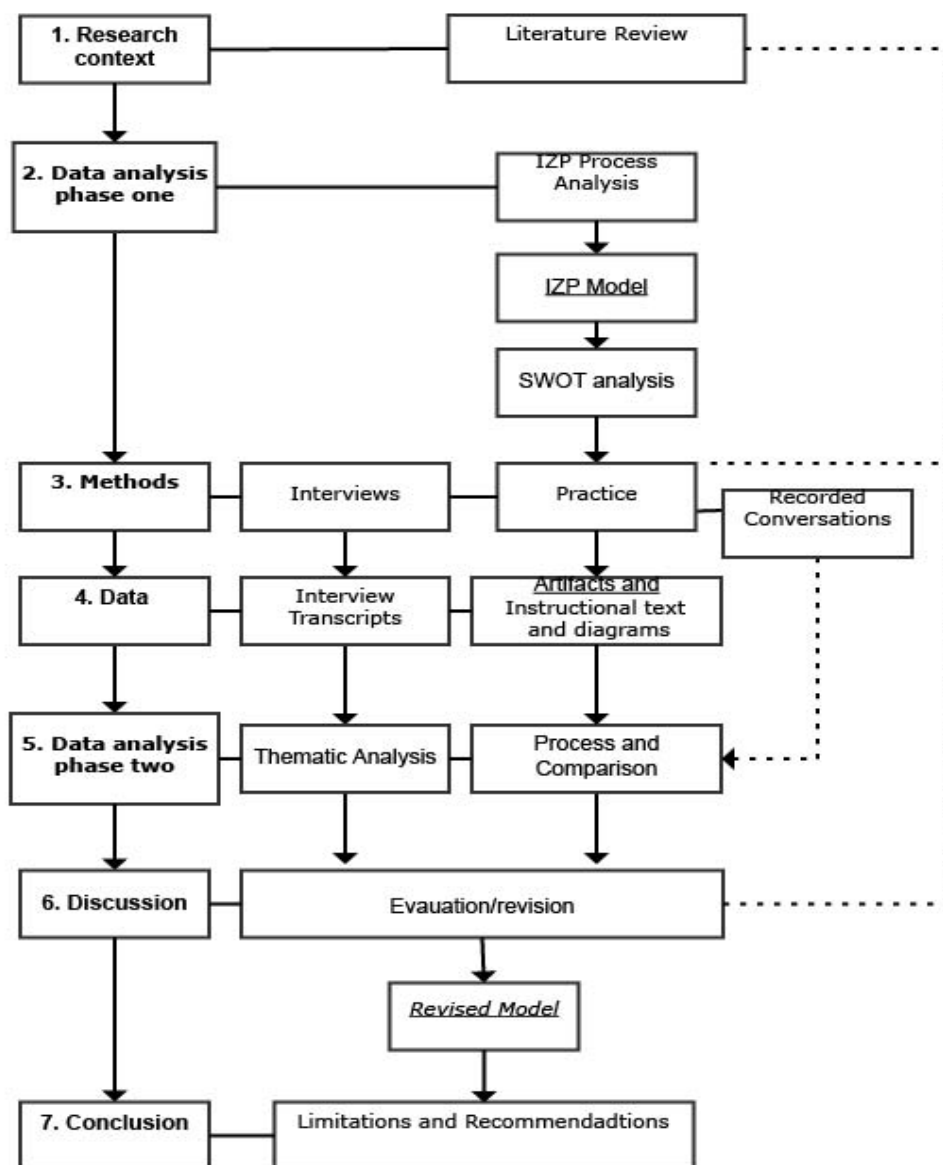


Figure 5.1 Research map

To explain Figure 5.1, first, the literature review sets the **Research context** (1, Figure 5.1) of this study and identifies gaps in existing literature. **Data analysis phase one** (2, Figure 5.1) includes the process analysis of the IZP to develop the IZP workflow. Then, the collaboration and interaction discovery technique is used for DOP and POI identification. The findings provide indicators that are useful for creating the IZP model. A SWOT analysis of the IZP model is carried out to evaluate the viability of the IZP model. A graphical representation of the workflow is created. The model is tested through practice-based research **Methods (3)** and interviews are held with participants. The **Data** (4, Figure 5.1) includes artefacts, and materials, interview transcripts and recorded conversations. **Data analysis phase two** (5, Figure 5.1) analyses practice-based data for comparison with the IZP model (materials and recorded conversations are used as supportive data). This phase also includes the comparison of the POH and NNT workflows with the IZP workflow. The comparison uses the collaboration and interaction discovery technique for DOP and POI for comparison of local and remote processes. Thematic analysis of interviews is carried out to discover insights on the process from the participants. **Discussion of findings** (6, Figure 5.1) illuminates the adaptability of the IZP model through evaluation and revision (including comparison of approaches with literature). Indicators for the adaptability of the IZP model are identified from the findings of the data analysis. Then the IZP model is revised for remote-partner online collaborations. A graphical representation of the revised model workflow is made. Evaluation of the research inquiry, the implications for practice, limitations of the study and recommendations for future research are expounded in the **Conclusion** (7, Figure 5.1).

## 5.4 PRACTICE-BASED RESEARCH

To explore the collaboration capabilities through online communications and use of online communication tools in the creation of the ‘artefacts’ (online video campaigns), this study includes the expert volunteer (the researcher/practitioner) and the NPO representative (the participant). The overall practical process during the POH and NNT projects are evaluated and compared with the IZP model in order to test and verify workflow approaches. My experience in the professional practices in the field of campaign video production gives me the expertise and technical knowledge in producing videos that include communication messages, custom imagery and sound. My reflections upon the process undertaken and the revisions to the instructions that are required during the process are important to the research as Bolt (2007)

reinforces, that double articulation is central to practice-based research, stating that “theory emerges from a reflexive practice at the same time that practice is informed by theory” (p. 29).

#### **5.4.1 Instructional Text and Diagrams**

Instructional text and diagrams were made based on the insights gained from the IZP project. The success of the IZP indicated to me that the storyboards and script guidelines that I created were helpful for the creative processes in the creation of the IZP online video. Therefore, the creation of these materials were integrated as a part of the process for POH and NNT. The model from IZP was used to inform production guides for NNT and POH. POH and NNT are both based remotely so the guidelines were created using digital word processing tools and then sent to the participants via online communications. A Camera Setup Guide was also created to assist the remotely-based participants with shot composition, camera angles and lighting. These instructional texts and diagrams were created during the practice-based enquiry of the research. Comprehensive guidance for remote collaboration is not evident in literature and the participants in this study had specific requirements, therefore, while the design of instructions was informed by the process analysis of IZP, adjustments were made accordingly to suit NNT’s and POH’s communication needs. The purpose of these materials was to help guide the participants’ creative processes and their functionality in the remote collaboration process. They are also a part of the evaluation of the overall models adaptability based on feedback from participants.

##### Instructions text and diagrams:

Storyboard 1 from IZP (see Figure 6.1)

Storyboard A for POH (see Figure 8.2)

Storyboard A for NNT (see Figure 8.3)

Script Guidelines (see Appendix B)

Camera Setup Guide (see Appendix B)

#### **5.4.2 Artefact**

The participant (key NPO member) and skilled video production practitioner inform key creative aspects for the artefact (online campaign video). Along with being informed by relevant literature, my professional experiences give me the required expertise to carry out the practical tasks required. Conversations with participants during the processes of

production and existing literature from related areas also add to the reasoning behind these particular processes.

The artefacts were created using footage acquired from the organisations in Japan (existing footage and new) and edited in New Zealand by the researcher. The final video versions are uploaded to online video sharing facilities and shared through various online communication tools.

## **5.5 RECORDED CONVERSATIONS**

Conversations with participants through online communication tools were held during various stages of the process that required real-time collaboration such as when the discussion focused on storyboards or script development. Skype was used as a tool for expert-to-NPO interaction during the production stages and email was used as a tool for other correspondence. Excerpts from recorded conversations will be used as supportive data for description of practice.

## **5.6 INTERVIEWS**

After the practice-based steps to produce the fundraising videos, key participant interviews with each organisation are designed with respect to critically reflect on 1) how in-project interaction during creative practice was experienced by either side, 2) the usability and practicality of the online communication tools used and 3) the overall outcomes of the inclusion of online videos in the organisation's fundraising and awareness strategy. When relying on interviews as a primary data collection method, the issue of building trust between the researcher and the interviewees becomes very important (Meyer, 2001, p. 336). To build this trust, the participants are invited to partake in the research design of this study, their involvement and roles in the study are made explicit in mutual agreement, and correct procedure is taken to ensure ethical standards are met and adhered to. Following Weerakkody's (2009) advise, a friendly relationship is created to build a rapport with the interviewee and open-ended questioning style is used to "dig deeper" (p. 174). Interviewees are also given the option to add to or clarify any points.

### **5.6.1 Interview questions**

**To elicit responses about the participants overall experience during process.**

Q1. Please tell me about your experiences during the overall process.

Q2. What were your experiences during each stage of process?

**To elicit responses about the participants experience with online communications:**

Q3. What role, do you think, online communications had in the process?

**To elicit responses about the participants experience with online collaboration:**

Q4. Do you think that online communications provided an alternative avenue for you rather than hiring professionals?

Q5. Do you think that online communications open more opportunities for nonprofits to collaborate with a wider category of volunteers?

Q6. Do you think online communications made the collaboration with me possible?

**To elicit responses about the participants experience with the skilled practitioner:**

Q7. If you were to do this again, what would you do differently? Is there anything I could have done differently?

Q9. Would you recommend other nonprofits to seek professional help globally?

**To elicit responses about the overall outcomes of the projects:**

Q10. Finally, what do you think about the final video that was produced? Is the online video campaign helping your efforts for fundraising and awareness?

The interviewees were also asked questions pertaining to the outcomes of having the video, in order to evaluate the video itself and gain feedback from NPO on the online video campaign to gauge its effectiveness and options for future campaigns.

**To elicit open responses from participants:**

Q11. Are there any insights you gained? Any other thoughts?

To 'dig deeper' into the answers, the questions will also use prompting such as how so? And can you explain further?

## Chapter 6: Data Analysis phase one

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This chapter develops the initial test model through process analysis of the In Zone Project (IZP). The IZP workflow processes present milestones of collaboration and points of interaction in order to identify the frequency, flow and significance of collaboration and interactivity in the IZP.

The In Zone Project was an initiative started by the United Maori Mission's director, Terrance Wallace. The initiative assisted with providing a way for Maori and Pacific Island boys in New Zealand to gain secondary education (by having residency within the school zone) at one of the country's top schools, Auckland Grammar School. In November of 2011, the goal of the project was to complete hostel renovations in time for building standards inspection. This was crucial, as without passing the inspection, the hostel would not be operational and, subsequently, there would be nowhere for the children of the program to live. Six weeks before the inspection date, the hostel was still incomplete; the IZP did not have enough volunteers, materials or financial support for the renovation and needed to bring urgent attention to their plight. I had an interest in their cause and believed there was a way my skills could be applied to help their mission. I contacted the director of the campaign and told him about online video campaigning as a possible alternative method to raising awareness and funds. Online videos became a central part of the communication strategy to raise awareness and funding for the IZP initiative and online methods of communication were used with both prospective and committed donors. My background in this field as a producer of digital media content helped in the creation of an online video campaign for the IZP. The distribution of the videos over online networks and communication tools played a large part in raising awareness for the project, which in turn can be linked to the successful completion of their hostel renovations. According to Terrance Wallace, the director of the United Maori mission, the IZP online video campaign contributed to the successful completion of the Hostel renovations by way of attracting more publicity, volunteers, building materials and financial support in excess of \$NZ175,000 (personal conversation, 11, March, 2012, email document, March, 12, 2012; reference letter, 27, Sep, 2012).

### 6.1 PROCESS ANALYSIS OF THE INZONE PROJECT

#### A. First contact

- i. The skilled practitioner (the SP) approaches the IZP director. Initial needs of the IZP are discussed.
- ii. Initial concepts for achievement of goals are discussed. The SP proposes an online video as a means to achieve fundraising goals. Online video was proposed because
  - a) The NPO was looking for immediate publicity in order to raise awareness and funding. The NPO wanted their story to go on a mainstream TV channel. Advertising was not affordable. Neither was producing a video clip.
  - b) Featuring as a story on prime time TV was difficult and since immediate access was improbable, alternatives were looked at and online distribution was considered.
- iii. A project briefing emerges. The NPO accepts the SP's communication concept for the online video. The concept is to communicate the needs of the IZP, as well as show the impact of the IZP initiative on the community. The SP offers services as a volunteer to produce the IZP's online video and head the IZP's online media campaign.

**B. Preliminary meeting between the NPO and the SP:**

- i. The NPO provides details to the SP on the goals for cause and their objectives.
- ii. The minimum requirements for production standards are established. High definition video and high-resolution photos are identified as the format to be used.
- iii. Timeframe for the project is outlined and the optimum deadline is established.

**C. The concept:**

- i. Information provided by the NPO is used by the SP to create an initial concept for the project; mind mapping and brainstorming helps this process. The concept for the video uses a story format. Starting with Who: Introduction, What: the IZP story When: Urgency, How: A call to action. Here, the director of the organisation is given prominence as the presenter and the motivator for the call to action (frame 1, 5, 7, Figure 6.1). This also allows the organisations director to portray his own description of the IZP and display his passion for the program. The IZP story is further portrayed by showing images of the beneficiaries of the program (frame 2, 3, Figure 6.1), which emphasizes whom, the IZP will impact. The urgency and the call to action for donations are further

enhanced by the images of the volunteers working on the hostel renovations (frame 4, 6, Figure 6.1). Information on how supporters can help the IZP is also provided on an information graphic (frame 7, Figure 6.1). This concept for the video is implemented with the SP's experience and background in producing short films, film editing and community news program production.

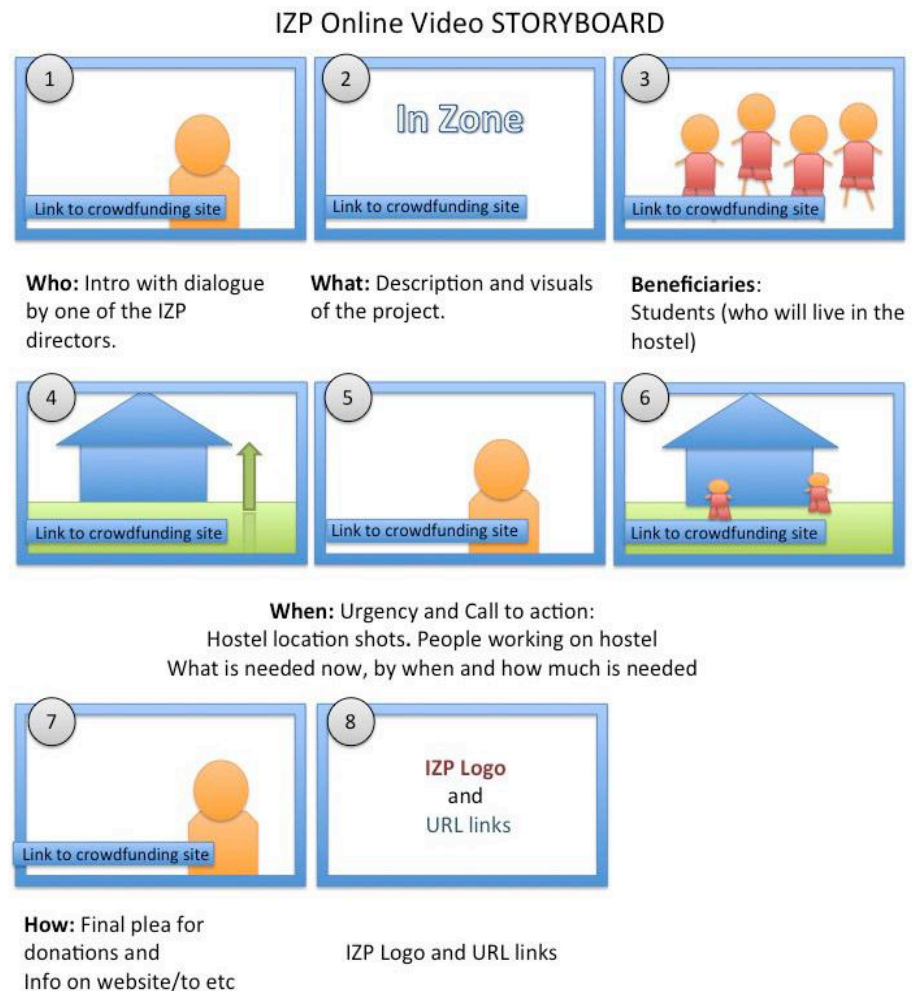


Figure 6.1 Storyboard IZP

- ii. Review concept with the NPO and adapt to their suggestions and requirements.
- iii. The SP produces a storyboard in a simple, digitally illustrated format (Figure 6.1). The storyboard helps to set the parameters for the content and style of the video.

#### D. Content:

- i. The SP produces a guideline/talking points based on key points outlined in the storyboard.



- ii. The NPO provides the content of the script. Talking points are converted into questions to help the NPO come up with the appropriate content.
- iii. Scheduling is determined by the availability of the participants (the IZP) and the production crew (the SP).
- iv. Shooting location is based at the IZP premises.
- v. To minimise overheads and costs, gear already existing with the NPO (lights) and SP (camera, microphones) are used for the production.
- vi. The SP makes decisions for production processes (camera operation, microphone placement and light placement). It is understood that the minimum production standards established earlier need to be maintained.
- vii. Talent for the production consist of the NPO representative (the IZP Founder) and other organisation members.
- viii. The SP directs the talent by prompting them with questions from the script guide. This also helps the delivery of the message to sound genuine so the speaker, who is not a trained actor, can have a natural flow and avoid sounding rehearsed.

#### **E. Treatment cycle**

- i. Footage from the production is vetted for quality control, and cuts are selected for first edit by SP.
- ii. All other material required is provided by the NPO, i.e. logos, photos, permissions.
- iii. Editing, graphics and sound is done by the SP.
- iv. A rough cut is produced by SP. The rough cut is a basic line up of footage and sound outlining the sequence of the video. Any graphics (logos or animations) are represented by placeholders (static text on black).
- v. The rough cut is reviewed in a meeting with the NPO.
- vi. The SP makes additional treatments/changes as needed. Processes **E.v** and **E.vi** were repeated a number of times.
- vii. The Final cut is reviewed by the NPO and approved.

#### **F. Final video**

- i. The final video is uploaded to the Internet for sharing and distribution through online channels. The SP provides advice and guidance with the implementation. YouTube is used for facilitation, and other specific social networks are used (such as Facebook and emailing to potential and existing

donors/supporters) for distribution. Here, a decision was made by the SP to use a Crowd funding site as the direct link present throughout the video. This decision was on the SP's understanding that the video would be shared on social networks and also be seen by general audiences, attracting a large number of small donations. The SP suggests the IZP make weekly online video blogs to keep donors updated. A suggestion is also made to utilise live streaming on the day of hostel opening to share the outcomes with supporters of the initiative.

#### **G. Evaluation**

- i. The NPO gathers personal and organisational data on the online media campaign and provides feedback to SP through verbal discussion. The areas covered are the overall outcomes of running the online video campaign, the role of the video itself in the success of the campaign and through which channels donations were received. The director of the IZP provided feedback that when the IZP online video was sent to prospective donors via personally targeted emails, or peer-referral, recipients were very responsive and YouTube was very helpful for the distribution of the video as a facilitator. Significant sums of donations for the IZP were received largely through personal checks, banking, and the NPO's website PayPal link, while the crowd funding site that was set up for facilitating a large amount of small donations was only used by a relatively small amount of donors. The video also helped to attract more publicity for the IZP by way of a reporter receiving the IZP online video link by another donor who received the video via the IZP director. An article was written in the local newspaper by that reporter. The IZP was contacted by a primetime news programme, who were sent the video via email from the IZP and consequently a story was broadcast on national news television. Other television news programs were sent the video and the story also featured on their news broadcasts. When the IZP story appeared on TV news, however, the story did not contain the amount of detail of the IZP online video campaign had. It can be said here that the IZP online video, encapsulated the message and that online communications spread the message through online communication channels, resulting in increased awareness for the project, which can be linked to the successful completion of the hostel renovations (Terrance Wallace, personal conversation, March. 2012). This is also in

accordance with Kapin and Sample Ward (2013) who recommend the most important metric for measuring overall impact is to ask if the goals set out were achieved. Based on NPO's feedback, the SP reflects on practices (technical, creative, tactical and strategic) during the discussion and advises NPO on options for future campaigns. The outcomes of running the campaign were positive and the IZP director did not indicate any issues with the process. The only change identified by the SP would be tactically, where any future videos would contain a direct link to the IZP website visible on the video rather than a link to a crowd funding site so prospective donors can access the organisation more directly.

## 6.2 THE IZP COLLABORATION PROCESS

The key steps of the IZP process analysis are listed as part of the workflow sequence below. The collaboration and interaction discovery technique (section 4.3.3.1) is used to identify the processes that require collaboration and interaction. A phase is identified with a letter and a roman numeral identifies a process within that phase, i.e. **E.v** (Table 6.1) is the rough-cut review process in the treatment cycle phase. The important aspects that need to be identified here are the domain of workflow processes (DOP) (who initiates a workflow process or carries out a workflow process) and the points of interaction (POI), the instances in the workflow process that require communication between the partners.

A DOP is identified as **NPO** when the process falls under the NPO's jurisdiction, as **SP** when the skilled practitioner handles the process or as collaborative (**C**) where processes are influenced by both parties (NPO and SP) to achieve the desired outcome. POI identifies the frequency of interaction by giving a point to each process in the workflow that requires real-time (in person/live) interaction between both parties. A summary on the type of interactions in each phase is described in Table 6.1.

Table 6.1 *IZP Collaboration and interaction discovery*

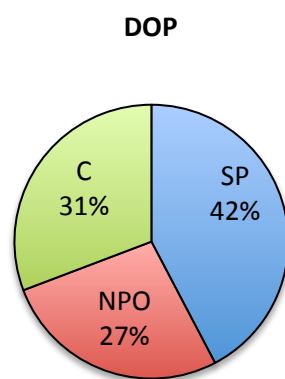
<b>NPO = NPO SP = Skilled practitioner C = collaboration between NPO and SP</b>			
<b>The IZP workflow processes</b>	<b>DOP</b>	<b>POI (Yes=1 No=0)</b>	<b>Summary</b>
<b>A. First contact</b>			
i. Approach	i. <b>SP</b>	Yes	The SP makes the initial approach and introduces the idea. The NPO makes the decision to proceed.
ii. Introduction	ii. <b>SP</b>	Yes	

iii. Project briefing	iii. <b>NPO</b>	Yes	
<b>B. Preliminary meeting</b> i. Cause goals and objectives ii. Production standards iii. Timeframe	i. <b>NPO</b> ii. <b>C</b> iii. <b>C</b>	Yes Yes Yes	Creative input from is both NPO and SP. However, the overall goals and objectives for the campaign are provided by the NPO. Project management is collaborative; timeframe depends on requirements and availability of both parties.
<b>C. Concept</b> i. Initial concept by SP ii. Concept review iii. Storyboard	i. <b>SP</b> ii. <b>C</b> iii. <b>SP</b>	Yes Yes Yes	Creative direction for the video is conceptualised by the SP and adapted to meet the requirements of the NPO.
<b>D. Content</b> i. Script guidelines ii. Script content iii. Scheduling iv. Production based on location of the IZP hostel premises v. Equipment vi. Production vii. Video Talent viii. Directing	i. <b>SP</b> ii. <b>NPO</b> iii. <b>C</b> iv. <b>C</b> v. <b>C</b> vi. <b>SP</b> vii. <b>NPO</b> viii. <b>SP</b>	No Yes Yes Yes Yes Yes Yes Yes	Scripting is a collaborative effort. The NPO handles logistical aspects. SP takes care of the technical requirements. Equipment comprises of existing gear is from both SP (Camera, microphones) and NPO (lights). Interactivity is maintained through each of these processes.
<b>E. Treatment Cycle</b> i. Footage from the production vetted and cuts selected. ii. All other required material provided iii. Editing, graphics and sound compilation iv. Rough cut produced v. Rough cut reviewed vi. Additional treatments/changes made vii. Final cut approved	i. <b>SP</b> ii. <b>NPO</b> iii. <b>SP</b> iv. <b>SP</b> v. <b>C</b> vi. <b>SP</b> vii. <b>NPO</b>	No No No No Yes No Yes	The SP takes care of aspects of video postproduction. The NPO provides the additional content requirements (i.e. logos, photos, clearance). The points of interactivity remain in the review processes.
<b>F. Project Complete</b> i. Video shared/uploaded to relevant networks	i. <b>NPO</b>	Yes	SP provides advice and guidance for sharing and distribution channels for video. The NPO takes responsibility for distribution.
<b>G. Evaluation of Campaign</b>	i. <b>C</b>	Yes	Feedback given and effectiveness gaged. Communication between involved parties required. Future opportunities identified.
<b>DOP sums: C= 8 SP = 11 NPO = 7</b>		<b>Total POI= 20/26</b>	

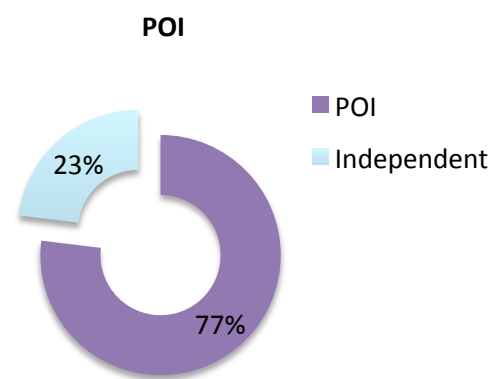
This table highlights the need for collaboration at almost every phase of the process. The technical aspects are mostly reliant on the SP (D.vi, D.viii, E.i, E.iii, E.iv, E.vi). Interaction with

the NPO is needed for all creative processes (C.i, C.ii, C.iii, Dii). The overall production process depends highly on SP input. NPO takes care of the legal and logistical matters such as permissions and collection of material. The SP was then able to complete the editing processes independently, however, points of interaction were identified at stages where critical input from the NPO was required i.e. review of rough cut. Table 6.1 also shows that the IZP process included interactivity between parties throughout the majority of the workflow, regardless of which party was carrying out the task i.e. SP and NPO are both present while SP is carrying out production processes (see Table 6.1, D.vi) and both parties are present for concept development and review.

Figure 6.2 illustrates visually the percentage of collaborative needs in such a project by way of dividing the sum of DOP totals identified in Table 6.1 by the total of sum of the IZP workflow processes. The percentage of interaction required for processes are illustrated in Figure 6.3 by way of dividing the sum of POI totals identified in Table 6.1 by the total sum of the IZP workflow processes.



*Figure 6.2 IZP process allocation*



*Figure 6.3 IZP interaction*

Figure 6.2 shows that the overall process is mainly SP dependent with a fewer amount of processes allocated to the NPO. Interactivity between NPO and SP are integral to most of the processes as seen in Figure 6.3.

### 6.3 SUMMARY OF THE IZP PROCESS

To summarise, the IZP process itself was distinctive, based on the circumstances that it happened; The SP's personal experience and knowledge, willingness of the NPO to accept external assistance and advice i.e. the IZP did not display the tendencies of most organisations to want to manage the volunteer (Jones, 2012; Li, 2005), and the flexibility of both parties to

work collaboratively with each other. In this case, the SP made the initial approach and introduced the idea and this voluntary approach created the collaborative environment for the project. Hence, this started the initial idea for a platform, where the skilled practitioner can provide valuable expertise for a cause, and the NPO committed to the cause, can gain the services of a skilled practitioner (who has passion for the cause). The IZP process was a successful collaboration between NPO and SP, where the process was reliant on critical input from both parties on design, production and implementation. The collaborative approach taken in the practical process of creating the IZP video was proven to be a functional way of completing the process, based on positive feedback from the NPO who found the process was cost effective, unproblematic, and helpful to their cause (personal conversation, March 12, 2012). Feedback from the NPO that the video produced from the collaborative effort contributed to the success of their cause, indicates that the communication design of the video resonated with audiences (it attracted support). Therefore, the video concept used in the IZP and the planning materials (storyboards and scripts, shooting guides) are useful tools and guidelines to adopt in the model. The IZP process analysis identified other useful pointers for developing a model for collaboration between NPO and SP. Procedurally, the IZP process analysis identified that creating an online video involves varying phases and processes that require varying levels of input from the involved parties. Analysis of the overall process helped to identify the collaborative elements and the points of interaction required within the workflow, which will help to give indicators as to when real-time meetings between NPO and SP are required and the level of input required for carrying out processes (see Figure 7.1 for a graphical representation). Whether the approach taken for the creation of the IZP video campaign can be transferred to new organisations will be evaluated in data analysis phase two. The IZP video campaign was distributed through online channels, however, the collaboration was not through online channels, and whether a model created from IZP can be up-scaled from a local collaboration to an online, remote-partner based model will also be evaluated in phase two of data analysis (Chapter 8).

## Chapter 7: The IZP model

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The successful outcomes of the IZP project (based on feedback from the IZP director) was the catalyst for devising a preliminary model from the IZP process, which involved local partners, into a model for similar projects involving remotely based partners. This chapter identifies the strengths and weaknesses of the IZP model through a **SWOT** analysis.

### 7.1 IZP MODEL SWOT ANALYSIS

<b>S</b>	<p>Strengths of the IZP model</p> <ul style="list-style-type: none"><li>- The IZP model is accessible to NPOs who lack funding for fully produced campaigns. The skilled practitioner provides services as fully voluntary.</li><li>- The IZP model is carried out by an SP who has a passion for the cause.</li><li>- The IZP model is collaborative but acknowledges the importance of ensuring that the overall message identifies closely with the vision of the NPO by still keeping them in the driver's seat of the overall vision, with review of videos and approvals under their control.</li><li>- The model allows for the SP to conceptualise the creative direction for the video, using the concepts from IZP as a guide and adapt them to meet the specific content requirements of the NPO's cause. Scripting is a collaborative effort, where the SP makes the guidelines based on the storyboard, and the NPO generates the content of the script, again, to maintain consistency in the messaging. This is a strength because it encourages collaboration, which was integral to the success of the IZP processes.</li><li>- To reduce expenditure and make the video production cost effective, equipment comprises of existing gear from both SP (camera, microphones) and NPO (lights).</li><li>- The IZP model provides indicators as to when real-time meetings between NPO and SP are required and the level of input required for carrying out processes.</li><li>- The IZP model allocates the technical elements of production and editing to the SP,</li></ul>
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	<p>which takes pressure off the NPO from learning the technicalities of production processes.</p> <p>- The IZP model requires content for the video to be sourced (filmed) at the NPO's location, with the SP managing all aspects of production. This is to avoid technical hurdles (for video production) for the NPO.</p>
<b>W</b>	<p>Weaknesses of the IZP model</p> <p>- While interactivity is integral to many of the workflow processes in the IZP model, it may be a tentative measure, dependent on whether online communications can facilitate the interaction requirements and how collaborative tasks will be carried out if partners are remotely located.</p> <p>- In the context of remote collaboration, the points of interactivity will be reliant on online communications as a facilitator.</p> <p>- A major factor in the IZP process was that the SP's guidance and expertise was a driving factor in informing a majority the processes. How this can be achieved in a setting that involves remote partners is unknown as it is unclear whether the SP's physical presence will be a requirement to complete technical tasks or whether remote guidance will achieve favourable outcomes.</p> <p>- Processes such as those in the treatment cycle phase of the IZP model are a series of back and forth that could cause processes outside of the treatment cycle section to require revisiting. How this will affect the objectives of the cause. i.e. timeframe are unknown.</p> <p>- The IZP model identifies two parties; the NPO and the SP. The allocation of workflow processes assumes that collaborative projects can be achieved by involving only two parties.</p>
<b>O</b>	<p>Opportunities</p> <p>- Advice to the NPO on communication strategy for the online videos can be provided</p>



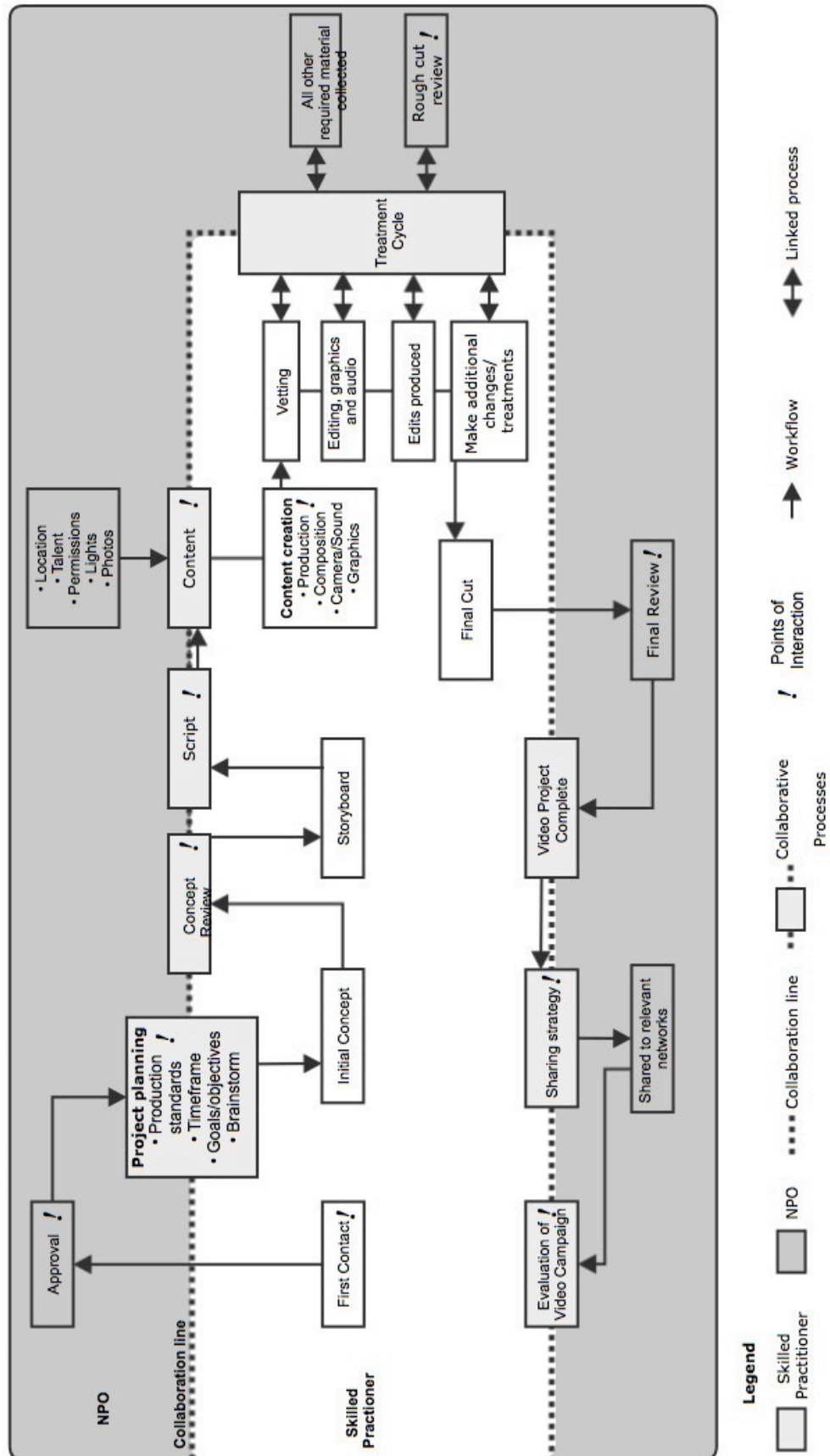
	<p>by SP earlier in the project, taking into account the valuable lessons learned from the IZP feedback on the effectiveness of targeted emails and personal contact between organisational members and prospective donors/supporters.</p> <p>- The IZP model identifies that it is the creative components (conceptualisation, development, revision) in the workflow that require the most interaction, so if partners are remotely located, then this can be anticipated.</p>
<b>T</b>	<p>Threats</p> <p>- This IZP model is derived from the experiences of a specific SP and the feedback from a specific NPO. Transferring the model to new partners, means there is a degree of unpredictability based on a number of factors that could change if there is a shift in <i>who</i> one of the main variables (different organisation members) are.</p> <p>- If there are tasks that are required to be carried out in order to complete processes of the project, then there is a risk that processes will not be completed if either party cannot provide input.</p> <p>- Other barriers that the model could face are unknown due to lack of research or testing of a similar project and/or approach, and to a certain extent, this is the biggest threat because of the level of uncertainty involved</p>

## 7.2 IZP GRAPHICAL WORKFLOW

The workflow chart (Figure 7.1) shows the IZP collaboration and interaction process in graphical form from Table 6.1 (see section 6.2).

The collaboration phases of the process are illustrated by the dashed collaboration line. Any phases or processes that overlap the dashed collaboration line have an element of real-time interactivity, i.e. conversation on ideas, review, are identified by an exclamation (!) symbol. Processes can also be in the SP domain (white) or the NPO domain (grey), which is an indicator of the level of input from that party and who carries out that task.

As illustrated in Figure 7.1, **First contact** is from the SP, who approaches the NPO. In the graphical chart, this is identified by the process name being in the white area (SP Domain). The **approval** to start the project is decided by the NPO which is identified by the process name being in the grey area (NPO Domain). **Project Planning** and all the elements of project planning are a collaborative effort and the process name and elements of the process are positioned on the collaboration line to indicate to the NPO and SP that collaboration is required. **Initial concept** development is in the domain of the SP, as is **storyboard**. **Concept review, Script, Content, Treatment cycle, Sharing strategy,** and **Evaluation of Campaign** are all on the collaborative line. Elements within processes that are in separate domains are placed in their respective domains i.e. in the **content** phase, **content creation** is the SP's domain, however, the **location** for the shoot is dependent on the NPO and is the NPO's domain. **Final cut** is in the SP domain as the SP carries out this process and **Final review** is in the NPO domain. **Shared to relevant networks** is carried out by the NPO. Where interaction is required, such as **Evaluation of Campaign**, it is identified by the exclamation (!) symbol.



## Chapter 8: Data analysis phase two

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This chapter is the second phase of data analysis. The IZP was analysed in the first phase of data analysis (Chapter 6) in order to devise an initial process and interaction model (Chapter 7). The inquiry through practice into how the IZP model can be adapted to other nonprofit communication cases is described here. Notes from recorded conversation are used as supportive data to help to illustrate interactions between NPO and SP during the practice that was undertaken for this research. Then, workflow processes are identified for POH and NNT. This is followed by the findings from interviews with key NPO members.

### 8.1 PRACTICE: POH AND NNT

Through peer-referral, I (the SP) was approached by two NPOs based in Japan, which had come to know of my efforts with the IZP. Here the first difference to the IZP model is highlighted, where in the IZP case, the NPO made the initial approach instead of the SP. However, the voluntary response from the SP created the collaborative environment for the project as in the IZP project. First contact by both organisations was through online communications. POH was through email and NNT was on online communications software Skype. Time zone differences of the parties meant planning convenient times and dates for subsequent meetings was required. The IZP model does not provide guidance on the aspect of remote interaction, and here, as email and Skype was a common to both parties, they became the main tools for communication between parties. With both POH and NNT, their respective causes and their goals were discussed in the first online meetings. Playground of Hope (POH) and Niko niko taishi (NNT) seek to resource remedial projects for rebuilding the country after the 2011 tsunami. POH builds playgrounds in the Tohoku region, and NNT provides care and support for children's mental and emotional health throughout the tsunami-affected regions. Both organisations did not have a produced video for their organisations, and their interest in a produced online video as a means to promote their own organisations was made apparent by the NPO's to the SP. They wanted videos that would function not only as a fundraising device, but also for raising awareness and educating people about what their organisations do (personal conversation with Guy Totaro, 25 October, 2012; personal conversation with Michael Anop, 26 October, 2012). Using the IZP as an example, the SP explained how a produced online video could contribute to their raising funds and awareness efforts. A project briefing emerged, with the SP volunteering services to help the NPOs. Here, as both parties agreed to work on collaborative terms, the IZP model was appropriate, as it aims at guiding

collaborative processes (personal conversation with Michael Anop, 26 October 2012; personal conversation with Guy Totaro, 25 October 2012).

For the project-planning phase, separate meetings were held over Skype with POH and NNT individually. The goals and objectives for each organisation were discussed during these meetings. Both NNT and POH, used online file transfer and sharing tools for sharing of organisational information with the SP on their organisations. The SP provided advice and guidance for sharing and distribution channels for the video based on the knowledge gained from the IZP feedback.

NNT: It was a matter of coming up with rewards that Kickstarter and other crowd sourcing sites give people for their various levels of donation is that they give rewards and we had a hard time with rewards because I don't have any capital to invest, for example purchasing 100 t-shirts to give or no product either like a dvd of my project like a lot of Kickstarter campaigns.

**SP: What I found with the In Zone project was that the only a few people came for rewards on IndieGoGo. More people actually went away and contacted the director directly. They weren't really looking for prizes.**

NNT: I would hope that this video would function in exactly that way where it's not just a fundraising device but as raising awareness and educating about what I do.

Advice included suggesting the NPO's use the website URL as the main link on the videos so potential supporters can get more info on the organisations, and for the NPO to find ways of contacting the potential donors directly, with targeted emails that include links to watching the video, as done so in the IZP. Also, embedding links to the organisations existing social media pages was integrated so people watching the video through other channels (YouTube or email) can join the organisations online network, and become a part of their online community and potentially share the video amongst wider networks. Encouraging viewers to join the organisations social network also helps to build and enhance relationships with volunteers and supporters of nonprofit organisations through providing opportunities for open dialogue with the organisation (Davis, 2012; Hart & Sargeant, 2010) and as detailed in the literature review, cultivating relationships (e-philanthropy) is a key requirement for any nonprofit organisation, which also supports this advice. Follow-up videos and live streaming of events was suggested as extra tools in the online communication strategy to enhance and continue relationships with donors/supporters as was done as a follow-up for the IZP which also had video blogs, sharing weekly progress and the opening day of the completed hostel was shared through live video streaming. Optimal timeframes for the completion of the video were established with each organisation.

NNT: it would be awesome if I could finish this before my Ted talk

**SP: should be able to**

The IZP video took three days to complete, however, the IZP model does not provide guidance on timeframe for remotely based projects, and in POH and NNT, timeframe was dependent on logistical factors. From discussion with POH and NNT, SP estimated it would take two weeks optimistically and a month maximum, as the SP's deadline for time on the project. The aims for the quality of the production (resolution of footage) were also outlined. Here, as was realised in the initial meetings with the NPO's, the SP would not be able to help in supplying production equipment, or be present physically on location to operate equipment (as in the IZP model), therefore, timeframes became dependent on access to resources (recording equipment) and footage that also maintained production standards.

POH: Ok so I think I'm clear with what I have to do. The target will be I don't know how long because it's partly out of my hands.

NNT: My guys available on weekends, but that's my busiest time because I'm doing shows in the weekends in Tokyo. Next week I'll be in Tohoku so it will be in 2 weeks' time.

**SP: oh ok, that's perfect cause it will give me a couple of weeks to get the video done.**

The SP suggested that on the day of production to use Skype as a way for the SP to direct the production remotely.

**SP: If you have any questions just put it through I'm online all the time anyway and even when you go to do the shoot I should be on Skype depending on the time there so it could work out**

POH: yea I could pull u up on Skype on location

Through brainstorming, previous experience with the IZP and information provided by the organisations, the SP created the initial basic concepts for the projects. Storyboards for NNT (Figure 8.1) and POH (Figure 8.2) followed the same basic structure employed by the IZP model (Figure 6.1) and concepts were adapted to the specifics of each organisation's needs.

NNT Storyboard A:

Starting with Who: Background, Introduction

What: NNT story, Smile ambassador, beneficiaries

When: Urgency

How: A call to action.

Here, as in the IZP the director of the organisation is given prominence as the presenter and the motivator for the call to action (frame 1, 5, 7, Figure 8.1). The director also provides description of NNT Smile ambassadors (frame 3 Figure 8.1). Frame 2 (Figure 8.1) is slightly different to the IZP (frame 2, Figure 6.1) as with the IZP it was included to describe the IZP initiative; here frame 2 is to put the NNT program in context to the background (2011

tsunami). As in the IZP, it is planned to use images of the beneficiaries of the program to show the impact of the NNT program (frames 4, 6 Figure 8.1). Call to action (frame 7 Figure 8.1) is followed by information screen (frame 8, Figure 8.1). Available literature reviewed after the IZP process, relating to online video and communication design compared to this approach were Waters and Jones, (2011, pp. 261-264) content analysis findings for a good YouTube video; encompassing a good story (intro, climactic build up and conclusion), short duration, a focused and simple message, relevant content, a call to action and finally, authenticity, i.e. to be genuine. Leroux Miller (2010), Brown (as cited in Waters & Jones, 2011), (Kapin & Sample Ward, 2013) and (MacLaughlin, 2007, p. 13) all advocate nonprofits to 'put a face' to their organisations through video.

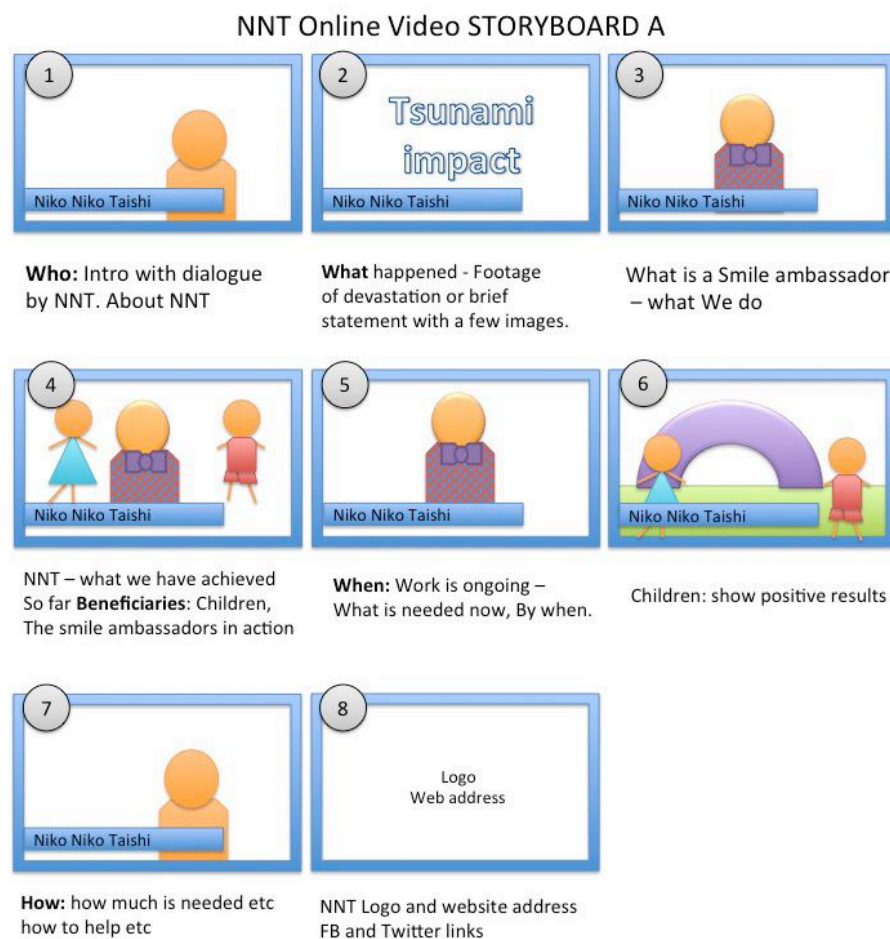


Figure 8.1 Storyboard NNT



Figure 8.2 Storyboard POH

POH Storyboard A:

Starting with Who: Introduction

What: Background, POH story

When: Urgency

How: A call to action.

Similar to the IZP storyboard, the director of the POH organisation is given prominence as the presenter and the motivator for the call to action (frame 1, 5, 8, Figure 8.2). The director also provides description of POH and it is planned to use images of the playgrounds being used to show the impact on cause beneficiaries (frames 3, 6, 7 Figure 8.2). Frame 2 and 4 (Figure 8.2) puts the POH program in context by showing the effects of the 2011 tsunami on local communities. As in the IZP concept, it is planned to enhance the urgency by showing the work to be done (frame 4, Figure 8.2) the call to action by using images of the volunteers working on the playground build (frame 6, Figure 6.1). Information on how supporters can help displayed (frame 7, Figure 8.1).



The storyboards were discussed interactively by the SP and NPO members, using online communications. With POH, it was decided that the inclusion of an interview of a local community member would help in emphasising the impact of the cause's efforts on local people (frames 2, 3, 4 Figure 8.2). SP produced script guidelines (see Appendix B) based on key points outlined in the storyboards and developments were made to the script in collaboration with POH and NNT respectively. The scripts were rehearsed online and recorded in order to be sent to the organisation for review and any changes required. As with the IZP, talking points are converted into questions to help the NPO come up with the appropriate content.

NNT: You can cut an empty spot and place the story board on that, and that might even help me know what I need to say in those, it might help me know what to say in those places or even frame it.

**SP: Yea we could even record video of you on Skype saying it, drop it in, get the timing right and everything and then just drop in the real shots.**

POH: Now that we have a storyboard we should be able to put some words together.

**SP: We will go through the script and ask you questions for clarification.**

As with the IZP, it was important for the NPO's to carry out this process to make sure the message in the video stays aligned closely to the vision of the organisations. Both organisations spent some time developing the script or narrative on their own.

POH: The enormity of this is really important. You are in New Zealand but even people here in Japan forget. The challenge will be getting that in 3 minutes.

**SP: Try to keep it under three minutes. In sections, first, yourself, what the organisation does, what it's for and then where you are at, what you are doing and the end what you need and how you will get there. It's not basic but it's very focused, but what you say in those lines is completely yours, what you feel is right because I don't want to change what you want to achieve either**

POH: Yea ok

**SP: And I'm more than happy to give you feedback on what you practice if you record on your Skype cam and send that through**

POH: Yea why don't we do that

The storyboards helped to set the parameters for the content of the planned video and planning for footage acquisition was able to begin.

NNT: I have pictures of devastation

**SP: That's if you want to show it**

NNT: I think, as we get farther away from the event it good to remind people

In the IZP model, the SP carried out the production processes, which was not possible in the POH and NNT cases. Scheduling production of the POH video was determined by the time and date of their next playground building event, the time they had available at the event to shoot

and availability of local crew. For NNT, footage was collected from already existing material that NNT owned. After rehearsing the script with NNT, a recording was used to line up footage accordingly. Placeholders (text on black screen) were used for places that would later be replaced by footage of the NNT director talking on camera. As recording audio voice over was the main requirement for NNT, professional recording gear had to be sourced in Japan as online tests, where the SP recorded the NPO through internal computer recording programs, revealed it did not meet quality control standards (low fidelity).

**SP: Does your laptop have any recording software available? Because you could record the audio. Do you have a mac or a PC do you have QuickTime? Ok let me share screen so you can see. Go to New recording.**

NNT: On file?

**SP: Yup that's the one. So just do a test. Could you just send the file over to me? Ok let's have a listen and see if it's workable.**

(SP listens to recording)

NNT: It might be better if I'm not on Skype with you. I might have an external mic as well.

**SP: Ok well how bout I contact Jeffrey and see where he is because he actually has a studio.**

NNT: it's up north not here in Tokyo.

NNT: I have access to recording stuff but just not soon.

Footage for NNT was to be sent by the organisation through online file sharing tools; scheduling this was difficult as we were relying on a third party to send the high resolution footage needed to replace the low resolution clips in order to maintain production quality standards. It took a considerably longer time to download files than transferring from a hard drive, as there were bandwidth/speed restrictions in some cases.

NNT: I have a program for sending files. But I've got the freebee so I can't send massive files

**SP: It's alright I'll give you the link for my drop box account and all you do is just click the link and upload the videos.**

POH: Ok so we are shooting this weekend. It might end up being a lot of footage and I'll have to send it to you somehow.

**SP: So what you can do is... You don't have to compress it. I don't think the files will be too big. It depends on his camera quality he's recording in. Last time I was recording for in Zone it was about an hour of footage with no rehearsals so based on that its should be about 4 to 5 gigs and I should be able to download that overnight.**

With POH, the responsibility for shooting the footage was with their organisation. Instructions on how the framing of the shot should be done were demonstrated on Skype. Shooting guidelines (see Appendix B) were sent to POH members after unfavourable initial results (due to a number of factors; mostly with regard to lack of time and experience in shooting video footage on the part of the members of the organisation). The idea to use Skype to allow the SP to interact and direct remotely, proved difficult to accomplish. The responsibility for videography was eventually handed to a friend of the POH organisation who had professional

skills and gear and therefore was able to shoot the required footage without the instruction material (POH did inform him of what was needed verbally). The SP received the footage from POH through online file sharing programs. The IZP model only includes the NPO and the SP as collaborative partners, however, as experienced in the NNT and POH cases, extra local (third party) assistance in Japan had to be sought in order to achieve the completion of processes.

POH: My office is in Tokyo and I'm trying to get this guy involved who has professional gear.

The footage from both organisations was vetted and suitable cuts selected by SP. In some instances, screen sharing and video services on Skype were used for real-time interaction for NPO and the SP to search through footage together.

(screen shared – NNT and SP view same footage simultaneously)

**SP : yea I see it cool**

NNT: so I was thinking about kind of walking up to a place. So this is better footage  
(continues to roll through footage)

NNT: it would be nice to have walking up to it bits

**SP: yea I like that**

NNT: so I can cut out all the parts I don't want and send you the usable bits of the entry

**SP: how big is this whole file?**

NNT: I would have to look

**SP: because you could just note down the time code and I could just grab that part**

NNT eventually ended up letting the SP pick the cuts for the video.

NNT: I don't know what to pick so I going to send you some suggestions but then just send you

**SP: Yea send stuff that you have a preference for then send stuff that's like maybe**

NNT: The thing is: it's such a pain to go through it all because I get so caught up emotionally

**SP: What about if you send me**

NNT: You pick them

**SP: and you can confirm whether you want to use them**

NNT: ok

As in the IZP workflow, the NPO's provided the SP with logo's and photos and were also responsible for getting permissions regarding use of footage. The SP created graphical elements for the videos (titles, motions graphics). Background music was sourced by the NPOs.

POH: could you do a Japanese version too?

**Me: I would probably do the English version first.**

The first edit (rough cut) of the video for POH was sent to the organisation via online file transfer and a meeting to review the video had to be scheduled. The first review of the rough cut was done interactively over Skype. The NPO provided feedback on where changes and/or additions were needed and the SP made treatments (minor) where necessary.

POH: I noticed that in your rough cut now there's actually a section called playground installations or what not.

**SP: yea**

POH: I think that would be the appropriate place for me to be talking about all of that. So we are going to record that today along with the call to action.

**SP: Yea**

POH: Then also I sent you a video of the Japanese guy talking about his feelings about Playground of Hope not just of playground of hope but of the situation his community was in.

For POH, footage that included their local language (Japanese), took a longer time than anticipated to edit, as translation from Japanese to English was required by the SP to understand the content and edit appropriate footage. The IZP model does not anticipate for two languages, and a significant amount of time was used on language services (narration, translation and subtitling).

POH: I noticed you didn't put any of the Japanese guy

**SP: Yea because I didn't understand what he was saying**

POH: Right

**SP: I wanted to ask about that. Where would that fit and what is he saying**

POH: He is saying that the kids until now only had a parking lot to play in ....

**SP: Ok that's good, maybe what you could do is put in a time code from the videos and just tell me what he's saying**

POH: Yea let me do that

**SP: And then I was thinking of placing that in the first section**

POH: Yea so he can kind of validate what we are saying

**SP: Yea so put the start time code and write down what he is saying then put the end time code so I know when he stops saying it as well**

The time codes provided by POH provided enough information for the SP to edit the footage containing Japanese language correctly.

POH: Yea so if you go to the Google docs or Google drive it's called and you will see a file it should be shared with you ... (guides to the right directory for file) One is the pin mic audio, you will have to voice sync as you did with mine and below that is a word file... black text is what was initially transcribed from his conversation and decided it wasn't appropriate so we didn't bother translating into English. The red text is both the Japanese and English and from that we highlighted what I think we should use in blue text.

**SP: ok**

POH: and of course there are the time codes

**SP: yea that's really helpful**

Online review of the rough cut, with the NNT director revealed that he was not comfortable with the video being too much about him as the NNT director would already be appearing as the Who (smile ambassador – see frame 1 and 3, Figure 8.2). This decision is illustrated in the following conversation:

NNT: Maybe we need to revisit the narrative.

**SP: Ok. Now I'm thinking there are different ways to tell the narrative. We could start with what the children have gone through or start with nikoniko taishi. There are different roads we could go down.**

NNT: I want to talk about the program not about me

**SP: For that I think a voice over is a good idea**

NNT: So the narrated version

**SP: yes it will change things**

NNT: the introductory line would change from me to what nikoniko taishi is.

Therefore, it was decided that the placeholders for footage would be replaced by graphics instead of the director on camera and the whole video would take a narrative approach (voice over pictures).

**SP: I wanted to put a little bit of animation in there as well**

NNT: How would you go about doing that?

**SP: with the purple hat and the tie**

NNT: Nice

**SP: The purple hat**

NNT: The purple hat has become the icon

**SP: on a white background almost like an info graphic with elements appearing one at a time so that will actually help me not actually animate something that would take too long say we pick 10 elements that fit NNT and then on a white screen that appear one at a time.**

For NNT, narration of the rough-cut clip was in English, which meant Japanese subtitles were also needed. This had to done with the help of native Japanese speakers, which NNT had to source locally.

NNT: I need this to be accessible to Japanese people. If I provide you with Japanese could it be both?

**SP: if you can translate.**

NNT: yea it would be simultaneous. I would need to go back and put subtitles for the narration.

**SP: yea I could do that**

NNT: But don't let the need for translation slow down the project.

**SP: We are going to upload this to YouTube right and embed the link to your page? YouTube has a translation tool.**

NNT: I can't rely on that to get it right I could do it. I could take the video and add the subtitles.

Initially translations were too difficult for the SP to place in sync with the correct Japanese segments as the SP did not have experience with the Japanese language sentence structures but once translations with time codes were given, placement of subtitles became easier for the SP to understand the content and to place translations correctly in the video. NNT also required overdubbing of the male voice to a female voice and this could not be done until an appropriate female voice-over artist could be sourced and recorded. For NNT, the final cut was approved by NNT to be used for the upcoming promotional event (For the Tedx conference, as per the original goal). However, it was only at a later stage, when a third party was able to provide the all required final material (high resolution footage) that the video was completed

to a consistent (footage resolution) standard. The final female voiceover and subtitles were also added at this time. For POH, the final Japanese subtitles and dubbing of English voice over for Japanese spoken parts were ultimately added by a third party collaborator, who was sourced by POH after the final edit was complete.

POH: Jeffrey is willing to do the subtitles again if he can get access to it

The POH and NNT projects were complete after the final cuts were reviewed and approved by the organisation. Final copies were sent to their respective organisations via online file sharing programs. NPOs were then responsible for uploading to online video facilitator (YouTube), implementing the video on their websites and sharing amongst social networks.

## 8.2 COLLABORATION AND INTERACTION COMPARISON

The collaboration and interaction discovery technique (section 4.3.3.1) is used to identify the difference between local and remote processes that require collaboration and interaction. As in section 6.2, DOP (the domain of workflow processes) and POI (points of interaction) need to be identified for comparison. Underlined text represents any new processes (not in the IZP workflow) and any processes requiring third party input (\*) are identified with an addition of asterisk to NPO. A summary of differences between Table 6.1 and Table 8.1 are also specified.

Table 8.1 *Collaboration and interaction comparison*

<b>NPO = NPO SP = Skilled practitioner C = collaboration between NPO and SP</b> *third party input <u>      </u> new process			
POH and NNT workflow processes (combined)	DOP	POI (Yes=1 No=0)	Summary of differences from IZP (Table 6.1)
<b>A. First contact</b> i. Approach ii. Introduction iii. Project briefing	i. <b>NPO</b> ii. <b>SP</b> iii. <b>NPO</b>	Yes Yes Yes	The NPO makes the initial approach. The SP re-introduces the idea. The NPO makes the decision to proceed.
<b>B. Preliminary meeting</b> i. Cause goals and objectives ii. Provide advice on where to upload/share video iii. Production standards iv. Timeframe	i. <b>NPO</b> ii. <b>C</b> iii. <b>C</b> iv. <b>C</b>	Yes Yes Yes Yes	Creative input from both NPO and SP. However, the overall goals and objectives for the campaign are provided by the NPO. SP provides advice and guidance for sharing and distribution of video. Project management is collaborative; timeframe depends on requirements.

<b>C. Concept</b> i. Initial Concept for video by SP ii. Concept review iii. Storyboard	i. <b>SP</b> ii. <b>C</b> iii. <b>SP</b>	Yes Yes Yes	Creative direction for the video is conceptualised by the SP and adapted to meet the requirements of the NPO. <i>Identical to the IZP workflow.</i>
<b>D. Content</b> i. Script guidelines ii. Script content iii. Scheduling iv. Production based on location (Japan) v. Equipment vi. Production (camera, voice, footage etc) vii. Video Talent viii. Camera operation	i. <b>SP</b> ii. <b>NPO</b> iii. <b>NPO</b> iv. <b>C</b>  v. <b>NPO *</b> vi. <b>NPO *</b> vii. <b>NPO</b> viii. <b>NPO*</b>	Yes Yes Yes No  No No No No	Scripting is a collaborative effort. The NPO handles logistical aspects. SP no longer carries out production processes. The NPO carries out production processes. Introduction of third party help. Fewer of these processes were POI's compared to in the IZP workflow.
<b>E. Treatment Cycle</b> i. <u>Files sent</u> ii. <u>Files downloaded</u> iii. Footage vetted and cuts selected. iv. All other required material provided v. Editing, graphics, sound compilation vi. <u>Subtitles and narration.</u> vii. Rough cut produced viii. Rough cut reviewed ix. Additional treatments/changes made. x. Final cut approved	i. <b>NPO</b> ii. <b>SP</b> iii. <b>C</b>  iv. <b>NPO</b>  v. <b>SP</b>  vi. <b>NPO *</b>  vii. <b>SP</b> viii. <b>C</b> ix. <b>SP</b>  x. <b>NPO</b>	No No Yes  No  No  Yes No  No	The points of interactivity are still in the review processes. The SP takes care of aspects of video postproduction. NPO's interact live on the vetting of some footage to be used. However, special input is required from NPO's and third parties in step E.iv. The NPO provides the additional content requirements (i.e. logos, photos, clearance). Subtitling (E.vi) is a new, and significant step. POH's shoot/vet cycle was repeated and NNT had additional treatments made to their video after it was already used for promotion.
<b>F. Project Complete</b> i. Video shared/uploaded to relevant networks	i. <b>NPO</b>	No	The NPO takes responsibility for distribution.
<b>G. Evaluation of Campaign</b>	i. <b>C</b>	Yes	Feedback and effectiveness gaged.
<b>DOP Sums: C= 8 SP= 8 NPO= 10 NPO*= 4</b>		<b>Total POI = 18/30</b>	

The point of collaboration at section A for the IZP, POH and NNT are different in approach (A.i). Section B has a new step included for NPO's to transfer files for SP to download. In section C, processes are identical in both workflows. The NPOs (POH and NNT) become responsible for production processes (section D, Table 8.1) with the help of a local third party input. In section

E, it can be seen that SP needs NPO and third party input to add subtitling. Language narration is something that wasn't in the local IZP model. Sections F was carried out alone by the POH and NNT, while for the IZP it was done with the SP present. Section G remains the same. Final approval (E.x) is under the control of the NPO, as is the approval to start the project (A.iii).

Overall, it can be seen from Table 8.1 that there are fewer tasks that the SP completes independently in the remote workflow processes. Thus, there are also more tasks that the NPO must take over when the SP is based offshore and perhaps this is where the NPO brings in third party input to aid in particular production processes. Collaboration workflow processes between both parties remain similar in both the IZP and POH and NNT workflow processes, however, interactivity during production processes is noticeably absent. The treatment cycle took more turns for POH and NNT cases than the IZP and processes were more entwined, i.e. the NNT concept was reviewed again and scheduling adjusted after discussion with NNT revealed a narrative approach was better for NNT. For POH, re-shooting meant content phase had to be revisited and footage had to be vetted again. The IZP model does not predict the need for language translations that affected the POH and NNT workflow procedure.

### 8.2.1 DOP percentage comparison

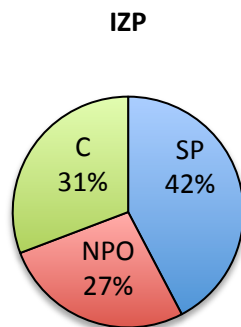


Figure 8.3 Local project process allocation

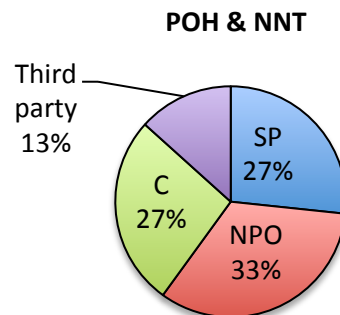


Figure 8.4 Remote project process allocation

The pie charts illustrate that the largest difference is the change in SP's percentage of workflow processes in local project to remote project. There is also the introduction of the third party to assist in workflow processes in the remote workflow.



### 8.2.2 POI percentage comparison

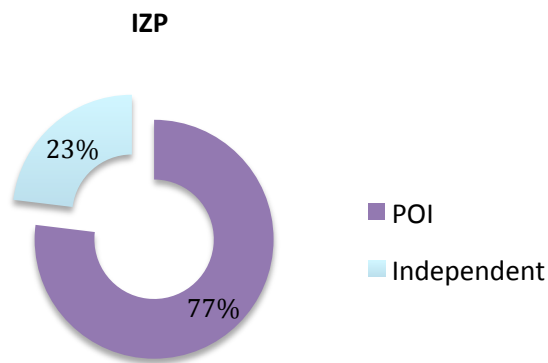


Figure 8.5 Local partner interaction

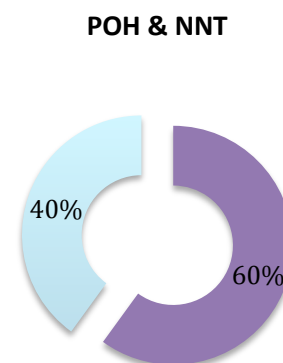


Figure 8.6 Remote partner interaction

Here it can be seen that the weight of interaction between the SP and NPO is higher in a local situation than remote. The difference is identified from Table 8.1 being in the production stage, where the SP is unable to interact on location during production.

### 8.2.3 Production time comparison

The number of days taken to complete the POH and NNT projects is taken from the first day of concept development (Table 8.1, phase C.i) till the project complete (Table 8.1, phase F.i). Project complete is identified by the use of the video for promotional purposes. For NNT the first use was for a presentation at a conference. For POH, the video was uploaded to YouTube and published on their Facebook page and website. The time taken from first contact between partners, till the commencement of the projects is not counted because the timeframes for the projects are not set until goals for completion are made in the planning phase process B.iv. The locally based project (the IZP) took three days to complete, which is significantly less time than the POH and NNT projects. It is necessary to say here that, for the remote projects the timeframe continued for a few months afterwards with a few treatments remaining such as Japanese subtitles for POH and female voice-over to replace male voice and a high-resolution video replacement files for NNT.

### 8.2.4 Summary of POH and NNT process

It was found through process analysis and subsequent organising, coding, and conversion to percentage form, the points of differences in workflow processes and most importantly, the

points of interaction and frequency of interaction. While there are more workflow processes that must be done independently in the case of POH and NNT as identified by Figure 8.6, the number of processes requiring collaborative input remain the same as seen in Figure 8.4 and Figure 8.3. These facets will help to enlighten us on the processes needed for online collaborative projects. The discussion chapter will discuss the points of difference between the cases further to inform the revision of the workflow processes chart. Feedback from organisation members for the evaluation of the campaign will be obtained from the analysis of the interviews undertaken for this research in the next section. The findings are discussed in depth in the discussion chapter.

### 8.3 INTERVIEW ANALYSIS

Thematic analysis is used to analyse interview data and ascertain emergent themes in reference to the process and to organise these themes in a systematic way. The stages and sub steps required in thematic analysis as suggested by Boyatzis (1998) inform this thematic analysis.

**Stage 1:** The researcher conducted two semi-structured interviews, with key nonprofit organisation members. The aim was to collect data feedback on the collaboration from the point of view of the NPOs, and to help in the evaluation of the POH and NNT projects and the revision of the IZP model. Participants were asked questions concerning the processes undertaken during the course of producing the respective online video campaigns and for feedback on the outcomes of that process, through a series of open-ended questions on the collaboration (see section 5.6.1 for questions). Each interview was approximately 30 minutes in length.

**Stage 2:** The researcher transcribed the interviews and reviewed the interviews many times in an iterative process where themes were developed inductively (Boyatzis, 1998, p. 41-51).

*Step 1:* The researcher reduced the raw information by summarising interview responses.

*Step 2 and 3:* According to Boyatzis (1998) “A theme is a pattern in the information that at minimum describes and organises the possible observations and at maximum interprets aspects of the phenomenon” (p. 4). To identify themes, summaries of responses were

compared to identify patterns in the data. To do this, summaries were categorized based on the content of the answers.

First, the main topics that occurred during the interview according to how the interviewee felt about that part of the process were highlighted. For example:

‘email was easy’

‘email was hit and miss because of time zone differences’

‘I was initially worried how we were going to communicate with you in NZ and me in Japan

‘we were able to speak whenever we needed’

Then the topics were grouped into subsets such as email, time zone, contact and distance. If an interviewee discussed their experience with email as ‘easy to use’, then that would become a category called ‘email’ (in short form). If email was mentioned again (in relation to usability by the interviewee), then the subset ‘email’ would be marked with another x. If email is referred to again (in the same phrase or at another point in the interview) but related to a different experience by the interviewee i.e. ‘using email was easy but it was hit and miss because of time zone issues’ then this would be a new subset ‘time zone’ as the context here is not to do with usability, but with access to the skilled practitioner (see Table 8.3).

Table 8.3 *Example repetition, reoccurrence and intensity discovery technique*

	Emergent Subsets —>				
Source	Email	Google docs	Subtitles	Contact	Time zone
NNT	xx	X	x	x	x

Table 8.4 *Example of merging categories*

	Emergent Sets —>				
Source	Online communications	Concept development	Access to expert help	Resources	Translation required
NNT	x		x	x	xx
POH	x	x	x	x	x

Next, the subsets were added or merged depending on whether there was repetition within data, reoccurrence across data sources, or a single occurrence that was of significance i.e. Similar emergent subsets were merged into one set because email and Google docs subsets are both references to data that are in the context of usability of online communication tools. Similarly, timezone and contact are both references to the accessibility of expert help (see

Table 8.3 and Table 8.4 for example of merging subsets). This technique was used as a tool for discovering potentially differentiating themes. The researcher reviewed the interviews multiple times to further develop the initial emergent themes.

Then these sets were organised into broader categories based on how interviewees described their experience. These broader categories include:

Usability of online communication tools

Usability of technology

Accessibility to resources

Timing of processes

Usefulness of materials

Development of concept

Design of content

Implementation of video

Distribution of video

Funding sources

Collaborating with a skilled professional

Role in the project

Understanding of language

*Step 4:* Boyatzis (1998, p. 3) describes the moment when a pattern or theme is seen, as a codable moment. A code is like a theme's encryption. The encryption is created by the researcher, and in order to be accepted and belong to a theme, data must meet the key requirements of the code. Codes were developed for the themes for this analysis following Boyatzis' (1998, p. 31) system of creating good code.

These emergent themes were given labels according to broader categories within which they could be grouped (technical, logistical, creative, tactical, strategic, cultural), definitions (the characteristics of the theme), indicators (to know when a theme occurs), descriptions (examples) and differentiation (exclusions or special conditions) (see Table 8.5).

*Step 5:* To determine reliability, Boyatzis (1998) recommends having another person apply the code or themes to the same material independently. However, for this research, the investigation focuses on the interactions between a specific expert volunteer (the researcher)

and a nonprofit organisation. In this way, coding would necessarily be specific and individual to the practice of the volunteer and, therefore, cross coding by a second coder would not be helpful.

**Stage 3.** Boyatzis (1998) recommends two steps for re-checking code validity: (1) coding the rest of the raw information and (2) validating the code statistically or qualitatively. In this study, the raw information was fully coded during stage 2 and examples of coded raw information are given in Table 8.5 (see full coded table with raw data in Appendix C). The data presented in the ‘key points’ columns of Table 8.5 are coded into shortened versions of quotes from the two interviews. Quotes will be extracted with corresponding points referred to in section 8.3.1 findings.

The first theme labelled ‘**technical**’ depicts how online communication tools and technology were experienced by the participants. The second theme ‘**logistical**’ describes the participants experiences of carrying out the process with a remotely based partner. The third theme named ‘**creative**’ explains how the participants experienced the design and creation of their online videos. Then, the fourth theme ‘**tactical**’ describes the participants’ use of video and other online tools for fundraising and awareness. The fifth theme, named ‘**strategic**’, describes the participants’ experiences of participating in a collaborative strategy. Lastly, the sixth theme labelled ‘**cultural**’ depicts the participants’ experiences of relating to collaborators from varying backgrounds.

Table 8.5 *Thematic analyses of interviews*

Themes	Examples	Key points A (POH)	Key points B (NNT)	Statement Summary POH	Statement summary NNT
<p>Label: <u>1. Technical</u></p> <p><i>Definition:</i> Usability of online communication tools</p> <p><i>Indicators:</i> Reference to online communication tools; their functionality, usability. Use of technology in the process.</p>	<p>“We were able to review storyboards and things like that online together using Skype”</p> <p>“Emailing or drop boxing files back and forth or reviewing edits it was all</p>	<p>1. Skype, Google docs, email</p> <p>2. Screen share</p> <p>3. File sharing</p> <p>4. Sound, sync, time code, production standards</p> <p>5. Experience</p>	<p>1. Drop boxing, Emailing</p> <p>2. Reviewing edits easy</p> <p>3. Experience and knowledge</p>	<p>Online communication tools were useful for viewing and sharing. Technical aspects of production required knowledge and experience.</p>	<p>NPO found use of online communication tools easy.</p>

<i>Differentiation:</i> Only when referring to the usability of the online tool mentioned.	really easy”	and knowledge 6. Role play			
<p>Label: <u>2. Logistical</u></p> <p><i>Definition:</i> Timing, resources, access to resources, access to expert help, interaction</p> <p><i>Indicators:</i> References to timing, organisation, practicality. If a resource, tool or technology is mentioned in reference to accessibility.</p> <p><i>Differentiation:</i> Accept Both positive and negative.</p>	<p>“The only real challenge because of being in different time zones and communicating by email is always hit and miss”</p> <p>“It just added for extra steps when you could align text to the subtitles.”</p>	<p>1. Not in the room, Skype 2. Contact and accessibility. 3. Review and discussions 4. Remote locations 5. third party input for subtitles 6. Affordable 7. Planning time</p>	<p>1. Time zone 2. Requests quickly met 3. Planning time valuable 4. Not a lot of going back 5. Convenient 6. Affordable 7. Online Delivery 8. Quick and responsive 9. Extra steps for subtitles</p>	POH had initial reservations about distance communication. However, POH found technology able to facilitate meetings. Third party help was required to resolve technical and cultural issues of syncing subtitles.	Pre planning was helpful and important. Timezone was a factor in email exchange. Practicably affordable. Online communication helped facilitate the project i.e. interaction and delivery. Japanese subtitling caused extra steps in process.
<p>Label: <u>3. Creative</u></p> <p><i>Definition:</i> Content design of the video and concept development</p> <p><i>Indicators:</i> References relating to the content design of the video and concept development. Including the development of the content and Including feedback on the content.</p> <p><i>Differentiation:</i> Accept Both positive and negative.</p>	<p>“The video is very good as it is now and tells the story very well I think we could always be adding bits and pieces”</p> <p>“The only downside of having such a nice video is people think I’ve got a bigger team behind me”</p>	<p>1. Storyboard and concept. 2. Expert guidance 3. Role playing</p>	<p>1. Guidelines 2. Storyboard and concept 3. Voice change 4. Pictures compelling 5. Styling of video 6. Image</p>	Storyboard was essential in creative process and as a guide for the NPO. NPO found role-play helpful.	Storyboard was an important component. Interaction helped the creative process. Acquisition of the right footage helped tell the story. Was the styling of video correct for the NPO? The styling of the video is critical - how the NPO is presented in the video.
<p>Label: <u>4. Tactical</u></p> <p><i>Definition:</i> Video as a tool.</p>	“There was a fundraising event, raised a bunch of	<p>1. More stories 2. Prominent</p>	<p>1. Met objectives 2. Re-distribution</p>	NPO happy with current video but wants to continue telling	The video met overall objectives for NPO. Video

<p>Fundraising/awareness channels. Sharing and distribution channels</p> <p><i>Indicators:</i> References to the outcomes of the video as a tool for fundraising and awareness. Including references relating to the outcomes of distributing the video through online channels, References to how the video was used, How support was received (through which channels) and where video was used/seen and how/if support/funds received.</p> <p><i>Differentiation:</i> Accept Both positive and negative.</p>	<p>money, complete strangers on the other side of the planet”</p> <p>“Clearly I couldn't keep doing what I'm doing without the funds...what I would prefer is a more hands on that is applied to the program.”</p>	<p>feature on website</p> <p>3. Introduction tool.</p> <p>4. Positive feedback on video</p> <p>5. Video a requirement</p> <p>6. Multiple versions of video required</p>	<p>3. Personal connections</p> <p>4. Direct donations</p> <p>5. Video is the catalyst</p> <p>6. First line of promotion</p> <p>7. Easy engagement</p> <p>8. Slactivism</p> <p>9. Goal definition</p> <p>10. Global reach</p>	<p>the story as it evolves. Endorses the need for video. Suggests need for alternative versions for different platforms.</p>	<p>shown at offline events by third parties. Personal connections requested resulting in direct donations. Video was well received and shared but NPO questions the response. Video reached global audiences and funds received were from outside Japan.</p>
<p>Label: <u>5. Strategic</u></p> <p><i>Definition:</i> NPO/SP relationship, Online collaboration strategy, Domain of Processes</p> <p><i>Indicators:</i> References to NPO/SP working collaboratively, online. References to the strategy of NPO collaborating with a skilled professional to achieve outcomes.</p> <p><i>Differentiation:</i> Accept Both positive and negative.</p>	<p>“I’ve never played a hands on role”</p> <p>“the differentiation from how you deal with someone who is paying you and someone who is getting your services for free.”</p> <p>“it looks like it was done by someone who is much more intimate with the content and the program”</p>	<p>1. Positive experience</p> <p>2. Hands on</p> <p>3. Role in project</p> <p>4. Third party involvement</p> <p>5. Online Networks open access to wider community</p> <p>6. two-way street</p> <p>7. Happy to adopt the process.</p> <p>8. Level of input</p>	<p>1. Experts technical proficiency</p> <p>2. Step by step guidance</p> <p>3. SP’s knowledge</p> <p>4. Process evolved</p> <p>5. Communicative skills</p> <p>6. NPO/SP Relationship not clear.</p> <p>7. Content intimacy</p> <p>8. Professional experience</p>	<p>NPO had a positive experience. While the NPO was used to executive roles, the SP and third party help made the NPO comfortable with a more hands on role. Access to a wider pool of people and opportunities to collaborate for both NPO and SP who want to work for a cause.</p>	<p>Expertise knowledge and guidance was helpful to the process. The process was intertwined. NPO shows some reservation on timeframe. NPO not clear about the working relationship between NPO and SP volunteer. SP’s understanding of the content and underlying issues.</p>

<p>Label: <u>6. Cultural</u></p> <p><i>Definition:</i> personal background, ideas, local custom, culture, language.</p> <p><i>Indicators:</i> Comments relating to personal background, ideas, local custom, culture, language.</p> <p><i>Differentiation:</i> Accept Both positive and negative.</p>	<p>“Also that you're a native English speaker just helped me be able to articulate what I needed”</p> <p>“as long as there aren't any cultural or language kind of limitations”</p>	<p>1. Translation</p> <p>3. Language challenge</p>	<p>1. Language skills</p>	<p>Main issue was English to Japanese translations. Use of third party was solution.</p>	<p>Ability to adopt language skills important.</p>
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### 8.3.1 Findings

The thematic analysis of interviews was aimed at discovering insights from NPO members on their experiences as partners in the process for the purpose of informing the evaluation and revision of the IZP model. The thematic analysis described in section 8.3 resulted in the organisation of raw data (see Table 8.5) into technical (theme 1), logistical (theme 2), creative (theme 3), tactical (theme 4) strategic (theme 5) and cultural (theme 6) themes. While the workflow process analysis in section 8.2 reveals the difference in workflow processes from the IZP (local) process and the POH and NNT (remote) processes, the interviews shed light on the experience of remote collaboration from the NPOs perspective.

#### 8.3.1.1 Technical

The analysis of interview data showed that the participants felt that online communication tools were able to facilitate the interactive elements of the process. Participants indicated that online communication tools were easy to use and useful for the viewing and sharing of files and materials. This finding suggests that only a small learning curve is required, and tools to facilitate online collaboration are practical and simple to use.

“With Google docs and Skype I at first found it a little bit difficult but **in the end it was seamless**” (Key point A.1)

“Emailing or drop boxing files back and forth or reviewing edits **it was all really easy**” (Key point B.1)

Email, as well as a feature of the commonly available program Skype that allows communicators to ‘screen share’ was found to be particularly useful. Skype also facilitated the



role-play activity that POH found helpful for the creative process. File sharing applications were referred to multiple times as a good for organisational and transfer of project material. This is shown by the following example quotes:

**“Skype with the screen share** was huge, not only that but **email** of course” (Key point A.2)  
**“We did that role play** at the very beginning and that was helpful” (Key point A.6)  
**“All the docs that you needed to be involved in we were just uploading to Google docs** and we could easily just add you in as a shared member” (Key point A.1)  
**“Technology these days we were able to work with some fairly large files.** We were able to upload them to **Google docs** and download them without a problem” (Key point A.3)  
**“Emailing or drop boxing** files back and forth or reviewing edits **it was all really easy**” (Key point B.2)

While the participants found use of online communication tools easy, they experienced difficulties with the technological aspects of production such as shooting footage and recording sound, which required knowledge and experience as shown in the following examples:

**“I guess that's really where the real technical difficulties come in knowing how to use that sound and being able to sync it up to the video** and if I hadn't had an experienced person like Jeffrey doing it, it would have perhaps been a real nightmare to work with in the end” (Key point A.5)  
**“your technical proficiency is really high so there didn't seem like there was a learning curve for you in the technology side**” (Key point B.3)  
**“the most critical point for us was we began filming on location when building was going on, was the use of proper microphones” “the expected technical difficulties that we ran into at one point we had that problem with the sound”** (Key point A.4)  
**“we didn't have time code for the syncing of video,** that was an issue but we were able to resolve that pretty easily” (Key point A.1)

#### *8.3.1.2 Logistical*

The participants initially expressed concern about collaborating remotely. This concern was due to the NPOs being in a different time zone to the SP and the SP not being physically present. The use of online communications to facilitate meetings alleviated initial reservations about distance communication with remotely located partners.

**“I was concerned at first** whether we would be able to pull this off with **you being in New Zealand and my being in Japan**” (Key point A.4)  
**“This was the first time for me to work on a video production where the main protagonist, yourself, as the director wasn't actually sitting in a room with me you know we were sort of doing it over Skype”** (Key point A.1)  
**“It didn't matter or feel like you were in New Zealand”** (Key point A.4)

Participants identified working with a remotely sourced volunteer as an affordable and convenient option. Online delivery methods made it convenient and cost effective due to

cutting travel costs. Online communications were a vital factor for facilitating interactivity between remotely located partners.

“It can be **very cost effective** for a charity to reach out to people like yourself” (Key point A.6)

“Visual representation on our website which is very very important but **can also be very very expensive**” (Key point A.6)

“**The combination of ease because of not having to meet up with somebody was actually quite nice. If it was someone in Tokyo I would probably have ended up going back and forth to their office so having it online you could have been anywhere so it made it even that much more convenient**” (Key point B.5)

“Well it certainly made it affordable” (Key point B.5)

“The whole video was put together **with you being in New Zealand and myself being here. So Skype was critical to be able to sit down with you and be able to go over the script together**” (Key point A.1)

“**We were able to review storyboards and things like that online together using Skype**” (Key point A.3)

NNT indicated that time zone differences were a challenge in email exchange timing. However, they still felt that it was not highly problematic and requests were quickly met by the SP.

“Scheduling was not problematic but the only real challenge **because of being in different time zones and communicating by email is always hit and miss**” (Key point B. 1)

“**Any requests that I had for edits or changes or fixes were met very quickly and accurately and satisfactorily**” (Key point B. 8)

“**In the end it was seamless if you will in that we were able to contact each other whenever we needed to**” (Key point B.8)

Both participants indicated that the time allocated for planning the projects was beneficial to the efficiency of the process. POH would have liked to allocate more time on the selection of imagery.

“**The time that we had in the beginning to talk was worth the investment because just the initial setup time was worth it** because all of the steps from the conceptualizing it to storyboarding it to first edits I was happy with each initial offering” (Key point B.3)

“I don't think I would have done anything too differently. I guess **I would have liked to spend a bit more time with you in the selection of imagery** that we wanted to use”(Key point A.7)

“**There wasn't a lot of go back and fix this and go back and do that and I think it's because of the time we spent in preproduction**” (Key point B.4)

Participants emphasized the syncing of Japanese subtitles to English as ‘extra steps’, meaning that there was an unexpected addition to the anticipated project process. The location of the SP and the need for language to be translated, required third party input which had to be supplied by the NPO. Examples are shown in the following quotes:

“I guess the one thing **that was impossible for us to do because you were in New Zealand** was expect you to sync up the Japanese language with the translations right **But we knew the**

**solution to that was easy we just worked with the video that you had provided and we had Jeffrey sync it up"** (Key point A.5)

**"It just added for extra steps when you couldn't align text to the subtitles"** (Key point B.9)

### 8.3.1.3 Creative

In relation to the creative aspect of the process, participants mentioned the usefulness of materials provided by the SP revealing insights on collaborative phases in the process such as concept development and content acquisition. The participants found the storyboards to be essential in the creative processes, specifically as a guide for content development.

**"It [the storyboard] was really helpful because it allowed us to see where we were at and its the essential guideline to kind of visualize what the video is going to look like before you have anything edited"** (Key point B.1)

**"The main thing that stands out in my mind was the storyboard that you had provided for us, the ideas and talking points. That really helped me focus on a beginning middle and end of the story if you will. So that was a big help to get that from you"** (Key point A.1).

**"We did change conceptually from the storyboard but without that storyboard we would not have been able to see what we did want"** (Key point B.2)

POH indicated that the storyboard, as well as guidance on production techniques, were also beneficial when they were trying to shoot on location without expert help.

**"each time we went on a location I had that in the back of my mind [...] Prior to that I had just been going in and shooting a lot of different footage and not really knowing how I was going to use it so that helped me focus I guess if you will"** (Key point A.2)

**"Charles had set up his camera, and I believe you even mentioned to him what to do"** (Key point A.2)

POH found role playing (practicing script content) helpful for developing script content.

**"We did that role play at the very beginning and that was helpful"** (Key point A.3)

NNT felt that acquisition of appropriate content was important to help tell the organisation's story which reflects the organisation's cause. However, NNT queried whether the styling of video matched their organisation's image. They indicated that they were unsure about whether the style of the video produced for them gave the correct impression of the organisation's standing.

**"Videos I think are the most engaging and with the images that we had, the content that we had to work with, I don't want to say it was easy, but the story was that much easier to tell with that much compelling pictures"** (Key point B.4)

**"It looks like it was done by someone who is much more intimate with the content and the program"** (Key point B.5)

**"The only downside of having such a nice video is people think I've got a bigger team behind me [...] more because it looks all shiny and flashy and high tech and nice so it's a false assumption that's made"** (Key point B.5)

**“So maybe it's a hazard for a grassroots organisation to have a really nice video and website, even though they are getting easier and less expensive to make because it gives a false impression of what their actual organisational status or standing are”** (Key point B.6)

#### *8.3.1.4 Tactical*

As newcomers to the use of online video campaigning, NNT indicated that their online video met the overall objectives for NPO, which were to educate about the program, use the video to get access to new locations and raise funds.

**“Quite instantly it got really high reviews and positive reaction and all of that led to my three objectives”** (Key point B.1)

**“Those combined, which are directly connected to the video, raised approximately 4000us”** (Key point B.1)

**“So far all of those goals have been achieved right from the very beginning”** (Key point B.1)

**“Our fundraising efforts have been going extremely well, I can't say or link back directly to the video but certainly its helped** because when I contact a person one of the first things I tell them to do is here's our website and check our project overview **video”** (Key point A.5)

**“The easiest way for people to wrap their brains around the project is by watching a video** or some other kind of multimedia presentation. Videos I think are the most **engaging** and with the images that we had, the content that we had to work with, I don't want to say it was easy, but the story was that much easier to tell with that much compelling pictures” (Key point B.7)

Both participants endorsed the use of their videos as an effective introduction and promotional tool for their organisations. The videos prominently feature on both their websites and are used as a first line of promotion. Both participants reported receiving positive feedback on the videos.

**“I'm very happy with the video, I think it explains very well what the mission and the vision of the playground of hope is and we feature it very prominently on our website”**

**“I think people will get a very solid image of what we are doing”** (Key point A.2) (Key point A.3).

**“Its helped** because when I contact a person one of the first things I tell them to do is here's our website and check our project overview **video and that will give you a great overview of the project.** And I have gotten **great feedback on the video** as well from numerous people so yea we definitely needed to have something like this on our website” (Key point A.4)

**“It's the first line of promotion [...] (Key point B.6) whenever I introduce people directly to the program the easiest thing to do is to let them see the video so that they can pretty much instantly 'get it'.** So it's the first proactive ... or... **promotional tool”** (Key point B.5)

**“People 'liked' every time I posted this video and people were responsive to posts online in general”** (Key point B.7)

While emphasizing that they were happy with current video, they also indicated their organisation's need for continual development of video material as a means of keeping their audience informed. They also thought it would be helpful to have multiple alternative versions of the video for different platforms (the website or segments of presentations).

**“As we move forward there are more stories to be told about the playground of hope although the video is very good as it is now and tells the story very well** I think we could always be adding bits and pieces and I think have no negative experience whatsoever I think definitely yea sure” (Key point A.1)

I would say the one thing I’ve learnt is **I probably need to have a couple of versions of the video I have now. There should be a 30 second video for intros when I’m giving a presentation in front of a number of people where I want to set the tone before I hit the stage to give them a visual representation of what the project is about. Maybe have a two-minute version that I could play during the presentation but five minutes is a little bit long.** It’s well suited for our website but not really for a presentations where I probably only have 10 or 15 minutes for the whole presentation” (Key point A.6)

NNT disclosed that after their video was shown at offline events by third parties, supporters wanted to make personal contact with the NPO, which resulted in direct donations for the NNT cause.

**“One new person approached me after seeing the video and she wanted to donate directly.** (Key point B.3) (Key point B.4) She has an art gallery and she did a month long exhibit of 100 year old artists work and gave me a percentage of the funds from the sales. **So both of those combined, which are directly connected to the video, raised approximately 4000us**” (Key point B.1)

NNT stressed that while their video was shared quite successfully through peer-referrals via online networks, comments in the interview suggest that upon reflection the NPO feels that having a stronger call to action in the video campaign may have resulted in more offline action.

**“Every time I posted this video and people were responsive to posts online in general but their engagement is** (pauses) there’s so much other stuff to look at so it has to be engaging and it has to bring them in and your video did that but on the downside they like it and they watch it but **by association they feel like they’ve contributed or helped because they’ve said that they agree or condone or support but in fact there’s no actual physical heavy lifting**” (Key point B.8)

**“Watch a video and then feel like they have participated more because they ‘like’ something or ‘share’ it on their wall”** (Key point B.8)

**“Clearly I couldn’t keep doing what I’m doing without the funds...what I would prefer is a more hands on that is applied to the program”** (Key point B.8)

An interesting observation from NNT was that the video reached global audiences and funds received for the cause were from mostly outside of Japan.

**“Even recently, because people saw the video in Seattle Washington, there was a fundraising event, raised a bunch of money, complete strangers on the other side of the planet and they showed the video at the event and it got really great reactions”** (Key point B.2)

**“I was able to raise a fair amount of money but the majority is coming outside of japan”** (Key point B.10)

#### 8.3.1.5 Strategic

The participants had a positive experiences overall and credited the technical proficiency, communicative skills, knowledge and guidance from the SP, as helpful to the process.

“A very **positive experiences** quite honestly” (Key point A.1)

“This been a **completely professional experience**” (Key point B.8) “**The overall process went very well** there weren’t any problems to speak of” (Key point B.8)

“**Your technical proficiency is really high** so there didn't seem like there was a learning curve for you in the technology side, you were just doing it so that **just made it seem like things would just happen** pretty quickly and **that was comforting and very helpful for the process**” (Key point B.1).

“**You held my hand throughout the whole process and you couldn't have made it any easier**” (Key point B.2)

“The storyboard that **you had provided for us, the ideas and talking points**. That really helped me focus [...] **that was a big help to get that from you**” (Key point A.5)

“Communication was always easy and clear” (Key point B.5)

“**I was happy because I dumped a bunch of footage on your lap and you were able to go through it and find the parts that were effective communicatively**” (Key point B.3)

“**I’m amazed that this could happen remotely**” (Key point B.5)

“**It was all pretty smooth** and it was easy to communicate and **you were really professional and you really are skilled and you were responsive to all of my requests or changes or any of the things** I required and the price was right like I said no there’s no reason why I wouldn't want to work with you again for sure” (Key point B.5)

NNT agreed that the planning stages of the project helped to thrust them forward in the direction that they wanted and at the same time during the process, concepts and steps taken evolved organically as the project was carried out.

“We did change conceptually from the storyboard but without that storyboard we would not have been able to see what we did want. **What I mean is, that whole process in the beginning led to what we needed to move forward.** So I’m considering that first one, part of that process” (Key point B.4)

“I wouldn't have known that until I saw it and heard it in context as a done piece so that was **part of the organic process**” (Key point B.4)

“I thought it would be good to give it more dimension by adding a females voice but I wouldn't have known that **until I saw it and heard it in context**” (Key point B.3)

NNT had some reservations with the timeframe in which the project was completed (it took longer than they had wanted). They also highlighted that there was a lack of a clear definition of the SPs role (which was voluntary but taken on as a prioritised professional position).

“I was happy with the way things flowed but this is all coming from the perspective of someone who is very grateful to get something done at a professional level for volunteer prices. At the same time, **I was prepared to get whatever I got**” (Key point B.6)

“If there was ever a for hire circumstance than **just the differentiation from how you deal with someone who is paying you and someone who is getting your services for free**” (Key point B.6)

“**As far as the process my only question is would it be the same timing if it were a paid for job as opposed to a pro bono job but that's not really my problem. But what I meant is that**

**didn't seem very important for this. It was definitely professionally done.** The only thing that I would change if it was for pay would be timing" (Key point B.6)

"I just mean that **the main difference from this and had this been a completely professional experience** that I was paying for I would have just expected it to happen faster but all of that said it happened at the pace that it needed to happen for it to be what it is so I am happy" (Key point B.6)

For POH, working collaboratively with the SP in this project, meant he had greater input and a more involved part in the project than what he was used to.

"Yea, well although I do consider myself to be more of a executive producer, **I've never played a hands on role**" (Key point A.2)

"I've been in a **creative role and just really putting the financing together**" (Key point A.3)

"For most of the projects **ill usually have a team of people that ill source out** to and of course being involved in the project I will throw in my two cents **but this was the first time for me to be really be the main protagonist in it. So it's basically just you and me working on this and of course we had Jeffrey whom we brought in later on but yea**" (Key point A.4)

However, POH goes on to say that he would have liked to have an even greater role in the decision-making process.

**"A lot of times I just sent you a bunch of stuff and let you pick it. (Key point A.8) But I think in the future it would be good to sit down and I should play a bit more a role** in saying here are the pictures that I have and what do you think and a little more back and forth. **I felt a little bit like I just threw it at you and let you make the final decisions"** (Key point A.7)

POH also acknowledged that third party involvement in the process was necessary.

**"And if I hadn't had an experienced person like Jeffrey doing it, it would have perhaps been a real nightmare to work with in the end"** (Key point A.4)

**"Yes we needed extra local people. Depending on who the individual is. It wasn't terribly technical"** (Key point A.4)

**"So it's basically just you and me working on this and of course we had Jeffrey whom we brought in later on but yea"** (Key point A.4)

Collaborating with the SP and carrying out the project process online gave POH an alternative and wider community to collaborate with than what was previously available to him locally.

**"the small circle of people I had in my immediate vicinity just weren't lining up time wise so it [online communications] provided me another avenue so suddenly I went from having a very small world to having a very large world of people I could reach out to".** So we went from having a very small to a very large world and it was the digital online world but that wasn't a problem in the end. (Key point A.5)

**"companies had already done a lot of free translations for companies or for NPO's or free production appeals so by the time I was ready to do it, that window of people opening up to do all kind of projects, it closed in my vicinity.** (Key point A.5)

**"it's amazing now the network that is available now to people that want to do anything from a website to a video"** (Key point A.5)

**"I would recommend that charities do that and I wouldn't be surprised if they already are"**

POH also indicated that both NPO and SP gain from the collaborative opportunities available through new communication technologies.

**“there were a lot of people overseas like yourself that wanted to do something but didn't have the opportunity, so it's almost a two-way street isn't it. It's not just charities having the opportunity to work with people like yourself but I think its people like yourself also being able to reach charities and that you don't necessarily have to be working with a charity in new Zealand and I don't necessarily have to be working with a team in Tokyo, that whole pool of people has opened up now through digital media”** (Key point A.6)

NNT expressed amazement with SP's understanding of the content and underlying issues despite physical distance from the organisations location and supports that the SP shared the same passion for the cause as the NPO.

**“I'm amazed that this could happen remotely and it looks like it was done by someone who is much more intimate with the content and the program. Someone who would be involved on an in-house level. So its quite amazing that having done this all online that it seems like from far away it doesn't feel like it was created far away”** (Key point B.7)

#### *8.3.1.6 Cultural*

Participants made it clear that language (spoken) was of importance for communication. For both participants, there was an identified need for English to Japanese translations in order for the SP to fully understand the content of the campaign.

**“Also that you're a native English speaker just helped me be able to articulate what I needed. That was really important”** (Key point B.1)

**“There were issues with translation because we were doing things in Japanese so the English to Japanese. But again that's something that I thought would be a big problem and it was to a certain extent in that I guess the one thing that was impossible for us to do because you were in New Zealand was expect you to sync up the Japanese language with the translations right”** (Key point A.1)

**“I would say the only real challenge was the language”** (Key point A.2)

**“Each group and each location has its specifics but for sure I think that outsourcing is an effective way to get stuff done as long as there aren't any cultural or language kind of limitations”** (Key point B.1)

### **8.3.2 Summary of findings from interview analysis**

The thematic analysis found that there were technical, logistical, creative, tactical, strategic and cultural themes in relation to the participants' experiences within the interview data.

Using online communication tools for collaboration was new for the NPO's, but they found that interaction was facilitated with relative technical ease and this alleviated initial reservations about distance collaboration. The instructional materials provided by the SP (storyboards, script guides) were found to be valuable for the participants for creative



processes while also acting as a guide when the SP was not physically present. The SP's proficiency, technically and communicatively was considered critical to various areas of the process. Third party involvement, for carrying out technical processes and language translation was needed by the participants, causing delays that were not anticipated by the participants. The time taken for the overall project completion was also queried by an NPO. If partners are located remotely, cultural differences may come into play, as reinforced by the participants' references to language skills. While the videos ultimately helped to raise funds and awareness for both NPO's, NNT showed uncertainties on the styling and goals of the video, acknowledging the need for social networks to spread the word but preferring offline action as a response from supporters. POH expressed a need for more video content tailored to multiple platforms. NNT disclosed that funds were being received globally and that supporters were choosing personal contact and directly donating to the cause. Both participants, being new to online video campaigning, found the whole online experience, led to reaching new audiences for a wider community to reach out to for support. The need for illumination of collaborative partner roles is made apparent by the comments from the participants. The participants also indicated that both NPO and SP, who have a common goal to support the cause, could gain from collaboration. These findings are discussed in depth in the discussion chapter.

## Chapter 9: Discussion

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This chapter discusses the findings from data analysis phase two and from the interviews. As identified in the literature review there is little knowledge on specific online video communication design and on how low budget professional online videos can be produced. There is also a substantial lack of research in the area of collaborative workflow design. The IZP model, developed from a locally based case, is a conceptual framework to guide the processes of collaboration between volunteer (SP) and NPO in the creation of an online video campaign for the purpose of raising funds and awareness for their cause (Chapter 6 and 7). To test the adaptability of the IZP model to remotely based cases and the transferability of the approaches in the IZP case to other NPOs, an inquiry through practice was carried out. Phase two of the data analysis (Chapter 8) presents a comparison between the local and remotely based processes and the outcomes of the projects involving remotely based partners (Chapter 8). The analysis of interviews found six leading themes in the remote project interaction: technical, logistical, creative, tactical, strategic and cultural aspects of project management. These themes will be discussed in the three sections as outlined below:

**9.1 Transferability:** Discussion of the findings from a strategic and cultural perspective, on the collaborative partnership between NPO and SP.

*This section answers the question: How can the local IZP model be transferred/adapted to new NPO/SP partnerships?*

**9.2 Effectiveness:** Discussion of the findings from a tactical and creative perspective, on the overall effectiveness of using online video campaigns as a tool to raise funds and awareness, the approach to the design of the videos and to the distribution of the videos online.

*This section answers the question: How effective are the IZP model's approaches to design and distribution of online video campaigns for new NPOs?*

**9.3 Functionality:** Discussion of the findings from a technical and logistical perspective on the collaborative and interactive processes of local versus remote project to assess the viability of online communications as a facilitator for interactivity and collaboration.

*This section answers the question: How functional is the IZP model for online collaboration?*

## **9.1 TRANSFERABILITY TO NEW NPO/SP COLLABORATIONS**

### **9.1.1 The NPO/SP collaborative approach is novel**

POH, NNT and IZP had a need to achieve fundraising and awareness goals, which are essential for nonprofit organisations. The literature review chapter outlines some of the traditional methods of raising awareness and fundraising and identifies the move to online communications by nonprofit organisations. The IZP model looks at using online collaboration as an alternative (new) strategy for raising funds and awareness for NPOs by utilising online communication for the distribution of video, bypassing the exclusive mainstream networks of the analog age (Pavlik, 2008).

Online communication provides new opportunities for collaboration (Williams, as cited in Watson, 2009), as was the case for POH and NNT. Online communication was not merely utilised for distribution of the NPOs' video, but also, importantly, as a tool for collaboration between the NPO and volunteer. McLaughlin's (2007) belief that the online medium is a powerful tool that can transcend physical boundaries of location, language or other limitations to connect with people in powerful ways was truly put to the test in the data collection phase of this research. The IZP model itself was a novel approach based on it being adapted from a specific local project. Working remotely was new to both the NPO and the SP, so there was an experimental nature to the project as that neither party had worked on a similar collaborative project before.

### **9.1.2 Collaboration was adaptable to a new cultural challenge**

While the NPOs support network extends beyond local borders, the findings suggest that, when collaborating with partners from different backgrounds, cultural aspects must be considered. They also shed light on the fact that the opportunities provided by online communications for collaborating beyond local boundaries, bring new challenges to the NPO/SP collaboration that were not faced in the IZP. The remote NPOs had to find ways of adapting to the differences in cultural backgrounds that the IZP model did not provide guidance for. With regard to the remote project, language was identified as the key challenge: "I would say the only real challenge was the language" (interview with POH, 20 May, 2013). Translations were required for the SP to understand Japanese content. The IZP model did not provide guidance on cultural matters, which points to a need for preparing for cultural differences. However, a common language between both partners made communication

easier: “that you're a native English speaker just helped me be able to articulate what I needed” (interview with POH, 20 May, 2013).

### **9.1.3 Two-way strategy transferable, but roles need clarification**

An initial barrier perceived by NPOs towards a SP might be the role they would need to play when working directly with the SP. The NPOs were not used to “such a hands on role” (interview with POH, 20 May, 2013) but were willing to embrace this and later wanted an even more hands on role in the selection of the content. Literature on skilled volunteers posits the SP as a volunteer working *for* the organisation (Li, 2005; Davis, 2012). The IZP model places the SP as an equal partner in a two-way strategy where tasks are negotiated and shared between NPO and SP. The IZP model proposes a skilled practitioner who collaborates with an NPO in a self-managed partner relationship. The SP is the driver for carrying out many of the processes, while the NPO is involved in concept development, final review and decision-making role. Through data analysis (section 8.2), it was found that the NPO’s role was more involved in carrying out processes independently in the remotely based projects, than the local IZP model could have indicated. The role allocations from the IZP model were not always directly transferable to the remote location project. This was most evident in regards to roles within the production process such as camera operation. SP undertook this work in the IZP project but was not physically available to do so in the remote project. The collaboration and interaction outlined in Table 8.1 identifies that the content creation phase had a shift in who carried out the processes, signalling a change in role allocation for remotely based collaborative projects.

There was a strong indication from the findings of the interview analysis that the specifics of an SP/NPO relationship in a collaborative strategy would require further clarification. To highlight this, a significant example that is noted in Chapter 8.3.1.5, is that while the NPO thought that the experience was completely professional, and the objectives were met, the NPO expressed reservations on the timeframe taken to complete the project, saying “my only question is, would it be the same timing if it were a paid for job as opposed to a pro bono job?”. Compared with the local project, which had a much smaller timeframe for completion (a few days), the NNT and POH project took a lot longer despite the SP having the same level of commitment to all the projects. Logistical and technical issues, such as footage acquisition and subtitling were the cause for the timeframe difference from the local to remote projects (see section 8.2.3). This means that the NPOs need to be made aware of the potential delays in expected timeframes for remote collaboration during the project briefing.

This question by the NPO could also lend to a possible confusion of the SP's role in the IZP model. The role of the SP in the collaboration is taken on as a prioritised professional position. At the same time, the SP's commitment to the project is voluntary and whose motivation to volunteer is the cause. The IZP model proposes a two-way strategy, where tasks are shared and this is contrary to being managed (Li, 2005) or utilised on committees or boards (Davis, 2012). There is a general perception of volunteering as being an extra activity. However, the findings of this research do not support Li's (2005) notion of virtual volunteering as being a spare time service and online tools being a supplementary to traditional methods of volunteering. For the POH and NNT projects, online tools were not supplementary but the key tool for interacting with the remotely based NPOs, signifying that interacting through online communications can have a significant effect on how NPOs are communicating with volunteers. However, while these findings contribute information to the area of understanding new types of NPO/volunteer collaborative opportunities, the resulting evolution of the NPO and volunteer relationship is identified as an area for future research.

#### **9.1.4 Collaborative approach is mutually beneficial**

Li's article, written in 2005, implies that online tools are challenging organisations to expand their image of volunteers and volunteering activity. In a more recent article, Davis (2012) suggests that perceptions of volunteering are changing. As already noted in Chapter 8, POH states, "It's not just charities having the opportunity to work with people like yourself but I think its people like yourself also being able to reach charities". This insight is of high significance because the NPO recognises the opportunity to collaborate as a 'two-way' interaction, inferring that both NPO and SP gain from the collaboration. Davis (2012) explains that recruitment of volunteers to boards and committees by NPOs may create a mutually beneficial relationship. In the IZP model, the first contact was the SP to the NPO, whereas in the remotely based projects, the approach was made by the NPO to the SP. Findings of this study support that contact can be made by *either* party, and that a partnership can be established, where goals are set and NPO and SP mutually and equally collaborate to achieve them.

While NPOs are adapting their fundraising strategies to the online environment and using the Internet to build and enhance their relationships with volunteers and supporters (Waters, 2007), same processes are happening vice versa, with opportunities to move away from purely

passive – or merely supportive – relationships (Waters, 2007) to volunteer-led strategies. The adaption of the IZP model to a remotely based online collaboration between NPO and SP is itself a demonstration of the e-philanthropy revolution that Waters (2007) foresees.

#### **9.1.5 Principle behind collaboration transferable to new partnerships**

The IZP model provides a collaboration model between a NPO and a SP with the intention to aid the nonprofit cause. NNT referred to the way the SP collaborated with the NPO as ‘outsourcing’ or ‘pro bono’. However, the motivation behind the SP’s volunteering should not be confused with ‘pro bono’ or ‘spare time’. It is a willingness to get more deeply involved with an organisation and be a part of the impact that is made, a motivation that Davis (2012) lends to the millennial generation. It appears that education about the motivation and power of volunteering needs to occur on both sides, the NPO’s and the volunteer’s.

The SP’s full commitment to the cause is the underlying principal behind the IZP model. The importance of this sentiment is reflected in creative feedback that the final videos “didn’t look like they were created far away”. Such feedback illuminates the SP’s understanding of the content and underlying cause of the NPO despite physical distance from the event location. The SP’s intimacy with the content showed a long term commitment to the organisation that could have been the reason why NNT said the video looked like “[it] was done by someone who is much more intimate with the content and the program, someone who would be involved on an in-house level”. This supports the SP’s motivation for volunteering as part of the broadening of the definition of philanthropy lending support to Davis’ (2012) argument that volunteering *is* philanthropy. Literature already points to the opportunities online for NPOs, but this study aids a better understanding of the challenges to collaborate for fundraising and awareness campaigning.

### **Section 9.1 Summary**

The first research sub question asks how the local IZP model can be transferred/adapted to new NPO/SP partnerships. To summarise section 9.1, the approach undertaken by the NPO and SP in the local and remote cases utilises new opportunities that are available through online communications for fundraising and awareness.

The IZP model was developed from a specific locally based NPO/SP partnership. POH and NNT’s willingness to enter into a collaborative project with the SP, based on the IZP model confirmed their acceptance of the premises of the partnership. However, the transfer of the

collaborative strategy of the IZP model to new partners required adapting to the specific needs of the new NPOs and the novelty of the remote location brought new challenges for the collaboration. The findings of this study identify that there is a need for partners in the collaboration to understand cultural needs prior to initiating a project as well as clarifying their roles earlier in the process.

Overall these findings suggest that the IZP model was transferable to new NPOs at a base level (the overall outcomes were achieved as discussed in the next section, 9.2). While the NPOs' goals were reached, a revision of the interaction model may be needed in order to further improve the experience of the process for both the NPO and the SP in new collaborations.

## **9.2 EFFECTIVENESS OF THE APPROACH**

### **9.2.1 Online communications provide access to alternative distribution channels**

As identified in the literature review, the concept of awareness and fundraising by way of mass media campaigning is not a new concept to NPOs. A key novelty, however, is *online* campaigning. How NPOs can utilise online concepts in fundraising and awareness (e.g. social media) are covered in the literature review, including the use of online video as an effective tool. The NPOs accepted the idea of 'the video' as an effective way to share their message, however, in all of the cases in this research, local and remote, the involved NPOs had more familiarity with traditional mass media (broadcast TV) as an effective way to reach large audiences. As newcomers to the use of online video campaigning, distribution of video online was new to the NPOs.

Reviewed literature provides some valuable information on social media campaigning strategies. Davis (2012) explains that social media is not a strategy, but it is a tool and a vehicle to disseminate the message (Mathos & Norman, 2012). It was evident in this research that there was reliance on the SP for tactical and practical matters, such as exactly which online tools to engage to deliver on the overall strategic goal to raise awareness for the cause. The SP utilised specific resources to achieve sub-goals to support the overall mission of the NPO. Further, the NPOs involved in this study were already part of social media communities and their preferences for specific platforms could be easily integrated. Advice given by the SP to POH and NNT were mainly based on the outcomes of IZP. The IZP model by far expands on what literature cites as real-world examples and, importantly, aims to address challenges of collaboration and interaction rather than technological or platform issues.

### **9.2.2 Relationships are valuable**

Using crowd funding sites is increasingly popular (Sentementes, 2011) but still in its infancy (Satorius & Pollard, 2010). Although crowd funding is easy to start (Satorius & Pollard, 2010) as experienced by NNT, it can be a barrier for NPOs who do not have the capital needed for offering the prizes that are required on crowd funding sites such as IndieGoGo. The IZP approach is to use a more personalised approach, which was proven to result in larger individual sums of donations than what was received through the crowd funding site IndieGoGo. Direct email also proved to be a powerful tool (Parkin as cited in Ball, 1998) for IZP, and the power of personalised approaches were also experienced by NNT who developed personal relationships through online contacts. A particular quote by NNT is “one new person approached me after seeing the video and she wanted to donate directly”. This is significant because it shows that supporters want the opportunity to develop their relationships with NNT, which seems to add to Hart and Sargeant’s (2009) belief that developing relationships is the real power of the online medium.

YouTube was used to facilitate the distribution of the campaign videos in both local and remote cases, not only because it is one of the most highly visited sites on the internet (Kapin & Sample Ward, 2013), but because it can be used for easily embedding the video onto the NPO’s website homepages and shared through their social networks. In all the cases in this study, the social media network FaceBook was used as a platform for sharing the videos amongst online communities. NNT indicated in the interview that a passive action, such as ‘likes’ by supporters on Facebook was “a downside to social media”. However, this could be an example of the confusion of the spreading of information and raising awareness with active action (Kapin & Sample Ward, 2013). Kapin and Sample Ward (2013) claim this to be the information stage of campaigning, which already existed before the rise of social media. This sharing phase is important for reaching new audiences but it is still important to note that pushing the message is something that those who do not have the financial means to donate can contribute to (Davis, 2012). The sharing of the online video on social networks was used as a vehicle for distribution, but also for enhancing relationships with volunteers and supporters. The IZP model workflow allocates time for discussion and planning for sharing and distribution strategies. However, this finding indicates the platform (social network) that the online videos are shared on should be examined further to understand how they elicit a more active response from supporters than just ‘push forward’ the message, to utilise the true power of



the medium. For example social networks have new features for developing relationships, such as opportunities for dialogue (Davis, 2012; Hart & Sargeant, 2010). These features could be utilised more actively as a tactic alongside the distribution of the video and 'folded' into existing communications strategies (Davis, 2012).

Furthermore, there are various literature references to organisations wanting to turn online activity into offline action (Kapin & Sample Ward, 2013). Online sharing of the NNT video converted Internet activity into real-world movement when a group of supporters based outside of Japan rallied to raise funds for the NPO. Combined with another event, the online video created in this study for NNT can be directly connected to funds raised equalling approximately US\$4,000 (interview with NNT, 19 May, 2013). POH and NNT used the videos as visual tools in various presentations to its stakeholders and to potential donors. These outcomes reinforce literature that encourages nonprofits to integrate online and offline methods and to combine communication channels such as telephone and Internet to reach fundraising goals (Leroux Miller, 2010).

### **9.2.3 Reaching goals is the measurement of success**

The IZP model requires that the evaluation of the video campaign is done through gaining feedback on outcomes from the involved NPOs. The most important metric for measuring success is finding out whether goals were reached (Kapin & Sample Ward, 2013). The objectives for the NPOs were to educate about their program, raise awareness for their cause and raise funds to enable them to provide their services. As exemplified in the findings in section 8.3.1.4, the NPOs provided feedback that the videos were useful as promotional tools. POH acknowledged the video helped as an informational tool about their program and funds received by NNT could be directly connected to the online video campaign.

These findings confirm that successful online campaigning is not just about the number of view counts but about the full context of engagement (Kapin & Sample Ward, 2013). Feedback from NNT highlights this point:

For the record, the video has not been a massive viral success but that's only because I haven't pushed it as hard as would be needed. That said and on the plus side, it has been a huge success because it has been a key tool in raising funds - which it has! (email communication, July 16, 2012).

Saxton (2001) uses the term 'viral marketing' for the aim to reach as many people as possible as quickly as possible. NPOs should not get caught up in the whirl of social media activity (Madia, 2011). NNT's feedback above suggests that while not going 'viral', the online video was still a "huge success" because it was a key tool for raising funds. A large number of views do not necessarily equal to meeting goals. Therefore, an argument can be made that it may not be a necessary goal for NPOs to try and make their messages go viral or to raise hype because viral marketing may not be necessary to meet the objectives of all campaigns. Going viral may also have negative implications such as the backlash to the Kony 2012 online video (Watson, 2012). The success of the Kony 2012 campaign is also debated (Suddath, 2012).

A core principle of the IZP model is to raise awareness and to raise funds for the cause. The findings on fundraising strategies show that, for NPOs, video can be a key tool in raising funds. Distributing video through online communication channels encourages relationship building and can be a catalyst for personal engagement between NPO and supporter. Using personalised approaches is counter to mass appeal approaches (Li, 2005) and the IZP model's approach to the POH and NNT online videos is an example of breaking the mass media mode that was part of the traditional "mass appeal" tactics of traditional mass media (Li, 2005). These findings provide insight in the area of online video campaigning as a tool for fundraising and awareness, with the alternative view that, achieving 'viral' status for an online video may not be a necessary goal for NPOs as measurement of success.

The online distribution channels that the SP suggested have not been thoroughly tested, therefore, it is unknown if these distribution channels will remain the same for future projects. The newness of social media is a consistent theme in literature and as trends change, NPOs will need to adapt to distribution methods. Nevertheless, the need for effective communication is essential to nonprofits' ability to raise awareness and funding. In the cases of IZP and NNT, the impact of the video on the viewer had a larger, more significant effect than the number of times the video was viewed. This argument of quality of relationships versus quantity of exposure (personalised approach versus mass approach) in nonprofit communication could be tested further in future research.

#### **9.2.4 'The story' concept is an effective approach to communication design**

Based on the feedback that the NPOs' goals were reached, it can be argued that ultimately connecting with the viewer and compelling them to act for the cause, whether through

spreading the message, donating or volunteering, is the desired outcome of the online video. Therefore, the approach taken to the communication design of the video becomes a key element for achieving goals.

The NPOs involved in this research were already aware that they needed a video that everybody could watch and could identify with because they were familiar with the traditional 'mass media' campaigns on broadcast television. They believed video was the most engaging and easiest way for people to understand their cause; however, their reliance was on the SP to guide the design of their online videos. The IZP model provided pointers on the creative process of making an effective online video campaign. While conceptually, the videos changed and evolved from what was planned in the storyboards as identified in section 8.1, the basic concept, materials and guidelines provided by the SP were still utilised by the NPOs in the remotely based projects. The IZP model's concept for communication design was based on the SP's professional understanding of telling a story through video, and was adapted to the IZP's objectives. Videos on traditional media such as television, which use traditional communication design models, were not drawn upon for comparison in this study. Online video and TV are different, because broadcasting on TV relies on a bought space and time and, in this way, is a static and somewhat "forced" relationship. Unlike TV, on YouTube "you're buying an invitation to engage" (Farhi as cited in Joe, 2013).

Furthermore, the success of the IZP campaign was the catalyst for devising an online campaigning model. The concept behind the communication design of the IZP video was tested for adaptability and effectiveness. The initial concepts for POH and NNT followed the same basic sequence identified in the IZP and were adapted to the individual needs of each organisation. The general concept of a story, that included key milestones of who, what, when, where, how, followed by a call to action was the framework within which all of the IZP video concepts were based. The use of a story is powerful (Clemens, 2012; Johnston 2005) and was an important concept in the design of these videos.

When comparing the IZP approach to Waters and Jones' (2011) analysis of the top 100 nonprofit videos on YouTube, there were similarities between what the authors' consider "effective video" and the IZP approach. However, IZP model's approach to evaluating the success of a campaign uses Kapin and Sample-Ward's (2013) recommendation to ask if the goals set out by the organisation were achieved. Waters and Jones' (2011) criteria for video

effectiveness were based on view count rankings and, therefore, could possibly have had different objectives and overall outcomes. Still, the similarities between the IZP model's concept for the online videos and Waters and Jones' (2011) findings were evident as their recommendations for effective YouTube video included the basic requirements of story, relevant content, authenticity, and a call to action.

### **9.2.5 Clarification of goals and objectives is important**

Interestingly, NNT expressed in the interview that they preferred offline action to receiving donations. This suggests that relationships are valuable to the NPO and while the video produced included a 'call to action', perhaps more emphasis could have been made on the specific need for volunteers or active participation with their organisation in offline events. Upon reflection, NNT indicated that they were unsure about whether the style of the video produced for them gave the correct impression of the organisation's standing. As already mentioned in Chapter 8, NNT thought that the video produced may make his organisation look more established than the grassroots organisation that it is, with one owner, operator. "The only downside of having such a nice video is people think I've got a bigger team behind me". This could have been alluding to the fact that NNT was not a big team, while the video seemed to represent it as such. Again, this is a confirmation of the need to clarify the 'call to action' in the video. People will do what the organisation asks (Kapin & Sample Ward, 2013). While the produced online video served the purpose of the NPO's objective as initially conveyed to the SP, this also points to a need for better clarification on the goals and objectives of the campaign (Davis, 2012) during project briefing.

Despite the NPO's perception about the image portrayed of their organisation, NNT provided feedback that their video was compelling and that it would be this aspect that made their video so engaging (interview with NNT, 19 May, 2013). Literature leans to the side of using professionals, high-end equipment and to avoid an amateurish or cheap look for NPO online videos (Mathos & Norman, 2012; Kapin & Sample Ward 2013). These findings have also identified a possible area for future research; e.g. how styling of the video i.e. professional-polished versus grassroots-amateur, may affect the outcomes of online video campaigns.

### **9.2.6 IZP instructional materials useful tools in the process**

Practice-based data in this study included instructional materials such as storyboards (Figures 6.1, 8.1, 8.2) that illustrate the IZP video concept. The initial storyboards were used as guides

for concept development and were adapted to the remotely based partners who indicated that the storyboarding helped the process of concept development: “its the essential guideline to kind of visualize what the video would look like” (interview with NNT, 19 May, 2013). Storyboards also helped content acquisition as a guide for camera angles and composition on location and when collecting footage (interview with POH, 20 May, 2013).

While guidelines are provided for the script, the NPOs are given the responsibility of developing the content for the script and checking for message consistency. The IZP model puts the NPO in control of the overall vision and approval to ensure that the message is consistent throughout (Davis 2012) and in line with their overall objectives. The concept evolved from the initial concepts organically during the process.

While acquisition of footage did extend the timeframe of the projects, ultimately, the final versions of the POH and NNT videos had a consistency in quality and positive feedback was received from the supporters of the NPOs. This lends to the IZP model’s emphasis in the acquisition of footage to be relevant, authentic and maintain production standards to help portray their story. These insights indicate that the approach to the design of the video by the IZP model was adaptable to the remotely based NPOs and the materials created during the practical process were useful to the creative process.

## **Section 9.2 summary**

The second research question asks how effective the approaches of the IZP model are for the design and distribution of online video. Online video campaigning is an emerging concept and little literature exists on the effective design of online video. The framework provided by the IZP model was tested in the practice-based inquiry of this research. The findings showed that the videos were a key promotional tool for the NPOs and were also a catalyst for offline action.

However, more emphasis is needed in the ‘call to action’ to address specific NPO objectives. The tactics employed for the distribution of the videos combine emerging social media tactics with personal approaches. This proved effective based on feedback from the involved NPOs that the outcomes from the process helped their fundraising and awareness efforts. The findings on the video creation process highlight the importance of communication between NPO and SP and indicate that in the remotely based projects, more interactive discussion was needed in concept and content development areas of the workflow. Despite this, the NPOs did

find the instruction materials useful in the process. While outcomes were reached, maximising online distribution platforms' unique abilities to develop relationships and integrating it with the design of the video is a possible avenue for online video campaign design. Another avenue could be developing the online distribution of video through social media and utilising the functions available on social media platforms in tandem.

### **9.3 FUNCTIONALITY OF THE PROCESS**

#### **9.3.1 Online collaboration facilitates access to alternative resources**

The participants validated that online communications give opportunities and access to a wider community to collaborate with. For a number of logistical reasons, including affordability and time, local resources were not lining up for the NPOs and online communications extended their reach beyond local limitations (MacLaughlin, 2007).

Nonprofit organisations created their own videos to engage and to empower before online communications in order to tell their own stories (Kirkham, 1993). This also allowed them to control their own message, before, it was told by someone else, or sifted through the gatekeepers of news and television networks (Kirkham, 1993). The NPOs in this research wanted to create content that encompassed their mission and what mattered to people, but importantly, achieving this with limited resources was a challenge. In the interview (section 8.5) POH revealed that they needed more videos, as they felt their final video was good for their website, however, multiple versions would be needed for various platforms. There is a significant ongoing need for online video content for these NPOs. As NNT highlights: "It's at the point where it's expected to have multimedia material to present whatever it is you are doing or people just don't take you seriously". To maintain interest, NPOs are expected to have multimedia on their websites (Keaveney & Ward, 2001; Madia, 2011; Padget, as cited in "Oxfam views online...", 2003). Websites should allow supporters and potential donors to see the impact of their efforts (Leroux Miller, 2010; Kapin & Sample Ward, 2013).

Online video is a need, but is there still a barrier? Pavlik's (2008) argues that barriers to entry in the analog age (traditional methods) are lower in the digital age (online media). While barriers to the audience are broken distribution wise, production costs can still be a concern. In the cases that this research focused on, we understood that online volunteering gave the involved NPOs an avenue to help overcome these barriers.

For all, IZP, POH and NNT, the beauty of online immediacy (Grams & Crowley as cited in Battistelli, 2008) was only as far away as their next accessible opportunity to produce an effective video. As POH mentioned, local resources were “drying up” and help was not lining up. NNT had pieces of old footage but did not have the time or resources to edit it effectively or the finances to produce something new. Mathos and Norman (2012) suggest that NPOs should shoot and edit their own footage. However, this seems impractical and quite a learning curve for many NPOs which are immersed in the strategic and operational aspects of their organisation and less so in creative production. Online communication gave POH and NNT access to an alternative option to fulfil their needs for video content. The SP was found through online, peer-referral. The demand for video content and the requirement for that content to be of a good standard implied a need by the NPO for alternative, affordable options. The findings show that the NPOs found the collaboration to be an affordable option that broke the barrier for achieving the creation of their online videos as demonstrated in this example: “visual representation on our website which is very very important but can also be very very expensive” (interview with POH, May 20, 2013).

As mentioned in the literature review, Mathos and Norman (2012) and Li (2005) recommend that nonprofits utilise online volunteer-matching programs. These are online networks that match up NPOs with skilled volunteers. However, there seems to be no comprehensive resources on collaborating for video production. Across the sites [lightscamerahelp.org](http://lightscamerahelp.org), [volunteermatch.org](http://volunteermatch.org) and [catchafire.org](http://catchafire.org), only [lightscamerahelp.org](http://lightscamerahelp.org) provides links to content resources, recommendations for editing software, online workshops and personal workshops that cover the basics of video production techniques. The site encourages nonprofits to use video and DIY filmmaking and editing. [Volunteermatch.org](http://Volunteermatch.org) and [catchafire.org](http://catchafire.org) provide an online network for NPOs to connect with skilled volunteers and vice-versa, across a broad range of disciplines. However, comprehensive information into the collaborative process when working in remotely based situations is not available.

The existence of these sites shows that online connections between NPO and volunteers are sought after. The need for video content by NPOs is also evident. There is a pool of skilled professionals who are motivated by philanthropy. This research provides new knowledge and acknowledgement of the need for resources on guiding the process of producing online video campaigns.

### **9.3.2 More interaction time needed for remote collaboration**

Literature concerning the use of online communications as a facilitator for interactivity and collaboration between remotely based partners for NPO online video production does not currently exist.

Key findings from the data analysis phase two reveal that the workflow processes of the IZP model largely remain the same for the remotely based projects but does go on to identify some key differences. To understand these differences in interaction requirements for locally based collaborative projects and remotely based collaboration, the IZP workflow processes chart (Figure 7.1) was created. The chart draws on information provided by the collaboration and interaction table, and the findings from the analysis provide useful indicators for the IZP model. The chart also helped to identify interactive elements in the process and the specific approaches to the various elements of the process that would be useful for designing a model that could be transferred to remotely based partners.

The comparison of collaboration and interaction (sections 8.2, 8.2.2 and 8.2.3) found that overall the amount of interactivity between partners in the remotely based projects was less than the IZP model anticipated for. This could mean that less interaction is required for remotely based partners since the results show that the percentage of tasks involving interactivity is less. However, the findings of the interview analysis suggest that this lack of interactivity may have caused logistical and technical difficulties in some of the workflow processes. For instance, although it was initially planned for live interaction through online communication tools, due to lack of a definite schedule for the shoot, and the resulting lack of specific planning, the SP was not able to provide on-site supervision with technical elements during the production of the video for POH. This caused the need for the NPOs to source local help for camera operation. Whether the SP being present through online video stream would have affected the situation is unclear and could be an aspect for future research. These findings point to the need for the revision of domain of processes allocation.

In turn, the amount of collaborative processes that required both parties for input was different to the IZP model as the non-presence of the SP on location meant that there were more processes to be allocated to the NPO to carry out. The IZP model allocated more processes for the SP, while, in a remote collaboration it was found that overall there was a more even allocation of processes (see section 8.2.1). The findings show that there is



requirement for more input from remote NPO partners, more so than the IZP model anticipated. These findings show that the division of responsibility shifted for the remote collaborations, which adds to the need for clarification of roles.

Longer online communication time proved important in the remote collaboration to facilitate better understanding and setting of goals. As the production timeline comparison (section 8.2.3) shows, there was significantly more time taken for the completion of the remote projects. The key factors for the time difference were (a) distance and (b) subtitling. The IZP model is based on the SP being on location with the NPO, which suggests access to instant expertise help. To illustrate with an example from the practice, POH's first video shoot did not have favourable results. The need for organising a second shoot may have been avoided if the SP would have been on location as for the IZP. POH provided feedback that more back and forth (time together) in vetting footage would be preferable. This is a key finding that identifies that for remotely based partners working collaboratively, more interactive online time between NPO and SP is needed. This indicates that attention needs to be given to planning the facilitation of interaction during the production process. The IZP model needs revision in order to be more functional for remote collaboration projects.

### **9.3.3 Engaging of third party resources is required**

The IZP model sets the partners in the process as involving the NPO and the SP. However, help from third parties were a key requirement to fulfil content acquisition and subtitling needs for the remotely based projects. These third parties were able to complete segments of the workflow process with the help of instructions from the SP, and the SP was able to edit material once supplied with correct time codes. The feedback from participants imply that with a few additional steps, such as finding local native speakers who can help with syncing to translations correctly, differences can be overcome, as evidenced in the POH interview: "we knew the solution to that was easy, we just worked with the video that you had provided and we had Jeff sync it up". Using online networks for help in language translations could also be an option, however, this aspect will need further investigation. These problems were unforeseen and are a point that could be planned for in future collaborations by remotely based partners. The involvement of third parties should be integrated as a part of the collaboration model, where NPOs can utilise the guidance available online, and integrate help available offline.

#### **9.3.4 Guidance from the SP is important**

Collaborating online to achieve project goals was new to the involved NPOs and while they felt the use of online communication tools was easy to adapt to, they attribute this to the SP's proficiency with technology, suggesting that it was critical to the technical aspects of the collaboration: "there didn't seem like there was a learning curve for you in the technology side, you were just doing it so that just made it seem like things would just happen pretty quickly and that was comforting and very helpful for the process" (interview with NNT, 19 May, 2013). The NPOs relied on the SP for resolving technical issues, such as video format conversion and sound sync. They also received instructions around basics of online tools such as sending large files, Skype recordings, sharing screens and supplying time codes for subtitles. Online communication tools were proven to be helpful in facilitating interaction for other processes of the workflow and participants reinforced their ability to facilitate the collaboration overall, sharing that it was relatively simple to adapt to working through online communication as shown in an example in Chapter 8, "Emailing or drop boxing files back and forth or reviewing edits it was all really easy" (interview with NNT, 19 May, 2013). This highlights the needs for NPOs to upgrade their own online skills as part of the remote interaction. The SP's proficiency, technically and communicatively was considered critical to various areas of the process and perceived barriers to using new technologies can be overcome if the SP can provide a sufficient and targeted level of guidance.

#### **Section 9.3 summary**

In summary, section 9.3 addresses sub question three, by discussing the functionality of the IZP model for online collaboration. The findings show that the collaboration was an accessible way for the NPOs to create an effective online video campaign. As no previous studies existed for indication on how a locally based model would function for remote partners, the practicality and functionality of remote collaboration was tested through the practice phase of this research. While the IZP model did not provide guidance for remote interaction, through practical inquiry and analysis of data, it was found that for remotely based projects, online communications was able to facilitate the interactions. Using online communication tools to interact was technically easy for the parties involved, however, it is apparent that guidance through the SP helped the process. A key finding is interaction between partners was critical to the collaborative process and more interaction time is a requirement. A revision of the IZP model is needed to make it function more efficiently for remotely based parties.

## 9.4 SUMMARY OF DISCUSSION

This chapter summarised the study's findings and discussed them with reference to each research sub question. The results have also been considered in relation to relevant literature. The analysis of interviews with participants revealed six themes: technical, logistical, creative, tactical, strategic and cultural. The findings from data analysis phase two were discussed from the perspective of these themes in order to provide indicators for the adaptability of the IZP model. These indicators were transferability, effectiveness and functionality of the IZP model.

The transferability of the IZP model to new NPOs is based on the understanding of the premise of the collaborative strategy involved. This premise is a shared goal to help the cause and a two-way partnership where there is a shared responsibility for carrying out tasks in the process. However, it was identified that clarification of roles within the process is required to increase this understanding between partners. The transfer to new remotely based NPOs brought specific needs that the IZP model did not anticipate. It was found that remote collaboration requires consideration for cultural differences that working with partners from new locations can bring. Cultural differences such as language are a consequence of remote-partnerships, but as found in this study, a common language between partners can help communication and cultural challenges can be overcome with sufficient planning. The two-way collaborative strategy is a novel approach and understanding the roles of the involved partners will help the experience of the process.

Across the NPO cases in this study, online communication not only allowed sharing the videos globally, but it also gave supporters a way of contacting the NPOs. Feedback from the NPO's that the videos were compelling and engaging indicates that the IZP model's approach to communication design was effective. Online video campaigns can be a catalyst for action, as discussed in section 9.2, therefore approaches to communication design and online distribution are important. The materials created during the practical process were useful and adaptable to the designs of the remotely located projects and therefore, can be identified as another effective aspect of the IZP model. The SP's clear motivation to want to support the NPO's story was also important. NPO feedback commended the achievement of a video that reflected a genuine understanding for the cause, which shows that sharing a common goal with the NPO is also important for the overall process. The practical process with two remote cases produced unique insights, contributing to knowledge in the area of online video communication design.

The remote collaborations were facilitated through online communications and it was found to be functional and easy to adopt for the NPOs. A critical finding from the third section concerning the model's functionality in remote collaborations identified, more interactive time between NPO and SP would make the process more efficient. This increase in interactive time would address the other areas that were identified as needing more attention, i.e. clarification of goals, clarification of roles, planning, concept development, content acquisition, creative processes, production processes and guidance. The domains of processes identified by the IZP workflow analysis are guidelines and were adaptable to the specific requirements of the remote project. Therefore, a revision of the IZP model is needed that takes into account these findings.

The IZP model was adaptable in the sense that the new NPOs were able to adopt the concept to collaborate, proceed with the project and complete their project. While, POH and NNT were able to achieve their primary objective (produce a video that can be used to promote their organisations) for the specific video campaigns created, these findings indicate that a greater level of effectiveness could have been achieved with a higher level of interactivity between partners.

Harnessing the power of online networks, for not only spreading the message, but also for opening access to a wider pool of support and resources addresses the all important factor that NPOs need funding, and that without funds they cannot operate. Online communications are breaking barriers and are opening new avenues for collaboration. The online medium is a powerful tool that can transcend physical boundaries of location, language or other limitations to connect with people in powerful ways (McLaughlin's, 2007).

## Chapter 10: Revised Model

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This chapter presents the revision of the IZP model. The discussion of findings in Chapter 9 provides indicators for the revision of the IZP model. This is followed by a graphical representation of the revised collaboration workflow process chart.

### 10.1 REVISIONS TO IZP MODEL

**Revision 1:** First contact can be from either the SP or NPO.

*Revision indicator:* The findings (see Chapter 9) show that online networks are providing NPOs and SP's opportunities to make connections with each other and that either party can initiate the collaboration.

**Revision 2:** Cultural considerations to be included.

*Revision indicator:* The findings of this research showed that remote collaboration brings specific needs for global collaboration. Translation will be needed for understanding foreign languages in content. A common spoken language, though not necessary, between partners will provide easier communication during interactive processes. Identifying effective tools for communication between different languages would be advantageous.

**Revision 3:** Integrate third party input.

*Revision indicator:* The findings suggest that third party help can be integrated into the collaboration to provide assistance with specific tasks i.e. translation, equipment sourcing, local camera operation, footage acquisition.

**Revision 4:** More interactivity between partners required throughout the process.

*Revision indicator:* A critical finding that affects the entire process is that the IZP model needs to be revised so there is more interactivity between partners in a remote collaboration. Production processes that are allocated to the NPO to carry out, could be more efficient if interactivity is maintained during these processes. Online communications are able to facilitate these interactions, however, sufficient pre-planning is required.

**Revision 5:** More time allocation to planning.

*Revision indicator:* The planning stages of the project were valuable to the NPOs, and indications to the importance of planning are also found overall, where feedback from the

participants suggest more time was needed to increase efficiency of the process. Allocation of time is required for in depth conversation, clarification of goals and setting objectives for communication design and distribution. Sharing strategy is to be discussed earlier in the process. Identification of any cultural needs i.e. translation needs must be discussed in the early stages of the project planning. Planning of interaction points on critical processes is needed.

**Revision 6:** Maximise relationships, adapt to evolving technology.

*Revision indicator:* Online communication tools are evolving and with the evolution new platforms are emerging. The research findings show that partners must keep adapting to best utilise these tools for their requirements. The concept of developing relationships through these tools remains throughout, as the approach was effective for the cases studied in this research. Integrate design and online distribution tactics into overall fundraising and awareness strategy.

## 10.2 THE REVISED MODEL

Table 10.1 *The revised IZP model: Remote workflow guideline*

The basis of this collaboration is a two-way partnership with shared responsibilities.	
Online collaboration workflow	Collaboration and Interaction Guideline
<b>A. First contact</b> <ul style="list-style-type: none"> <li>i. Approach</li> <li>ii. Introduction</li> <li>iii. Project briefing</li> </ul>	<p>The NPO and the SP share a common goal to help the cause. Either party can introduce the idea. In either case, the NPO makes the decision to proceed. Identification of cultural needs and implications for project. In depth conversation and interaction required for all processes.</p>
<b>B. Preliminary meeting (planning)</b> <ul style="list-style-type: none"> <li>i. Clarify goals and objectives</li> <li>ii. Online strategy</li> <li>iii. Production standards</li> <li>iv. Timeframe</li> </ul>	<p>The overall goals and objectives for the campaign are provided by the NPO. Creative input from both NPO and SP. NPO and SP collaborate on the overall strategy and integration of design and sharing tactics.</p> <p>Project management is collaborative; timeframe depends on requirements. Sufficient planning time and interaction required.</p>
<b>C. Concept</b> <ul style="list-style-type: none"> <li>i. Initial concept for video by SP</li> <li>ii. Concept review</li> <li>iii. Storyboard</li> </ul>	<p>Creative direction for the video is conceptualised by the SP, using 'the story' concept as a framework while adapting it to meet the requirements of the NPO. This is a collaborative phase and interaction is required throughout.</p>

<p>D. Content</p> <ul style="list-style-type: none"> <li>i. Script guidelines</li> <li>ii. Script content</li> <li>iii. Scheduling</li> <li>iv. Production based on location</li> <li>v. Equipment</li> <li>vi. Production</li> <li>vii. Video Talent</li> <li>viii. Camera operation</li> </ul>	<p>The entire content phase needs to be an interactive process. The NPO handles logistical aspects. The NPO is also responsible for content acquisition. The storyboard and script outline the content requirements. Integration of third party help may be a requirement.</p>
<p>E. Treatment Cycle</p> <ul style="list-style-type: none"> <li>i. Files sent</li> <li>ii. Files downloaded</li> <li>iii. Footage vetted</li> <li>iv. All other required material provided</li> <li>v. Editing, graphics, sound compilation</li> <li>vi. Subtitles and narration.</li> <li>vii. Rough cut produced</li> <li>viii. Rough cut reviewed</li> <li>ix. Additional treatments/changes made.</li> <li>x. Final cut approval</li> </ul>	<p>Interactivity is required for review processes. The SP takes care of aspects of video postproduction. NPOs interact live on the vetting of footage to be used. Subtitling and narration is carried out here, a significant step that requires planning for, earlier in the process. The NPO provides the additional content requirements (i.e. logos, photos, clearance). Processes outside this phase may need revisiting after reviewing process.</p>
<p>F. Project Complete</p> <ul style="list-style-type: none"> <li>i. Video shared/uploaded to relevant networks</li> </ul>	<p>NPO uploads video to relevant distribution sites and integrate offline and online tools. Focus on relationship building.</p>
<p>G. Evaluation of Campaign</p>	<p>Feedback and effectiveness gaged through interactive meeting between NPO and SP.</p>

The chart (Figure 10.1) shows the revised collaboration and interaction process in graphical form from Table 8.1. This chart outlines the workflow process that needs to be adopted when using the revised model. The flow of the project is not strictly linear; phases can be revisited and allocation of processes can be altered depending on the specific requirements of the project.

The dashed **collaboration line** illustrates the collaboration phases of the process. Any phases or processes that overlap the dashed collaboration line have an element of real-time interactivity, i.e. conversation on ideas, review, are identified by an exclamation (!) symbol. Processes can also be in the SP domain (white) or the NPO domain (grey), which is an indicator of the level of input from that party and who carries out that task.

As illustrated in Figure 10.1, **First contact** can be from either the SP or NPO. In the graphical chart, this is identified by the process name being on the dashed line (equally covering the SP and NPO domain). The **approval** to start the project is decided by the NPO, which is identified by the process name being in the grey area (NPO Domain). **Project Planning** and all the elements of project planning are a collaborative effort and the process name and elements of the process are positioned on the collaboration line to indicate to the NPO and SP that collaboration is required. **Initial concept** development is in the domain of the SP, as is **storyboard**. **Concept review, Script, Content, Treatment cycle, Sharing strategy, and Evaluation of Campaign** are all on the collaborative line. Elements within processes that are in separate domains are placed in their respective domains i.e. during the **content** phase, **content creation** is the SP's domain, however, the **production** for the shoot is dependent on the NPO and is in the NPO's domain. A videographer may be required as a **third party** (dark grey area). **Subtitles** are a collaborative effort, but the location of the dashed line shows that collaboration with NPO is required. **Final cut** is in the SP domain as the SP carries out this process. **Final review**, on the other hand is in the NPO domain. Where interaction is required, such as **Script**, it is identified by the exclamation (!) symbol.



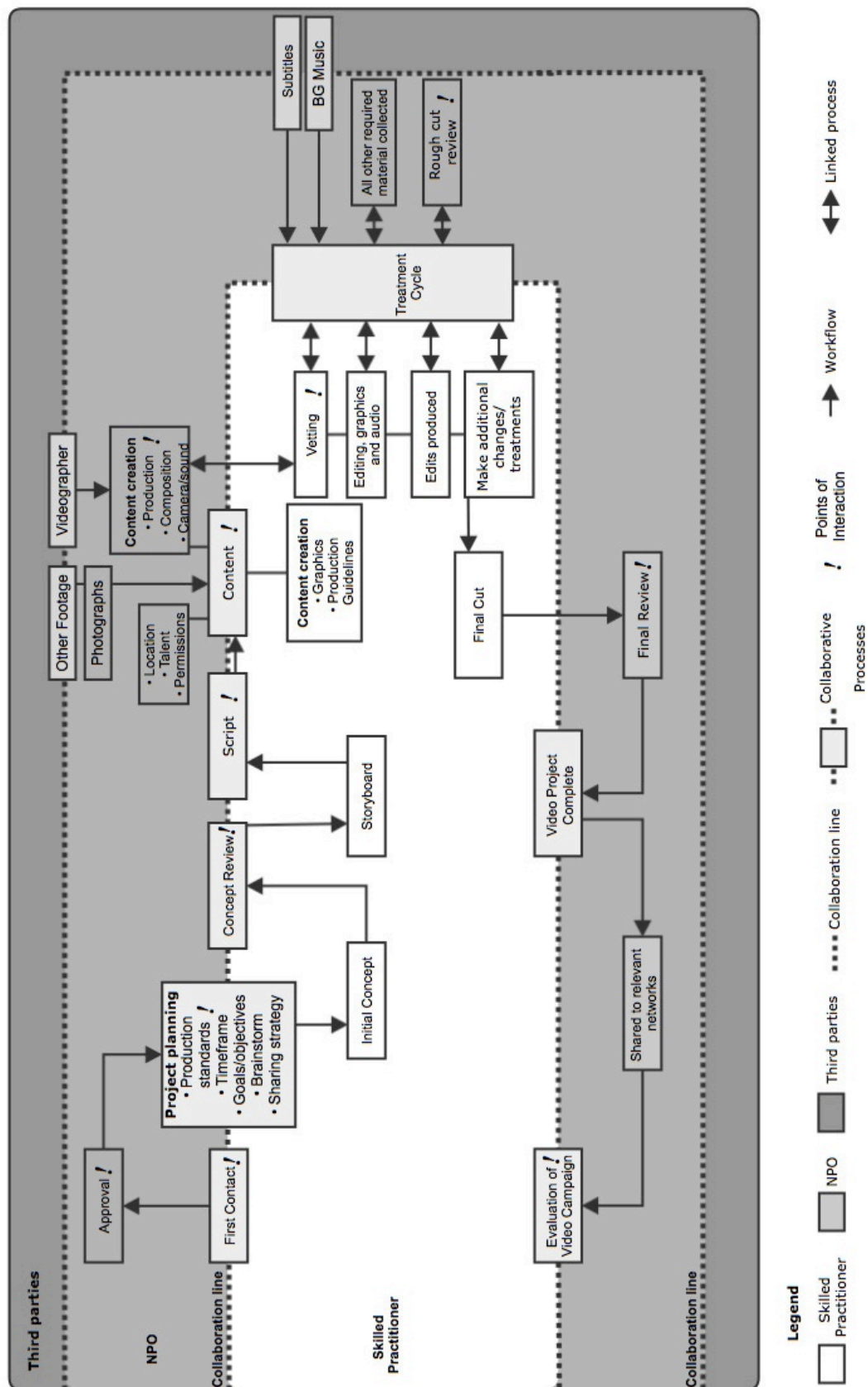


Figure 10.1 Revised IZP collaboration and interaction workflow guide

## Chapter 11: Conclusion

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This chapter summarises the key findings of this study, evaluates the significance of findings for theory and research development and the significance of findings for practical application. The limitations of this study are discussed followed by recommendations for further research.

### 11.1 EVALUATION

Online tools provide NPOs with new tools to help their fundraising and awareness efforts. Furthermore, online communication tools produce new opportunities for collaboration. Through case study, including practice-based methods and interviews, this qualitative study attempted to answer the following research question:

**How can a NPO and an expert volunteer remotely work together in order to produce an effective online video campaign?**

Sub Question 1: How can the local IZP model be transferred/adapted to new NPO/SP partnerships?

Sub Question 2: How effective are the IZP model's approaches to design and distribution of online video campaigns for new NPOs?

Sub Question 3: How functional is the IZP model for online collaboration?

The model developed from the local case in New Zealand in the first phase of this study was tested with two remotely based cases in Japan for the second phase of the study. Inquiry through practice allowed this study to gather the required sources of data to inform the research question. The analysis of this data produced findings on multiple facets for consideration in a comprehensive model for future adaptability. This research identified a process to facilitate future interactions between NPO and expert volunteer to create online video campaigns as an alternative to mass media. The NPOs that participated in this research were able to adopt the IZP model for use for their own campaigns. However, this research identified areas in the model that needed revision for adaptability for future collaborations.

The key finding is that the frequency and quality of interaction is a key requirement between remotely based partners undertaking collaborative projects. The overseas-based projects in this study involved less interaction between partners than the local project did, and this study

finds that more interaction likely would have made the process more efficient. This finding is significant because online communications are extending collaboration beyond borders, yet little research on aspects of remote interaction has been done. This finding provides a key indicator for future adaptability of the remote collaboration model this research developed. Not only is this finding significant for the specific process of online video creation but also for future collaborative projects of a broader and more general nature. This finding contributes knowledge specifically to the area of online collaboration for nonprofit causes.

Online communication tools were the facilitators of collaboration process and were easily integrated. However, collaborating beyond local borders also brought challenges to the process. This study identifies these challenges as footage acquisition without the SP's presence or supervision. Communicating in different languages can also be a challenge. This study gives a practical example of how these challenges can be overcome. It also provides indicators for future adaptability of the model by identifying that translation and subtitling require pre-planning in order to avoid these issues. Planning for more interaction between NPO and SP during concept development and footage acquisition is also identified for future projects.

The rise of online communications and new collaboration opportunities between NPO and volunteers shows there is development in the way NPOs and volunteers communicate and relate. The need for definition and clarification of roles and responsibilities (volunteer and NPO) are also found by this study. Discussion on this identified that the two-way strategy proposed by the model, where NPO and volunteer partner equally, is a part of the evolution of the volunteer and NPO relationship. The volunteer's self-managed role is not managed like traditional volunteering with NPO's.

This study found that the NPOs were able to use the online videos as effective tools to help their efforts, however, the communication design of video and online distribution tactics could be further integrated to be more effective in meeting the NPOs objectives. Knowledge concerning video communication design for online distribution is also lacking in literature and this study contributes to the knowledge in these areas.

This study provides a guideline that can be applied for practical use by practitioners and researchers and can be developed through further research.

## **11.2 LIMITATIONS OF STUDY**

Without similar studies to draw on, this study uses a conceptual framework developed and tailored specifically for this research. Therefore, the revised model needs further testing and development. The scope of the study, although specific to the model that was created, crossed various fields in literature. The comprehensive guidance provided by the model, included multiple facets and time did not allow for in-depth study into each aspect. For example, to explain collaboration principles further, a comparison in collaborative relationships between NPO and NPO, and NPO and volunteer, could have added to the value of this study.

## **11.3 RECOMMENDATIONS FOR FUTURE RESEARCH**

Future researchers and practitioners may be interested to test the adaptability of the model in different cases. For example, they could try it with larger NPOs or refine the model by testing certain aspects in isolation, for instance, live interaction with the NPO during production of the video to see if efficiency of the process is increased. This study touched on collaborating across cultures and how to collaborate across different countries. Future researchers could explore this further by testing online tools that may help the process. Another avenue for further exploration is to look into the use of collaboration models, for the understanding of relationships, roles, and rules of collaboration. Further research can be done on online distribution tactics for online campaigning to test quality versus quantity discussed in the findings of this research.

Online communication is a very powerful medium that is evolving rapidly and any further research in this field will benefit individuals and organisations with an interest in nonprofit communication and also to the wider community.

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## Appendices

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### APPENDIX A: ETHICAL APPROVAL



## MEMORANDUM

### Auckland University of Technology Ethics Committee (AUTEC)

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To: Gudrun Frommherz  
From: Rosemary Godbold, Executive Secretary, AUTEC  
Date: 25 October 2012  
Subject: Ethics Application Number **12/271 Power Online: How online communication empowers awareness and funding campaigns.**

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Dear Gudrun

Thank you for providing written evidence as requested. I am pleased to advise that it satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC) at their meeting on 8 October 2012 and I have approved your ethics application. This delegated approval is made in accordance with section 5.3.2.3 of AUTEC's *Applying for Ethics Approval: Guidelines and Procedures* and is subject to endorsement by AUTEC at its meeting on 12 November 2012.

Your ethics application is approved for a period of three years until 25 October 2015.

I advise that as part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/research/research-ethics/ethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 25 October 2015;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/research/research-ethics/ethics>. This report is to be submitted either when the approval expires on 25 October 2015 or on completion of the project, whichever comes sooner;

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are reminded that, as applicant, you are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

Please note that AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to make the arrangements necessary to obtain this. Also, if your research is undertaken within a jurisdiction outside New Zealand, you will need to make the arrangements necessary to meet the legal and ethical requirements that apply within that jurisdiction.

To enable us to provide you with efficient service, we ask that you use the application number and study title in all written and verbal correspondence with us. Should you have any further enquiries regarding this matter, you are welcome to contact me by email at [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz) or by telephone on 921 9999 at extension 6902. Alternatively you may contact your AUTEC Faculty Representative (a list with contact details may be found in the Ethics Knowledge Base at <http://www.aut.ac.nz/research/research-ethics/ethics>).

On behalf of AUTEC and myself, I wish you success with your research and look forward to reading about it in your reports.

Yours sincerely

Dr Rosemary Godbold  
Executive Secretary  
Auckland University of Technology Ethics Committee

## APPENDIX B: INSTRUCTIONAL TEXT AND GUIDELINES

### Script Guideline

#### **Script Guideline 1 – Niko Niko Taishi Campaign Video**

- An introductory line. Who are you (15 seconds)
- Explain Post traumatic stress and use the Tohoku region tsunami as an example. (40seconds)
- Introduce “Smile ambassador” – Explain the concept. (1 minute)
- What the program has achieved so far. ‘This many’ children and ‘that many’ events and locations. (20 seconds)
- Goals, where is the program headed now, what else is needed to achieve these goals (30 seconds)
- Address the audience: YOU ‘can put on the purple hat’. Visit (web address) for more information. (10 seconds)

#### **General script Guideline 1 – Playground of Hope Campaign video**

- Speaker 1: Introduce himself/herself and introduce location.  
“Hi I am (name) And I am here in (location).” If speaker is on playground build location then that can be talked about before a more general comment on the tsunami.
- - Talk about impact of the 2011 tsunami
- Speaker 2: Introduce PoH and what PoH want to do/achieve.  
If speaker is on playground build location then the build/event can be talked about.
- Speaker 3: “We need your support to make this happen and here is how...”  
Explain how viewers can help. Direct to (web address).
- Closing statement (Get all speakers to say this):  
“Build a Playground of Hope”

## Camera Setup Guide

Feedback for Clip #1 and Reshoot Direction



**LIGHTING:** In outdoor situations it is harder to plan for ideal lighting (depending on location of shoot, sun/time of shoot etc) as shadow angles will change but if you have an outdoor lamp or even a white board, try to reflect some light on the subject to reduce extreme shadows if possible. In a case where the sun is hitting the subject's eyes, you could also try to have the subject in shade (eg img.2).



img.1

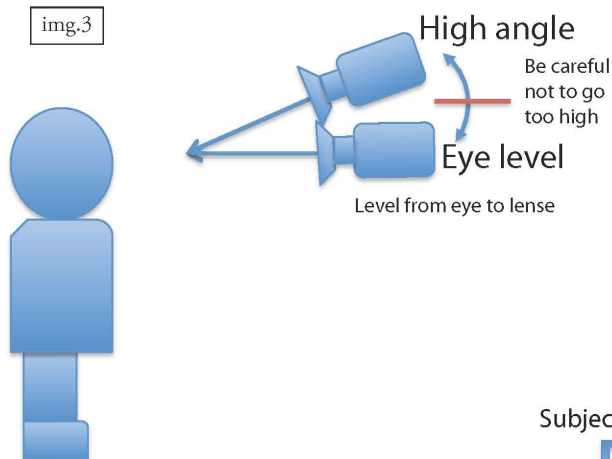
Clip#1



img.2

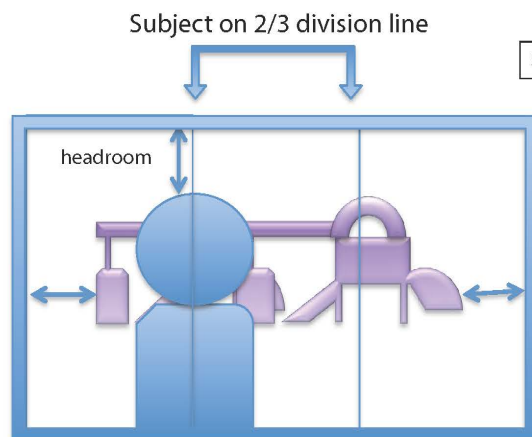
Note. The example shown would be better if more reflected light would have been used on the subject.

img.3



**ANGLE:** The camera angle of clip #1 (img.1) is a low angle shot. Try to have the camera at eye level or very slightly higher angle (see img.3). Be careful not to go too high either.

**COMPOSITION:** Clip#1 is a mid-shot but this time try a slightly closer mid-shot to medium close up. Leave more headroom so I can crop it if needed in post (see img.4). Try to get a balance with the empty spaces in the background by playing with the distance of the background elements by adjusting location of the camera.



img.4

Subject distance from camera: Mid shot to medium close up

## Storyboard Guideline

### IZP Online Video STORYBOARD



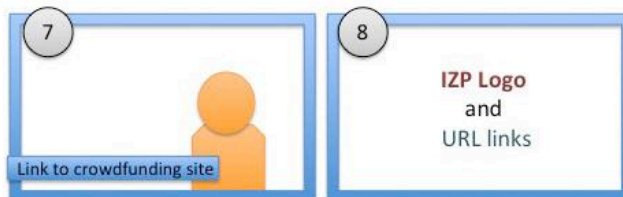
**Who:** Intro with dialogue by one of the IZP directors.

**What:** Description and visuals of the project.

**Beneficiaries:** Students (who will live in the hostel)











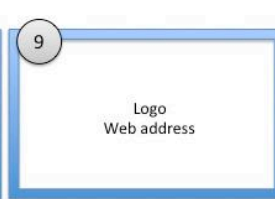
**When:** Urgency and Call to action:  
Hostel location shots. People working on hostel  
What is needed now, by when and how much is needed





**How:** Final plea for donations and Info on website/to etc

IZP Logo and URL links

## POH Online Video STORYBOARD A

		
<p><b>Who:</b> Intro with dialogue by one of the POH directors. Who we are, where we are etc</p>	<p><b>What</b> happened (Footage of devastation or brief statement by local person)</p>	<p><b>Beneficiaries:</b> Children (those attending the schools that will have a playground built )</p>
		
<p><b>When:</b> Urgency: Barren land Location: School. What is needed now, By when, how much etc</p>		<p>Playground takes form (recorded footage from actual event)</p>
		
<p>Show positive outcome: Children playing on completed playground</p>	<p><b>How:</b> Plea for donations and Info on website/how to etc</p>	<p>POH Logo and website address, FB/twitter links</p>

## NNT Online Video STORYBOARD A

		
<p><b>Who:</b> Intro with dialogue by NNT. About NNT</p>	<p><b>What</b> happened - Footage of devastation or brief statement with a few images.</p>	<p>What is a Smile ambassador – what We do</p>
		
<p>NNT – what we have achieved So far <b>Beneficiaries:</b> Children, The smile ambassadors in action</p>	<p><b>When:</b> Work is ongoing – What is needed now, By when.</p>	<p>Children: show positive results</p>
		
<p><b>How:</b> how much is needed etc how to help etc</p>	<p>NNT Logo and website address FB and Twitter links</p>	

## APPENDIX D: IZP CAMPAIGN DATA

27 September 2012

### **TO WHOM IT MAY CONCERN**

Over the past 75 years the Mission has provided a stepping stone for many young men and women who are now pillars within their community. This has been achieved through the provision of affordable accommodation and apprenticeship programs. There are a significant number of Maori businessmen and tradesmen whose success is a direct result of the support and mentoring they received during their stay at United Maori Mission.

A current initiative is to assist with providing a way for Maori and Pacific Island boys in New Zealand to gain secondary education at one of the country's top schools, Auckland Grammar School. It is our intention to support them through their secondary years by way of partnering with Auckland Grammar School and support services.

**SHIVANI KARAN** has volunteered at United Maori Mission doing various roles such as heading up our media campaign, producing and editing all videos.

Shivani has always been eager and willing to help in any capacity. She has gone out of her way to support our leadership and help organize a major renovation project to impact young Maori and Pacific Island boys whom are living in zone to attend Auckland Grammar School.

As a result of her supportive role and willingness to participate as a volunteer, together with others, we have been able to raise financial support in excess of \$175,000.

We have thoroughly enjoyed and benefited from having Shivani involved in our program and we look forward to any continued support she can offer.

I am happy to provide further information if required.

Yours faithfully,

TERRANCE WALLACE  
Director

## **APPENDIX E: ARTEFACTS**

Audiovisual material in digital format (CD-ROM):

Online versions:

The In Zone Project: <http://youtu.be/FFHQoY2bJYk>

Playground of hope: <http://youtu.be/3vQLAVxyizc>

Niko niko taishi – Smile ambassadors: <http://youtu.be/vwgjw3Wgrg4>