

A Communications guide for MAF SFF projects

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1. Building a basic communications plan

There are two common reactions to the idea of developing a communications plan. One is that it is a task for the too hard basket. The other is that it is at best a necessary evil, in most cases an annoying add-on, which distracts time and resources from your real project work. However, if you don't take control of your project communication you risk it taking control of you. You'll be forced into making a series of knee jerk reactions to whatever demands arrive at your door. What this workshop will try to do is show you a simple, no nonsense approach to communications planning which makes it a helpful part of your project framework. A thoughtful, well-integrated communications plan can make your project run better and have a greater, longer lasting impact.

You could say that there are two approaches to communications planning:

Budget driven (Top down): Where the budget is set; often a ballpark figure determined before any detailed communications planning has taken place, frequently not based on experience, or simply what's left after funding has been allocated to other project tasks.

Message driven (Bottom up): Where communications objectives are considered as part of the overall project plan and the tasks required to meet those goals are integral to the project and funded accordingly based on an actual understanding of their cost.

Obviously the latter approach is preferable BUT if you are in a 'top down' situation, already part way through your project, do not despair. Going through a communications planning exercise at this point will help you use your communications budget to best effect.

We would strongly recommend developing your plan as a team exercise. It's quicker and less daunting than having one person slog away at it alone plus the more perspectives you have on the exercise the better. Ensure all project partners/sponsors are involved in the process so that your plan is based on a common understanding to avoid surprises down the path. They will also be more likely to open their communication/distribution channels to you if they are involved at the planning stage. Working on your communications plan as a team will also help develop ownership. The plan will be more meaningful to everyone and a lot easier to implement.

a. Define your goals

The first thing to put into words is what you want your communications plan to achieve? What do you want the legacy of your project to be? Presumably more than a volume on a shelf or a line on your CV? What do you want to happen as a result of communicating about your project?

You may have several goals – it depends on the focus of your project. You might want to:

- Keep project stakeholders informed about project progress (this reporting function is likely to be a requirement of all communications plans).
- Let other organisations in your field know about the new contribution you are making to the knowledge pool.
- Encourage interest from government, educational institutes or industry so your work can be incorporated into legislation, education programmes or best practice guidelines, or get further funding, or be 'taken up' in some other way.
- Achieve a change in behaviour or practice on-the-ground by delivering information to a particular target group and/or its support network – e.g.: farmers, growers, contractors, rural professionals.

Note that if you want to change behaviour you need to move beyond information delivery. You need to communicate in a way that allows your audience to experience, apply and wrestle with the information or tool. Simply feeding information to people may raise awareness but is very unlikely to achieve a change in practice.

b. Define your internal and external audiences. The “Who?”

For each goal, brainstorm a list of individuals or organisations that you need to communicate with to achieve your objective(s). Get as specific as you can – the more self-contained your plan is, the more of a useful working document it will be. For example:

Audience type	Examples of getting to specifics
Government	<ul style="list-style-type: none"> ▪ Individual ministry representatives or Ministers. ▪ Local authority representatives. ▪ Other government agency representatives. ▪ Government lobby group representatives. ▪ International agencies?
Industry	<ul style="list-style-type: none"> ▪ Individual industry group representatives. ▪ People from relevant professional or commercial organisations. ▪ ▪ Think about whether contact is best made at a national, regional or local level; executive or practitioner?
Research	<ul style="list-style-type: none"> ▪ Appropriate staff at universities and other ‘higher learning’ centres (NZ only? International?). ▪ People at private and public research organisations. ▪ Cross-organisational research groups or fora. ▪ Libraries and other resource holders.
Public	<ul style="list-style-type: none"> ▪ Public at large or specific age/gender/socio-economic groups?
Internal & stakeholders	<ul style="list-style-type: none"> ▪ Project team members (including contractors?) ▪ Management team members. ▪ People in your wider organisation (don’t forget front line staff if your project is likely to attract a lot of attention). ▪ Sponsors. ▪ Funders.

(Note this table is a guideline only, not an exhaustive list!)

The ideal list you have developed may be quite extensive. It may not be necessary or practical to communicate with everyone on it, particularly if you have a limited budget. You need to focus on where your effort can be spent to best effect.

Your internal/stakeholder audience probably cannot be trimmed down but there are benefits in prioritising your external audiences. If you could only communicate with one individual/organisation to achieve each of your communications goals, who or which would it be? You don’t really need to be that harsh but it’s a good starting place and will help you to identify areas where you can take advantage of the organic nature or ripple effect of communication.

You’re looking for the smallest window to the biggest view. Where are you going to have the biggest impact? What do you know about your audiences? **Where/to who are they likely to go for trusted advice and information? Where can you tap into networks to maximise your reach?**

c. Select your tools/activities. The “What?”

This is the part of a communications plan that people love to start with. It’s easier to focus on a ‘thing’ - “We have this great information. Let’s put it on a website!” - rather than the less tangible notion of affecting what’s inside someone’s head. By thinking about your goals and your audiences before your tools, your project communications should be:

- **More effective:** Because you will start thinking about matching the right tool to reach the right audience. You’re speaking the right language for them.

- **More efficient:** Because you can identify where several audiences have the same qualities and need the same or similar information. This allows you to set up one tool or activity to do several jobs.
- There are a multitude of communications tools/activities available, all with advantages and drawbacks. Print is more expensive than electronic formats, needs more effort to distribute and dates easily but is often a more comfortable, accessible format. Electronic/web-based media is cheap, flexible, easily updated and great for community building but your audience needs to be up with the required technology and they need to have access to decent telecommunications services. Face to face learning events are excellent for achieving change but can be expensive and time-consuming.
- The key to thinking through the options is to start with the characteristics and needs of your audiences. For example:

Who do you need to communicate with?	What do you know about them? How do they like to be communicated with?	What do they need to know OR what do you want them to know/do?	Some possible tools/activities
Management team	Time short. Scattered across town. Want to be informed but not over-burdened with information. Have good access to broadband, conference call facilities etc.	Progress against project milestones and budget. Approval of external communications.	1-2 page summary sent by email and discussed via: <ul style="list-style-type: none"> ▪ telephone or video conference or ▪ meeting Documents requiring approval to be sent in pdf form.
Other people in my organisation	Have good access to broadband, conference call facilities etc. Will look to intranet and noticeboards for information.	Basic information about the project. Contact details for people involved. Notice of any key events.	Briefing email to reception staff. Post information on intranet. Hold in-house seminars.
Other researchers	Need high level of detail. Places where they seek information are reasonably clear.	Results and/or methods and technology used to reach them.	Papers in recognised journals. Presentations at conferences. Post material on relevant websites.
Farmers	Time short. Often have poor access to broadband. Like to have their authority as business managers respected.	How to apply results to their situation. Practical tools. Costs and benefits.	Channel information via their trusted sources/support networks (farm advisors; industry groups). Train the trainers. Run practical events. Produce tools that can fit into existing farm processes. Case studies – practical guides.

d. Breaking activities into tasks. The “How?”

Implementation is the stage at which many, otherwise well-conceived communications plans collapse. Often this is due to a mismatch between an activity, the skills or interests it requires and the person assigned to do it.

Rather than simply allocating responsibility for one activity to one person (e.g. Jo Bloggs will do the email newsletter), work through the key steps required to action each activity. For example to deliver an email newsletter you may need to:

- Purchase/set up/check your database of contacts
- Design a template
- Write copy
- Coordinate review/approval of the copy
- Get the copy dropped into the template and converted into html format or pdf
- Proof and check functionality (links etc)
- Send
- Manage post-release activity (bounced emails, ‘unsubscribe’ requests, posting a copy/copies on website(s) etc)
- Report on results

Look at where your team strengths lie and assign (or seek volunteers for) tasks on the basis of those strengths. Through this process you can quickly identify where you need to look outside the team for expertise to complete a task efficiently and maximise its impact. You could pull in others to help with design, writing or editing, database administration or websmithing. These people could come from elsewhere in your organisation, from your project partners, or they could be independent professionals.

Don’t get de-railed by DIY

The idea of hiring someone to do something that you might possibly be able to do yourself is a complete anathema to many Kiwis. Before you rush out and buy a piece of equipment or book in for some training think about whether that tool, product or skill is of long term benefit to your work. Do you really need to purchase a camera and learn how to use it to get shots for your newsletter or are you better off hiring a professional photographer? Do you need to build a website or can you use your MAF SFF page instead?

Yes, professional support has a price tag attached but it is money well spent if it gives your communications plan legs and makes it run smoothly. In fact, the price may not be as high as you imagine. For example, you can pay \$500 to \$600 and have a basic, professionally-designed website up within a week. Cost out the time used by an enthusiastic hobbyist, multiply this figure by the frustration involved and add the money eventually spent hiring a professional to get it right and your final bill would be much, much higher.

If you do involve a professional learn how to leverage their expertise. It is important to give contractors a clear brief so your objectives don’t get lost and they don’t go tearing off down the wrong track. However, get them involved in the brief. Find out what they need from you to do the job well. See if they have any ideas or experience that could deliver a better result than you imagined.

Other benefits of a task-focused approach

The process of dividing each communications activity up in this way will help you to group tasks from several activities into one ‘job’. For example: you may get a database organised or updated with several purposes in mind. Or you may write one piece of copy which will end up in a report, on a website and in a media release. Recycling material **appropriately** helps ease the workload and keep your message consistent.

Planning to this level also highlights where you can develop and apply tools or systems to make life easier.

- Set up templates (complete with key headings) for regular reports and systems for collecting the information they require.
- Establish a review or sign off process (particularly important if you are dealing with a large project team).
- Set up contact groups in your email system for regular communications.
- Document the steps involved in regular tasks so that the way to get something done is not locked inside one person's head.
- Automate and streamline wherever possible!

Finally this approach will make it easier to get your workflow sorted, which leads us into...

e. Timing it right. The “When?”

Planning down to a task level will help you judge how long each activity will take more accurately and determine appropriate start and finish dates for each task. The key to an integrated communications plan is having all your activities supporting each other so that your overall effort is minimised. Timing is critical to this and it's a matter of juggling fixed and flexible deadlines to get it right.

Look at your compulsory reporting dates. Try and align flexible reporting requirements close to these dates so you can easily recycle report material.

Look at your project activities. When are your key milestones? What communications activities support, coincide with, or flow on from these milestones? Where do you need to make adjustments to avoid team overload? Remember to:

- Build in reasonable lead times and buffers.
- Check production timeframes with printers and other service providers (beware of the pre-Christmas rush for printers).
- Watch out for public holidays (and key staff or contractor holidays).
- Keep an eye on other events aimed at your target audiences which may support or clash with your communications activities (e.g. Fielddays, major conferences, peak farm work times).
- **Don't' leave everything until the end of the project** when time and patience are short and people are often looking ahead to the next project. Ask yourself at what point will we have something meaningful to pass on? By communicating regularly throughout your project you can 'test drive' your messages and methods, build in feedback from your audience, and adjust your communication process if necessary.
- **Take time to reflect on your progress.** Achieving your communications' goals is the important thing, not doggedly completing the activities you have mapped out in your plan. If something is not working then change it.

f. Budgeting for communications. The bottom line (or the “What the...!?”)

Guesstimated communications budgets are inevitably seriously light. By planning down to a task level you will be in a much better position to accurately cost your communications activity. Where you need to employ contractors, approach the task as you would building or renovating a house – approach several providers, compare services and ask for quotes.

2. Being brand aware

g. Logo vs brand

A logo is a symbol and/or words used to represent an organisation. Brand is a broader concept. It covers the logo, key colours, typefaces and symbols or shapes used on organisational material, perhaps a slogan (sometimes called a tagline) or a jingle and also encompasses core organisational values or philosophy.

h. Looking after logos

- Your project will have a minimum of two organisations involved: MAF SFF and your own. Some projects may have more: Learning from Leaders had seven national project partners and a further ten organisations involved at regional level! Many of these organisations will expect brand exposure through your project in return for funding or cooperation and this will mean featuring their logo on any publicly released material.
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- It is important that you find out how each organisation likes to have its logo represented. Most (especially corporate partners) will have guidelines regarding minimum logo size and may prefer to use a specific version of their logo when it appears on a coloured background. They may also have their logo available in different formats to ensure it performs well in different media: e.g. a jpg or gif for web or PowerPoint use; a tiff or eps for print. MAF SFF has comprehensive information on its website regarding SFF logo use (see: www.maf.govt.nz/sff/logo/index.htm)
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- Big logo no-gos include grabbing one off a website and using it without permission; messing with the proportions of a logo when making it bigger or smaller; using an unapproved colour variation and scaling a logo beyond the capabilities of the image file so that its quality is affected. If you notice that a logo appears blurry or 'pixellated' then the image file you have used is too small (or too low in resolution) for your purpose. You need to get hold of a physically larger image file, or one with a higher DPI value (resolution) or one in a vector format (such as an eps) which can be scaled without deteriorating.
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- If you have several project partners, perhaps contributing at different financial or operational levels, you may also need to reach an agreement on how their logos are presented in relation to each other. For LfL this issue was so complex and important that we had to develop a branding policy to ensure credit was given where it was due and all partners understood when and how their logo would appear. Most projects won't need to go this far but it's an issue that's worth exploring and ironing out early. Having a branding policy in place allows you to simplify your review processes – if an item conforms to the policy you don't have to clear it with all the project partners, just your appointed review group.

i. A “brand” of your own?

What is your project called? Is its name easy to say and remember? Could it benefit from a catchier name and image to get your message across to a general audience? The name should highlight what is unique or special about your project or its key output. How far you go developing it into a brand depends on your access to design skills and budget – full on logo development is best delegated to professionals. A memorable name for a project or tool that can be used in conjunction with your organisation's existing brand is a common approach and will improve all your project communication. It will:

- make it easier for people to talk about the project/tool
- remove confusion resulting from people intentionally or unintentionally developing their own variations on the name
- make the project more media friendly; and
- be easier to feature the name on posters, advertisements or in other formats where conciseness is important.

j. Developing a branding policy

When there are several different organisations or sponsors or partners involved in a project, it could be worthwhile investing in the development of a policy that clarifies how their different branding requirements can be accommodated within the project and in different contexts. Once the branding policy is established (which can take some negotiation) it will be much simpler for those producing the communications and media outputs during the life of the project.

An outline of a typical framework for such a policy is shown below along with a brief explanation of the function of each section and what to consider in terms of the type of content each section might include.

Section 1 - The purpose of this document

This section gives an overview/summary of the purpose of the document and its contents. For example, "This document sets out guidelines for the display of sponsor, regional partner and project partner names and/or logos on material published by MAF SFF" and other strategic clarification statements (such as comments on protocols, brand exposure avenues/levels).

Section 2 – Scene setting

This section sets out a) the objectives of the key organisation; b) clarification of relationships and c) the key principles relevant to the project's branding approach. It's a good idea to include a diagram in (b) showing how the various parties interact structurally and operationally. Section 2 (b) is also used to give more detail on the project, the organisations involved, their relevant activities and relationships and the respective brand exposure levels applicable to each of them. The key principles section 2 (c) sets out core values and relationship principles which apply to the project's branding approach, for example 'honour commitments', 'give credit where it is due', 'be inclusive'. These principles are particularly important to return to should there disagreement or confusion over specific branding issues occur among parties during the project.

Sections related to specific communication initiatives

It's up to you how many sections you need for this as it will depend on the type of communication outputs your project intends to use (TV, radio, newspaper, websites etc.). Typically, you might have a section on branding policy for published material; a section for specific use of logos in specific contexts; a section on the appearance/use of email communication related to the project. The information in these sections can give specific figures or they can make more general comments on intentions related to achieving the required branding and sponsor/partner tier levels, dependent on different situations (including national and regional tier levels within an organisation). Key questions to ask when developing these sections include (but are not limited to):

- What other publications might the project be promoted through and how does this relate to branding?
- What level of brand exposure can MAF SFF realistically give to the project's sponsors and partners (bearing in mind the principles you've outlined in Section 2(b) – Key principles).
- How might this vary in different contexts?
- What can sponsors/partners expect to see displayed (logos? Whose? How many? Colour? Black and white? Do some logos always have to appear together? Are there some logos which should not appear together?)
- Who supplies the branding material and is responsible for keeping it current (logos etc.)?
- What other contributors in the past may need their work acknowledged via branding – and in what situation(s)?
- What links should be included in electronic documents related to the project?
- What expectations do you have of the sponsors/partners to distribute project material and/or promote the project?
- Which email address is used in relation to each project sponsor/partner and in what context/for what purpose?

3. Getting media savvy

"... if the circus is coming to town and you paint a sign saying 'Circus Coming to the Fairground Saturday', that's **advertising**. If you put the sign on the back of an elephant and walk it into town, that's **promotion**. If the elephant walks through the mayor's flower bed, that's **publicity**. And if you get the mayor to laugh about it, that's **public relations**." (From "Promoting Issues and Ideas" by M. Booth and Associates, Inc.)

k. A word about advertising

If you want to use radio, TV and print advertising as a core awareness raising tool, then getting professional support is advisable. A good advertising or pr firm will have figures at its fingertips to indicate what your target audience is likely to be listening to, watching or reading and when, so that your campaign reaches them. They will know how to design ads for various media and how to programme them effectively. Don't expect one-off advertising to have a significant effect. You need to advertise regularly over a sustained period to have any impact.

The key thing when choosing an agency to work with is not the number of industry awards on the wall but its client list. If it has worked with similar organisations or on similar projects it will already be 'tuned in' to your audiences and will have an understanding of what works (or doesn't work) for them.

l. The ins and outs of free media exposure

Most of you will not be in this position but may want to get some publicity to support your other communications activities. The key thing to remember when seeking media attention for your project is that you can court publicity but you cannot control it. Reporters and editors will determine what appears in the final story. However understanding media requirements will help you get the kind of publicity you want.

m. What makes the news?

News is:

- **Timely:** Things that have happened are less likely to be news than things which are happening or about to happen. The media likes to make a story its own, so an advance warning will grab more attention than an announcement of a fait accompli.
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- **Topical:** Things that contribute to a current area of public interest or debate are newsworthy.
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- **Tantalising:** Your story needs to have a hook. What makes it different, interesting or important? Photo-friendly stories (think public figures, dramatic or unusual locations, kids, community, animals or action) will be alluring to the media. Look at your project activities or milestones carefully when factoring media into your communications plan. An activity part way through your project may be more of a media magnet than events at the project's conclusion. How can you 'package' your story to make it appeal to the media?

n. Writing a release.

The most common way of attracting media attention is issuing a media release. If you have to write one yourself then this 'template' will give you a good start. Even if you do have access to in-house communications support for media releases, using this model to develop a first draft may help to keep your message objectives and profile to the fore.

MEDIA RELEASE

Embargoed until 29 August 2007

A Short Snappy Title Goes Here

Start strong. A good press release answers all key questions (who, what, where, when and why) within the first couple of sentences. Assume most will read the first paragraph only.

The second paragraph is a good spot to include a quote from a project spokesperson, emphasising the reason for, value or benefit of the activity or project. Try to make it sound like the real person, even if you have (with his or her approval of course) made up the quote to serve the release's objectives.

In subsequent paragraphs you can go into further detail about the activity or project working from most important to least important information as you progress. Assume that if your story is going to be cut, edits will be made from the bottom of the release up. This is known as the inverted pyramid approach. Your release should be top heavy with important information.

Be concise – keep to between 300 and 800 words, definitely no more than a page. Use active, not passive, voice. Avoid jargon. Don't exaggerate. Your release should sound enthusiastic but objective – not like an advertisement.

Close your release as follows:

(Ends)

For further information about this story, interviews and/or photos contact:

Joanna Bloggs

Project Manager

ABC Research

Ph +64-x-xxx xxxx email: jbloggs@abcresearch.co.nz

You can also add a backgrounder to your release if you wish. A backgrounder includes information that is helpful but not essential to understanding the core story. This could be brief profiles of the organisations involved, or mini professional biographies of staff participating in the project.

(Note a release should only be embargoed if it is vital that the information remains unpublished until the stated date.)

o. Getting your release to the right person.

Do your research. Find out exactly who you should send your release to and address it to them personally, not "To the Editor". Don't forget community newspapers and radio stations – you will often get an enthusiastic response from local media and national coverage can spin off from this. Include sector and trade publications as well. Media releases can be faxed or emailed (emailed releases should be pdf files). There are organisations that can help you distribute your releases if you don't want to purchase a database or develop your own (see Section 5)

p. Other media management tips

Make sure you have a media management procedure. Who will approve releases? If you have a large project stakeholder group, try and limit signoffs to a small subgroup. You need to be able to turn media related information around quickly. (You may find this is a useful strategy for all your communications activity). Who is your best media spokesperson? Choose someone who is a confident communicator – it may not be the project leader. Can anyone else speak in their absence? Always brief reception staff and provide them with copies of releases or warning of likely media attention.

Media dos

- Do respond to media enquiries promptly – the media operates on tight deadlines. Record who you've spoken to and when.
- Do say "Thanks" for good coverage. Getting good publicity is as much about relationship building as a 'good story'. A quick follow up call or email to the reporter sets you up well for next time.
- Do expect your release to be reworked.
- Do let event attendees know if media are going to be present.

Media don'ts

- Don't assume a release will be enough. Allow time for follow up interviews.
- Don't expect to be able to review stories.
- Don't speak "off the record".

- Don't be evasive in the face of controversy. Dealing with bad press is difficult but the key to successful 'spin' is to be as up front and reassuring as you can. Focus on correcting misconceptions or filling in the blanks, rather than discrediting your critics.
- Don't patronise the media or the public by giving them an obvious line or fob-off – you will be found out.
- Don't be sucked in to advertising. Sometimes when you are featured in an editorial piece, staff from the magazine or newspaper's advertising department will call to see if you want to purchase ad space to accompany the article. Our recommendation is don't – certainly not in the same issue that the article appears in. This approach tends to undermine the independence and therefore the value of the article. It looks like you have 'bought' the piece. Keep your communications goals and knowledge of your audience to the fore. If you think the publication concerned is a good way to reach your audience, you are better to spend your money advertising in several subsequent issues to build on the profile gained via the article.
- Don't expect media to pay to attend events.
- Don't leave the media drifting at events. Delegate someone to liaise with them and facilitate their access to the right people. If you're expecting a lot of media attention you should probably hold a media conference to avoid media activity becoming too disruptive.

4. Life after funding

- When planning communications for your project consider what will happen when the project is over. To maximise the longevity of project information you could:
- give it a life of its own – hand it over to a group which has an interest in keeping it relevant and useful;
- store it in physical or on-line locations where it can be readily accessed and assessed against other similar work;
- supply generic contact details on material, so that there is always a way for people to find out more even if specific people have moved on.

For your SFF project a good way to do this is to make your project page on the MAF site as complete a record of the project as possible. For LfL we approached it as a mini-website, with navigation links, pdfs of all material produced during the project and photos. Material was updated every time we submitted a report and the page structure was revamped several times as its content increased. SFF staff were great at helping us achieve this.

5. Useful resources

www.webguide.net.nz A brilliant beginners' guide to web development. Produced through a University of Waikato project, the guide is aimed at community groups, iwi groups and not for profit organisations but is really valuable to anyone deciding whether or not a website is the right option for them.

www.netpressmedia.com A New Zealand based business providing an on-line media release publication and media alert service. Businesses can subscribe for free and publish unlimited press releases and events to netPReSS in addition to receiving a business profile in the NetPReSS business directory. This information is viewable by hundreds of NetPReSS media subscribers searching for new contacts, spokespeople and story ideas.

www.mediapeople.co.nz Mainly a supplier of on-line media databases but also has a service called Newsdesk. Newsdesk provides a professional and independent opinion and action plan for your press release, including sub-editing; media analysis; media placement; dispatch and results monitoring. This service costs \$150 plus GST per hour (minimum charge 1 hour) and they suggest most releases can be processed in two hours.

www.mfe.govt.nz/publications/sus-dev/publishing-nov04/index.html A practical 'how to' guide designed to help you consider the effects printing can have on the environment and on occupational health and how you can take action to make improvements. This guide will help you consider ways to achieve good practice as well as value for money when planning to print.

www.maf.govt.nz/sff/about-projects/search/04-037/index.htm#Facilitating Tips from the NZ Farm Environment Awards Trust 'Learning from Leaders' project about running learning events for farmers and rural professionals.

www.dia.govt.nz/diawebsite.nsf/wpgg_URL/Services-Anti-Spam-Index?OpenDocument Information about New Zealand's anti-spamming legislation – important if you are intending to use email newsletters, even to your existing database. Our legislation extends to non-commercial promotional messages that seek to promote an organisation's aims or ideals where the recipient has opted out from receiving such messages. You must include contact details, an option to unsubscribe from your newsletter and manage requests carefully to avoid becoming a spammer.

www.scanz.co.nz Website of the Science Communicators Association of NZ. Documents from their 2007 conference held on the website contain some interesting information about communicating scientific issues to a general audience.

Examples of useful communication resources from MAF SFF projects.

Note these are just a few examples. The MAF SFF site holds many more.

- www.maf.govt.nz/sff/about-projects/search/03-047/index.htm - Online report, case studies and guidelines re good feedpad practice ("Minimising Muck, Maximising Money")
- www.maf.govt.nz/sff/about-projects/search/03-067/index.htm - Link to Spreadmark fertiliser placement programme code of practice.
- www.maf.govt.nz/sff/about-projects/search/03-153/index.htm - "Flax Bulletin" about integrating flax into land management systems.
- www.maf.govt.nz/sff/about-projects/search/03-197/index.htm - Series of flyers about the management and control of strawberry rots.
- www.maf.govt.nz/sff/about-projects/search/04-045/index.htm - Series of branded flyers about the wise use of N.
- www.maf.govt.nz/sff/about-projects/search/04-071/index.htm - Bulletins re Johnes disease in deer.
- www.maf.govt.nz/sff/about-projects/search/04-089/index.htm - A guide to growing poplars and willows on farms and related "PWNews" newsletter.

6. Acknowledgements



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Te Manatū Ahuwhenua, Ngāherehere



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Groundwork Associates provide a range of consultancy services for businesses and organisations in the agriculture and environment sector including project management, facilitation and consultation, communication, organisational development and sustainable management. They also operate an environmentally meeting venue in Hamilton, known as The Greenspace.

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