

An Introduction To Fundraising For Archives

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1. THE PURPOSE OF THIS GUIDE

Introduction

The idea for this guide emerged from the many meetings held with members of the archive community and others when it became clear that most persons undertaking the role of fundraiser within their organisation had very little or, in some cases, no understanding of the broader context within which the fundraiser works.

This guide is not meant to be an exhaustive fundraising tool but rather serves as an introduction to the sometimes confusing world of fundraising. It is aimed primarily at creating an understanding of the different fundraising methods and some general principles for applying them. I have therefore set out to inform a basic understanding of these methods and have kept them brief, although a great deal more could be said about each. In so doing I hope that you will find the process of seeking funding a little less daunting and be able to adopt a more structured approach.

The examples or case studies which have been used throughout are fictitious and may or may not be practicable to your type of organisation. They are there to stimulate ideas and to set you thinking about your own creative approach to your fundraising needs. Those examples which give cost breakdowns should be perused with caution as no attempt has been made to determine market-related budget calculations. They are there primarily to show you the overall make-up and relation of various elements of your budget analysis.

Some projects may present opportunities for different and imaginative fundraising approaches while some projects will always struggle to attract support. What is clear is that fundraising should be recognised as an ongoing activity that does not begin and end with your specific project. Nor, once funding is secured, can one afford to become complacent. Maintaining your support will require effort.

The fundraising cycle covers the basic principles of any fundraising approach, and can be applied across any sector or project type, large or small. These basic principles revolve around having a clear vision of what it is you are trying to achieve, a clear plan for implementing that vision and thoroughly researching sources of income in order to support an effective approach.

A final word of encouragement. Fundraising, by its very nature, is uncertain. Success cannot be guaranteed. But if you do your homework, adopt a sensible approach and keep trying you could reap rewards which more than justify all the hard work along the way.

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2. THE FUNDRAISING MIX

Introduction

I have set out here some of the different types of fundraising methods available, giving only a brief explanation of each and examples of how they might be applied.

When looking through this section for opportunities, it is important to recognise that not all of these will work for you and that successful fundraising is not just a numbers game. You will need to identify those fundraising opportunities which best match your needs. Because fundraising is competitive and the pot of available funding is always over subscribed, no matter who you are or who you are approaching, you will need to take a strategic view as to your best options for success. For the imaginative fundraiser, who can target a prospective supporter and convince them of the value of their cause and the benefits for the supporter, opportunities always exist.

In any event always look for areas of trade off. Can you offer some service which they would otherwise have to pay for? For a corporation that does not have an archivist, for example, perhaps an internal survey of their own archives or an offer to instruct a nominated employee on how to begin? Obviously such a generous offer would be premised on a generous offer in return - it would hardly be worthwhile to make the offer if the cost of your staff time would cancel out any benefit.

Throughout this section the case studies I have used to illustrate each method are fictitious. Use them to explore ways in which you might be able to deliver something similar - sometimes it is simply a case of repackaging!

2.1 Cash Donations

Straight forward cash donations which may or may not have conditions attached to them. In-kind donations are dealt with further down. When seeking a cash donation it is important to spell out the benefits of the donation, when the funding is required and how you will account for it.

Who can one approach for cash donations? Lottery boards, charitable trusts, local companies, support groups, individuals or a combination of these. Can you offer some appealing benefits? For a local company, perhaps an article or some free advertising in your newsletter? The submission of an article to a local paper acknowledging the donation may be welcomed by the donor, but beware of promising publicity which is outside your control! A support group that undertakes active fundraising on your behalf may be offered special privileges, invitations to special events or talks etc.

Case Study 1

A local record office requires funding to undertake a conservation programme which can, in part, be supported by unskilled volunteers alongside, and under the supervision of, a professional conservator. The record office therefore intends to collaborate with its local history society which has expressed a willingness to supply some partnership funding as well as volunteer support. It has been decided that a revenue grant request

to the Heritage Lottery Fund (HLF) is appropriate. The total cost of the programme is calculated at £40,000 over 2 years.¹ As the project is under £100,000 a minimum of 10% partnership funding will be required. The record office has managed to increase this to 36% by seeking partnership funding from a number of different sources to add to its own contribution. The £40,000 project cost is broken down as follows:

PROJECT COSTS	Year 1	Year 2	£
Materials	500	-	500
Equipment ²	1,500	-	1,500
Conservation Staff Costs	13,500	13,500	27,000
Overhead/Administrative Costs ³	1,500	1,500	3,000
Volunteer Contribution (equivalent cost)	4,000	4,000	8,000
Total Expenditure	21,000	19,000	40,000

PARTNERSHIP INCOME	Year 1	Year 2	Total
Cash: History Society	1,000	500	1,500
Trusts	1,500	1,000	2,500
Record Office	1,000	1,500	2,500
In Kind: Volunteer Contribution	4,000	4,000	8,000
HLF grant requested	13,500	12,000	25,500
Total Income	21,000	19,000	40,000

PERCENTAGE CONTRIBUTIONS

HLF	64%
Other: ⁴ Cash	16%
In kind	20%
Total	100%

When calculating costs note that volunteer labour contributions can be valued and included in your contribution total. Rates of pay will vary depending on whether labour is calculated at unskilled, skilled or professional rates and detailed records will need to be provided to substantiate the figures. HLF provide a rates guide in their application pack. The figure of £8,000 has been calculated at 160 days multiplied by £50 basic rate of pay for unskilled labour. Actual volunteer expenditure (for example, subsistence costs such as travel) will appear under Overhead/Administrative Costs.

A further study of the above figures will show that the total amount of money expended on the project is £32,000 as the balance (£8,000) is a notional value set

¹ Revenue grants to a maximum of £100,000 only are awarded unless projects have a strong regional or national impact or are 'umbrella' projects involving a number of different partners in which case projects up to £500,000 may be funded.

² HLF allows a maximum of 25% of total project costs to relate to capital items, such as ICT equipment, within a revenue bid. The total here represents 4%.

³ HLF allows a maximum of 20% of total project costs to relate to overhead/administrative costs (for revenue bids only). The total here represents 7.5%.

⁴ The minimum partnership funding contribution allowed by HLF is 10% and the minimum cash contribution allowed is 5% for projects under £100,000 (These figures rise to 25% and 10% respectively for projects over £100,000). In this example a 16% cash contribution has been made against a total cash and in-kind contribution of 36%.

against the volunteers contribution. The total income will equal £32,000 for the same reason. Volunteers will in fact only be paid subsistence costs for the time spent on the project and this will be built into the overhead cost.

It is important to check whether your organisation is or is not registered for VAT purposes since you may be able to claim some of these costs from HLF.

Case Study 2

A local authority archive has decided to submit an application to HLF for a capital project which involves refurbishing a room as a public search room. This room was previously used as a large store by the county council. Work entails knocking an entrance through the adjoining wall and closing up the original entrance for security purposes, installing appropriate lighting, electrical points and fixtures and fittings, and redecorating and equipping the search room. No proper search room facility previously existed and staff and members of the public have been sharing a small office. The cost of the capital refurbishment has been calculated at £145,230 (for which 25% partnership funding will be required) and is broken down as follows:

PROJECT COSTS	£
Cost of Works and Materials	85,000
Professional Fees	16,000
Fixtures and Fittings ⁵	20,000
Increased Revenue Costs	7,000
Preliminary Costs	11,000
Equipment Donation	2,000
Contingency and Inflation (@ 3%)	4,230
Total	145,230

PARTNERSHIP INCOME

Cash:	Local Authority	22,000
In Kind:	Increased Revenue Costs ⁶	7,000
	Preliminary Costs ⁷	11,000
	Equipment Donation ⁸	2,000
HLF grant requested		103,230
Total income generated		145,230

Although the authority's cash contribution is only £22,000 or 15% of the total project cost (the minimum allowable cash contribution on projects over £100,000 is 10%) it has managed to amass an effective contribution of £42,000 or 29% of the total income

⁵ Note that HLF do not normally fund furnishings unless these can be regarded as specialist equipment necessary to the main purpose of the project.

⁶ The authority is aware that increasing the space of the record office and ensuring that a separate search room is available for members of the public is going to entail additional revenue costs. They have calculated these to be in the region of £700 per annum to cover increased heating, lighting and electrical bills. The authority is willing to guarantee this additional revenue expenditure for a minimum period of 10 years and has therefore been able to include it as a contribution towards their partnership income (£700 multiplied by 10 years equals £7,000).

⁷ This cost reflects preliminary development work (e.g. consultant architect; quantity surveyor) undertaken during the previous 12 months and which has not been reflected in Professional Fees.

⁸ A local company which is currently refurbishing its own office space has offered to donate some unwanted computer equipment to the new search room. This has been valued at £2,000.

generated. HLF is being asked to fund the total project cost minus the local authority's cash and in-kind contribution (£145,230 minus £42,000 equals £103,230). So HLF's percentage contribution is 71% of the total project cost.

Case Study 3

A local authority has a desperate need for upgraded facilities for their archive and library service currently in disparate, and in both cases unsuitable, premises. The difficulty has been finding a suitable building/location as the current premises have been assessed as unsuitable for conversion. A building has been offered to the council at a vastly reduced purchase price. The total project cost has been estimated at £1,776,750 as follows:

PROJECT COSTS	£
Purchase of Building	800,000
Cost of Works and Materials	450,000
Professional Fees	280,000
Fixtures and Fittings	185,000
Project Development Costs	10,000
Contingency and Inflation (@ 3%) ⁹	51,750
Total	1,776,750

PARTNERSHIP INCOME

Cash: Local Authority	400,000
In Kind: Gift value of Property ¹⁰	300,000
Project Development Costs ¹¹	10,000
HLF grant requested	1,066,750
Total income generated	1,776,750

The total value of cash and in kind contributions represents 40% of the total project cost. The cash contribution represents 23% of the total project cost (minimum of 10% required). HLF's contribution represents 60% of the total project cost.

2.2 Sponsorship

Sponsorship should not be confused with philanthropic giving i.e. a donation. A sponsorship is always premised on there being some mutual benefit, not only for the

⁹ For the purposes of simplicity, costs have not been broken down over a two, three or even four-year period in this case study but you should bear in mind that inflation would need to be calculated year on year on a compound basis for projects lasting more than 1 year.

¹⁰ The commercial value of the property has been set at £800,000 and this has been shown at face value under project costs. However, the building has been offered to council at a reduced purchase price of £500,000. The difference between the purchase price and the market value (£300,000) can be claimed as partnership income. *The value of land already owned by the council would not be eligible for inclusion as partnership income, but there is no harm in drawing attention to it.*

¹¹ Over the previous 12 months £10,000 has been spend on preliminary work (Project Development Costs) and this is included as an in kind contribution.

recipient but for the giver also. A sponsorship is essentially a commercial agreement between two or more parties and in order for it to work each party must receive a benefit. It is vital that both parties define what those benefits will be.

It is important to understand why companies do or do not support sponsorship requests. Corporate image, publicity, employee relations, reaching target consumers or customers and an attempt to improve a poor image are just some examples of what may compel a company to become a sponsor. You will need to understand what is driving your sponsor. Do not be afraid to ask what they want out of this sponsorship but have a few ideas on what you can give in return to bring to the table.

Individuals can be sponsors too. If you have a membership of patrons or committed supporters it is important to remember them and ask for support where appropriate.

Case Study 1

A library, museum and record office occupying shared premises within a cultural centre are planning a joint project - a series of public lectures and a small exhibition on the cultural development of the county. The event will make good use of important material which each of the partners will be contributing to the exhibition and around which the lectures will be designed. It will be well publicised locally and a favourable number of visitors has been projected.

A sponsor is sought to cover the £6000 needed to pay for the costs of mounting the event. In return the sponsor will have their logo discreetly mounted on the exhibition boards, on the accompanying literature and on a banner which will adorn the outside of the building for the duration of the event. In addition, a number of free local radio spots highlighting the event have been secured and the sponsor's name will be mentioned in each of these. If a single sponsor cannot be found, two prospective sponsors will be asked to contribute £3000 each, and the event will proceed on the basis of a joint sponsorship.

Estimated project costs are detailed below. Publicity costs cover the recruitment of a freelance PR officer with good local contacts to spend four working days on press and PR activities. A local company willing to cover the whole sponsorship to a maximum of £5000 offers its own press officer as well as its marketing department to assist in the design of the literature. In addition, substantial print cost reductions can be made as the sponsor will offer to have literature printed through their own print contractor. This reduces the literature cost from £1,300 to £800 and the publicity costs from £500 to nil, thereby reducing the overall project cost by £1000. In effect, the total sponsorship cost of £6000 has been broken down into a £5000 sponsorship and a £1000 in-kind contribution.

Project Costs	£
Exhibition materials	2500
Equipment hire	700
Advertising	1000
Literature	1300

Publicity	500
Total	6000
Less In-kind Contribution	1000
Total Sponsorship Cost	5000

Case Study 2

A local record office wishes to organise a schools project as part of their ongoing commitment to education in archives. An archive collection related to the local steel industry has been selected as the appropriate educational tool. A local steel company, having close links to the material, is identified as a suitable sponsor. It is known that they have a recruitment problem as most young people are drawn to the larger surrounding towns. It is therefore intended to approach them on the basis that their sponsorship will give them the opportunity to instil a sense of pride in their local industry and at the same time give them the opportunity to encourage young people to consider a future with the steel company. This is very much along the lines of, for example, the banking industry's activities which, in supporting young people, target their future customers.

The record office has identified the cost of this project to be £1000 for educational materials and enabling (i.e. transport) costs. A local school with a dedicated history teacher interested in this project has been selected. The teacher and the archivist have together undertaken all the preparatory work. The record office now asks the local company to sponsor the costs of the project. Additionally, in order to give the company a greater sense of inclusion in the project, it asks the company to send a representative to give a brief talk to the students during their visit to the record office and it asks that a tour of the steel factory be included for the students.

The opportunities for exploitation of any project need to be thought out beforehand and presented to the sponsor in terms of outcomes and benefits e.g. increased awareness of the importance of the local industry, demonstrating community awareness etc. Perhaps the record office will offer to give a talk to company staff or put up a small exhibition in the staff canteen to highlight the company's community involvement. This type of project may even present opportunities in terms of seeking larger grants from grant-giving bodies because it demonstrates, even if only in a small way, good practice, broader outreach and collaboration. For example, in an HLF application to catalogue this collection, the above project could be used as evidence not only of the historical value of the material but its value as an educational tool.

Project costs	£
Hire of minibus	400 (<i>to transport pupils to record office and factory</i>)
Educational Materials	600
Total	1000

2.3 Gifts in Kind

Gifts in kind are donations of items (or skills or services) which may have a commercial value. For example, a computer company upgrading their equipment may be persuaded to let you have two computers from obsolete stock or a local paper company may donate a quantity of unwanted paper which you can use to print

newsletters and leaflets. These are both gifts which, although of no value to the donor may have a very real value for the recipient. This is an area where it helps to talk to everyone you know including volunteers and local history groups. Find out who they know so you can determine what they may be able to help you secure as a gift in kind.

Although they have been treated separately, volunteer labour and secondments, as they have a financial value, are in fact both gifts in kind.

Case Study 1

A university archive is planning a centenary celebration around the archive of a well-known 19th century playwright and statesman. The timing of the centenary coincides with a series of radio plays by the author which are to be broadcast by a local radio station. The radio station is persuaded to give the university's centenary celebration a series of mentions at the time the plays are on the air. All in all, the university will get six mentions, one each at the beginning and end of each of the three plays to be featured. This free publicity has a commercial value and is a gift in kind.

Case Study 2

A local record office wishes to hold a series of educational programmes for local school children but does not have a suitable education room that will accommodate 25 boisterous students. A local company sited next door to the record office has agreed to offer a training room for one afternoon a week over a period of six weeks, thus allowing the project to proceed. Students will arrive at the company premises for their introductory talk, walk next door to tour the record office and finish their programme of activities back in the company's training room. The company has thrown in refreshments as part of the deal. The hire value of the free space and the refreshment costs are a gift-in-kind.

Case Study 3

A private charitable trust cannot afford to send staff on regular training and development courses. Because it is on very good terms with a large local company, and because it has made its needs clear, it is periodically invited to send staff to participate in both in-house training and training which is provided by external contractors on the company's premises. Because the company pays a fixed rate to the external contractor, whenever an extra place is available on a course (because either a staff member has had to drop out or the course is under-subscribed), it is able to offer that place to the charity because it incurs no additional cost. Many small organisations with limited training budgets are able to benefit their employees in this way while at the same time forging friendships with their supporters' staff members.

2.4 Volunteers¹²

¹² Suggested reading: Steve McCurley & Rick Lynch "Essential Volunteer Management". This is a Directory of Social Change publication. See 6.3 for details.

Volunteers offer support in kind. Like a gift in kind, the volunteer gives you the value of his or her time and expertise. The value of this contribution is recognised as an important element of the funding mix.

Volunteers are a great source of support and can form a very important bank of free labour if used correctly but their value is in direct proportion to the effort you put into including them in your activities as valued members of your team.

Volunteers are often forgotten when it comes to training and inclusion in staff events but good practice requires you to think of these things. Good volunteers should be looked after. They are as sorely missed as employees when they go.

Where does one find good volunteers? Ask existing volunteers, local support groups and staff. Many local papers offer free or low cost advertising rates for volunteer posts. You may find volunteers among retired archivists or conservators, local historians or even a local handyman who will willingly repair furniture or equipment that is falling apart.

Once on board, volunteers should be treated with the same concern as staff. They should know who they report to and what the terms and conditions of their volunteering are. They should be inducted into the organisation, be involved in the development of their work programme and helped to develop new skills if this is what they would like. The volunteer on the other hand must accept that, in order to be treated with the same consideration as staff, they must display loyalty to the organisation and must guard any confidentiality. They should be expected to demonstrate a regular commitment (not simply dropping in when free) and should accept that, at some point, they will be asked (nicely, one hopes) to retire.

Volunteers should not displace regular staff. Generally they should either undertake specific projects which would not otherwise be possible, or do jobs which are outside normal staff activity e.g. running an event.

On the question of whether volunteers should be paid, it is accepted practice that volunteers should not gain financially from their commitment (after all, that's what volunteering is all about!) but a small sum to cover travel and subsistence is deemed only fair so that the volunteer is not left out of pocket.

Case Study 1

An archive repository has identified a collection in need of urgent conservation work which members of their local history association are clamouring to use. A meeting is held calling on the support of the group for a funding bid. The group is asked to work alongside a professional conservator - to be appointed on a fixed-term contract to work on a part-time basis over the nine months of the project supervising the volunteers. In order to complete the work in a reasonable time frame it has been calculated that volunteer labour to the tune of 180 working days is required. The association is asked to identify no more than five volunteers who would be willing to devote at least thirty six days each over a period of nine months (i.e. 4 days per month). The number five has been chosen as the maximum permissible number that can

be accommodated in the conservation unit and by the training and supervision requirements.

Each volunteer is to be interviewed and a work timetable which suits both the individual and the repository agreed. Subsistence costs only will be paid to the volunteer. Agreement having been reached with the local history association the repository is now in a position to set a value on the volunteer support and apply for funding, in this case to a grant-giving trust. Two of the volunteers are retired conservators requiring minimal supervision and the value of their support will be calculated at a professional rate.

Project Costs	£
Conservation materials	2,000
Staff time: Part time Conservator (@ £80 per day x 90 days i.e. 10 days per month)	7,200
Volunteer Subsistence (@ £5 per day per volunteer x 180 days)	900
Total Cost	10,100

Value of Volunteer Contribution	£
Unskilled Volunteers: 3 @ £50 per day x 36 days	5,400
Professional Volunteers: 2 @ £80 per day x 36 days	5,760
Total Contribution	11,160

Case Study 2

The sole archivist employed by a national company is based at their head office. She wants to ask a retired records manager to do some outreach work for the company since, as the sole caretaker of the archive which is in daily demand, she cannot be spared to carry out this important activity. Management have agreed to allow her an additional monthly budget of £720 for a period of six months, at the end of which time the value of the work undertaken must be demonstrated if a request to continue the outreach programme is to be made.

The task involves calling on branches throughout the regions and carrying out surveys to identify documents and/or other items which should, for safe-keeping, be transferred to the company's archive. As part of the job description, the volunteer will be asked to identify, together with the company archivist, appropriate follow-up action to be taken after each visit. The volunteer's travel and subsistence costs have been broken down as follows:

Monthly Project Costs calculated @ 15 working days	£
Professional Volunteer:	
Travel @ £40 per day	600
Daily subsistence allowance @ £8 per day	120
Total Monthly expenditure	720

2.5 Advertising

Advertising can be very expensive and is generally not within the budget of smaller organisations. All organisations which use advertising are, however, constantly on the look out for ways to maximise their advertising returns by identifying new markets i.e. consumers. So, if you are not in the market as an advertiser you may be able to offer advertising space to someone willing to pay to advertise in *your* publications!

It may be that you have a large mail distribution list or one which targets the advertiser's customers, or it may be that you are promoting a particular activity with which the advertiser would like to be associated. Detailed research will identify prospective advertisers to approach.

Remember that advertising does not only apply to publications. Charities in the path of low-flying aircraft have been known to paint advertisers' messages on their roofs in return for a fee! More common examples might include banners and flags draped on the exteriors of premises.

Advertising can also be used as a trade-off. That is, in return for some benefit such as the sponsorship of an event or the donation of unwanted materials, free advertising, which acknowledges the gift, may be offered.

Case Study

A specialist music archive produces a popular quarterly newsletter which is mailed to their 1200 members. The archive undertakes research on possible corporate partners who would identify with their product and whom they could approach with an offer to advertise their product at very competitive rates. A music publisher that produces contemporary sheet music, publishes music collections and promotes concerts is identified. A case is made demonstrating how the mailing list of the specialist archive constitutes a target market (albeit small) for the organisation and a very appealing special rate is offered - exclusive rights to the back page spread of the quarterly newsletter for one year i.e. four advertisements at a 20% discount.

Advertising Offer	£
Back page, full page spread:	
4 spreads @ £150 each	600
minus 20% discount ¹³	120
Total	480

Such advertising might, in part, offset the cost of producing the quarterly newsletter. And, if the association is a happy one, the specialist archive has a partner they can nurture for future opportunities.

2.6 Secondments

¹³ This discount effectively reduces the cost of each full page spread to £120, a saving of £30 per advertisement.

For many within the archives sector the things they would like to do are stifled because of lack of time or expertise. There are many advantages to recruiting secondees to undertake a specific task. Many large companies have policies in place whereby senior staff are seconded during their final year before retirement. This gives more junior staff the opportunity to ease into their new roles and helps the senior person begin to relinquish responsibility. This also means that many very senior people are available to support worthy projects. In addition, secondees have the power to tap into expertise and skills from within their organisation and can, if appropriate, help you seek other support e.g. equipment, materials and even cash donations.

Middle management secondees are often able to take back to the workplace new experiences which stand them in good stead in terms of their own professional development.

For the many secondees whose placements are a resounding success, the secondment often leads to a second career or a life-long interest.

You will be aware of a need and will need to do your homework regarding what kind of secondment you require and who you should approach for help. You may require a secondment to help you develop a marketing strategy or an IT policy for your organisation, or to help you undertake a training and development programme in, for example, IT, performance management or any number of skills which your organisation can normally not afford to buy in.

In order to make an approach to a prospective supporter you will need to draft a brief which details your need and the objective. The brief should be defined in terms of the task, the time necessary to achieve the objective, the skills and experience required and the support framework available. The secondee should be interviewed in the same way that an employee is. On no account should you simply accept an offer if you feel the placement is not suitable and will not fit in to your organisation as this will undoubtedly cost you in terms of wasted time and effort. You may seek secondments for periods of 1 month, 6 months, 12 months, part-time, full-time or one day a week over 6 months etc. depending on the requirements of the task. The more flexible you are the easier it will be for you to be accommodated by the secondee.

Case Study

A record office wishes to take advantage of the many opportunities their holdings represent to market their collections in diverse ways to their local communities and existing users. Not having managed this very successfully in the past they would like some hands-on expertise in the form of a secondment. A local company, part of a large chain of retail stores, has a policy of seconding employees to worthwhile projects. The record office makes a bid for a secondee with specified marketing experience to work with them to develop a marketing policy and strategy for the organisation. In particular, the secondment will be asked to assess their existing publications and look at new opportunities. A secondment is offered for a period of three months. The secondee is so committed to the task that he undertakes, once the policy is complete, and with the agreement of his company, to assist the record office implement the first steps of the marketing strategy and the secondment is extended for a further six

months. As a senior member of staff with years of experience in his field, the value of the secondee is high - and all in return for an additional work station! Costs associated with developing the marketing tools are kept down as the secondee has many useful tips and industry contacts willing to help.

2.7 Corporate Hospitality

Corporate hospitality is a two-way opportunity. If you are organising an event, a local company may let you have use of their facilities at no cost. Conversely, if you have an interesting, perhaps different, setting which may make an appealing venue you may be able to generate additional income by promoting its use. You will need to think about who might be interested in using it e.g. the producers of Jurassic Park willingly paid a large sum to host an event at the Natural History Museum beneath the shade of a dinosaur! Perhaps, on a more modest scale, local groups or companies may be interested in your venue for just such an undertaking.

If you are going to make premises available for an event which are not usually used for that purpose, you will need to think carefully about control measures to ensure that nothing disastrous happens! You will need to weigh up carefully the costs of staying open after hours and security arrangements to help you set a price on your hospitality.

Your premises may have nothing to offer as a hospitality venue. If, however, you are fortunate to be in a particularly attractive or interesting setting you may want to consider your options for offering hospitality. Income from corporate hospitality can pay for valuable and necessary work.

Case Study

A record office which keeps a constant watch on current and past supporters' activities sees an opportunity to return past support. It has been brought to their attention that a local company has just secured a significant contract with an overseas supplier in Spain. The company will be playing host to a number of visiting Spanish dignitaries.

The record office happens to hold a significant collection relating to a period of Spanish history that is of great interest to scholars and members of the public alike. An approach is made to the company with the offer of a personalised tour of the repository and in particular the 'Spanish Collection'. An archivist will be on hand to 'bring the material to life'. The company is keen to incorporate a visit to the record office in its itinerary but the programme is very rushed. It is agreed that the hospitality will be extended. The record office will offer its conference room for the company's business meeting, to be followed by the tour. The record office has helped the company identify an excellent local restaurant in the vicinity to appropriately round off their programme.

A modest fee for the hospitality is agreed. It is, however, the goodwill which is generated which is of real value. The company is grateful for the initiative shown by the record office and will remember this when approached in the future for additional funding!

2.8 Employee Fundraising

Committed employees raise substantial sums of money for their chosen causes. They can also have significant influence within their organisations and their potential should therefore not be ignored. Employees may fundraise by holding events or organising group activities. They may operate community involvement or social awareness committees and key members may even sit in on senior management meetings where social, corporate responsibility is being discussed.

If you know of a local company whose staff are active fundraisers, then you will need to find out if an employee committee exists and, if so, who the chairman is. You can then make a request to meet, ask for an opportunity to address members of the committee or invite them to visit you. If you are to persuade them to support you (if they do it will probably only be for a finite period or for a particular appeal as these committees often change focus to meet the different interests of their members) you will need to offer them a cause they can relate to. When targeting an organisation for employee fundraising look for existing links. An organisation that works closely with you may more readily identify with your cause than one which has no previous knowledge of your industry.

Case Study

A library wishing to purchase a special collection of books which the owner has agreed to sell to them at a below market valuation of £10,000 has been given ample time to raise the required sum. The library is able to raise £5,000 from existing budgets. It has decided to focus on employee fundraising as an appropriate means of raising the balance. Because the collection is of local historical value, it approaches the head office of a chain of retail booksellers which is also locally based.

Representatives meet with the community involvement committee and request their support in an appeal to raise £5,000. The company's three local stores are asked to organise a number of fundraising activities among the various branch employees. The company has a policy of matching employees contributions pound for pound to a maximum of £2,000 and this means that staff need, in effect, only raise £3000.

As an added incentive to ensure the community involvement committee's participation, a local well-known crime author who makes good use of the library is asked to get involved. She has promised to name a character in her next novel after the individual who raises the most money!

2.9 Payroll Giving

This is a tax-effective way for employees to give.¹⁴ Donations are deducted directly from their salary (tax free) and they can pay as little as 50p per week. They choose which charity to support, selected from those listed by the agency operating the scheme.

¹⁴ For tax advice and information on payroll giving contact the Inland Revenue help line on 0151 4726035.

In order for an organisation to participate in this scheme as a beneficiary it has to be a registered charity. If you are fortunate to be in this position you can apply to one of the agency charities (the largest and best known is Charities Aid Foundation) to be registered as a member of the scheme. Following this you can actively market the fact of your registration to local supporters and begin to build up regular donations. This can be an excellent source of income if you consider that a single donor giving 50p per week gives £24 per annum. As few as 100 conscripts at the same level of giving will generate £2400 per annum. Because most payroll giving is continuous you may have a donor who stays with you for life! Payroll giving is an excellent source of steady income for charities.

2.10 Company Adoption

Sometimes an organisation can be persuaded to adopt a cause for a period during which all their fundraising efforts are concentrated chiefly on that one organisation or project. Projects chosen are often those with emotive appeal to staff members e.g. the need for a neonatal unit in a local hospital. It may therefore be less likely that your organisation would be considered for such an appeal.

However, if you are able to closely identify yourself with an appeal which captures the imagination, you may be able to secure support more readily. For example, a local school might wish to be linked to their local record office in order to take advantage of a range of educational opportunities. An approach could be made to a company to help make this desire a reality by adopting the school and becoming the link between the two. If the company will donate the cost of the school's equipment (perhaps through a prolonged fundraising effort by staff members), the students will fundraise to cover the implementation costs and the record office will, together with the school's teacher, create an educational pack which focuses on the importance of local industry and community involvement. Perhaps some fundraising activities involving all parties will be organised. This approach demonstrates the involvement and commitment of the parties and is likely to forge strong links between the three.

2.11 Trading

Trading is an activity which no organisation should enter into lightly. It can be risky and often requires substantial investment. The selling of products or services e.g. catalogues, books or CD-ROMs may supplement your income but trading requires the skilful ability to develop a market or clientele to ensure that all your profits are not tied up in stock.

Trading can be operated through outlets such as shops set up within your premises and even by mail order. Unless trading on a large scale, returns are typically quite small. In order for you to trade successfully your merchandise will need to reflect quality and be appropriately linked to your cause.

The sale of donated goods is not regarded as trading and donated goods are zero-rated for the purposes of VAT. Local authorities are subject to various limitations on

trading, although a support organisation (e.g. Trust or Friends) may be free to act. Both The Charities Commission and the Inland Revenue will supply advice on the tax implications of trading, which can also be complex.

2.12 Other

There are other types of fundraising which organisations with large fundraising portfolios may attempt. It is perhaps less likely that you will do so but, for those fundraising entrepreneurs who may be interested, a few of these are listed here.

2.12.1 Joint Promotions

These are usually between charities and commercial organisations. If you have identified a marketing opportunity which may appeal to a company you might sign a business agreement with the aim of achieving an agreed marketing objective. Joint promotions are not for the novice fundraiser. Indeed, this is an area most commonly advanced by the commercial partner rather than the charity. An example of a joint promotion includes the marketing promotions to be found on the back of cereal packets where a percentage of the proceeds of sales are given to a named charity. As well as raising money for a good cause, the association with the charity supports sales of the product and raises both partners' profiles.

2.12.2 Membership schemes

These are often run by larger charities and museums, but can equally be run by smaller organisations on a simpler scale. Individual and corporate membership packages are created with different levels of joining conferring different benefits. The cost of servicing the different levels of membership needs to be carefully calculated to ensure that the membership rates are set at appropriate levels. Most importantly, members must be asked to join at the most appropriate level, according to their capacity to give.

2.12.3 Legacy Fundraising

This is the single biggest source of money for the charitable sector. It is also an area where funding cannot be guaranteed or predicted and which may require a large capital investment before any return is realised. Legacy fundraising programmes typically also require a number of years' investment before results are seen. Essentially, individuals are invited to remember the charity or organisation in their will.¹⁵

2.12.4 Direct Mail

Direct mail is one of a number of fundraising activities which would be classed under direct marketing, including, among others, subscriptions, telephone fundraising, publications and payroll giving (see 2.9).

¹⁵ For advice and information on training Smeed and Ford Ltd is one of the most reputable legacy fundraising specialists. They can be reached at St George's House, 195-203 Waterloo Road, London, SE1 8UX. Tel: 0171 9284050.

Organisations wishing to undertake a direct mail programme can purchase mailing lists from reputable mail houses. Mailing lists are broken down into 'profiles' which means you need to know the type of person most likely to respond to your appeal i.e. age, sex, address, income, interests etc. While the cost of purchasing lists is generally reasonable, the average success rate on mailings is typically between 1 to 3%. A 5% return would be considered exceptional! You can therefore calculate how many letters you would need to send in order to generate the required response. However, no mailing should be attempted before adequate market research has been undertaken and a variety of mail shots tested to determine the most likely to succeed.

Again, direct mail is only for those willing to make a long-term investment of time and money because instant results are generally not possible unless you have an emotive appeal which is also high profile in the media and you have the organisational capacity to mobilise swiftly e.g. Greenpeace reacting to an environmental disaster.

2.12.5 Affinity Products

Nowadays, it is not unusual to see many different organisations connected to what appear at first sight to be unrelated products or services. A good example of an affinity product is the credit card agreement. NSPCC and RNLI have both been associated with commercial banks by appearing on their credit cards. New customers are lured by the emotive appeal of the charity and the affinity existing between it and the commercial organisation. The charity concerned invites its supporters (it helps to have a substantial database) to switch their credit card agreements to the one associated with their product. Agreements are complicated but, essentially, for each new member generated by the charity a 'fee' is raised. A small percentage of the amount expended by the charity's members on their credit cards is also credited to the charity. In addition, joint marketing can be undertaken as a result of which each new client won may also generate a fee.

This type of fundraising works best where there is a genuine affinity e.g. an investment company known for its ethical stance on green issues and an environmental charity.

3. THE FUNDRAISING CYCLE

There are four commonly accepted stages in what is known as the fundraising cycle - the process from start to finish of managing a fundraising programme, project or campaign.

3.1 Making the Case for Support

The case for support is the summary document you use to promote your cause or project to the grant-giver. It should be brief and succinct (perhaps no longer than ten pages) thereby giving room to expand it in a personal presentation. If you are required to complete an application form which will absorb much of the information in your summary document (e.g. a Heritage Lottery Fund application form), then the case for support should be condensed into an executive summary. The executive summary becomes the core reference tool to the whole application - and it should be no longer than two sides of A4 paper.

Before you begin putting pen to paper you need to be certain that you have a clear strong message to impart. This message will set out who you are (your organisation), what you do and why this is important, what your specific project is about, why it is necessary and what it will achieve, what you need to support it and why you think the funder may want to support you i.e. 'what's in it for them'. Are there any consequences to this project not going ahead and, if so, what are they?

Vision

Developing a case for support is about knowing who you are and where you want to be. It is about having a vision for your organisation and a plan (a strategy) for fulfilling it.

Risks

The case for support will set out your objectives, the desired outcomes and the process, demonstrating clearly how you will deliver the outcomes and the time plan for doing so. It will take account of risks inherent in the project. All projects have risks and the case for support will address them and explain how they will be minimised, so that the grant-giver feels no sense of insecurity about giving you the money.

Costs

Evidence that the costs of the project have been thoroughly researched is important, as is the need to demonstrate that the scale of the project is within your capabilities and that you will be able to maintain a positive cash flow.

Interest

As well as imparting all of the essential information, the case for support should enthuse, interest and motivate the prospective donor to read your application and ultimately, one hopes, to support it. It should create a clear understanding of the importance of your work - an implicit expression of this is simply not sufficient. Above

all, it should be presented in a clear and succinct manner and should only be as long as it has to be in order for you to supply all the relevant information.

3.2 Research

Identifying Potential Donors

The secret of effective fund-raising lies in your research! Having written your case for support you will now want to present it for consideration to a potential funder. At this stage you should research who that will be. Successful fundraising is all about good targeting. It is better to make four or five targeted approaches than twenty hit and miss - the odds in this kind of approach are definitely in favour of the misses! This kind of research is called prospect researching.

Go back and study the types of approach that can be used in the fundraising mix. Having decided which are most likely to work for you, you can now begin the process of investigating suitable sources of funding and making a list of possible organisations to approach. This is only the starting point. You will then research your list and reduce it to a more manageable 'hit-list'.

At this point you are wondering where to get at this vital information. There are numerous sources, all valuable, depending on what your needs are. A list is supplied in appendix 6.1. This is not an exhaustive list but a representative sample of some of the places you should or could be looking for your potential funders. They represent a starting point for your research. You should also constantly be alert to new funding opportunities as they present themselves, for instance, the New Opportunities Fund which is momentarily expected to release information on its grant programmes.

Garner as much information as possible about prospects' past giving history. The type of information you will be seeking may include: What will they support? How much can they afford to give? What have they supported in the past? Who are the key contacts within the organisation? Do we have any connection with them? The answers will give you information about their fundraising ethos, their levels of giving etc.

Some organisations provide application packs or guidelines - send off for copies of these and annual reports where relevant. Organisations are also increasingly disseminating information about their activities through the Internet. Some organisations supply telephone numbers and welcome enquiries. A key question for grant-givers, which from time to time change their fundraising objectives, is "do you have any new programmes or are there any changes to your current fundraising focus?" Get to know and understand what makes the donor 'tick'. The more you know about their grant-giving policy, the better you will be able to decide whether you sufficiently meet their criteria to make an application worthwhile and the better you will be able to shape your application to meet with their approval.

Volunteers can be marshalled if you need help to undertake research. For example, a group of volunteers can be asked to regularly trawl through newspapers, sending you cuttings of anything relevant to your fundraising. If you have clearly identified for the volunteers the type of information you are looking for, this can help you build up useful research. How you manage this information flow is key if you are to maintain

the commitment of the volunteers. Perhaps a monthly meeting where the various leads are discussed and prioritised and the volunteers are appropriately thanked for their contributions.

Volunteers themselves are often an excellent source of contacts and are often overlooked. But beware of enthusiastic volunteers who, rather than work with you, charge ahead before you are ready to make the approach!

Matching Needs

Research is very much an ongoing activity - you need to recognise opportunities as they present themselves, so it helps to watch the media (a branch of WH Smith opening in your area may signal a sponsorship opportunity), read specialist journals (perhaps a major shelving contractor based in your area has had a record year in profits), look through reference books and fundraising guides (identify local trusts and companies that may identify with what you do), look at companies' annual reports to get a feel for the kind of organisation they are and where their interests lie etc. You should constantly be looking for clues as to how you should approach the target!

Research is all about developing a good understanding of who your target is, what drives them, and how you can gain access to the decision maker who has the authority to approve your project. (While this may apply to companies and trusts, no attempt should be made to solicit favour with members of the lottery boards!) Above all, it is about matching needs and objectives to opportunities.

Deciding on the Level of Ask

Having undertaken your research you have turned up a number of potential donors and must now decide how much you are going to ask for. You must determine how much you think the funder is likely to give you taking into account whether your project would be a priority for them, how much they can afford to give, what level of partnership funding may be required etc. Never make an approach for financial support without knowing exactly how much you want. You run the risk of being thought ill-prepared or incapable of making such a judgement.

When seeking funding from a lottery board you should note that other lottery money will not be accepted as partnership funding. Funding from any other source is however accepted. So although you cannot seek Arts Council funding for your Heritage Lottery Fund bid, you can submit European funding, trust, corporate and in kind funding as partnership funding. Cash donations could be made up of grants from individuals, local groups, companies and grant-giving bodies. Items like advertising and trading revenue are not relevant as partnership funding.

3.3 The Fundraising Approach

The Strategic Approach

There is much that can be said about different methods of approach and the time that is invested in seeking your funding. Only you can decide what level of resource you will make available for each of these. It is important to recognise, however, that

appropriate time must be set aside for managing this process. It is not something that can simply be slotted into a busy day.

There are many ways in which one can make an approach to a funder. You could write, telephone or seek a personal interview. The successful fundraiser finds out first what the preferred method is rather than trying them all until something works! For example, many companies have a rule that requests for funding must in the first instance come through an employee i.e. they want to support those causes of interest to their staff and will therefore not entertain written requests for support. You may therefore need to identify such an individual. How do you do this? Talk to everyone you know actively seeking someone who can effect an introduction for you. So many times we are unaware of the wealth of contacts right under our noses.

When trawling through fundraising guides such as the Charities Aid Foundation's 'Directory of Grant Making Trusts' or the Directory of Social Change's 'A Guide to The Major Trusts', among others, you will often note a name and telephone number. This can be taken to mean that you may call the organisation either to ask for an application form, to check whether their criteria have changed (many change their policies or focus year-on-year) or even to check whether your type of application might be welcomed. Keep your enquiry friendly and brief. If the issue is complex this is better addressed in a letter.

Where no contact name or telephone number is given, this can usually be taken to mean that the trust does not wish to enter into any verbal discussion. Many trusts are privately run and trustees do not want to talk to prospective applicants on a personal telephone line. They will therefore not welcome your zealous fundraising research which has ferreted out a telephone number. If the blurb states by correspondence only, by invitation only, on staff recommendation only, you must abide by these rules. Failing to do so will not advance your cause.

The Written Approach

A written approach can be made to any grant-giving organisation or individual. If your application involves a lottery fund or council the entry route is straightforward and the same for everybody, that is, via the application form. Do not attempt to solicit support directly via the trustees as this can seriously jeopardise your application.

The presentation of your written application is key. It should be clearly set out, easy to read and as short as possible without omitting any vital information. All information supplied should be clearly indexed and cross-referenced. Remember to include an executive summary at the front of the document. If you are writing to a company then this may be encapsulated in your covering letter.

Ask a professional colleague not closely associated with your organisation or project to critique your application. Ask them to tell you if any of the language is vague or uses jargon or technical terms which obscure the meaning. Get someone to check your spelling. Make use of the archive lottery advisory service to support you through the application process.

Imbue your application with interest. Can you attach some supporting visual material? Put yourself in the reader's shoes. Can you closely relate your project to the interests of the individual, company, trust or lottery board?

The Personal Approach

If your application is to a trust, corporation or individual then it is entirely appropriate to investigate whether you can influence the outcome through a personal approach. The general principle is look for the personal *connection* and this is why, in this instance, the fundraiser (who does all the background work) is not usually the person who actually makes the approach! The approach should be 'like-to-like'. This is what is known as peer-to-peer fundraising. The personal approach is made by someone who can approach the funder on an equal footing; someone who has the requisite influence to open doors which perhaps remain closed to you as fundraiser. Do you have or can you find such a champion? If you can then this is the preferred approach.

The approach may be made by the person most likely to secure an open door but it should also be made with the full support of the fundraiser. It is the fundraiser's job to appropriately brief the person making the approach or, if necessary, to accompany that person with a well-rehearsed plan of action. Beware well-meaning fundraising volunteers who don't stick to the agreed plan!

If you are wanting to approach a particular company or trust find out if anyone in your organisation knows anyone involved with the organisation. Look for the key contacts; members of the board, senior staff, staff involved with grant-giving, corporate social responsibility, community relations etc. If you manage to come up with more than one name you will have to decide which represents the best chance of success. As a general rule the Chairman is always first choice and generally has more time to devote to a favoured cause than a director of a company. Second choice would most likely be someone in the Marketing department, usually the person with responsibility for sponsorship and promotion. A key individual in Public Relations might be a third choice but anyone with influence who supports you can be considered a champion for your cause.

It is true to say that most applicants do not make the most effective use of their contacts to open doors for them. This is because they are either unaware of a connection that exists between one of their supporters and a key individual within the grant-giving body or because they do not make appropriate use of their supporter. The supporter will only help you approach the funder if he or she is certain that you will not jeopardise the friendship or professional relationship that exists between the two.

Knowing a little about a company's giving policy will help you determine whether to make a personal or written approach. If, for instance, the company has a policy whereby external approaches are expressly not entertained and all proposals must be put forward by an employee (because the company has a policy to support only those projects put forward by staff) then there is no point your sending a letter or trying to reach the managing director by telephone. Your task becomes one of identifying someone within the organisation who will make the approach for you. Your swiftest and surest route is to find a champion on the staff - this could be anybody - who will take up the cause for you and act as your 'front person'. You may have to ask all your

staff and supporters if they know anyone who works for the organisation. You would be surprised how often one is able to turn over a contact name simply by asking around.

When you finally come face to face with the grant-giver, present your case simply and cogently. Make sure that you have rehearsed what it is that you want to say and what it is that you are asking for. And finally, be *direct* about what it is you are asking for. You are unlikely to get a second chance to influence the grant-giver. Remember your vision. Help the grant-giver to see it and become part of it.

3.4 Monitoring, Evaluation and Consolidation

Project Management

It is vital that the scale of your project is such that it is clearly manageable according to the skills and resources available within your organisation. Unless you are able to demonstrate this there will be a question mark over your ability to control your project. Neither do you want your project to be perceived as ambitious or greedy. So keep the project focused on the essentials and edit out any deviations from the core objective.

Monitoring and Evaluation

It is very important to demonstrate at the time you are making your application that systems are in place to monitor and evaluate the project for the duration. Good monitoring and evaluation help you to effectively manage the programme, to react promptly and make changes where required and to become aware of problems or indeed new opportunities as they present themselves.

In order to make this task less onerous you should have set out how you intend to monitor and evaluate your progress. This may be through regular checks of achievements against targets, against specific evaluation meetings, against evidence of completion of tasks etc. You should include measures to assess the outcomes in terms of real benefits. For example, if the aim was to increase users of the service you should have some detail as to the profile of the new users; why they came, how they have benefited and whether they will they continue to use the service.

Monitoring and evaluation are the tools you use to demonstrate to the grant-giver that you have delivered on the original objectives of the project.

Consolidation

Fundraisers should always think of the long term. How you build on what you have achieved is vital to sustaining growth and development. Your projects should be stepping stones to new opportunities.

4. RELATIONSHIP FUNDRAISING

4.1 Building on Success

One of the biggest complaints by charities, trusts and companies is that they are not kept informed or involved as much as they would like. This is a sad indictment on the fundraiser. Having got the money, it should not now be a case of 'there's no further use for the grant-giver'. You need to ensure, by maintaining regular contact, that your funder feels involved in your work and is kept informed of developments, changes, difficulties or successes.

As well as the formal evidence that you will have to provide, it is important that, as far as is reasonably possible, you continue to keep the grant-giver enthused about and involved in your project.

The establishment of a partnership between you and the funder is the route to a happy fundraising relationship. While partnerships are not necessarily permanent, they should be amicable and mutually beneficial. It is important to recognise relationship fundraising as a two-way street. This is the only way to feel secure in a partnership.

If there are clearly stated objectives for each party, it becomes easier to justify the partnership because it is based on something tangible. For this reason, the starting point of any relationship has to be your vision for your organisation. Your project becomes your means of delivering that vision. The more clearly you are able to impart this vision, the more likely that your partner will stay with you for the ride.

Look at existing communication mechanisms and ensure that your donors are included in them e.g. newsletters, annual reports and receptions. Use these tools to give appropriate recognition to them for their support. Invite them to celebrate with you and let them feel a part of your success.

Feedback can and should be given in a variety of other ways. Regular feedback reports - these can take the form of letters, formal reports, telephone conversations, review meetings etc. Your task is to determine what degree of communication the donor is happy with and then to ensure that they receive it!

If problems identify themselves do not conceal them from your supporter. Be open and share your difficulties with them. Most donors support you because they care and they will want to help you if you run into difficulties. Do not conceal problems in the hope that they won't be noticed.

4.2 Planning for the Future

The very nature of fundraising partnerships is such that they do not necessarily last forever. Funders want to go on and support other ventures, budgets are realigned, objectives change etc. Even if your partnership is only intended to last for a limited period, you should plan to develop it in such a way that, although the partnership

won't last forever, the friendship will last well beyond the life of the project. You want your funder to have an open door policy towards you. At the end of your partnership period, you may have established such a good rapport that you can consider the funder part of your valuable network of supporters, to be called on again in times of need.

Don't be afraid to ask for support again if this is appropriate! In some instances, a trust's or company's policy is such that you may no longer be eligible for support. Make a note of when you can reapply and start thinking now of how you will approach them next time round. Maintain a loose contact. If there are further developments as a direct result of the original project they supported keep them informed.

Because partnerships are about relationships you should ask for help and thank appropriately, keep your funding partner informed of new opportunities and offer them first to existing supporters. You don't want a supporter asking you why you didn't think of them and you don't want to find yourself saying, "I didn't think you'd be interested". It is your job to find out if they are! Remember, it is easier to develop an existing partnership than it is to seek a new one, so nurture the ones you have, both big and small.

4.3 Exit Strategy

When a fundraising partnership comes to the end of its natural life-span, an exit strategy needs to be in place. In this context, the exit strategy is about your defining the end of the partnership. Rather than have it simply fizzle out organise an event, make a presentation, invite the sponsor to a function, send the sponsor a final report: earmark a concrete way of saying the final thank you and goodbye.

The exit strategy is about managing participants' expectations. You cannot expect to be supported indefinitely, so make sure everyone is aware of how the end of the partnership will be marked.

5. SUMMARY

- Know where you want to be - have vision!
- Closely match your project objectives with those of the funder
- Target carefully, especially in terms of the level of ask
- Be clear about the objective of your project but don't generalise
- Be clear about what you want
- Show your planning
- Assess the risks
- Focus on the positive rather than the negative
- Challenge stereotypes
- Give evidence to support all your claims
- Demonstrate the benefits in tangible ways
- Address issues of equal opportunities and monitoring and evaluation
- Be accountable
- Use facts and figures where possible to give substance to the need
- Don't use technical language - if unavoidable, provide a glossary
- Make your application easy to read; cross-reference all addenda
- Make it interesting
- Be succinct
- Be honest and sincere
- Be cost effective and affordable
- When you succeed, say thank you
- Measure your successes
- Keep your donor informed and develop a relationship
- Always be polite; do not complain to the grant-giver
- Don't be afraid to ask again
- Plan for a future beyond the funder

APPENDICES

6.1 List of Sources

The following list is by no means exhaustive but gives some idea of the diversity of sources available. Some of these may be readily to hand within your organisations. Others will be available at your local library.

A Guide to Company Giving (DSC)
A Guide to the Major Trusts (DSC)
Benn's Media Directory (Trade Press)
British Directory of Associations
Charity Commissioners (Hold annual accounts of charities)
Charity Trends (Lists top 400 grant-making trusts and their areas of interest) (CAF)
City of London Directory and Livery Companies Guide
Company Giving in Europe
Crawford's Directory of City Connections
Debrett's Correct Form
Debrett's Distinguished People of Today
Directory of Directors
Directory of Employers (Gives number of employees)
Everywoman's Directory (Businesses run by women)
Hollis Sponsorship Yearbook
Jordan's (Britain's top Private Owned Companies)
Key British Enterprises
Kompass
Major Companies and their Charitable Giving
Millionaire Givers (DSC)
Professional Fundraising (Trade Press)
Sunday Times Book of the Rich
The Corporate Register
The Daily Telegraph
The Directory of Grant making Trusts (CAF)
The Financial Times
The Financial Times top 500
The Hambro Company Guide
The Henderson top 2000 Charities
The London Grants Guide (DSC)
The National Lottery Yearbook & Grant-seekers' Guide (DSC)
The Times
The Times 1000 (Sunday Times annual publication of wealthiest people in Britain)
Third Sector (Trade Press)
Trust Monitor (Trade Press)
U.S. Foundations Support in Europe
Who Owns Whom
Who's Who
Who's Who in the City

6.2 Key Contacts for Fundraising Advice

The Charities Aid Foundation supports donors and charities in managing tax recoverable gifts. It produces excellent fundraising guides and operates the Payroll Giving scheme.

The Charities Aid Foundation

Kings Hill
West Malling
ME19 4TA

Tel: 01732 520 000 Fax: 01732 520 001

<http://www.charitynet.org>

E-mail: enquiries@caf.charitynet.org

The Directory of Social Change produces a range of literature and runs very reasonably priced training seminars.

Directory of Social Change

24 Stephenson Way
London
NW1 2DP

Tel: 0171 209 4949 (Training Line) Fax: 0171 209 4130

Tel: 0171 209 5151 (Publications Line) Fax: 0171 209 5049

E-mail: info@d-s-c.demon.co.uk

6.3 Suggested Reading

The Directory of Social Change and Charities Aid Foundation both produce a range of reasonably-priced fundraising literature. Some examples include:

- A Guide to European Union Funding for NGOs (CAF)
- Applying to a Grant Making Trust (CAF)
- Essential Volunteer Management (DSC)
- Fundraising Strategy (CAF)
- Image Building and Money-raising for Hard-to-Sell Groups (DSC)
- The Complete Fundraising Handbook (DSC)
- Writing Better Fundraising Applications (DSC)

Copies of publication lists for the Charities Aid Foundation and Directory of Social Change can be obtained from:

Charities Aid Foundation

Biblios
Star Road
Partridge Green
West Sussex
RH13 8LD

Tel: 01403 710851

Fax: 01403 711143

E-mail: biblios@biblios.co.uk or visit CAF's electronic bookstore at

<http://www.charitynet.org/bookstore/>

Directory of Social Change

Publications Department
24 Stephenson Way
London
NW1 2DP

Tel: 0171 2095151

Fax: 0171 2095049

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6.4 Research Library

An, as yet, small collection of fundraising reference books is being built up by the Archive Lottery Adviser and is available for reference by arrangement. Books currently available include:

A Guide to Local Trusts in London
A Guide to Local Trusts in the Midlands
A Guide to Local Trusts in the North of England
A Guide to Local Trusts in the South of England
A Guide to the Major Trusts Volume I
A Guide to the Major Trusts Volume II
The Central Government Grants Guide
The Directory of Grant-making Trusts 1997-98 Volume I
The Directory of Grant-making Trusts 1997-98 Volume II
The National Lottery Yearbook & Grant-seekers' Guide 1997
The Scottish Trusts Guide

Also available are a selection of periodicals including:

Lottery Monitor
ICFM Update

6.5 Archive Lottery Advisory Service

The Archive Lottery Advisory service is jointly sponsored by the Public Record office and the Society of Archivists under the aegis of the NCA. Cathrin Cassarchis was appointed to this post in November 1997 to support the professional archive community through offices holding records throughout the UK. She is available to consult on lottery funding related issues. There is no charge to the community for this service.

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<http://www.archives.org.uk/advice2.html>
<http://www.pro.gov.uk/archives/lottery.htm>
<http://www.hmc.gov.uk/advice/adviser.htm>

The following guidance notes are available through the Archive Lottery Adviser:

Applying to the Heritage Lottery Fund: where do I start?
The Archive Lottery Advisory Service: what's in it for you?

Brief guidance notes identifying key sources of funding for archives are currently in preparation. These will include details on NOF, the new lottery distribution body created by the National Lottery Act 1998, which will shortly be publicly available. (DCMS has issued draft Policy Directions for NOF. These are available to view on DCMS's web site at <http://www.culture.gov.uk>)

Glossary

CAF	Charities Aid Foundation
DCMS	Department for Culture, Media and Sport
DSC	Directory of Social Change
HLF	Heritage Lottery Fund
ICFM	Institute of Charity Fundraising Managers
ICT	Information & Communications Technology
NCA	National Council on Archives
NOF	New Opportunities Fund

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